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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.

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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 syllable- 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, lani' not langi', tanja not tangga.

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

H. VAN DER VEEN

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INTRODUCTION

1. The badoq 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 2), 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 badoq = 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 3).

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 dipatallum 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 dipalimafj 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'ala' 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 sonlo’ = 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 sonlo'*, 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 sonlo'* (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 diosso'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 Nononoan, 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 some­
one 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 jourmey 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 con­
stellation 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
Lanji = 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 Lanji = The
Zenith of the Firmament; Lalot 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: Liko 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. Bambapuanya, between Kalosi and Enreka. 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 puanya.

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 pesunya = 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'nene' or ma'­tomatua = to go to the ancestors; in some adat communities it is called mañeka'. 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 panala 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 PagasOll3an, 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'palandoan­landoan = to put an offering on the small shelf, which resembles the

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5) The South Toradja term used here is lepojan 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'pasabonji = 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'palanı̂ lan 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 manjara 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-

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 *dana-dana* 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 *dana-dana* 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 *sumaña'* = 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, *manrondonan 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 *lenkuas*, 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 rhythmic 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 diosso’mo*, the traditional chant for the deceased, and of performing the accompanying dance move-

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ments, is called ma'badonj mbatinj = 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 10). 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 11).

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'solli” 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 umpasiala gamaranna = to let one’s voice be in concert with.
11) The prompter is called to ma’kadoni = the one who speaks the kados. The strophes of the chant for the deceased are termed kados. Probably, this word is originally the same as kados = bean.
12) ussolli-solli = to introduce threads between the others in the cloth; pa’solli 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 13). 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 14) = father of the whole adat community, when the chant is being sung for a man, and: simbolon re­den 15) = noble sister, when it is for a woman.

In addition to the ma’badon mbatin, the pa’solli 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 Loli village-group which is on Mt. Lebusan in the Pa’alalा’ 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 Mełkendek territory, Ma’kale country. The dancers form

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13) Mt. Napo lies between the Dende’ and Pa’ala’ 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, tallu lembanyna = the three kingdoms, i.e. Sa’alla’, Mełkendek 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) \(\text{pa'sokko' tata'}\) — doing it in the manner of the red Bonean pointed cap. This form originated with the people of Pi\(\text{O}\)\(\text{\text{\text{'an}}\) (see b). It bears a slight resemblance to the \(\text{pa'toBala}\) (see c). In the latter, the scooping movement is made with the arms: in the \(\text{pa'sokko' tata'}\), the dancers hold hands, their knees are bent and they make jigging movements.

e) \(\text{pa'lape-lape}\) — 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: \(\text{rio-rio malia puduk to lamban anna puduk to ma'badon}\) — 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) \(\text{pa'toKe'pe'}\) — 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:

\[\text{maloen-loen londe to Riu} \]
\[\text{daen datu to Ta'ba'}.\]

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. Sesean.

\(^{17}\) \textit{datu} = god, spirit, prince, lord.

\(^{18}\) Ta’ba’ lies on the north side of Mt. Sesean.

In the Sa\(\text{'alla’}\) territory, in the south-east of the Sa’dan region, this strophe reads:
14 THE SA'DAN TORADJA CHANT FOR THE DECEASED

g) *papa oda' (= ?): this is a form from the Paŋala' 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:

\[
\begin{align*}
ra'na & \text{ mario-riokan kami,} \\
\text{makaroroŋ silekekan.}
\end{align*}
\]

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

\[
\begin{align*}
\text{loen-loen londe to Riu,} \\
\text{seno datu to Ta'ba'.}
\end{align*}
\]

The Riu song goes to and fro,
The song of the Lord of Ta'ba'.

(Note 18 continued)
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 manjambi' = the song of the buffalo herders (baran-
de' 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 jigging 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 carry­
ing 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 mbatìn, 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'dandan; 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 *rettefj* or it may be someone taking part at the feast. Before the *to ma'rettefj*, the person who is to recite a *rettefj*, commences, he picks up a short stick, *bandaňan*, to which goat hair is attached. This stick he holds in his hand while he recites his verse.

A *rettefj* is spoken in a monotone and all the words are drawn out. When a *rettefj* 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 *rettefj* spoken at a death feast; an example of a *rettefj* 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'Ze-le*, is followed when a *rettefj* is to be recited at a death feast. When the singers of the chant for the deceased want someone to recite a *rettefj*, 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 *rettefj*. 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 *rettefj* 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 *rettefj* will be forthcoming.

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

5. The metrical form of the *badon* and the *rettefj*

Each line of the *badon* and of a *rettefj* 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 bugi" 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.
Ossoran badon 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 Saŋpolobun in the Nonoljan village-group,
Kesu’ territory, Rantepao country. The words were written down by Mr. J. Tammu.

1 Umbamira saŋtondokta,
to mai saŋbanuanta?
2 Ke’deko tatannun batuŋ,
tabalanduŋ rio-rio.
3 Sae nasan to marintin,
mairi’ tanke tikunna.
4 La marintin lako ambe’,
mario lako ma’adadi.
5 Ambe’, perangiimo’ mati’,
ambe’, tandiŋ taliŋana’.
6 La kulolloan rara’ko,
lakutendeŋ bulaanko.
7 La kulambi’mo dadimmu,
kudete’mo garagammu.
8 Daa saŋtaŋkena laŋi’,
saŋsuminduŋa batara.
9 Saŋsapa’ to palulluŋan
nanai lonkė dikombon.
10 Tamba’ lebu’ didadian,
tumajaŋ dikianakan.

1 Where are those of our village now,
The ones who of our hamlet are?
2 Come, let us weave the lament 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 us begat.
5 Now, father, pay thou heed to me,
Incline, father, thine ears to me.
6 Let me laud thee, as jewels lauded,
Let me praise thee, as gold is praised.
7 The time of thy birth have I reached,
To thy genesis I have come.
8 At a heaven branching northward
In the wide sky’s down-arching vault,
9 A space there in the firmament,
There was he formed, the high born one
10 There came he forth in full extent,
Was born there the exalted one.

1 banua = house; saŋbanu = those who belong to the same neighbourhood.
2 tatannun = let us weave.
   tabalanduŋ rio-rio = that we may take the lament with us.
3 tanke 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 saŋsapa’ = a space between two poles; a room between two walls.
   to palulluŋan = the all-enfolding.
   lonkė = visible from afar.
10 tumayon; 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 tumayon and
    paraya are pronounced tumaŋ and paraa.
THE SA’DAN TORADJA CHANT FOR THE DECEASED

11 Randuk ke birmomi allo, ke dollokki sulu padan, ke kapano’-panarananna.
12 Lantyan ditambuli gandan, disu’bak pa’paredan.
13 Anna dadi pole‘ todi, nakombo’ pole’ panjoli.
14 Rokko ditambuli laji’, dibuak pekalı bassi.
15 Dipantananni lolona, diasok rambo-rambona.
16 Mampu’ sa’nesena laji’, nasarombon tauninna, nabissik rambo-rambona.
17 Tu nene’ mendeatananna, to dolo kapu’aanna.
18 Umbəjunan lando loja, unnosok salle a’iri.
19 Dipatendanni patando, diasok lumbaa padan.

11 Just at the time the sun rose up,
12 Then was the caul pierced there on high,
13 And then came forth the high born one,
14 A hole was then in heaven dug,
15 And then his cord was therein placed,
16 The firmament, its half was scorched
17 The ancestor who was divine
18 Built that which has a roof high-pitched,
19 The bua’ feast stone set in place

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.
gandan = drum; the skin that is stretched over the drumhead. The original meaning: membrane, skin; ganđan-gandan tedo: the membrane enclosing the buffalo foetus in the womb.
todi: distinguishing mark, for example, a spot of blood on the forehead of the participants at the merok feast. In the maro song, lua todi means: the one who has a broad sign on the forehead; one of high rank; bai todi: pig with a white patch on its head.
panjoli: 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.
longa: the jutting out eaves at the front and back of the saddle-shaped roof of a Toradja house.
tando = curse. In the Buntao’ territory, tando tedo: 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 tedo.
patando: 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 pararjka. According to tradition, the first bua’ feast was held in heaven. Lumbaa padan = lumbaa laji’ 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 longke ma’bua’, tumajaŋ ma’balinono, lingi’ ma’kasea-sea.
21 Ma’kebua’ taŋ dilambi’, menani taŋ didoloi, la’pa’ taŋ disirantean.
22 Ta’bu saŋlampa nasura’, sanparaan naanggilo, saŋpati’ nasora pindan.
23 Umbaŋunan ala’-ala’, bendan susi anak dara.
24 Dipepalaŋkai dao, dipesondoŋ bulaanni.
25 Dibaju bangoi lako, dibidakki pio bamban.

The bua’ held the high born one, Sublime, he strode there in the row, The mighty one the great feast gave.
No one that bua’ could attain, That menani feast was matchless, That la’pa’, unsurpassable.
A sugar cane node he incised, He cut designs on part of it Carved arrows, as upon a dish.
He set up the adorned bamboo The anak dara then stood there.
It was affixed there, high above, Like a house front cornered, splendid.
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.
ma’balinono: to proceed on foot in procession to the place where the bua’ kasalle feast is to be held; in old Buginese, walinono = sun. In the Sanjalla’ territory, balinono means the rainbow-like ring round the sun. According to Brandstetter, this word is related to the Iloko word alínóno which means ‘whirlpool, eddy of water’ (R. Brandstetter, Vergleichen des Charakterbild eines Indonesischen Idioms, Lucern 1911, p. 71). I owe this reference to Dr. J. Noorduyn.
ma’kasea (sea) = ma’kalalol’jan = invincible; ma’kasea-sea also means to pay out handsomely, to be liberal; sea-sea = very extensive.

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. lēpas) 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’kebua’ = 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’kebua’ 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 dipepalaŋkai (lan’ka) = 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 buna rea.
27 Mendolok api daona, ra’rari tisea’ diön.
28 Disanggiŋan pao makkan, ambajaŋ katarananna.
29 Nametamba rekke buntu, meoŋli’ 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 diŋ to’na, ia umpamaŋkai, dipa’ananak deatai.
34 Tonna ke’de’ daja mai, bu’tu lamban diŋ 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 *embatjari* 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 *tjendi*=cloth on which there is a design of flying ants.
28 *ambayan* (Mal. *embatjan*): 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 Toradja’s van Rantepao 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.
33 *kojoŋ* = wound.
34 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 *bua*’ feast, unhusked rice is put: this dish must be placed beside the *anak dara*. 
36 Nadoloan burakena, naturu' paŋlaananna. 36 His burake preceded him, His people followed on behind.

37 Dipasengoŋi garatuŋ, didedekki kuli' saa, roretŋa tandilo ula'. 37 The bead-hung drum was struck for him, The python skin was hit for him, Resounded the snake instrument

38 Dao paŋrantena puŋ, kala'paranna deata, kasipuluŋ-puluranna. 38 On that plain of the heavenly, At the godly bua' feast place, The plain where close around they pressed,

39 Pa'toŋkoanna nene'na, esuŋanna to dolona. 39 At the dwelling of his forbear The seat of his progenitor.

40 Umpalele toŋkonanna, umbe'do kapajuŋanna. 40 And then his clan house did he move, His shielding force he took elsewhere.

41 Tu nene' mendeatanna, to dolo kapuaŋanna. 41 His ancestor who was divine His forefather revered as lord.

42 Tonna ke'de' daja mai, tonna lao sambalin mai, 42 Now, when he from the North set out, When from the other side he went

43 Karua gello natakin, annan gajaŋ diaakna. 43 Eight kris girded, patterns winding And six gold ones were at his waist.

44 Napa'petanjean uran, naseambaŋan pini-pini. 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 garatuŋ, 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 puŋ is the parallel of deata = god, spirit. It is also the title of those who are of royal blood.

40 kapayungan = the place of the sunshade.

41 mendeata = having become gods.

44 napa'petanjean is a derivative of the word tanke = branch; metanje = to try to obtain branches; napa'petanjean = he cut the branches off with them, i.e., with the krisses.

pini-pini = fine rain, morning rain; uran ma'bulu asu also means fine rain: rain which is like the hair of a dog.
45 To dao to' lemo laa',
    pa'tonkoanna nene'na,
esu'anna to dolona.
46 Umpalele tonkonanna,
    umbe'do kapaju'anna.
47 Tonna ke'de' daja mai,
tonna lao sambalin mai,
48 Nadoloan burakena,
naturu' pan'laananna.
49 Napasenggongi garatun,
nadedekki kuli' saa,
re'anna tandilo ula'.
50 To dao to' taba'tu,
    pa'tonkoanna nene'na,
esu'anna to dolona.
51 Umpalele tonkonanna,
    umbe'do kapaju'anna.
52 Burkako ba'bana laji',
pentiroanna deata.
53 La napolalanko batir,
    la naolako mario.
54 Kurapak allo nanai,
sumbai bulan naesuni.
55 Pa'tonkoanna nene'na,
esu'anna to dolona.
56 Lalan ta' lalan naola,
ta' lemboan napolalan.
57 Lalan magenge magi'an,
lalan ma'posana-sana.
58 Tindak sarira naola,
mian kila' 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 batar: the place where the arch of heaven is jointed to the earth; kurapak saliulun: 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 riLebukan.

60 Pa'toŋkoanna nene'na,
esuŋanna to dolona.

61 Umpalele toŋkonanna,
umbe'do kapajuŋanna.

62 Tu nene' mendeatananna,
to dolo kapuananna.

63 Nadoloan burakena,
naturu' paŋlaananna.

64 Dipaseŋgoŋi garatuŋ,
didedekki kuľi' saa,
roreuŋa tandilo ula'.

65 Sae mellese iSepaŋ,
mentunannan riKaraŋan.

66 Pa'toŋkoanna nene'na,
esuŋanna to dolona.

67 Umpalele toŋkonanna,
umbe'do kapajuŋanna.

68 Tiumba'mo Bambapuŋaŋ,
dolokmo Pintudewata.

69 Nadoloan burakena,
naturu' paŋlaananna.

70 Napasengoŋi garatuŋ,
nadedekki kuľi' saa,
roreuŋa 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 Toradja, LondOdilaŋi = The Cock in the Firmament, descended from heaven.

Lebukan has the meaning of island.

60 Poŋko' he reached and trod thereon,
There on Lebukan did he live

61 In the dwelling of his forbear
The seat of his progenitor.

62 And then his clan house did he move,
His shielding force he took elsewhere.

63 His ancestor who was divine
His forefather revered as lord.

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

65 Sepaŋ he reached and trod thereon,
There on Karaŋan did he live

66 In the dwelling of his forbear
The seat of his progenitor.

67 And then his clan house did he move,
His shielding force he took elsewhere.

68 Showed Bambapuŋaŋ suddenly,
Came swiftly Pintudewata.

69 His burake preceded him,
His people followed on behind.

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

71 Rura he reached and trod therein,
There in Lellua did he live

68 Mt. Bambapuŋaŋ lies to the north of the capital of the territory of Enrekaŋ. The land of Souls, Puyla, of the Sa'dan Toradja is considered to be in the vicinity of this mountain; Bambapuŋaŋ = 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 Toradja.

71 Rura is the name of a plain lying between Enrekaŋ and Kalosi. In olden times, it was the place where the children of LondOdilaŋi' were married. Before the marriage took
72 Pa'tol\}koanna nene'na,
esu\}anna to dolona.
73 Tonna ke'de' lao' mai,
tonna lao sambalin mai,
74 mellao disoro\} pindan,
ke'de' dirande banaa.
75 Sae mellese i\}Duri,
mentunannan ri\}Enreke\}an.
76 Pa'tol\}koanna nene'na,
esu\}anna to dolona.
77 Umpalele to\}konanna,
umbe'do kapaju\}anna.
78 To nene' mendeatanna,
to dolo kapu\}anna.
79 Sae mellese i\}Se'ke',
mentunannan ri\}Sinadi.
80 Umba\}\}unan lando lo\}\}a,
unnosok salle a'\}iri.
81 Nanai lo\}\}ke ma'\}\}ua',
tumaja\} ma'balinono,
li\}g'i ma'kasea-s\}ea.

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 Enreka\} 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 \}\}ua' held the high born one,
Sublime, he strode there in the row,
The mighty one the great feast gave.

place, a messenger, \}\}\} Maratintin, 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 \}\} Maratintin 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.
\}\} Maratintin returned to earth and deliberately told a lie by saying that Puan Matua approved of marriage between brother and sister. The marriage accordingly took place whereupon, at the command of Puan Matua, the place where the feast was being held sank into the ground. The ancestor, Londodirura = The Cock of Rura, and his wife were spared. Then a to minaas = priest, and a burake descended onto Mt. Sesean, in the North of the Sa'dan country, and went to Rura. An atonement offering was made and after that a \}\}ua' feast was held under the direction of the burake: this was the first \}\}ua' feast held on earth.

75 Duri is a federation consisting of the three small kingdoms, Alla', Malua' and Buntubatu, which belong to the Ma'\}senenrempulu' group, in the territory of Enreka\}.
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. Latimodj\}\} in the South of the Sa'dan Toradja country.

According to another story, the son of Londodirura, Ta\}dilino', who was the ancestor of all the clans of the Sa'dan country, went from Rura to Marinding, in the M\}ekendek 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’kebua’ taŋ dilambi’,
  menani taŋ didoloi,
  la’pa’ taŋ disirantean.
83 Tonna ke’de’ lao’ mai,
  tonna lao sambalin mai,
84 nadoloan burakena,
  naturu’ paŋlaananna.
85 Napaseŋgoŋi garatuŋ,
  nadedekki kuli’ saa,
  roẹŋna tandilo ula’.
86 Ma’tete Batumo batif},
  unnola landa Sarira.
87 Kasirimpuf}anna batif},
  kakendenanna mario.
88 Umpalele toŋkonanna,
  umbe’do kapajuŋanna.
89 Sae mellese iKesu’,
  mentunannan riBañkudu.
90 Pa’toŋkoanna nene’na,
  esuŋanna to dolona.
91 Umpalele toŋkonanna,
  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 Saŋalla’ 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 Porŋ Sumbuŋsarepio = 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.

90 The history of the people of rank in the Kesu’ territory, it is told how their ancestor, Puŋ 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 Saŋalla’ territory and travelled past the Sarira Rocks.

89 In the history of the people of rank in the Kesu’ territory, it is told how their ancestor, Puŋ 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 Saŋalla’ territory and travelled past the Sarira Rocks.

Bañkudu is the name of a region situated on the spur of the Kesu’, hard by the village of Ba’tan.

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 Nonoŋan village-group.
In the dwelling of his forbear
The seat of his progenitor.

And then his clan house did he move,
His shielding force he took elsewhere.

His ancestor who was divine
His forefather revered as lord
Siŋki' did reach and trod thereon,

In the dwelling of his forbear
The seat of his progenitor.

And then his clan house did he move,
His shielding force he took elsewhere

His ancestor who was divine
His forefather revered as lord.

His burake preceded him,
His people followed on behind.

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

And when he reached the village here,
When to this hamlet he did come

To the dwelling of his forbear
The seat of his progenitor,

The bua' feast stone set in place
The ritual bamboo planted.

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

No one that bua' could attain
That menani feast was matchless
That la'pa', unsurpassable

Of his forbear who was divine
His forefather revered as lord.

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 sanjanka = one branch.
sanparaan = a small amount.
La kulambi’mo dadinna, kudete’mo garaganna.

Iari tonna dikomboŋ, tonna dibasei baju,

taŋ kembaruika lanșa’, taŋ tarri’rika durian,

Anna taŋ kanderi indo’, anna taŋ onta-ontari?

Bulajan pâjidenanna, rara’ elo’-eloranna.

Gao bulan saŋtampana, bintoen saŋgaraganna, allo saŋba’na-ba’nanna.

Pada didadian bulan, pada komboŋ Buŋa’laalan.

Tonna randuk didadian, tumajaŋ dikianakan,

randuk ke birroi allo, ke dellekki sulu padan, ke kapanâ’-panaranana.

Anna dadi pole’ todiŋ, nakomboŋ pole’ paŋloli.

Lanșan ditambuli gandaŋ, disu’bak pa’paredean.

Rokko ditambuli padan, dibuaek pekali bassi.

Dipantanannî lolona, diosok rambo-rambona.

Mendadi ma’ lolona, komboŋ sarita uninna.

The time of his birth have I reached, To his genesis I have come.

Now, at the time when he was formed, The baju hung a curved line.

Did not the lanșat tree bear fruit Did not the durian produce

That them the mother would not eat Then would not swallow in her greed!

She only fancied things of gold, A gold necklet did she desire.

His form was as that of the moon, He had the brightness of the stars, His beauty as that of the sun.

Born as an image of the moon, His shape just as The Pleiades.

The time of his birth then drew near For the sublime one to come forth,

Just at the time the sun rose up, Just when the earth’s torch could be seen, Just as it fierce began to glow

Was then come forth the high born one Then was born the glorious one

Then was the caul pierced there on high, Then broken open was the womb.

A hole was then dug in the earth, The ground with an iron spade was turned

And then his cord was therein placed, His afterbirth was in it laid.

His cord, it was a tjindai cloth, His afterbirth a blue white weave.

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.

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 bojinna, 
ganna’ bilaq-bilaqanna,
124 mellao rokkomi alam, 
dior landa’ beloanna.
125 Diamparanomi ale, 
dilante-lanteanomi.
126 Dilolloan anna lobo’, 
ditende’ anna kasalle.
127 Pada kasalle rundunna, 
pada lobo’ beluakna.
128 Randuk ke birromi allo, 
ke kapan’a’-panarananna,
129 mellao lakomi bubun, 
to dio to’ pellana’ran.
130 Anna balik dio mai, 
napole sambalin mai.
131 Nabaar rampo itondok, 
napakenden dipa’leon.
132 Pada kasalle indo’na, 
pada lobo’ ma’dadinna.
133 Kasalle nairi’ anin, 
lobo’ nasimbo darindin.
134 Anna kasalle madomi’, 
nalobo’ tiyka-kara.
135 Ma’doke-doke ranka’na, 
ma’pasoan tarunona.
136 Tu bulaan banne ba’tan, 
tu rara’ rang a inaja, 
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 armband 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 masakkce also means having blessings, blesséd.
134 tiyka-kara is the poetical form of the colloquial tikara = quickly.
136 banne ba’tan = seed of the brain.
ranga inaja = 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 napatoeanni.

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

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

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

141 Piranmi allu’nə pasa’,
    bilaŋ-bilaŋa tammuan,
    anna laori ma’pasa’?

142 Sule masaki ulunna,
    sule ramban beluakna.

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’nə 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. tammuan = meeting place.
142 Rumpled hair is a sign that a person is very ill. Another poetical term is makuyu laŋkan = having ruffled feathers like a bird of prey.
143 to bara’ (Mal. bērät): 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. anak to makaka: the notables of the adat community who, as well as the adat chiefs, the to pareŋye’, occupy an influential position. In the Toradja mountain district called Ranteballa, in the former division of Palopo, and in the Rōŋkoŋ district in the Masamba country, the chief of the adat community bears the title of to makaka. In the Sa’dan region, to makaka = freeman, as distinct from a slave.
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
32 THE SA’DAN TORADJA CHANT FOR THE DECEASED

146 Anna matindo isondoñ, anna mamma’ ibanua.  
146 There, in the house was he stretched out 
There, in the dwelling did he lay.

147 Matindo sisule pata’, mamma’ sitandi banua, untiñara senjo’ papa. 
147 Across the main beam was he stretched, 
Athward the house, there he did lay, 
Up to the bamboo thatch he looked.

148 Ditambaimi Ne’ Sara, sola to massaroñ kumba. 
148 Ne’ Sara, he was summoned then; 
He wears the dried areca leaf.

149 Urrundunanni alukna, unteteimi bisaranna. 
149 They followed all the rites for him 
The adat ritual for him.

150 To mamma’ lan lembañ [sura’na, to matindo lan lopi butaanna. 
150 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 mebalun 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 sondonj is here the parallel of banua = house. Colloquially, sondonj, in the combination sondonj 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.

senjo’ 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 in 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 eroj; in the Ranteballa territory, in the Palopo country, and in the Bare’e country, they are called banjka, the Austronesian wanjka = boat. A number of them, in the pure boat shape, are to be found in the Tindara rocks between Enrekåñ 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 sulo padaŋ,  
mello rokkomi alan,  
dion landa' beloanna.

153 Mellao rokkomi al  
dion landa' beloanna.

154 Susi passura' to Bone,  
pakatadan to Belanda,  
panuqi to tana Bugi'.

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

156 Nadoloanni Ne' Sara,  
sola to massarəŋ kumba.

157 Sumoŋlo' rante kalua',  
dion tanduŋ sea-sea.

158 Nadoloan banderana,  
naturu' pan'laananna,  
sola tombi to Luwunna.

159 La natibolloi saroŋ,  
natikembonŋ kambuno.

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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

153 They brought him down to his rice house  
Below, to his storehouse adorned.

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

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

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

157 Below, to the wide plain went they,  
Down to the spread out field they went.

158 And there his flags did precede him,  
His people followed on behind,  
They bore his Luwu' pennons, too.

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

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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 Pojko'.

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 uki'. 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 Safalla', Ma'kale and Mejkendek territories, which are governed by a puan, these  
banners are only flown at the great death feast for a member of the family of the puan.

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

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

155 sali-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 saroŋ. 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 lanša',
    ta'duŋ to tetean uran.
161 Ungaraga lepo'-lepo',
    sola to lempo bumarran.
162 Nanai mantaa lanša',
    ussearan bua kaju.
163 Sandami ka'panan balanŋ,
    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 taŋ kelok-kelok.
167 Anna ma'tendanan eran,
    anna ma'buŋkaran ba'ba.
168 Anna ma'amparan ale,
    anna pandanni allonan.
169 Matindo sisura guntu',
    mamma' sitandi takia'.
170 Anna ma'tuturan ba'ba,
    anna ma'sedanan saroŋ,
    anna ma'bentaŋan eran.
171 Anna balik dio mai,
    napole sambalin 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 lantsat were divided there
    And there the tree fruits were spread out
    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
    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
    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 balakaan. The meat, which has been divided up into pieces, is thrown from this
    platform to the persons entitled to receive it.
162 The lantsat and the other fruits mentioned in this strophe are the pieces of meat that are
    distributed from the platform; lantsat, the Lansium, a tree having small round yellow fruit.
163 ka'panan balanŋ = the holding of the lights in the hand. The to minaa 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 Llambi' tambuttana tallu, sola pońko' siannanan.  
175 Nanai torro ma'pańjan, unnesuń ma'lea-lea.  
176 Anna saile tondokna, anna tiro banuanna.  
177 Make’ri tań tumańi’ko, tań ma’paidu-iduko?  
178 Tumańi’ uran allo, si’dan pini-pinioi.  
180 Umptođedon-tedon batu, ma’pasilaga lolanan.  
181 Nakua kada to Duri, randan puduk to Endekan:  
182 Temmi to allo iońi’, anna lendu’ daa mai, anna messa’dé banua.  
183 Ditambai, tań mebali, diońli’, tań sumu-sumu.  
184 Pala’ lentekna mebali, kambutu’na mekaio.  
185 Tinau’mo Bambapuań, leańko Pintudewata.  
186 Sańtçońkanammo nene’na, sańsesuńjan to dolona.  
187 Parannu-rannu nene’na, sende-sende to dolona.  
188 Napa’parampoi 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 Siriń-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 Enrekan 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 Bambapuań 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 tona 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 bètnaŋ 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.
36 THE SA’DAN TORADJA CHANT FOR THE DECEASED

189 Tiban rokko matampu’,
diong kalambunan allo.
189 Now westward does he pass from view
Below, there where the sun descends.
190 Bendan kalukumo diong,
la ma’induk tumajaŋmo.
190 A coconut palm he is there,
A sugar palm, high over all.
191 La lao lanqanmo lanq,’
la dao to palulluŋan.
191 There shall he to the heaven rise,
There in the all-enfolding dwell.
192 Manda’ natakia’ Lemba,
nasaluŋku Buŋa’lalan,
nasipi’ mendila-dila.
192 The Great Bear holds him in its arms
The Pleiades clasp him to them
The shining stars around him press.
193 La ditiro ke manambo’,
ke umparokkoi banne.
193 We look for him to sow the rice,
When time it is to strew the seed
194 Ke massea’-searanni,
anna tanga messala pare.
194 When we should scatter it about
So evil shall not strike the rice.
195 La sipasakke’o batiq,
la sibenmo’ tuo-tuo.
195 In this dirge let us blessings ask,
Let each for each a long life wish.
196 Masakkeko kumasakke,
tabassiq makole-kole.
196 May you prosper, may I prosper,
May we each a long life have.
197 Mukeanak kukeanak,
tabassiq tumakin pia.
197 May you have children, may I, too,
May we bear offspring on the hip.
198 Anakmu disaŋa Daen,
anakki disaŋa Rippuŋ.
198 May your children be called Daen,
May your offspring be called Rippuŋ.
199 Anna daen-daen sugi’,
anna rippuŋ bala tedaŋ.
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 kole tree is a large straight tree with small leaves; it provides good timber.
195 Daen 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.
196 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 bua’ kasalle feast. There the word is used as follows: nene’mu disaŋa Rippuŋ = your ancestors are called Rippuŋ.
197 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.
Now ends a part of this lament,  
A section of this song of grief.

**IB**

Ossoran badoŋ to dirapa’l  
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 Landa, Madandan territory. The words were written down by Mr. J. Tammu.

1. Unnola ba’bana lanì’,  
pentiroanna deata,  
pentoenna to palullulan.
2. Bu’tu tibaen todiŋna,  
tipailan samaranna.
3. Lalan taŋ lalan naola,  
taŋ limbuana nalimbu.
4. Tindak sarira naola,  
sundallak napolambanan,  
borroŋ natete luminka.
5. Sae mellese iPosko’,  
Kalebu’ natirandukki.
6. Umbaŋunan lando loŋa,  
unnosok salle a’riri.
7. Umpalele toŋkonanna,  
umbe’do sissareanna,  
toŋkonan kapajumanna.
8. Sae mellese iRura,  
Malino natirandukki.
9. Umbaŋunan lando loŋa,  
unnosok salle a’riri.
10. Disurian roroanna,  
ditalluŋ 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. Poŋko’ 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 used swords  
The three he summoned, slats became.

3. uullimbui = to participate with others.
5. natirandukki (randuk) = he pricked.
7. sissarean = that which one leans against.
10. disurian (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 Rindĩn tibaŋko lola’na, 
petuo lellua lanjaŋ.
12 Its walls were made of curved armbands, 
The middle poles rose high above.
13 Bara’na bulian la’bi’, 
pampaŋ para dolo borroŋ.
13 Its cross beams were as blowpipes fine, 
The facade beams there shone aglow.
14 Sumu’duk ma’lana-lana, 
kiatu lellua lallaŋ.
14 The ridge, it was a flaming red, 
The beadwork rafters downward stretched.
15 Bara’na bulian la’bi’, 
pampaŋ para dolo borroŋ.
15 The edge beams there a rainbow were, 
The sloped verge baulks as lightning were.
16 Sundallak rampanan papa, 
passeŋoran illoŋ tedoŋ.
16 The under roofing edges flashed, 
The slit roof cane, kerbau’s noses.
17 Kidin-kidin tamantokna, 
papana roto bintoen.
17 The bamboo roof tips, shining points, 
Its roofing was like sparkling stars.
18 Lotoŋ boko’ bubuŋanna, 
darrak maŋimba loŋana.
18 The ridge shield was a black-backed cloth, 
The sloped porch a swoln fabric old.
19 Bendan lawaŋ-lawaŋ sugi’, 
ke’de’ pataŋdo bulawan.
19 The adorned bamboo seat was placed 
The golden stone set on the court.
20 Natalimbuŋ kulu-kulu, 
napaŋun arre barani,
sola sapuko londoŋna.
20 The kulu-kulu circled there, 
The cheers of their courageous men.
21 Ke’de’ nadodoi pusuk, 
naparembonan pelole’.
21 They clothed themselves with opened fronds 
Adorned themselves 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 to fight the snake that had carried off 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 pamarĩŋ (birĩŋ): 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 carved 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.
darrak: old tjindai cloth.
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, roreŋna tandilo ula’.
23 Natibulantei ra’tuk, natikemboŋi mariri, lindaŋ barra’ sajoanna.
24 Disaŋa alukna bua’, bisaranna balinono.
25 Ma’kebua’ taŋ dilambi’, menani taŋ didoloi, la’pa’ taŋ disirantean.
26 Sundunmo alukna bua’, bisaranna balinono.
27 Tipalele pessaratu’, tibe’do pemmananpulo.
28 Sae mellese iBatu, Marinduŋ natirandukki.
29 Pa’tonkoanna nene’na, naŋ inan kapajuŋanna.
30 Nanai sumio’ aluk, untawa timba bisara,
31 Ussasaŋ tallu kalo’na, tipalele susukomo, tibe’do katonanomo.
32 Tipalele pessaratu’, tibe’do pemmananpulo.
33 Nadoloan burakena, naturu’ panylalananna, besu sanda saratu’na.
34 Napasengoŋi garatuŋ, nadedekki kuli’ sawa, roreŋna tandilo 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 bua’ rites, they were extolled The adat ritual for him.
25 No one that bua’ could attain, That menani feast was matchless, That la’pa’, unsurpassable.
26 His bua’ 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 Marinduŋ 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 besu = bissu which, in The Merok Feast, B (passomba tedoŋ) str. 755, was a parallel of burake = priestess, here means the women who are in a state of taboo at the bua’ kasalle feast: usually they are called tumbaŋ. Bissu is the older form of bissu. In various territories in Upper Binaŋ (Mamasa) and Pitu Ulunna Salu, the bissu officiates at the melasŋ feast which is held in those regions. The bissu at the court of Bone was the guardian of the state regalia.
40 Tampak is a village in the Nononoan 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.
Now, let us to this village come,  
Here, to the compound of this house.  
He would not enter in the womb,  
To such conception, shook his head  
Wished not the baju to hang curved.  
He came forth at the sky’s far rim  
The zenith of the firmament.  
What was it that his mother ate,  
In plenty, what did she take in?  
No manga large, no mid-sized ones,  
No manga small, not any sour ones:  
She only fancied things of gold,  
A gold necklet did she desire.  
And then it was she bore a man,  
A child of earth did she bring  
Exactly on the proper day  
Just at the precise point of time,  
It was just then she called her slaves,  
Her nimble servants summoned then.  
One went into ancestral trees  
In the wood by forbears planted  
To chop a yellow bamboo down  
Banana leaves complete to get  
To cut leaves from the sugar palm.  
One took them to the circling wall,
to dio tetuk banua,  
umpoliliŋ kalumbassik.

63 Napao'ttonni panγjanna,  
dipandan lantona pudu',  
sola te ta'banono lentek.

64 Natanjkean piso roŋko',  
to bajak batu lapparan.

65 Napealla' tu usukna,  
naola pa'ruananna.

66 Nadikillaŋ tarutunna,  
dibunjka' sanda ilanna.

67 Limbono tonanmo pa'dunna,  
bannaŋ kandunumo ura'na.

68 Tuo lampa'mo buana,  
menŋekpakmo to bajana.

69 Ulaŋna takinan pia,  
to semberan lotoŋ ulu.

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

71 Napantitiran to dolo,  
nasadiran to mutua.

72 Randuk napatama suke,  
tallal ma'buku bulawan.

73 Namanasu na maline',  
randuk naserekan bane'.

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

63 One heaped up the sirih-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,  
Its spleen was thereto firmly fixed,

68 Its heart rose, as a cone-shaped sack  
A sign of children borne on hip  
Black haired ones carried in a scarf.

69 And then the choicest parts he took,  
Selected portions finely cut,  
The small parts to the forbears gave  
To ancestors the morsels gave.

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

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

house.

umpoliliŋ 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'banono lentek: the meaning of the word ta'banono is not clear; perhaps it stands for

tânbanono = 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, menamma pare = to meet the rice.

menŋekpak 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 ulana = the link between two things.

lotoŋ 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 ussembaŋ ao' gadiŋ, tallaŋ ma'buuku bulawan.

80 Natibalik lajan mai, nasule sambali' mai, umpobabu' duri baŋa.

81 Napalaŋkan banuanna, umpoliliŋ kalumbassik.

82 Umpandan lantona pudu', Nnampa' bane' situaŋ bomboŋ.

83 Nakaŋkanan bassi roŋko', to bajak batu lapparan.

84 Napealla'i usukna, naola pa'ruaŋanna.

85 Saba' toŋanmo rarana, la saba' te pàŋriwanna, lellua pantaranakna.

86 Nabuŋka'i to dadanna, nakillaŋi tararanaka.

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 sugal' 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 nibun, Oncosperma filamentosum Bl.

88 mendaun sugi' = rich, as the leaves of a tree.
89 Natunu pole api,  
natolla ma’lana-lana.  
90 Namanasu na maliñe’,  
napantitiran dewata,  
nasadiran To Menampa.  
91 Randuk napatama suke,  
tallañ ma’buku bulawan.  
92 Namanasu na maliñe’,  
naserekan pole bane’.  
93 Nadandanan lako puatɔ,  
nabato’ lako dewata.  
94 Napantitiran mammi’na,  
nasadiran marasanna.  
95 Nadoloan pesuñna,  
sola to pañurarandena.  
96 Dikombai pole bannañ,  
dibeke’ pole mariri.  
97 Sundunmo alukna tau,  
te bisaranna to lino.  
98 Kasalle pole madomi’,  
nalobo’ tikara-kara.  
99 Naranadan matua induk,  
sola te mando karuruñ.  
100 Masaki-saki ulunna,  
maroramban beluakna.  
101 Kuan nasañmi to bara’,  
mintu’na kambuno lele.  
102 Natoeanni pesalu,  
pessalossok ulelean.

89 He roasted it then in the flames,  
He turned it in the glowing ones.  
90 Now, when it was completely cooked  
The small parts to the gods he gave,  
The morsels The Creator gave.  
91 He put it in an internode,  
In thin bamboo with golden nodes.  
92 Now, when it was completely cooked  
Again he tore banana leaves.  
93 A row he set down for the lords,  
In line he put them for the gods.  
94 For them he took the choicest parts,  
Selected portions finely cut.  
95 But first, she took her off’ring leaves,  
Her off’ring gave on flat of hand.  
96 A white thread round her arm was bound  
A band of yellow round her head.  
97 The rites for mankind reached their end,  
The ritual for those on earth.  
98 And then it was he swiftly grew  
And then it was he quickly thrived.  
99 His age was as the sugar palm,  
Old as its heartwood he became.  
100 Then fevered had become his head,  
And rumpled then his hair became.  
101 They told it all the adat chiefs,  
The notables from far and wide.  
102 They sought his transgressions to find  
To wash him clean of all of them.

95 pesuñ: 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, taŋ toŋan te pessalossok.
104 Tu patalomi nene'na, ma'budamo to dolona.
105 Male tibaŋko lentekna, tirimbak pessojananna.
106 La dipatumbari lako, la diduaŋ diapiari.
107 Ke patalomi Puŋtta, ma'buda To Tumampata?
108 Nakuan kada to Duri, sumbaŋ puduk to Endekan:
109 „Tenna lendu’ daja mai, mentaŋña sa’dé bana.
110 Ditadoi lako pançaŋan, dibeŋan lako baolu.
111 Ditadoi pançaŋan moka, diben kalosi unniliŋ.”
112 Anna lendu’ pole sau’, lao’ rumombena langi’.
113 Lao’ tumaŋkena gaun, umpuraŋanna salebu’.
114 Nanai torro ma’pançaŋan, unnesuŋ ma’lea-lea.
115 Kuli’ kalosi pasondok, limboŋ berak naoroŋi.
116 Lao’ tambuttana tallu, lao’ poŋko’ siannanan.

The ill they sought they failed to find, The washings clean had no effect.
His ancestors, their will prevailed, Successful his forbears’ desire.
And then with bent knees he went forth, His arms were swaying to and fro.
What was there that could then be done, What was there then that they could do?
Now, when Oud Lord’s will did prevail, When our Creator had success.
In Duri people spoke the words In Enrekan嘴唇 uttered them:
“When he passed by here from the North And walked between the houses here
"Sirih-pinang him we offered, To him was given betel leaf.
“No sirih-pinang would he have His head shook to areca nut.”
And then he passed here towards the South Where fringe the firmament the clouds
Southward, where the clouds start [branching
Where mists like twigs do separate,
Sirih-pinang he stood chewing, He sat there making his mouth red.
Areca shells reached to his knees He swam in red juice from the quid,
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.
The decision of the ancestors was that he should die.
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.
sumbaŋ = border.
unniliŋ = menkailiŋ, see 52.
rumombe = to hang down like fringes.
ma’lea-lea = to make oneself red, i.e., making the mouth and lips red by chewing the betel quid.
117 Lamban lian peamboğan,
        sambali’ petanantian.
118 Umpotedoñ-tedoñ batu,
        umpokarambau tempe’.
119 Anna lendu’ pole’ sau’,
        taŋ nalambi’ tama mata,
        dikolak pentiro sau’.
120 Saytoñkonammo nene’na,
        sañesuñan to dolona.
121 Bendan kalukumo lao’,
        tuo induk tumajañmo.
122 Tibaeñ rokko matampu’,
        soñka rokko kalambunan.
123 La lao lañyanmo lañj’,
        la dao to palulluñan.
124 Dadi dewatamo dao,
        la komboñ to palulluñan.
125 Manda’ natakia’ Lemba,
        nasaluñku Buña’lalan,
        naapun meñkidi-kidi.
126 La ditiro ke mañambo’,
        ke umparokkoki’ banne,
        ke massewa’-sewarajki’.
127 Masakkeko kimasakke,
        anta pada marudindiñ,
        kianakko kikanak.
128 Anakmu disaña Daeñ,
        anna daeñ-daèñ sugi’.
129 Anakki disaña Reppuñ,
        anna reppuñ bala todõñ.
130 Pakianakko to belaj,
        aŋkì ma’sompo ma’kepak,
        ma’takia’ patomali.

117 Where men fetch amboñ, 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 Daeñ,
Riches may they gather to them.
129 May our children be called Rippuñ,
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 amboñ: a plant with blue flowers which grows on the dykes of small hillside ricefields;
used as a vegetable.
    tananti: a plant, probably Solanum Minahassae, of which the leaves are used as a medicine:
it has small round fruit.
119 dikolak (kolak) = it is thrown like a missile from a split bamboo.
127 marudindiñ is a variant of madarindiñ which is a derivation of darindiñ = breeze;
    marudindiñ and madarindiñ mean cool, fortunate, prosperous.
IC

Ossoran badoŋ to dirapa'ł

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 saŋtondokta,
to mai saŋbanuanta?
2 Ke'de'ko anta umbatįŋ,
anta tannun rio-río.
3 Sae nasaŋraka gandaŋ,
tae'ka pa'de bomboŋan?
4 La mekutanapa' lako,
la meosik paramena'.
5 Ba'tu la tetena batįŋ,
ba'tu salunna mario.
6 Iaŋ iamso sirenden,
naŋ 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 Taŋ ambająŋ taŋ dadekó,
taŋ paŋ, taŋ 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 gandaŋ = 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 bomboŋan = 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'läk,
komboŋ lan to' pana'-pana'.
He was one born out of the field,
he came from pana'-pana' grass.

pana'-pana' = 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 Tal3 membua'rika lan3a',
   tan3 tarri'rika durian,
12 anna tan3 kandei indo'mu,
   anna tan3 onta-ontai?
13 Barra' diranga-diranga,
   bobo' didatui manna.
14 Nakande untampa lalo3,
   urrende-rende kokojan.
15 Ero-ero ponno pindan,
   manuntun la'bi banaja.
16 Dikande untampa lalo3,
   urrende-rende kokojan.
17 Iari tommu dikombo3,
   tommu dipapore tampa,
18 marempa-rempa dadimmu,
   maga'gun mentolinomu.
19 Ditambai to minaa,
   diindan ranga inaa.
20 Sae umbille alukmu,
   umpeman3an bisarammu.
21 Anna randuk didadian,
   nakombo3 mentolinona.
22 Rokko ditambuli padan,
   disu'bak pekali bassi.
23 Dipantanannu lolona,
   dipaga' rambo-rambona.
24 Mian api lolona,
   borro3 bia' tauninna.
25 La napandan anna sugi',
   naanna anna lellua.
26 Anna tan3 disirantean,
   anna ma'kasea-sea.
27 Anna kasalle dadinna,
   anna lobo' garaganna.

11 Did not the lan3at 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 taŋkean suru',
to mai passara'kas'an.
29 Ke lao rokkoi alan,
dioŋ sembãŋ uru naŋka'.
30 Anna marumbo dininna,
anna lobo' garaganna.
31 Naria taŋkean suru',
to mai passara'kas'an.
32 Ke lao lakoi bubun,
anna kasalle dininna.
33 Naria sakke malino,
anna kasalle dininna,
anna lobo' garaganna.
34 Randukmi paŋlaja teedoŋ,
anna kasalle dininna.
35 Naria peŋkalossoran,
to mai maŋaku kumba'.
36 Tumaŋke-maŋke suru',
tumetaŋ passara'kas'an.
37 Natole tumaŋke suru',
tumetaŋ passara'kas'an.
38 Suru'na rampanan kapa',
sola pa'sullean allo.
39 Turumi rampanan kapa',
tumampa-mampami rara',
rumende-mende sarapαŋ.

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 passara'kas'an: the atonement ritual; a derivative of sara'ka' = comb.
29 sembãŋ: cut off aslant, is a shortened form of alan sembãŋ = 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 peŋkalossoran: the atonement offering; a derivative of losso', which is not in use; the
form umykalosso'i = to remove, e.g. clothes, is in use.
36 tumaŋke-maŋkei: a partial repetition of tumaŋke, an um- form of maŋke = 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-allonan = 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-mampä: a partial repetition of tumampa, an um- form ofampa = to forge:
tumampa-mamami rara' = again and again to make a gold necklace.
rumende-mende: a partial repetition of rumende, an um- form of rende = to smelt,
rumende-mende sarapαŋ = again and again to make a gold kris.
40 Dadi taruk bulaanna, 
   sola lolosu manikna. 
41 Natole tumaške suru', 
   tumetar' passara'kaslan. 
42 Unnoror' tiku taŋkena, 
   lamban tasik uaka'na. 
43 Uaka'na diorogi, 
   taŋkena dikulea'i. 
44 Oroŋ-oror'gan to topo, 
   pessimbogan to taŋdia'. 
45 Anna la dadi susinna, 
   la sipalinpa daona? 
46 To Goa manna susinna, 
   datu lamban lian manna. 
47 Anna la denda susimmu, 
   la sipalinpa daomu? 
48 Panduluk bassi naanna, 
   kaju asik naruranni. 
49 Ia umba'gi redekki, 
   napaindo' tamanaŋi. 
50 Anna la denda susimmu, 
   la sipalinpa daomu, 
   la pada tintianammu? 
51 Umbarana' landi tondok, 
   rumoŋje landi paŋleon. 
52 To laen-laen dadinna, 
   to sena' paŋidenanna, 
   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 diorogi = his roots that people drifted towards. 
   taŋkena dikulea'i = his branches that one swims overarm towards. 
44 pessimbogan = 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: nanemen to tamanan = to give as 
   a childless one, i.e., not free-handed. Another saying is: napaindo' tamanan = 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 Dipantanannin lolona,
dipaga' rambo-rambona.
57 Malea api lolona,
borroŋ bia' tauninna.
58 Napandan anna sugi',
aanna anna lelluia.
59 Anna taŋa disirantean,
aanna kasalle dadinna,
aanna lobo' garaganna.
60 Anna soŋlo' dao mai,
nalao sambalin mai.
61 Rekke dietetei pusuk,
dipelalanni pataŋdo,
diembe' lumbaa laŋi'.
62 Anna lao daa mai,
nalao sambalin mai.
63 Nadoloan burakena,
nalalan rangat inaa.
64 Untandai padaŋ baŋla',
padaŋ mariri litaka,
tingi oŋan banuanna.
65 Napantanannin pamuntu,
nao sokki manik riri,
napatundukki tadoran.
66 Napa'banunni banua,
64 His birth was as that of the moon
His coming as The Pleiades.
55 A hole was then in heaven dug,
The ground with an iron spade was turned.
56 And then his cord was in it laid,
Three sticks put round his afterbirth.
57 His cord, it glowed just like a fire,
A flaming torch, his afterbirth.
58 For his welfare they placed it there,
There put it, that his name should grow
59 That unsurpasséd he should be
That fine and stalwart he should grow
His body speedily mature.
60 Then he descended from on high,
Then he came from the other side.
61 Upward, open leaves as steps placed
The bua' stone a ladder was
The ritual cane, a climbing rope
62 So that he should from on high come,
Come from the other side he should.
63 His burake preceded him,
He followed those whose minds were rich.
64 He put his sign upon new ground,
The soil, it yellow was in hue,
Shade for his house were dark red beads.
65 A piece of cast iron he put there
A yellow bead he planted there
An inclined off'reng stake put up.
66 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 Padam = Lord of the Earth must be given before a house can be built on him. This rite is called dialli padam lako Ampu Padam = 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, unŋ, from the time of the Dutch East India Company, and three yellow beads, are put in the ground.
apatundukki 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'maromka-ronkai = pleasant place did he make there, i.e. by planting all kinds of
napa'marɔŋka-roŋkai.
67 Tumâŋke-manʃkei suru',
tumetaŋ passara'kasana.
68 Ùŋgala-gala bambana,
ùŋkalampaŋ sulunanana.
69 Nagala-gala pemala',
nakalampaŋ kuli' pioŋ.
70 Natole tumaŋke su'rui',
tumetaŋ passara'kasana.
71 Suru'na rakapanan kapa',
sola pa'sullean allo.
72 Turumi rakapanan kapa',
sola pa'sullean allo.
73 Natole tumaŋke su'rui',
tumetaŋ passara'kasana.
74 Suru'na mellolo tau,
sola to takinan pia.
75 Anna kasalle dadinna,
an na lobo' garaganna.
76 Natole tumaŋke su'rui',
tumetaŋ passara'kasana.
77 Suru'na tenko tiranduk,
sola ajoka panoto.
78 Kendekmi tenko tiranduk,
sola ajoka panoto.
79 Nabaja rampo itondok,
napakenden ripaʃleon.
80 Iato sesa nakande,
ra'dak napatama kurin.
81 Nabaja rampo ipasa',
napakenden ditammuan.

A pleasant place did he make there.
67 The off'ren' 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'ren' for the turning plough
That straight the yokèd ones should go.
78 The ploughed worked ground its harvest
[bore

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' pioŋ = 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 ayoku = yoke.
panoto = to touch properly.
This strophe refers to the cultivation of the ricefields.
78 kende = to rise up.
82 Ditadoi pisín-pisín,   82 Old coins did they give him for it  
diben panampa to Bone.   Gave that made by the Bone folk.

83 Sulemi ponno sepun'a,   83 Returned he with full sirih bag  
sule la'bi garopi'n'a.   Came back with box with money topped.

84 Nasukun tu tama uma,   84 On ricefields did he lay it out  
nasukun lu tama tedoŋ.   And buffaloes he bought with it.

85 Kabidaŋammi umanna,   85 His ricefields increased one by one,  
kabidaŋammi tedoŋa.   His buffaloes in number grew.

86 Kendekmi daun sugi',   86 As leaves on trees, he rich became  
ia tuma'bi eanan.   He prospered in his property.

87 Tedoŋ marapu iBuńtaŋ,   87 In Buńtaŋ massed his buffaloes,  
makuruŋan diEndekan.   In herds gathered in Enrekaŋ.

88 Rokko nakambio santun,   88 He signalled them to downward come,  
nao'bi' pa'pairusan,   To drinking pool he beckoned them.  
talo dondan diolů mai.   With speed that herd then trotted out

89 Tallu ratu' saşke'deran,   89 Three hundred were the ones that left  
sa'sa'bu sanțian karakan.   Three thousand were the ones that went.

90 Tedoŋ ma'inaa tau,   90 The mind of men had those kerbau,  
sipaela' to ke aja',   Along steep slopes they slowly walked  
sita'tan ke kadakean.   Each other warned when near ravines.

91 Dolo pampaŋ undi pampaŋ,   91 The first and last had right shaped horns  
lalleu tāŋa palepu'.   Those in between a huge knot formed.

92 Misari bulan merrau,   92 A light-skinned one among them mixed,  
tanda pasanānara to.   Of that herd there he was the sign.

93 Ma'kalunkun sora pindan,   93 As arrows on a dish their hoofs  
massape-sape bulaan.   The clefts in them were just as gold.

94 Iko to torro itondok,   94 Now, you who in this village dwell  
to kenden dipanleon.   Who in this region come and go

82 pisín-pisín = uanŋ: 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 garopi': 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.  
Buńtaŋ 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 sipaela' = 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, rompoko tallu tanete.
96. Dipa'parampoi tedo', dipa'palin-palinanni.
97. Tedo' tan mate anakna, tan marantan sumanja'na.
98. Tallu ratu' edo'-edo', tan sanda kambu bulaan.
100. Tedoŋ manoka didaja, manoka dikira-kira.
101. Iapi anna mellao, anna tumenka isulu'.
102. Tamparŋ rurapi nanai, panompoq doke-dokean.
103. Taŋ nauma ke maranja, ke nakalaŋka kalo'.
104. Bu'bu'-bu'bu'pi rrandanni, saruran tiku birin'.
105. Padaŋ ma'lompo masapi, ma'ilalan bai tora.
106. Lendu' rokko makatanna, kendeŋ to kapareanna.
107. Kendek patuku ma'dandan, sola lampo' sieloŋan.
108. Urria ponnoan alan, iami ma'telana baluk, ia ma'kande silambi'.
109. Iato sesa nakande, ra'dak napatama kurin.

95. A fence around two valleys place, Set an enclosure round three hills
96. So that kerbau can be led there, In number now can there be brought.
97. They did not die those kerbau calves, Their vital force did not depart.
98. Three hundred kerbau calves there were, Gold muzzles for them fell far short,
99. A rush basket on mouth had some Mouth guards of others were gold kris.
100. Those kerbau, they would not be craxed They simply could not be cajoled.
101. And every time that he went forth When from the bolted one he strode
102. Stayed by a ricefield water filled A dyked one full of water plants.
103. He made no ricefield on dry ground When water ditch was far away
104. But when small wells were near its banks Water channels round its edges.
105. Its soil was rich, just like the eel, Its texture as a tusked pig, fat,
106. The poor earth was there far beneath Soil where the rice grew was above.
108. He took care the rice house was full In order to trade constantly
109. And every day to eat of it. His sustenance he looked to first, In cooking pot he had it placed.

98. The calves had to be muzzled, so that the cows could be milked.
99. gayaŋ sarapan = 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'lompo = having fatness.
108. ponnoan = fullness.
   ma'telana = to play telaŋ. 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.  
That rice, it would not be coaxed,  
It simply could not be cajoled.

111 Iapi anna mellao,  
anna tumenjka iampan.  
Now, every time that he went forth  
Now when the threshold he did cross

112 Natingarapi langesaa’,  
Nailanpi bona’-bona’.  
He only saw there young kerbau,  
He pushed his way through flecked young.

113 Ke lao tama ipasa’,  
te lajan kasirampunan.  
When he into the market went  
When at the place of sale did stay

114 Bona’-bona’ sanke’deran,  
sambao’ sañtianjkanan,  
te lajan kasirampunan.  
Grey buffaloes then started out  
Above climbed those with white marked [brows.

115 Tibaliañ saron pondan,  
tibibi’ palloco datu.  
The woman of low rank glanced back  
Young women of high rank turned round

116 Untiro ambana londoñ,  
pa’kaleanna muane.  
To gaze upon that stalwart form  
The strong form of that mighty man.

117 Pa’kaleanna diarru’,  
ambana dimaa-maa,  
ditolo’ riti bulaan.  
His shape, it had a gracefulness,  
His carriage, it was elegant,  
His form, composed as necklet gold.

118 Natole tumañke suru’,  
tumetañ passara’kasan.  
Again the offerings he made  
Atonement rites he then performed.

119 Suru’na lemba kalando,  
sola karandaj kalua’.  
The offering for a lengthened pole  
And for a basket that is large.

120 Nasulean dio mai,  
nabalik sambalin mai.  
And then he brought it back with him,  
And then from there he bore it back.

121 Randuk masaki ulunna,  
madaramban beluakna.  
Then fevered had become his head,  
And rumpled then his hair became.

122 Ditambai to minaa,  
 diindan ranga inaa.  
They called the ones who adat knew,  
Took those whose minds were very rich.

123 Sae umbille alukna,  
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 natinara = he looked up.

nailan = he rubbed himself against.

115 saron pondan: 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.
umpemalau san bisaranna. The right ritual to select.

124 Sae ma'rebojan didi, 124 The sugar palm leaves they then broke
ia ma'rampe retokan. And then the pieces counted out.

125 Natumpumi tama darra', 125 The rushing water caught at him,
nakasa tama landa uai. He struck against the swirling stream.

126 Sisarak ahin natambuk, 126 His breath and he, their union broke,
sola darindin naselle'. The wind he always had with him.

127 Randuk dipopendio' boka', 127 With coconut oil him they washed,
dipopessusu maregan. They rubbed away the dirt with it.

128 Anna disanda beloi, 128 Dressed fully and adorned he was,
dipapantan pareai. In finery completely clothed.

129 Randuk didedekan ganda', 129 And then they struck the drum for him
diremban ate banua. The 'liver of the house' they hit.

130 Iamo sarro budanna, 130 The wailing there was very great
pekaau kaiajna. The moaning was extremely loud.

131 Disemban pantanan nene', 131 Were chosen rites by forbears set
panjosokna to matua. Prescriptions of the ancestors.

132 Dipasandami rere'na, 132 Complete the beasts for slaughtering
ganna'mi loki-lokinna. The animals that must be killed.

133 Dipalaqan banuanna, 133 They took him then into his house,
dipateka' dipalanta'. 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 minaa 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.

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

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 rarr, and a gold bracelet.

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

130 kaiaj is a poetical word for kapua = great.

131 pantanan nene' = that planted by the ancestors; panjosokna 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 disemban pantanan nene' is diparandukmo sembanan 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 pænden,  
dipatukku andelen.
135 Ditananan bua lajuk,  
diosok kalintaro tua.
136 Disaŋkinan bete tondok,  
biladoŋ sa'de banua.
137 Dipati' paŋalukanna,  
bisara sitimajukna.
138 Namasian to makale',  
nakulla' birro to allo.
139 Ditambai to mebalun,  
umpati' paŋalukanna,  
te lajan rampe matampu'.
139. Namasian to makale',  
nakulla' birro to allo.
140 Rampomi lembaŋ sura'na,  
sola iopi bulaan.
141 Dipasanda to ma'duduŋ,  
bendan bandera leko'na.
142 Bendan bala'kajan duku',  
sola to lempo bumarran,  
te lajan rante kalua'.

134 pænden 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: biladoŋ 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, lolonmi rante = lolonmi irante, see IC 150, and mammə'mi batu = mammə'mi ibatu, IC 152.
142 to ma'duduŋ: 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.
58 THE SA’DAN TORADJA CHANT FOR THE DECEASED

144 Loloŋmi bati’ tikunna,
sola mana’ sariunna,
lokoŋmi 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’indaanoa.
148 Bendanmi lakkean sura’,
te lajan rante kalua’.
149 Bendan tau-tau lampa,
sola to bombo dikita.
150 Loloŋmi 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 titeŋka lentekna,
tirimba pessojananna.
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 nanyka 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 nanyka 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 Añin-Añin, for example, Bamba hands over this lance to the clan house called Ampanbassi, and at the death feast for a member of Ampanbassi, the latter hands it over to Bamba.
154 The barana’ = waringin is the tree in which the spirits dwell. The “fallen’s three grave
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 “For blessings, spread the cloth you wear,
Your open jacket, lay it out.”

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

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

168 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 bayummu = the face of your jacket.
60

THE SA’DAN TORADJA CHANT FOR THE DECEASED

ID

Ossoran badoŋ to dirapa’i

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 kapuananna.
2 Iari tonna dikomboŋ,
tonna dipapore tampa,
anna randuk didadian.
3 To taŋ dikandean essun,
taŋ dileran bua kaju.
4 Ia nakande indo’na,
dikande untampa rara’.
5 Urende-urrende bulaan,
tu la komboŋmi bulaan.
6 Randuk ke birroi allo,
ke kendekki sulo padaŋ,
ke kpana’-panaranna.
7 Rokko ditambuli padaŋ,
dibuak pekali bassi.
8 Dipantananni lolona,
dadi sarita lolona.
9 Komboŋ maa’ tauninna,
tu bulajan banne ba’taŋ.
10 Anna kasalle dadinna,
anna lobo’ garaganna.
11 Tu bulajan banne ba’taŋ,
tu rara’ ranga inaja,
ponto passasaran tuju.
12 Inda ia la susinna,
kasalle nairi’ aşin,
lobo’ nasimba darindiną.

1 The time of his birth have I reached
To his genesis I have come
The forefather revered as lord.
2 Now, at the time when he was formed
When robust and well-shaped he was
When he was about to come forth
3 For him were eaten no sour things,
No fruits were tasted for him then.
4 It was that which his mother ate,
Ate, that as a necklet formed him.
5 She fashioned him to be as gold
That he in splendour should come forth
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 A hole was then dug in the earth,
The ground with an iron spade was turned.
8 And then his cord was therein, placed,
His cord, it was a blue white cloth,
9 A tjindai cloth his afterbirth;
His many thoughts were just as gold
10 That fine and stalwart he should grow
His body speedily mature.
11 His many thoughts were just as gold,
His ideas a gold necklace were,
His advice as an armband was.
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’,
tei ma nekalossorou.
16 Tu bulajan banne ba’taŋ,
tu rara’ raŋga inaja,
ponto passasaran tuju.
17 Ma’doke-doke raŋka’na,
ma’pasoan tarunona,
sitodon tindo bonjina.
18 Kalimbaun ma’pاغ’gu’,
batu napaturu-turu,
nabandaŋanu pekali.
19 Ke nasalaga raŋka’i,
ke nateŋko tarunoi.
20 Natambaimi sanjondokna,
naoŋli’mi saŋbanuanna.
21 Ma’bajanan anna bekak,
dikki’ anna surusiak.
22 To laen-laen dadinna,
to seŋa’ pangoŋanu. *)
23 Buŋka’ko ba’bana laŋi’,
pentiroanna deata.
24 Tindak sarira naola,
mian kila’ napolalan,
sundallak napolamaban.
25 Sae mellese iPoŋko’,
mentunannan riKalebu’,
telajan bambana 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: bula 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 Umbaunjunan lando loŋa, unnosok salle a'rirî.  
44 Randuk titeŋka lentekna, tirimbak pessojananna.  
45 Sae mellese iTaŋsa, mentunannan riEnrekan.  
46 Umbalele toŋkonanna, umbe’do kapajuŋanna.  
47 Sae mellese Marindiŋ, mentunannan Banua Puan.  
48 Umbaunjunan lando loŋa, unnosok salle a’rirî.  
49 Nanai loŋke ma’bua’, tumajaŋ ma’balinono, lingi’ ma’kasea-sea.  
50 Nadoloan burakena, naturu’ panylalananna.  
51 Napasengoŋi garatuŋ, nadedekki kuli’ saa, roreŋa tandilo ula’.  
52 Ma’tete Batuko, batin, unnola landa Sarira!  
53 Sae meŋkanna iKesu’, mentunannan riBangkudu.  
54 Umbaunjunan lando loŋa, unnosok salle a’rirî.  
55 Nanai loŋke ma’bua’, tumajaŋ ma’balinono, lingi’ 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 Umbaunjunan toŋkonanna, unnosok salle a’rirî.  
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
tumetaŋ lindo sara’ka’.

61 Naria mendaun sugi’, sitondon tindo boṣiṇna, sola mammà Karoenna.

62 Minda ia la susinna, la sipalinpa daona?

63 Tu bulaan banne ba’taŋ, tu rara’ raŋga ina.’

64 La lao tamami pasa’, te lajan kasirampunan.

65 Sule masaki ulunna, sule ramban beluakna.

66 Ditambammi to bara’, sola anak to makaka.

67 Uŋkaʃkanan̄ni pesuru’, tumetaŋ lindo sara’ka’.

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

69 Urrundunanni alukna, saŋka’ beloŋ-beloŋanna.

70 Anna matindo isondoŋ, anna mammà ribanua.

71 Anna mellao rialaŋ, diŋ landa’ beloanna.

72 La male toʃanmo ambe’, male untampe tondokna, umbokoran banuanna.

73 Sumolo’ rante kalua’, tama tanduŋ sea-sea.

74 Anna ti boloi saroŋ, natikemboŋi kambuno.

75 Ungaraga leppo’-leppo’, nanai mantaa laŋṣaa’, ussearan bua kaju.

76 Urrundunanni alukna, saŋka’ beloŋ-beloŋanna.

77 Sandami ka’panan balaŋ

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 laŋṣat 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.
64

THE SA’DAN TORADJA CHANT FOR THE DECEASED

tae’mi lindo menassan.
78 Sandami tallu boñınna,
la male toşanmi ambe’.
79 Male titeńka lentekna,
tirimbak pessomananna.
80 Randuk unteńkai kalo’,
ullamban pasala dua.
81 Lambi’mi bamba datunna,
pessulan karaenña.
82 Anna ma’tendanan eran,
anna ma’buńkan ba’ba,
anna ma’amparan ale.
83 Matindo sisura guntu’,
mamma’ sitandi takia’.
84 Anna ma’tuturan ba’ba,
anna ma’bentan lian.
85 Randuk titeńka lentekna,
tirimbak pessajoanna.
86 Malemo naturu’ gaun,
naempa-empa salebu’.
87 Lao’ tambuttana tallu,
lao’ pońko’ siannahanan.
88 Nanai torro ma’pańjan,
unnesų ma’le-lea.
89 Messaile tumarantan,
mentiro ma’uran-uran.
90 Randuk unteneńkai kalo’,
ullamban pasala dua.
91 Tileak lembanço lao’,
rodko kalambunan allo.
92 Bendan kalukumo dińŋi,
la ma’induk tümajańmo.
93 Tindak sarira naola,
mian kil’ 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 fallens’ 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.

80 This strophe bas the meaning that the deceased is being taken to the rockgrave.
81 The Macassarese word karæŋ, a title of princes and members of the nobility, is here the parallel of the South Toradja word datu which has the different meaning of god, lord, prince.
87 See note to strs. 174, I A.
94 Burŋka'ko ba'bane lanji',
pentiroanna deata,
te dao palullunan.

95 Manda'mo naluan Lembá,
nasalunjku Burŋá'llalan,
aepun menkidi-kidi.

96 La ditiro ke maŋambo',
ke umparokkoi banne,
ke massea'-searaní.

97 La sipasakkemo' batiŋ,
la sibenmo' tuo-tuo,
to mai kamarendenan.

98 Kianakko, kikeanak,
tabassiq peka'masean.

99 Anakmu disan'a Daen,
anakki disan'a Rippuŋ.

100 Anna daen-daen sugi',
anna rippuŋ bala teđoŋ.

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

II A

Badoŋ malolo to Nononoŋ

Chant for the deceased as sung in Nononoŋ.

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.

2 Iatonna dikomboŋ,
randuk dipaŋi'denanni.

3 To taŋ dikandean essun,
taŋ dilaesan bua kaju.

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

tau toŋan: a man in reality.
4 To diparende bumbunan,
   to dikombo pare pulu'.
4 As white as milk was he then formed,
   Like viscous rice he was then shaped.
5 To dadi lan pussakna,
   kombo imatalabona.
5 He came forth at the sky's far rim
   The zenith of the firmament.
6 Dikkan to malemo sau',
   dikkan to membuleammi.
6 Alas, he has now southward gone,
   Alas, he is now there ahead!
7 Lal'an san'bamba naola,
   san'bua' penkaleakan.
7 He has gone where all men must go
   To that place where men pass from sight.
8 Mpellambi' bamba suruga,
   sola tondok to mario.
8 The gate of heaven he has reached
   The village where they ever grieve.
9 La san'tonkonan nene'na,
   san'isu'nan to dolona.
9 Now lives he with his ancestors,
   He now dwells with his forefathers.

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

II B

Badoj malolo To Pañala'

Chant for the deceased as sung in the
Pañala' territory

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 san-
   [tondokna,
   to mai san'saroanna,
   sito'doan tarampakna?
2 Maiko anta unnondo,
   inde paṛante manikna.
3 Ambe', perangiimo' matin,
1 Our father, where are those of his village
   [now,
   The ones who to his group belong
   Whose eaves drip water each on each?
2 Come, let us start the dancing now
   On this plain, beautiful as beads.
3 Now, father, pay thou heed to us,

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, san'saroan 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 jigging 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 nasañmo rapummu,
sola mana' sariummu.

4 Perangiimoko batinμu,
patananko talinjammu,
alenko pa'perangimmu.

5 Anna maleso murañi,
tilanta' lan talinjammu,
allen lan pa'perañimmu.

6 Añki tolorαñko batinJ,
añki ba'tanenko mario,
añki etenj-etenαñko.

7 Battu la tetena batinJ,
battu lalanna mario.

8 MoronJ tañ la tetena,
tañ la lalanna mario.

9 Sisalo-salo batinJna,
sikalamban mariona.

10 Paniñomu tommu pea,
lollo'mu tommu baJtti',
tommu randuk lelelawa.

11 Paniño disurasammu,
lollo' diangiloammu,
dibetau-tauammu.

12 Paniño disura' selen,
lollo' dimata bulajan.

13 Sundun sanJtanJkena batinJ,
sanparajanna mario.

14 La ditendok temmi batinJ,
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 selen 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-etenαñko (etenJ) = we arrange it in bunches for you; i.e., the strophes.
7 battu is the form of ba'tu that is used in the Pañala' territory.
8 The dialect of the Pañala' territory has e where i is used in the other territories, for example: pea instead of pia.
9 lollo': kind words; spoken with the object of touching the heart.
10 The dialect of the Pañala' territory has e where i is used in the other territories, for example: pea instead of pia.
11 disura' (sura') and diangilo (angilo) both mean: designs have been incised, carved.
12 betau is a tree with red wood and a red resin.
13 selen: old tjindai woven cloth.
14 ditendok (tendok) = it is ladled out bit by bit.
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 tošan,
tu to natampa deata.
3 Malulun padaŋ naola,
ma’ti tombaŋ napolalan.
4 Tilewak lemaŋmo lao’,
tirabun pa’taunammo.
5 Taŋ diruamo dilambi’,
direnden dikilalai.

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

c 9 Anna lendu’ daa mai,
la messa’de banuammi,
la merreke’ tarampakmi.
10 Umpopani’ pani’ anin,
umpolentek talimpuru’.

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 forgotten.

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 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 Fast as burinti birds he moved,  
Just like betulanf fledglings do.

d12 And then his footsteps weak became  
And then his fingers lost their grip.

13 His flags were waving as they passed  
His banners fluttered up and down,  
His goods in basket then went by.

e14 He goes where clouds do follow him  
To where the mists attend on him.

15 Southi, to village ever grieving  
To gateway that deserted is

16 To that place where no fire has burned  
Where no coals on the hearth are put.

f17 Now westward does he pass from view  
Below, there where the sun descends

18 A coconut palm, he stands there,  
A sugar palm, high over all.

g19 The rainbow there, immovable,  
The coloured arch, its full size, high.

20 His skyward path the rainbow is  
He walks to heaven along it.

h21 There he a deity shall be  
The all-enfolding shall become

22 Ever on high looking downward  
Continually watching us.

i23 He shall to us full fortune give  
And blessings in their completeness

16 In the poetical language, the grave is called banua tan merambu = house from which no smoke rises.
II D

BADON malolo To Kesu'

Chant for the deceased as sung in the Kesu' territory

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

a 1 Iatonna dikomboŋ, buŋ'a' diparjideni. a 1 Now at the time when he was formed When first his mother fancies had
2 To taŋ dikandean essun, taŋ dileraen bua kaju. 2 For him were eaten no sour things No fruits were tasted for him then.
3 To laen dadinna, to seŋa' paŋjidenanna. 3 He was a man of special birth, A man whose mother's needs were strange.
4 Dikkan to malemi sau', dikkan to membuleammi. 4 Alas, he has now southward gone, Alas, he is now there ahead!

b 5 Nabala dambu ma'dandan, ullambi' rombena laŋi'. b 5 Beyond the rows of trees he went, The rim of heaven he did reach.
6 Ullambi'mo Poŋ Lalondoŋ, undete' bambana mukkun. 6 And Poŋ Lalondoŋ did he meet There where folk ever active are.
7 La saŋbanua nene'na, la saŋtondok to dolona. 7 His forbears are his neighbours now His forefathers, fellow dwellers.
8 Taŋ marandenkoka iko, tae'ka dallo riomu? 8 Now, are not you affected, too, Do not you mourn in sympathy?

c 9 Kami, kami madandenkan, dikki' to dallo rioki. c 9 We, we are the affected ones, Great is our grief and sympathy.
10 Tibaen rokko matampu', dioŋ kambahunan allo. 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, strs. 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 lanjan lanj’,  
la kendek to palullusan.

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,  
komboŋmo to palullusan.
14 Ditina ke mañambo’,  
ke umparokkoki’ banne.
15 La mendadi Buña’lalan,  
la komboŋ bintoen tasak.
16 La dadi dao pussakna,  
komboŋ 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
Simboŋ podo’

1 Bendo’ bulan inde batin,  
tiboŋ inde mario.
2 Metituran-turan ba’taŋ,  
merosso-roso inawa.
3 Taŋ madandenkoka iko,  
tae’ka dallo riomu?
4 Kami, kami madandenkan,  
dikki’ to dallo rioki.
5 Allo sindi’mora te,  
lilinan saŋboŋimora.

1 Bendo’ bulan inde batin,  
tiboŋ inde mario.
2 Metituran-turan ba’taŋ,  
merosso-roso inawa.
3 Taŋ madandenkoka iko,  
tae’ka dallo riomu?
4 Kami, kami madandenkan,  
dikki’ to dallo rioki.
5 Allo sindi’mora te,  
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11 A coconut palm, he stands there,  
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12 He to the firmament shall rise  
Ascend to the all-enfolding.

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ke umparokkoki’ banne.
15 La mendadi Buña’lalan,  
la komboŋ bintoen tasak.
16 La dadi dao pussakna,  
komboŋ 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
Chorus that is interrupted

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; tedoŋ bulan = light-coloured  
buffalo. The Toradja 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.
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.

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!

* 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**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tileak bambami lolo', tirabun pa'taunammi.</td>
</tr>
<tr>
<td>2</td>
<td>Ullambi' rombena lañi', simban bembe tirembon.</td>
</tr>
</tbody>
</table>

**Making allusions**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Now south, is he hid from our sight Hid, and now the seasons' sign is.</td>
</tr>
<tr>
<td>2</td>
<td>The rim of heaven he has reached, The hanging goat hair hints at it.</td>
</tr>
</tbody>
</table>

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'retten*; see pp. 17 and 87 (note 17).

### II J

**Bolu gatta**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sando rido', bolu gatta, sanda kapu', sanda rio.</td>
</tr>
</tbody>
</table>

**Betel and Gambir**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mourning ends: betel and gambir And lime are there: the mourning ends.</td>
</tr>
</tbody>
</table>

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

**Badoq to soñlo'**

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tiromi tu tau toñan, tu to natampa deata.</td>
</tr>
<tr>
<td>2</td>
<td>To laen-laen dadinna, to seña' parjidenanna.</td>
</tr>
<tr>
<td>3</td>
<td>La natibolloi saroñ, natikemboñi kambuno, ke lajan rante kalua'.</td>
</tr>
<tr>
<td>4</td>
<td>Kambuno to randan lañi', ta'dun to lelean uran.</td>
</tr>
</tbody>
</table>

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

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

*) *soñlo'* = 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 Taŋ ditiorika lako, 
taŋ ta'parika matanta?

6 Malulun buntu naola, 
ma’ti tombaŋ napolalan.

7 Umpotedoŋ-tedoŋ batu, 
ma’pasilaga lolalan.

8 Nadoloan burakena, 
naturu’ paŋlalananna.

9 Mario-riokan kami, 
marorroŋ silekan.

10 Male natampa ambe’ki, 
naboko’i ma’dadiŋki.

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.

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 
Let me now of his kinsmen ask,

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 Which was the month when he came forth
Which were the nights she fancies had?
9 Above now, with south facing ones,
With those whose feet point to the north.
10 For his journey there is much food
Much rice for him, white and well brayed.
11 Takes it as food when he goes on
His soul which is a deity.
12 It uses as he journeys on,
His shade that is as lord revered
Southward to the rim of heaven.
13 He has now reached the hereafter,
The village of Poŋ Lalondoŋ.
14 Now he lives with his ancestors
He dwells now with his forefathers
15 There in the south, he lives in joy
His dwelling there so pleasant is.
16 Looks upon him Poŋ Lalondoŋ
Prince of the region after life.
17 Then Poŋ Lalondoŋ says to him
The Prince of the hereafter speaks:
18 “For thy journey there is much food
Much rice for you, white and well brayed.
19 “This journey is one you must do
To walk the middle of the way.
20 “You bring with you all kinds of things
It is not little you have brought,
It is not little you have brought.”

Alas! Alack!

12 rumombena = the hanging as a fringe. Cf. II D str. 5.
Mintu ma'punti disangin, an'ga ma'kekeran bassi.
Lo'baŋ luarampa' sidi', palemp saŋpiakanna'.
Kunai tumannun batin, umpana'ta' rio-rio,
untannun dosso inaa.
Ammi peraŋipip idi', ammi taniŋ talŋapa'.
La lamban datumo retteŋ, la tumeŋka karaŋmi,
messojan ampu lembaŋmi.
Te dao laŋi masa'ga', laloŋ ma'kasolaŋ-solaŋ.
Dendaka buntu taŋ nateka',
tanete nakalambia',
lombok natoŋlo lako?
Merambu saŋtanetemi,
meumbun saŋleon-leon.
Pura barana' nalelleŋ,
dikki' lamba' siosoŋan.
Pa'kabua'na te laloŋ,
pa'katumaŋna muane.
Tonna dolonapa laloŋ,
piranpara'na muane.
Kaluku natuan lamban,
pani natonti unnoroŋ.

Who eat banana pieces thick
Those who upon the iron do bite
Make for me now a space so small,
Incline your sides towards me now
When I the mourning song do weave
The song of grief in sequence chant
When I now weave our heart's distress,
So that you can pay heed to me
You can incline your ears to me
So that the verse does princely go
So that it royally is done
Is like a ruler's swinging arms.
Might had he who now in heav'n is,
A hero who destruction wrought.
Was there a peak he had not dimbed
A summit that he had not scaled
A ravine he had not looked in?
The smoke rose from surrounding peaks
Enfolding all the houses close.
The banyan trees, he hewed them all,
The lamba' trees together fell
By that hero's actions subdued
Destroyed by that courageous man.
In old times he a hero was,
In former times a fearless man.
A coconut took as he passed,
Bore cord-strung pani on his way.

Before starting a meal, it is customary to bite on a piece of iron. The reason for this is adat decrees that during the period of mourning, maroo', rice, which is soft, must not be eaten, only corn, which is hard. The iron is a substitute for the corn and biting on it is a gesture in case a member of the family has died when away from home and his family are unaware of it, and they should be in mourning. This expression has to-day simply the meaning of: be in mourning. That is also the meaning of: "Who eat banana pieces thick".

ampu lembang = the lord of the territory. In Luwu' the term is palempang; both terms are titles of the governors of the various dependencies of the kingdom of the Datu of Luwu'.
The banyan and lamba' trees denote the people in every territory who have power.
pa'kabua' = act; usually used when the act is harmful or results in a calamity.
pa'katumang: acts that result in disaster.
untumang (tumang) = to lay on one as a burden; e.g. as does a transgression for which no atonement has been made and from which, as a result, ill luck will follow.
unnoroŋ (oroŋ) = floating, swimming, is here the parallel of lamban and means to march past. Strophes 13 and 14 tell of the heroic acts of the deceased in battle when he slew his enemies and carried their heads back to the village.
pani: name of a fruit bearing tree (Pangium edule).
14 Nabakkai tan kaluku,
napiak tan panji tojan.
15 Denmo gai'na masa'ga',
surunanna te malolle',
surunanna te malolle'.
  Bendo', bendo', le! bendo'!

14 He cleft what was no coconut,
    He split what was no panji 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

1 Kamu aanga tau buda,
mintu' to massola nasan.
2 Siparapa'ko mairi',
sikuango sola nasan.
3 Indete bamba to rammana',
tondok to mario-rio.
4 La miperaanipa' sidi',
la mitandiñ talanapa'.
5 La umpokadana' retten,
la ussa'bu'na' mario.
6 Lako to sumpu matua,
sola to mempuru' lampak.
7 Sidi', sidi'ri rettenku,
tan buda te marioku.
8 Apa to bekona' aku,
tan paissan penaaniku.
9 Sidi', sidi', apa mammi',
tan buda, apa matannin.
10 Tumañi' tikumo tondok,  
sidan nasanmo panleon.
11 Ta'de to ma'pakaboro',
to masokan penaanna,
natampekan sola nasan,
12 La kipatumbari lako,  
la kiduañ diapai!

R 3
Improvised verse for a generous and noble man

1 All you here in your numbers great
   All in a mass assembled here
2 Will each warn each to silent be,
   Will each tell each to quiet be
3 In this place of silent mourning
   In this village of the grieving
4 So that you can pay heed to me
   You can incline your ears to me.
5 An improvised verse I shall speak
   I shall a song of grief recite
6 For one whose age was very great
   For one whose span of life was done.
7 My verse is but a paltry thing
   My song of grief, it is not great
8 For I am but a clumsy one
   One who is not skilled with the mind.
9 It is but short, but beautiful,
   Brief, but 'tis full of melody.
10 The villages all round do weep
   Communities complete do sob.
11 He who loved us now is no more,
   That one who was magnanimous
   He has forsaken all of us.
12 What is there now that we can do
   What is there that can now be done

6 sumpu matua: a person who has reached the greatest possible age.
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,
la sipalinpa daona!
15 Who is there who can equal him,
Who is there as sublime as he,

16 Umpakande redekkan,
la umbarra' 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.

---

1 The adat communities of the Salu area comprise the villages of Salu, Kalinduna and
Sapoloobunin in the Nonojan 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 Our skilful drum is here no more  
The stringed 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 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 who’s 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 he 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,
tama’kurre sumanja’mo!

Bendo’! le, le, le o! bendo’!

We do our gratitude express.

Alas! Oh, oh, oh, alas!

R5
Retten lako Sia Lal’ Toban,
balnena Sia Rombelajuk

1 Popeŋkammarampa’ pia-pia,
t’a’tanampa’ taŋ unnissan!
2 Indete tondok to rammanŋ,
inan to mario-rio.
3 Pantan ulauki’ batiniŋ,
pantan tanunŋki’ mario.
4 Unnola taŋa batiriŋku,
mentialla’ marioku.
5 Lolloan melona indo’,
tatendeŋ maja-majai.
6 Kulese tikumo lembanŋ,
Kusaloni sanmo pasleon.
7 Buda pande dio lembanŋ,
dikki’ to banne manaranŋ.
8 Ma’rupa-rupa alukna,
pantan laen bisaranana.
9 Kulambi’ bamba Naŋgala,
pessulunanna Kawasik.
10 Kutiro pande paliuk,
laŋuk lamba’na manaranŋ.
11 Sidi’, sidi’ri nagirik,
taŋ buda te napakendek.
12 Anna kalando lelena,
natiranda karebanna.

R5
Improvised verse for Lal’ Toban,
the wife of Rombelajuk
(a couple who lived in the Naŋgala territory, Rantepao country)

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 Naŋgala
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 tanunŋ: field where the feast is held.
9 pessulunana: gateway, the opening in the enclosure with which, formerly, villages were surrounded.
11 nagirik (girik) = she turned it.
12 kalando = long, high.
13 Kareba irandan lan'i',
tiranda lelean uran.
14 Se'ga' panatta'na pande,
laen kedona manaron.
15 Sanda nakITA ba'ite',
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 Sla Poon Panlimba,
kapala lompo distrik Kesu'

Four retten recited by three different people
at the death feast for Poon Panlimba, district
chief of Kesu'

R 6
Retten napokada Tuan guru Kadan

Le, le, le!
1 Kada to'jan toda te,
puduk tan' sisala toda.
2 Indena' unto'jananini,
la 'unta'pa'i malesoi.
3 Tibamban kita lamba'ta,
sOjka kita barana'ta.
4 Anna la mindamoto,
la umpakande redenki',
la umbarra' karoenki'?

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 to'jan toda to,

Hey, hey, hey!
1 This is the word of truth indeed,
puduk taŋ sisala toŋan.
2 Tibambaŋ toŋan lamba’ta,
sonkä toŋan barana’ta.
3 Iaku te akunna,
te kale misa-misaŋku.
4 Taŋ kupomadiŋ ba’tęŋ,
taŋ kuporosso inawa.
5 Inaŋ allu’ la sonkami,
ta’bulu’ la tibambaŋmi.
6 Susi nasaŋ 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.

R 8

Retten napokada to minaa So’ Sere
Improvised verse recited by the to minaa,
So’ Sere
(of the village of Anjín-Anjín, Kesu’ territory)

Le, le, le!
1 Popeŋkammaranna’ pia,
ta’tananna’ taŋ unnissan!
2 Indete tondok to rammarŋ,
inan to ma’rio-rio.
3 Anta lolloan te ambe’,
tatendeŋ mendadianta.
4 Kulese tikumo lembaŋ,
kusalogümo pəʃleon.
5 Buda gajaŋ dio lembaŋ,
dikki’ to banne tarapaŋ.
6 Pada matasakna gajaŋ,
pada du’kunna tarapaŋ.

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, 
tando’ la’bi’na Malenoŋ.
8 Kutiro tompo’na gajaŋ, 
membuleanna tarapaji.
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 Malenoŋ the stately porched
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?

R 9

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

Le, le, le!  Hey, hey, hey!
1 Taŋ muissanraka tau, 1 People, do you not know of it 
tae’ka mupeloloi?  Now, have you not been told of it
2 Nakua para’ kuraŋi, 2 I’ve heard folk say it, havn’t I, 
tilanta’ lan taliŋaŋku.  It’s penetrated to my ears?
3 Apa to bekona’ aku, 3 But, I am but a clumsy one, 
taŋ paissan penaŋku.  One who is not skilled with the mind.
4 Nakua membua laŋi’, 4 They say the heaven bears its fruit 
menta’bi to palulluŋan.  The all-enfolding is in bloom.

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

*) In this reten, the composer is asking who will succeed the deceased as district chief.
5 To la taŋ toŋandika,
ke naolai mamma'na,
nakadang tindo boŋjinna?

6 Susi duka te akunna,
te kale misa-misaŋku.

7 Kita anga sola nasang,
mintu'ki' te taŋ buda.

8 Tatajan buanna Kesu',
ta'binna baŋkudu tua.

9 Ke den upa' tapoupa',
paraja tapoparaja,
roŋko' todiŋ sola nasang.

5 Do people then not speak the truth
When tell them of it do their dreams,
Of what their nightly visions caught?

6 And so have I, too, I, myself
I, too, myself, my very self.

7 All of us who are gathered here
All in a mass assembled here

8 The fruits of Kesu' we await
The blooms of the old madder plant.

9 When we shall then good fortune have
With property we shall be blessed,
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'.
Baŋkudu, the name of the region where the clan house Kesu' was situated, is derived from the word baŋkudu = madder plant.

---

R 10

Pa'Ie-Ie

1 Iko angga te to toŋkon,
mairi' ma'tuak essun,
angga ma'punti disasa'.

2 Rapa'ko, torroko rokko,
unnesul3 maja-majako.

3 Sialla' pontosola'ko,
sipanapi' balusuko.

4 Ammu peranjiina' mati',
ammu tandiŋ taliŋana'.

5 Parapasampa' baitti',
ta'tananna' taŋ unnissan.

6 Aŋku sa'buɾaŋko batiŋ,
kusa'buɾaŋko mario.

1 All who come here to sympathize
The many who sour palm wine have
All who banana pieces have

2 Stay sitting calmly there below
Be seated in good order now.

3 Spaced be as the lola's spaces
A white shell armband be compact

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

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

6 That I shall speak this dirge to you
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 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 he so
    He, He who our Creator is.
21 We are the thin bamboo he fells
    The thick bamboo that he cuts down.
22 We are the place where he gets wood

9 *pembasseean*: 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 Bettuan territories and in the Mamasa country. In the other territories of the Tana Toradja, the country of the Sa’dan Toradja, the word *kaunan* is used.
18 *tau mata* = lit. 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 nasaŋ.

We are the plain where rice does grow
A smooth and level wooden floor.

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.

---

**R 11**

**Retteŋ lako to merok**

1 Kita ange tau buda,
   mintu’ta massola nasaŋ.
2 Popenja kammaraŋki’ pia,
   ta’tanariki’ tan unnissan.
3 Indete rante bupaŋden,
   te tondok busarunŋu’.
4 Maŋkamo taŋkean suru’,
   sundunmo bamba sar’a’ka’.
5 Tarundunan aluk dolo,
   bisara to piran para’.
6 La umpokadana’ retteŋ,
   la ussa’bu’ paninoan.
7 Indete rante malona’,
   dipaladan sea-sea.
8 Tumbara tenko taturu’,
   batakan tasiulanjī?
9 Tu lanŋan tanŋana lanjī,
   dipaladanna batara.
10 Te dao To Tumampata,
   sola To Mangaraganta.
11 Nabenki’ kamarendengan,
   katuoanta sola nasaŋ.

---

**R 11**

**Improvized verse recited at the merok feast**

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 off’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 improvized 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,

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8 *tenko* = 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 laʒi',
   narande tana kalua'.
13 Nabura' lindo masakke,
   Napi'pik sanda marendeŋ.
14 Anta e matua induk,
   anta banu' karurujan.
15 Tasilele tua' sanda,
   palisu sampe mairi'.
16 Roŋko' todiŋ sola nasaŋ,
   roŋko' todiŋ sola nasaŋ.
17 Bela, bela!
   nakua kadanna todiŋ:
   „Kadaŋmo' bembe manik!
   kadaŋmo' 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.

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R 12

Retteŋ lako to la’pa’

1 Kita ange to meŋkita,
   mairi' to sae boŋi,
   Aŋga to ratu malillin,
2 Siparapa'ko mairi',
   sikuanŋo sola nasanŋ.
3 La umpokadaki' retteŋ,
   la ussa'bu' karombian.
4 Sae nasaŋra ḱa gandaŋ,
   tae'ka ta'de bomboŋan,
   tu mati' tandilo rante?
5 Lake lalan ba'tanku,
   pamori' lan penaŋku.

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 improvised 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

3 karombian: song of praise sung by the participants at the la’pa’ feast.
5 lalan ba’tanku: the way of my innermost heart.
6 Pada unnoniko gandaŋ,  
pada motokko bomboŋan,  
sumuko tandilo rante!

7 Anta lolloan te bua’,  
anta tendon kala’pasan.

8 Ma’misa gajan didandan,  
tarapaŋ ma’paran-paran.

9 Rara’ tatiŋoi tama,  
ma’misa masak didandan,  
tingi te ma’paran-paran.

10 La umpaniŋoi bua’,  
untenden pa’maruas.  

11 Nakua aku reteŋku,  
teen aku karombiaŋku:

12 To puŋŋa tanjaŋana laŋi’,  
dima’dikanna batara,  

13 Umpoŋŋaŋka kala’paran,  
umpasundun bua’ padaŋ,  
to mai kapenanian.

14 Mintu’ burake manakka,  
sola to biŋŋu mapato.  

15 Anta masakke mairi’,  
madadindŋ sola nasan.  

16 Silele takinan pia,  
anta ma’sombo ma’kepak.

17 Ma’dad’en, kataa-taa,  
anta e matua induk,  
antan ban’ karuruŋan.  

18 Bela, bela, o! bela!  
Nakua kadanna todin:  
„Kadaŋmo’ o! bembe manik!”

6 That drums, together you must sound  
Gongs, with each other you must strike.  

7 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 off’ring 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 biŋŋu, 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’ padaŋ feast where the to menani, the leader of the feast, acts as leader of the women’s chorus. The bua’ padaŋ 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

ambayaj: 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.
banan = a small wooden dish in which at the bua' feast, unhusked rice is put, I A 35.
Bunjudu = the name of the region where the clan house Kesu' was situated, I A 90, R 9:8.
banné bu'anj = seed of the brain, I A 136.
batu lapparan = having scales on the feet, I B 64.
Batu: the name of a clan house in the village of Kadundln3, I A 92.
bembe: stick with goat hair fixed to it, R 11:17.
bendo': an exclamation of horror and anger, II F 1.
bisn = bijn: the women who are in a state of taboo at the bua' kasalle feast, I B 33.
bijn = bisn = R 12:15.
bombo': the main rib of the banana leaf when the latter is complete, I B 61.
bua'feast: a feast to invoke blessings, Introduction 5.
bulaan = golden, I A 24.
burake: priestess at the great bua' feast, I A 36.
den = to amass, I A 198.
dalio riomu = your grief and sympathy, II E 8.
denata = god, spirit, I A 38.
dewata = god, spirit, II D 2.
dikkii': = small, scanty, I D 21.

Duri: a federation of three small kingdoms, Alla', Malua' and Buntubatu, I A 75.
gandaj = drum, I A 12; it also denotes the to minaa, I C 3.
garagammas = the forming of thee, I A 7.
garatuaj: a small drum with a python's skin as the drumhead, I A 37.
gayan sarapaj = 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.
kapana'-panaran: the time when the heat of the sun is hot enough to burn one, I A 11.
kapayyanan = the place of the sunshade, I A 40.
kapuan = having the status of a god or lord, I A 41.
karaenj: 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.
kole: 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 by 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.
lapa': 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.
lempo bumarran: the platform which smells of meat, I A 161.
leppo'-leppo' = a small platform, I A 161.
101J0: the jutting out eaves at the front and back of the saddle-shaped roof of the Toradja house, I A 18.
lt»jke = visible from afar, I A 9.
mee': 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.
ma'bud to hold the bull feast, I A 21.
ma'kaililj = cool, fortunate, prosperous, R 12:16; = marudindilj, I B 127.
ma'kasea-sea = invincible; to pay out handsomely, I A 20.
ma'kebud to hold the bull feast, I A 21.
ma'kaililj = cool, fortunate, prosperous, I B 127; = marudindilj, R 12:16.
ma'kepak to carry on the hip, I B 68; = ma'kepak, I B 130.
narende = she smelted, I B 57.
națiŋara = he looked up, I C 112.
natirandukki = he pricked, I B 5.
Na' 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.
papidenan = the state of having the fancies of a pregnant woman, I B 56.
payloli: black buffalo with a tail with a white tip, I A 13.
panta' = that planted by the ancestors, I C 131.
passara'kasas: 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.
pata' = he prevailed, I A 138.
pata' = the stone which is put up in front of the clan house, when the bua' feast is to be held, I A 19.
penskalosseran: the atonement offering, I C 35.
pessulunan: gateway, R 5:9.
pindan = dish, I A 35.
pini-pini = fine rain, I A 44.
Ponko': according to tradition an island lying off the west coast of South Celebes, I A 59.
ponto = armband, I A 136.
purang = god, spirit, I A 38.
rambo-rambo = thread, fringe, fibre, I A 15.
ranga inaya = wealth of thoughts, I A 136.
rara' = neck chain, I A 6.
rombena lanji': fringe of the firmament, II 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.
san'banua = those who belong to the same neighbourhood, I A 1.
sansparaan = 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.
sas'jaske = one branch, I A 107.
sara' = large gold kris, I C 99; = tarapaŋ, R 8:8.
**LIST OF SA’DAN TORADJA WORDS**

*Sarira:* the Sarira Rocks extend from the Sa'dalla' territory northward into the Kesu' territory, I A 86.

*arita:* a long, narrow blue cloth with white designs on it, I A 121.

*sembay:* cut off aslant; a shortened form of *ala' sembay*, I C 29.

*Siguntu':* the name of a clan house in the village of Kadundul, 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.

*sondon:* in poetical language the parallel of *bana* = house, I A 146.

*sonlo = to go down,* II K nt. a.

*sumpu matua:* a person who has reached the greatest possible age, R 3:6.

*takinan pia = the act of carrying children at the waist,* I B 69.


*tambuttana:* 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.

*tandum:* field where the feast is held, R 5:3.

*tneke tikunna = all branches everywhere,*

I A 3.

*tarampak:* in the Tikala, Sa’dan and other territories it means compound, II D 9.

*tarapam = large gold kris,* R 8:8; = *sarapam*, I C 99.

*tatanunn = let us weave,* I A 2.

*tau tonan:* a man in reality, II A 1.

*tenko = plough,* R 11:8.

*tele = bridge,* made of bamboo culms, I C 5.

*tiboloi = it is poured forth,* I A 159.

*tilewak = gone away,* II D 4.

*to bar'a = the term for the prominent adat chief who acts as the offerer,*

I A 143.

*todi'n = a distinguishing mark,* I A 13.

*to ma'kadon = the prompter.*

*tommu dipapore tampa,* when thou wert shaped as a solid whole, I C 9.

*tolkon = to sit down beside the deceased,* R 10:1.

*to paluhuan = the all-enfolding,* I A 10.

*tumaytumki = he held in his hand,* I C 36.

*tumayon = higher than other things,* I A 10.

*uaka'na dioroni = his roots that people drifted towards,* I C 43.

*uanya = the link between two things,*

I B 69.

*umpolili'ny kalumbassik = to have an enclosure of arches made of split bamboo,* I B 62.

*unnili'ny = to shake one's head,* I B 111; = *menkailin,* I B 52.

*unnoroni = floating, swimming,* R 2:13.
VERHANDELINGEN

42. P. Drabbe, Drie Asmat-dialecten. 1963.