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PREFACE

I wish first to express my gratitude to the Koninklijk Instituut voor Taal-, Land- en Volkenkunde, which has kindly arranged for this book to be printed.

My thanks also include Professor Dr. C. Hooykaas, who has interested himself in this treatise and has accorded it his support.

I should like to render my sincere thanks to Dr. J. Noorduyn, Secretary of the Institute, who has given me a miscellany of good suggestions for the compilation of the editorship of the Introduction.

Further I desire to thank my former assistants, Mr. J. Tammu and Mr. L. Pakan, warmly for their work in noting down the text of the Chants for the Deceased and for their help in seeking for an explanation of various difficult places in it.

Once more I owe a very great debt of gratitude to Jeune Scott-Kemball, who has been able to accomplish casting my Dutch translation in prose of the lines in trochaic metre of the Chants for the Deceased into a very elegant English verse form. This was not always very simple in view of the metaphorical manner of expression in the Toradja lines of verse.

The spelling used for the South Toradja text is that of present-day Bahasa Indonesia with the following exceptions: the glottal check, found in South Toradja only as a syllabe- or word-final, is not written as k but indicated by an apostrophe, for example, mampu' not mampuk; and the velar nasal, because it is sometimes protracted in speech and must then be duplicated in writing, is not written ng but n, for example, langi' not langi', tanha not tangnga.

The spelling of the South Toradja words in the translation and notes differs from this system in one respect: γ is used in stead of j, for example, kaju = kaju (text).

H. VAN DER VEEEN

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INTRODUCTION

1. The babon as a part of the death feast

One of the major features of the religion of the Sa'dan Toradja is the cult of the dead. The death ritual, *aluk to mate*, in the elaborate form as carried out for a deceased person of rank, consists of a great number of different rites and ceremonies. Many buffaloes and other offering animals are slaughtered. Numerous people attend either as spectators or as participants in the ceremonies which grow into a great death feast that lasts for several days and nights. In the evenings the *babon* = the chant for the deceased, is sung by a group of people attending the feast who while they sing perform particular dance movements. This singing of the chant for the deceased is a constituent part of the feast.

It depends upon the rank of the dead personen which form of the ritual is performed for him and whether the chant for the deceased is sung. In some *adat* communities it cannot be sung unless a minimum of three buffaloes is killed. This form of the death ritual is called *dipatallun boni* = it is performed in three days. The chant is then sung on the evening of each day on which a specific rite of the death ritual has been carried out.

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1) The Sa'dan Toradja are the main group of people inhabiting the South Toradja area, South Celebes, Indonesia.
2) Most of the Toradja terms used in this introduction and in the chants that follow it are to be found in my *Tae' (Zuid-Toradjasch)-Nederlandsch Woordenboek*, The Hague, 1940.
3) It is outside the scope of this book to give a detailed description of the rituals of the death feast. In the introduction and in the notes attached to the texts, only such details of the ceremonies are mentioned as are necessary for understanding the chant for the deceased. Moreover, the data needed for an adequate description are not at my disposal as most of my notes on the subject were lost during the war.

A more elaborate form is the dipaliman boni — it is performed in five days, when a minimum of five buffaloes must be slaughtered. The supreme form of the death ritual is the dirapa'i: at least nine buffaloes are killed and in the course of the ritual there is an interval during which no part of it is held and the dead person is laid in a coffin shaped like a rice-stamping block, dirapa'i — he is laid to rest, and there he is left until the next part of the ritual is commenced. When a major rite of this elaborate ritual has been performed, the chant is sung, if possible, in its entirety on the evening of the same day. When minor rites are performed, only a part of it is sung.

The chant for the deceased which is always sung at the feast for the dead person of rank for whom this supreme form of the ritual is to be carried out, is the badon diosso'mo, the traditional chant for the deceased 4). This chant is the longest and the most important. It is sung only by men.

It tells of the heavenly ancestor of the deceased; of all kinds of happenings in the life of the deceased himself; describes his soul's journey to Puya, the Land of the Souls; and its final ascent from there to the firmament.

Within this general framework, the contents of the chant may be varied according to the circumstances of the person at whose death feast it is being sung. For, though the badon diosso'mo is the traditional chant, it need not always be sung in exactly the same form. In fact, there is much local and individual variation, the latter introduced by the leader of the singers. To what extent several versions of the chant may differ from each other can be seen from the four texts I-A-D. These were taken down from informants living in different regions: two in villages of the Nononoan village-group, Kesu' territory; one in the Madandan territory; and one in the Tikala territory.

In addition to the traditional badon, there are a number of shorter non-traditional chants which can be sung instead of the traditional one and can be repeated as often as the singers wish. They are, first, the badon malolo — the 'young' or simple chant for the deceased, of which again four texts, II A-D are given here. Text II A comes from the Nononoan village-group; II B from the Pana'la territory, Rantepao country; II C from the Sa'dan territory, the area near the source of the

4) diosso'mo = it is told in a systematic order, enumerated in a regular sequence; for example, the facts of a story, the generations of a genealogical tree. The text of the chant for the deceased in its regular, traditional order is called ossoran badon.
Sa’dan River; and II D from the Kesu’ territory, Rantepao country. II A and B are in the nature of an introductory chant to the traditional chant.

Then there are the *simbon podo’* = chorus that is interrupted (II E); *pa’sakkun mario* = restraining grief (?) (II F); *pa’randen-randen* = the speaking twice of the word *randen* = alas (II G); *passimban* = making allusions (II H); and *bolu gatta* = betel and gambir (II J), a brief chant in which the performers ask for betel and gambir.

The *badon to sonjo’* = the chant for the deceased as sung by those who go downward in procession (II K), is sung when the corpse of the deceased is being borne from the house in which it has been lying to the place of the feast, called *rante* = field, where the buffaloes are to be slaughtered and the continuing part of the ritual is to be carried out. When the people carrying the bier need a rest during the journey from the death house to the *rante* they lay the bier on the ground and sing this chant. It can be repeated as often as the singers desire. The first strophe which is repeated, is always the same. The strophes that follow are chosen at random from the traditional chant. The text given in II K is simply an example.

2. The contents of the *badon*

The *badon* is a communal chant. Anyone who mourns the death of the deceased can take part, those who are not his kinsmen as well as members of his family. People are summoned to the *badon* with the words: *sae nasan to marintin* = let everyone who mourns now come.

Generally speaking, two different themes can be discerned in the *badon*: the expression of grief at the death of the deceased and the veneration of the dead person.

The first of these themes is to be found in specific parts of the chant and its significance is further heightened by the singers’ use of the word *batin* = lament, for, though the chant as such is called *badon*, this word does not occur in the chant itself; instead, the word *batin* is always used: for example, when the singers of the chant request the leader to prompt them loudly, they do so by saying the words: *umba nakua batin* = now tell us how the lament goes.

The *batin* is the personal lament with which the family and friends of the deceased show their grief. Their sorrow is expressed by wailing and sobbing at those times when they are in close proximity to the corpse, i.e., in the death house and when the bearers of the bier start to carry the deceased from the *rante* to the rock grave.
In the *badon*, the beginning of mourning is announced as follows (see Text I A):

1. Where are those of our village now,  
The ones who of our hamlet are?
2. Come, let us weave the lament (*batin*) now  
That we may start the mourning song.
3. Let everyone who mourns now come,  
All of his kin from everywhere,
4. A dirge for our father to chant  
To mourn the one who begat us.

In the *badon to soňlo'*, those who carry the bier express their grief in the following words (see Text II K):

9. We are the ones who mourning are  
We are lamenting everywhere.
10. Our father has forsaken us,  
Has left us he who begat us.
11. Now from his village has he gone  
His house behind him he has left
12. The clouds behind him he has left  
Enveloped in the mists is he  
The morning mist between us stands.

The other theme of the chant for the deceased — the veneration of the dead person — is expressed in several of the short chants; for example, in the opening lines of the *badon to soňlo'* (Text II K):

Look at that exceptional man  
Who was created by the gods.

The element of glorification of the deceased is given its fullest expression, however, in the traditional chant for the deceased, the *badon diioso'mo*. Text I A is an example of this chant, which was sung for a dead person who belonged to the clan house that is spoken of. In flowery language the chant tells of the descent of the deceased from a heavenly ancestor, *tu nene' mendeatanna, to dolo kapuananna* — the ancestor who was divine, the forefather revered as Lord. This ancestor descended to earth, erected a large clan house and held the *bua'* feast. He moved his clan house many times in the course of his journey from the south to the north. One of his descendants finally reached Siguntu',
the site of an old clan house of the people of Nonoṣan, which lies on the right bank of the River Sa’dan.

The chant then goes on to mention the birth of the deceased (str. 108—121) and his qualities (str. 135—141). He is spoken of as someone who had a golden character; as someone whose sagacity was like a golden necklace; who was exceptional in all things; as one to whom the gods had given everything. He had only to stretch forth his hand and the riches in it poured out, the possession in it poured forth. Then he became ill (str. 142) and his life’s thread was cut (str. 145). The elaborate ritual was performed for him and he was interred in the rock grave. This is briefly described (str. 148—171). When the ritual had been completed, his spirit made its journey to the Land of the Souls. From there, it went westward where it rose on high like a coconut palm and reached the firmament. There, “The Great Bear took him in its arms; The Pleiades embraced him; the shining stars pressed him to them” (str. 192).

The chant ends with a wish for a successful life, prosperity and many children.

According to this chant, since the deceased was a person of high rank, his spirit occupied a place in the firmament. It became a constellation lying between The Great Bear and The Pleiades. These constellations are considered as seasonal indicators for agriculture. So, people keep a look out for the appearance of the constellations of the spirit of the deceased in the sky as it is a sign that the rainy season is about to set in and they can begin sowing the rice. The growing rice is under the protection of this constellation.

It is thus clear that the chant for a deceased person of rank portrays his personal image, representing him as a hero, as a divine being enthroned in the firmament.

In accordance with this idea, the deceased for whom the supreme form of the ritual is to be carried out is given another and more illustrious name. Men are given names composed with the word ‘sun’ or the word ‘heaven’. For example, Ta’dun Allo = Sun Hat; Kambuno Lani’ = Sun Hat of the Firmament (the kambuno is the frond of the fan palm and is worn as a hat by the adat chief); Batara Lani’ = The Zenith of the Firmament; Lalọŋ Kila’ = Sharp as Lightning. The last name is given to a courageous warrior. Women are also given such names: Datu Manurun = Princess Who Descended from Heaven; Datu Memonto = Far Famed Princess; and names composed with the word ‘sea’, for example: Liku Tasik = Deep Place of the Sea; Tiku
Tasik = She Who Encircles the Sea; Tasik Membida = Prolific of Progeny. The last name can even be given to a childless widow after her death.

After dead persons of station in life have been interred and after the ritual for them has been completed, their spirits go to the Land of the Souls, Puya, which, according to the Sa'dan Toradja, lies in the south of the Toradja country in the vicinity of Mt. Bambapuana, between Kalosi and Enrekañ. From there their spirits ascend to heaven.

That this is not accepted as applying to people belonging to the lower class of the to makaka = freemen, was brought home to me once after I had spoken at an Evangelical gathering in one of the villages about the life hereafter as outlined in the Gospels. In the discussion at the end of the talk, one of the guests, an old man who was of the lower rank of the to makaka class, said to me: "That life in heaven about which you spoke, is not for such as us who are not of high rank. Our spirits do not ascend to heaven when we die; but only those of people of high rank who have held the great bua’ feast during their life and for whom the ritual of the dirapa’i has been carried out."

Though, in general, the spirits of the dead of all classes are said to be revered as ancestors, in reality, this does only apply to people of rank for whom an elaborate ritual has been carried out. It is thought that their spirits become lords, gods, membali puan.

The following ceremony, conducted in the Kesu’ territory, confirms that the spirits of deceased people of rank are believed to ascend to heaven and are thought to be taken into the circle of the deified ancestors. During the harvest period, a number of rites are performed some years after such a person has been interred in the rock grave. These rites are called manyara pare = to sprinkle the rice with blood. During these ceremonies, an offering of food, which has been placed on banana leaves, is made to the deceased. This offering is put down by the offerer at the north-east, the direction to which one turns when the offerings are made to the gods. Normally, when the food on the banana leaves is offered to an ancestor, it is laid down in the south-west. This change of direction when an offering for the dead is set down, is called dibalikan pesunna = the offering meal is reversed for him.

The veneration in which these deified ancestors are held is also apparent from the following ceremony.

A considerable time after the death ritual for a person of rank has been completed, after a year or more, the members of his family go to
the grave to invoke a blessing. On this occasion, a pig is offered; people of high rank offer a buffalo. This offering is called ma'nenene' or ma'-tomatua = to go to the ancestors; in some adat communities it is called manēka'. It is made after the harvested rice has been stored in the granaries at the end of the agricultural year, i.e. the period during which the rice is cultivated.

A special form of such a ma'tomatua ceremony is that in which the entire adat community participates and the people address their prayers to the founder of the village, the paṇala tondok.

For the details of such a ceremony, I am able to draw on the following data from the Tondon territory, to the east of the capital, Rantepao.

First people gather at a place close to the rock grave. There, the leader of the offering, the to minaa, he who knows the adat prescriptions, speaks to the ancestor for whom the offering is intended, as follows:

“Oh, ancestor, thou who hast founded the village in its fullest extent ⁵), we desire blessings, for the good day has dawned, upon which we, thy golden descendants, appear before thee.”

The to minaa then makes it known that in three days' time the path must be consecrated, i.e. the path leading to the rock grave where the deceased has been interred.

When the three days have passed, an areca nut, a sirih leaf, a quid of tobacco and some viscous rice are taken to the rock grave at Pagasowan, in the Tondon territory. Three days later, a buffalo is taken to be offered to the ancestor, direndenanni tedor = a buffalo is led to him, i.e., to Ne’ Malo’, one of the war leaders, the to pada tindo ⁶), who conducted the war against the king of Bone and his Buginese invaders in the seventeenth century. Three more days pass and the rock grave is opened and the beasts are then offered by different descendants of Ne’ Malo’. The high adat chief of Tondon finally offers a buffalo.

In another three days an offering is made to the gods: ma’palandoan-landoan = to put an offering on the small shelf, which resembles the

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⁵) The South Toradja term used here is lepoṇan tondok which means ‘the circle of the village’.

⁶) The term to pada tindo means the ones who had the same dream. This expression refers to the chiefs of the different adat communities who assembled at the Sarira Rocks as a result of the signal fires lit on various mountain tops. From the Sarira Rocks they marched against Arun Palakka, King of Bone. The expression to ma’pasa’ bonji = those who held a market at night, also refers to these ancestors.
palandoan 7), of the offering table. Another three days pass, and in each clan house a pig is offered to the gods: ma'palan para = to put an offering meal on the shelf above the hearth. When three years have passed, the ritual is concluded by holding the merok feast 8).

From the spirits of the people of high rank for whom the elaborate ritual for the dead has been carried out, great blessings are thought to flow for the whole adat community the members of which are the descendants of the heavenly ones who descended to earth in the time before memory. The family of the dead person also feel that their welfare is closely linked with him. So, they will endeavour to carry out the fitting death ritual in its entirety, even if this cannot be done until some years after his death. If at the time of the demise of this member of his family a man could not dispose over the requisite number of buffaloes that had to be slaughtered for the deceased, those he did have would be killed and the slaughtering of the remainder would await a suitable opportunity in the future. Later, when he has been prosperous for some time, he can make good that part of the ritual he had not carried out earlier by slaughtering a buffalo or buffaloes at the dead person's grave. By this means he seeks to express his gratitude to the deceased for the blessings he has been able to enjoy through him or her.

It is worthy of note that the veneration of the ancestors is in several ways connected with the cultivation of rice: among the blessings bestowed by the divine ancestors, an abundant rice crop, which is the chief means of subsistence of the people, is the most important. This association between a dead person of rank and rice is clearly shown by the manara pare, the offering ritual I have already mentioned on p. 6. When the rice grains begin to form, an offering is taken to the rice-field of a person who had died some years previously and for whom the supreme form of the death ritual had then been carried out. A pig and a hen are offered. The offering is made by the to indo', the leader of the rice cultivation. A dog is also killed but it is not offered; it is eaten by the people of lowest rank, the slaves. After the offering has been made, the rice plants are sprinkled with the blood of the pig and the hen.

When the time arrives to harvest the rice, a hut is built on the place where the rice is to be dried and a connection between it and the rice-

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7) palandoan = the shelf over the fire-place, where the fire-wood is placed.
field is provided by a rope, which is made of bamboo. A daughter, a
granddaughter, or a sister of the deceased is responsible for the care
of the hut and attends to the rites performed there.
A second offering is taken to this ricefield and after that either four
or six people, each of whom carries a torch, go to the field and then the
rice is sprinkled with the blood of a pig that has been offered. Some
of the rice is then cut and made up into either two or four sheaves
which are then tied up with strips of the outer skin of the stalk of the
danə-danə flower (a kind of gladiolus); normally, the rice is tied up
with strips of bamboo. These sheaves of rice are then laid in the hut.
The following day, an offering is taken to the hut and the people
go to the field and continue harvesting the rice. The first two or four
sheaves of rice that are added to those in the hut are also tied up with
strips of the outer skin of the danə-danə flower. These sheaves are then
taken to the rice granary when the rice is ready to be stored in it. They
must be taken to the granary by a daughter, a granddaughter, or a
sister of the deceased. The sheaves are laid in a corner of the granary
and must be left there. They may not be taken from it to be used as
food. From these sheaves of rice flows the magical influence which
protects all the rice in the granary.
In the chant for the deceased, it is noteworthy that the word bombo
≡ spirit of the deceased, does not occur. The dead person is still
thought of as being in the world of the living. The Sa'dan Toradja
concept of a human being's spiritual nature is that he has a sunga' ≡
life force, in the sense of span of life, and a sumaṇa' ≡ life force, spirit,
in the sense of his consciousness. In addition, they also speak of a man's
deata ≡ his vital force and his more or less personal spirit, his alter ego.
Furthermore, a man also has a bombo ≡ personal spirit, though usually
this term is given to his personal spirit after his death. This bombo can
leave a man's physical body during his life and there are people, such
as a seer, who can see a man's bombo, can take hold of it and direct
its actions, and can then return it to his body. But when a man dies, his
bombo becomes restless and frightened and then it can no longer be
controlled. After the bombo of the dead man has left his body it goes
to the buffaloes and the pigs that were slaughtered for him and takes
the spirits of these animals away.
The spirit of the deceased does not immediately go to the Land of
the Souls after the corpse has been laid in the rock grave, but it wanders
around the village and goes to the place where a feast is being held and
importunes the people who are there. The spirit attaches itself to other
spirits and they all gather in the open space under the house in which there is a dead person awaiting interment.

The spirit of a dead person only takes the path to the Land of the Souls when the entire death ritual has been carried out and the period of mourning is over and the last group of those who observe the mourning customs again eat rice, *kumande tampak* == the last to eat rice. Rice for the deceased as well as the thigh bone of a pig, is then thrown from the house into the space beneath it, *manyondanan bota* == to throw down crumbs of cooked rice. After that, the spirit is led at night southwards out of the village, one or two hours walk. The spirit then continues to sojourn outside the village. Only when the death ritual has been concluded with an offering to the gods, which act severs the connection between the world of the living and the world of the dead, does it proceed on its way to the Land of the Souls. There it leads a life corresponding to life on earth.

Should the dead person be interred without any ritual, then the spirit has a miserable existence outside the Land of Souls. It feeds on *kambola* fruit, a kind of *lenkua*, a plant with long broad leaves and with fruit like that of the *djambu*.

There is also an idea among the Sa’dan Toradja that the spirits of the dead become ants which often take to plants called fly traps or sundew (*Drosera*). The Sa’dan Toradja call those plants *suke bombo* == vessels for the spirits of the dead. When these ants die, they become the clouds which rise in the west and in due course give the rain that makes the rice grow.

3. The performing of the *badon*

The singing of the chant for the deceased, accompanied by the performing of particular dance movements, is called *ma’badon* (verb) or *pa’badon* (noun).

A good description of the rhythmical movements of the dancers during the singing of the chants is to be found in Claire Holt’s *Dance Quest in Celebes* 9), pp. 52—54, 115. This book contains also some beautiful photographs of the dancing during the singing of the chant for the deceased.

The usual form of singing the *badon diozzo’mo*, the traditional chant for the deceased, and of performing the accompanying dance move-

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ments, is called *ma'badon* mbatin = performing the chant for the deceased as a lament. It is as follows.

A group of dancers who are to sing the chant form a circle. Each dancer places his left hand on the shoulder of the man next to him. Slowly the dancers circle round in an anti-clockwise direction, keeping time to the chant with their steps and continually making a scooping movement with their right arms as they speak each line of a strophe to stress the rhythm. Each step to the right is accompanied by a scooping movement to the left.

Two or three of the singers who are facing north and south, act as leaders and start the singing. Another singer acts as a prompter.

When the chant is about to start, one of the singers will ask: “Now tell us how the lament goes.” Then the prompter asks: “Have you already heard it?” The one who asked the question replies: “Not yet.” The prompter then speaks the first line of the first strophe which line is then sung by all the singers. When they have finished it, one or two of the leaders sing the second line of the strophe. After that, all the singers sing the first line of the second strophe. Again someone will ask: “Now tell us how the lament goes.” The prompter then speaks the second line of the strophe, and the same procedure as before is followed.

The singers then sing a number of strophes until they decide that they want to change to a different manner of dancing. One of them will then say: “Let us change this for another”, and someone will say, for example: “Let it be the pa'sollis” 12), whereas the chant is then continued according to this form which is as follows.

The performers stand in a circle as before. Each man places his left hand on the right shoulder of the man on his left. His right hand he slaps against the chest of the man on his right. He then removes his hand and makes a scooping movement with his right arm.

When the chant is again about to start, someone will ask: “Now tell us how the lament goes.” The prompter then speaks the first line of the strophe following that at which the chant was broken off. All the singers then sing the line while making the scooping movement, the ending of the movement coinciding with their uttering the word solli.

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10) This is termed *um pasiala gamaranna* = to let one's voice be in concert with.
11) The prompter is called *to ma'kadonj* = the one who speaks the *kadonj*. The strophes of the chant for the deceased are termed *kadonj*. Probably, this word is originally the same as *kadonj* = bean.
12) *ussollis-sollis* = to introduce threads between the others in the cloth; *pa'sollis* will here mean: the manner of performing the chant for the deceased which acts as an alternant.
Again the prompter speaks the next line and the singers sing it. They then continue to sing the strophes following until someone again expresses a desire to change the form of dancing.

One will then say, for example: “Let us follow the manner of singing of the people of Pai’.”

This form comes from the village of Pai’ on the south side of Mt. Napo. The performers stand in a circle with their left hand hanging straight down. The scooping movement is also made in this form but the hand is brought to rest on the chest of the next man in the circle. Again, one of the singers will ask: “Now tell us how the lament goes,” and the prompter takes up the first line of the strophe following the one at which the form was changed. The singers sing this line and this pattern is followed until they decide to end it, which they do with the words: ambe’ to sanlemban = father of the whole adat community, when the chant is being sung for a man, and: simbolon renden = noble sister, when it is for a woman.

In addition to the ma’badon mbatin, the pa’sollì and the pa’toPai’, just mentioned, there are several other ways of performing the movements that accompany the singing of the chant for the deceased:

a) pa’toSe’pon: this form comes from the village of Se’pon in the Lolai village-group which is on Mt. Lebusan in the Panala’ territory, to the north-west of the capital, Rantepao. The performers hold hands and swing their arms up and down, taking steps at the same time. The pa’toSe’pon is performed with quick movements.

b) pa’toPiojan = doing it in the manner of the people of Piojan. This is the name of a territory to the west of the Rantepao country. The dancers hold hands and swing their arms slowly to and fro. The leaders stand opposite each other in two and three. They start the song, singing softly such of the strophes of the traditional chant as come to mind, then the rest join in singing loudly. Each group of the leaders sings a strophe alternately.

c) pa’toBala = doing it in the manner of the people of Bala, a village in the Meşkendek territory, Ma’kale country. The dancers form

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13) Mt. Napo lies between the Dende’ and Panala’ territories in the Rantepao country.
14) sanlemban = the whole adat community; lemban also means territory, region under the administration of one person such as, for example, taliu lembanya = the three kingdoms, i.e. Sa’alla’, Meşkendek and Ma’kale.
15) simbolon = hairknot, is an honorific bestowed on a woman of rank; renden = dearest brother, dearest sister, is a term of endearment used between brother and sister.
a circle and move in an oblique direction. They make a scooping movement with their right arms. They raise them three times, then swing them to the left and then again raise them three times. These movements are repeated throughout the singing. As the dancers make the scooping movement they take a step sideways.

d) *pa'sokko' tata'*= doing it in the manner of the red Bonean pointed cap. This form originated with the people of Pioyan (see b). It bears a slight resemblance to the *pa'otoBala* (see c). In the latter, the scooping movement is made with the arms: in the *pa'sokko' tata'*, the dancers hold hands, their knees are bent and they make jigging movements.

e) *pa'lape-lape*= hanging limp. This form is that of the people of Lolai (see a). The dancers form a circle and place one arm on the shoulder of the next person. The left foot is raised and the hand, of which the fingers are stretched out but bent inwards, is then raised three times and the left foot lowered. The dancers make a scooping movement with their right arms, raise the right heel and take a step forward. The scooping movement of the arms is made after a strophe has been sung. After the singing of a few strophes, lines containing jocular allusions are interpolated between them and the strophes following. For example, when the singers want to chew sirih-pinang, they sing: *rio-rio malia puduk to lamban anna puduk to ma'badon* = the mourning lament recalls that the lips of the ones who have passed on were redder than those of us who sing the chant for the deceased. This form is concluded with the words: 'noble woman', or 'beloved woman', or 'most youthful one'.

f) *pa'otoKe'pe'*= doing it in the manner of the people of Ke'pe', a village in the Lolai-village-group (see a). The dancers hold hands. The knees are not bent, the steps being made with the legs straight. A long scooping movement is made with the arms. The following is the concluding strophe:

* maloen-loen londe to Riu  
  daen datu to Ta'ba'.

The chant of the people of Riu 16) goes to and fro.
There is the Lord 17) of the people of Ta'ba' 18).

16) Riu is the name of the group of villages on the north side of Mt. Sesan.
17) *datu* = god, spirit, prince, lord.
18) Ta'ba' lies on the north side of Mt. Sesan.
In the Sa'alla' territory, in the south-east of the Sa'dan region, this strophe reads:
THE SA’DAN TORADJA CHANT FOR THE DECEASED

g) papa oda’ (= ?): this is a form from the Pañala’ territory (see a). The movements are those of the simbon, the chorus which is sung at the bua’ feast and also at the maro feast, both of which are offering feasts held for the gods. The dancers hold hands and move their bodies up and down twice and then take a step sideways.

h) badon disimpoi = the chant for the deceased at which the participants are not on the same level, i.e., some are sitting and some standing (simpo = dissimilar in height and length: the one is high, the other low). The dancers hold hands and make a scooping movement with their right arms; this movement is made when part of the words have been sung. Some of the dancers then leave the circle and sit outside it. After those who continue the chant have again finished a part of it and the dancers have again made the scooping movement with their arms, those who have been sitting stand up and those who have been standing go and sit down. When it is time for this form to be concluded, everybody stands up. If, after that, it is the general wish that the chant should be continued, someone will again ask: “Now tell us how the lament goes”, etc.

i) pa’ra’na = the speaking of the word ra’na = alas, woe. Here the dancers stand in a circle and hold hands. Slowly they take a step and stamp their feet, following the stress of the words. When the dancers are about to start, the mourning lament is begun, as follows:

ra’na mario-riokan kami,
makarorong silekekan.
Alas, that we now mourning are,
All here, are solitary now.

After the dancers have circled round for a considerable time, they break the circle, one part forms an outer circle, the other an inner circle. At the end of the chant, the dancers join together again and make the scooping movements with their right arms. The pa’ra’na can also be sung and danced in the form of the badon disimpoi (see h) but the dancers do not then form a circle.

j) the Ne’ Bura form: the dancers stand in a circle and place one

(note 18 continued)

loen-loen londe to Riu,
semo datu to Ta’ba’.
The Riu song goes to and fro,
The song of the Lord of Ta’ba’.
INTRODUCTION

hand on the neck of the person next to them. In the other hand each dancer holds a piece of wood which is waved slowly to and fro. In this chant also, there are people who start the singing. The chant is concluded with the words: *bendo' = frightful!*

k) *barande' to mankambi' =* the song of the buffalo herders (*barande'* has the same meaning as *pa'bare-barean =* light-hearted song). The dancers stand in a circle and hold hands but they do not make the scooping movement with their arms as they circle round. The chant concludes with:

*indeko te, bolu gatta!*

now let there be sirih, gambir!

Formerly, the object of singing these words was to ask for sirih and pinang.

l) *simbon podo' =* chorus that is interrupted. The performers sing this chant (see Text II E) while standing in a circle. Each man places his left hand on the shoulder of the man next to him. During the singing, the right hands are raised. When the performers have sung the last strophe, they drop their arms and all of them say: “Frightful, frightful!”

m) *pa'randen-randen =* the speaking twice of the word *randen =* alas, woe! (see Text II G). The direction of the dance is anti-clockwise. The performers stand in a circle. Each man places his outstretched arms on the shoulder of the man on either side of him. The singers take a step and then drop their arms. Again they place them as before and take a step to the right. When the song is finished, the performers say the word *randen*, alas.

n) *passimban =* making allusions (see Text II H). The performers stand in a circle and hold hands. They raise their hands at the same time taking a step sideways and stretching their arms towards the centre of the circle. This sequence of movements precedes the singing of each word. After the last word of the second strophe has been sung they say: *dikkan ambe' =* “Oh, father”, or *dikkan indo' =* “Oh, mother”, depending upon whether the chant is sung for a man or for a woman. When the chant is sung for an old person, the concluding words are: *nakua induk =* he has become as old as the heartwood of the sugar palm; for a child, the words are: *bintoen ronno' =* he is like a star that has fallen.

o) *ma'badon ma'palao =* performing the chant for the deceased
when his corpse is being carried. This is sung when the bier is being taken from the death house to the rante; and also when the deceased is being carried from the rante to the rock grave. In this latter case the words are sung quickly to the accompaniment of jiggling movements. The strophes sung are selected at random from the traditional chant by the leader.

p) badon to sonlo' — the chant of the people who go downward in procession to the place of the feast carrying the bier (see Text II K). This is a kind of ma'badon ma'palao and is sung when the people carrying the bier need a rest and lay it on the ground. The bearers, and some of the people with them form up into two rows facing each other and while those in the one row take four steps forward, those in the other take four steps backward. After the first strophe, which is always the same, has been sung and repeated there follow a number of strophes that are chosen at random from the traditional chant. Someone starts off, singing the words quickly and the others then sing the rest of the words of the strophe.

Whereas the ma'badon mbatīn, the ma'badon ma'palao (o) and the badon to sonlo' (p) are performed by men alone, the other forms of the chant that have been mentioned can also be performed by women or by children or by men and women together. The younger generation sing the words quickly to amuse themselves at the feast for the dead.

4. The retten

In addition to the texts of the chant for the deceased, some examples are given of the kind of verse that is called retten (Texts R 1—12).

A retten is an improvised verse which is recited by the person who composes it. The subject matter must bear on the occasion on which it is spoken and is selected by the composer; the number of strophes varies according to his ability.

Retten are recited at the merok feast — of which the clan house is the focal point — in the evening of the day of the great feast when the women, dressed in festival attire, sing in chorus (ma'dandān; see The Merok Feast, p. 9); at the bua' or la'pa' feast which opens the new agricultural year and which is held to ensure fruitfulness in man, livestock and plants; and at a death feast.

A retten that is recited when the chant for the deceased is being sung is introduced at an arbitrarily chosen place in the chant. During the course of the singing of the chant it may be one of the singers who
wants to recite a retten or it may be someone taking part at the feast. Before the to ma'retten, the person who is to recite a retten, commences, he picks up a short stick, bandanan, to which goat hair is attached. This stick he holds in his hand while he recites his verse.

A retten is spoken in a monotone and all the words are drawn out. When a retten has been recited there should be one given in reply.

Retten spoken at a death feast may treat of a variety of subjects. In them, the deceased can be praised; those against whom he had a grievance can be criticised; satirical reference can be made to a person with whom he was associated in life; matters concerning the deceased can be alluded to; and people may also make verses referring covertly to each other.

Texts R 1—10 are examples of retten spoken at a death feast; an example of a retten recited at the merok feast is given in R 11; one recited at the la'pa' feast, in R 12.

In the Ma'kale territory, a particular procedure, called pa'le-le, is followed when a retten is to be recited at a death feast. When the singers of the chant for the deceased want someone to recite a retten, they sing the first line of a strophe chosen at random from the chant, repeat it, and follow it with the exclamation: le, le, le!, "hey, hey, hey!" This is meant to encourage someone to recite a retten. While they are singing, each singer has his left hand on the shoulder of the man next in the circle; in his right hand he holds a piece of wood which he raises and lowers to the rhythm of the words.

When the desired retten has been given, the singers sing the second line of the strophe and repeat it and again follow it with the words le, le, le!, in the hope that another retten will be forthcoming.

Text R 10 is an example of a retten recited in this way.

5. The metrical form of the badon and the retten

Each line of the badon and of a retten contains eight syllables, making four trochaic feet. Each syllable contains one vowel. This scheme can be said to be consistent; only rarely is it broken by a line having one syllable more or less than eight.

These octosyllabic lines are combined into strophes of, in the main, two lines each. Only occasionally does a strophe consist of three lines. In a great many cases, the two lines of a strophe are linked by parallelism, i.e., more or less the same content being expressed in both lines though with different words.
This twofold form, octosyllabism and parallelism between two lines, is also found in a number of other songs such as the gelon maro, the gelon pare and the bugis which, in common with the badon and the retten, are sung during certain religious feasts or rituals. The same form is also used in the singi recitative, which is recited, not sung, by to minaa at the great bua’ feast.

Other litanies that are recited at certain feasts, the merok feast, for example, are not, however, in metrical form and the lines are of varying length. Such litanies are constructed of strophes, with parallelism between one line and another.
TEXTS AND TRANSLATION

IA

Ossoran badoŋ to dirapa’i

Traditional chant for the deceased for whom the elaborate ritual for the dead is carried out

The informant was Ne’ No’ra of the village of Saŋpolobuŋin in the Nonoŋan village-group, Kesu’ territory, Rantepao country. The words were written down by Mr. J. Tammu.

1 Umbamira saŋtondokta, 1 Where are those of our village now,
to mai saŋbanuanta? The ones who of our hamlet are?
2 Ke’de’ko tatannun batĩŋ, 2 Come, let us weave the lament now
 tabalanduŋ rio-rio. That we may start the mourning song.
3 Sae nasaŋ to marintin, 3 Let everyone who mourns now come,
mairi’ taŋke tikunna. All of his kin from everywhere
4 La marintin lako ambe’, 4 A dirge for our father to chant
 mario lako ma’dadi. To mourn the one who us begat.
5 Ambe’, perangimo’ mati’, 5 Now, father, pay thou heed to me,
ambe’, tandiŋ taliŋana’. Incline, father, thine ears to me.
6 La kulolloan rara’ko, 6 Let me laud thee, as jewels lauded,
 la kutendeŋ bulaanko. Let me praise thee, as gold is praised.
7 La kulambi’mo dadimmu, 7 The time of thy birth have I reached,
kudete’mo garagammu. To thy genesis I have come.
8 Daa saŋtaŋkena laŋi’, 8 At a heaven branching northward
 saŋsuminduŋna batara. In the wide sky’s down-arching vault,
9 Saŋsap’a to palulluŋan 9 A space there in the firmament,
nanai lonke dikomboŋ. There was he formed, the high born one
10 Tambu lebu’ didadian, 10 There came he forth in full extent,
tumajang dikianakan. Was born there the exalted one.

1 banua = house; saŋbanua = those who belong to the same neighbourhood.
2 tatannun = let us weave.
 tabalanduŋ rio-rio = that we may take the lament with us.
3 taŋke tikunna = all branches everywhere.
6 rara’ = neck chain; worn by women. It consists of three oblong wooden beads overlaid
with gold leaf with, between each of the beads, other beads made of dark brown resin.
7 garagammu = the forming of thee.
8 suminduŋ = having the shape of an inverted funnel.
9 saŋsap’a = a space between two poles; a room between two walls.
to palulluŋan = the all-enfolding.
lonke = visible from afar.
10 tumayang: higher than other things. In speech, many territories still use the original aya
form, whilst in others there is elision of the y and there such words as tumayang and
paraya are pronounced tumayang and paraa.
11 Randuk ke bирromi allo,
    ke dollokki suo падaз,
    ke kapana’-panaranна.
12 Laŋ̤aŋ̤ дитambuli гanдаz,
    disu’bак pa’ paredean.
13 Anna dadi pole’ todıŋ̤,
    nakomboŋ pole’ paŋ̤łołi.
14 Rokko дитambuli laŋ̤i’,
    dibuаk` peka̱li bassi.
15 Dipantanannи lolona,
    дисок rambo-rambona.
16 Mampusa saŋ̤̄se̱ена laŋ̤i’,
    nasarombon tauninna,
    nabissik rambo-rambona.
17 Tu nene’ mendeатанна,
    to dolo kapуа̱naan na.
18 Umbаŋ̤unan lando loŋa,
    unnosok salle a’riri.
19 Dipatendannи pата̱ndо,
    дисок lumbaа pадaз.
11 Just at the time the sun rose up,
    Just when the earth’s torch could be seen,
    Just as it fierce began to glow,
12 Then was the cauld pierced there on high,
    Then broken open was the womb.
13 And then came forth the high born one,
    Then was born the glorious one.
14 A hole was then in heaven dug,
    The ground with an iron spade was turned
15 And then his cord was therein placed,
    His afterbirth was in it laid.
16 The firmament, its half was scorched
    His afterbirth did powder it
    His placenta bespattered it.
17 The ancestor who was divine
    The forefather revered as lord
18 Built that which has a roof high-pitched,
    Set up that which on tall poles stands,
19 The bua’ feast stone set in place
    The ritual bamboo planted.

11 Most of the strophes contain two lines, the one being usually the parallel of the other.
    A few strophes, however, consist of three lines.
    kapana’-panaran: the time when the heat of the sun is hot enough to burn one; pana’ =
    heat of the sun; the heat of certain condiments.
12 гандаz = drum; the skin that is stretched over the drumhead. The original meaning:
    membrane, skin; gandan-gandana tедо̱n: the membrane enclosing the buffalo foetus in the
    womb.
13 todıŋ̤: distinguishing mark, for example, a spot of blood on the forehead of the participants
    at the merok feast. In the maro song, lua todıŋ̤ means: the one who has a broad sign on
    the forehead; one of high rank; bai todıŋ̤: pig with a white patch on its head.
    paŋ̤łołi: black buffalo with a tail with a white tip, like a piece of cotton wound round a
    piece of wood: a buffalo of especial value. samara: black buffalo with a white patch on
    its head and a tail with a white tip; figuratively both words mean glorious.
15 rambo-rambo = thread, fringe, fibre.
16 loŋa: the jutting out eaves at the front and back of the saddle-shaped roof of a Toradja
    house.
19 tаndо = curse. In the Buntao’ territory, таndо tедо̱n means the words with which the
    buffalo that is to be offered at the maro feast or the la’pa’ feast is consecrated; in the
    other territories this ceremony is called passomba tедо̱n.
    pата̱ndо: the stone that is put up, with a small tjendana tree, in front of the clan house
    when the bua’ feast is to be held, see The Merok Feast, p. 149, str. B 764, where it is
    called paraŋ̤ka. According to tradition, the first bua’ feast was held in heaven. Lumбaa
    pадaз = lumбaa laŋ̤i’ is the name of a bamboo culm which is stuck in the ground at the
    place where the feast is being held. A small basket with a white fowl in it is placed on
    the top of this stake. A length of rattan is attached to the basket and the participants at
20 Nanai longe ma’bu’a,
tumajang ma’balinono,
lingi’ ma’kasea-sea.

20 The bua’ held the high born one,
Sublime, he strode there in the row,
The mighty one the great feast gave.

21 Ma’kebu’a tan dilambi’,
menani tan didoloi,
la’pa’ tan disirantean.

21 No one that bua’ could attain,
That menani feast was matchless,
That la’pa’, unsurpassable.

22 Ta’bu sanlampata nasura’,
sanparaan naanggilo,
sanpati’ nasora pindan.

22 A sugar cane node he incised,
He cut designs on part of it
Carved arrows, as upon a dish.

23 Umbanunan ala’-ala’,
bendan susi anak dara.

23 He set up the adorned bamboo
The anak dara then stood there.

24 Dipespani kai dao,
dipesondo’ bulaanini.

24 It was affixed there, high above,
Like a house front cornered, splendid.

25 Dibajju bangoi lako,
dibidakki pio bamban.

25 With blouse of beauty was it dressed
A girdle coarse and fine hung there

the feast tug at this rope until someone breaks the bamboo and gets the fowl; see The Merok Feast, str. B 478.

20 ma’balinono: to proceed on foot in procession to the place where the bua’ kasalle feast is to be held; in old Buginese, tealinono = sun. In the Saŋalla’ territory, balinono means the rainbow-like ring round the sun. According to Brandstetter, this word is related to the Ilokó word alinólo which means ‘whirlpool, eddy of water’ (R. Brandstetter, Vergleichendes Charakterbild eines Indonesischen Idiomes, Lucern 1911, p. 71). I owe this reference to Dr. J. Noorduin.

ma’kasea (sea) = ma’kalaloonan = invincible; ma’kasea-sea also means to pay out handsomely, to be liberal; sea-sea = very extensive.

21 In this strophe it is clear that the bua’ feast is the bua’ kasalle feast, the great bua’ feast, also called la’pa’. La’pa’ (Mal. lépas) means conclusion, end. The great bua’ feast is so named because it is the final feast in a cycle of feasts; hence, la’pa’ bugi’ = the conclusion of the bugi’ feast; the participants go in procession to this feast.

ma’kebu’a’ = to hold the bua’ feast, is an uncommon derivative of bua’ and is used in the poetical language.

menani is the term used for the singing of the chorus at the bua’ feast; here it is the parallel of bua’; in the Kesu’ and Ma’kale territories, to menani is the name for the leader of the bua’ padan feast. In the following lines menani also occurs as the parallel of bua’:

ma’kebu’a’ tuntun lalan,
menani lako-lakoon.
He always held the bua’ feast,
menani rites he always did.

sirantean = to be the equivalent of.

22 ta’bu = sugar cane; here it is a poetical term for thin bamboo, i.e., the bamboo used for the struts, on which designs are incised, of the offering table at the bua’ feast.

23 anak dara: a structure made of four pieces of bamboo to which young leaves of the sugar palm and other plants, as well as a lance, are tied together and with the addition of a sword and a shield; it is then fixed on the north side of the central pole in the house.

24 dipespani (lanka) = it was raised very high.
bulaan = golden.

25 pio bamban: woven girdle with a weft consisting of a fine and a coarse thread alternately.
dibidakki = dipempaliran = the one edge of the sarong is folded over the other.
26 Dilampa-lampa darandaŋ, didandanni buŋa rea.
27 Mendolok api daona, ra’rari tisea’ dioŋ.
28 Disangịjan pao makkan, ambajaŋ katarananna.
29 Nametamba rekke buntu, meŋli’ rekke tanete.
30 Deŋka buntu taŋ natendeŋ, tanete taŋ nalolloan, lombok taŋ nasiri-siri?
31 Anna turun sae baan, anna lumalle bugiran.
32 Tae’ dikita lumalle, taŋ kojoŋ passirukanna.
33 Seba makkan dioŋ to’na, ia umpamaŋkai, dipa’anak deatai.
34 Tonna ke’de’ daja mai, bu’tu lamban dioŋ mai.
35 Mellao disoroŋ pindan, ke’de’ dirande banaa.

26 Coloured stripes were in it woven
And tufts of grass upon it drawn.
27 Fire hung there at the top of it,
Flying ants spread at the bottom.
28 Green manga were for them cut thick,
The embatjaŋ their sour fruit was.
29 His voice he sent North, to the hills,
Called he northwards, to the mountains.
30 No hill invited was unpraised
No mountain called but was extolled
No valley mentioned but with care
31 That parakeets would there descend
Bugiran birds in number come.
32 Their numbers great, uncountable,
The food placed there showed no inroad,
33 The apes disposed of what remained,
They ate up everything there was;
They are as children of the gods.
34 And then he from the North set out,
From yonder was he seen to start,
35 The ritual dish was moved as well
The rites’ tray held on flat of hand,

26 dilampa-lampa = it is constructed with joints.
27 The first line refers to the red cotton cloth hanging from the anak dara; the second, to a tjindai cloth on which there is a design of flying ants.
28 ambayang (Mal. embatjaŋ): kind of large mango with a smell rather like turpentine, Mangifera odorata, Griff. The women for whom these fruits are cut up are the to tumban, the young women and girls who are in a state of taboo at the la’pa feast and who must remain in the house of the giver of the feast for a specific time, see: J. Kruyt, “De Boea’ en eenige andere feesten der Toradjas van Rantepea en Ma’kale”, TBG, Vol. 60, 1921-22, pp. 54 and 55.
29 The heavenly ancestor invites the gods to partake of the offering.
30 nasiri-siri = he winnowed it.
31 The idea here is that the gods should appear in such numbers that they would be as swarms of parakeets and bugiran birds. These birds have yellow-green feathers.
32 Such a quantity of food was provided that it did not diminish, despite the fact that the gods had eaten of it.
koyoŋ = wound.
33 The children descended on the heavenly offering place, as they do that on earth, to devour the food after the offering prayer had been spoken and after the gods had partaken of the essence of the meal.
35 pindan = dish, is here the parallel of banaa, a small wooden dish in which, at the bu’a feast, unhusked rice is put: this dish must be placed beside the anak dara.
36 Nadoloan burakena, naturu' paŋlaananna.
37 Dipasengoŋi garatuŋ, didedekki kuli' saa, reŋena tandilo ulaŋ.
38 Dao paŋrantena puaŋ, kala'paranna deata, kasipulu'-puluranna.
39 Pa'toŋkoanna nene'na, esuŋanna to dolona.
40 Umpalele toŋkonanna, umbe' do kapajuŋanna.
41 Tu nene' mendeatanna, to dolo kapuŋann.
42 Tonna ke'de' daja mai, tonna lao sambalin mai, Karua gello natakın, annan gajaŋ diaakna.
43 Napa'petankean uran, nasembaŋan pini-pini.

36 His burake preceded him, his people followed on behind.
37 The bead-hung drum was struck for him, the python skin was hit for him, Resounded the snake instrument
38 On that plain of the heavenly,
   At the godly bua' feast place,
   The plain where close around they pressed,
39 At the dwelling of his forbear
   The seat of his progenitor
40 And then his clan house did he move,
   His shielding force he took elsewhere.
41 His ancestor who was divine
   His forefather revered as lord.
42 Now, when he from the North set out,
    When from the other side he went
43 Eight kris girded, patterns winding
    And six gold ones were at his waist
44 He hewed the rain's boughs off with them,
    He cut the drizzle's twigs with them.

The welfare of the heavenly ancestor is dependent upon the bua' feast's being held for him. The burake is a heavenly being, having magical power, and honour must be accorded to her. In olden times, when the burake appeared on the field of battle, the fight had to be temporarily suspended. When a burake died, she was not carried outside through the door of the house but through the front of the house; the ba'ba' deata = door of the gods, was opened for her. When the burake entered a village during the period when the rice was being harvested, she had to be invited into the house and a pig had to be slaughtered in her honour.
37 This strophe refers to the rites at the bua' feast during which the burake shakes the garatum, a small drum with a python's skin as the drumhead, and having cords attached to it round the waist. A bead is fixed to the end of each cord and when the drum is shaken the beads strike against it.
tandilo: a musical instrument formerly in use and consisting of half a coconut shell with a cord stretched across it.
38 puang is the parallel of deata = god, spirit. It is also the title of those who are of royal blood.
40 kapuŋunan = the place of the sunshade.
41 mendeata = having become gods.
kapuŋunan = having the status of a god or lord, it also means bearing the title of puang.
44 napu'petankean is a derivative of the word tanke = branch; metanke = to try to obtain branches; napu'petankean = he cut the branches off with them, i.e., with the krisse. pini-pini = fine rain, morning rain; uran ma'buulu asu also means fine rain: rain which is like the hair of a dog.
45 To dao to' lemo laa',
   pa'tonkonaan nene'na,
esuunga to dolona.
46 Umpalele tonkonaana,
   umbe'do kapajunanna.
47 Tonna ke'de' daja mai,
tonna lao sambalin mai,
48 Nadoloean burakena,
naturu' panlaananna.
49 Napasego'gi garatuq,
nadadekki kuli' saa,
roeqna tandilo ula'.
50 To dao to' taban tua,
pa'tonkonnaan nene'na,
esuunga to dolona.
51 Umpalele tonkonaana,
   umbe'do kapajunanna.
52 Bu'kako ba'bana lanq'i,
pentiroanna deata.
53 La napolalanko batin,
   la naolako mario.
54 Kurapak allo nanai,
   sumbaq bulan naesunq'i.
55 Pa'tonkoonana nene'na,
esuunga to dolona.
56 Lalan taq laol naola,
taq lemboan napolalan.
57 Lalan magenge magiab,
lalan ma'posana-sana.
58 Tindak sarira naola,
   mian kil'a napolalan,
sundallak napolambanan.

45 There by the sour one did it stand
   The dwelling of his ancestor
   The seat of his progenitor.
46 And then his clan house did he move,
   His shielding force he took elsewhere.
47 And when he from the North set out,
   When from the other side he went
48 His burake preceded him,
   His people followed on behind.
49 The bead-hung drum she struck for him,
   The python skin she hit for him,
   Resounded the snake instrument.
50 It stood there by the dark red plant
   The dwelling of his ancestor,
   The seat of his progenitor.
51 And then his clan house did he move,
   His shielding force he took elsewhere.
52 The gate of heaven open thou
   The window of the godly ones
53 To let the song of grief go through,
   To give the lament passage there.
54 Placed at a branching of the sun,
   Set in the region of the moon
55 That dwelling of his ancestor
   That seat of his progenitor.
56 He trod a way which no way was,
   He walked a path that no one walked,
57 A way of dread and frightfulness
   A path of danger, needing care.
58 He chose the rainbow as his path
   The flashing lightning was his way,
   He walked along the kindled forks.

45 "the sour one", is a kind of lemon tree, the lemo laa'. It is a small kind of lemon; a pickle is made of it. It is considered to be a fruit with a beautiful shape.
50 "the dark red plant" is the dragon's blood plant, the tabang.
52 At this point the lament begins to tell of the descent to earth of the deceased's ancestor.
54 kurapak = joint; here the term kurapak allo is used, but at the maro feast the term is kurapakna batara: the place where the arch of heaven is jointed to the earth; kurapak saliulan: the blue arch of heaven resting on the earth.
57 ma'posana-sana = to find an excuse to put the blame on someone, or something, else.
59 Sae mellese iPoŋko',
mentunannan riLebukann.
60 Pa'tonkoanna nene'na,
esuŋanna to dolona.
61 Umpalele tonkonanna,
umbe'do kapajuŋanna.
62 Tu nene' mendeatananna,
to dolo kapuŋanna.
63 Nadoloan burakenn,
naturu' paŋlaananna.
64 Dipasengoŋi garaturŋ,
didekki kuli' saa,
roreŋna tandilo ula'.
65 Sae mellese iSepaŋ,
mentunannan riKaranaŋ.
66 Pa'tonkoanna nene'na,
esuŋanna to dolona.
67 Umpalele tonkonanna,
umbe'do kapujuŋanna.
68 Tiumba'mo Bambapuaŋ,
dolokmo Pintudewata.
69 Nadoloan burakenn,
naturu' paŋlaananna.
70 Nasapensoŋi garaturŋ,
natedekki kuli' saa,
roreŋna tandilo ula'.
71 Sae mellese iRura,
mentunannan riLellua.

59 Poŋko': according to tradition, an island lying off the west coast of South Celebes (Sulawesi) and not far from the mouth of the River Sa'dan. It was there that one of the ancestors of the Sa'dan Toradjaa, Londongilaŋi = The Cock in the Firmament, descended from heaven.
Lebukan has the meaning of island.
65 Sepaŋ is thought to lie at the mouth of the River Sa'dan. The word means to branch off sideways.
karanaŋ = gravel, coarse sand.
68 Mt. Bambapuanga lies to the north of the capital of the territory of Enrekaŋ. The land of Souls, Puyā, of the Sa'dan Toradjaa is considered to be in the vicinity of this mountain; Bambapuanga = Gate of the Gods, Gate that Leads to the Gods. Its parallel is Pintudewata, which has the same meaning. The word pintu does not otherwise occur in the language of the Sa'dan Toradjaa.
71 Rura is the name of a plain lying between Enrekaŋ and Kalosi. In olden times, it was the place where the children of Londongilaŋi' were married. Before the marriage took
72 Pa’toŋkoanna nene’na,
esuŋanna to dolona.
73 Tonna ke’de’ lao’ mai,
tonna lao sambalin mai,
74 mellao disoroŋ pindan,
ke’de’ dirande banaa.
75 Sae mellese iDuri,
mentunannan riEndekan.
76 Pa’toŋkoanna nene’na,
esuŋanna to dolona.
77 Umplele toŋkonanna,
umbe’do kapajuŋanna.
78 To nene’ mendeatanna,
to dolo kapuŋanna.
79 Sae mellese iSe’ke’,
mentunannan riSinadi.
80 Umbaŋunan lando loŋa,
unnosok salle a’riri.
81 Nanai loŋke ma’bua’,
tumajaŋ ma’balinono,
liŋgi’ ma’kasea-sea.

72 In the dwelling of his forbear
The seat of his progenitor.
73 And when he from the South set out,
When from the other side he went
74 The ritual dish was moved as well
The rites’ tray held on flat of hand.
75 Duri he reached and trod therein,
There in Enrekaŋ did he live
76 In the dwelling of his forbear,
The seat of his progenitor.
77 And then his clan house did he move,
His shielding force he took elsewhere.
78 His ancestor who was divine
His forefather revered as lord
79 Se’ke’ did reach and trod thereon,
There on Sinadi did he live,
80 Built that which has a roof high-pitched,
Set up that which on tall poles stands.
81 The bua’ held the high born one,
Sublime, he strode there in the row,
The mighty one the great feast gave.

place, a messenger, Poŋ Maratinti, went to heaven by the stairway to ask the Lord of
Heaven whether it was right that they should marry. The Lord of Heaven split an
areca nut in half and told the messenger that marriage between people so related, i.e.,
brother and sister, was forbidden. He then took one of the halves and split it and told Poŋ
Maratinti that that marriage too, i.e., between full cousins, was prohibited. Then he
split one of the quarters and said that that marriage, between cousins once removed,
was the right one.

Poŋ Maratinti returned to earth and deliberately told a lie by saying that Puaŋ Matua
approved of marriage between brother and sister. The marriage accordingly took place
whereupon, at the command of Puaŋ Matua, the place where the feast was being held
sank into the ground. The ancestor, Londondirura = The Cock of Rura, and his wife
were spared. Then a to minaa = priest, and a burake descended onto Mt. Sesan, in the
North of the Sa’dan country, and went to Rura. An atonement offering was made and
after that a bua’ feast was held under the direction of the burake: this was the first bua’
feast held on earth.

75 Duri is a federation consisting of the three small kingdoms, Alla’, Malua’ and Buntubatu,
which belong to the Ma’senrempulu’ group, in the territory of Enrekaŋ. The dialect of
Duri has been influenced by Buginese but it is akin to the South Toradja tongue.
79 Sinadi is the name of a spur of Mt. Latimodjøŋ in the South of the Sa’dan Toradja
country.

According to another story, the son of Londondirura, Tandilino’, who was the ancestor
of all the clans of the Sa’dan country, went from Rura to Marinding, in the Menjekendek
territory, and there erected the clan house called Puan, the mother clan house of the
clan houses in the Sa’dan Toradja country.
82 Ma'kebu'a taŋ dilmabi',
menani taŋ didoloi,
la'pa' taŋ disirantean.
83 Tonna ke'de' lao' mai,
tonna lao sambalin mai,
84 nadoloan burakena,
naturu paŋlaananna.
85 Napasegguni garatuŋ,
nadedekki kil'i saa,
rorenja tando ula'.
86 Ma'tete Batumo bat'iŋ,
unnola landa Sarira.
87 Kasirimpunanna bat'iŋ,
kakendenanna mario.
88 Umpalele toŋkonnanna,
umbe'do kapajuŋanna.
89 Sae mellese iKesu',
mentunannan riBaŋkudu.
90 Pa'ŋkoanna nene'na,
esuŋanna to dolona.
91 Umpalele toŋkonnanna,
umbe'do kapajuŋanna.
92 Sae mellese iBatu,
mentunannan riSiguntu'.

82 No one that bua' could attain,
That menani feast was matchless,
That la'pa', unsurpassable.
83 And when he from the South set out,
When from the other side he went
84 His burake preceded him,
His people followed on behind.
85 The bead-hung drum she struck for him,
The python skin she hit for him,
Resounded the snake instrument.
86 The song of grief walks on the Rocks,
Walks upon the curved Sarira.
87 The songs there form their union,
The mourning laments upward rise.
88 And then his clan house did he move,
His shielding force he took elsewhere.
89 'The Kesu’ reached and trod thereon,
There on Baŋkudu did he live
90 In the dwelling of his forbear
The seat of his progenitor
91 And then his clan house did he move,
His shielding force he took elsewhere.
92 Batu he reached and trod thereon,
There on Siguntu' did he live

86 The chant has now reached the point where the divine ancestor wended his way through the Sarira Rocks.
"The Rocks" is the parallel of Sarira. These rocks, intersected by gullies, form a long line, extending from the Sanalla’ territory northward into the Kesu' territory. In olden times there was a stairway connecting heaven and earth. Now there was once a man, who lived on earth, called Poŋ Sumbaŋsaŋpiŋ = The man with a loin cloth made of pieces joined together. He climbed to heaven by the stairway and stole the gold flint belonging to the Lord of Heaven. He became enraged, and toppled the stairway over. The stairway turned into 'The Rocks.
89 In the history of the people of rank in the Kesu' territory, it is told how their ancestor, Puaŋ riKesu', descended from heaven and established himself at the Kesu' Rocks. His daughter, Ambun diKesu’ = Morning Haze on the Kesu’, married a descendant of the lineage having Londoŋdirura as its ancestor. This descendant, Pabane’, came from the Sanalla’ territory and travelled past the Sarira Rocks.
Baŋkudu is the name of a region situated on the spur of the Kesu', hard by the village of Baťan.
92 The ancestor of old, who established himself in Siguntu’, crossed over the River Sa’dan. Batu and Siguntu' are the names of clan houses in the village of Kadunduŋ, in the Nonoguŋan village-group.
93 Pa'toŋkoanna nene'na, esuŋanna to dolona.
94 Umpalele toŋkonanna, umbe'do kapajuŋanna.
95 Tu nene' mendewatanna, to dolo kapuaŋanna, sae mellese iSiŋki'.
96 Pa'toŋkoanna nene'na, esuŋanna to dolona.
97 Umpalele toŋkonanna, umbe'do kapajuŋanna.
98 Tu nene' mendewatanna, to dolo kapuaŋanna.
99 Nadoloan burakena, naturu' paŋlaananna.
100 Napaseŋgoŋi garatuŋ, nadedekki kuli' saa, roreŋna tandilo ula'.
101 La rampo indete tondok, kenden indete paŋleon.
102 Pa'toŋkoanna nene'na, esuŋanna to dolona.
103 Dipatendanni pataŋdo, diosok lumbaa padaŋ.
104 Nanai loŋke ma'bua', tumajaŋ ma'balinono, liŋgi' ma'kasea-sea.
105 Ma'kebuŋa taŋ dilambi', menani taŋ didoloi, la'pa' taŋ disirantean.
106 Tu nene' mendewatanna, to dolo kapuaŋanna.
107 Sundun saŋtaŋkena batiŋ, saŋparaananna mario.

93 In the dwelling of his forbear
   The seat of his progenitor.
94 And then his clan house did he move,
   His shielding force he took elsewhere.
95 His ancestor who was divine
   His forefather revered as lord
   Siŋki' did reach and trod thereon,
96 In the dwelling of his forbear
   The seat of his progenitor.
97 And then his clan house did he move,
   His shielding force he took elsewhere
98 His ancestor who was divine
   His forefather revered as lord.
99 His burake preceded him,
   His people followed on behind.
100 The bead-hung drum she struck for him,
    The python skin she hit for him,
    Resounded the snake instrument.
101 And when he reached the village here,
    When to this hamlet he did come
102 To the dwelling of his forbear
    The seat of his progenitor,
103 The bua' feast stone set in place
    The ritual bamboo planted.
104 The bua' held the high born one,
    Sublime, he strode there in the row,
    The mighty one the great feast gave.
105 No one that bua' could attain
    That menani feast was matchless
    That la'pa', unsurpassable
106 Of his forbear who was divine
    His forefather revered as lord.
107 Ends now a part of this lament,
    A section of this song of grief.

Siŋki' is a rock on the side of the River Sa'dan opposite the capital, Rantepao. The deceased for whom this lament is sung, came from this region and so it is the end of the journey of the heavenly ancestor.

103, 104, 105: for an explanation of the terms used in these strophes, see the notes to strophes 19, 20 and 21.

107 saŋtanke = one branch.
   saŋparaan = a small amount.
108 La kulambi’mo dadinna,
kudete’mo garaganna.
109 Iari tonna dikomboŋ,
tonna dibassei baju,
110 taŋ kembuarka laŋsa’a,
taŋ tarri’rika durian,
111 Anna taŋ kanderi indo’,
anna taŋ onta-ontari?
112 Bulajan panjidenanna,
rara’ elo’-eloranna.
113 Dao bulan saŋtampana,
bintoen saŋgaraganna,
allo saŋba’na-ba’nanna.
114 Pada didadian bulan,
pada komboŋ Buŋa’lan.
115 Tonna randuk didadian,
tumajaŋ dikianakan,
116 randuk ke birro allo,
ke dellekki sulu padan,
ke kapan’a’-panaranana.
117 Anna dadi pole’ todiŋ,
nakomboŋ pole’ pænloli.
118 laŋsan ditambuli gandaŋ,
disu’bak pa’paredean.
119 Rokko ditambuli padan,
dibuak pekali bassi.
120 Dipantananni lolona,
diosok rambo-rambona.
121 Mendadi maa’ lolona,
komboŋ sarita uninna.

108 The time of his birth have I reached,
To his genesis I have come.
109 Now, at the time when he was formed,
The baju hung a curved line.
110 Did not the lan$at tree bear fruit
Did not the durian produce
111 That them the mother would not eat
Then would not swallow in her greed!
112 She only fancied things of gold,
A gold necklet did she desire.
113 His form was as that of the moon,
He had the brightness of the stars,
His beauty as that of the sun.
114 Born as an image of the moon,
His shape just as The Pleiades.
115 The time of his birth then drew near
For the sublime one to come forth,
116 Just at the time the sun rose up,
Just when the earth’s torch could be seen,
Just as it fierce began to glow
117 Was then come forth the high born one
Then was born the glorious one
118 Then was the caul pierced there on high,
Then broken open was the womb.
119 A hole was then dug in the earth,
The ground with an iron spade was turned
120 And then his cord was therein placed,
His afterbirth was in it laid.
121 His cord, it was a tjindai cloth,
His afterbirth a blue white weave.

109 The meaning of the second line is that the mother's pregnancy was so advanced that her baju hung in a curved line over her stomach.
The story of the ancestor is now finished and the chant then goes on to tell of the life of the deceased for whom the lament is being sung.
121 maa’ is the name of the cotton tjindai cloth introduced by the Dutch East India Company. It is considered to have magical power in that it can influence one's future welfare and one's prosperity. This is also considered to be a quality of the umbilical cord and the afterbirth.
komboŋ = to be formed as.
sarita = an old long narrow blue cloth with white figures; sarita uninna: uninna is a shortened form of tauninna = his afterbirth; tauni is often shortened to toni. In the words sarita uninna, the syllable ta of tauninna is omitted in order to avoid repetition of the ta.
122 Unnarre-arre ambe’na,  
sumapuko ma’dadinna.  
123 Ganna’mi tallu boṣinna,  
ganna’ bilaŋ-bilaŋanna,  
124 mellao rokkomi alan,  
dioŋ landa’ beloanna.  
125 Diamparanomi ale,  
dilante-lanteanomi.  
126 Dilorloan anna lobo’,  
ditende’ anna kasalle.  
127 Pada kasalle rundunna,  
pada lobo’ beluakna.  
128 Randuk ke birromi allo,  
ke kapanà’-panarananna,  
129 mellao lakomi bubun,  
to dio to’ pellanjan.  
130 Anna balik dio mai,  
napole sambalin mai.  
131 Nabaa rampo itondok,  
napakenden dipanleon.  
132 Pada kasalle indo’na,  
pada lobo’ ma’dadinna.  
133 Kasalle nairi’ aŋin,  
lobo’ nasimbo darindiŋ.  
134 Anna kasalle madomi’,  
nalobo’ tiŋkara-kara.  
135 Ma’doke-doke ranga’na,  
ma’pasan tarunona.  
136 Tu bulaan banne ba’tan,  
tu rara’ ranga inaya,  
ponto passasaran tuju.  

122 His father was exultant then,  
The war cry his begetter yelled.  
123 Then when he was but three days’ old  
When in full had passed that number  
124 They brought him down to his rice house  
Below, to his storehouse adorned.  
125 A mat was spread out there for him  
A sleeping place was made for him  
126 Lullabies sung for his thriving  
Cradle-songs sung for his growing  
127 That he should thrive just as his hair,  
Grow well, as that upon his head.  
128 Just at the time the sun rose up,  
Just as it fierce began to glow  
129 He was taken to the well there,  
There yonder, where folk wash their hair.  
130 And then he came back from that place,  
He was again brought back from there.  
131 Then to this village was he brought,  
Then to this hamlet he was fetched.  
132 Big as his mother had he grown,  
Just as his father he had thrived.  
133 The cool wind blew and made him grow,  
The mild breeze stirred and so he thrived.  
134 And then it was he swiftly grew  
And then it was he quickly thrived.  
135 His fingers, they were just as spears,  
His toes as shafts of lances were.  
136 His many thoughts were just as gold  
His ideas a gold necklace were  
His advice as an armbrand was.

122 When a male child is born the father shouts the war cry to express his delight.  
133 For the South Toradja, coolness is synonymous with health, well-being; the word  
masakke also means having blessings, blesséd.  
134 tiŋkara is the poetical form of the colloquial tikara = quickly.  
136 banne ba’tan = seed of the brain.  

ranga inaya = wealth of thoughts.  
ponto: here this word means the lola’, the large armband which has short sticks of gold  
projecting all round it with a small precious stone set in the extremity of each stick.  
passasaran tuju = the place where the rushes are cut. The expression is often used to  
denote persons of high rank who, by virtue of their position, are in a position to give  
good advice.
137 Sanda sia malaenni,  
sanda nabenni dewata,  
sanda napateoanni.

138 To roŋko’ patalo dio,  
sitondon tindo bojına,  
sola mamma’ karoenna.

139 Patarimako pala’mu,  
la natibolloi sugi’,  
natikemboŋi ianan.

140 Anna ma’sumpu matua,  
anna banu’ karuruŋan.

141 Piranmi allu’na pasa’,  
bilaŋ-bilaŋna tammmuan,  
anna laori ma’pasa’?

142 Sule masaki ulunna,  
sule ramban beleukan.

143 Dipalimboŋi to bara’,  
sola anak to makaka.

144 Uŋkaŋkananni pesuru’,  
sola to maŋaku kumba’.

145 Tu Ne’ Sarami patalo,  
sola to massaroŋ kumba.

137 Unusual in all was he,  
The gods had every gift bestowed  
To him they had presented all.

138 Good fortune did on him attend  
As dreamed in dreams he had at night  
As in his evening sleep he saw.

139 The hollow of thy hand prepare  
The riches shall pour forth therein,  
Increase shall the possessions, too.

140 He reached the greatest age there was  
The heartwood of the sugar palm.

141 How many passed the market days  
What number gone the days of sale  
Since he came to the market here?

142 He had returned with head in pain,  
And rumpled did his hair become.

143 Were summoned then the adat chiefs  
Together with the notables.

144 They made the cleansing rites for him,  
Rites for his confession willing.

145 But it was Ne’ Sara who won;  
He wears the dried areca leaf.

138 *patalo* = to prevail.

141 *piranmi allu’na pasa’* = which of the fixed market days was it? In the Sa’dan Toradja country there are six main market places which are sited in different parts of the region. Each place has a specified day of the week on which a market can be held there and it is held every sixth day therefrom.

142 Rumpled hair is a sign that a person is very ill. Another poetical term is *makuyu lanŋkan* = having ruffled feathers like a bird of prey.

143 *to bara’* (Mal. *bērat’*): in the Sa’dan country, this is the term for the prominent *adat* chief who acts as the offerer. Among the *To Seko*, in the former Masamba division; the people of Kalumpaŋ on the lower Karama River; and the *To Makki* in the basin of the River Karataŋ, the term *to bara’* is the title of the chief of the *adat* community.

144 The atonement offerings are carried out to atone for the transgression which is the cause of the sickness. The nature of the transgression is determined by divination.

145 Ne’ Sara is the name of the *to mebalun*, preparer of the corpse who, in Nonongan, the region from which this chant for the deceased originates, directs the rites carried out when
146 Anna matindo isondoŋ, anna mamma’ ibanua.
147 Matindo sisule pata’, mamma’ sitandi banua, unțiara seno’ papa.
148 Ditambaimi Ne’ Sara, sola to massaroŋ kumba.
149 Urrundunanni alukna, unteteimi bisaranna.
150 To mamma’ lan lemaŋ [sura’na, to matindo lan lopi bualaanna.

There, in the house was he stretched out There, in the dwelling did he lay.
Across the main beam was he stretched, Athward the house, there he did lay,
Up to the bamboo thatch he looked.
Ne’ Sara, he was summoned then;
He wears the dried areca leaf.
They followed all the rites for him
The adat ritual for him.
He lay there in his curvéd prau,
He rested in his golden boat.

a corpse is to be prepared for burial. Should a sick person die, despite the atonement offerings made for him, then the to mebalum is called to perform his duties. He belongs to a class of slaves who wear a hat made of a leaf sheath of the areca palm. Because he is solely concerned with the business of preparing the corpse, a function he performs throughout his life, he is considered to be unclean and he may never enter the houses of other people, and must always keep at a distance from anything connected with the rice cult, and with offerings to the gods.

146 sondonŋ is here the parallel of banua = house. Colloquially, sondonŋ, in the combination sondonŋ loe, denotes the small room on the north side of the house.
147 pata’: there are three beams that run longitudinally under a house; the pata’ is the middle one.

seno’ papa: the slots in the roofing. The roofing of a Toradja house is made of bamboo culms split lengthwise. Two slots are cut on the convex surface of each piece of bamboo and a long narrow pin, made of a bamboo culm that has been squared off, is pushed through these slots to hold the pieces of bamboo together. The ends of the pin are tied to the laths resting on the rafters.
sitandi = lying across each other.

At the commencement of the death rites, the deceased is taken from the sleeping room at the south of the house to the central space in the house and is there laid with his head towards the West, the point of the compass associated with the dead. The houses lie on a north-south axis; the corpse of the dead person is laid across this axis.

149 The extent of the death feast is decided by the members of the deceased’s family in consultation with the adat chiefs and the to minaa.

150 The ‘ship’ and the ‘boat’ referred to in this strophe is the coffin, called rapasan = resting place, a hollowed out tree trunk, shaped like a rice-stamping block, in which the deceased is placed when the first part of the death feast has been completed. In the Rantepao country, this part of the ritual is only held for a dead man for whom the supreme form of the death ritual is to be performed: the form at which a minimum of nine buffaloes has to be slaughtered. A dead man for whom this ritual has been held is said to be “dirapa’i”. This colourful description of the rapasan refers to the boat shaped coffins which, in a former period, the dead were laid. These coffins were placed in holes in the rocks. In the Sa’dan region, they are called eroŋ; in the Ranteballa territory, in the Palopo country, and in the Bare’e country, they are called banja, the Austronesian wanja = boat. A number of them, in the pure boat shape, are to be found in the Tindara rocks between Enrekaŋ and Kalosi. They are ornamented with carving, as are also those in the grottoes in the Sa’dan region, the designs being in the earliest known style; the
151 Siajo-ajo tombinna,  
sidoloan banderana,  
sola tombi to Luwunna.

152 Randuk ke birromi allo,  
ke dollokki sulu padaŋ,  
mellao rokkomi alan,  
dioŋ landa' beloanna.

153 Susi passura' to Bone,  
pa'katadan to Belanda,  
panği' to tana Bugi'.

154 Mellao rekkemi bamba,  
to daa to' sali-sali.

155 Nadoolan Ni' Sara,  
sola to massaron kumba.

156 Nadoolan banderana,  
naturu' paŋlaananna,  
sola tombi to Luwunna.

157 Sumoŋlo' rante kalua',  
dioŋ tanduri sea-sea.

158 Nadoolan banderana,  
naturu' paŋlaananna,  
sola tombi to Luwunna.

159 La natibolloi saron,  
natiŋkemboŋi kambuno.

151 His banners stood out, fluttering,  
His flags and Luwu' pennons flew.

152 Just at the time the sun rose up,  
Just when the earth's torch could be seen  
They brought him down to his rice house  
Below, to his storehouse adorned.

153 As of Bone were its carvings  
With buffaloes there of the Dutch  
Engravings of the Buginese.

154 To the gateway, North, they took him,  
To the platform to the northward.

155 To the wide plain went they,  
Down to the spread out field they went.  
And there his flags did precede him,  
They bore his Luwu' pennons, too.

156 There Ne' Sara preceded him;  
He wears the dried areca leaf.

157 Protecting hats were then brought out,  
The fan palm leaves were widely spread.

coffins in the latter area are not boat-shaped. Probably the idea was that in these coffins the souls of the deceased would journey to the tribal territory, the Island of Poŋko'.

151 At a death feast, bamboo stakes to which are affixed pennons and banners are erected before the house of the deceased. The pennons used in the Sa'dan territory are woven cloths, pio ukį'. Blue cloths, sarita, with white designs on them, as well as pieces of red and white cotton cloth are also used.

sidoloan = to hurry past each other.

The Luwu' banners are pieces of cloth of varying colours which are attached to a pole. In the Saŋalla', Ma' kale and Meŋkendek territories, which are governed by a puŋ, these banners are only flown at the great death feast for a member of the family of the puŋ.

154 Anything having a particularly beautiful shape is compared with something regarded as having originated either with the Buginese or the Dutch.

panği' is a poetical form of panuki' = carving.

155 saли-sali is the name of a platform surrounded by bamboo and is situated on the north-east side of the forecourt of the house. It is put up at the maro feast and the sick person who is treated during the feast dances on it while the medicine man waves a burning torch under it.

156 When the deceased is carried to the place where the second part of the death feast is to be held, the to mebalun, accompanied by his assistant, the pabalian, precedes the bier. They carry with them the pot containing the body fluids, the eating dish and the hat which is to be put down before the rock grave.

159 tibolloi = it is poured forth.

kambuno is the parallel of saron. It is the term for the leaves of the fan palm which are stitched together to make a hat to protect the wearer against rain and sun. Such a hat may be worn only by the adat chiefs.
160 Kambuno to randan lanši, ta’duŋ to tetean uran.
161 Uŋgaraga leppo’-leppo’, sola to lempo bumarran.
162 Nanai mantaa lanša’, usearan bua kaju.
163 Sandami ka’panan balaŋ, sola usuk penamile.
164 Tae’mi ma’kada boko’, to mai bati’ tikunna, sola daŋa’ sariunna.
165 Randuk unteŋkai kalo’, ullamban pasala dua.
166 Unnola tampo malolo, randanan tarŋ keko-keko.
167 Anna ma’tendanan eran, anna ma’bun kangar ba’ba.
168 Anna ma’amparan ale, anna pandani allonan.
169 Matindo sisura guntu’, mamma’ sitandi takia’.
170 Anna ma’tuturan ba’ba, anna ma’sedanan saron, anna ma’bentaŋ eran.
171 Anna balik dio mai, napole sambilin mai.

160 The fan palms from the sky’s far rim
The shielding from the place of rain.
161 A platform small they then put there,
The stage to smell of meat was placed.
162 The lansat were divided there
And there the tree fruits were spread out.
163 Meat for the forbears held in hand
The kerbaus’ ribs were given too.
164 There was not one who made reproach
Not one descendant anywhere,
His offspring who were limitless.
165 And then over the ditch he stepped
Across both channels did he go
166 Along the ricefields’ straight dyke went,
The bank’s length where there is no bend.
167 The ladder was set up for him,
They opened up the door for him
168 The sleeping mat spread out for him
Head cushions there put down for him.
169 Head-to-toe to some he lay there,
His arms across the others were.
170 And then the door they shut on him,
His hat they hung, the steps removed.
171 Then they turned away from there,
The people then went back from there.

161 The small platform on high poles on which the flesh of the slaughtered buffaloes is placed is called balaka’n. The meat, which has been divided up into pieces, is thrown from this platform to the persons entitled to receive it.
162 The lansat and the other fruits mentioned in this strophe are the pieces of meat that are distributed from the platform; lansat, the Lansium, a tree having small round yellow fruit.
163 ka’panan balaŋ = the holding of the lights in the hand. The to mina distributes these pieces of offal to the ancestors.
164 ma’kada boko’ = to talk behind someone’s back.
165 The ‘ditches’ and the ‘channels’ are the irrigation channels between the ricefields.
The deceased is taken from the death house to the rock grave.
166 This strophe refers to the large straight banks of the ricefields of the deceased along which it is customary to carry his corpse.
167 A ladder is placed against the rock grave, liŋŋ, which is sometimes about 25 feet from the ground. The entrance to the rock grave is closed with small doors.
169 A number of skeletons lie in such a grave and the new corpse is placed on top of them. sisura = getting entangled with each other; sura = man trap.
172 Apa to? Malemo sau’,
apa to? Membuleammo.
173 Malemo naturu’ gaun,
naempa-empa salebu’.
174 Llambil’ tambuttana tallu,
sola poŋko’ siannanan.
175 Nanai torro ma’paŋjan,
unnesun ma’lea-lea.
176 Anna salee tondokna,
anna tiro banuanna.
177 Make’ri taŋ tumaŋ’iko,
taŋ ma’paidu-iduko?
178 Tumaŋ’i uran allo,
si’dan pini-pinoi.
179 Apa to? Malemo sau’,
apa to? Membuleammo.
180 Ûmpotedoŋ-tedoŋ batu,
ma’pasilaga lolanan.
181 Nakua kada to Duri,
randan puduk to Endekan:
182 Temmi to allo ioŋ’,
anna lendu’ daa mai,
anna messa’de banua.
183 Ditambai, taŋ mebal,
dioŋli’, taŋ sumu-sumu.
184 Pala’ lentekna mebal,
kambutu’na mekaio.
185 Tiau’mo Bambapuŋaŋ,
leakmo Pintudewata.
186 Saŋtɔŋkonammo nene’na,
saŋsesuŋjan to dolona.
187 Parannu-rannu nene’na,
sende-sende to dolona.
188 Napa’parm;poi sau’,
napa’baen-baenanni.

172 What’s to be done, he’s southward gone,
What shall we do, he’s there ahead!
173 The clouds have closed, behind him now,
Enveloped in the mists is he.
174 The fallen’s three grave mounds he
[reached
The ones which were in number six.
175 Sirih-pinang he stood chewing.
He sat there making his mouth red.
176 Towards his village then he looked
To his house here he sent his glance.
177 Now, could it be you would not weep,
That all the time you would not sob!
178 His weeping is the morning rain
His sobbing is the drizzle fine.
179 What’s to be done, he’s southward gone,
What shall we do, he’s there ahead!
180 With stones as buffaloes he played,
While on his way he made them fight.
181 In Duri people spoke the words
In Enrekǝŋ lips uttered them:
182 “It was at this time yesterday
That he passed by here from the North
And walked between the houses here.”
183 “We called him, but he answered not,
We shouted, but he spoke no word.”
184 “The sole of his foot answered us,
His heel it was that made reply.”
185 From sight had Bambapuŋaŋ gone
Behind was Pintudewata.
186 He sits now with his ancestors,
His seat is with his forefathers.
187 His ancestors are joyful now
His forefathers are gladdened now.
188 Now southward do they go with him
They go from place to place with him.

174 tambuttana or tambun tana is a small grave mound under which a stone is buried as a
mark of recognition to a man who has fallen on the field of battle. A plantation of the
bamboo called bɛtɔŋ is planted there, or a lamba’ tree (a kind of fig). I could not find
out where these small mounds are located except that they are far away to the South.
184 The soul of the deceased is on its way southward to the Land of Souls.
189 Tibaen rokko matampu',
diong kalambunan allo.
190 Bendan kalukumo diong,
la ma'induk tumajaŋmo.
191 La lao laŋanmo laŋi',
la dao to palulluŋan.
192 Manda' nataki'a Lembə,
nasaluyku Buŋa'lanən,
nasip'i mendila-dila.
193 La ditiro ke maŋambo',
ke umparokko bane.
194 Ke maseea'-searanni,
anna taŋ messala pare.
195 La sipasakko' batitʃ,
lə sibənmo' tuo-tuo.
196 Masakko ko kumasakko,
tabasiŋ makole-kole.
197 Mukeanak kukeanak,
tabasiŋ tumakin pia.
198 Anakmu disaŋa Daeŋ,
anakki disaŋa Rippuŋ.
199 Anna daeŋ-daeŋ sugi',
anna rippuŋ bala tedoŋ.

189 Now westward does he pass from view
Below, there where the sun descends.
190 A coconut palm is there,
A sugar palm, high over all.
191 There shall he to the heaven rise,
There in the all-enfolding dwell.
192 The Great Bear holds him in its arms
The Pleiades clasp him to them
The shining stars around him press.
193 We look for him to sow the rice,
When time it is to strew the seed
194 When we should scatter it about
So evil shall not strike the rice.
195 In this dirge let us blessings ask,
Let each for each a long life wish.
196 May you prosper, may I prosper,
May we each a long life have.
197 May you have children, may I, too,
May we bear offspring on the hip.
198 May your children be called Daeŋ,
May your offspring be called Rippuŋ.
199 Riches may they gather to them
Buffaloes collect in number.

189 The souls of those for whom the supreme form of the death ritual is not performed dwell in the Land of Souls. Those for whom it is carried out go to the horizon in the West, where the sun descends.
190 There is a traditional variant which says that the deceased ascends to heaven by way of a coconut palm.
191 The dead person for whom the mourning chant has been sung occupies a prominent position in the Land of Souls. Because of his wealth and rank he stands above the souls of those who were less wealthy and were of a lesser condition in life.
192 In the course of time, the soul of the dead person rises to heaven, where his ancestor originated, and there takes its place among the constellations.
193 The rising of The Pleiades is always taken as a sign that the new agricultural year has begun and that it is time to begin preparing the nursery beds and sowing the rice.
194 The koke tree is a large straight tree with small leaves; it provides good timber.
198 Daeŋ means to amass. Perhaps the Sa'dan Toradja also feel something of the Buginese meaning of this word. In Buginese it is a title of noble persons.
Rippuŋ: this word is also used in the invocation called singi', i.e., the benediction in which the to minaa asks for blessings for the participants at the bna' kasalle feast. There the word is used as follows: nene'mu disaŋa Rippuŋ = your ancestors are called Rippuŋ.
199 bala tedoŋ is the enclosed space under the house where formerly buffaloes were stabled.
In the poetical language it indicates the ownership of these beasts.
200 Sundun saňtaňkena batiň, sańparaanna mario.
200 Now ends a part of this lament, A section of this song of grief.

IB

Ossoran badoň to dirapa'î

Traditional chant for the deceased for whom the elaborate ritual for the dead is carried out

The informant was To' Bua' of the village of Lanđa, Madandan territory. The words were written down by Mr. J. Tammu.

1 Unnola ba'bana lanji', pentiroonna deata, pentoenna to palulluńan.
2 Bu'tu tibaen todińña, tipailan samarananna.
3 Lalan tań lalan naola, tan limbuńan nalimbui.
4 Tindak sarira naola, sundallak napolambanan, borroń natete lumińka.
5 Sae mellese iPoško', Kalebu' natirandukki.
6 Umbanjeun lando lońa, unnosok salle a'iri.
7 Umpalele tonkonaanna, umbe'do sissareanna, tońkonan kapańjanna.
8 Sae mellese iRura, Malino natirandukki.
9 Umbanjeun lando lońa, unnosok salle a'iri.
10 Disuriń roroanna, ditalluj kambaroanna.

1 Then he had passed through heaven's door Through the window of the godly, That by the firmament embraced.
2 Then it was men saw his brightness His lustre then it did burst forth.
3 He trod a way which no way was, He went where others did not go.
4 He choose the rainbow as his path, He walked along the kindled forks He trod across the fiery ones.
5 Poško' he reached and trod thereon, On Kalebu' did he settle
6 Built that which has a roof high-pitched, Set up that which on tall poles stands.
7 And then his clan house did he move, That which he leaned on, moved elsewhere His clan house that was as a shield.
8 Rura he reached and trod thereon, In Malino did he settle
9 Built that which has a roof high-pitched, Set up that which on tall poles stands.
10 For its cross laths were uséd swords The three he summoned, slats became.

3 ullimbui = to participate with others.
5 natirandukki (randuk) = he pricked.
7 sissarean = that which one leans against.
10 disuriń (surian) = they were made of surian-swords. I could not get an explanation of this line.
11 Kala'ka' tandi eanan,  
gajaŋ gumello pata'na.  
11 Its floor board joists of value were,  
The long main beam a waved gold kris.
12 Rindin̄ tiban̄ko lola'na,  
petuo lellu a lan̄gan.  
12 Its walls were made of curved armbands,  
The middle poles rose high above.
13 Bara'na bulian la'bi',  
pampan̄ para dolo bororoŋ.  
13 Its cross beams were as blowpipes fine,  
The facade beams there shone aglow.
14 Sumu'duk ma'lanan-lana,  
kaso manik da ya mai.  
14 The ridge, it was a flaming red,  
The beadwork rafters downward stretched.
15 Tindak sarira randanna,  
mian kila' pamirin̄na.  
15 The edge beams there a rainbow were,  
The sloped verge baulks as lightning were.
16 Sundallak rampanan papa,  
passenor un̄ ilol̄ tedeŋ.  
16 The under roofing edges flashed,  
The slit roof cane, kerbaus' noses.
17 Kidin̄-kidin̄ tarampakna,  
papana roto binton̄.  
17 The bamboo roof tips, shining points,  
Its roofing was like sparkling stars.
18 Lotoŋ boko' bubun̄anna,  
darrak maŋin̄ loŋana.  
18 The ridge shield was a black-backed cloth,  
The sloped porch a swoln fabric old.
19 Bendan lawan̄-lawan̄ sugi',  
ke'de' pataŋdo bulawan.  
19 The adorned bamboo seat was placed  
The golden stone set on the court.
20 Natalimbuŋ kulu-kulu,  
naapun arre barani,  
Brave were the shouts that there were  
The cheers of their courageous men.
   sola sapuko londoŋna.  
20 The kulu-kulu circled there,  
They clothed themselves with opened fronds  
[heard
21 Ke'de' nadodoi pusuk,  
naparembonan pelole'.  
21 Adorned with leaves still closed.

In the "Verhaal van Pano Bulaan", Mededeelingen van wege het Nederlandsch Zendeling- 
genootschap, 58ste Jaargang, 1914, p. 226, it is told how the hero had to make a boat 
with a canopy of swords and having an edge of sharpened iron. In this vessel, he went 
fight the snake that had carried of his mother by force.

12 petuo = bearers of life, are the three central poles in a clan house. They are erected on 
the longitudinal beam, pata'. The offerings for the clan house are placed beside the petuo 
pole that is on the north side of the house.
13 bara': the longitudinal beams on the sides of the house and upon which the rafters are laid.
15 pamiran̄ (birin̄): the beams of the overhanging eaves at the back and front of the saddle-
shaped roof. They are joined to the ridge beam and are cutted and brightly coloured.
16 The slots in the roofing bamboo are likened to buffaloes' noses.
18 lotoŋ boko': old cloth with a design of a buffalo having a black back.
19 The women who start the chorus at the merok feast and at the great bua' feast, sit on this seat.
20 londoŋ = male animal, cock: in the poetical language, a man.
kulu-kulu: a kind of bird with a melodious call.
21 pusuk: unfolded young leaves of the sugar palm. 
pelole': closed young leaves of the sugar palm.
22 Nadedekki kuli’ sawa, 
roren〈na tandi/o ula’.
23 Natibulantei ra’tuk, 
natikembojı mariri, 
lindaŋ barra’ sajoanna.
24 Disaŋa alukna b.ua’,
bisaranna balinono.
25 Ma’kebua’ taŋ dilambi’, 
menani taŋ didoloi, 
l’a’pa’ taŋ dirirantean.
26 Sundunmo alukna b.ua’,
bisaranna balinono.
27 Tipalele pesaratu’, 
tibe’do pemmananpulolo.
28 Sae mellese iBatu, 
Marindinj natirandukki.
29 Pa’tonkoanna nene’na, 
nan inan kapajuŋanna.
30 Nanai sumio’ aluk, 
untawa timba bisara,
31 USSasasaj tallu kalo’na, 
tipalele susukomo, 
tibe’do katonanomo.
32 Tipalele pesaratu’, 
tibe’do pemmananpulolo.
33 Nadoloan burakana, 
naturu’ pani/lanañana, 
bejang sanda saratu’na.
34 Napengongi garatuŋ, 
nadedekki kuli’ sawa, 
roren〈na tandi/o ula’.
35 Natibulantei ra’tuk, 
22 The python skin they hit for him,  
Resounded the snake instrument.
23 Rice, roasted unhusked, thrown on them  
On them was rice made yellow strewn,  
They danced about, like scattered rice.
24 His b.ua’ rites, they were extolled  
The adat ritual for him.
25 No one that b.ua’ could attain,  
That menani feast was matchless,  
That l’a’pa’, unsurpassable.
26 His b.ua’ rites he finished then  
The adat ritual for him.
27 He moved it yet a hundred times,  
He took it three score times elsewhere.
28 The Rocks he reached and trod thereon,  
In Marindinj did he settle
29 In the dwelling of his forbear,  
It was indeed his shielding force.
30 There he the rites did regulate  
The ritual parts he assigned.
31 His channels three did walk across,  
The house changed, like a bound’ry post  
Moved it, as one would a landmark.
32 He moved it yet a hundred times,  
He took it three score times elsewhere.
33 His burake preceded him,  
His people followed on behind  
The ones possessed, they were five score.
34 The bead-hung drum they struck for him,  
The python skin they hit for him,  
Resounded the snake instrument.
35 Rice, roasted unhusked, thrown on them

30 sumio’ (sio’) = to measure out palm wine; the measure is a small container; the wine is measured out at feasts.
untawa (tawa) timbo = to distribute by means of a timbo = small bamboo container.
33 bensu = bissu which, in The Merok Feast, B (passomba tedon) str. 755, was a parallel of burake = priestess, here means the women who are in a state of taboo at the b.ua’ kasalle feast: usually they are called tumban. Bissu is the older form of bissu. In various territories in Upper Binaŋ (Mamasa) and Pitu Ulunna Salu, the bissu officiates at the melang’ feast which is held in those regions. The bissu at the court of Bone was the guardian of the state regalia.
natikemboŋi mariri,
landaŋ barra’ sajoanna.

36 Nadoloan burakena,
naturu’ paŋlalananna,
beŋsu sanda saratu’na.

37 Sae mellese iKesu’,
Baŋkudu natirandukki.

38 Umbaŋunan lando loŋa,
Unnosok salle a’riri.

39 Pa’toŋkoanna nene’na,
naŋ inan kapajuŋanna.

40 Sae mellese iTampak,
Nonoŋan natirandukki.

41 Umbaŋunan lando loŋa,
unnosok salle a’riri.

42 Bendan lawaŋ-lawaŋ sugi’,
bendan pataŋdo bulawan.

43 Natalimbuŋ kulu-kulu,
naapun arre barani,
sola sapuko londoŋna.

44 Disaŋa alukna bua’,
bisaranna balinono.

45 Natibulantei ra’tuk,
natikemboŋi mariri,
landaŋ barra’ sajoanna.

46 Nadedekki kuli’ sawa,
roŋeŋa tandilo ula’,
napasengoŋi garapuŋ.

47 Sundunmo alukna bua’,
bisaranna balinono.

48 Umpalele toŋkonanna,
umbe’do sissareanna.

49 Napalele pessaratu’,
nabe’do pemmanŋpuło.

50 Sae mellese iPo’poŋ,
To’ Leŋke’ natirandukki.

On them was rice made yellow strewn,
They danced about, like scattered rice.

36 His burake preceded him,
His people followed on behind
The ones possessed, they were five score.

37 Kesu’ he reached and trod thereon,
In Baŋkudu did he settle

38 Built that which has a roof high-pitched,
Set up that which on tall poles stands.

39 That dwelling of his ancestor,
It was indeed his shielding force.

40 Tampak he reached and trod therein,
In Nonoŋan did he settle

41 Built that which has a roof high-pitched,
Set up that which on tall poles stands.

42 The adorned bamboo seat was placed
The golden stone set on the court.

43 The kulu-kulu circled there,
Brave were the shouts that there were
The cheers of their courageous men.

44 His bua’ rites, they were extolled
The adat ritual for him.

45 Rice, roasted unhusked, thrown on them
On them was rice made yellow strewn,
They danced about, like scattered rice.

46 The python skin they hit for him,
Resounded the snake instrument,
The bead-hung drum they struck for him.

47 His bua’ rites they finished then
The adat ritual for him.

48 And then his clan house did he move,
That which he leaned on, moved elsewhere.

49 He moved it yet a hundred times,
He took it three score times elsewhere.

50 Po’poŋ he reached and trod therein,
In To’ Leŋke’ did he settle.

40 Tampak is a village in the Nonoŋan village-group and is situated on the other side of the River Sa’dan, opposite the capital, Rantepao.
50 Po’poŋ and To’ Leŋke’ are settlements in the Madandan territory, Rantepao country.
51 La rampo indete tondok, 
   indete sa’de banua.
52 Tau manoka ditambuk, 
   meşkailiš dibannean, 
   moka dibassei dodo.
53 To dadi dao pussakna, 
   kombōš lan matalabona.
54 Apa nakande indo’na, 
   apa nakasualai?
55 Taŋ ambajaŋ taŋ dadeko, 
   taŋ pao, taŋ ilu-ilu.
56 Bulawan panjidenanna, 
   rara’ elo’-eloranna.
57 Anna komboŋ pole tau, 
   narende pole to lino.
58 Nalambi’ kanna boqinna, 
   sola bilaŋ-bilaŋanna.
59 Untambai kaunnana, 
   dua’ maleke-lekena.
60 Nasumurruk tama komboŋ, 
   to lajan pantanan nene’.
61 La ussembaŋ ao’ gali, 
   to bane’ situats bomboŋ, 
   anna ti’pa’ daun induk.
62 Nabawa lako barira,
51 Now, let us to this village come, 
   Here, to the compound of this house.
52 He would not enter in the womb, 
   To such conception, shook his head 
   Wished not the baju to hang curved.
53 He came forth at the sky’s far rim 
   The zenith of the firmament.
54 What was it that his mother ate, 
   In plenty, what did she take in?
55 No manga large, no mid-sized ones, 
   No manga small, not any sour ones:
56 She only fancied things of gold, 
   A gold necklet did she desire.
57 And then it was she bore a man, 
   A child of earth did she bring 
   Just at the precise point of time, 
   It was just then she called her slaves, 
   Her nimble servants summoned then.
58 Exactly on the proper day 
   In the wood by forbears planted 
   One went into ancestral trees 
   To chop a yellow bamboo down 
   Banana leaves complete to get 
   To cut leaves from the sugar palm.
59 One took them to the circling wall,
60 One took them to the circling wall,

52 His manner of conception was other than the usual one.
   moka dibassei dodo = did not wish the baju to hang curved, i.e., over his mother’s stomach, see str. 109, I A.
   meşkailiš = to shake one’s head.
53 matalabona: the rounded extremity of the firmament; talabo means a flat round armband of copper, cf. str. 113 & 114, I A, in which the deceased is said to have had the radiance of the sun, moon and stars.
56 panjidenan = the state of having the fancies of a pregnant woman.
57 narende (rende) = she smelted.
58 kanna = being of middle length, i.e., not too short and not too long.
60 komboŋ: the plantation of bamboo and sugar palms that belongs to the clan house and to the produce of which all its members are entitled.
61 ao’ gali, is a word used in the chant for the deceased for a kind of thick yellow bamboo, Bambusa vulgaris. In the rites performed at the death feast, the term dawn gali is used to denote a kind of thick liana: at the bua’ feast, the liana is defined by the word bambalu.
   bomboŋ: the main rib of the banana leaf when the latter is complete, i.e., before it has been torn in half.
62 barira: fence of bamboo culms split in half and placed round the open space under a
to dio tetuk banua,
umpolilin kalumbassik.

63 Napao’tonni panyanna,
dipandan lantona pudu’,
sola te ta’bano lentek.

64 Natañkean piso roñko’,
to bajak batu lapparan.

65 Napealla’ tu usukna,
naola pa’ruananna.

66 Nadikillañ tarutunna,
dibunu’ka’ sanda ilanna.

67 Limboñ toñanmo pa’dunna,
bannañ kandunmo ura’na.

68 Tuo lampa’mo buana,
menškepakmo to bajana.

69 Ulanña takinan pia,
to semberan lotoñ ulu.

70 Napantiti’mo mammi’na,
nasadi’mo marasanna.

71 Napantitiran to dolo,
nasadiran to matua.

72 Randuk napatama suke,
tallañ ma’buku bulawam.

73 Namanasu na maline’,
randuk naserekan bane’.

There to the corners of the house
Surrounded by split bamboo culms.

63 One heaped up the siriñ-pinang,
Laid down that which goes in the mouth
And put the dirty-legged one down.

64 One took the fortune-bringing knife
The sharp blade of prosperity.

65 He thrust it there between the ribs,
There in the midriff stuck it in.

66 And then he lifted up its breast,
And everything therein was bared.

67 Its gall bladder, round like a lake,
Its muscles, as a stretched thread were,

68 Its heart rose, as a cone-shaped sack
Its spleen was thereto firmly fixed,

69 A sign of children borne on hip
Black haired ones carried in a scarf.

70 And then the choicest parts he took,
Selected portions finely cut,

71 The small parts to the forbears gave
To ancestors the morsels gave.

72 He put it in an internode,
In thin bamboo with golden nodes.

73 Now, when it was completely cooked,
He tore apart banana leaves,

house.
umpolilin kalumbassik = to have an enclosure of arches made of split bamboo.

63 lantona pudu’: that which is put to the lips but is hard, i.e., like partly cooked food.
ta’bano lentek: the meaning of the word ta’bano is not clear; perhaps it stands for
tambano = unwashed. It would then mean that which has unwashed feet and would be
the poetical designation of a pig.

64 batu lappa’: the scale on the foot of a fighting cock; batu lapparan = having scales on
the feet. Figuratively: having a portent of good fortune.

68 lampo’: cone-shaped sheath of the leaf of the areca palm, in which cooked rice is put.
These sheaths are heaped up at the offering place to which the offering is taken at the
beginning of the rice harvest, menammu pare = to meet the rice.
menškepak comes from kepak = to carry on the hip. The word has reference to the term
takinan pia = the act of carrying children at the waist, in the strophe following.

69 ulanna = the link between two things.
lotoñ ulu = the black-haired ones; a poetical expression for human beings.

70 The choicest parts are the heart, liver and lights.

72 In the various offerings to the gods and the ancestors the rice and the meat are cooked
in bamboo containers, the rice and meat then being defined by the term dipion.
74 Napasisola belundak, sola kaledo sirapi', sola to babona bo'bo'.
75 Nadandanan lako nene', nabato' lako to dolo.
76 Namasiaŋ dio mai, nakulla' birro te allo.
77 Untambai kaunanna, dua' maleke-lekena.
78 Nasumurruk tama komboŋ, to lajan pantanan nene'.
79 La ussemaŋ aŋ gadiŋ, talaŋ ma'buluk bulawan.
80 Natibalik lajan mai, nasule sambali' mai, umpobabu' duri baŋa.

81 Napalaŋgan banuanna, umpoliliŋ kalumbassik.
82 Umpandan lantona pudo', Nnampa' bane' situanŋ bomboŋ.
83 Nakaŋkanan bassi roŋko', to bajak batu laparan.
84 Napealla'i usukna, naola pa'ruaŋanna.
85 Saba' toŋanmo rarana, la saba' te paŋiriwanna, lellu pantaranakna.
86 Nabuŋka'i to dadanna, nakillaŋi tarutunna.
87 Paŋso toŋanmo pa'dunna, tuo lampo' to buana, bendan patuku ma'dandan.
88 Ulaŋna mendaun sugi', sola tuma'bi ewanan.

74 Beside put rice in palm leaves cooked
Its partner, in banana leaves,
Placed that which on cooked rice does
75 A row for the forbears set down [come.
In line put for the ancestors.
76 And on the text day after that
When the shining sun had risen
77 It was just then she called her slaves,
Her nimble servants summoned then.
78 One went into ancestral trees
In the wood by forbears planted
79 To chop a yellow bamboo down,
A thin bamboo with golden nodes.
80 And when he went back from that place,
And when from there he did return
His back with palm thorns was then [clothed.

81 One took it to her house above
Surrounded by split bamboo culms.
82 One laid down what goes in the mouth,
One spread banana leaves complete.
83 One took the fortune-bringing iron
The sharp blade of prosperity.
84 He thrust it there between the ribs,
There in the midriff stuck it in.
85 Its blood then spurted like a flood,
That many she would hold on lap,
Many children she would cherish.
86 And then he opened up its breast,
He bared its chest to look therein.
87 Its gall bladder was very long,
Its heart rose, as a cone-shaped sack
Like sheaves of rice set in a row.
88 A sign as leaves would be his wealth
Possessions be as flowers of trees.

74 belundak: viscous rice wrapped in a young leaf of sugar palm and then cooked in it.
kaledo: viscous rice put in a banana leaf and then cooked in it.
80 babu': covering for the back with shoulder loops on it to put the arms through: it is made of rushes or from the skin of a marsupial.
banja: high thorny palm, the *Nipa*, *Oncosperma filamentosum* Bl.
88 mendaun sugi' = rich, as the leaves of a tree.
89 Natunu pole api,  
natolla ma’lana-lana.

89 He roasted it then in the flames,  
He turned it in the glowing ones.

90 Namanasu na maliqe’,  
napantitiran dewata,  
nasadiran To Menampa.

90 Now, when it was completely cooked  
The small parts to the gods he gave,  
The morsels The Creator gave.

91 Randuk napatama suke,  
tallaŋ ma’buku bulawan.

91 He put it in an internode,  
In thin bamboo with golden nodes.

92 Namanasu na maliqe’,  
naserekan pole bane’.

92 Now, when it was completely cooked  
Again he tore banana leaves.

93 Nadandanan lako puaŋ,  
nabato’ lako dewata.

93 A row he set down for the lords,  
In line he put them for the gods.

94 Napantitiran mammi’na,  
nasadiran marasanna.

94 For them he took the choicest parts,  
Selected portions finely cut.

95 Nadoloan pesuŋna,  
sola to pānurandena.

95 But first, she took her off’ring leaves,  
Her off’ring gave on flat of hand.

96 Dikombai pole bannaŋ,  
dibeke’ pole mariri.

96 A white thread round her arm was bound  
A band of yellow round her head.

97 Sundunmo alukna tau,  
te bisaranna to lino.

97 The rites for mankind reached their end,  
The ritual for those on earth.

98 Kasalle pole madomi’,  
nalobo’ tikara-kara.

98 And then it was he swiftly grew  
And then it was he quickly thrived.

99 Narandan matua induk,  
sola te mando karurunŋ.

99 His age was as the sugar palm,  
Old as its heartwood he became.

100 Masaki-saki ulunna,  
maroramban beluakna.

100 Then fevered had become his head,  
And rumpled then his hair became.

101 Kuan nasāŋmi to bara’,  
mintu’na kambuno lele.

101 They told it all the adat chiefs,  
The notables from far and wide.

102 Natoeanni pesalu,  
pessalossok ulelean.

102 They sought his transgressions to find  
To wash him clean of all of them.

95 pesuŋŋa: the banana leaves upon which the *sirih-pinang* (betel, areca nut sprinkled with lime) and the offering meal (rice and the pieces of meat) are placed.

96 The binding of a white thread round the arm and a yellow band round the head is a sign that the offering ritual has been completed.

97 The offering ritual is divided as follows:  
aluk *padan*, rites for agriculture; aluk *pare*, rites for the rice; aluk *tau*, rites for mankind; aluk *to mate*, rites for the dead.

100 maroramban: a qualitative composition of which the first member is *maro* = confused in mind.

101 *kambuno* (see str. 159, I.A). Here, it has the meaning of *adat* chief.

102 *Pesalu*: enumeration of the different transgressions against the gods, the ancestors and the *adat* prescriptions which the sick man could have committed.

*pessalossok* is a derivative of *salossok*: high lip of a ravine over which the water cascades;
103 Taŋ lakomi te pesalu, 
tañ toşan te pessalossok.

104 Tu patalomi nene’na, 
ma’budamo to dolona.

105 Male tibaŋiko lentekna, 
tirimbak pessonananna.

106 La dipatumbari lako, 
la diduaŋ diapari.

107 Ke patalomi Puaŋta, 
ma’buda To Tumampata?

108 Nakuan kada to Duri, 
sumber puduk to Endekan: 

109 „Tenna lendu’ daja mai, 
mentaŋa sa’de banua.

110 Ditadoi lako paŋnan, 
dibesŋan lako baolu.

111 Ditadoi paŋjan moka, 
diben kalosi unnilin.”

112 Anna lendu’ pole sau’, 
laŋ rumombea laŋi’.

113 Lao’ tumaŋkena gaun, 
umpuraŋananna salebu’.

103 The ill they sought they failed to find, 
The washings clean had no effect.

104 His ancestors, their will prevailed, 
Successful his forbears’ desire.

105 And then with bent knees he went forth, 
His arms were swaying to and fro.

106 What was there that could then be done, 
What was there that they could do?

107 Now, when Oud Lord’s will did prevail, 
When our Creator had success.

108 In Duri people spoke the words 
In Enrekan lips uttered them:

109 “When he passed by here from the North 
And walked between the houses here 

110 ”Sirih-pinang him we offered, 
To him was given betel leaf.

111 “No sirih-pinang would he have 
His head shook to areca nut.”

112 And then he passed here towards the South 
Where fringe the firmament the clouds

113 Southward, where the clouds start 
[branching

114 Nanai torro ma’paŋjan, 
unnesŋ ma’lea-lea.

115 Kuli’ kalosi pasondok, 
limboŋ berak naoroŋi.

116 Lao’ tambuttana tallu, 
laŋ poŋko’ siannanan.

Where mists like twigs do separate,

114 Sirih-pinang he stood chewing, 
He sat there making his mouth red.

115 Areca shells reached to his knees 
He swam in red juice from the quid,

116 South at the fallen’s three grave mounds, 
The six of them there in the South

pessalossok = the act of pouring straight down, i.e., endeavouring to find the right course to take.

103 In vain was an endeavour made to check the course of the sickness by bringing to light the transgressions that had caused it.

104 The decision of the ancestors was that he should die.

105 The ritual for the dead is now complete and the chant goes on to tell of the journey of the soul of the deceased to the Land of Souls.

108 sumbaŋ = border.

111 unnilin = menkaiŋiŋ, see 52.

112 rumombe = to hang down like fringes.

113 ma’lea-lea = to make oneself red, i.e., making the mouth and lips red by chewing the betel quid.
117 Lamban lian peambozan, sambali' petanantian.
118 Umpotedon-tedon batu, umpokambau tempe'.
119 Anna lendu' pole' sau', tar' nalambi' tama mata, dikolak pentiro sau'.
120 Saytojkonammno nene'na, saresewaran to dolona.
121 Bendan kalukumo lao', tuo induk tumajaqmo.
122 Tibaen roko matampu', sojka roko kalambunan.
123 La lao lanjanmo lanji', la dao to palulluan.
124 Dadi dewatamo dao, la komboj to palulluan.
125 Manda' natkia' Lemba, nasalupku Buja'alan, naapun mekidi-kidi.
126 La ditiro ke manaombo', ke umparokkoki' banne, ke massawa-sewaraqki'.
127 Masakoko kimasakke, anta pada maruding, kianakko kikianak.
128 Anakmu disaq Daen', anna daen-daen sugi'.
129 Anakki disaq Reppuq, anna reppuq bala tedoq.
130 Pakianakko to belaq, aqki ma'sompo ma'kepak, ma'takia' patomali.

117 Where men fetch *amboj*, there he went, To where men get *tananti* from.
118 With stones as buffaloes he played, The ricefields were kerbau to him.
119 And then on southward he passed here, Beyond the eyes' sight did he go But looking hard, South might be seen.
120 He sits now with his ancestors, His seat is with his forefathers.
121 South he stands, a coconut palm, A sugar palm, high over all.
122 Then westward does he pass from view, He goes down where the sun descends.
123 There shall he to the heaven rise, There in the all-enfolding dwell.
124 A deity shall there become The all-enfolding shall he be.
125 The Great Bear holds him in its arms The Pleiades clasp him to them The shining stars encompass him.
126 We look for him to sow the rice When time it is to strew the seed When we should scatter it about.
127 May you prosper, may we prosper, May each of us good fortune have, May you have children, may we all.
128 May your children be called *Daen*, Riches may they gather to them.
129 May our children be called *Rippun*, Buffaloes collect in number.
130 May you the childless children give For us to bear on back and hip For us to clasp within our arms.

117 *amboj*: a plant with blue flowers which grows on the dykes of small hillside ricefields; used as a vegetable.
119 *dikolak* (*kolak*) = it is thrown like a missile from a split bamboo.
127 *maruding* is a variant of *madarinding* which is a derivation of *darinding* = breeze; *maruding* and *madarinding* mean cool, fortunate, prosperous.
Traditional chant for the deceased for whom
the elaborate ritual for the dead is carried out

The informant was Ne' Tunna who lives in the Tikala territory. The words were written
down by Mr. J. Tammu.

1 Umbamira ᵇᵃˢᵗʰᵒⁿᵈᵒᵏᵗᵃⁿ,  
to mai ᵇᵃⁿᵇᵃⁿᵘᵃⁿᵗᵃⁿ?  
2 Ke'de'ko anta ᵇᵘᵐᵇᵃᵗⁱⁿ,  
antan tannun rio-rio.  
3 Sae nasᵃⁿʳᵃᵏᵃ ᵍᵃⁿᵈᵃⁿ,  
tæ'kᵃ ʰᵃ'dᵉ ᵇᵒᵐᵇᵒⁿᵃⁿ?  
4 La mekuṭᵃⁿᵃᵖᵃ' lako,  
lak meosik paramena'.  
5 Ba'tu la tetena bati'n,  
ba'tu salunna mario.  
6 Inaⁿ iamo sirenden,  
naⁿ la tenmo sibalajan.  
7 Sibalajan kenna pondan,  
sirenden kenna pamuso'.  
8 La kulambi'mo dadimmu,  
kudete'mo garagammu.  
9 Iari tommu dikomboŋ,  
tommu dipapore tampa.  
10 Taⁿ ambaj'aⁿ taⁿ dadeko,  
taⁿ pao, taⁿ ilu-ilu.

1 Where are those of our village now,  
The ones who of our hamlet are?  
2 Come, let us sing the lament now  
That we may weave the mourning song.  
3 Are those who know the adat here,  
Has not one leader been left out?  
4 A question I would put to them,  
And calmly would I ask of them  
5 What kind of lament we should sing,  
Of what kind is the mourning chant?  
6 Those lines that follow each on each  
That are so that they do relate  
7 Though not as pineapples' seed caps  
Or kapok that is purified.  
8 The time of thy birth have I reached,  
To thy genesis I have come.  
9 Now at the time when thou wert formed  
When robust and well-shaped thou wert  
10 No manga large were, no mid-size,  
No manga small, not any sour ones.

3 gandaⁿ = drum; it also denotes the to minaa = the ones who know the adat forms and
the officiants at the offerings. Another name for the to minaa is bomboṣnan = gong.
5 tete = bridge; made of bamboo culms.
salunna mario = the appropriate form of the mourning chant.
During the singing of the chant for the deceased, the differences in rank are observed:
a dead man who was of no station in life is not honoured in his death chant as being one
who was of heavenly origin, but as follows:

To dadi lammai pᵃ'lᵃᵏ,  
komboṣ lan to pᵃⁿᵃ'ⁿⁿᵃⁿ.  
He was one born out of the field,  
he came from pᵃⁿᵃ'ⁿⁿᵃⁿ grass.

pᵃⁿᵃ'ⁿⁿᵃⁿ = grass, which has small tubers, like ginger.
6 sirenden = to be a guide to each other, following on each other.
7 pamuso' (buso') = kapok from which seeds have been removed.
9 tommu dipapore tampa = when thou wert shaped as a solid whole.
11 Taŋ membua’rika laŋsa’,
taŋ tarri’rika durian,
12 anna taŋ kandi indo’mu,
anna taŋ onta-ontai?
13 Barra’ diranęga-diranęga,
bobo’ didatui manna.
14 Nakande untampa laloŋ, 
urrende-rende kokojaŋ.
15 Ero-ero ponno pindan, 
manuntun la’bi banaja.
16 Dikande untampa laloŋ, 
urrende-rende kokojaŋ.
17 Iari tommu dikomboŋ, 
tommu dipapore tampa,
marempa-rempa dadimmu, 
ma’gan gun mentolinomu.
19 Ditambai to minaa, 
diindan ranga inaa.
20 Sae umbille alukmu, 
umpemansan bisarammu.
21 Anna randuk didadian, 
nakomboŋ mentolinona.
22 Rokko ditambuli padaŋ, 
disu’bak pekali bassi.
23 Dipantananni lonola, 
dipaga’ rambo-rambona.
24 Mian api lonola, 
borroŋ bia’ tauinna.
25 La napandam anna sugi’, 
nanna anna lellu.
26 Anna taŋ disirantean, 
an na ma’kasa-sea.
27 Anna kasalle dadinna, 
an na lobo’ garaganna.

11 Did not the lansat tree bear fruit
Did not the durian produce
12 That them thy mother would not eat
Would not them swallow in her greed?
13 Prepared was rice of many hues
Cooked rice made in a princely way.
14 She ate and brought the brave one forth,
She gave birth to the fearful one.
15 A dish that was of horse-flies full
A wooden dish brimful with wasps
16 Were eaten at the brave one’s birth
When she brought forth the fearful one.
17 Now at the time when thou wert formed
When robust and well-shaped thou wert
18 Thy birth, it difficult became,
Thou very slowly camest forth.
19 They called the ones who adat knew,
Took those whose minds were very rich.
20 They came thy special rites to choose,
The right ritual to select.
21 And then it was that he was born,
A human being he came forth.
22 A hole was then dug in the earth,
The ground with an iron spade was turned.
23 And then his cord was in it laid,
Three sticks put round his afterbirth.
24 His cord, it glowed just like a fire
A flaming torch, his afterbirth.
25 For his welfare they placed it there,
There put it, that his name should grow
26 That unsurpassed he should be
His wealth be able to display
27 That fine and stalwart he should grow,
His body speedily mature.

14 kakoyan = monster, frightful being.
15 ero-ero: horse flies which build nests like a beehive. The nests are given to the buffaloes
to eat, so that they will be spirited.
18 mentolinomu = thy becoming a human being.
19 “took those whose minds were very rich”, means that they made use of the knowledge
of the adat ritual possessed by the to minaa; diindan = they were leant against.
28 Naria tańkean suru',
to mai passara'kasàn.
29 Ke lao rokkoi alan,
dion sembǎn uru nańka'.
30 Anna marumbo dadinna,
an lobo' garaganna.
31 Naria tańkean suru',
to mai passara'kasàn.
32 Ke lao lakoi bubun,
an loko kasalle dadinna.
33 Naria sakkal malino,
an kasalle dadinna,
an lobo' garaganna.
34 Randukmi pańlaja tedoń,
an loko kasalle dadinna.
35 Naria peńkalossośran,
to mai mańaku kumba'.
36 Tumanańke-manke suru',
tumetan passara'kasàn.
37 Natole tumanańke suru',
tumetan passara'kasàn.
38 Suru'na rampanan kapa',
sola pa'sullean allo.
39 Turumi rampanan kapa',
tumampa-mampami rara',
rumpende-mende sarańpań.

28 The off'ring rites protected him
And the atonement ritual.
29 When down to his rice house he came
Below, to his storehouse of wood
30 So that he would there develop
His body speedily mature,
31 The off'ring rites protected him
And the atonement ritual.
32 And when they took him to the well
That fine and stalwart he should grow,
33 The limpid water cherished him,
That fine and stalwart he should grow
His body speedily mature.
34 He started buffaloes to guard
That fine and stalwart he should grow,
35 By the atonement off'ring watched,
To his transgressions confessing,
36 The off'ring ritual he performed,
Then the atonement rites he made.
37 Again the offerings he made
Atonement rites he then performed.
38 The marriage offering he made,
The rites of union he performed.
39 And then he was in marriage bound,
And daughters did he then beget
And sons he gave unto the world.

28 passa'rákasàn: the atonement ritual; a derivative of sara'ka' = comb.
29 sembǎn: cut off aslant, is a shortened form of alan sembǎn = rice granary, of which the
up-turned external horizontal and cross beams are cut off at an inclined plane.
uru: tree with large broad leaves, Michelia Celebica; it provides good timber.
35 peńkalossośran: the atonement offering; a derivative of losso', which is not in use; the
form sęjkalossośi = to remove, e.g. clothes, is in use.
36 tumanańke-mankei: a partial repetition of tumanańke, an um- form of tańke = to hold in the
hand.
38 pa'sullean allo: the changing of the activities of the day; a poetical expression for marriage,
as is also, pa'sullean-alonan = the changing of pillows.
39 rampanan kapa': kapa' is the penalty to be paid by the one who breaks up a marriage
and is often assessed when the spouses have been married for some time: rampanan kapa',
= the fixing of the kapa', has the meaning usually of marriage.
tumampa-mamppam: a partial repetition of tumampa, an um- form of tampa = to forge:
tumampa-mamppami rara' = again and again to make a gold necklace.
rumpende-mende: a partial repetition of rumende, an um- form of rende = to smelt,
rumpende-mende sarańpań = again and again to make a gold kris.
40 Dadi taruk bulaanna,  
sola lolosu manikna.
41 Natole tumaŋke suru’,  
tumetaŋ passara’kasan.
42 Unnoronŋ tiku taŋkena,  
lemban tasik uaka’na.
43 Uaka’na diroŋji,  
taŋkena dikulea’i.
44 Oronŋ-oroŋjan to topo,  
peʃimboŋan to taŋdia’.
45 Anna la dadi susinna,  
la sipalinpa daona?
46 To Goa manna susinna,  
datu lemban lian manna.
47 Anna la denda susimmu,  
l sipalinpa daomu?
48 Panduluk basi naanna,  
kaŋju asik naruranni.
49 Iaumba’gi redegki,  
napaind’ tamanaŋi.
50 Anna la denda susimmu,  
l sipalinpa daomu,  
l pada tintiammu?
51 Umbarana’ landi tondok,  
rumoŋle landi panleon.
52 To laen-laen dadinna,  
to sena’ panijenannana,  
komboŋ kamasugiranna.
53 To dadi dao pussana,  
ombo’ dao talabona.
40 To him were golden offspring born,  
They were for him his splendid crown.
41 Again the offerings he made  
Atonement rites he then performed.
42 His branches stretched out everywhere  
His roots, across the sea they went.
43 To his roots men did turn for help,  
And from his branches they sought aid.
44 The starving turned to him for help  
The hungry made their way to him.
45 Is there one who is his equal,  
Exists there on sublime as he?
46 The Goanese did equal him  
And princes from across the sea.
47 Is there one who is thine equal,  
Exists there one sublime as thee?
48 He watched it like an iron wedge  
Like hardwood, kept it in the house.
49 He paid it out in pieces small,  
He kept watch, like a childless one.
50 Is there one who is thine equal,  
Exists there one as thee sublime,  
Exists there thy equivalent?
51 The village banyan, such was he,  
Throughout the region he did spread.
52 He was a man of special birth  
A man whose mother’s needs were strange;  
And so his wealth it did increase.
53 He came forth at the sky’s far rim  
The zenith of the firmament.

40 lolosu: crown, of a tree.
42 His offspring spread everywhere.
43 uaka’na diroŋji = his roots that people drifted towards.
taŋkena dikulea’i = his branches that one swims overarm towards.
44 peʃimboŋan = the point at which people flounder in the water.
48 “He watched it (= his money)”: He held fast to his possessions.
naruranni = he has someone in his house, i.e., a family who, in most cases, work for their keep.
49 A childless woman is said to be a thrifty woman: manemjan to tamanaŋ = to give as a childless one, i.e., not free-handed. Another saying is: napaind’ tamanaŋ = he mothers it as a childless person, is stingy.
53 dao talabona: see I B, str. 53, where the reading is lan mataLABona.
54 Pada didadian bulan,
   pada ombo’ pariama.
55 Rokko ditambuli laŋi’,
   disu’bak pekali bassi.
56 Dipantananni lolona,
   dipaga’ rambo-rambona.
57 Malea api lolona,
   borroŋ bia’ tauninna.
58 Napandan anna sugi’,
   naanna anna lelluu.
59 Anna taŋ disirantean,
   anna kasalle dadinna,
   anna lobo’ garaganna.
60 Anna soŋlo’ dao mai,
   nalao sambalin mai.
61 Rekkе ditetei pusuk,
   dipelalanni pataŋdo,
   diembe’ lumbaa laŋi’.
62 Anna lao daa mai,
   nalao sambalin mai.
63 Nadoloan burakena,
   nalalan ranga inaa.
64 Untandai padaŋ baŋla’,
   padaŋ mariri litakna,
   tingi oŋan banuanna.
65 Napantananni pamuntu,
   naosokki manik riri,
   napatundukki tadoran.
66 Napa’baŋunni banua,
   Napa’s birth was as that of the moon
   His coming as The Pleiades.
54 A hole was then in heaven dug,
   The ground with an iron spade was turned.
55 And then his cord was in it laid,
   Three sticks put round his afterbirth.
56 His cord, it glowed just like a fire,
   A flaming torch, his afterbirth.
57 For his welfare they placed it there,
   There put it, that his name should grow
   That unsurpassed he should be
   That fine and stalwart he should grow
   His body speedily mature.
58 Then he descended from on high,
   Then he came from the other side.
59 Upward, open leaves as steps placed
   The bua’ stone a ladder was
   The ritual cane, a climbing rope
   So that he should from on high come,
   Come from the other side he should.
60 His buakedi preceded him,
   He followed those whose minds were rich.
61 He put his sign upon new ground,
   The soil, it yellow was in hue,
   Shade for his house were dark red beads.
62 A piece of cast iron he put there
   A yellow bead he planted there
   An inclined off’ring stake put up.
63 And then he built a house thereon,

61 The newly-born child is ‘met’ with a bua’ offering so that he shall descend to earth by way of the ritual.
65 This strophe describes the offering which the Ampu Padaŋ = Lord of the Earth must be given before a house can be built on him. This rite is called dialli padaŋ lako Ampu Padaŋ = land must be bought from the Lord of the Earth.

pamuntu = cast iron roasting-dish. When a new house is built a piece of cast iron, three old coins, unj, from the time of the Dutch East India Company, and three yellow beads, are put in the ground.

napatundukki tadoran = he made the offering table lean; tadoran: bamboo stake set up inclining towards the north-east and to which young unfolded leaves of the sugar palm are fixed as well as a small plaited basket, made of the ribs of the sugar palm, in which the offering meal is placed.

66 napa’maronka-ronkai = pleasant place did he make there, i.e. by planting all kinds of
napa’maroṣka-roṣkai.

67 Tumaņke-maņkei suru’,
tumetaŋ passara’kasan.
68 Ungala-gala bambana,
uṣkalampaŋ sulunanna.
69 Nagala-gala pemala’,
nakalampaŋ kuli’ pion.
70 Natole tumaņke suru’,
tumetaŋ passara’kasan.
71 Suru’na rampanan kapa’,
sola pa’sulean allo.
72 Turumi rampanan kapa’,
sola pa’sulean allo.
73 Natole tumaņke suru’,
tumetaŋ passara’kasan.
74 Suru’na mellolo tau,
sola to takinan pia.
75 Anna kasalle dadinna,
an na lobo’ garaganna.
76 Natole tumaņke suru’,
tumetaŋ passara’kasan.
77 Suru’na teŋko tiranduk,
sola ajoka panoto.
78 Kendekmi teŋko tiranduk,
sola ajoka panoto.
79 Nabaja rampo itondok,
napakenden ripašleon.
80 Iato sesa nakande,
ra’daŋ napatama kurin.
81 Nabaja rampo ipasa’,
napakenden ditammuan.

A pleasant place did he make there.

67 The off’ring ritual he performed
Then the atonement rites he made.
68 The court’s enclosure he then built
And then he put the gate in place.
69 With offerings he fenced the court,
In bamboo vessels offered them.
70 Again the offerings he made
Atonement rites he then performed.
71 The marriage offering he made,
The rites of union he performed.
72 And then was he in marriage bound,
Then in the union he was tied.
73 Again the offerings he made
Atonement rites he then performed.
74 The offering offspring to bear,
To carry children on the hip
75 That fine and stalwart they should grow
Their bodies speedily mature.
76 Again the offerings he made
Atonement rites he then performed.
77 The off’ring for the turning plough
That straight the yokèd ones should go.
78 The ploughed worked ground its harvest
found [bore

Straight had the yokèd ones there gone.

79 To the village he then took it
To the hamlet bore it upward.
80 What was left when his needs were met
Left over from the cooking pot
81 That he then to the market took,
To the place of sale he bore it.

trees and by erecting a rice granary.

69 Before he made the forecourt he made the necessary offering to the gods; nagala-gala pemala’ = he made a fence round it by making offerings; nakalampaŋ kuli’ pion = he put it in order by using the rind of the internode of bamboo in which the rice had been cooked.
74 mellolo tau = the appearing of the umbilical cord of a man.
77 ayo’ta = yoke.
panoto = to touch properly.
This strophe refers to the cultivation of the ricefields.
78 kendek = to rise up.
82 Ditadoi pisin-pisin, 
diben panampa to Bone.
83 Sulemi ponno sepu’na, 
sule la’bi garoipi’na.
84 Nasukun tu tama uma, 
nasukun lu tama tidoŋ.
85 Kabidaŋammi umanna, 
kabidaŋammi tidoŋna.
86 Kendekmi daun sugi’, 
 ia tuma’bi eanan.
87 Tedoŋ marapu iBuntaŋ, 
makuruŋan diEndeukan.
88 Rokko nakambio santun, 
nao’bi’ pa’pairusan, 
talo dondan dioŋ mai.
89 Tallu ratu’ saŋke’deran, 
sa’sa’bu saŋtiŋkaran.
90 Tedoŋ ma’inaa tau, 
sipaela’ to ke aja’, 
sita’tan ke kadakean.
91 Dolo pampaŋ undi pampaŋ, 
lalleu taŋya palepu’.
92 Misari bulan merrau, 
tanda pasanarna to.
93 Ma’kalun książki sora pindan, 
massape-sape bulaan.
94 Iko to torro itondok, 
to kenden dipoŋleon.
82 Old coins did they give him for it
  Gave that made by the Bone folk.
83 Returned he with full sirih bag
  Came back with box with money topped.
84 On ricefields did he lay it out
  And buffaloes he bought with it.
85 His ricefields increased one by one,
  His buffaloes in number grew.
86 As leaves on trees, he rich became
  He prospered in his property.
87 In Buntaŋ massed his buffaloes,
  In herds gathered in Enrekaŋ.
88 He signalled them to downward come,
  To drinking pool he beckoned them.
  With speed that herd then trotted out
89 Three hundred were the ones that left
  Three thousand were the ones that went.
90 The mind of men had those kerbau,
  Along steep slopes they slowly walked
  Each other warned when near ravines.
91 The first and last had right shaped horns
  Those in between a huge knot formed.
92 A light-skinned one among them mixed,
  Of that herd there he was the sign.
93 As arrows on a dish their hoofs
  The clefts in them were just as gold.
94 Now, you who in this village dwell
  Who in this region come and go

82 pisin-pisin = uanş: old coins from the time of the Dutch East India Company.
  panampa to Bone: Dutch East India Company’s coinage; it is also called pantari’ to
  Balanda = that minted by the Dutch.
83 garoipi’: a box to hold money; it is made of woven leaves of the nipa palm (Nipa
  Fruticicans); it can also be made of wood.
85 kabidaŋam = that which is added to something, for example, two pieces of cloth that
  have been stitched together.
87 marapu = forming a family group.
  Buntaŋ is a village in the Lemo village-group, Ma’kale territory.
88 nakambio santun = he played on the stringed instrument.
  nao’bi’: the usual form is nako’bi’ = he beckoned.
90 sipaaša’ = they caused each other to go slowly.
91 palepu’ = palipu’: a large cylindrically shaped woven basket made of bamboo; used for
  storing the bundles of rice.
95 Balamoko dua lombok, 95 A fence around two valleys place, 
rompoko tallu tanete. set an enclosure round three hills
96 Dipa’parampoe tedoŋ, 96 So that kerbau can be led there, 
dipa’palin-palinanni. in number now can there be brought.
97 Tedoŋ taŋ mate anakna, 97 They did not die those kerbau calves, 
taŋ marantan sumanja’na. their vital force did not depart.
98 Tallu ratu’ edo’-edo’, 98 Three hundred kerbau calves there were, 
taŋ sanda kambu bulaan. gold muzzles for them fell far short,
99 Kambu kapipei pira, 99 A rush basket on mouth had some 
paŋka gajaŋ sarapaŋi. mouth guards of others were gold kris.
100 Tedoŋ manoka didaja, 100 Those kerbau, they would not be cracked
manoka dikira-kira. they simply could not be cajoled.
101 Iapi anna mellao, 101 And every time that he went forth
anna tumenka isulu’. when from the bolted one he strode
102 Tampan rurapi nanai, 102 Stayed by a ricefield water filled
panompo doke-dokean. a dyked one full of water plants.
103 Taŋ nauma ke maranŋke, 103 He made no ricefield on dry ground
ke nakalanŋka kale’. when water ditch was far away
104 Bu’bu’-bu’bu’pi rrandaŋni, 104 But when small wells were near its banks
saruran tiku biriŋna. water channels round its edges.
105 Padaŋ ma’lombo masapi, 105 Its soil was rich, just like the eel,
ma’ilalan bai tora. its texture as a tusked pig, fat,
106 Lendu’ rokko makattana, 106 The poor earth was there far beneath
kendek to kapareanna. soil where the rice grew was above.
107 Kendek patuku ma’dandman, 107 Its harvest, sheaves of rice in rows
sola lampo’ sieloŋan. bunches in a winding line set.
108 Urria ponnoan alan’, 108 He took care the rice house was full
i ami ma’telaŋ baluk, in order to trade constantly
ia ma’kande silambi’. and every day to eat of it.
109 Iato sesa nakande, 109 His sustenance he looked to first,
ra’dak napatama kurin. in cooking pot he had it placed.

98 The calves had to be muzzled, so that the cows could be milked.
99 gaŋaŋ sarapaŋ = large gold kris.
paŋka: a forked piece of wood.
101 sulu’ = the bolt, i.e. of the house.
102 doke-doke: waterplant which grows in fertile water-filled ricefields.
105 ma’lombo = having fatness.
108 ponnoan = fullness.
ma’telaŋ = to play telan. Telan is the name of a game played with a piece of bamboo and 
a small mat, about 1 ft. square, made of plaited bamboo. This mat is put on a stick. The 
pieces of bamboo are thrown at it and bounce back on striking it.
silambi’ = regularly.
110 Pare manoka didaja,
manoka dikira-kira.
111 Iapi anna mellao,
anna tumeŋa iampaŋ.
112 Natingarapi langesa’,
Nailanpi boña’-boña’.
113 Ke lao tama ipasa’,
te lajan kasirampunan.
114 Boña’-boña’ sanke’deren,
sambao’ sanťiaŋkaran,
todî sanpembalabarann.

110 That rice, it would not be coaxled,
It simply could not be cajoled.
111 Now, every time that he went forth
Now when the threshold he did cross
112 He only saw there young kerbau,
He pushed his way through fleckéd young.
113 When he into the market went
When at the place of sale did stay
114 The young flecked kerbau went in groups
Grey buffaloes then started out
Above climbed those with white marked
[brows.

115 Tibalian saron pongan,
tibibi’ pallolo datu.
116 Untiro ambana londos,
ap’kaleanna muane.
117 Pa’kaleanna diarru’,
ambana dimaa-maa,
ditolo’ riti bulaan.
118 Natole tumanke suru’,
tumetaŋ passara’kasan.
119 Suru’nala lemba kalando,
sola karandaŋ kalua’.
120 Nasulean dio mai,
nabalik sambalin mai.
121 Randuk masaki ulunna,
madaramban beluakna.
122 Ditambai to minaa,
diindan ranga inaa.
123 Sae umbille alukna,

115 The woman of low rank glanced back
Young women of high rank turned round
116 To gaze upon that stalwart form
The strong form of that mighty man.
117 His shape, it had a gracefulness,
His carriage, it was elegant,
His form, composed as necklet gold.
118 Again the offerings he made
Atonement rites he then performed.
119 The off’ring for a lengthened pole
And for a basket that is large.
120 And then he brought it back with him,
And then from there he bore it back.
121 Then fevered had become his head,
And rumpled then his hair became.
122 They called the ones who adat knew,
Took those whose minds were very rich.
123 They came his special rites to choose

110 The rice has a deata = soul, life force. The meaning is that the rice is to be treated
with respect and that it is to be used with discretion.
112 natīnara = he looked up.
nailany = he rubbed himself against.
115 saron pongan: hats worn by women of low rank as a protection against sun and rain: the
hats are made of pineapple leaves.
117 diarru’ = it has been pared down.
dimaa-maa = it was made as beautiful as possible.
ditolo’ riti bulaan = he is strung like a gold necklet.
119 These offerings are made to ensure a rich rice harvest. The harvested rice is carried on
a carrying pole, pikulan; it is often put in baskets.
123 umbille = to separate, to keep apart.
The right ritual to select.

124 The sugar palm leaves they then broke
And then the pieces counted out.

125 The rushing water caught at him,
He struck against the swirling stream.

126 His breath and he, their union broke,
The wind he always had with him.

127 With coconut oil him they washed,
They rubbed away the dirt with it.

128 Dressed fully and adorned he was,
In finery completely clothed.

129 And then they struck the drum for him
The 'liver of the house' they hit.

130 The wailing there was very great
The moaning was extremely loud.

131 Were chosen rites by forbears set
Prescriptions of the ancestors.

132 Complete the beasts for slaughtering
The animals that must be killed.

133 They took him then into his house,
There, in the room in front was laid

124 The breaking of the ribs of sugar palm leaves: this is a process by which the to minua endeavours, by divination, to determine whether the offence that is the cause of the sickness is one that is against the gods, the ancestors, or the adat prescriptions.

ma'rampe = he put aside.

125 "The rushing water" and "the swirling stream" are figurative expressions used to denote the period of crisis in a sickness.

natumpumi = he pushed against.
nakasa = he grazed against.

126 In another version of the chant for the deceased, the second line reads: sibokoran darindin naselle' = he and the wind he had within him separated from each other; he breathed his last. These expressions are also used in ordinary speech in respect of the dead.

128 A dead man of rank is always clothed in trousers and jacket, wears the stately folded head cloth of a chief, has a gold neck chain and is girded with a gold kris. A dead woman of rank is dressed in a beautiful jacket and a coloured sarong, wears a necklace of wooden beads overlaid with gold, called rard, and a gold bracelet.

129 "the liver of the house", is a poetical expression for a drum.

130 kaiʻan is a poetical word for kapua = great.

131 pantanan nene' = that planted by the ancestors; panoosokna to matua = that driven into the ground by the forefathers. These expressions mean that the ancestors established the order of the death ritual, that the form and extent of the rites are fixed. A variant of the expression disembaŋ pantanan nene' is diparandukmo sembangan aluk = they began to determine the ritual.

132 The family of the deceased decides how many buffaloes are to be slaughtered. Some are given by various members of the family, some may be reciprocal presents, some may be redemption for a pledged ricefield.
134 Randuk dipassare pânden, 
dipatukkan andelen. 
134 Placed in a posture gently leaning 
In a position pleasant bent. 
135 Ditananan bua lajuk, 
diosok kalintaro tua. 
135 They planted the high fruit for him, 
The old areca palm put in. 
136 Disaŋkinan bete tondok, 
biladon sa’de banua. 
136 “Fish of the village” tied to it, 
The biladon of the forecourt. 
137 Dipati’ paŋalukanna, 
bisara sitimajukna. 
137 They fixed the order of his rites 
The adat forms befitting him. 
138 Namasiaŋ to makale’, 
nakulla’ birro to allo. 
138 On the next day, in the morning 
Just as the glowing sun arose 
139 Ditambai to mebalun, 
umpati’ paŋalukanna, 
te lajjan rampe matamput’. 
139 The priest of death they summoned then 
To fix upon the rites for him 
Which are assigned to the West. 
140 Namasiaŋ to makale’, 
nakulla’ birro te allo. 
140 On the next day, in the morning 
Just as the glowing sun arose 
141 Rampomi lembaŋ sura’na, 
sola lopoko bulaan. 
141 He came there in his carved prau, 
Arrived he in his golden boat. 
142 Dipasanda to ma’duðun, 
bendan bandera leko’na. 
142 The head-cloth wearers stood in line, 
For him the flags hung of the left, 
143 Bendan bal’a’kajan duku’, 
sola to lempo bumarran, 
te lajjan rante kalua’. 
143 The platform for the meat stood there, 
The stage that smelt of flesh was there 
There on the wide plain, there it was.

134 pânden is a kind of fragrant grass. 

andelen is a kind of fragrant grass which is burnt as incense at offering ceremonies. 

135 “the high fruit”, is the areca palm, the fruit being high up in the tree. This tree is also called bua dao in the poetical language. It is planted in the forecourt of the deceased’s house when the first buffalo is to be slaughtered, ma’puli, and the beast is tied to it. 

136 bete is the ikan gabus, a fish living in the water in the ricefields: biladon is also a kind of fish. Both words denote the buffalo. 

139 According to adat, the west is the zone allocated to the death ritual and to the offerings to the ancestors. The offerings to the latter are directed towards the south-west. To the east zone is allocated the offering ritual to the gods which offerings are directed towards the north-east. The adat customs performed in the western zone are also called rambu solo’ = smoke that descends, those in the eastern, rambu tuka’ = smoke that ascends. 

141 The dead man is kept in his coffin in the house for a period of time. 
rampomi lembaŋ is a contraction of rampomi ilembaŋ; similarly, loloŋmi rante = loloŋmi irante, see 1 C 150, and mamma’mi batu = mamma’mi ibatu, 1 C 152. 

142 to ma’duðun: female members of the family who hold above their heads a single black cloth and who go in a procession to the place where the buffaloes are to be slaughtered at the second part of the death feast. The end of this long cloth is held by a slave. For three days none of these women may cross a river. 

“the flags hung of the left”: these flags, tombi, are attached to bamboo poles. They are called flags of the left because they are only used at a death ritual and not at any ritual connected with the gods: the left is the west, which is associated with death.
144 Loloŋ̩mi bati’ tikunna, sola mana’ sariunna, loloŋ̩mi metua’ ponno.
145 Nasundun to alukna, to lajan rante kalua’.
146 Mamma’mi lan lembaŋ [sura’na, ilan lopi bulaanna.
147 Nalambi’ tanda allu’na, sola pa’indaanaa.
148 Bendanmi lakkean sura’, te lajan rante kalua’.
149 Bendan tau-tau lampa, sola to bombo dikita.
150 Loloŋ̩mi rante kalua’, tama tanduŋ kalonaran.
151 Ke’dem’i tekkenan doke, to lako toŋkonan bara’.
152 Nasundun to alukna, to lajan rante kalua’, mamma’mi batu dilobaŋ.
153 Male titeŋ̩ka lentekna, tirimba pessojananana.
154 Unnola barana’ rombe,

144 From everywhere the offspring streamed
And the descendants numberless,
For blessings crowded they that place.
145 The ritual was fully done
There on the wide plain carried out.
146 He lay there in his carved prau,
He rested in his golden boat.
147 The rites decided on were reached,
The highest form they held for him.
148 The small carved house to hold his corpse
Was on the wide plain then set up.
149 His bamboo image they set up,
Was then his spirit manifest.
150 That wide plain people overflowed
When entering that huge feast place.
151 Then came the right to hold the lance
Of the clan house having power.
152 The ritual was fully done
There on the wide plain carried out,
Then in the opened grave he rested.
153 And then it was his feet strode forth,
His arms were swinging to and fro.
154 He to the spreading banyan went,

144 metua’ = to endeavour to obtain a blessing: by bringing a buffalo or a pig to be slaughtered for the deceased one hopes to obtain blessings from him.

149 At the supreme form of the death feast, an image, called tau-tau or tatau, is made of the deceased. This image can be made of bamboo poles tied together and dressed with cloths, the face is also made of cloth: such a tau-tau is called tau-tau lampa. The image can also be made out of nanja wood. A tau-tau is attired in beautiful cloths and adorned with ornaments. It is put on the floor of the rice granary and when the corpse is taken to the place of the feast, the tau-tau goes with it. After the corpse has been interred in the rock grave, the tau-tau, stripped of its ornaments, is placed in a niche close by with a protecting rail in front of it. When the ritual for the deceased has been concluded and when his soul has gone to the Land of the Souls, his spirit is manifested in the tau-tau. Since, in this traditional chant for the deceased, the image referred to is made of bamboo, it may be presumed that the use of nanja wood is of later origin.

151 tekkenan doke: the custom whereby the lance with which one of the buffaloes is killed at the death feast, must be handed over to the clan house with which the participants have a mutual relationship. At a death feast for one of the members of the clan house called Bamba, in the adat-community of Aṣin-Aṣin, for example, Bamba hands over this lance to the clan house called Ampaŋbass, and at the death feast for a member of Ampaŋbass, the latter hands it over to Bamba.

154 The barana’ = waringin is the tree in which the spirits dwell. The “fallen’s three grave
sola tambuttana tallu.

155 Tileak lembamo lao',
tidollo panta'daranna.

156 Tipae'-pa'e' tombinna,  
tipailan banderana.

157 Tipae' lako matampu',  
dio kalambunan allo.

158 Tuo kalukumo dio,  
la ma'induk tumaanmo.

159 La lao lanjanmo laj'i',  
te dao to paojanan.

160 Tindak sarira naola,  
mian kila' napolalan.

161 La ma'banumo bulan,  
la ma'tondkoko bintoen.

162 Manda'mo naoli' Lemba, 
nasalunjku Pariama.

163 La dipopa'taunammo,  
lada diiro ke manambo'.

164 Ke diparokko banne,  
ke masse'a'-sela'nan-

165 Nakuanna' dao mai,  
kada napatuleranna':

166 „Patarimako sambu'mu,  
balla'ko lindo bajummu.

167 Parokkoi tua' sanda,  
paraja sanda maij'i,  
rojko' todiq sola nasa'."

168 Nakuanna' dio mai,  
kada napatuleranna'.

169 Masakkeko kumasakke,  
Tabassinj makole-kole.

To the fallen's three grave mounds.

155 And then this region southward passed,  
His spirit flowed as water, fast.

156 His flags were waving to and fro,  
His banners fluttered up and down.

157 They wave there, going to the West  
To that place where the sun descends.

158 A coconut palm, he grows there,  
A sugar palm, high over all.

159 There shall he to the heaven rise,  
There dwell in the all-covering.

160 He takes the rainbow as his path,  
The flashing lightning is his way.

161 His dwelling shall be in the moon  
His living place, there in the stars.

162 The Great Bear, it embraces him  
The Pleiades clasp him to them.

163 For us he is the season's sign,  
We look for him to sow the rice

164 When time it is to strew the seed  
When we should scatter it about.

165 To me he speaks from high above  
The words of wisdom he gives me:

166 “For blessings, spread the cloth you wear,  
Your open jacket, lay it out.”

167 “The fortune-bringing gifts lay there,  
All things that give prosperity,  
All benefits that are sublime.”

168 To me he speaks from high above  
The words of wisdom he gives me.

169 May you prosper, may I prosper,  
May each of us a long life have.

mounds" are also dwelling places of the spirits.

166 sambu' = sarong worn by men.

lindo bayumm = the face of your jacket.
THE SA’DAN TORADJA CHANT FOR THE DECEASED

ID

Ossoran badoŋ to dirapa’l

Traditional chant for the deceased for whom the elaborate ritual for the dead is carried out

The informant was Rubak of the village of Kalinduran in the Nonongan village-group, Kesu’ territory. The words were written down by Mr. J. Tammu.

1 La kulambi’mo dadinna, kudete’mo garaganna, to dolo kapuanaŋanna.
1 The time of his birth have I reached, To his genesis I have come The forefather revered as lord.
2 Iari tonna dikomboŋ, tonna dipapore tampa, anna randuk didadian.
2 Now, at the time when he was formed When robust and well-shaped he was When he was about to come forth
3 To taŋ dikandean essun, taŋ dileran bua kaju.
3 For him were eaten no sour things, No fruits were tasted for him then.
4 Ia nakande indo’na, dikande untampa rara’.
4 It was that which his mother ate, Ate, that as a necklet formed him.
5 Urrende-urrende bulaan, tu la komboŋmi bulaan.
5 She fashioned him to be as gold That he in splendour should come forth
6 Randuk ke birroi allo, ke kendekki sulo padaŋ, ke kapanar’-panaranna.
6 Just at the time the sun rose up, Just when the earth’s torch could be seen Just as it fierce began to glow.
7 Rokko ditambuli padaŋ, dibuak pekalı bassi.
7 A hole was then dug in the earth, The ground with an iron spade was turned.
8 Dipantananni lolona, dari sarita lolona.
8 And then his cord was therein, placed, His cord, it was a blue white cloth,
9 Komboŋ maa’ tauninna, tu bulajan banne ba’taŋ.
9 A tjindai cloth his afterbirth; His many thoughts were just as gold
10 Anna kasalle dadinna, anna lobo’ garaganna.
10 That fine and stalwart he should grow His body speedily mature.
11 Tu bulajan banne ba’taŋ, tu rara’ ranga inaja, ponto passaran tuju.
11 His many thoughts were just as gold, His ideas a gold necklace were, His advice as an armband was.
12 Inda ia la susinna, kasalle nairi’ aŋin, lobo’ nasimba darindoŋ.
12 Is there one who can equal him? The cool wind blew and made him grow The mild breeze stirred and so he thrived.

5 Cf. strophe 112 of I A which tells that the mother desired objects of gold, so that the child she was expecting would be like gold.
13 Nasindau talimpuru',
natende' anna kasalle.
14 Anna kasalle madomi',
nalobo' tikara-kara.
15 Kasalle naria suru',
lobo' natandi sara'ka',
te mai peŋkalossoran.
16 Tu bulajan banne ba'taŋ,
tu rara' raŋga inaja,
ponto passasaran tuju.
17 Ma'doke-doke raŋka'na,
ma'pasoon tarunona,
sitondon tindo bojniña.
18 Kalimbaun ma'pagu'gu',
batu napaturu-turu,
nabandaŋanni pekali.
19 Ke nasalaga raŋka'i,
ke nateŋko tarunoi.
20 Natambaimi sanjondokna,
naŋli'mi sanbanuanna.
21 Ma' bajanan anna bekak,
dikki' anna surusiak.
22 To laen-lauen dadinna,
to sëŋa' pangaraganna. *)
23 Buŋka'ko ba'bana laŋi',
pentiroanna deata.
24 Tindak sarira naola,
mian kila' napolalan,
sundallak napolambanan.
25 Sae mellese iPoŋko',
mentunannan riKalebu',
te lajan bambana Poŋko'.

13 The cyclone whirled itself round him,
   It cradled him to make him big.
14 And then it was he swiftly grew
   And then it was he quickly thrived,
15 By off'ring rites watched swiftly grew,
   By cleansing rites, supported, throve
   By purifying rituals.
16 His many thoughts were just as gold,
   His ideas a gold necklace were,
   His advice as an armband was.
17 His fingers, they were just like spears
   His toes as shafts of lances were
   As dreamed in dreams he had at night.
18 Huge clods of earth before him shook,
   He made the stones before him plead,
   Used digging stick as goat-haired lance
19 When as a harrow used his hands
   When as a plough his fingers used.
20 And then he called his villagers
   His neighbours summoned with a shout.
21 They came, in sum more than parrots,
   Their number greater than all birds.
22 He was a man of special birth
   A man strange in his coming forth.
23 The gates of heaven open thou
   The window of the godly ones.
24 He chose the rainbow as his path,
   The flashing lightning was his way
   He walked along the kindled forks.
25 Poŋko' he reached and trod thereon,
   There on Kalebu' did he live,
   There in the region of Poŋko'

*) Strophes 23 to 39 inclusive, are similar to a number of strophes in I A and are, therefore, not given here.

13 sindau: to put a loop of rope round something.
17 The ancestor was skilled in agriculture.
21 dikki': small, scanty. This word is used when it is desired deliberately to state the reverse of the actual facts, e.g., because the place where the harvested rice is dried in the sun must be respected, one does not say of a quantity of rice drying there: buda tu pare = there is much rice; one must say: dikki' tu pare = there is but little rice. In such cases dikki' really means "much".
42 Poŋko': see str. 59, I A, where the parallel region is Lebukan = island. Poŋko' and Kalebu' both mean islet; they also mean heap of earth, mound.
43 Umbaŋunan lando loŋa, 
unnosok salle a’rir. 
44 Randuk titeŋka lentekna, 
tirimbak pessojananna. 
45 Sae mellese iTaŋsa, 
mentunannan riEndekan. 
46 Umpalele tongoonanna, 
umbe’do kapajuŋanna. 
47 Sae mellese Marindiŋ, 
mentunannan Banua Puan. 
48 Umbaŋunan lando loŋa, 
unnosok salle a’rir. 
49 Nanai loŋke ma’bua’, 
tumajaŋ ma’balinono, 
liŋgi’ ma’kasea-sea. 
50 Nadoloan burakena, 
naturu’ paŋlalananna. 
51 Napasenggɔŋi garatuŋ, 
nadedekki kuli’ saa, 
roŋəŋa tandilo ula’. 
52 Ma’tete Batuko, batiŋ, 
unnola landa Sarira! 
53 Sae meŋkanna iKesu’, 
mentunannan riBanjku’du. 
54 Umbaŋunan lando loŋa, 
unnosok salle a’rir. 
55 Nanai loŋke ma’bua’, 
tumajaŋ ma’balinono, 
liŋgi’ ma’kasea-sea. 
56 Randuk titeŋka lentekna, 
tirimbak pessojananna. 
57 Sae mellese iBatu, 
mentunannan riSiguntu’, 
58 La rampo indete tondok, 
indete sa’de banua. 
59 Umbaŋunan tongoonanna, 
unnosok salle a’rir. 
60 Nanai tumaŋke suru’, 
43 Built that which has a roof high-pitched, 
Set up that which on tall poles stands. 
44 And then it was his feet strode forth, 
His arms were swinging to and fro. 
45 Taŋsa he reached and trod therein, 
There in Enrekaŋ did he live. 
46 And then his clan house did he move, 
His shielding force he took elsewhere. 
47 Marindiŋ reached and trod therein, 
There in Banua Puan lived 
48 Built that which has a roof high-pitched, 
Set up that which on tall poles stands. 
49 The bua’ held the high born one, 
Sublime, he strode there in the row, 
The mighty one the great feast gave. 
50 His burake preceded him, 
His people followed on behind, 
51 The bead-hung drum she struck for him, 
The python skin she hit for him, 
Resounded the snake instrument. 
52 Now, song of grief, walk on the Rocks 
Walk upon the curved Sarira. 
53 He reached Kesu’ and trod thereon, 
There on Bangkudu did he live 
54 Built that which has a roof high-pitched, 
Set up that which on tall poles stands. 
55 The bua’ held the high born one, 
Sublime, he strode there in the row, 
The mighty one the great feast gave. 
56 And then it was his feet strode forth, 
His arms were swinging to and fro. 
57 Batu he reached and trod thereon, 
There on Siguntu’ did he live. 
58 And then he reached the village here, 
Came to the compound of this house. 
59 And then he put his clan house up 
Set up that which on tall poles stands. 
60 There made the off’ring ritual 

45 Taŋsa lies in the north of the Duri Federation, in the sub-division of Enrekaŋ.
tumetañ lindo sara’ka’.
61 Naria mendaun sugi’,
sitondon tindo bońjina,
sola mamma’ karoenna.
62 Minda ia la susinna,
lai sipalinpa daona?
63 Tu bulaan banne ba’tañ,
tu rara’ raŋga inaa.
64 La lao tamami pasa’,
te lajan kasirampunan.
65 Sule masaki ulunna,
sule ramban beluakna.
66 Ditambammi to bara’,
sola anak to makaka.
67 Uŋkaškananni pesuru’,
tumetañ lindo sara’ka’.
68 Tu Ne’ Sarami patalo,
sola to massaroŋ kumba.
69 Urrundunanni alukna,
saŋka’ beloŋ-beloŋanna.
70 Anna matindo implode,
anna mamma’ ribanua.
71 Anna mellao rialaŋ,
dionŋ landa’ beloaanna.
72 La male toŋanmo ambe’,
male untampe tondokna,
umbokoran banuanna.
73 Sumolo’ rante kalua’,
tama tanduŋ sea-sea.
74 Anna tibolloi saroŋ,
natikemboŋi kambuno.
75 Ungaraŋa leppo’-leppo’,
nanai mantaa lanʃa’,
ussear an buu kaju.
76 Urrundunanni alukna,
saŋka’ beloŋ-beloŋanna.
77 Sandami ka’panan balañ

The cycle of atonement rites.
61 Thus guarded, his wealth was as leaves,
As dreamed in dreams he had at night
As in his evening sleep he saw.
62 Who is there who can equal him,
Exists there one just as sublime?
63 His many thoughts were just as gold,
His ideas a gold necklace were,
64 Then to the market he did go
There at the place of sale did stay.
65 Then fevered had become his head,
And rumpled then his hair became.
66 Were summoned then the adat chiefs
Together with the notables.
67 They made the cleansing rite for him
The cycle of atonement rites.
68 But it was Ne’ Sara who won;
He wears the dried areca leaf.
69 They followed all the rites for him
The ritual prescribed for him.
70 There, in the house was he stretched out,
There in the dwelling he did lay.
71 They brought him down to his rice house
Below, to his storehouse adorned.
72 Now, father really shall depart,
He from his village now will go,
Behind him he will leave his house.
73 Below to the wide plain they went
Down to the spread out field they went.
74 Protecting hats were then brought out,
The fan palm leaves were widely spread.
75 A platform small they then put there,
The lanʃat were divided there
And there the tree fruits were spread out.
76 They followed all the rites for him
The ritual prescribed for him.
77 Flesh for the forebears held in hand,

66 For an explanation of the words in this strophe and those following, see str. 143, et seqq., I A.
74 For an explanation of str. 74, et seqq., see str. 159, et seqq., I A.
tae'mi lindo menassan.  
78 Sandami tallu bonjina,  
la male toşanmi ambe'.  
79 Male tîteņka lentekna,  
tirimbak pessojanna.  
80 Randuk unteņkai kalo',  
ullamban pasala dua.  
81 Lambi'mi bamba datunna,  
pessulan karærna.  
82 Anna ma'tendan aner,  
anna ma'buŋkaran ba'ba,  
anna ma'amparan ale.  
83 Matindo sisura guntu',  
mamma' sitandji takia'.  
84 Anna ma'tuturan ba'ba',  
anna ma'benan an lian.  
85 Randuk tîteņka lentekna,  
tirimbak pessaoanna.  
86 Malemo naturu' gaun,  
aempa-empana salebu'.  
87 Lao' tambuttana tallu,  
la'o poŋko' sianunan.  
88 Nanai torro ma'paŋan,  
unnesŋ ma'lea-lea.  
89 Messaile tumaranan,  
mentiro ma'uran-uran.  
90 Randuk unteņkai kalo',  
nullambar pasala dua.  
91 Tileak lembanŋmo lao',  
rokkoko kalmaban an allo.  
92 Bendan kalukumo diŋŋ,  
la ma'induk tumajaŋmo.  
93 Tindak sarira naola,  
mian kila' napolalan,  
sundallak napolambanan.  

No faces there displeasure showed.  
78 Now, when in full had passed three days  
Then father really did depart,  
79 And then it was his feet strode forth,  
His arms were swinging to and fro.  
80 And then over the ditch he stepped  
Across both channels he did go.  
81 And then he reached his royal abode  
His dwelling place of majesty.  
82 The ladder was set up for him,  
For him they opened up the door  
Spread out for him the sleeping mat.  
83 Head-to-toe to some he lay there,  
His arms across the others were.  
84 And then they shut the door on him  
And somewhere else they took the steps.  
85 And then it was his feet strode forth,  
His arms were swinging to and fro.  
86 The clouds behind him he has left  
Enveloped in the mists is he.  
87 South, at the falls' three grave mounds  
The six of them, there in the south.  
88 Sirih-pinang he stood chewing,  
He sat there making his mouth red.  
89 And when he glanced back his tears flowed  
When he turned round there was fine rain.  
90 And then over the ditch he stepped,  
Across both channels he did go.  
91 And then this region southward passed  
Then went down where the sun descends.  
92 A coconut palm is he there,  
A sugar palm high over all.  
93 He takes the rainbow as his path,  
The flashing lightning is his way  
He walks along the kindled forks.
94 Buŋka’ko ba’bana laŋi’,
pentiroanna deata,
te dao palułuŋaŋ.
94 The gate of heaven open thou
The window of the godly ones
The all-enveloping above.
95 Manda’mo nauluŋ Lemba,
nasaluŋku Buŋa’lalan,
aeŋpuŋ meŋkidi-kidi.
95 The Great Bear, it embraces him
The Pleiades clasp him to them
The shining stars encompass him.
96 La ditiro ke maŋambo’,
ke umpsarokkoi banne,
ke masse‘-searanni.
96 We look for him to sow the rice
When time it is the seed to strew
When we should scatter it about.
97 La sipasakkemo’ batiŋ,
la sibenmo’ tuo-tuo,
to mai kamarendeŋan.
97 In this dirge let us blessings ask,
Let each for each a long life wish,
A long life of prosperity.
98 Kianakko, kiteanak,
tabaŋiŋ pekaŋsean.
98 May you have children, may we, too,
May each for each for blessings ask.
99 Anakmu disaŋa Daen,
anakki disaŋa Rippun.
99 May your children be called Daen,
May our offspring be called Rippun.
100 Anna daen-daen sugi’,
anan rippun bala tedeŋ.
100 Riches may they gather to them,
Buffaloes collect in number.

94 Str. 192c, I A, reads: the shining stars around him press.

II A

Badoŋ malolo to Nononoŋan

II A

Chant for the deceased as sung in Nononoŋan.

Some of the texts II A to II J, inclusive, were written down by Mr. J. Tammu, others by Mr. L. Pakan.

1 Le, le, le! tiromi tu tau toŋan,
tu to natampa deata.
1 Hey, hey, hey! Look at that exceptional [man
Who was created by the gods.
2 Iatonna dikomboŋ,
randuk dipaŋidenaŋanni.
2 Now, at the time when he was formed
When first his mother fancies had
3 To taŋ dikandean essun,
taŋ dilaesan bua kaju.
3 For him were eaten no sour things
No fruits were tasted for him then.

1 le is an exclamation used to encourage the persons addressed to reply.
tau toŋan: a man in reality.
4 To diparende bumbuṣan, 4 As white as milk was he then formed,  
   to dikomboŋ pare pulu’. Like viscous rice he was then shaped.
5 To dadi lan pussakna, 5 He came forth at the sky’s far rim  
   komboŋ imatalabona. The zenith of the firmament.
6 Dikkən to mālemo sau’, 6 Alas, he has now southward gone,  
   dikkən to membuleammi. Alas, he is now there ahead!
7 Lalən saŋbamba naola, 7 He has gone where all men must go  
   saŋbua’ peŋkaledaŋan. To that place where men pass from sight.
8 Mpellamb’i bamba suruga, 8 The gate of heaven he has reached  
   sola tondok to mari. The village where they ever grieve.
9 La saŋtəŋkoŋan nene’na, 9 Now lives he with his ancestors,  
   saŋisuṣan to dolona. He now dwells with his forefathers.

4 diparende = iron ore is being smelted.
7 saŋbua’ : the adat community which as a whole holds the bua’ feast.

II B
Badon malolo To Panała’

The informant was Kambuno, a to minaa of the village of Tondon.
When this chant is sung for a man of rank the words are as follows:

1 Ambe’ki, umbamira saŋ-
   [tongtokna, 1 Our father, where are those of his village
   to mai saŋsaroanna,
   sito’doan tarampakna?  [now,  
   The ones who to his group belong
   Whose eaves drip water each on each?
2 Maiko anta unnondo,
   inde pəŋrantə manikna. 2 Come, let us start the dancing now
3 Ambe’, perangiimo’ matin,

1 saroan is a derivative of saro = those who work for money; saroan means a hamlet,  
   group of people belonging to one hamlet, who work the ground on a communal basis. In  
   the Madandan territory, sangoa denotes a group of people who cultivate the ricefields  
   and receive pigs as payment.
   sito’doan tarampakna = whose eaves drip on each other; i.e. whose houses are very  
   close together. See str. II C 9.
2 maiko: ko is the 2nd person singular; in the poetical language ko is also used as 2nd  
   person plural with the meaning of you all.
   unnondo = to make a jiggling movement; e.g., like that made at the maro feast. Here the  
   term refers to the steps the performers take while they circle round.
inde nasaŋmo rapummu,  
sola mana’ sariummu.
4 Perangiimoko batiriŋmu,  
patananko taliŋammu,  
alenko pa’perangimmu.
5 Anna maleso muraŋi,  
tilanta’ lan taliŋammu,  
allen lan pa’peraŋimmu.
6 Anki toloranŋko batirŋ,  
anki ba’naŋko mario,  
anki eteŋ-eteŋaŋko.
7 Battu la tetena batiriŋ,  
battu laalanna mario.
8 Moronŋi tan la tetena,  
tan la laalanna mario.
9 Sisalo-salo batirŋna,  
sikalamban marionna.
10 Paniŋomu tommu pea,  
lollo’omu tommu bafti’i,  
tommu lelelaawa.
11 Paniŋo disurasammu,  
lollo’ diangiloammu,  
dibetau-tauammu.
12 Paniŋo disura’ seleŋ,  
lollo’ dimata bulajan.
13 Sundun sanaŋkena batirŋ,  
sanparajanna mario.
14 La ditendok temmi batirŋ,  
diala temmi mario.

To all thy kinsmen who are here  
To thy descendants numberless.
4 Hear this chant of mourning, father  
Incline thine ears and listen now,  
Let thy hearing take it all in
5 So that thou now dost hear it well,  
That it may penetrate thine ears  
Within thy hearing shall be clear,
6 That we the lament string for thee  
The mourning song make beautiful  
That we like a bunch make for thee.
7 Which kind of lament should we sing,  
Now, which way goes the mourning chant?
8 Now, should the form unfitting be  
The mourning chant be incorrect
9 Then would the dirge for him be mixed  
The lament from its course would stray.
10 This was thy game when thou wert young  
Thee pleasure gave when thou wert small  
When with the handrail thou didst walk.
11 Thy game, with its motifs adorned  
Thy pleasure, with its carved designs,  
Like something made of betau wood.
12 Thy game, like that with seleŋ, drawn,  
Thy joy, like sword blade gold inlaid.
13 Ends now a part of this lament,  
A section of this song of grief.
14 Use this to start to sing the dirge  
Take it to start the mourning song.

6 kieten-etenenko (etem) = we arrange it in bunches for you; i.e., the strophes.
7 battu is the form of ba’tu that is used in the Paŋala’ territory.
10 The dialect of the Paŋala’ territory has e where i is used in the other territories, for  
example: pea instead of pia.

lollo’: kind words; spoken with the object of touching the heart.
11 disura’ (sura’) and diangilo (angilo) both mean: designs have been incised, carved.

betau is a tree with red wood and a red resin.
12 seleŋ: old tjiendai woven cloth.
14 ditendok (tendok) = it is ladled out bit by bit.
II C
Badoŋ To Sa'dan

This chant consists of nine groups of strophes, each group containing two or three strophes of two or three lines; the first group has five strophes.

a 1 Maiko tatannun batiŋ,
tapana’ta’ rio-rio.
2 Tiromi tu tau toŋan,
tu to natampa deata.
3 Malulun padaŋ naola,
ma’ti tomban napolalan.
4 Tilewak lembaŋmo lao’,
tirabun pa’taunammo.
5 Taŋ diruamo dilambi’,
direnden dikilalai.

a 1 Come, let us weave the lament now
The mourning song, in sequence right.
2 Look at that exceptional man
Who was created by the gods.
3 The field’s grasses has he trod down,
The pond he walked across dried up.
4 Then he this region southward passed,
Went, like the season, out of sight.
5 Now out of touch and out of reach
Led away, but now forgiven.

b 6 Inde dao to tuŋara,
rintin to mennulu sau’.
umpolo bintanna sali.
7 Matindo situaŋ timbo,
mamma’ sitonda patoke’.
8 Dao taŋana sandoŋ,
daŋ lisunna banua.

b 6 He lies above here, on his back,
Woe, like one with south pointing head!
Across the bamboo floor slats lies.
7 He lies with palm wine holder there
He sleeps with pack of viscous rice.
8 There, in the centre of the house
The middle point of the abode.

c 9 Anna lendu’ daa mai,
lamina’de banuummi,
la merreke’ tarampakmi.
10 Umpopani’ pani’ aŋin,
umpolentek talimpuru’.

c 9 And then he passed here from the North
And walked beside your houses here
Your compounds here he did approach.
10 The wind’s wings had he as his wings,
The gales, he had them as his feet.

1 tapana’ta’ (pana’ta’) = we perform it according to a straight line.
dewata = god, spirit. This is the original form of the word and it is so spoken in the Sa’dan, Balusu and other territories. There are, however, some territories where there is elision of the consonant w, the word then being pronounced deata.
4 tilewak (lewak) = gone away (see dewata for note on usage).
7 umpolo (polo) = to cut through, to break through.
bintan: bamboo slats that are tied to the floor joists.
9 tarampak: in the Kesu’ and Paŋala’ territories the word means eaves, guttering (see str. II B 1). In the Tikala, Sa’dan and other territories it means compound.
11 Sumarruk susi burinti,  
   bali anakna betulan.  
11 Fast as burinti birds he moved,  
   Just like betulan fledglings do.

d12 Tañkan lentekna lumiñka,  
   tañkan tuntun tarunona.  
12 And then his footsteps weak became  
   And then his fingers lost their grip.

13 Lendu’ titumbu tombinna,  
   tipailan banderana,  
   tilantuk baka buana.  
13 His flags were waving as they passed  
   His banners fluttered up and down,  
   His goods in basket then went by.

e14 Malemo situru’ gaun,  
   sikaloli’ rambu roja.  
14 He goes where clouds do follow him  
   To where the mists attend on him

15 Sau’ tondok to mario,  
   pessulunan makarorroñ.  
15 South, to village ever grieving  
   To gateway that deserted is

16 Tondok tañ du’ku apinna,  
   tañ disulun ruajanna.  
16 To that place where no fire has burned  
   Where no coals on the hearth are put.

f17 Tibaben rokke matampu’,  
   diɔŋ kabotoan allo,  
   kalambunan pidun-pidun.  
17 Now westward does he pass from view  
   Below, there where the sun descends  
   There, where the shining one goes down.

18 Bendan kalukumi diɔŋ,  
   la ma’ınduk tumajaran.  
18 A coconut palm, he stands there,  
   A sugar palm, high over all.

g19 Te’dek bantañmo sarira,  
   ambujú’mo tarawe.  
19 The rainbow there, immovable,  
   The coloured arch, its full size, high.

20 Napolalan laññan laññi’,  
   naola laññan batara.  
20 His skyward path the rainbow is  
   He walks to heaven along it.

h21 Dadi deatami dao,  
   komboñmi to palulluñan.  
21 There he a deity shall be  
   The all-enfolding shall become

22 Patontoñan dao mai,  
   dambassan katiro-tiro.  
22 Ever on high looking downward  
   Continually watching us.

i23 La umbenki’ tua’ sanda,  
   paraja sanda mairi’.  
23 He shall to us full fortune give  
   And blessings in their completeness

24 Lan tondok sanƙaleleta,  
   bambma ma’datu-datunta.  
24 In this our village far renowned,  
   In our region famed as princely.

11 burinti and betulan are birds of the ricefields and are similar to each other.  
16 In the poetical language, the grave is called banua tañ merambu = house from which  
   no smoke rises.
II D

**Badoŋ malolo To Kesu'**

This chant consists of four groups of strophes, each group containing four strophes.

a 1 Iatonna dikomboŋ,
    buŋa' dipanidenni.
2 To taŋ dikandean essun,
    taŋ dilaeran bua kaju.
3 To laen dadinna,
    to seŋa' paŋidenanna.
4 Dikk to malemi sau',
    dikk to membuleammi.

b 5 Nabala dambu ma'dandan,
    ullambi' rombena laŋi'.
6 Ullambi'mo Poŋ Lalondoŋ,
    undete' bambana mukkun.
7 La saŋbanua nene'na,
    la saŋtondok to dolona.
8 Taŋ marandenkoka iko,
    tae'ka dallo riomu?

a 1 Now at the time when he was formed
    When first his mother fancies had
2 For him were eaten no sour things
    No fruits were tasted for him then.
3 He was a man of special birth,
    A man whose mother's needs were strange.
4 Alas, he has now southward gone,
    Alas, he is now there ahead!

b 5 Beyond the rows of trees he went,
    The rim of heaven he did reach.
6 And Poŋ Lalondoŋ did he meet
    There where folk ever active are.
7 His forbears are his neighbours now
    His forefathers, fellow dwellers.
8 Now, are not you affected, too,
    Do not you mourn in sympathy?

c 9 Kami, kami madandenkan,
    dikk to dallo rioki.
10 Tibaen rokko matampu',
    dioŋ kalambunan allo.

c 9 We, we are the affected ones,
    Great is our grief and sympathy.
10 Now westward does he pass from view
    Below, there where the sun descends.

5 *nabala dambu ma'dandan* = the *djambu* trees standing in a row separate him; i.e., they act as a fence.

*rombena laŋi' : rombe laŋi' =* fringe of the firmament; *rombe =* fringe. The fringe is an allusion to the leaves of the bamboo called *aur*. This bamboo is planted at the opening in the enclosure of a village, and its leaves hang down over this entrance. In this strophe, *rombena laŋi' has the same meaning as* *randan laŋi' =* the rim of the firmament, the horizon. The Land of Souls is far away on the horizon to the south-west.

6 Poŋ Lalondoŋ is the Lord of the Land of Souls, the Judge in the Land of Souls, who decides whether a soul shall be admitted, or not. Poŋ Lalondoŋ was the son of Poŋ Bangairante and Tallo' Maŋka Kalena. Poŋ Bangairante was one of the children of the union of heaven and earth, see The Merok Feast, pp. 66-71, str. 323-348.

*bambana mukkun =* the place where men are ever active, is a poetical description of the Land of Souls. The activity of the people in the Land of Souls is probably meant to convey the idea that they are always receiving souls.
11 Bendan kalukumo dion,  
   la ma’induk tumajañmi.  
12 La naola lanañ lanji,  
   la kendek to palulluñan.  

11 A coconut palm, he stands there,  
   A sugar palm, high over all.  
12 He to the firmament shall rise  
   Ascend to the all-enfolding.

d13 Dadi deatamo dao,  
   komboñmo to palulluñan.  
14 Ditina ke mañambo’,  
   ke umparokkoki’ banne.  
15 La mendadi Buña’lalan,  
   la komboñ bientoñ tasak.  
16 La dadi dao pussakna,  
   komboñ lan matalabona.  

d13 There he a deity shall be  
   The all-enfolding shall become.  
14 We look for him to sow the rice  
   When time it is to strew the seed.  
15 He shall The Pleiades become  
   Become a yellow shining star  
16 There, at the far rim of the sky  
   There, at the zenith shall be changed.

II E

Simboñ podo’

1 Bendo’ bulan inde batiñ,  
   tibojñ inde maro.  
2 Metituràn-turan ba’tañ,  
   merosso-roso inawa.  
3 Tañ madandenkoka iko,  
   tae’ka dallo riomu?  
4 Kami, kami madandenkan,  
   dikki’ to dallo rioki.  
5 Allo sindi’mora te,  
   lillinan sañboñimora.  

Bendo’, bendo’.  

1 This mourning chant is terrible  
   Frightful is this song of grief.  
2 The feeling of the mind is changed,  
   Dejected now becomes the heart.  
3 Should not you now affected be,  
   Should not you mourn in sympathy?  
4 We, we are the affected ones,  
   Great is our grief and sympathy.  
5 And now it is but a few days,  
   The darkness of a single night.  

Frightful, frightful!

1 bendo’: a ferocious animal which, according to tradition, lives in rivers. Bendo’ is usually an exclamation of horror and anger. The meaning of the words bendo’ bulan is not clear to me: bulan means the light colouring of the albino; tedon bulan = light-coloured buffalo. The Toradjas are forbidden to eat an albino buffalo.

3 dallo riomu = your grief and sympathy.

5 sindi’ is a poetical variant of sidi’ = few.  
This strophe says that the dead man will be laid in his grave and will then pass from the world of men.
II F
Pa’sakkun mario *)

Restraining grief (?)

These strophes are concluded by the performers singing the words: “sakkun mario”. *)

1 Malemo naturu’ gaun, 1 The clouds behind him has he left
naempa-empa salebu’, Enveloped in the mists is he
natalunduk pini-pini. The drizzling rain bends over him.
2 La saŋbanua nene’na, 2 His forbears are his neighbours now
la saŋtondok to dolona. His forefathers, fellow dwellers.

Sakkun mario!

*) sakkun mario: the following derivatives are known from sakkun: ma’sakkun are = to
hold the chin in the hands; ma’sakkun-sakkun puduk = partly to cover the mouth with
the hand; pa’sakkun mario probably means restraining grief; mario = grief, sorrow.

II G
Pa’randen-randen

II G
Speaking the word ‘alas’ twice

1 Ambe’, la lumba minai, 1 Father, at what place art thou now,
anna sanda pakean? Dressed in thy finery complete?
2 Umbai la lu tamamo 2 Hast thou perhaps gone to that house
banua taŋ merambu. The one where no smoke does ascend?

Randen, ehe randen! Alas, alack! Alas, alack!

3 Umbai disalli’ leko’, 3 Was it not locked the proper way,
ditaruntun salian. The bolt from outside was shot home?

Randen! Alas!

3 The rock grave has a bolt fitted on the inside which is shot home from the outside.
In addition to the expression disalli’ leko’, in the poetical language there is also ditaruntun
kairi = it was shot in the left (wrong) manner.
**II H**

**Passimban**

1 Tileak bambami lolo', tirabun pa'taunammi.
2 Ullambil' rombena laŋi', simban bembe tirembon.

**Making allusions**

1 Now south, is he hid from our sight
   Hid, and now the seasons’ sign is.
2 The rim of heaven he has reached,
   The hanging goat hair hints at it.

2 Here, the text is not clear to me but perhaps there is a relationship between the fringe of heaven and the goat hair on the staff held by the to ma'retteŋ; see pp. 17 and 87 (note 17).

**II J**

**Bolu gatta**

1 Sando rido', bolu gatta, sanda kapu', sanda rio.

**Betel and Gambir**

1 Mourning ends: betel and gambir
   And lime are there: the mourning ends.

1 *rido':* I could not get a satisfactory explanation of this word. It is possible that it is a variant of *rio = mourning.*

*sando* may be a variant of *sanda = complete.* In some forms of the chant for the deceased we find: *sando rido' rido'kal la lao:* *rido'kal la lao* is the same as *rido'kan lu lao,* the *n* of *rido'kan* being assimilated: *rido'kan la lao =* we have brought the mourning chant to its conclusion, let us go.

**II K**

**Badoŋ to soŋlo' *)**

1 Tiromi tu tau toŋan, tu to natampa deata.
2 To laen-laen dadinna, to seŋa' paŋidenanna.
3 La natibolloi saroŋ, natikemboŋi kambuno, ke lajan rante kalua'.
4 Kambuno to randan laŋi', ta'duŋ to lelean uran.

**Chant for the deceased as sung by those who go downward in procession**

1 Look at that exceptional man
   Who was created by the gods.
2 He was a man of special birth
   A man whose mother’s needs were strange.
3 Protecting hats were then brought out,
   The fan palm leaves were widely spread
   When he upon the wide plain was,
4 The fan palms from the sky’s far rim,
   The shielding from the place of rain.

*) *soŋlo' =* to go down; is a variant of *solo'. In the context of a death feast, or of an offering feast, it means to go in procession to the field where the final rites are to be performed.
5 Taņ ditiorika lako,  
taņ ta’parika matanta?
6 Malulun buntu naola,  
ma’ti tombaņ napolalan.
7 Umpotendoŋ-tedoŋ batu,  
ma’pasilaga lolalan.
8 Nadoloan burakena,  
naturu’ paŋlalananna.
9 Mario-riokan kami,  
marorroŋ silelekan.
10 Male natampa ambe’ki,  
naboko’i ma’dadınki.
11 Male untampe tondokna,  
umboko’i banuanna.
12 Malemi naturu’ gaun,  
naempa-empa salebu’,  
napararre’ uran allo.

5 Does it not come within our sight,  
Are not our eyes aware of it?
6 The mountain’s grass did he tread down,  
The pond he walked across dried up.
7 With stones as buffaloes he played,  
While on his way he made them fight.
8 His burake preceded him,  
His people followed on behind.
9 We are the ones who mourning are  
We are lamenting everywhere.
10 Our father has forsaken us,  
Has left us he who begat us.
11 Now from his village has he gone  
His house behind him has he left
12 The clouds behind him he has left  
Enveloped in the mists is he  
The morning rain between us stands.

R 1
Retteņ dipokada lako to sugi’  
ke den mate

1 Kita aŋge maņsaŋbara’,  
mintu’ to situran dadi.
2 Ke’dle’ko anta umbatiŋ,  
anta tannun roso inaa.
3 Taņ marandenkoka iko,  
tae’ka dallo riomu?
4 Kami, kami marandenkan,  
dikki’ te dallo rioki.
5 Indeteamba to rammaŋ,  
tondok to mario-rio.
6 La mekutanaa’ aku,  
la meosik paramena’,  
la mesanda sadasana’.
7 Lako to matua ulu,  
sola to banno beluak.

R 1
Improvised verse for a man of high rank

1 We who are of the same age group  
We who were at the same time born
2 Come, let us sing the lament now  
Come, let us weave our hearts’ distress.
3 Should not you now affected be,  
Should not you mourn in sympathy?
4 We, we are the affected ones,  
Great is our grief and sympathy
5 In this place of silent mourning  
In this village of the grieving.
6 Now, let me something ask about  
Let me a question calmly put
7 Of those with heads adorned with age  
Those with the hair that is so long.

7 to matua ulu = he whose head is old.  
“those with hair that is so long”, is a reference to older people who wear their hair long.
8 Tumbara bulan dadinna, 8 Which was the month when he came forth
  lillinan paśidenanna. Which were the nights she fancies had?
9 Dao to mennulu sau’, 9 Above now, with south facing ones,
  sola menta’du lu rekke. With those whose feet point to the north.
10 Buda kinallo lalanña, 10 For his journey there is much food
  dikki’ barra’ maisona. Much rice for him, white and well brayed.
11 Napokinallo ilalan, 11 Takes it as food when he goes on
  to bombo mendeatanña. His soul which is a deity.
12 Napobokoń rilambanan, 12 It uses as he journeys on,
  lalundun kapuauananna, His shade that is as lord revered
  sau’ rumombena lańi’. Southward to the rim of heaven.
13 Ullambi’ bamba suruga, 13 He has now reached the hereafter,
  sola tondok Poń Lalondoń. The village of Poń Lalondoń.
14 Sańtońkonammo nene’na, 14 Now he lives with his ancestors
  sańsesuńan to dolona. He dwells now with his forefathers
15 Torro maelomo lolo’, 15 There in the south, he lives in joy
  unnesuń maja-majamo. His dwelling there so pleasant is.
16 Natiromo Poń Lalondoń, 16 Looks upon him Poń Lalondoń
  sola datunna suruga. Prince of the region after life.
17 Ma’kadamoo Poń Lalondoń, 17 Then Poń Lalondoń says to him
  sumumi datu suruga: The Prince of the hereafter speaks:
18 „Buda kinallo lalanmu, 18 “For thy journey there is much food
  dikki’ barra’ maisomu. Much rice for you, white and well brayed.
19 „Denmo gai’mu lumirńka, 19 “This journey is one you must do
  unnola tanńana lalan. To walk the middle of the way.
20 „Ma’rupa-rupa mubaa, 20 “You bring with you all kinds of things
  dikki’ apa mukaloli’, It is not little you have brought,
  dikki’ apa mukaloli’.” It is not little you have brought.”

Bendo’, le! bendo’!

Alas! Alack!

12 rumombena = the hanging as a fringe. Cf. II D str. 5.

R 2

Retteń to barani ke den mate  Improvised verse for a courageous man

le, le, le!  Hey, hey, hey!
1 Kita ange te to tonkön, 1 All who come here to sympathize,
  mańiri’ ma’rio-rio. All of the ones who mourning are

1 tonkön = to sit down; in this context it means to sit down beside the deceased.
2 Mintu' ma'punti disaŋgin, 
æŋa ma'kekeran bassi.

3 Lo'baŋ luaramba' sidi', 
palempa sanṣpiakanna'.

4 Kunai tumannun batĩŋ, 
umpana'ata' rio-rio, 
untannun dosso inaa.

5 Ammi peraŋipa' sidi', 
ammi tandiŋ taliŋapa'.

6 La lamban datumo retteŋ, 
la tumeŋka karaŋmi, 
messojan ampu lemberŋmi.

7 Te dao laŋi masa'ga', 
laloŋ ma'kasolaŋ-solaŋ.

8 Dendak ba buntu taŋ nateka', 
tanete nakalambia', 
lombok natoŋloï lako?

9 Merambu saŋtaneñemi, 
meumbun saŋleon-leon.

10 Pura barana' naleleŋ, 
dikki' lamba' siosoŋan.

11 Pa'küba'na te laloŋ, 
pa'katumaŋna muane.

12 Tonna dolonapa laloŋ, 
piranpara'na muane.

13 Kaluku natuaŋ lamban, 
pani natonti unnororoŋ.

2 Who eat banana pieces thick
Those who upon the iron do bite

3 Make for me now a space so small,
Incline your sides towards me now

4 When I the mourning song do weave
The song of grief in sequence chant
When I now weave our heart's distress,

5 So that you can pay heed to me
You can incline your ears to me

6 So that the verse does princely go
So that it royally is done
Is like a ruler's swinging arms.

7 Might had he who now in heav'n is,
A hero who destruction wrought.

8 Was there a peak he had not climbed
A summit that he had not scaled
A ravine he had not looked in?

9 The smoke rose from surrounding peaks
Enfolding all the houses close.

10 The banyan trees, he hewed them all,
The lamba' trees together fell

11 By that hero's actions subdued
Destroyed by that courageous man.

12 In old times he a hero was,
In former times a fearless man.

13 A coconut took as he passed,
Bore cord-strung panji on his way.
14 Nabakkai taŋ kaluku,  
napiak taŋ paŋi toŋan.  
15 Denmo gai'na masa'ga',  
suruŋanna te malolle',  
suruŋanna te malolle'.  

Bendo', bendo', le! bendo'!

14 He cleft what was no coconut,  
He split what was no paŋi fruit.  
15 Of benefit his power was,  
The young here now must take his place,  
The young here now must take his place.  

Alas, alack! Oh, alas!

---

**R 3**

Retten lako to masokan  
ke den mata

---

**R 3**

Improvised verse for a generous and  
noble man

---

1 Kamu aŋga tau buda,  
mintu' to massola nasaŋ.  
2 Siparapa'ko mairi',  
sikuaško sola nasaŋ.  
3 Indete bamba to rammanj,  
tondok to marío.  
4 La miperanjiipa' sidi',  
la mitandinji taliŋapa'.  
5 La umpokadana' retten,  
la ussa'bu'na' marío.  
6 Lako to sumpu matua,  
sola to mempuru' lampak.  
7 Sidi', sidi'ri rettenku,  
taŋ buda te marioku.  
8 Apa to bekona' aku,  
taŋ paissan penaŋku.  
9 Sidi', sidi', apa mammi',  
taŋ buda, apa mataninji.  
10 Tumanji' tikumo tondok,  
si'dan nasaŋmo paŋleon.  
11 Ta'de to ma'pakaboro',  
to masokan penaanna,  
natampekan sola nasaŋ,  
12 La kipatumbari lako,  
la kiduaŋ diapai!
13 Ke nalambi’i lampakna,  
ke nadete’mi garaganna.  
13 Now that his life’s span has run out 
Now his existence is at end?  

14 Nakabe’ To Tumampana,  
sola To Mangaraganna.  
14 His Creator has taken him,  
The one it was who gave him form.  

15 Umba ia la susinna,  
lipalinpa daona!  
15 Who is there who can equal him,  
Who is there as sublime as he,  

16 Umpakande redekkan,  
lipumbarraka’ karoenkan.  
16 Who gave to us, our share of food,  
At eventide gave us brayed rice?  

17 Bua’rika dipatumba,  
bua’rika dipatumba!  
17 What is there that can now be done,  
What is there that can now be done?  

Bendo’, le, le! bendo’!  
Alas! Oh, oh, alas!  

16 During the period when the ricefields are being cultivated, the workers in the field are 
given a meal of cooked rice at the meal hour and in the evening a coconut shell full of 
unhusked rice as payment for their work.

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<tr>
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| **Retten lako to minaa**  
**ke den mate** | **Improvised verse for a to minaa** |
| 1 Kita anga te to Kesu’,  
sanpalilina Nonongan,  
mintu’ lembaña to Salu. | 1 We who are all of the Kesu’  
From Nonongan and all about  
All the *adat* groups from Salu |
| 2 La miperaşiipa’ sidi’,  
lamitandiš taliya’pa’. | 2 Will you a little heed pay me  
Will you incline your ears to me. |
| 3 La mekatabe’pa’ aku,  
lamessiman sielle’pa’. | 3 Let me now for permission ask,  
Let me the fitting pardon beg |
| 4 Lako te pekaamberan,  
mintu’ te matua ulu,  
anganta massola nasar. | 4 Of those as father we address  
Of those who are the elders here  
Of all together, to the last. |
| 5 Taŋ marandenkoka iko,  
taŋ masseka penaanamu? | 5 And are not you affected now,  
Beats not your heart in sympathy? |

1 The *adat* communities of the Salu area comprise the villages of Salu, Kalindungan and  
Sanpoloburin in the Nonongan village-group, Kesu’ territory, Rantepao country.  
4 *pekaamberan* = those who are addressed as father, i.e., the great and powerful *adat* chiefs.  
The elders are those people, of varying rank, upon whose judgement great value is  
placed.
6 Ta'de gandaŋ manaraŋta,
tandilo pande paliu,
suliŋta massola nasaŋ.
7 Umba la susi oninna,
la silio gamaranna?
8 Susi gamaranna santun,
temmê' laanjna tulali.
9 Ma'ba'na-ba'oninna,
pantan laen gamaranna.
10 Susi gandaŋ randan laŋi',
tandilo lelean uran.

6 Our skilful drum is here no more
The stringéd one exceptional
The one who was a flute for us.
7 Where was a sound that was like him,
That was an equal to his voice?
8 It sounded like the plucked string,
It had the clear sound of the flute.
9 His sound, it was in every key
His voice had every kind of sound
10 Just like the drum at heaven's rim
The stringed one where the rain comes
[from.

11 Rumeņan-meņan oninna,
gumarisĩŋ gamaranna.
12 Ia mepa'disan tambuk,
umpamasse penaanta.
13 La tapatumbapi to,
la taduau diapai?
14 Tumaŋji'ki' sola nasaŋ,
si'danki' saŋga maiiri'.
15 Tumaŋji' sola tondokta,
si'dan sola banuanta.
16 Indako pande manaraŋ,
paliu lan penaammu?
17 Unnukkunni kalimbaŋaŋ,
sumillan liku mandalanaŋ?
18 Anna ke sulle te gandaŋ,
ke sonda tandilo rante.
19 Ke den upa' tapoupa',
to kita massola nasaŋ.
20 Paraja tapoparaja,
anganta saŋga mairi'.
21 Tama'kurre sumaŋa'mo,

11 His sound, he made it ring out clear
His voice, it was melodious.
12 He made the mind the grief to feel,
He made the heart affected be.
13 What is there now that we can do,
What is there that can now be done?
14 All of us, we are wailing now
To the last one, we are sobbing.
15 The village whole, it weeps with us,
With us sobs the community.
16 Who among you is so able,
Who has a mind exceeding rich,
17 Who down into the well can dive
Can plunge into the pool so deep
18 Can for this drum be substitute
Succeed the stringed one of the feasts
19 So that we should good fortune have,
All of us, everyone of us
20 Should with good fortune benefit
All of us, right down to the last?
21 We do our gratitude express,

6 Both these instruments denote the to minaa.
In his song of praise for the deceased, the to ma'rettenŋ is not referring to the sound of
the deceased's voice but to his eloquence, and to his knowledge of every kind of offering
prayer and invocation.
10 "the drum at heaven's rim", and "the stringed one where the rain comes from" are
references to the first to minaa who descended from heaven.
21 kurre sumaŋa' = hail to the vital force! These words summon the vital force; ma'kurre
sumaŋa' = to express good wishes; to express one's thanks.
tama’kurre sumanja’mo!

We do our gratitude express.

Bendo! le, le, le o! bendo’!

Alas! Oh, oh, oh, alas!

R 5
Retten lako Sia Lal’ Toban,
bainena Sia Rombelajuk

1 Popeŋkammarampa’ pia-pia,
ta’tanampa’ taŋ unnissan!
2 Indete tondok to rammanŋ, inan to mario-rio.
3 Pantan uluanki’ batŋ, pantan tanduŋki’ mariok.
4 Unnola taŋa batŋku, mentialla’ marioku.
5 Lolloan melona indo’, tatendeŋ maja-majai.
6 Kulese tikumo lembaŋ, Kusaloŋi saŋmo paŋleon.
7 Buda pande dio lembaŋ, dikki’ to banne manaraŋ.
8 Ma’rupa-rupa alukna, pantan laen bisaranna.
9 Kulambi’ bamba Nanga, pessulunanna Kawasik.
10 Kutiro pande paliuk, lajuk lamba’na manaraŋ.
11 Sidi’, sidi’ri nagirik, taŋ buda te napakendek.
12 Anna kalando lelena, natiranda karebanna.

1 The children, make them calm for me
Warn for me those who yet know naught,

2 In this place of silent mourning
In this village of the grieving.

3 We have all kinds of mourning songs,
We have all types of song of grief.

4 My mourning song is add to them,
My song of grief is mixed with them.

5 Let us laud the mother’s goodness,
Let us praise her at our best.

6 The country whole I have traversed
Through all its areas have I gone.

7 The skilled in that region are great,
Not scarce the able seed of Earth.

8 Their ritual is various,
Its adat customs each does have.

9 And then I came to Nanga
To Kawasaki village gateway.

10 I saw there one of skill so rare
As clever as a fig tree high.

11 Though small, she turned it to account
Though little, she did increase it

12 So that its fame spread far and wide
In every place was it renowned.

3 tanduŋ : field where the feast is held.
9 pessulan: gateway, the opening in the enclosure with which, formerly, villages were surrounded.
11 nagirik (girik) = she turned it.
12 kalando = long, high.
13 Kareba irandān lanĩ',
tiranda lelean uran.
14 Seŋa' panatta'na panded,
laen kedona manaraŋ.
15 Sanda nakita ba' têṇna,
natiro pasiruanna,
natiro pasiruanna.
Bendo'! bendo'!

13 It was known at the heaven's rim
Was heard of where the rains come from.
14 She organized with wondrous skill,
She ran her life with perfect ease.
15 Her mind gave heed to everything
She gave good thought to all she did,
She have good thought to all she did.
Alas! Alas!

R 6—9
Retten lako Sḷ Poŋ Panlimba,
kapala lompo distrik Kesu' Four retten recited by three different people
at the death feast for Poŋ Panlimba, district
chief of Kesu'

R 6
Retten napokada Tuaŋ guru Kadaŋ

Le, le, le!
1 Kada toŋan toda te,
puduk taŋ sisala toda.
2 Indena' untoŋananni,
la unta'pa'i malesoi.
3 Tibambaŋ kita lamba'ta,
soŋka kita barana'pta.
4 Anna la mindamoto,
la umpakande redekki',
la umbarra' karokeni'?
Le bendo'! le bendo'!

1 This is the word of truth indeed,
My lips no contradictions speak.
2 I here state that which is the truth
A verity do I make clear.
3 Our fig tree has now fallen down
Our banyan, it has toppled down.
4 Who is there now among us here
Who can give us our share of food
Give us brayed rice at eventide?
Oh, alas! Oh, alas!

R 7
Retten napokada Sa'pan

Le, le, le!
1 Kada toŋan toda to,

1 This is the word of truth indeed,
puduk tan' sisala ton'an.
2 Tibamban' tan' lamba'ta,
sonka ton'an barana'ta.
3 Iaku te akunna,
te kale misa-misa'ku.
4 Ta' tan' kupomadi'on ba'te'nt,
tan' kuperosso inawa.
5 Iena' allu' la son'kami,
ta'bulu' la tibambant'ni.
6 Susi nasa'nt ia tau,
ke nalambi'mi sandana,
nadete'mi garaganna.
Bendo'! le bendo'!

My lips no contradictions speak.
2 True, our fig tree has fallen down
True, our banyan has toppled down.
3 Now, if I speak just for myself
Now, if but for myself I speak,
4 I am not a dejected one
I am not grieving in my heart
5 For it was writ that it should fall
The time had come for it to drop.
6 It is the same for all mankind
When their life's span has run its course
When their existence is at end.

Alas! Oh, alas!

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Retten napokada to minaa So' Sere

Le, le, le!
1 Popekammaranna' pia,
ta'tananna' tan' unnissan!
2 Indete tondok to ramman,
in an to ma'rio-rio.
3 Anta lolloan te ambe',
tatende'ndiandia.
4 Kulese tikumo lemban,
kusalojo'mo pasleoleo.
5 Buda gaja'nt dio lemban,
dikki' to banne taranant.
6 Pada matasakna gaja'nt,
pada du'kunna taranant.

Improvised verse recited by the to minaa,
So' Sere
(of the village of Anin-Anin, Kesu' territory)

Hey, hey, hey!
1 The children, make them calm for me,
Warn for me those who yet know naught
2 In this place of silent mourning
In this village of the grieving,
3 That we the father here may praise
May laud the one who us begat.
4 The region whole have I traversed
Each settlement have I been to.
5 Gold krisses have they in a mass,
Their huge gold krisses, numberless.
6 Of pure gold all those krisses are,
Alike glitter those huge gold kris.

5 This is a reference to the many rich people in the different regions.
7 Kulambi’ bambana Ba’tan, taŋdo’ la’bi’na Malenono;
8 Kutiro tempo’na gajaŋ, membuleanna tarapaŋ.
9 Umbaora la susinna, la sipalinpa daona,
10 Ussioran ra’tuk laŋi’, unnambo’ bintoen tasak.
11 Ussulissin randan laŋi’, ussisik lelean uran?

Bendo! le bendo!

7 When I to Ba’tan district went To Malenono the stately porch
8 The gold kris saw surpassing all The gold kris that was not excelled.
9 Where is there one to equal it Which can in size be matched with it
10 Can constellations strew about Can sow the yellow shining stars,
11 That can the rim of heaven choose Seek out the place where rain comes from?

Alas! oh, alas!

7 In this strophe the spurs of the Malenono are likened to the front porch of a Toradja house.
10 This strophe praises some prominent members of the village of Ba’tan, Kesu’ territory, who, at the death feast, have distributed rix dollars to the people of lesser position.
11 This is a reference to the fact that those people in the community who hold positions of importance, who have become wealthy and who have held the feasts and have shown their liberality, ascend to the firmament when they die.

R 9

Retten napokada to minaa So’ Sere

Le, le, le!
1 Taŋ muissanraka tau, tae’ka mupeloloi?
2 Nakua para’ kuraŋi, tilanta’ lan taliŋaŋku.
3 Apa to bekona’ aku, taŋ paissan penaaŋku.
4 Nakua membua laŋi’, menta’bi to palullunan.

Hey, hey, hey!
1 People, do you not know of it Now, have you not been told of it
2 I’ve heard folk say it, havn’t I, It’s penetrated to my ears?
3 But, I am but a clumsy one, One who is not skilled with the mind.
4 They say the heaven bears its fruit The all-enfolding is in bloom.

Improvised verse recited by the to minaa,
So’ Sere *)

4 A colourful way of saying that the deceased had issue.

*) In this retten, the composer is asking who will succeed the deceased as district chief.
5 To la tañ toñandika, 5 Do people then not speak the truth
ke naolai mamma’na, When tell them of it do their dreams,
nakadañ tindo boñinna? Of what their nightly visions caught?
6 Susi duka te akunna, 6 And so have I, too, I, myself
te kale misa-misañku. I, too, myself, my very self.
7 Kita anga sola nasañ, 7 All of us who are gathered here
mintu’ki’ te tau buda. All in a mass assembled here
8 Tatajan buanna Kesu’, 8 The fruits of Kesu’ we await
ta’binna bañkudu tua. The blooms of the old madder plant.
9 Ke den upa’ tapoupa’, 9 When we shall then good fortune have
paraja tapoparaja, With property we shall be blessed,
roñko’ toðin sola nasañ. Sublime will be our benefits.

5 The meaning of this strophe is that the deceased’s successor has been seen in peoples dreams.
8 “the fruits of Kesu’” is a reference to the descendants of the mother clan house Kesu’. Bañkudu, the name of the region where the clan house Kesu’ was situated, is derived from the word bañkudu = madder plant.

R 10

Pa’le-le

1 Iko angga te to toñkon, 1 All who come here to sympathize
ma’iri’ ma’tuak esun, The many who sour palm wine have
angga ma’punti disasa’. All who banana pieces have
2 Rapa’ko, torroko rokko, 2 Stay sitting calmly there below
unnesuñ maja-majako. Be seated in good order now.
3 Sialla’ ponto lola’ko, 3 Spaced be as the lola’s spaces
sipanapi’ balusuko. A white shell armband be compact
4 Ammu perañiina’ mati’, 4 So that you can pay heed to me
ammu tandiñ taliñana’. You can incline your ears to me.
5 Parapasampa’ baiitti’, 5 The children, make them calm for me
ta’tananna’ tañ unnissan. Warn for me those who yet know naught
6 Aŋku sa’bu añeko batiñ, 6 That I shall speak this dirge to you
kusa’bu añeko mario. The song of grief recite to you.

1 “The many who sour palm wine have”, i.e., palm wine is part of the gifts which also include bananas and tubers, that are taken to the house of the deceased by friends and relatives as an expression of their grief.
7 Ba'tu la ia sirenden,  
  ba'tu tenni sibalajan.  
8 Sibalajan kenna bannaŋ,  
  sirenden kenna pamuso'.  
9 Kenna pembasseean kala’,  
  pa’kembonan kau-kau.  
10 Na tanjaapu sirenden,  
 nataŋ tenpa sibalajan.  
11 Aŋku pasondai batin,  
 aŋku tuka’i mario.  
12 Nakuanna’ inde pia,  
 kadanna inde baïti’:  
13 „Da naia to mulambi’,  
 mudete’ mukilalai.”  
14 Denki’ka taŋ nauaŋnani,  
 taŋ nabissik pini-pini.  
15 To makaka nauaŋnani,  
 sabua’ nataraandakki.  
16 Taŋ diissan dilendoikan,  
 sanda’ dipentiriruŋan.  
17 Ke nasanda simisaki’,  
 ke nakanoto-notoki’.  
18 Kita toda te to lino,  
 te to komboŋ tau mata.  
19 Taŋ taissan talendoikan,  
 sanda’ tapentillinduŋan.  
20 Ke nakuamo Puŋta,  
 To mai To Tumampata.  
21 Tallaŋ turananna Puŋ,  
 ao’ bela’-belaranna.  
22 Inaŋ to pekaajuanna,  

7 Would that these lines go each on each  
  Would that it be they do relate.  
8 Were they as threads, they would be linked  
  Were they cleansed kapok, would cohere  
9 Be like weft upon the heddle  
  Be just like the swelling kapok.  
10 Yet still they might not be well linked,  
  It might be they would not cohere.  
11 The mourning song I would then change  
  The song of grief would alter then.  
12 The children here, they say to me,  
  The words of these small ones are such:  
13 “Pay great attention to your words,  
  So that they get not out of hand.”  
14 Does not the rain strike all of us  
  Does not the drizzle touch us all?  
15 The rain it does the free ones strike,  
  It falls upon the slaves as well.  
16 No one can run away from it  
  No hiding place sufficient is.  
17 It chooses each of us in turn  
  It strikes us at the proper point.  
18 We who live here upon the earth  
  We who as living men are formed  
19 We can not run away from him  
  No shelter is enough for us.  
20 When our Lord has said it be so  
  He, He who our Creator is.  
21 We are the thin bamboo he fells  
  The thick bamboo that he cuts down.

9 pembasseea: cord or stick on which things are hung, e.g. clothes.  
14 The meaning of this strophe and the one following is that death misses nobody.  
15 sabua’ = slave, is a word used in the Pali, Balla and Bettuny territories and in the Mamasa country. In the other territories of the Tana Toradja, the country of the Sa’dan Toradja, the word kauan is used.  
18 tau mata =l’tl. an unripe man (i.e. a living man) in contrast to a ripe man (i.e. a dead man).  
22 “a smooth and level floor”, i.e. a floor from which nothing sticks up; this expression as well as “the plain where rice does grow” mean that death overtakes everyone.
ma'pare rante mairi',
sali papan sola nasan.

Ambe'! (Indo'!)

The singing of this retteŋ is concluded by all the singers saying: "ambe" = father, when it has been sung for a man, and "indo" = mother, when the deceased is a woman.

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R 11

Retteŋ lako to merok

1 Kita ange tau buda, 
mintu'ta massola nasan.
2 Popeŋkammaranŋi' pia, 
ta'tanŋan' taŋ unnissan.
3 Indete rante bupanŋen, 
te tondok busarunŋu'.
4 Maoŋkamo taŋkean suru', 
sundunmo bamba sara'ka'.
5 Tarundunan aluk dolo, 
bisara to piran para'.
6 La umpokadana' retteŋ, 
la ussa'bu' paniŋoan.
7 Indete rante malona', 
dipaladan sea-sea.
8 Tumbaŋa tẹŋko taturu', 
batakan tasiulaŋi?
9 Tu lanŋan tanŋana lanj', 
dipaladanna batara.
10 Te dao To Tumampata, 
sola To Mangaraganta.
11 Nabenki' kamareněŋan, 
katuoanta sola nasan.

1 All of us here in numbers great
   All in a mass assembled here
2 The children, make them calm for us
   Warn for us those who yet know naught,
3 On this plain that is so fragrant
   On this field that does smell so sweet,
4 The of'ring ritual is done,
   Ended are all the cleansing rites
5 For these we follow rites of old
   The adat rules of former times.
6 Let me this improvised verse speak
   This play of words let me recite
7 Here, on this plain that is so wide
   Here, on this forecourt that is broad.
8 What is the course that we should trace
   To which line should attach ourselves
9 That does to heaven's centre lead
   Goes to the firmament's forecourt
10 There above, to our Creator,
   To Him, who did give us our shape
11 That He give us prosperity
   And life to everyone of us,

8 tẹŋko = plough; in the poetical language it means a furrow made with a plough.

batakan = pole of a plough.
12 Anta keanak, keampo,  
   mintu’ta nasambo lazi’,  
   narande tana kalua’.  
13 Nabura’ lindo masakke,  
   Napi’pik sanda marenende.  
14 Anta e matua induk,  
   anta banu’ karuruñan.  
15 ‘Tasilele tua’ sanda,  
   palisu sampe mairi’.  
16 Roŋko’ todinò sola nasan,  
   roŋko’ todinò sola nasan.  
17 Bela, bela!  
   nakua kadanna todinò:  
      „Kadanjo’ bembe manik!  
      kadanjo’ bembe manik!”  

12 And children and grandchildren,  
   We who are under heaven’s arch  
   By wide earth borne, on flat of hand?  
13 May He grace scatter from His face,  
   Prosperity may He pour forth  
14 That ag’d as sugar palm we be  
   Old as their heartwood do become,  
15 That all of us good fortune have  
   Have portents of prosperity.  
16 May benefits then be sublime,  
   May benefits then be sublime.  
17 May it succeed, may it succeed,  
   The sign gives forth its own words now:  
      “Grasp me, splendid stick with goat hair!  
      Grasp me, splendid stick with goat hair!”

15 palisu = hair whirl; usually regarded as a sign of good fortune.  
17 bembe: stick with goat hair fixed to it, cp. the word bembe’ = goat. This stick is carried 
   at feasts.

R 12  

Retten lako to la’pa’  

1 Kita ange to menkita,  
   mairi’ to sae boñi,  
   Añga to ratu malillin,  
2 Siparapa’ko mairi’,  
   sikuanño sola nasan.  
3 La umpokadaki’ retten,  
   la ussa’bu’ karombian.  
4 Sae nasan’raka gandañ,  
   tae’ka ta’de bomboñan,  
   tu mati’ tadilo rante?  
5 Iake lalan ba’tan̄ku,  
   pamori’ lan penañku.  

1 All of us here who come to look  
   All who at eventide do come  
   All who appear now it is dark  
2 Shall silence of each other pray  
   Shall warn each other to be so.  
3 Now improvized verse we recite,  
   We shall the eulogy now speak.  
4 Are all the drums now present here  
   And all the gongs, are they here too,  
   The stringed ones of this feasting place?  
5 And it is what my heart desires  
   It is what my mind has made up

R 12  

Improvized verse recited at the  
la’pa’ feast

3 karombian: song of praise sung by the participants at the la’pa’ feast.  
5 lalan ba’tan̄ku: the way of my innermost heart.
6 PADA UNNONIKO GANDAR
pada motokko bomboan,
sumuko tandilo rante!
7 ANTA LOLLAN TE BUA',
anta tender kalapasan.
8 MA'MISA GAJAN DIDANDAN,
tarapang ma'paran-paran.
9 RARA' TATINOO TAMA,
ma'misa masak didandan,
tingi te ma'paran-paran.
10 LA UMPANIISOI BUA',
untender pa'maruasun.
11 NAKUA AKU RETENKU,
teen aku karombiaanuku:
12 TO PUAN' TAATAN LAAN'I,
dima'dikanna batara,
13 UMPODONDK TANKEAN SURU',
tetaan lindo sara'kaa'.
14 UMPAMAATKA KALAPARAN,
umpasundun bua' padaan,
to mai kapenanian.
15 MINTU' BURAKE MANAKKA,
 sola to binisu mapato.
16 ANTA MASAKKE MAIRI',
madadindin sola nasan.
17 SILEE TAKINAN PIA,
antu ma'sompo ma'kepak.
18 MA'DA'DEN, KATAA-TAA,
antu e matua induk,
antu banu' karuruwan.
19 BELA, BELA, O! BELA!
Nakua kadanna todiin:
"Kadanmo' o! bembe manik!"

6 That drums, together you must sound
Gongs, with each other you must strike.
7 Speak, stringed ones of the feasting place
That we the bua' feast may praise
That we the la'pa' feast may laud.
8 The krisses gold in line now stand
Huge krisses gold, they form a row.
9 We turn east, to the necklaces
Old beads skilfully set out
Those dark red beads, there placed in rows
10 That we may hold the bua' feast
This festival may eulogize.
11 My improvised verse, it does say,
This eulogy of mine thus reads:
12 Lord of the centre of heaven
Of the glorious firmament
13 Has fixed the offring ritual
As well as the atonement rites.
14 The la'pa' feast he has performed
The bua' for the harvest done
And the menani feast as well
15 With all the skilful burake
The binisu, who the right way act
16 So that we have prosperity,
That all shall in their lives fare well
17 Will carry children on the hip
Lift on shoulder, bear at waist,
18 That we may ever laugh with joy
Old as the sugar palm become
The age of its heartwood may reach.
19 May it succeed, succeed, succeed!
The sign gives forth its own words now:
"Grasp me, splendid stick with goat hair!"

12 "The Lord of the Centre of Heaven", is Puan Matua. The term ma'dika = noble lord, is used in some territories to denote those who are of the blood of the puan. Here ma'dikanna = the glory of.

14 penanian is another name for the bua' padaan feast where the to menani, the leader of the feast, acts as leader of the women's chorus. The bua' padaan feast is held to ensure a full harvest.
LIST OF SA’DAN TORADJA WORDS

which are mentioned in the notes attached to the strophes.¹

ambayang: kind of large mango, I A 28.
anak to makaka: the notables of the adat community, I A 143.
Bambapuan = Gate of the Gods, I A 68.
banaoa: a small wooden dish in which at the bua feast, unhusked rice is put, I A 35.
Banxudu: the name of the region where the clan house Kesu' was situated, I A 90, R 9:8.
bannè badon = seed of the brain, I A 136.
batu laapparan = having scales on the feet, I B 64.
Batu: the name of a clan house in the village of Kadundung, I A 92.
bembe: stick with goat hair fixed to it, R 11:17.
bendo': an exclamation of horror and anger, II F 1.
bensu = bensu: the women who are in a state of taboo at the bua' kasalle feast, I B 33.
bensu = bensu: R 12:15.
bombon: the main rib of the banana leaf when the latter is complete, I B 61.
bua'feast: a feast to invoke blessings, Introduction 5.
bulaaan = golden, I A 24.
burake: priestess at the great bua' feast, I A 36.
dany = to amass, I A 198.
dallo riomu = your grief and sympathy, II E 8.
deata = god, spirit, I A 38.
dewata = god, spirit, II D 2.
dikki' = small, scanty, I D 21.

Duri: a federation of three small kingdoms, Alla', Malua' and Buntubatu, I A 75.
gandang = drum, I A 12; it also denotes the to minaa, I C 3.
garagammu = the forming of thee, I A 7.
garatang: a small drum with a python's skin as the drumhead, I A 37.
gayang sarapang = large gold kris, I C 99.
Kalebu': according to tradition an island lying off the west coast of South Celebes, I D 42.
kambuno: the leaves of the fan palm which are stitched together to make a hat, I A 159; it sometimes denotes the adat chief, I B 101.
kapanda'panaran: the time when the heat of the sun is hot enough to burn one, I A 11.
kapayangan = the place of the sunshade, I A 40.
kapuangan = having the status of a god or lord, I A 41.
karaen: a title of princes and members of the nobility, I D 81.
karombian: song of praise sung by the participants of the la'pa' feast, R 12:3.
Kesu': the Kesu' Rocks lie to the south east of the capital, Rantepao, I A 19.
koal = a large straight tree with small leaves, I A 196.
kombo: the plantation of bamboo and sugar palm that belongs to the clan house, I B 60.
kombo = to be formed as, I A 121.

¹ Only words that appear frequently in the strophes are given. The list is not etymologically; the words are given in the form in which they occur in the notes. The number of the strophe given is that in which the word or the term are first mentioned. Strophe numbers from all the texts I A-R 12 are preceded bij the relevant letter.
kulu-kulu: a kind of bird with a melodious call, I B 20.

lamba': the lamba' and banyan trees denote the people in every territory who have power, R 2:10.

la'pa': conclusion, end, I A 21.

lantona pudu': that which is put to the lips but is hard, I B 63.

laŋsa' = laŋsat, a tree having small round yellow fruit, I A 162.

le is an exclamation used to encourage the persons addressed to reply, II A 1.

lembo bumarran: the platform which smells of meat, I A 161.

lepp'lepp' = a small platform, I A 161.

long': the jutting out eaves at the front and back of the saddle-shaped roof of the Toradja house, I A 18.

lonke = visible from afar, I A 9.

ma'a': the name of the cotton tjindai cloth introduced by Dutch India Company, I A 121.

ma'balinono: to proceed on foot in procession to the place where the bua' kasalle feast is to be held, I A 20.

madadinding = cool, fortunate, prosperous, R 12:16; = marudinding, I B 127.

ma'kasea-sea' = invincible; to pay out handsomely, I A 20.

ma'kebua' = to hold the bua' feast, I A 21.

ma'lea-lea = to make oneself red, I B 114.

marudinding = cool, fortunate, prosperous, I B 127; = madadinding, R 12:16.

matalabona: the rounded extremity of the firmament, I B 53; cp. talabona, I C 53.

mendau sugi' = rich, as the leaves of a tree, I B 88.

menani = the singing of the chant at the bua' feast, I A 21.

mendeata = having become gods, I A 41.

menkaiŋ = to shake one's head, I B 52; = unniŋ, I B 111.

menkepak = to carry on the hip, I B 68; cp. ma'kepak, I B 130.

narende = she smeared, I B 57.

natiŋara = he looked up, I C 112.

natirandukki = he pricked, I B 5.

Ne' Sara: the name of the preparer of the corpse, when it is to be prepared for burial, I A 145.

pamuso': kapok from which seeds have been removed, I C 7.

pajidenan = the state of having the fancies of a pregnant woman, I B 56.

pajoloi: black buffalo with a tail with a white tip, I A 13.

pantanan nene' = that planted by the ancestors, I C 131.

passara'kasen: the atonement ritual, I C 28.

passasaran tuyu = the place where the rushes are cut, I A 136.

pata' = the middle one of the three beams that run longitudinally under a house, I A 147.

patalo = he prevailed, I A 138.

patando: the stone which is put up in front of the clan house, when the bua' feast is to be held, I A 19.

penykalossoran: the atonement offering, I C 35.

pessulunan: gateway, R 5:9.

pindan = dish, I A 35.

pini-pini = fine rain, I A 44.

Penko': according to tradition an island lying off the west coast of South Celebes, I A 59.


ponto = armband, I A 136.

puan = god, spirit, I A 38.

rambo-rumbo = fringe, fibre, I A 15.

ranga inaya = wealth of thoughts, I A 136.

rara' = neck chain, I A 6.

rombena lawn': fringe of the firmament, I I E 5.

rumombe = to hang down like fringes, I B 112.

Rura: the name of a plain, lying between Enrekang and Kalosi, I A 71.

sambaua = those who belong to the same neighbourhood, I A 1.

sambaraan = a small amount, I A 107.

sansaroan: a group of people belonging to the same hamlet who work the ground on a communal basis, II B 1.

sanjanke = one branch, I A 107.

sarapan = large gold kris, I C 99; = tarapar, R 8:8.
LIST OF SA’DAN TORADJA WORDS 91

Sarira: the Sarira Rocks extend from the Saralla’ territory northward into the Kesu’ territory, I A 86.
sarita: a long, narrow blue cloth with white designs on it, I A 121.
sembay: cut off aslant; a shortened form of alay sembañ, I C 29.
Sigungtu’: the name of a clan house in the village of Kadunduñ, I A 92.
sirantean = to be on the same level with, I A 21.
sirenden = to be a guide to each other, I C 6.
sisura = getting entangled with each other, I A 169.
sitandi = lying across each other, I A 147.
sondoñ: in poetical language the parallel of banañ = house, I A 146.
soylo = to go down, II K nt. a.
sompu matuu: a person who has reached the greatest possible age, R 3:6.
takinap pia = the act of carrying children at the waist, I B 69.
talabona: the zenith of the firmament, I C 53; cf. matalabona, I B 53.
tambutana = a small grave mound, I A 174.
tandilo: a musical instrument consisting of half a coconut shell with a cord stretched across it, I A 37.
tanduy: field where the feast is held, R 5:3.
tanke tikunna = all branches everywhere, I A 3.
tarañan = large gold kris, R 8:8; = sarapan, I C 99.
tatanun = let us weave, I A 2.
tenko = plough, R 11:8.
tete = bridge, made of bamboo culms, I C 5.
tibolloi = it is poured forth, I A 159.
tilewak = gone away, II D 4.
to bara’: the term for the prominent adat chief who acts as the offerer, I A 143.
todin = a distinguishing mark, I A 13.
to ma’kadon = the prompter.
tommu dipapore tampaa, when thou wert shaped as a solid whole, I C 9.
tonkon: to sit down beside the deceased, R 10:1.
to paluhuan = the all-enfolding, I A 10.
tumoke-menkei = he held in his hand, I C 36.
tumayan: higher than other things, I A 10.
umu’na dionon = his roots that people drifted towards, I C 43.
ulanya = the link between two things, I B 69.
umpolihin kalumbassik = to have an enclosure of arches made of split bamboo, I B 62.
umu’ía = to shake one’s head, I B 111; = menkailiñ, I B 52.
umnorón = floating, swimming, R 2:13.
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42. P. Drabbe, Drie Asmat-dialecten. 1963.