

The Story of Sese nTaola: Introduction and translation

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Introduction:

The Story of Sese nTaola, the text of which I published in *Verhandelingen van het Bataviaasch Genootschap* Vol. 51, part 2 (1900), belongs to the literature of the Bare'e-speaking people of the state of Tojo, the coastal region bounded in the east by Cape Api, and in the west by the Malei River (about 120.52 deg east of Gorontalo).¹ The story was written up by me in August 1898 as told by i Parala, usually known by his technical name of Ta Aji (uncle of A), a Sausu man by birth, married into the To Lage living around the mouth of the Poso River, where he has been resident for many years. These days, the Sausu people generally speak Bare'e; their own language, referred to as (with the addition of the negative form) Ta'a, is dying out. Because of their rather active involvement in trading with the more easterly located regions, the Sausu have also come to know the literature of Bare'e-speaking coastal inhabitants. My informant, Ta Aji, indicated that the *tumpu* (literally ‘owner’ by which is meant ‘original creator’) was the To Tora'u.² This small tribe lives largely between the Bombalo and the Uë Kuli Rivers, in other words, in the westerly coastal regions of the state of Tojo. They are quite nomadic and ongoing wars have caused some of them to

relocate in an easterly direction (to Ampana and the Togian Islands) and partly to the west (To Winotu along the Parigi coast); many also now live around the Tomori Bay and the north coast of the Tolo Gulf. Because like all coastal dwellers they have adopted Islam, they have had much more interaction with the Bare'e speakers on the coast than those of the inland who are all still heathen. It is for this reason that this story is primarily known by the coastal Bare'e speakers and only by those of the inland (*Bovenlanders*), such as the To Lage and the To Kadombuku, who through regular trade have contact with coastal inhabitants.

The language of this story is the Bare'e language that is spoken on the south coast of the Tomini Gulf. Particularly as spoken by the coastal To Lage, this is mixed with Parigi language, while further east, the influence of the capital of Tojo is noticeable where some Buginese words have been adopted into the Bare'e. The country east and west of the Tojo capital is inhabited by the To Lalaeo and the To Ampana. The language of these groups, at least that in the Ampana region, needs to be understood as a dialect of Bare'e, many words from which have been adopted into Tojo Bare'e.³ The coastal Bare'e is in fact the same as the inland Bare'e except that it is mixed with

¹ See the linguistic map of Midden Celebes in *Mededeelingen van wege het Zendinggenootschap*. Vol. 42, (1898) and the annotations on pp. 557 – 560.

² See about this tribe *Mededeelingen v.h. NZG*, Vol. 43 (1899), pp. 6 – 15.

³ Some details are provided about the Ampana region in *Tijdschrift Bat. Gen.* Vol. XLII 1900, p. 539.

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Sausu and Parigi words in the west, in the east with Lalao and Ampana words.

There are other circumstances that have given a different character to the Bare'e spoken on the coast. The fact that coastal inhabitants have more terms for sea fish in their language, and are richer than inland inhabitants, is of less significance than that they have incorporated a number of words and ideas through the influence of (Buginese) Islam, which remain foreign to inland people, while, on the other hand, they have let go a large number of word taboos (*pantang*s) which are still strictly adhered to by those in the inland. These can be seen as the key points of difference between coastal Bare'e and inland Bare'e. In general, the language of the inland is more lively, colourful, nicer to listen to, and that of coastal inhabitants more monotonous, less varied and can be unpleasant to hear. That aside, the difference is not significant.

The language of the story of Sese nTaola, in terms of being a coastal language, can be called pure. It is, I have been assured, the longest story known in Bare'e and it is rarely recited in its entirety other than over successive nights. This, in fact, is not surprising given the telling of the story is also only permitted at harvest time. Then, dead tired after the long, hot day on the open rice fields, and with the prospect of having to go out again the following morning before dawn, people lie down to sleep quite early in the evening, and few story tellers are able to keep the last of their loyal listeners awake after midnight.

The story of Sese nTaola is partly in that category of stories of which a part *is presented in song*. The beginning of such stories, which are always romantic in nature, is in prose form. In this initial section, the birth of the hero, in this case named Sese nTaola, is told, and almost always varied in the same way by extending or shortening it, according to the taste of the teller

or the interest of the listeners. The usual account goes like this: Ta Datu and Indo i Datu have been married a long time but have no children, which leads one of the two to exclaim: "Even if we had a child that looked like a (and then the story teller mentions the name of one or other unattractive thing such as, in *Wali mPangipi* for instance, a hair from padi rice (*padi-haar*) I would be happy."⁴ Not long after, Indo i Datu becomes pregnant; Ta Datu calls together his people and has them collect sour fruit for his wife. She eats one fruit of each sort and in due course successfully gives birth to a son. He immediately does unusual things such as suckling extensively so that all breast feeding women have to come to assist Indo i Datu, and later, eats extraordinarily large meals so that people are unable to support him; or he experiences some mishap so that his parents have to give him up. Then he goes out into the world with a younger brother or sister, or a companion who he meets along the way, and after several adventures ends up with a male or female carer, usually an old woman, called i Bangkele Tu'a, (the old woman). Here he recovers completely from the miseries he has experienced and sets out from where he is staying to the nearby settlement where there is a big feast and a competition for the hand of the Princess (i Datu), usually involving the use of a ball. The princess sits in the main building and whoever is able to throw the ball high enough to fall into the room of the Princesses becomes her husband. The young man of the story succeeds in his first throw and marries i Datu, which causes much envy, especially amongst the disappointed admirers. In time these come to fight with him but he defeats them all. After living peacefully in his father-in-law's town, he begins to long to visit his parents to present his wife to them. The couple soon set out with a great following and announce their arrival as they come near to the parents' village with rifle

⁴ See the same in a Kangean story in *Tijdschrift Bataviaasch Genootschap* Vol. 44 p, 62.

shots and shouts of joy.

In the meantime this village has fallen under a curse from the moment the parents of the then still young hero had sent their child away. All life had come to a standstill: the wind stood still, the water no longer flowed, no coconuts fell from the trees, dogs no longer barked, cocks no longer cried, and all people remained lifeless on the spot where they had found themselves at that moment. Ta Datu and Indo i Datu had literally become rooted to their seats, because from their backsides roots had grown down through the floorboards and into the ground. Only with the return of the rejected son did the town come to life again, and could Ta Datu and Indo i Datu stand up again as the roots which had held them fast, retracted into the ground. They immediately realized that their son had returned and they went to meet him, but no reconciliation could take place until the son had imposed a fine on them for the debt they owed him in wanting to be rid of him.

Usually at this point something is then told about the son that the hero after a while has, but that is largely a repetition of what had been experienced by his father.

Another version of the story is that the hero and his younger brother become estranged but after many adventures come together again.

Long stories such as that of Sese nTaola can usually be separated into sections which are very loosely connected; and one can just as well attach, incorporate or add as many elements as one wants without destroying the story once the boundaries of the natural ending, that is, the reuniting of the separated people, have been overridden, and no satisfactory ending can be found. For this reason, tellers of these romantic stories often end with: More than this I haven't heard. Some even insist that the real ending must not be told because otherwise there would be some disruption in nature.

The main element of a Torajan story are the speeches. This cannot come as surprise to anyone who has ever heard a Torajan recount

an experience. He always dramatises his story, adds a series of scenarios, tells what this one and that had said and what the other had replied. He dresses up an adventure that he may have experienced by repeating the conversation he had with his companion during that occasion. Two girls, i Solo and i Matia come home after having come across a snake on the road. They would recount this as follows: "Didn't you hear us shouting? Over there near the *aren* tree." I said to i Matia, "There is a snake over there!" Matia says: "Don't mention it, let's just flee!" I say: "Run away? The sun is going down!" Matia says: "Oh Silo, if only there was a man with us!" I reply: "Even if there is no man, if only there was machete, but no!" Matia says: "Silo, I will scream, maybe the snake will go away". And Matia [screams] "Hu hu!" I say: "Look Matia, the snake has gone. Let's go on and we will still arrive home to mother alive!"

If a Torajan recounts facts, such as what occurred during a judgement case, then he drones on in a dull voice, remaining quietly where he is, with downcast eyes. In such cases he dutifully provides a report, but when he wants to tell something of interest he chooses a dramatic style of story telling.

In romantic Torajan stories the conversations that are essential to this genre of story telling are presented throughout the story in lines of rhyming verse couplets which are sung. Each story has its own style for presenting its rhyming couplets which do not change throughout the story. The rhythm of the lines, or rather, the rhythm in the way the words are spoken, also does not change throughout the story. A story recited in this way is called *onongkâ – ngkâsaka* (Parigi: *Nongkae-nongkae saka*) which literally means "expressed in a stretched, drawn out way") which is what happens naturally when it is sung.

The couplets in Sese nTaola consist of two lines each of 8 syllables; the two last syllables of each line are expressed with the same

vowels, so that the second last syllable of the first line contains the same vowels as the second last syllable of the second line, and the last syllable of the first line is the same as that of the second line. The consonants are not considered so that *yaku* rhymes with *yau labu, nawu, kaju, ra'u*; and *yunga* rhymes with *ju'a, wua, susa, lua, banua*, etc.. Each couplet has its own rhymes; if that coincides with that of the next one that is pure coincidence.

The couplets on page 6 could serve as an example. They reveal the following rhymes: *reme-bente, pura-nua, bangu-yaku, kondoncoyo, tanda-raya, wunga-ju'a, kondo-dodo*.

The last couplet does not rhyme because the story teller has forgotten to add the enclitic 'mo' after 'malai'; when added both rhythm and rhyme would be in order - 'imo' and 'imo' - as for instance can be seen in the 3rd couplet on page 7. That the speaker did not notice this is because the second last syllable of each of the first lines of a couplet is sounded in a low tone and then suddenly rises by two tones. As a result of this, the singer automatically inserts a break to take a breath, so that it is just at that point a syllable is smuggled out.

If one reviews all the couplets one will find that they are not all in order. So, for instance, the rhyme in couplet 5 on page 7 is confused because it is not *kaku* but *siko* that rhymes with 'imo'; the same mistake exists for couplet 6 and 7 where not *boka* but *se'e* rhymes with *bente*, and not *sungke* but *boka* should rhyme with *nggona*. Furthermore in [couplet] 7 one syllable is missing. Another arrangement of words, and in [couplet] 7 the single addition of *mo*, would fix everything but the meaning would then be more difficult to understand. For that reason it is this formulation which has remained in the memory of the storyteller.

In the case of the second last couplet on page 7 one can see that the stretched vocal is worth two syllables although the rhyme of *bû* and *û* accounts for only one, since the preceding syllables *kabû – ngkaû* rhyme. Couplet 3 on

page 8 has too many syllables which are hastily incorporated in singing without disrupting the rhythm, and in this sense has no significance.

In couplet 2 on page 9 the 'o' in the word *bo* is stretched and rhymes with *sompo*, and in couplet 3 undoubtedly it should have been *la'u* the way people in Tojo say it, rather than *lou*, the way they say it in Poso. It sounds unusual in Poso and that is why it has been changed to *lo'u* (synonym for *lau, la'u*).

The errors in other couplets are similar and therefore do not need to be further elaborated. Annotations will be made in relation to foreign words and dialectic peculiarities. Now however we can turn from the form of the story to its content and construction.

The beginning almost totally conforms to the tradition of romantic stories in Bare'e and the introductory words could be best represented with our: "There was once a king and a queen..." However here the storyteller does not add that they had already been childless for a long time and that one of the two expressed the foolish wish relating to the child that they were hoping for - which would otherwise provide the explanation for the extraordinary characteristics that the child is found to possess soon after his birth. Actually, Ta Datu or Indo i Datu should have first expressed the wish: "Even if we had a child that ate a lot, then at least we would have one." When later they did get such a child, but are not prepared to accept the consequences of their wish, then they would have been shown to have sinned against the child, because it was their own fault that it had such unwelcome habits. Consequently, when they try to end his life and he, realising this, runs away, their village falls under a curse and all life stands still. When later the son returns to see his parents they need to redeem their debt by paying a fine. This moral motive of the story is entirely Torajan in its nature and in the way it is developed.

Of the 120 stories that I have been able to write up till now, the only story in the Bare'e

language that accords to the first part of Sese nTaola is the narrative of La Jara Bangka, that originates from the To Pu'u mBoto who inhabit the area south of the lake and speak a Bare'e dialect which, after the negative form, is called 'are'e'. This goes as follows:

“When La Jara Bangka was still young he already ate by himself all the rice and accompaniments that his mother cooked for herself and her husband, and often, while his mother was cooking, took all their food and ate it so that his parents suffered hunger while he grew quickly and became strong. This is why his father took him to the forest, chopped down a tree and let it fall on him. Believing his child was dead, he hurried home, his wife immediately put a pot on the fire and both happily looked forward to finally being able to eat enough. However, just when the wife was about to serve, the boy returned with the tree that had fallen on him on his shoulder and called out: “Where shall I put the tree, father?” He had hardly put down the tree when he entered the house and ate up all the food that his mother had just cooked. Twice more his father tried squash him under a falling tree but each time the son would return with the tree on his shoulder and take his parent’s food from under their noses. After the third time, he took his leave and went out into the wide world. Here he first he met a giant, Wawo mPoni with whom he wrestled without either being able to defeat the other. They made peace and continued on together. Then they met the giant, Mancu'u Tamungku and later, Mangkambari Nunu. La Jara Bangka fought with both of these without a decisive outcome, after which they also accompanied him. Finally they came to the seashore and decided to cross the sea. Wawo mPoni'u (sic) was able to swim nonstop for three months, Mancuyu Tamungku five, and Mangkambari Nunu six months, but La Jara Bangka would be able to continue until they had reached the opposite shore. So they set off into the water and after 3 months Wawo

mPoni had himself pulled along by La Jara Bangka; after 5 months Mancuyu Tamungku held on to Wawo mPoni and after 6 months La Jara Bangka dragged all three along. In the sea they were confronted by a large sea snake (*imbu*) which was so long that they could not swim past it. La Jara Bangka hacked out a part of the snake and threw it away so they could swim between the two parts of the snake and continue on. Finally they reached the opposite shore and went on land. Continuing on their journey, they came to the village where the piece of the snake that had been thrown away had landed, the smell of which filled the air. The head of the village (Ta Datu) had earlier promised the hand of his daughter (i Datu) to anyone who could get rid of this nuisance. Wawo mPoni succeeded in doing so, using his sword to throw it away so that on that very day he became i Datu's partner. The following day, the other three continued on and came to a village which was experiencing the same thing because the piece of snake that had been thrown away had landed there. It was now the turn of Mancuyu Tamungku, who had the same success as Wawo mPoni, and he became the partner of i Datu, the daughter of Ta Datu and stayed behind when his two other companions continued on their journey the following day. They also had the same good fortune, first Mangkambari Nunu and then La Jara Bangka, who finally was able to throw the rotting item away for good. After that they all had a happy life, each in their own village.”

With the exception of some details, this story is entirely the same as that of Sese nTaola pages 1 – 6. That the characters are exactly the same as in Sese Taola is apparent from their names. La Jara Bangka has the article 'La' that in Bare'e only survives in several old fashioned given names but which is still used by the inhabitants around Lake Poso, even for

women's names.⁵ *Jara* together with *nyara* is used for 'horse', and the word *bangka* that inhabitants around the lake currently use to mean means 'coffin', in the old days must have meant sailing vessel, as one can gather from comparable languages. Moreover, the Torajan coffin is, like the Torajan sailing vessel, a hollowed out tree trunk. *La Jara Bangka*, therefore, can mean: "he who sails on a boat, a hollowed out tree trunk, who sits astride his vessel", which is like Sese nTaola on the trunk of his banyan tree. *Mancuyu Tamungku* means "he who carries a mountain on his head". This character does not appear in Sese nTaola but he does in the parallel Loda version provided below. *Mangkambari Nunu*, "he who leaves banyan trees alone", is of course the same as *Mangkanbari Pengale*, "the tree biter" in Sese nTaola. The *Payowi*, the sea snake in Sese nTaola is named *Imbu* in this story, the usual name for water spirits which are represented as snakes.

The name *Wawo mPoniu* is more difficult to explain. *Wawo* means "above, on top of, height"; *poniu* or *poniua* is an alternative term for *ala* (rice shed) because the magical herb *niu* or *sumaniu* is placed in the rice shed; *poniua* or *poniu* is "the place for *niu*". *Wawo mPoniu*, therefore, means "on top of the rice shed" or, "the height of a rice shed", which is no doubt intended to mean that the giant is "as tall as a rice shed".

Apart from appearing in Bare'e, the beginning of the story of Sese nTaola, his insatiable appetite and the three attempts by his parents to get rid of him, can be found in No. 41 of the "*Fabelen, Verhalen en Overleveringen der Galelareezen*" published by M.J. van Baarda in *Bijdragen van het Koninklijke Instituut* 1895, p. 263. However, the Galela story is much shorter. In Sese nTaola, first a mountain falls on him, then a stone, which he brings to his mother, and

finally a tree that he binds to his waste like a sword. In the Galela story, first a stone falls on him which he brings to his mother, and after that a tree which he also brings to her. Finally an attempt is made to leave him behind in a coconut plantation, which does not appear in Sese nTaola.

Sese nTaola then goes into the wide world with his sister who he carries in a golden *pinang* [betel nut] box. His extraordinary appetite has entirely disappeared and he now survives on just a little food. On his journey he meets seven companions with whom he crosses the sea on a banyan tree which he has had hanging at his waist like a sword. He meets a large sea snake, *payowi*, which prevents him from going further. He slices a piece out of the middle of the snake and throws it away, so that it lands in a village on the far shore where it stays and rots, fouling the air. The head of that village offers the hand of his daughter to whoever could get rid of it. Sese nTaola now arrives with his companions and orders the oldest to throw the piece of carrion away with his *kris*. He succeeds in doing so and the village chief gives him the daughter for a wife, so that he stays behind in the village. Then the others resume their journey to the next village where the piece of *payowi* had fallen the previous day and this is thrown away by Sese nTaola's second companion. This is repeated seven times so that in the end only Sese nTaola remains to continue the journey.

From these details one notices that the three young men in the Galelar story who come over the sea and who command the boy with the insatiable appetite to cut a piece from the fish, *Nunu*, and to throw it away so that it lands in a different town "because otherwise it will begin to smell", are the same as the seven companions that Sese nTaola meets on his journey. The banyan tree by which Sese nTaola crosses the sea with his travelling

⁵ The Muslim Parigi people, and in imitation of them, their Bare'e speaking coastal co-religionists, like to

give themselves Buginese names preceded with the article *La*.

companions when he meets the snake, is called *nunu* in Bare'e;⁶ in the Galela story this name is applied to the fish. In the Galela story, after having thrown away the fish the young man gets married, as do his companions.

The wife of one of his companions is a werewolf who puts people in a cage in order to later eat them. This is all the Galelar story has in common with the Ta nTolo and Indo i nTolo episode in Sese nTaola.⁷

After his companions are married, Sese nTaola and his sister, who for the first time leaves her hiding place, meet an old woman (i Bangkele Tu'a) who looks after them and accepts them as her grandchildren. This character can also be found in other Torajan stories. In *Bilala Pance* she also takes in the hero, the young wanderer, and looks after him until he has recovered from weariness. She is presented as a childless widow who looks after the sword and shield of her deceased husband as heirlooms, as well as raising several domestic animals, dogs, pigs, and fowls. Sometimes she is described as living alone in the forest close by a village, sometimes also as living *ri Wawo Yangi* (up in the sky), *ri Tana ngkalu-lu* (in the Hanging Land), or *ri Torate* (in the Under World) to where a large bird then brings her protégés. In the Parigi stories a similar role is ascribed to Nene Kobaya, a figure which derives from the Malay Neneq Kebayan via Buginese. In the Parigi stories she is a childless old woman who to comfort herself raises all kinds of animals and takes on and cares for lost children.

A similar figure can be found in Sangirese stories, Biki-Biki, who, with her husband Manganguwi, lives in the inland and takes care

of run away children.⁸

In Galela story 41 it is only told how the boy who is left by his parents meets an old woman from whom he steals a machete.

Up to this point, apart from some small differences, the two stories are similar but here the Galela story ends. One small further detail needs to be pointed out. In the Galela story, when they set out on their journey, the three youths each have three *ketupats* (*kupa*) [= *plant type*] to sustain them on their way. Similarly, when Sese nTaola leaves the old woman, he has seven⁹ *ketupat* (*kotupa*) for his journey.

For seven days he continues walking and each evening he arrives at a village that is only inhabited by spirits (*angga*) because the bodies of the inhabitants have all been eaten by a Guruda.¹⁰ Each time the spirits of the dead people request him to enter, they swarm around him and he feels their cool touch. At night he eats half a *ketupat*, sleeps in the lobo (the community house where the scalps of the hunted heads are hanging), and the following morning he eats the other half of the *ketupat* and continues on. This takes place seven times. In the lobo of the seventh village he finds a woman, Lemo nTonda, hidden in one of the drums (that hang in every lobo). After having defeated all seven Gurudas who have attacked him, Sese nTaola marries Lemo nTonda.

One can find the parallel of this last episode in the middle section of the Galela story No. 40, namely in the part about the villages where all the people have been murdered by Guruda, and about the girl hiding in hollow rafters. No further references appear in the Galela stories. Furthermore, they do not give the impression of

⁶ In the Sangir language the banyan is also called *nunu*; Bentenese: *nunuk*, Buluese: *mumu*

⁷ Mr van Baarda remarks at the end of the Galela story that the last part is rather unclear. The specifics are set out in a more orderly fashion in Sese nTaola.

⁸ "Sangireese Teksten" XXIII and XXXIV, *Bijdragen Koninklijk. Instituut*. 1895, p. 64, 126.

⁹ Given the well-known meaning Indonesians give to uneven numbers this difference in numbers is not of significance.

¹⁰ In the text this bird is identified as Tonci Bangke "Great Bird". The name of the current *Kabosenya* (village Head) of the To Lage tribe at the mouth of the Poo River is called Guruda; my informant was not allowed to speak that name so that he calls Guruda 'father'.

being original versions of this story, especially because no character in it is referred to by name. In any case, Mr van Baarda says in his introduction to the Galela stories: “Only some could be original; most of them have the characteristics of having an external origin”; and: “most of the fables and stories, therefore, have certainly been brought back home from their travels in a Ternate dialect.”

The possible origins of the Toraja story will be discussed later. Now we will first follow the remainder of the story.

Between the landing on the other side of the sea, and travelling to the villages where the rotting piece of sea snake falls, a meeting has been introduced between Ta nTolo and Indo i nTolo, a man-eating couple. In *Tijdschrift Bat. Gen. XLII* p. 559, I have already pointed to the expression in Ampana dialect, *eo nômo i nTolo* (the sun is swallowed up by Tolo). There I identified Tolo with the Malay *telan* etc, and have translated “i Tolo” as “the Swallower”, “the Gobbler”. In other words he is the monster that at the time of an eclipse swallows up the sun or the moon. This representation cannot have been borrowed from Hindus as there is not a trace of Hindu influence to be found in Central Celebes.¹¹

That the man-eater in Sese nTaola is called Ta nTolo, that is “the father of nTolo”, is without doubt in order to give his wife the name of Indo i nTolo, “the mother of Tolo”. All kinds of voracious beings in Torajan stories carry the name of Tolo or Ta nTolo. So for

instance, it appears in the story mentioned in *Tijdschr Bat Gen XL* p. 564, that is also known amongst the Sangirese, Galelarese, Minahassans, Javanese, Lampongese, and Dayaks (Ling Roth, *Natives of Sarawak*, 1, 346) where different animals go hunting and see their catch regularly stolen by a voracious creature who attacks them. Also in the story of *Telo Tandami*, the man, named i Angkai, and the woman *i Ankele*¹² use their genitals to undertake the same feat as *Ta nTolo* and his wife in the above mentioned episode¹³ while as in *Sese nTaola*, they are also accompanied by dogs which tear people apart. In another version of the same story,¹⁴ Tolo deceives a child that has caught a pig by taking all its meat and leaving only the bones. When the boy is finally able to steal the meat back, he hunts him down with his wife and dogs. In Sese nTaola they have a supply of stolen people, just as, for instance, Bangawan Mintuna in the Javanese story ‘Baron Sakendher’ and the Giant Bakeé in No. XXI of the Sangir stories.

The Guruda is naturally a foreign figure in Torajan literature. The form of the word (the first syllable is pronounced with a ‘u’, rather than ‘a’ as in Javanese and Malay) clearly indicates that it is a borrowing from Buginese. This must have happened quite a long time ago since the Garuda had already been appropriated in many authentic Toraja stories, and birds which speak and act like people have long appeared in stories just as do people that take on the form of birds. Birds, together with

¹¹ Prof. Wilkens, in his *Animism* (*Indische Gids* 1885 1, 249) has already drawn attention to the fact that the moon and sun-swallowing monster that causes the eclipses is also mentioned by the Mongondou, Halmaherans, and the South Sea Islanders, and therefore beyond the sphere of Hindu influence.

¹² *Kele* is the root word of *bangkele* (woman) for which *bu* is the prefix and is similar to Malay *be[r]*. It therefore seems likely that *kele* originally refers to “vagina”; it appears to have this meaning in the expressions *ampu mbuyu ngkele* (tie that to the hair of the vagina) and *unou mbuyu nngkai* (tie that to the hair of the penis) when husband and wife are

referring to their genitals which are lengthened to use to throw over escapees to bring them back. *Ngkai* or *kai* must have originally meant “penis”, later, “man” (now in Bare’e “grandfather”: *lankai*: “man”) then tau, *Bebongk*: “penis”; Bare’e: “person”.

¹³ In Mentawi texts published by Morris (Berlin 1900) on pages 87, 91 and 99, similar methods of catching escapees are mentioned. “*Er pisst (nach ihnen) es reicht nicht, er wirft seine Haare, es reicht nicht.*” Also on page 103.

¹⁴ Published in *Leesboekje in de Barée-taal*, p, 30 Batavia, Landdrukkerij, 1900.

snakes, grasshoppers and mice, possess *tanoana*¹⁵ and for this reason are all-knowing animals; they are *suro lamo* “messengers of deceased ancestors”, and therefore companions, either as domestic animals, or the servants of the ancestors. In many Toraja stories, the *tobongkilo*, a chicken thief, one of the largest birds in Central Celebes, appears as a person and in the poetical section of Sese nTaola the Guruda is regularly called *kuayangi*, which is the name of a large seaside bird which dives for fish. Therefore, in Toraja literature there was already a place for the Guruda as the murder of the inhabitants of village or entire regions can without doubt be ascribed to an imitation of stories from elsewhere.¹⁶

The *Payowi* (stress sometimes on ‘*pa*’ and sometimes on ‘*yo*’) is represented as a large snake that is born on land as an ordinary snake. When there is rain together with wind it grows and makes its way to the sea where it remains and reaches an enormous length. Even if one throws an entire *talise* tree (*Terminalia Catappa*, an enormous sea shore tree) at its head, it would not feel it, it can easily swallow up a prau full of people. Perhaps originally this was a reference to a whale, since ‘*payowi* could be identical to Malay Buginese: *pausu*, Malay: *paus*.

Another similarity with the story of *Klatin* and *Klaton* referred to in footnote 14 is that

Sese nTaola gives herbs to each of his companions that he leaves behind¹⁷ which they have to insert between the leaves of the roof; when they wilt he will be experiencing a problem. When that in fact happens (p. 10), these plants do wither; the intention was of course that his companions should then come to help him but there is no indication of this.

The history of Sese nTaola’s youth, his adventures during his wanderings, his confrontation with the Gurudas, his victory and his marriage with Lemo nTonda probably form the original story. After this, there are the first indications of Islamic influences. The spring to which Sese nTaola is taken by his wife (p. 12) makes the sound *ilala, ilala*, and thus utters the first part of the confession of faith: it is referred to as *ue mabaraka*, (miracle water). Then, when Sese nTaola returns he says: “I have clearly seen it, it says *ilala bisumila*.” This is added not only because a Toraja always tells more than what he has seen or heard, but also because including this well known *bismillah* provides a good rhyming word with *ngkita*.

The explanation for this addition can probably be found in what appears on pp. 39 – 40 of the text. After gaining a victory over the Gurudas, Sese nTaola and his wife bring the bones of the former inhabitants of the town to life by sprinkling them with water. This also appears in authentic Toraja stories because

¹⁵ *Tanoana* with the infix ‘*an*’, from *toana* (little person, a small figure, homunculus) is the life entity of a person, what spiritualists call ‘life-ether’, ‘life fluid’. All living organisms possess *tanoana* and together with this, consciousness, personality and to a greater or lesser extent, an ability to share their *tanoana* with others or take it away from others. This is the healing power of plants, the magical power of people and animals that exudes from their body parts, their hair, their blood, their urine, yes, from everything that is exudes. *Angga* is originally a ghost, a wandering spirit that catches people; *meanggap*: “grab with open hands or claws”. An original form is probably *angkap* from Malay: *tangkap*. Spirit appearances recognised as deceased family members have been the basis for explaining that these are the spirits of dead people. A town where all have been murdered therefore becomes a ghost or spirit town.

¹⁶ One of the most recently published examples can be found in *Tijdschr. Bat. Gen.* XLIII p. 170, in the story of *Klatin* and *Klaton* provided by Controleur Westenek from W. Borneo in which what is described there coincides almost completely with Sese nTaola’s meeting with the Gurudas.

¹⁷ The herbs are named as *wunga* and *kondo*. The first is a herb that priestesses use in their practices. Usually the plants that are used have a vigorous growth character and therefore are regarded as demonstrating a strong life energy. On the Lake people sing: “*ropo Dongi, Tando ngkasa tompu mbunga nakamanda*” (hit the waves made by the north and south wind, with *waga* so that they calm down). *Kondo* is the key word for a group of plants such as *kondo ule*, *kondo nagi*, the use of which plants is the same as for *wunga*.

water, considered rich in *tanoana*, is particularly strong in its ability to cure and give life. For the Islamic storyteller this was perhaps no longer self-evident. The *Bare'e*-speaking Muslims always induce the healing power of these cures by first blessing them [*te belezen*]. In this case, however, there is no *labe* or other learned person available and so now it is the water itself that demonstrates its extraordinary power by at least murmuring the first half of the confession of faith. On p. 39 and 40 it is not specifically stated that this water in particular must be used to bring the dead to life again, but the self-evident assumption is that the storyteller was wanting to immediately demonstrate the magical power of the water.

After the battle with the Gurudas, Lemo nTonda, the wife of Sese nTaola is kidnapped, seven times in all. After she is finally returned the seventh time, Sese nTaola and Lemo nTonda together awaken the bones of the deceased villagers alive again.

I. Galela version

It could be expected that this would be the end of the story, since stories identical in part or in whole to that of Sese nTaola in related languages don't take it any further. Only one of these parallel stories also mentions that the hero's wife is kidnapped by a sea pirate, a *Nyong* (that is, a Chinese) while he is away. This character can be also seen in Sese nTaola on pages 83 and 84 in the form of i Anakoda ri Tarinate, "the Chinese from Ternate", who is also a sea pirate. However, he is brought into the story in a different way. In Sese nTaola, this occurs seven times (in more or less in the same way), in extended accounts of seven meetings with pirates. These stories concerning pirates, as well as the name of Anakoda ri

Tarinate suggest to me that this story has been borrowed by the To Tora'u of the East coast of Central Celebes, specifically from the northern coast of the Tolo Bay. It must then have come via the Banggai Islands from regions lying further East where in earlier times piracy at sea was very prevalent. The To Belo of the east coast of Halmahera are still well remembered by old Toraja as pirates who would attack the salt makers on the coast, and it is generally explained that because of the fear of these pirates, the Toraja have never dared to settle on the coast.

The publisher and translator of the previously mentioned Galela stories, Mr M.J. van Baarda has, at my request for more information about the story of the inhabitants of the east coast of N. Halmahera, sent me a Loda version of this history which I now include in its entirety. The story is called, *O Ngòfa Rikisā* after the name of the hero.¹⁸

"A man and a woman have a child which, as soon as it comes into the world, eats two bunches of bananas one after the other, and it does not take it long before it eats an entire hand of bananas.¹⁹

They name the child *o Ngòfa Rikisā*. His gluttony gradually increases and when he is an adult, people can no longer keep up with supplying the amount of food that he consumes. As a result, the father comes to an agreement with the mother that he will finish him off. For this, his father takes him line fishing at sea. While fishing, the line breaks because it becomes entangled on something below the surface and then the father orders his son to dive down and retrieve the broken line. The son obeys and the moment he dives under the father rows back to shore. He goes to his wife and says: Now he probably won't come back,

¹⁸ Mr van Baarda has not yet come across another name. *Rikisā* is the form in which the Skr. Raāshasa (via what intermediary?) appears in Galela accounts. *Ngòfa* in Ternate means 'child', so the name means "child of a giant".

¹⁹ There are various versions regarding the extent of this gluttony. Mr van Baarda notes that it seemed to him that with regard to this everyone allows his fantasy full rein. There is, however, a Minahassan version, which I will provide below, that mentions the same thing about a boy's gluttony.

he will have drowned. But not long afterwards the son appears alive and well on the shore with the piece of broken fishing line wound around his hand, and offers this to his father.

Another version: A father goes with his son to throw nets at the mouth of a river which is swarming with crocodiles and sharks. The father lets go the net and orders his son to dive in and retrieve it while he went home confident that he would have been eaten by the dangerous animals. But very soon the son returns home with the net, carrying [on a pole] in front and behind him many crocodiles and sharks which he had strangled one by one and strung up when they had attacked him.

On another occasion the father takes his son to go net fishing in the river. He throws out the net under an overhanging section of the shore that has been eaten away by the water. He pretends that he accidentally let slip the rope by which he was holding the net and orders his son to dive in and get it. As soon as his son was under water the father kicks down the overhanging section burying his son. Confident that this was the end of him, he returns to his wife. However, a short time later the returns to the house unharmed with the rescued net.

After this, his father takes him to a sago forest and says: My son, I will cut down this sago palm but you get ready to catch them, otherwise it will be damaged and then I cannot use its bark as a vat. The son obeys. After spending some time chopping, the sago palm falls, the son catches it without staggering and carefully lays it on the ground.

Finally the father takes him to help with the felling of a *kapu* tree from which he wants to make a prau. They take turns in chopping the tree. When the tree is about to fall the father says: Go and stand over there and catch the tree because if it hits the ground it will no doubt split and then I can't make a prau from it. The son obeys. After a little more chopping the tree falls. He catches it in his arms without a problem and carefully lays it on the ground.

Another version: When the son stands ready to catch the *kapu* tree he is buried under it when it falls so that his father returns home in the belief that he has been crushed. However, very soon he arrives with the entire tree on his shoulder, with its top in the direction of the sea, and lays it down on his father's land.

These repeated attempts by his father now begin to bore the son. He realizes that his father is threatening his life, so he prefers to leave. One day he takes his sword (*sumarang*) and *pinang* box and goes away. He recalls that not far away he has a married sister and first goes to visit her. She remembers him and his appetite but also his strength and sends him into the forest to prepare a field for her. He diligently sets to work. He chops down the thick trees with one chop, picks them up on his shoulder and carries them out of the clearing. After some time his sister comes to have a look and finds the entire field prepared. Only in the middle of the field one tree is still standing which he has left till last. He cuts it down with one chop but then thrusts the trunk back into the ground next to the stump and says to his sister: Now watch carefully, nearby this tree tin will come out of the ground which you must collect and sell. In the meantime, his sister had prepared him a meal of 9 towers of rice (*tamo-òko*) next to which she had placed 9 bamboo containers of sago wine. *Ngòfa Rikisã* consumes all this by himself without much effort. However, he does not stay with his sister because he is looking forward to more adventures.

So he takes his leave and continues on his journey. After some time he meets a man who has an entire *bergrib* on his head as a hat and has the name of *Kaba Tolu*. He asks him what kind of head covering he has and receives the reply: "a *bergrib*". "Let's wrestle each other" says *Ngòfa Rikisã*. "Why should we do that?" asks the other. "Oh, just for fun, to see who is the strongest. If you can get me down on the ground I will follow you as a servant, if I get

you down, then you follow me.” The proposal is accepted and the wrestling match begins. After a short period, Ngòfa Rikisā throws his opponent, Kaba Tolu, to the ground so that his entire hat (*tolu*) is smashed to pieces. “You have won,” Kaba Tolu says, “so I will follow you.” “Good,” says Ngòfa Rikisā, “then you will have to carry my *pinang* box.” They then continue on their way and meet a man who wears an entire *ngame* tree in his hair like a flower and so his name is Saya-Ngame. “What kind of flower do you have in your hair?” Ngòfa Rikisā asks. “A *ngame* tree” “Shall we have a wrestle”, Ngòfa Rikisā asked again. “Oh why?” “Oh, just for fun, to see who is the strongest. If you can get me down on the ground I will follow you as a servant, if I get you down, then you follow me.” The proposal is accepted and after a brief wrestle Ngòfa Rikisā throws his opponent, Saya-Ngame to the ground causing the whole *ngame* tree to fall and splinters. “You have won,” says Saya-Ngame, “so I will follow you.” “Good.” says Ngòfa Rikisā. “Then you will have to carry my sword.” After this they continue on their way and meet a man who, for a hat, has a rock or stone on his head²⁰ and for this reason is called Tolu Mare. “Say friend, what are you using for a hat?” says Ngòfa Rikisā. “A rock”, the other answers. “Shall we have a wrestle”, Ngòfa Rikisā asks again. “Oh why?” “Oh, just for fun, to see who is the strongest. If you can get me down I will follow you as a servant, if I get you down, then you follow me.” The proposal is accepted and soon Ngòfa Rikisā throws his opponent to the ground with such force that the rock flies away. “You have won,” says Tolu Mare, “so I will follow you.” “Good, then you will take turns to carry my *pinang* box.”

²⁰ Since in relation to Ngòfa Rikisā’s companions reference is continually made to hats – Ternate: *tolu* - it could well be the case that *taola*, in the name of Sese nTaola is a corruption of the word *toala* derived from *tuala*, the Galela word for head covering. This comment is from Mr van Baarda, as is the comment that the sequence in the construction of the name

Now they travel on together and come to the sea. Far away in the distance they see another land and decide to go there. Ngòfa Rikisā takes Kaba Tolu on his right arm, Saya-Ngame on his left arm, and Tolu Mare on his back and so they walk into the sea. When they have come to about the middle, he steps on something and feels it is a large fish, a whale. “Give me my sword for a moment,” he says to Kaba Tolu. With this he stabs down until he has the whale on the point of his sword, pulls it up and throws it away. Then they continue on their way. Finally they reach the opposite shore where they come across a large settlement where people are making a great deal of noise by banging drums and gongs, as if there was a great celebration in progress. They enter the city and ask what is going on. “Oh, a great fish has fallen down here. The king has called together all his people to help get rid of the fish so that the smell won’t ruin the settlement but we can’t shift it.” “Go to your king and tell him that I will throw it away,” says Ngòfa Rikisā. The king had him attend to ask what he wanted for throwing away the fish. “Oh,” he says, “I am not interested in gold or treasures. As a reward I only want you to assemble all the most beautiful young girls so that I can choose one to give as a wife to my companion, Kaba Tolu.” The king agrees to this reward, and Ngòfa Rikisā finds the whale, sticks him on to the point of his sword, and throws him away. After that Kaba Tolu is married. Following the wedding Ngòfa Rikisā plants a flower in Kaba Tolu’s garden and says: “I am going but if you see the leaves and flowers of this plant beginning to wilt, rush to my assistance because then I will be in danger.” After that he leaves with Saya Ngame and Tolu Mare.

Kaba Tolu is strange as, in common with other names, one would expect Tola Kabe. If Sese nTaola can be identified with a character in one of these stories, it would have to be Saya Ngame; *Saya* = flower, Ternate: *sese*; Bar., The *ngame* tree then has to be Sese nTaola’s banyan tree.

Arriving at the sea he takes each of them on his shoulder and walks through the sea to a land that he can see on the horizon. Arriving there they again find a city where a deafening noise is being made. Soon they notice that the large fish has now fallen there and the inhabitants were unsuccessfully trying to remove it. Here again Ngòfa Rikisā offers to throw the fish away. He is called to meet the king and again asks the same reward as the first time for Saya Ngame. After the fish has been thrown away and Saya Ngame has celebrated his wedding, Sese Taola also plants flowers in his garden which will wilt if he is in danger. Then he leaves with Tolu Mare and when they reach the sea, he takes him on his back and walks across the sea to again reach a city where the fish has landed. Here he throws the fish away, provides Tolu Mare with a wife, plants flowers in his garden and continues on his journey. He comes to a land where the Guruda had taken away all its inhabitants as its prey and arrives at a city with many houses but no people.

Entering one of the houses he begins to beat a drum which is hanging there. Soon a woman appears who had been hiding there and asks him to stop beating the drum because otherwise the Guruda would come and take them away. “I am not frightened of the Guruda, let him come!” Then he begins to beat the drum with all his might. It does not take long before the sun is hidden as if by a large cloud, which is the Guruda flying towards them. When the Guruda is directly overhead, Ngòfa Rikisā takes his stand, and when the bird attacks him he cuts its head off. The Guruda recoils, shouting: “You have cut off one head, but I have 12”. “Yes, but now you only have 11”, Ngòfa Rikisā replies. Again the Guruda attacks and again he loses a head, and so it goes until his last head is cut off. Now the bird falls down dead but with his last breath he hits Ngòfa Rikisā with the point of his wing and kills him. Now Kabe

Tolu, Saya Ngame and Tola Mare rush to help him, warned by the wilting of the flowers that Ngòfa Rikisā had planted that he was in danger. They help his wife to carry him home where his wife sprinkles him with water and so brings him back to life. He regains consciousness, thanks his companions for their loyalty, and gives them permission to return to where they lived.

Now he lives happily with his wife. On a certain day he goes on a journey and during his absence a *Nyong*²¹ arrives in a ship and robs him of his wife. Returning from his journey, he does not find his wife but in the distance he sees the white sails of the ship sailing away. Presuming that she has been taken away, he wades into the sea to catch up with the ship but it sails further and further so that all his energy is exhausted and he drowns in the sea.

Here the story provided by Mr van Baarda ends. He adds the following comments: “Till now I have not come across anything new about this story (No. 41 of the Galela texts) in Galela. The old writers of this story are all former pupils of the late Mr H. van Dijken, but these informants have all died and they had been unable to provide any more than they had done earlier. It is very difficult to get Galela people to tell their stories; they believe that should they get stuck in telling a story they would get weeping eyes. The stories are not sung, and they are also not told if there is a white man present. Also, the stories are becoming scarcer and scarcer because the long wandering journeys that the islanders used to make are no longer undertaken. In the Galela and Tobelo regions there are still many people who had been kidnapped from Banggai, Sula and Salayer where their travels had taken them in earlier times. It was since Government steamers began to hunt down pirates that sea piracy has come to an end. Because of this, there are only a few amongst the present

²¹ The term *nyo*, short for *sinyu*, refers to unmarried Chinese.

generation who experienced these plunder excursions and are able to recite the old tales from the past, while amongst the old ones there are also few able to clearly tell these stories. There is little original in the Galela stories; apart from the witches and werewolves, even the stories of the ancestors, I believe, are largely borrowed from other regions. The language within which these stories come alive is the Ternate language. Also in the story of Ngòfa Rikisā all the names are from Ternate language, and when a particularly beloved expression, or an admired conversation appears (for instance the speech by the Guruda to Ngòfa Rikisā) then this is expressed in Ternate language, even though the rest of the story is in their own language. The Lodar people from whom this story derives, undertook their journeys of plunder typically to the Sangir and Talaud Islands as well as to Kema and Gorontalo. It could therefore be correct to conclude that traces of their stories show similarities with those from there.”

II. The Dano version

These comments are from Mr van Baarda to whom I wish to express my thanks for his important information. That his supposition points to the truth is confirmed by the following versions of this story that are known in the Minahassa. These have been provided to me by the Minahassan teachers, H. Kolondam,²² a Tou nDano, C. Kumowal, a Tou mBulu man, and M. Kalenkongan, a Tou mPakewa man. The Dano version of the story goes like this:

There was once a *Kolano* (a village chief) who, after having been married for a long time, had a son. On the day of his birth the boy already ate a hand of Ambon bananas (a large variety), the following day a whole branch of banana the third day half a *gantang* of rice

porridge and in the following days he required a *gantang* every day (for an ordinary person sufficient for 5 days) and when even that was not enough his parents could no longer take care of him. He got the name Kombangen.²³ When even the subjects of Kolano could no longer provide sufficient help, his father looked for a means to end his life and took him to the forest to cut firewood. Coming to a large banyan tree, the father stopped, told his son to stand and wait beside the tree and began to cut it down. He chopped for the whole day; towards evening the tree fell and landed on Kombangen. Pleased, the *Kolano* returned home and informed his wife that Kombangen was dead. But the following morning the boy returned with the tree on his shoulder which he threw down in the yard so hard that the ground shuddered. “See father,” he called out, “here is the firewood!”

His parents looked after him again for a while but could not maintain it and again thought of a means to rid themselves of him. His father took him along to look for a hearth stone and when they had found a large piece of rock that had sunk into the ground on the edge of a cliff, he told his son to wait below until he was able to dig it out. Kombangen did what he was told; when the stone fell he was buried beneath it. The *Kolano* returned home happily, convinced that he was now rid of his son. But the following day Kombangen came back with the stone on his head. He threw the stone down heavily on the ground; it made the ground rumble. “Here is the hearth stone father!” he called out.

By this time Kombangen had realized that his parents wanted to get rid of him and therefore he decided to go out into the wide world. Very soon he met Sunting Baringbing²⁴ who challenged him to a fight on the condition

²² Note added by J Coté: This man was the first of the Minahassan teacher employed by the Kruyt mission in Poso. See A. Kruyt: *Uit de dagboek van goeroe H. Kolondam te Panta, Mededeeling v.h. Nederlandsch Zendinggenootschap*, Vol. 39, 1895, pp. 208-212.

²³ Bulu: from *kombang* (moon) [??] Ponos. Bent. Sang. id, *kobanen*. Sanggir *kombangeng* big eater, Sang. makombang, ‘glutton’.

²⁴ Sunting Baringbing: Bulu: “he who has rooster lobes for ears”. Sunting: Malay the same, also in

that whoever lost would follow the winner. The condition was accepted but before the fight could begin Sunting Baringbing threw a tree trunk into the air so high that it only fell to the ground the following day. There upon, Kombangen took the trunk and threw it up in the air; it only came down to earth two days later. When Sunting Baringbing saw this feat, he lost the desire to challenge Kombangen to a fight, and now accompanied him as a younger brother. Together they went on and met Wonor Toka²⁵ who also challenged Kombangen to a competition, and to first demonstrate his strength he kicked a mountain out of the way so that the ground would be flat. Kombangen kicked another mountain so hard out of the way that not only was the place where it was standing flattened, but that it made contact with another mountain that was also knocked from its position. Wonor Toka now lost his courage and declared himself the lesser one. The three of them now went on and met Petik Watu²⁶ who, to measure his strength against that of Kombangen, threw a stone so high in the air that it only fell down after two days. Then Kombangen threw it so high that it only fell down after three days and was therefore the winner, so Petik Watu followed him. The four of them went on together until they met Ko'o Wunong²⁷ who demonstrated his extraordinary strength by drinking empty an entire pond. Kombangen however then pissed the entire pool so full that it overflowed resulting in a great river flowing from it. Ko'o Wunong now had no further wish to fight with Kombangen and with the others followed Kombangen as their leader.

They now wanted to establish and cultivate

a field together. Kombangen began by felling a tree, which fell down with such force that the wind it produced caused the trees on 9 mountains and 9 valleys to also fall down. This then also became part of the field. Then Sunting Barimbing threw all the tress away and Wonor Toka kicked all the mountains away so that the whole area was flat.²⁸

Petik Watu whipped all the stones away with his fingers and stacked them up as high as a mountain to make a wall around the field they were to cultivate. Once the preparations were completed, they planted maize and awaited the harvest. They ate all the harvested maize in one month, after which they journeyed further until they came to the sea. Kombangen now asked his companions how long they could swim. Sunting Barimbing declared he could keep going for one month, Wonor Toka 2 months, Petik Watu 3, and Ko'o Wunong 4 months. Kombangen would not need to rest at all before reaching the opposite shore. They entered the water and swam one behind the other, the strongest in front. After one month Sunting Barimbing let Wonor Toka pull him along; after two months, he held on to Petik Watu; after three months Ko'o Wunong had to pull the three tired companions; and after 4 months Kombangen had to pull all four until they reached the opposite shore.

Here they arrived at a settlement whose inhabitants regularly suffered attacks from a Salangkew.²⁹ The ruler of the city had nine daughters. The Salangkew had already eaten eight of them; the ruler had offered the hand of the ninth daughter to whoever could kill this bird of prey. The five companions decided that they would kill the Salangkew. They went to

meaning; *barimbing*: the lobes of a rooster, whose cheeks hang down.

²⁵ Wonor Toka is Sea language; *wonor*: "kicking out"; *toka*: "mountain". The name means "mountain kicker".

²⁶ Petik watu is Bulu: *petik*: "moving forward with the power of a feather, moving forward with the snap of fingers, to flick away".

²⁷ Ko'o Wuning is Dano language: *ko'o*: drinking; *wunong*: pond or large lake.

²⁸ This inclusion is my own: the storyteller has forgotten that Wonor Toka participated in the cultivation work.

²⁹ Salangkew (dentele I). Dan, name of a large bird of prey.

stand in a row outside the walls of the settlement, Kombangen standing by the gateway. It was not long before the Salangkew came and swooped on Sunting Barinbing aiming to grab him as it flew past but he was able to cut off its head. Shocked, the Salangkew staggered back which provide Wonor Toka, Petik Watu and Ko'owunong the opportunity to cut off each of its nine heads, the other five were cut off by Komnagen whereupon the Salangkew died. In four other cities they had the same adventure so that each of them was able to marry a princess and become a village chief but Kombangen remained the mightiest of them all.

III. The hero of the Bulu story is called 'Ironeater' [Ijzervreter]. He is the only son of his parents. Soon after his birth his mother's milk is no longer enough for him; neighbouring women and family members help but very soon he has to be weaned. Seven days later he is already eating a hand of bananas and very soon he begins to eat rice, and soon does so in great amounts. He also grows very quickly and becomes extraordinarily strong. One day he sees a machete lying around. He begins to play with it and snaps it between his teeth as if it was

a chicken bone. From this moment on, he disdained all other food and feeds himself on iron.

Very soon his parents can no longer look after him. His father takes him along to the river to catch prawns, and leaves him behind in a part of the river where it descends rapidly and where, a large stone is lying on the opposite bank. That stone he lets fall on his son and, thinking that he has crushed him, he returns home. However, barely had he finished his evening meal then Iron eater comes home with the large stone, which he offers to his mother as a hearth stone.

For some time he is again cared for. His father tries to crush him under a tree, but Iron eater comes home with the tree on his shoulder. Realizing that his parents want to get rid of him, he leaves home. For food he asks for a bag of iron; as a weapon he asks for a sword two fathoms long, one foot broad, and two fingers thick. From the tree he brought home he makes a scabbard for his sword as well as a large top. With these three things he starts on his way.

After walking for a long time he hears the sound of chopping, goes to have a look and finds a giant³⁰ busy pulling trees out of the

³⁰ In the original version of this story in place of the word 'giant', Ajiganti is used, a name which also appears, amongst other places, in the Minahassan stories published in *Mededeelingen van wege het Nederlandche Zendinggenootschap*, Vol. 20 p. 58. Without doubt this is the gigantic Spanish 'giant'. In this story the reference is to the giant Ton nTulus which *Tijdschrift Bat. Gen.* Vol. 40 p. 379 I compared with the Torajan Ta nTolo. The comparison is probably not appropriate. The name Ton nTulus can be translated as "he who looks through things in a penetrating way, who knows what goes on in the hearts of people". Mr Alb. T. Schwarz in Sonder (Minahassa), who I have to thank for my information about this character, suggests another etymology. The To nTemboan (To mPakewa) people have a god figure (Kasuruan) called Tumontulus, a name derived from the basic form *tontulus*, from the root word *tulus* (closely connected, well shut), with the prefix *to*, which extends the meaning of the root word. *Tontulus*, therefore, means "very well connected", "securely

shut", also "connected in large quantities", which last meaning may well indicate the nine knee joints that this giant has in each leg. For this reason Tumontulus was then appealed to by the Temboan healers with the words "*e wa 'ilan Tumontulus! tumutulus-ai*", that is: "oh god Tumontulus please attach this well!" when referring to a person about whom it is thought that he had broken a body part, to attach this "securely together". Apart from the nickname Si Slow Kurur, "the man with the nine knee joints", for the Ton nPulu people Tou nTulu also has the nickname of 'Pikpik' after the sound that he makes at night to show hunters where to find wild animals. If one followed the direction of this sound one would be sure to catch some wild prey. For this reason, Pikpik also has another nickname, *asu ne wa 'ilan*, "the Dog of the Gods". Hunters were in the habit of throwing Tou nTulus a piece of the right shoulder blade of the wild prey that they had caught in the forest. Should this offering be ignored, he would suck the blood out of the beast as a result of which it would very quickly spoil. Further,

ground.

He is as big as a mountain and has nine knee joints. The trees which he has pulled out, he uses to smash against others, causing them to fall.

The Giant sees Ironeater and calls out joyfully: “ So, grandchild, this is good, I haven’t tasted flesh in a long time.” “Grandfather can eat me,” Ironeater answers, “if he can beat me in a competition, otherwise he must be my servant,”

The Giant accepts the proposal and Ironeater hands him his top and says: “Get the top going so that it will spin for three days and three nights.” The Giant readies the top, it spins for three days and two nights, and then stops. Ironeater makes it spin for four days and three nights. The Giant, seeing that he had lost, grabs Ironeater, but he escapes and in turn grabs the Giant by his legs and pushes him into the ground up to his neck and pulls out his sword. The Giant begs for mercy, is spared, and follows Ironeater, carrying his bag of iron for him.

A little later, they meet a Giant who is fishing in a river stretched out in the water, his head in the direction of the river source while holding fast to the tufts of grass on the bank. The water that splashes up against his shoulders in great waves runs like a waterfall over his body. The meeting with this giant is precisely the same as on the first occasion. The Giant is challenged to make the top spin for 6 days and nights but only succeeds in 5 days and 4 nights, after which Ironeater makes it spin for 7 days and 6 nights. After the same treacherous attack by the Giant that Ironeater responds to in the

same way as before, the Giant also follows him, this time given the top to carry.

Travelling on, they meet a Giant who is fishing in a lake, using a heavy *buluh betung* [bamboo pole] as a fishing rod. The same conversation takes place, upon which the competition with the top again takes place. This time the Giant has to make the top spin for 9 days and nights. He gets it going with such force that it only stops in the course of the 9th night. The point of the top drives a hole into the ground from which water spurts that, because of the spinning top, even begins to boil. The Ironeater spins the top with such force that it only stops after 10 days and 9 nights and bores a pit in the ground. The trees which it bumps against fall over, and even the trunks that are hit by the string Ironeater used to spin the top, break into pieces. The Giant also follows Ironeater and is given the sword to carry.

The four of them continue, come to the sea and ask each other how long they can swim, and one after the other say they are able to swim for 3, 6, 9 days. Ironeater says they will be able to swim across the sea, so they go into the water and respectively for 3, 6 and 9 days hold on to Ironeater who pulls them across to the other side of the sea. While at sea they meet a large whale. Ironeater jumps on its back, cuts it in half and with his sword, and throws a piece into the air so that it flies far away.

Arriving at the other side, they see a house. Ironeater sends the first Giant there to ask for fire. Here he finds an old woman with a black face, frizzy hair and an angry expression. The woman tells him to get the fire himself from the

Tou nTulu possesses the power to be able to stretch himself so high that he can reach the clouds, and make himself so small that he can hide under the *sukur* (*Kaempferia rotunda* Latin, a Zingiberaceae with thick leaves that grows in such a way that they are lying on the ground. In Sangirese this plant is called *kinanle*; in Bisaja, *kosol*, Malay, *cekur*, Sunda *Cikurm*, Makassar, *cakuru*. See further V.d. Tuuk, *Kawi-Bal. Nederlandsch Woordenboek: tjekuh*. It seems that the one form is a reformulation of the

other, but v.d. Tuuk also adds *karyura*). The nickname *Pikpik* refers to the sound that T.T. makes at night while wandering around in the air. It is the sound of a night bird, which in Temboan language it is called *pokpok*. It is also told about Tou nTulus that he had broken off a piece of the Lokon mountain which formerly was very high, and had placed it into the Tomini sea. This is the present day mount Klabat.

hearth but when the giant is crouching down by the fire the woman hits him dead, because she was a witch. (Bulu: *Songko*). After waiting a long time Ironeater sends the second Giant, and after that the third one, who all experience the same thing so that he finally goes to see for himself. The Old Woman flies at him, and scratches his face but cannot rip open his hard skin. Ironeater grabs her by her frizzy hair, throws her into the air so that she falls down somewhere in the distance. He then brings his dead companions back to life.

After this they come one by one to three cities where the rotting piece of whale has fallen. Each of the three Giants earns himself a princess as a wife by whipping the piece of fish away with Ironeater's sword. On the property of each of the companions he leaves behind, Ironeater plants sunflowers (*bunga konde*); when these wilt they must come because then he will be in need of their help.

Ironeater now goes on alone and arrives at a city where all of its inhabitants have been murdered; everywhere there are bones lying around, the houses have all been burnt down. He lies down to sleep but is regularly woken up by the spirits of the deceased inhabitants. Six times he comes across a city in similar circumstances. The inhabitants of the seventh city have not yet been all murdered, but nevertheless 8 of the 9 daughters of the king have been eaten by a Guruda who will come for the ninth the following day. Ironeater wants to fight the bird of prey. He has the princess hide in a drum and he himself takes her place in a room high up in the residence with a balcony to where the Guruda would come to take its prey. It is not long before the seven-headed monster arrives. Ironeater challenges it.

It is agreed the fight will take place the following day on a large field where the tree, the home of the Guruda, is standing. In the field, the Guruda has assembled an immense

number of men, the prisoners the Guruda has taken from the cities that had it had destroyed. At the beginning of the fight Ironeater strikes the Guruda's wing, disabling it, after which the Garuda orders its men to fight. Although Ironeater kills them, each time the Guruda brings them back alive by fanning them with its wing. It continues in this way for two days. Ironeater is exhausted; the sunflowers in the gardens of his former companions wilt and they rush to his aid. They tear out the tree on which the Guruda was sitting, and use it first kill the Bird and then the fighters. Ironeater marries the princess and becomes the King and his former companions stay and acknowledge him as their lord.

IV. The hero in the Pakewa version of this story is called, as in the Dano one, Si Kombangen. Because of his insatiable appetite his parents look for means to finish him off. His father takes him to catch prawns and lets a stone fall on him; the son brings it back home. Another time he lets a tree fall on him; he also brings this home to his parents. The third time his father brings him along to catch mice to eat and while Kombangen is digging out a mouse hole so deep that he completely disappears into it, he throws a heavy stone on top of him. This also the young man brings back.

However, he thinks it is advisable to run away from his parents and on his journey he meets Warai³¹ with whom he engages in a competition with a top. Warai's spins it for 2, Kombangen for 3 days, so that Warai loses and follows Kombangen as his servant. Thereafter they meet Pesik Watu³² with whom Kombangen engages in a competition of flinging away stones with their fingers. Kombangen cleans up an entire field of stones in this way; Pesik watu follows him as a servant. After that Kombangen defeats Wana Toka³³ by kicking away mountains, Sumesese

³¹ *Warai*; Pakambia 'top'. It has a different spelling in Dano language.

³² Pesik watu – see above Petik Watu.

³³ Wana Toka – see above Wonor Toka.

Wunong³⁴ in sucking dry a pond, and then filling it again by pissing in it so full that a causes a river to flow out of it, and finally, defeats Warimbing who throws a stone in the air so high that it only falls down a day later, by throwing one even higher which does not fall down to the ground until two days later. Together they then journey further and create a field that crosses over 9 mountains and 9 valleys. Warai clears the ground, Kombangen pulls out the trees, Warimbing throws them away, Pesik Watu clears out the stones and uses these to fence in the area, Sumesese drinks the lakes dry and Wana Toka plants the maize. Following the harvest they continue on and come to the sea which they swim across as in version I and II, after which, one after another, they come across 8 deserted settlements, whose inhabitants were murdered by a Nine-headed Bird (Si Siow Rokos). In the ninth city they find a girl, the last survivor, who was be eaten up by the Bird the following day. Kombangen and his companions kill the Bird by cutting off its 9 heads, each cutting off one, and Kombangen four. Then he marries the girl, brings the dead inhabitants back to life, himself becomes lord of four cities and names his companions as the heads of the remaining five.

V. So, of all these stories, the Bulu version is therefore the most detailed. From the details provided here it would be possible to conclude that the story originated in the Minahassa, spread over the Ternate Islands and no doubt also Banggai, to the east coast of the Central Celebes, and is brought to the south coast of the Tomini Gulf by the To Tora'u. This of course only applies to that section that has been discussed above; the piracy stories that are to follow, as far as the sea pirates are concerned, were no doubt added in the Ternate version, but the stories about the sky pirate (original or borrowed) are, in the way they are told,

authentically Toraja, as will be apparent from the following.

After the battle with the Guruda, Sese nTaola falls asleep seven times, first for one month, then for two months, and each time one month more until the last time when he sleeps for seven months. During this time his *tanoana* goes abroad and his wife guards his body - each time he tells his wife beforehand after how many months he will wake up. On each of the seven occasions, a princely Robber comes out of the sky to take his wife away. When this danger approaches Lemo nTonda tries to wake Sese Taola but she does not succeed; he has determined the time for his *tanoana* to return and that day has not yet come. Lemo nTonda then crawls into her box and locks it from the inside. Each time the attacker takes her away in the box but she is always brought back by Sese nTaola before she has been taken out of it. He is helped in getting his wife back by Datu mPoiri, "the Lord of the Wind", who sails through the air on the Wind and takes Sese nTaola where he needs to go. His sister, Gili mPinebetu'e who had stayed behind with the Old Woman had, in the meantime, married this Lord of the Wind.

The attackers of Sese nTaola have the following names:

1. Datu nTo Wawo Yangi,³⁵ the Lord of the Air Above
2. Datu nTo Mata Eo, the Lord of the Sunrise
3. Datu nTo Kasoyoa, the Lord of the Sunset
4. Datu mPayompo Yangi, the Lord of the North
5. Datu mPayompo Yangi [sic] the Lord of the South
6. Torokuku mBetu'e, the Star Bird
7. Momata Tibu, Eye of the Lake

These are the names of the inhabitants of the air, therefore spirits, who appear in the story only as earthly heroes but nevertheless have to be reached in the same way as all other

³⁴ *Sesep* "to slurp up, drink up", *Wunong*: the valley between two mountains where water accumulates.

³⁵ To Wawo Yungi is the name of both the people of the region and of the region.

inhabitants of the air. By comparison, one can consider the way a Toraja priestess lets her soul go to the Upper World to ask Pue di Songi for the *tanoana* of sick people. This is told in a long litany the nature of which completely accords with the *Augh olo balian*, published by Hardeland as part of his *Dajak [sic] Grammar*.

The priestess begins by asking for rice, an egg, and a hen which are cooked (to free the *tanoana*) in order to be able to bring the Lord of Heaven, Pue di Songi an offering. After that the priestess crawls under a large bark cloth sarong³⁶ and continues her singing with closed eyes. It is then told how she lets her *tanoana* climb up the spirals of smoke to the ridge of the roof, and there with her air spirit friends, call up a *wurake*,³⁷ in particular one whose name she knows and who always accompanies her during her air travels. This sprit appears and with his help the priestess arrives in the land of the *wurake*. There she boards a prau that is the Rainbow (*poragia*) with the *wurake*; the rowers and steerman who row her across are slaves of the *wurake*, prisoners of war from wars against enemy *wurake*, especially *Di Malele*. Once the prau is manned, the wind is called and it brings her to the kingdom of *Pue di Songi*. Having arrived, she has herself announced, meets with the Lord of Heaven, presents her offering, receives the *tanoana* she has asked for, and then thrusts it onto the head of the sick person.

When Sese nTaola awakes³⁸ and does not find his wife, an amulet (*sima-sima*, from Buginese) warns him that she has been kidnapped by a robber. Sese nTaola calls on his brother-in-law, the Lord of the Wind, who comes sailing on the wind. Sese nTaola takes a seat next to him and in this way comes to each

of the robbers. Datu mPoiri, the Lord of the Wind therefore is for Sese nTaola what the *wurake* is for the Torajan *tadu* (priestess), and the *Sangiang* for the Dayak *balian*. Having arrived at the land of a robber, Sese nTaola challenges him to a fight, defeats him and picks up the box with his wife inside which is placed between him and Datu mPoiri and returns again by the wind. The seventh time Sese nTaola is killed but is brought to life again by Lemo nTonda by sprinkling him with water from a golden bowl in which she has placed a ring. The last battle with the Guruda proceeds in the same way. Both times Lemo nTonda had warned him that it would end badly because he had uttered some unacceptable words.

When Sese ntaola reaches the village of his wife's abductor he is still sleeping. He is woken by his seven wives, all formerly the wives of others that he has robbed. In the *wurake* litany, Pue di Songi who has stolen the missing *tanoana* is also still sleeping when the *tadu* and the *wurake* arrive; he is then woken by his seven slaves.

After Lemo nTonda has been taken and brought back seven times, Sese nTaola is left alone. Datu mPoiri and his wife now also come to live with him and, using the same means whereby Lemo nTonda brought her husband back to life, she brings her parents and the entire population to life again. Then, in the Muslim fashion, a *podo'asalama* has to take place according to the custom of Toraja Muslims. This was a holy ceremony to confirm the return of the *tanoana*, which takes the form of a recitation after the evening meal to which no one ever listens. This is described quite accurately according to the normal way the

³⁶ Pelawo is named and described in "*Geklopte boomschors als kleedingstof op Midden-Celebes*" by N. Adriani and Alb. C. Kruijt which will be published in the 1901 edition of *Internationale Archiv. ur Ethnographie*.

³⁷ The root of this word is *rake* (Malay and Dayak, *daki*, Negr. *dakai*, Bar. *mandake*, (climbing mountains) *rakani* (attic). *Wu* is identical to *wu* in *wutongo* = *tongo* (back), *wurongko* (aggressively

raising feathers), and therefore *rangke* (trembling, quivering) or it indicates a rapid upwards movement such as our [Dutch] '*joep, hoep*', so that *wurake* would mean 'whoops up'

³⁸ Bar: *mena*, root word *na* identical with Malay and Javanese *nyawa*, identical in Makassarese and Buginese, and *nawa* (consider) Buginese *ininawa* (breathing).

podo'a selama is conducted by the Toraja on the coast. First the buffalo is caught and everything is prepared to roast the flesh; then a *labe* (this is understood to include someone who has completed an education in Koran recitation, *mangaji*) is engaged to undertake the *engko mponcambale* (the phases of the ritual slaughter). The *labe* comes and addresses Sese nTaola as *kabosenya*, just as Parigi or Tojo people always address Toraja, while tribal members or relatives address him by his family name. Cooking takes place the day before the feast and on the day itself (*matanya*) new *labes* are brought from the coast, a total of 18 (*sampuyu nayu* in order to rhyme with *rayamu* p. 45, couplet 1) who bring there *kor'a pai barasanji* with them. This last word is the way Buginese express *Barzanji*, as in *Ja'tar al Barzanji*, the author of two *maulids*, one in rhyming prose, one in poetic form.³⁹ The recitation does not need to have come from the Story of the Birth because usually other *do'a* and *sikiri* are included with the *maulid* and the entire book is called *barasanji*, and the recitation of whatever is read from the book is *mobarasanji*.

The reception of these *labe* is common to how Toraja usually receive others (washing feet, saying *tabe*, mutual expression of compliments). Typical also are the extensive instructions Sese nTaola gives to his slave who has to give the guests the impression that they are being well looked after, although this is entirely unnecessary at feasts because on such occasions everyone knows what to do. After the meal the host asks for “a bit of *barasanji*”. This ceremonial activity also serves to confirm the marriage of Sese nTaola and Lemo nTonda and that of Datu mPoiri and Gili mPinebetu'e.

At the end of that recitation people go to sleep. The next day an early meal is prepared on time, and when this has been served the *labe* are requested to express their *do'a*, after which all hold up their hands “and say *hami* in their hands to close the *do'a*” (*ndahami palenya, kapura mpombasa*). The *labe* each receive a piece of raw buffalo meat to take with them and they hurry off home.

After this there is the journey to the parents of Datu mPoiri and to those of Sese nTaola. This takes place by a magical ship that has the name ‘Copperskin [Koperhuid] (*Lapi Tambaya*) and that moves forward by itself when the drum and gongs are struck. This magical ship was built by Sese nTaola at the home of his grandfather, *Toranda Ue*, “the man who lives in the water”, so in other words, he is the chief of the water spirits. This is where his *tanoana* had stayed all the time that his body had been sleeping and while his wife had been kidnapped. Now all he had to do was call it up and the ship comes by. With their wives and followers, the two brothers-in-law climb on board, people beat the drums and gongs, and the ship flies ahead. With a telescope they gain sight of the sea pirates who are sailing towards them. Now seven times their ship is attacked by

1. To Karo Uja, “the Man from where the Rain lives”.
2. Ligi nToya, “Turning Swing”.
3. Banka Rondo, “Wandering Ship”. The first part of this name is the well-known M.P.: *banke, wangke, waka*, (boat, ship) probably also the root of the *Bare'e: duanga*. Bungku, Mori, & Muna also have *banka, lalaki obangga*. The conditional *rondo* is the root word in the expression *karondo-rondo* (“always running around”), like children who

³⁹ Snouck Hurgronje, *De Atjehers*, Vol. 1 p.226. In his *Makassarese and Buginese Woordenboek* Dr Matthes provides the information that this name for the Story of the Birth is borrowed from the words [words in Arabic]. This is not quite correct. The story is called *Barazanji* because *Barazanji* is the author, but the conclusion of the prose form of the *maulid* is entirely

in rhyming prose in which, amongst other things, the following appears: [Arabic words]: “and forgive *Ja'far*, the weaver of these striped *maulid* coats, the genealogy and origins of which are expressed by the name *al-Barzanji*.” For this information I thank Dr Snouck Hurgronje.

cannot sit still, or people who cannot find peace in themselves. People even use colloquially the term *tau bangaronde* to refer to turbulent water. The name is therefore adopted for sea pirate.

4. *Sandopo Dada* ‘Fathom chest’. This is also described as a giant with a chest that is a fathom (*ropo*) broad.

5. *Mobanka Tae* “with a prau made of ebony wood” That people no longer understand the meaning of *banke* in Bare’e language appears from the description of these pirates (p. 55): “his back was of ebony wood, as black as a monkey’s”.

6. *Mobanka Labu*, “with an iron ship”. The description is “his back was of iron, if he was shot at he would turn his back and it would not penetrate, like turtle with its shell.” Here also there is a misunderstanding.

7. *Patiri Malela* “Iron pourer”. Buginese. One of the few non Toraja names in this story. *Malela* is known by the Toraja in its meaning as “fire iron”, a piece of steel that is used with the firing. This name is adopted from the Buginese together with the article. It is said of this hero that the roof of his prau hut is made of steel.

Because Sese nTaola has again let slip inappropriate words, he and his brother-in-law fall victim to Patiri Malela. This time they are brought to life again by their ship.

After having survived these encounters they are able to continue on their way unhindered and arrive at the village of the parents of Datu mPoiri where it becomes clear that he had been taken from his parents by the wind. After this is revealed, Gili mPinebetu’e is introduced to her parents-in-law at which time, according to compulsory adat, presents are given for coming to the upper world, for sitting, and as *sirih* is being prepared. After that another *do’a* is held for which Datu mPoiri fetches a *labe* from the

sea shore and soon thereafter the journey is resumed to the parents of Sese nTaola whose village, like that of the parents of Datu mPoiri, had been under a curse since the disappearance of the son of its chief. After the nature of the fine to be paid has been clarified, and peace is able to be restored between parents and child, the new arrivals are showered with gold and enter the village of the parents.

Not long afterwards, Lemo nTonda and Gili mPinebetu’e each give birth to a son, Motanda Eo and Motanda Wuya. For these children too, a *do’a salama* is celebrated. Once the children have grown up they are circumcised. It is then that Tanda Eo, Sese nToala’s son, reveals his importance by revealing his surprisingly difficult nature. During the celebration, seven Bidadari had come, one of whom offered to help him to dress but he only wanted to be helped by Taranda,⁴⁰ a girl who lived with her grandmother in Tana Kalulu, “The Hanging Land.” Datu mPoiri goes to fetch her with the wind and she then helps Tanda Eo wash his hair. Then he has to be bathed by a *labe* but he does not want to be showered by anyone other than an Arab from Mecca (Tua ri Maka). The Lord of the Wind therefore has to also go and fetch this person and after that the circumcision can take place.

Not long after the ceremony, Tanda Eo confesses to his mother his love for Taranda. There is no objection to the marriage and this would occur according to the adat of the *mebolai*, described by Mr Alb. C. Kruijt in *Tijdschrift Bat. Gen XLI* p. 88 (1899). The company travels to Tana Kalu-lu, the island hanging in the air which in the Banggai *wurake* litany is called *lanto*, the ‘Floating Island’, and where the priestesses on their journey by Rainbow also arrive.⁴¹ Tando Eo and his group also use the Rainbow as their vehicle.

⁴⁰ *Randa Parigi*: ‘virgin’. According to the long stress on the vowel in the last syllable, it is a reduced form, so can be compared to Bulu: *raraha*, Tag Bisaja *dalaga*

⁴¹ Another Nggasi story I have not yet mentioned also refers to this island in the air. The Heron who wanted to catch the Ghost Monkey [*Spookaap*] points out the sunset to him and says: “Do you see Tana Kalo’e-lo’e over there? Raspberries grow there, the

The lines that describe the way he is called for (p, 75, 13th couplet). “*Poragia ntapojaya, kila ntapoa’ayawa*”, are expressed in the *wurake* litany as “*Poragia kuposala, kila kapo-a’ayawa*”. They have therefore been taken over exactly, except that the *wurake* term, *sala*, is replaced by the colloquial form *jaya* (road) and the introduced first person plural pronoun (including *nta* short for *kita*) has replaced the singular form *ku* from the *wurake* litany. The meaning is: “The Rainbow provides us with the road (vehicle), the lightening is our support”.

Coming near to Tana Kalu-lu, they herald their arrival with rifle shots, following the tradition mentioned above associated with marriage. Soon thereafter they are held up by a *Sumayai*,⁴² a falling star which bites the Rainbow and does not let go until people in the rainbow sprinkle gold. This is also repeated seven times. Each time those holding up the Rainbow have to be appeased by the sprinkling of gold, before they can go on in the ship Copper Skin by beating the drums and gongs.

Finally they come to Taranda’s village and go to the *lobo*, not the house of Taranda’s parents because the two parties involved in a wedding never stay in the same house. They are provided with their needs from the house of the bride by seven female servants, more about whom will be mentioned below. The marriage is then confirmed in the usual way. The

following day, Sese nTaola and Lemo nTonda return, but Tanda Wuya stays behind and some time later his nephew Tanda Eo arranges a marriage for her. Some time later Taranda becomes pregnant and it is considered necessary to hold a ceremony for her, the so-called *momparillangka* or big *powurake*, at which sick people come to sit in a ceremonial hut (*langka*). Tanda Eo’s older sister, Matia Eo also comes to this ceremony. When his mother Lemo nTonda first menstruated and had thrown away the cloth used to absorb the blood in the water, her grandfather, who lived in the sun, took it and placed it in the sun until it became a child.⁴³ Tanda Eo falls in love with this girl. Soon after this his wife gives birth but he pays no attention to her or the child because his attention is directed to Matia Eo. He asks her but her grandfather does not give permission for the marriage: she is his own sister. Tanda Eo returns to earth on a Rainbow via Tana Kalu-lu, and diverts himself by waging war against the sons of the sea pirates who had earlier attacked his father. The son of Bangkarondo is not named but instead is replaced by the last *i Anakoda ri Tarinate* (the last Chinese trader of Ternate⁴⁴ who the brothers Tanda Eo and Tanda Wuyu cannot defeat. The reason is because *Anakoda ri Tarinate* wears an armor of fire but the two brothers wear an armor of water. Now Matia

entire sky reflects their red colour.” Oh,” begs the Ghost Monkey, “please take me there, I have such a desire for raspberries.” “Hold on to my neck and I will bring you there.” The heron then flies up so high that the Ghost Monkey can no longer see the earth, it tells the Ghost Monkey not to hold on so tightly, and shakes it off so that it falls to the ground.

⁴² This consists of an infix ‘*um*’ and probably the suffix ‘*i*’. The root word that remains, *saya*, equivalent to *salat* (wrong, mistake, debt) and in general expressed as “something that bypasses, that has come to exist outside the correct way”. For instance water when it is being repoured into another vat, what is spilt is called *sayanya*; a side stream of a river is *sayanya*. *Saya ndaya* is used in the sense of ‘doubt’ because it is something which “flows past the meaning”: *Bare’e kusaya*: (I don’t doubt). That is, it doesn’t go past me,

as when the Trajab says: “I will not avoid that”. Falling stars are therefore deviations from ordinary stars.

⁴³ *Napomatia ri eo*; Usually *matia* refers to the valuable core of something which is normally found in different things in the form of an expensive bezoar stone. The pearl in an oyster is then also called *matianya*. *Matia eo* therefore must refer to the bright core of the sun.

⁴⁴ Chinese traders in the Tomini Gulf are generally referred to as *anakoda*, their employees are called *mantaroso*, since earlier the Chinese of Gorontalo sailed around the coast in their schooners to trade and so therefore were in fact *anakoda*. When they later came to settle along the coast they continued to carry that name.

Story of Sese nTaola

Eo descends from the sun to earth in a hat, her usual mode of transport, with a rooster, *Manu Tadia*⁴⁵ which has several coconuts attached to its spurs with which it invigorates the brothers. He takes away the *nyawa*, the life spirit of Anakoda ri Tarinate and transforms that of Tanda Eo into a charmed amulet and in this way Anakoda is easily killed by the brothers.

After these battles Tanda Eo wants to continue with his plan to marry Matia Eo. His parents try to dissuade him but he persists and marries his sister. Now the trees die and the land sinks under the water that rises up by itself so that his parents desert him to look for a safe refuge for themselves.

With this the original story comes to an end. The storyteller said that he did not know the real ending and that also this had to remain secret. During the latter part of the story telling he had to be treated [to a meal], and we took each other's hand in Muslim fashion to assure each other "that no wrong things were said."

The elements from which this story is put together are partly of foreign origin, but the story telling is so entirely Toraja that it can be without doubt included in the literature of the Bare'e language.

The entire story can be separated into the following parts:

pp. 1 – 6: the birth of Sese nTaola, his gluttony, attempts by his parents to end his life; he goes out into the world, meet companions along the way each of who marry a princess.

pp. 7 – 13: Sese nTaola frees Lemo nTonda from the attack by seven Gurudas who he all kills, after which he marries her.

pp. 14 – 39: Lemo nTonda is kidnapped seven times and is brought back each time by Sese nTaola after he has pursued the robbers and defeated them, assisted by his brother-in-law, the Lord of the Wind, who conveys him

through the air. After this his brother-in-law and sister come to live with him.

pp. 40 – 47: The bones of the former inhabitants of the village destroyed by the Guruda where Sese nTaola now lives are brought back to life. To confirm their coming back to life a great feast is held.

pp. 48 – 67: the journey of Sese nTaola and Datu mPoiri to their parents with a magical ship; seven battles with sea pirates who attack them. The return of Datu mPoiri to his parents, celebrated with a feast, the reuniting of Sese nTaola with his parents who have to pay a fine for the injustice they had done to him in the past.

pp. 68 – 73: Birth and circumcision of the son of Sese nTaola, Tanda Eo and that of Datu mPoiri, Tanda Wuyu.

pp. 74 – 79: Journey to Tana Kalu-lu by rainbow to arrange the marriage of Tanda Wuyu.

pp. 80 – 82: Ceremony to end the illness of Taranda; Tanda Eo's illicit love for his sister.

pp. 83 – 84: The battle against the pirates by Tanda Eo and Tanda Wuyu.

pp. 85 – 86: The incestuous marriage of Tanda Eo with his sister as a result of which the nature is disturbed so that he has to go away with his wife to unknown regions.

I have only found the first part in the authentically Toraja literature. Of the other parts, one can only say with certainty that the episodes describing the sea pirates have been borrowed.

In conclusion, a few other figures from the Bare'e literature could be mentioned which, although not placed in the foreground can still be found in most stories and no doubt also in the literature of nearby Indonesian ethnic groups. Those who know them will probably recognize several of the figures already named

⁴⁵ *Manu tadia* is the name of a very large rooster, a wonder cock, owned by extraordinary figures in these stories. In earlier times it lived on earth, but now is to be found in heaven. As a star formation he is

called Tamangkopa mangkapa and the Toraja use its position in the sky to estimate the dates in their agricultural calendar.

and the types of characters that will be mentioned below, in their well known stories, and, I hope, will demonstrate their service to the comparative studies of Indonesian literature by making their discoveries public. Such announcements can become a reliable means to determine with greater certainty the origin of all kinds of series of stories, to make judgments about the originality or otherwise of a story or story series by Indonesian peoples that are already known.

Already discussed above are: the Old Woman (i Bangkele Tu'a), Ta nTolo and Indo i nTolo, the Guruda, the Payowi, and the Hanging Land (Tana Kalu-lu.).

The characters that are first mentioned in this story are named Ta Datu and Indo i Datu "Father⁴⁶ and mother of Datu". Datu is the highest of the titles used in Bare'e language, and now only used with reference to the lord of Luwu, i Datu ri Palopo, i Datu ri Luwu) and the Mori king in Patasia (i Datu ri Tana). In the stories Datu is "the king's daughter, the princess" the centre of the action, who becomes the wife of the princely adventurer, notwithstanding her countless prominent lovers. Ta Datu and Indo i nDatu are her parents but because the Datu and her knight are the key characters in the story, they perform only a modest role in the story as father and mother of the princess. Only when she had not yet been born do they appear somewhat in the foreground, also when she has to be married off, when, therefore Ta Datu has to officiate. Gradually, the names of Ta Datu and Indo i Datu become the names of the ancestral parents whose children now begin to take a role in the story. So, for instance, the parents of Sese nTaola, of Lemo nTonda, of Datu ri Poiri, the chiefs of the seven villages who Sese nTaola and his companions visit, are all called Ta Datu and Indo i Datu.

These individuals do not have specific characteristics. The main thing that is described about Indo i Datu, the mother of the hero, is that she makes a stupid wish with regard to a child that she is hoping for as mentioned above.

Several characters associated with Ta Datu are his loyal servants, Sumboli, Lagoni or Layagoni, and Sungko nTada alongside which, for fun, several other slaves with double names have been added. In this way, in some stories Sungke nTada has as a companion, Tada nCungko and, apart from Dungka Noncu, Ku Limu, Watu Bengo, and Tabo Lempe, there is also Noncu Dungka, Limbu Ku, Bengo Watu, and Lempo Tabe whose only function is to serve make the audience laugh. Sumboli, Lagoni and Sungko nTada are the type of Toraja hereditary slaves whose ancestors already had served the ancestors of their present masters and who, because of their usefulness and trustworthiness, and in accordance with established family tradition, are given all kinds of important activities to undertake, for instance conveying orders, invitations or summons. Sumboli means 'upside down'. How he got this name becomes apparent in a Parigi story in which he is introduced as walking on upside down feet, with the soles on top. According to other versions he is lame, one of his feet is large so that he is able to kick down a banyan tree, his other foot is as small as a finger. The name Sumboli is also sometimes interchanged for Ta Datu in animal stories where he is the human being from whom from time to time the animals seek help. So for instance, in the well known story 'The Monkey and the Tortoise' who are planning to plant banana trees, they go to Ta Datu to ask for the banana tree shoots. When later the monkeys need a buffalo they go to ask Sumboli. In the riddles Sumboli is the one who

⁴⁶ *Ta*, an abbreviation of *tama* is usually used as a technonymous name for the uncle of a child. Used in

the name of a father, it is old fashioned. *Indo* is also an old fashioned name for mother, these days one usually says *nene*, *ine* .

knows the answer to what it is that has to be guessed, and his name is often used in a riddle, as for instance: “A buffalo belonging to Sumboli whose footsteps must not be seen:” (a butterfly); or “Sumboli wears a body belt but yet his waist is not enclosed” (a carry basket made of sheaves of sago leaves around which there is a band of rattan is always tied); or Sumboli has a colourful loincloth that he does not want to sell” (the rainbow) etc. The Parigi people in their riddle for this use i Pue Nabi or i nabi Mohama instead. I do not know the meaning of Lagoni. The name Sungko nTada, the only one of the four named who appear in the story, means “crooked or weak support beam”. *Sangko* means ‘strut or support beam, *tada*, root word from *mentada*, (standing on an angle, for instance, a leg placed backwards when one is adopting a stance.) For that reason *mentada* is a description of *sungko*.

Bidadaris are rarely encountered in Toraja stories and then only as decorations, and in Sese nToala for instance are beautiful girls who play no role at all. But there are a few elements which appear in Javanese *widadari* stories which one can also find as authentic Toraja figures, so that it could well be imagined that in time the characters in these stories may be replaced by *bidadaris*. So for instance, there are stories of humans disguised as animals who discard this outer covering when they go to bathe and then appear as beautiful maidens;⁴⁷ if her animal skin is stolen by a man he can force her to marry him. There is also a story in which a woman is taken up to heaven by means of a carry chair that has been lowered down from heaven which is told in one of the Sangir stories about a *widadari* which I have mentioned before.⁴⁸

The other characteristic of the Indonesian *bidadari*⁴⁹ the ability to magically increase

daily food from one leaf, or out of one ear, can be found in the authentic Toraja story of Tale Tandami.⁵⁰ Every day a widow picks a few leaves of rice or pea plants that are growing on the grave of her deceased husband. When she cooks these in a pot without removing the lid before the content is cooked, she continues to find rice or peas in it. However, her eldest daughter is curious and while it is cooking looks into the pot and only sees leaves. As a result the magical food preparation comes to an end.

There is therefore a place prepared for the introduction of *widadari* in the Toraja literature. Also the maidens, the Forest spirits in No. 53 of the Van Baarda *Galelareesche Verhalen* could easily one day become *widadaris*. In the conclusion in Dr Haseu’s essay, Nini Towong p. 78 *Tijdschrift Bat. Gen* Vol. XLIII, he demonstrates that he also has found in Javanese literature the original characters of their present day *widadari*: “*Nini Towong* must originally have belonged to a category of nymphs or nymph-like spirits which already in the earliest times had already taken a prominent place in Javanese mythology, belonging therefore to the same kind of beings amongst which must also be included *Mawang-wulan*, even though this does not mean that these are completely identical.”

Finally, we should also include the six female servants which in Sese nTaola are part of the household of Taranda and who all have the name of a flower:

Sese ngkuranga hibiscus flower *rosa*
sinesis

Sese ngkuya ginger flower

⁴⁷ Some of these stories are mentioned in *Tijdschrift Ind. Gen.* Vol. XL p. 368.

⁴⁸ *Ibid* p. 372.

⁴⁹ According to the stories that Pleijte refers to in his essay in the Veth album

⁵⁰ This is another version than the one I referred to in my *Tijdschrift Bat. Gen.* Vol. XL p. 373.

Sese ngkudu *bengkudu* flower

Sese nguni *cureuma* flower

Sese mpantawa, sese nduliadapi - names of flowers still unknown to me.

These maidens appear here and there in subservient roles, most often in the story of Tele Ba'o where a deserted wife wants to find her sick husband but does not dare to go through the forest alone. A monkey who feels sorry for her tells her to take a flowering stalk from each of the above-named plants. Each of these stalks then becomes a young girl who take on the name of their origin and who lead the way for their mistress.

There is insufficient support on the basis of this evidence to suggest that, with further contact of Toraja literature with that of related peoples, these figures may be included as *widadaris*.

The form of the word *bidadari* shows that it has been borrowed from Makassarees or Buginese. I have been informed of two stories, one in Bare'e, the other in Parigi language in which *bidadaris* appear. In the Bare'e story the hero, called i Mohama, casually approaches a *bidadar* and forces her to marry him and go with him up to heaven. In the Parigi story a young girl is looking for her dying mother, meets Nene Pakande (a Bugnese witch) and there also sees a *bidadari* bathing, one of them being her mother. She approaches her and both then recognize each other.

Both stories have been borrowed but prove that the *bidadaris* have already made their entry into the Torajan literature.

Story of Sese nTaola: Text

J. Coté, Translator

A translation from the original Dutch language publication: N. Adriani [“Laolita i Sese nTaola: Het verhaal van Sese nTaola, oorspronkelijke tekst in de Bare’e-Taal \(Midden Celebes\)”](#) *Verhandelingen, Bataviaasch Genootschap voor Kunsten en Wetenschappen*, Vol 51 (Pt.2), 1900.

Translator's note to the story:

This is an English language translation of a 1902 Dutch translation of the story of *Sese nTaola* provided by Dr Nicolaus Adriani of a story recited to him in 1898. The storyteller, a Sausu man, was i Parala, commonly known as Ta Aji (uncle of Aji). The traditional story was owned by the Bare’e-speaking people on the then state of Tojo, on the southern coast of the Gulf of Tomini, in present day Sulawesi Tengah. The point is made here by way of introduction to this translation to remind the reader of the chronological, temporal and cultural distance that exists between the original recitation by a local storyteller, and this present translation concerned to provide a fluent English language version of the Dutch translation.

In his extensive ‘Introduction’ to the story of *Sese nTaola*, Adriani makes clear that he saw the story as epitomising the literary culture of the Bare’e speaking Toraja peoples of this region of Central Sulawesi. Nevertheless, Adriani considered that even the original Bare’e version (as published) was not linguistically accurate. He explains in commentary appended to his Dutch translation that the storyteller "made mistakes" in language use, recited the

story to him 'in a rapid and loose way, using colloquial speech patterns", and "had not the least understanding of the difficulties facing someone who is recording his story". In publishing the translation in 1902, he appended 4 pages of language corrections to the original Bare’e language text that he had previously published in 1900 (incorporated into the text here).

When the ethnolinguist Dr Nicolaus Adriani was transcribing the story and annotating its linguistic and cultural references, inland Sulawesi Tengah had not yet been colonised. Although a Dutch colonial outpost had been established on the southeast coast of the Gulf of Tomini in 1894 until the colonial military conquest of the interior in 1904, only Adriani, and a Dutch missionary, Albert Kruyt, and their Minahassan 'helpers', represented the colonial presence in the inland. Missionary Kruyt had been sent by the Dutch Missionary Society to Poso in 1892; Adriani followed in 1895, ostensibly as the new mission’s bible translator. In the years following, Kruyt and Adriani produced an extraordinary number of ethnographic articles that introduced the “Bare'e-speaking Toraja of Central Sulawesi” to the world (Coté 2011). Although they worked closely together, most notably in producing the

three volume *De Bare'e sprekende Toradjas van Midden Celebes* (1910 – 1914), while Kruyt focused largely on understanding Torajan society in preparation for his missionary work, Adriani spent these early years collecting and studying the rich literary culture of this ethnically and linguistically diverse region. This is evident from the detailed introduction to the *Sese nTaola* story in which he provides an overview, not only of the cultural-linguistic heritage of the region, but also of its history.

Separate to his general introduction, Adriani also appends a further 22 pages of mainly cultural notes and some linguistic annotations to his Dutch translation. These provide further notes on specific events, behaviours and speech patterns present in the story that have particular cultural and literary significance. For this English translation, only references to cultural elements have been briefly summarised in footnotes, and these are identified as “Adriani notes”. Some cultural information from Adriani's general introduction to the story have also been summarised in footnotes but for a full appreciation of *Sese nTaola* reference to his general introduction is essential.

Two final points could be noted. In 1902 Adriani was able to refer to what he had concluded about the practices, beliefs and oral expression that he had personally witnessed and these he commented on in the present tense, alert nevertheless to a vast history that came before. His conclusions from 1902 should not be seen as necessarily applicable today and in footnotes summarising Adriani's comments, therefore, the past tense is employed. Secondly, although in comparing the original text and the English translation that this LOBO

presentation now makes possible, Bare'e speakers may well point to discrepancies, it is hoped that this ‘translation of a translation’ may still enable Anglophone readers to gain some appreciation of the poetic qualities and orality of the storytelling tradition of which *Sese nTaola* is representative.

Joost Coté
October 2021

Ref: J. Coté, Creating Central Sulawesi: Mission intervention, colonialism and multiculturalism. *Bijdragen en Mededelingen Betreffende de Geschiedenis der Nederlanden* [The Low Countries Historical Review] Vol. 126 (2) 2011, pp. 2–29.

Pamonan Version	English Translation
<p>Maroo-roo Ta Datu pai Indo i Datu; masae-sae ngkaroo-roonya, mesono Indo i Datu: A, nato'o, merapi podi yaku, Ta Datu, podi yaku, Ta Datu! Njo'umo Ta Datu, nakeni watutunya, napayoro dopi ri lobo, singkandomu wa'a mpalilinya. Singkandomo pura-pura, monuntu i Ta Datu, nato'o: Nu anu kupekitimasi komi, wa'a mpalili, kabilasa masayasa ara mpa'a, mangida sindate kapudemi; anu podi tapepali ngayanngaya. Njo'umo pura-pura, malai mepodi; bare'e masae nakenimo, samba'a sangaya, samba'a sangaya; buke banua sancumo: nu takule, nu katimba, nu anca, nu taripa, nu jongi, pura-pura anu mapodi napekoni Indo i Datu, ja sakodi napenami, sangaya saogu, sangaya saogu, be pura. Masae sakodi, bangkemo kompo Indo i Datu; kabangke ngkomponya se'i, bare'e masae mekakai yau, moana. Malaimo wo'u i Ta Datu, njo'u ri lobo, napayoro dopi, napeboo wa'a mpalilinya. Singkandomu pura-pura, monuntu i Ta Datu, nato'o: Sindate puemi maju'a komponya, komi njo'umo, kabilasa masayasa ara mpa'a, more rapu, monta'a kobati, montarasi umbu; pakoroka pura-pura!</p> <p>Puramo setu moanamo kojo Indo i Datu, ana tuama napesuwu; poananya se'i, wa'a mpalilinya mompasusu ananya, maka magasi mancusu, be gana napesusu nenenya.</p> <p>Masae-sae sakodi moapu tau, napobonceka nenenya, wa'a mpalilinya, saeo-saeo, sambengi-sambengi. Ungka ri ria bare'emo kono napesusu, napobonce, bare'e</p>	<p>There was once a King and a Queen. They had been married for a long time when one day the Queen said: "I want something sour to eat, Ta Datu, I am asking you for something sour, Ta Datu!" Then Ta Datu, the King, got up, and taking his sirih bag with him, went to the lobo where he knocked on the floor boards to call all his subjects together.⁵¹ When they had all gathered Ta Datu said to them: "The reason why I have called you all together, my subjects, you men with hair on the back of your thighs, is because your queen there in the house has a desire: you must go and search for all kinds of sours things." The men went off to look for all kinds of sour fruit and it was not long before they returned, the one with this, the other with that kind of fruit, enough to fill an entire corner of the house. There were <i>blimbing</i>, <i>katimba</i>,⁵² sour and sweet <i>manga jongi</i>⁵³. The Queen, Indo i Datu tasted a little of each type of sour fruit but never ate any in its entirety. Not long thereafter, Indo i Datu's stomach swelled up, and soon she began to utter loud cries signifying she was about to give birth. Once again Ta Datu went to the lobo and knocked on the floor boards to call his subjects together. When they had all gathered Ta Datu spoke to them, saying: "Up there, in the house, your queen is crying out, she is giving birth. Therefore, you men with hair on the back of your thighs, go out, prepare a fire place, make a cradle, cut a crib stand. Get everything organised."</p> <p>When everything was made ready, Indo i Datu did indeed give birth, to a son. After she had given birth, all her female subjects shared in breast feeding the child because he sucked so strongly that his mother could not provide enough.</p> <p>Soon he was no longer breast fed but was given rice pudding but that did not satisfy him. Well then, people said, feed him solids. So his mother and all her subjects gave him</p>

⁵¹ Adriani's notes: Village meetings were always held in the lobo. The floor of the lobo, the largest building in a Torajan village, consisted of planks loosely placed onto floor beams. In order to call villagers together, the village chief would go to the lobo and knock on the floor boards with a piece of wood.

⁵² Adriani: *katima* (Amomum ?) is a very sour fruit which appeared like scales on a fleshy stem.

⁵³ Adriani: *Jongi* is a large yellow fruit produced by a large tree with large leaves

naepe; aginya, nato'o, da napakapeni kina'anya. Masae sakodi, teburekamo tau pura-pura, jamo tau tu'anya maroo-roo. Pompangkoniya se'i, bemo da narata anu napekoni-koni, magasi gaga mangkoni, puramo pae ntau tu'anya, ira ngkaju bare'emo wo'u. Njo'umo wo'u ri lobo i nTa Datu, napayoro dopi, mogombo wa'a mpalilinya, motunda-tunda mompedongeka nuntu i Ta Datu: A, nato'o, nu anu da kuto'oka komi, bare'emo da tale'o anu tapopangkoni anata se'i, kagasinya mangkoni puramo pae, ira ngkaju, nu njamo da nakoni? Se'i pai kapeboo komi, bara re'e pangkita ndayami.

Mesono langkai tu'a : A, nato'o, ane nipeoasi songka, Pue, da kuto'o, da nakae buyu saogu, da napowia lampa'ani ri pu'u mbuyu, da nakanjo'u sa'ana mompeole tau mongkae buyu, da nakadungka da napompere; ane naepe kadungkanya, ne'emo nato'o komi da nakanjo'u. Naioka i nTa Datu, napokau tau mongkaesi buyu; kalo'unya mongkaesi se'i, mesono i Ta Datu nato'oka ananya: Kita se'i, kede, da njo'u mompeole tau mongkaesi buyu. Njo'umo sisi'a sa'ana, mesawi ri lampa'ani, masae sakodi nato'o i Ta Datu: Sikomo, kede, ire'imo, popeasi yaku, yaku malai se'i. Malaimo papanya, maroo-roo ananya, mompopeasi papanya, nadungka-laka buyu ndapompere ananya, mate-mo wo'u. Mewalili ri banuanya i Ta Datu, nato'oka Indo i Datu: Matemo anata.

Ungka lairia tudumo uja mbamba eo, tuwumo muni anangkodi, malai ri banua ntau tu'anya, maoro komponya. Naolesaka sima'i muni mepone: A, nato'o, yaku se'i, Papa, ja napalaika! - Bare'e, kede, napalaika, siko nca bayore, napere ngkaju. Napoapuka, napang-

rice to eat, day after day, night after night, but even that was not enough to satisfy him. Sometime after this, the people dispersed leaving his parents alone. When it was time to feed him the parents could not find enough for him to eat, he loved eating so much. Their supply of rice was completely exhausted, and all accompaniments were also finished. Then Ta Datu again went again to the lobo and knocked on the floor boards. All his subjects gathered and sat down to hear the words of Ta Datu: "Yes, I want to tell you we are unable to get any more food to feed our child. Because he eats so much, there is no more rice and accompaniments. So what will he be able to eat now? This is the reason why I have called you together, perhaps some of you may have a suggestion."

Then an old man replied: "If you ask me, sir, I would say we should excavate a mountain and construct a scaffolding underneath it. Then you and your son should go and look at the excavation of the mountain. Then let it fall down and squash him. If anyone notices that the mountain is falling don't let them say anything, but you just go home." Ta Datu thought this a good idea and ordered his men to begin excavating the mountain. When this had been done, Ta Datu said to his son: "Come son, let's go and take a look at the excavation of the mountain." Father and son set off and arriving at the mountain climbed the scaffolding. After a while, Ta Datu said: "Wait here for me, my boy, I am going now." The father left and the son stayed behind to wait for his father's return. Then the men let the mountain fall to squash the child who consequently died. Ta Datu returned home and said to Indo i Datu: "Our child is dead."

Not long after this it began to rain even though the sun was shining.⁵⁴ The child came back to life and returned to his parent's house because he was hungry. They noticed him coming and when he entered the house he said: "Father, they left me in the lurch!" Ta

⁵⁴ Adriani notes: Rain was regarded as life-giving because it was the tears of dead ancestors who were mourning the death of their descendants. People's tears were considered to contain '*tanoana*' or life force, life fluids, as also did urine, faeces, sweat, hair, in a word everything that derives from the body which itself was once a complex '*tanoana*'. The tears of revered ancestors thus had particularly powerful life-giving qualities.

<p>konisi wo'u, bare'e mobali mangkoni-ngkoni, maparimo wo'u naepe ntau moapu-apu. Nato'o ntau: A, bare'e ndakoto, pura kina'a nakoni, maoro wo'u komponya.</p> <p>Nakoyuyu i nTa Datu watutunya, mena'u njo'u ri lobo, napayoro dopi, singkandomu wa'a ntau, motunda, mogombo. Monuntu i Ta Datu: Ewambe'i, nato'o, gombomi? bara ndakita wo'u anangkodi anu ewase'e gori nta'anya? Da nape-palika wo'u. Be sowa nato'o, da napepate, ja nagogolili manto'o.</p> <p>Mesono wo'u langkai tu'a: Ane ewasetu, nato'o, dakuto'oka komi, Pue, songka ndayaku kurata wo'u, ndate, nato'o, watu bangke saogu, da ndeku wo'u tau mompowiaka komi lampa'ani. - Napokau muni tau, nawangu lampa'ani, njo'u i Ta Datu sa'ana, sawi ri lampa'ani, napalaika wo'u ananya. Bare'e masae, madungka watu nakaesi ana mayunu, napere mbatu anangkodi sangkani pai lampa'ani, naka'ui sangkani, bare'emo narata. Teburekamo tau, nato'o: matemo.</p> <p>Bare'e masae tudumo uja mbamba eo, tuwumo muni anangkodi, nakitamo sima'i ri jaya pai mompasa'a watu bangke. Mosumo ri boboka, napebo nenenya, nato'o: Ine, se'i watu, bara ndapokuja? bara ndapobobaki, bara ewa mbe'i? Mesono nenenya: A, nato'o, tajimo ri sambali bente, kede! Moapu muni tau, mananamo, nadika ri taru, naparibingka, ri paja, ri dula, sako ri baso napakabuke, sondomo tau mangkeni-ngkeni, samba'aja mangkoni-ngkoni. Njo'u motota'i, nato'oka tau: Ne'e meari ri pu'u ntana, ri pu'u mbuyu, yaku kupotota'i. Motota'i, naposaloncaka</p>	<p>Datu said: "They did not leave you in the lurch, my boy, but you are a sleepy head. A tree knocked you unconscious." Food was cooked for him and once again he was given to eat. However, nothing had changed in his insatiable appetite. Once again always having to cook for him became extremely onerous. People said: "This can't go on. As soon as he has finished his meal he is hungry again."</p> <p>Then Ta Datu rolled up his sirih bag, descended and went to the lobo. There he knocked the floor boards and soon the people gathered, sat down, and began to discuss the problem. Ta Datu addressed them: "What do all you people think? Has there ever been a child such as this? We have to think of something again." He did not directly say that the child had to be killed, but suggested it indirectly.</p> <p>Again, an old man responded: "If it is like that, Lord, then I will tell you what our plan should be, the plan that I have worked out. Up there in the mountains there is a large stone. Let people go up there and have them build a scaffolding for you." Once again men were sent out and built a scaffolding. Ta Datu and his son went to have a look and climbed up the scaffolding. Having reached the top he again left his son on his own. Not long after that the stone fell, as it had been undermined by the slaves. The child together with the scaffolding were squashed by the stone and completely covered over and could no longer be found. The people left the scene and said: "He is dead."</p> <p>Not long after this it began to rain. The boy came back to life and they saw him come back along the road carrying a large stone on his shoulder. Coming to the village gate he called out to his mother: "Mother, here is a stone, what could it be used for? Perhaps to beat the tree bark on it or something like that?"⁵⁵ Indo i Datu answered: "Oh, son, just throw it away outside the village!" People again began cooking and when the food was ready they filled baskets large and small, copper plates, and even carry baskets to the brim with food. A number of people did</p>
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⁵⁵ Adriani notes: To ensure greater durability, bark cloth was smeared with the sap of the 'ula' fruit or dipped in boiled down tree bark and then dried, after which it was laid on a stone and beaten to make it more supple and pliable.

noncu, iayu, pengaya-ngaya anu bere'e napetaka nakeni ngkandu nta'inya, kasondonya. Puramo motota'i mangkoni-ngkonimo wo'u, be owe-owe, bare'emo nakoto ntau.

Kaewance'enya wungka eo, mena'umo wo'u Ta Datu mongkeni watutunya, napayoro dopi ri lobo, mogombo anu tu'a ri lipu, mompedongeka nuntu mPuenya. Napeoasi i nTa Datu: Bara ewa mbe'i tato'o kita se'i? mapepa gaga mampatuwu anangkodi ewa ncaretu; bara re'e wo'u nakita bara nja da nasowanaka pau. Mesono langkai tu'a: Re'e kukita, Pue, ewa anu nipeoasi se'i; sindate nunu bangke bara nsetu da natowo, lampa'ani da napowia wo'u ri pu'unya, ndapo-towo nunu bangke, kuto'o.

Napokau i nTa Datu ana mayununja, nawangu lampa'ani, mepone i Ta Datu sa'ana mompeole tau monowo, tongonya setu, napa-laika ananya, nato'o: Se'i-se'i da matemo kojo anaku. Madungka nunu bangke, teburekamo tau, napere anangkodi, bare'emo mara koronya.

Njo'umo tau pura-pura ri nawu, soamo lipu, tudumo uja mbamba eo, tuwu muni, meokomo napasa'a nunu bangke, njo'umo ri lipu ntau tu'anya. Kajelanya ri sambali bente, bare'e nadonge oni ntau, monjii-njii wo'u si'a mompedongeka tau, bare'e. Nadikamo wata nunu ri sambali bente, se'i tonci ma'i mangkoni wuanya. Mesuamo ri boboka, mepone ri banua, soamo, jamo tua'inya pinca ri rayanya, we'a kodi. A, nato'o, moliumo kojo raya mpapaku pai neneku, bare'emo ntano napojo yaku. Natima ntua'inya kura bangke, napokau moapu. Nato'o: A, ne'e nsetu, ne'emo da kura bangke. Natima saogu anu bare'e bangke gaga: A, ne'e nsetu. Salumbumo kura napombesawani: ne'e nsetu, ne'e nsetu. Masae-sae natima kura ewa timboyu ogunya; nce'e ndapopoapu da

nothing else but bring him food, while he did nothing else but eat. Then he went off to shit, saying to people: "Don't stay around under the house or at the bottom of the mountain, I am going to shit." He defecated and it overran the rice mortars and the people hulling the rice, and everything that was not tied down was carried away in the stream of his faeces, it was so much. When he had finished he went back to eating, and didn't stop. People could no longer put up with it.

When this had continued for several days, Ta Datu again went to the lobo with his sirih bag and knocked the floor boards. The people of the village gathered to hear what their chief had to say to them. Ta Datu asked them: "What do you people think about this? It is surely too much to try to raise a child such as this? Perhaps there is someone amongst you who has an idea. If so, let him speak." Then an old man answered: "I have an idea, sir, to deal with the problem you mention. Up there in the mountain there is a large banyan tree. Have people cut it down. To do this, have them construct a scaffolding at the foot of it which they will use to cut down that large banyan tree. That is my idea"

So Ta Datu ordered his slaves to construct a scaffolding. He and his son climbed up on it to watch them cut down the tree. While this was going on he left his son and thought to himself: "Now my child will surely die." The large banyan tree fell over, and the people left; the child was squashed and his body could no longer be seen.

The people went back to work in the fields again and the village was deserted. Then it began to rain while the sun shone. He had come alive again. He stood up, picked up the large banyan tree and placed it on his shoulders, and set off back to his parents' village. When he reached the fence surrounding the village not a human sound could be heard. He stood still to listen if there were any people, but there weren't any. He put the banyan tree down outside the village and birds came down to eat its fruit. He went through the gate, and up into his house, but found that was also empty; only his younger sister was home. He said: "Oh, my father and mother must be quite unnatural. So, they clearly don't want anything more to do with me." His sister

<p>nakoni banganinya.</p> <p>Mabali rayanya, bare'emo bangke pangkoninya. Ungka ri ria napaunda, manana mangkoni jamo tesa'iru nakoni be sako pura. Roo se'i, nato'oka tua'inya: Jalikaku rengkoku: salana papitu, siga papitu, baju papitu; pura-pura naporengko. Nato'oka tua'inya: Yaku se'i da ngkumalai, se'i neneku pai papaku mompalaika yaku, siko ntano i re'imo. Mesono tua'inya: A, yaku da melulu. Ane bare'e napokarau ntau tu'a, iomo! pelulu. Natima kampu wuyawa bangke da napeari ntau samba'a, napokau tua'inya: Pewuncamo iretu. Natutuwi, neparikosika mbaju, malaimo, nunu bangke napetaka, napoguma, nataka nakeni mpalai.</p> <p>Palainya setu, mewalilimo papanya pai nenanya ungka ri nawu. Jelamo ri banuanya, nakitamo anangkodi nadika bemo lau, nato': A, malaimo ntano, sangaya-ngaya nakeni ntukakanya tuwu muni.</p> <p>Meruncupaka potundanya, mokalemo tanta'inya, mosawera, tudumo lai tana kale ntanta'inya, bare'emo tepeoko, sako manu bare'emo mototoro'o, ue bemo moili, kayuku bemo manawu, metaka ndeki tuwanya, ngoyu bemo mewui, tau moombo bemo mangkoni, mojama, napompalika ntau bentenya.</p> <p>Pelinja ntau santua'i pane, nunu bangke</p>	<p>fetched up a large cooking pot because he had told her to start cooking. "No," he said, "not a big pot." She selected one that was not so big. "No not that one either." She picked up many more pots and about one after another he said "Not that one, not that one." Finally, she picked up a little pot no bigger than a fist. That was the one she had to use, that was the one he would empty.</p> <p>He had changed, he no longer ate so much. She put the pot on the fire and when the rice was cooked he had his meal, but he could not even finish it and only ate several spoonfuls.⁵⁶ Then he said to his sister: "Take out my clothes: seven trousers, seven head dresses, seven shirts."⁵⁷ He put them all on and said to his sister: "I am leaving. My father and mother have deserted me, but you stay here." His sister answered: "I want to come with you." He replied: "As long as the parents don't get angry about it, then you can come with me." Then he took a golden <i>pinang</i> box large enough to hold a person and he told his sister to get into it. He put on the lid, placed it in the pocket of his shirt and started on his way, wearing the large banyan tree as a sword to take on his journey.</p> <p>After he had left, his father and mother returned from the fields. Arriving home, they realised that the child they left behind was no longer there. They said, "So, she has gone too. No doubt her brother, who has come alive again, has taken her with him."</p> <p>They then abruptly plopped down on to the floor and roots sprouted out from their backsides which extended down to the ground so they could no longer get up. Even the roosters no longer crowed, the water no longer streamed, the coconuts no longer fell to the ground but remained sitting in the branches, the wind no longer blew. The villagers mourned, they no longer ate nor cultivated their fields. Other people regarded their village as cursed and never went there again.</p> <p>On their journey, brother and sister had</p>
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⁵⁶ Adriani notes: The traditional spoon was flat like a digging tool and used to scoop rice out of the pot and ladle on to large leaves or half coconut shells for eating.

⁵⁷ Adriani notes: The number seven appears throughout the story in relation to all kinds of things. Adriani: Uneven numbers between 1 and 10 especially 7 and 9, were often used to indicate a large number or unaccountable number of items. Generally speaking, uneven numbers did not carry a positive implication.

nakeni-keni, se'imo tonci melulu: alo, wakia, pune, puti'a, papa. Masae-sae pelinjanya, nadonge kakere ngkaju, tau mongkambari pangale. Simpotomu narata, napuheka - A, me'onto sarai yaku, nepa dakupoliu - Io, siko se'i ungka rimbe'i? - Yaku bemo napokono mpapaku pai neneku; jamo nataji-taji. - A, yaku samba'a yunumu, yaku wo'u nataji mpapaku pai neneku. - A, bare'e kusale, ane da rayamu, ma'i da ntapalai, boi ngkusuru - Bare'e kana, njo'umo kita.

Melinja-linjamo sisi'a radua pai i Mangkambari Pangale, maka ja kaju mpangale namama-mama wungka eo. Melinja-linjamo, anu katatogonya nasambunika, bare'e maincani i Mongkambari Pangale. Mesono i Mongkambari Pangale: siko bale, da riunya, yaku ja napere-pere nunu, naigi-igi nggumamu madungka. Tonya melinja, nadonge oni ntau mowinti-winti buyu, natitimpalu, njo'u madungka nawinti mbitinya, jela ri saogu, madungka. Naseko wo'u: A, pe'onto da kupoliu - A, komi pe'onto riunya, njo'u rimbe'i ? - Kami ja melinja-linja, jamo nataji mpapa pai nene mami napalaika - Yaku samba'a wo'u yunumu, maka yaku wo'u nataji ntau tu'aku - Io kana! pelulu - Melulu wo'u i Mawinti Buyu, tatogomo si'a, ka'aoponya be mara. Malaimo wo'u, nadonge kasee-see, tau montomponompo lauro, narapa sambaya, natomponompo setu pai napoto'o i Montompo Lauro, melulu wo'u si'a, ka'alimanya bare'e naincani nu yununja. Pelinja-linjanya wo'u naratapa i Mokakambari Bomba, maka tetalanya mokambari bomba wungka eo, merapi doyunu, nawai; mombeyunu wo'u tau alima setu, melinja-linja. Nadonge kakuku, nakita i Mantompi Rano, tau mompolegaka rano,

brought with them the banyan tree and now birds were following them: hornbills,⁵⁸ all kinds of pigeons and crows. After having walked for some time he heard the cracking of wood; it was someone in the forest biting the trees to pieces. When they came face to face, Sese nTaola⁵⁹ spoke to him and said: "Let me rest here awhile before going on." The man said: "Yes you can. Where do you come from?" Sese nTaola replied: "I am no longer wanted by my father and mother. They always try to get rid of me." The man replied: "Then let me come with you. I was also cast aside by my father and mother." Sese nTaola said: "Well, I didn't ask you, but if you want to, let's go, so long as I don't come to regret it." The man replied: "Well you won't, let's go."

So he resumed his journey in the company of this Tree-Biter, given this name because this man did nothing else during the day than bite trees in the forest. They continued on, but the Tree-Biter knew nothing of the third person [the sister] who was with them. The Tree-Biter said: "Friend, you walk ahead, I am constantly being struck by the banyan tree. This sword scabbard of yours continually pushes against my side and sometime it's going to cause me to fall over." While walking they heard the sound of someone striking a mountain with their feet and fists and then that mountain would be kicked over. When he came to the next mountain that one would also fall over. Sese nTaola spoke to him and said: "Please stop that so I can go past." The man said: "Wait a bit you fellows, where are you going?" Sese nTaola said: "We are just going abroad because our parents have cast us out and deserted us." The man said: "Let me come with you because I also have been disowned by my parents." Sese nTaola said: "Fine, come along then!" So then the Mountain-Kicker joined them and now they were a threesome, but the fourth one was not in view. They went on and heard the sound of

⁵⁸ The Adriani text has *'jaarvogel'* (buceros, wakia) Adriani notes: this is a beautifully coloured small pigeon. Other types of pigeons include a larger puti'a: "a fairly large white pigeon".

⁵⁹ Adriani here inserts Sese nTaola's name in brackets, to indicate that the name is not yet mentioned at this point in the original. In this English translation from this point on the name 'Sese nTaola' is inserted regularly to identify the speaker whether in the Adriani translation or not. The first mention of the name in the original will be indicated.

<p>napotetala wungka eo. Kapapitunya i Mangaropo Tasi anu mompolegaka tasi, ja naropo wungka eo. Tau papitu setu ana ilu mombeyunu pura-pura, sasio pai tau santual'i setu.</p> <p>Masae-sae pelinjanya subu ri tasi jayanya, mogombomo, mombepoasi: Imbe'i da kanjo'uta? Da njo'u ri tasi da tamonangumo; siko sangkuja mbuya ponangumu? - Yaku sambuya kukoto - Yaku ruambuya – Togombuya yaku - Patambuya, limambuya, onombuya. Napeoasi nu yununja si si'a nato'o: siko ewa mbe'i ponangumu? - Bare'e kuincani wuyanya, sangadi towote ri tana sambote ntasi silau, nepa da kuowe donangu. Ako, taponangu; ane bemo ndakoto, tapesawi gumaku se'i, yaku domponanguka. Donangu ri tasi, bare'e mebia, mayoa sangkani ponangunya; kanjo'unya se'i ma'imo tonci melulu, mangkoni wua nunu, maka kina'anya nakeni njo'u. Moga'a ntongo ponangunya, anu sambuya ponangunya memponemo, nepa anu ruambuya, togombuya, patambnya, ja masuncu peponenya, si'a monangu-nangu ngkalionya. Nayawa mPayowi bangke, nalulu ri wo'onnya, be narata tandonya, naowo ri tongonya, nayali saowo, nataji owonya sinjaumo tapojaya. Mate naowo Payowi, ewa duata ogunya.</p>	<p>someone dragging something, it was someone cutting rattan. Every time he tore loose a branch, he chopped it off. That is why they called him Rattan-Chopper, and this one also joined them but he had no idea about the fifth person. After continuing their journey they came across the Bomba-Biter, named thus because his daily work was to bite off bomba,⁶⁰ and he also asked to join them, which was agreed to, and they went on together. Then they heard splashing and saw the Lake-Splasher who played with the water in the lake every day. The seventh was the Sea-Disturber, who played with the water of the sea every day and made waves. All seven were deserted children and they stayed together. Together with Sese nTaola and his sister, there were now nine of them.</p> <p>They had been walking for a long time when they came to the sea which brought them to a halt. They discussed amongst themselves and asked each other “Where shall we go?” Sese nTaola said: “Let’s go to sea and swim; how many months would you be able to swim?” The companions replied one after another: “Me, three months” – “Four months”, “Five months”, “Six months”. They then asked Sese nTaola: “How long can you swim?” Sese nTaola said: “I don’t know how many months. I will only stop when I reached the other side. Come on, let’s start swimming. If you can’t go on, then you can climb on my sword scabbard and I will swim alongside.” They began to swim in the sea veering neither left nor right. They swam straight ahead and while they were swimming the birds followed behind them to pick the fruit of the banyan tree because their food had been taken from them. When they had come half way, the one who could only swim for one month had already climbed on the tree, after this the ones who could only swim two, three or four months one after another did the same, while Sese nTaola was the only one who continued swimming. After a while, they were stopped by a large Sea Snake. They swam along it in the direction of its head but could not find its end, so they cut it through the middle. They threw that part away and Sese nTaola said: “This is where</p>
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⁶⁰ Adriani: *bomba*: maranta dichotama, used to sew roof leaves together.

<p>Nakeni ngkasae mponangunya, towotemo ri sambote ntasi, konomo ri sompoa i Ta nTolo, napokau yununja samba'a mantima apu. Koronya, rengkonya, pura-pura napetaka ntayawa ri tongo ntasi, nayali, nakou, nakorusi labu. Jela ri Indo i nTolo, i Ta nTolo be ndate, malai moasu-asuka tau ndakoni, sa'e naporibonco. Asunya papitu, bangke ewa nyara: i Posempai, i Porapai, i Pangke ntadi, i Pesopo, i Pemama, i Tarangkaku, i Riposaka to'onya; juku-juku wuku ntau mangau ri tana, ri topo. Jelamo i Mangkambari Pangale, mempone nato'o: Yaku se'i ma'i montima apu. Madodo raya Indo i nTolo, nato'o: Hi, hi, hi, hi, tima ngkaliomu, be da kukoto. Ntanoka nakira-nakira Indo i nTolo i Mangkambari Pangale, njo'u mantima apu ri rapu, ma'i mombangke Indo i nTolo, nasoko i Mangkambari Pangale, nasaloko labu Indo i nTolo, bemo ndale'o malai. Napopea-pea yununja ngkabongo. Masae-sae napakau wo'u i Mowinti Buyu, napangenge wo'u Indo i nTolo, sanduncu nasaloko, bemo re'e da nale'o malai. Masae-sae napokau wo'u i Mantompo Lauro, nepa i Makambari Bomba, nepa i Mantompi Rano. Kapusanya i Manga-ropo Tasi, pura-pura nasaloko, tesasancaloko tesasamba'a. Be rata samba'a, napo-kau wo'u samba'a, bare'emo re'e mewalili, masae-sae njo'umo si'a ngkalionya, natima wo'u Indo i nTolo saloko, nasaloko wo'u si'a nataji pai yununja.</p> <p>Bare'e masae ungka lai ria, nadongemo asu papitu i nTantolo ma'i meose, maka soa ntau naenga. Meokomo si'a, nataji saloko, nato'o: A, molega-lega ntano bangkele tu'a, be mayoa, da mangkoni tau. Nakekeni witi</p>	<p>we will go through.” The Sea Snake died after being cut in half.</p> <p>They swam for a long time and finally reached the other side of the sea. They had arrived at the land of Ta nTolo.⁶¹ There Sese nTaola ordered one of his companions to fetch some fire. Sese nTaola's body, clothes, everything, was covered in live shell fish from the sea and he spent time pulling them off, scratching and scraping them off with his knife. The one who had been sent to fetch fire went to the house of Indo i nTolo. Her husband, Ta nTolo, was not home as he had gone out to hunt people to eat. There were already some people who had been locked up in a corral. Ta nTolo had seven dogs as big as horses; they were named, the Tearer, the Destroyer, the Blood-letter, the Swallower, the Biter, the Catcher, and the Robber. Dry human bones were lying everywhere over the ground and around the chimneys. When the Tree-Biter arrived at the house of Ta nTolo, he went up and said: “I have come to fetch fire.” Indo i nTolo pretended to be unwell and said: “Oh, oh, oh. Get it yourself, I cannot do it.” In this way Indo i nTolo deceived Tree-Biter. While he was getting fire from the hearth she crept up behind him, grabbed him, and pushed him into a steel cage so he could no longer get away. His companions waited in vain. After some time, Mountain-Kicker was ordered to go. He was also met by Indo i nTolo's groans, and then was suddenly thrust into a cage from which he could not possibly escape. After that Rattan-Chopper was sent, and then Bomba-Biter and Lake-Splasher. Finally, Sea-Disturber was sent. All of them were placed in separate cages. When one did not return another was sent, but none of them returned so that in the end Sese nTaola decided to go himself. Indo i nTolo had one more cage. She put him in it and placed him next to his companions.</p> <p>Not long after this Sese nTaola heard the seven hounds of Ta nTolo barking; they had caught the scent of the human smell. Hearing them, he stood up, threw the iron cage aside, and said: “That old woman is making fun of</p>
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⁶¹ The reference is literally to 'landing place'. Adriani notes: Coastal settlements were always situated at the mouth of a river and almost always are named with the name of the river. The reference here then is to the mouth of a river, where it flows into the sea.

mbangkele tu'a, be bangke si'a, ja kodi-kodi yau paikanya maroso; napedasaka lai tana, liu-liu mate. Jelamo i Ta nTolo, mokumore asu, mena'umo lai tana, nasoko asu, natarangkaku, mate, sako Puenya mate, pura-pura napedasaka.

Puramo mate tau samboko, nasuwunaka tau ri bonco malaimo pai yununja pura-pura setu. Ndate wo'u tau samba'a, i Lemo nTonda to'onya, we'a naporirakeani napatuwu i nTa nTolo pai Indo i nTolo moncarumaka ananya. Natima tau setu, malaimo pura-pura napoyunu tau nalapasaka pane, tudu lai tasi mesawimo ri nunu, nawali mponangu nji tasi.

Masae-sae tuwumo muni i Ta nTolo pai Indo i nTolo, nato'o: A, malaimo ntano kina'ata; sumpa wuyu ngkai, sumpa wuyu ngkele! Mempone ri kayuku layu mompetango tau malai, si'a ntano ri tongo ntasi mesawi ri nunu pura-pura, bare'emo re'e monangu, si'a momponangka.

Napedasaka wuyu ngkeje pai wuyu leti i Ta nTolo pai Indo i nTolo, metakamo ri nunu ungka ri kayuku layu pompedasakanya, metaka wuyu nji ra'a ngguma nunu. Nano'o wai ma'i muni, naowo, se'imo kayuku layu mosumo tendo ri wawo ntasi, be mapu'a; natompo wuyu, nalabu, nauase, be tinja, sakodi nasoko pai re'e walesu, ungka ri kalangka nunu pearinya, nce'e mangkokoti, mabutu; kabutunya se'i tepiji, nakeni mpembangu kayuku layu napebesika napepondoka ri yopo patesandipu patesebu ri tongo ndaoa, bemo taincani katudunya, tepakoro mate bemo tuwu muni. Mena'umo muni nadikamo lai wakanya owi tau nakeni, maka bare'emo maeka rayanya, kapate i Ta nTolo samboko. Nadika muni i Lemo nTonda lai wakanya, napalaika, bemo nakeni mpoyunu. Malai, ri wiwi ntasi kalo'unya, masae sakodi pelinjanya jela ri bamba ue i Ta Datu samba'a, jamo wa'a mpadangka narata ri bambanya, njaumo wo'u bente i Ta Datu pai Indo i Datu. Mesua ri boboka, soyomo eo,

us, but eating humans is not right.” He grabbed the old woman, who, although not big was quite strong, by her legs and smashed her against the ground until she was dead. The hounds had continued barking below and when Ta nTolo arrived, Sese nTaola came down, snatched up the hounds one by one crushing them to death, and then killed Ta nTolo.

When the couple were dead he released his companions, and they prepared to continue their journey. There was someone else in the house, however. It was a girl named Lemo nTonda, who had been cared for in the attic by Ta nTolo and Indo i nTolo as if she was their own child. Sese nTaola took this girl with him and together with his recently released companions set off. Coming to the sea all but Sese nTaola climbed on the banyan tree and he once again swam alongside.

Sometime after this Ta nTolo and Indo i nTolo came to life again and said: “Well, our food is gone. Knot together your pubic hairs, husband.” “Knot together your pubic hairs, wife!” They climbed up a tall coconut palm to see if they could catch sight of the men who had escaped. By this time, they were well out to sea, all sitting on a banyan tree but Sese nTaola who was pushing it along.

From their position high in the coconut palm, Ta nTolo and Indo i nTolo threw out their pubic hair. This attached itself to the branches of the banyan tree that served Sese nTaola as his sword, and they pulled it towards them. This caused the palm tree to bend down so much that the tip of it almost reached the sea, but it did not break. The companions tried to cut the hair with an axe but were unable to do so. Fortunately, a mouse emerged from a hollow in the banyan tree and bit through it, so that it snapped. This caused the palm tree to spring back with such a force that Ta nTolo and Indo i nTolo were sent flying and were broken into pieces. The pieces flew up into the sky and landed in the forest, but no one knows any more where. They were now completely dead and could never come alive again. Sese nTaola and his companions returned to shore. The people who they had taken with them now went back to their villages because they were no longer afraid, now that Ta nTolo and Indo i

<p>liu-liu njo'u ri balampa, nakoho i nTa Datu. Jamo kagampe-gampe tau sondo ma'i mompeole tau nepa kajelanya. Jela sancuncu nakoho i nTa Datu wo'u, anu napangkohoka tau setu pura-pura, payowi saowo yau, tudu ri ra mbente lai pu'u eja i nTaDatu, bare'e nakoto nataji ntau pura-pura pai bare'emo nakoto ntau kawaunya, maju'a tau. Nato'o i nTaDatu: anu mantaji, nce'e da momporongo anaku, bare'e re'e dosaki bara doli mporongo, bare'e.</p> <p>Nato'oka wo'u si'a: Ane siko, kede, ndakoto montaji, da naporongo anaku, bare'e re'e oli mporongonya, jamo sambela morongo. Mesono: ane kami se'i ndakoto, io, ane bare'e, bare'e da nasuru. Napokau i Mangkambari Pangale, nawai gayangi: Ako, ju'i! Malaima tau pura-pura, napapoliu ntau sondo i Mangka-mbari Pangale. Nasungke ata mbanua i Ta Datu, ndate ri rakeani ananya we'a, i Datu to'onnya, nadika ri pa'anya salapa, natibesiki, tudu lai pa'a i Mongkambari Pangale, sompe lai ria, nce'e nu mampamongo. Roo mamongo natibesiki muni, sompe ri pa'a i Datu muni. Roo setu, njo'u monju'i, mewalili nataji, pura nataji mewalimo nato'oka i Ta Datu: Roomo, kabosenya, kuepepe bara nuntumi pane bara bali, bara bare'e, anu nce'e, da napakanoto, nakanoto ndaya. Mesono i Ta Datu: Bare'emo kabali, kede, jamo dorongo, nasompomo olinya da memponemo, dorongo sambengi se'i. Memponemo wo'u pura-pura, napolinggona, nawawa tau morongo; njai ria sambengi. Anu ri pu'u eja,</p>	<p>nTolo were dead.⁶² He also brought Lemo nTonda back to where she came from and no longer took her with him. Sese nTaola and his companions then continued on their way walking along the sea shore until they came to the mouth of a river in the land of another Ta Datu where they saw many strangers. They went on until they came to the village of Ta Datu and Indo i Datu. As the sun went down they entered through the gates of the village and went directly to Ta Datu's house where they were received by Ta Datu. The villagers arrived in long lines to see who these strangers were who had come to their village. As each new group arrived, Ta Datu welcomed them. What they were concerned about was the piece of the Sea Snake that had landed in the village at the foot of Ta Datu's house. No one could remove it but they could also no longer put up with the smell; it was making people sick. Ta Datu had said that whoever was able to throw it away could marry his daughter, and would not need to pay a fine or a bride price.⁶³</p> <p>So he then also said to Sese nTaola: "If you, my boy, can throw it away then you may marry my daughter without a bride price, you can just marry her." Sese nTaola answered: "As far as we are concerned, if it is possible, fine, if not then don't blame us." He sent Tree-Biter to do it, giving him his <i>kris</i> and said: "Come on, fling it away!" Everyone left and let Tree-Biter do his work. Then the leaves on the roof of Ta Datu's house were pushed apart, revealing Ta Datu's daughter, named Datu. She took out her <i>pinang</i> box and set it on her thigh, flicked it with her finger and it landed on the thigh of Tree-Biter and lay there. He took out some sirih and after he had chewed it, he flicked the box and it returned to sit on the thigh of Datu. Then he got ready to throw the piece of sea snake out of the fortified village, which he succeeded in doing, and returned to Ta Datu. "It has been done, sir. Can I ask whether your promise from a while ago has changed or not? Can you confirm that it is still so?" Ta Datu replied: "We have not changed our</p>
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⁶² The fact that local inhabitants were rescued by Sese nTolo had not been previously mentioned.

⁶³ Adrian notes: Typically, in the negotiations related to marriage, after extensive discussions, partial payment of the marriage price was made, and after agreement has been reached, a special meal was prepared.

<p>sengke sa'e, maja'a rayanya, nato'o si'a da momporongo, mombegayangi, bare'e nawai i Ta Datu. Morongomo ntano i Mongkambari Pangale pai i Datu; bangke reme napalike i Ta Datu nato'oka si'a:</p> <p><i>Pembangumo, bangke reme, kita se'i Pue bente.</i> <i>Nipembangu pura-pura, i komi tali wanua.</i> <i>Kabosenya ndipembangu, dompalakanamo yaku.</i> <i>Patiwunga, patikondo, ndati ata nu pancoyo.</i> <i>Da nadika tanda-tanda, da nakanoto ri raya.</i> <i>Ane malelemo wunga, pindongo yaku maju'a.</i> <i>Ane malelemo kondo, pindongo yaku madodo.</i> <i>Metompa da malai, i siko da i re'imo.</i></p> <p>Njo'umo posaeo, i Mongkambari Pangale nadika lai rongonya. Soyomo eo, tudumo wo'u ri lipu Ta Datu samba'a; anu naju'i i wengi, manawumo nji bente Ta Datu setu, mawo-wo tau anu ri ra mbente i Ta Datu. Meboomo i Ta Datu, nato'o: Pesuwu, pesuwu, bare'emo ndakoto kawaunya, bemo ndakoto moenga kawaunya. Kajela ntau pane se'i, motunda ri balampa, napago i nTa Datu napeoasi: Nunja nakuja ntau mawoo-woo? Mesono i Ta Datu: Peole payowi saowo ungka i wengimo kana-wunya lai pu'u ejaku sinjau, mate tau kawaunya, se'i pai kuto'oka tau: Anu maincani monju'i, anaku ndati wumbu rongonya, paya oli pai saki, bare'e bara nja-nja, ane bare'e nakoto, bare'e wo'u kasuru. Mombe-pamongoka i Datu ndati rakeani pai Mawinti Buyu, nce'e wo'u napokau monju'i payowi nawai gayanginya, nasabo.</p>	<p>mind, my boy, you may marry. The bride price is paid. Come up and tonight you will be married.” They all entered the house where they were welcomed, the groom was brought to the bride and spent the night with her. Some of the people below were upset and angry. They said that the princess should marry one of them. They were ready to attack each other with their kris, but Ta Datu prevented it. The Tree-Biter was now married to the princess, and the following morning Sese nTaola wakened Ta Datu with these words:</p> <p>“Get up, its already morning, you, head of the village. Get up all of you who live in this house. Village chief, get up, I am asking you if I may leave. Place <i>wunga</i> and branches of <i>kando</i> between the leaves of the roof to act as a sign, to provide certainty. When the <i>wunga</i> fades, then I will be poorly, sick. If the <i>kondo</i> withers, then I will be in a poor state, or ill. I ask your permission to leave, but you stay here.”</p> <p>Sese nTaola and his remaining companions then left, leaving Tree-Biter and his wife behind. At sunset they arrived at a village of another Ta Datu, where the piece of the Sea Snake that had been thrown away the previous day, had landed. The village was alive with the voices of people. Ta Datu called out: “Get rid of it, we can’t stand it any longer, we can’t put up with the stink.” When Sese nTaola and his companions arrived they went to sit in Ta Datu’s house. Ta Datu welcomed them and they asked him: “What do all those people who are calling out want?” Ta Datu replied: “Look at that piece of Sea Snake. It has been lying there at the foot of my house since yesterday. The smell is enough to kill you. That’s why I told the people: Whoever is able to throw it away will get my daughter, who is sitting up there in the attic, to wife without having to pay a bride price or fine or anything. If he is unable to do so, we also won’t owe anything.” The princess and the Mountain-Kicker exchanged sirih. It was him, therefore, that</p>
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<p>Naseko tau, napapoliu, mepampanaka, naju'i, ndeku ri raoa kapayanya, tudu lai bente i Ta Datu sambaka. Morongo ntano i Mawinti Buyu pai Datu sadatunya, nadika lai ria; pusa setu yore tau, bangke reme menaa, nalike i Ta Datu nato'o:</p> <p><i>Pembangu bangke reme, kita se'i Pue mbente.</i> <i>Nipembangu pura-pura, i komi tali wanua.</i> <i>Kabosenya ndipembangu, mompalakanamo yaku,</i> <i>Patiwunga patikondo, ndati ata nu pantyoyo,</i> <i>Da nadika tanda-tanda, da nakanoto ri raya.</i> <i>Ane malelemo wunga, pindongo yaku maju'a.</i> <i>Ane malelemo kondo, pindongo yaku madodo.</i> <i>Metompa da malai, i siko da ire'imo.</i></p> <p>Pura setu njo'umo wo'u, melinja posaeo, mapoli reme kanjo'unya, soyomo eo jela lai bente i Ta Datu sambente. Lai ria yau kanawu payowi saowo najanji wo'u i nTa Datu ananya da naporongo ntau monju'i payowi setu. Napokau i Montompo Lauro, naju'i nggayangi wo'u. Morongo, bangke reme malai, nadikamo yununja lai rongonya. Ewa setu wo'u togongkanipa, tesasamponju'i payowi, napo-rongo wo'u Datu sadatu nu yununja sayunu; ka'aonongkaninya naju'i, manawumo ri tasi, bemo taincani kapayanya.</p> <p>Puramo yununja napoporongo, njo'umo</p>	<p>Sese nTaola selected to throw the piece of Sea Snake away, for which Sese nTaola lent him his <i>kris</i>.⁶⁴</p> <p>The Mountain-Kicker called out to the people and they made way for him. He stood with feet apart, flicked up the piece of the Sea Snake which disappeared in the sky and fell down in the village of another Ta Datu. So Mountain-Kicker also married a princess and went in to her. Everyone went to sleep. The following day, Sese nTaola woke up, woke Ta Datu and said: "Get up, it is already day." (<i>Adriani: etc, as above</i>⁶⁵).</p> <p>Then See nTaola and his companions went on their way again. They walked the entire day for as long as the sun was shining. At sunset they arrived once more at a village of a village chief. It was here that the piece of the Sea Snake had landed. The village chief here had also promised that whoever could fling out the piece of the Sea Snake could marry his daughter. Sese nTaola told Rattan-Chopper to do it. He also used the <i>kris</i> to flick it away. He married and the following day Sese nTaola and his remaining companions left and leaving their companion behind with his wife. It went on this way three more times. Each time when one of his companions flung away a piece of the Sea Snake he married a princess. When this had taken place for the sixth time it fell into the sea and no one any longer knows where it disappeared to.</p> <p>When all his companions had married,</p>
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⁶⁴ Adriani notes: A kris was not used by Torajans. When travelling the Torajans wore a sword or a machete.

⁶⁵ Adriani continually inserts 'etc.' in a speech to indicate repetition of a particular set of words.

<p>si'a santua'i, napesuwu ri kampu tua'inya napoyunu. Nalulu jaya bangke riunya, naratamo panga njaya anu lore samba'a, anu makaree-karee samba'a, nce'i nalulu. Masae-sae pelinja ntau santua'i setu, jelamo ri kandepe bangkele tu'a nasambati mbaya wawo atanya, kegumbumo waya takurewu ngaya-ngaya. Jelamo ri ara ntoto, moganda lai noncu, mesono i Bangkele Tu'a: A, nato'o, i sema moganda-ganda ri lau, bara i Sese nTaola pai i Gili mPinebetu'e? Maka ungka lai ria moto'omo santu'ai setu. Metiromo i Bangkele Tu'a nato'o: E io, kojo, iSese nTaola santua'i nataji mpapanya pai nenanya; ponemo, makumpuku! Jamo madusu pindongo, bare'e mangkoni-koni, mapeni wurokonya. Meponemo, napangkonisi, masae-sae karoo-roonya, naratamo nta'u-nta'u, bangkemo mpodago, maboko. Mabokomo se'i njai ria malaimo wo'u, nadikamo tua'inya lai tu'anya, njo'umo ngkalionya. Petompanya malai, nato'oka tu'anya:</p> <p><i>Tu'a ndipoapukaku, kotupa da kupobaku. A'i da mopalakana, ja siko da ri tu'ata. Yaku se'i da Iaimo, siko, a'i, ire'imo.</i></p> <p>Mesonomo tua'inya: <i>Ba ngkupojo da i re'i, yaku da nukeni-keni. Tu'a ndipalindokaku, siko, a'i, ire'imo.</i></p> <p>Mombebali-balimo njairia, masae-sae menangimo i Sese nTaola, tua'inya nadika, kotupa papitu napobaku, malaimo. Pelinja-</p>	<p>Sese nTaola continued on his way with only his sister. He took her out of the <i>pinang</i> box and let her walk with him. At first they walked along a big road until they came to a fork in the road, one way was well made, the other not. They had been walking for a long time when they came to the hut of an old woman. The entire roof was overgrown with creepers, and overshadowed by all kinds of climbing plants. When they stood under the hut, Sese nTaola beat on the rice hulling block and the Old Woman called out: "Who is that below, knocking on the rice block? Perhaps it is Sese nTaola and Gili mPinebetu'e?" (<i>Adriani: It is from then on that brother and sister are referred to with one name.</i>⁶⁶) The Old Woman looked down and said: "Ah yes, it is Sese nTaola and his sister who have been cast out their father and mother. Come up grandchildren!" The poor things were very thin, they had had nothing to eat and their throats had gone hard. They went up and were given to eat. They stayed there for a long time, year after year until they became adult and were quite fat. When he had recovered his health, Sese nTaola went on his way again. He left his sister with their grandmother and resumed his travels on his own. Asking his grandmother permission to leave, he said: "Grandmother, cook me a <i>ketupat</i>⁶⁷ to eat on my travels. Sister, I ask to leave you, stay with our grandmother. I am going, you stay here."</p> <p>His sister replied: "I don't want to stay, please take me with you." Sese nTaola said: "Grandmother, calm her down for me; you must stay here sister."</p> <p>They argued about this for some time but at last Sese nTaola got his way. He left his sister behind, took seven <i>ketupat</i> with him to</p>
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⁶⁶ This is only the second time that the name of Sese nTaola's appears in Adriani's translation. It is also the first time in Adriani's translation that the sister's name appears. Adriani notes: The name Gili mPinebetu'e literally means a sparkle, a glittering, so the name means "glittering in the heaven." As she remains an insignificant figure in the story the name does not add much to her role.

⁶⁷ Adriani notes: '*ketupat*' refers to a kind of cake "but since Torajans do not have any kind of cake this is a borrowing via Makassarese from Malay"

<p>linjanya gori mpopokononya ungka ri palainya, da me'onto. Soyomo eo jelamo ri bente ntau.</p> <p><i>Ndisungkekaku boboka, komi se'e, Pue mbente;</i> <i>Ewambe'i ngkasungke nu boboka, to linggona?</i></p> <p>Bare'emo re'e tuwu tau samba'a ri ra mbente, matemo pura-pura nakoni nTonci Bangke tau sabente, jamo wukunya lau, bare'e ndakoto moncungke boboka, mesono angganya:</p> <p><i>Kami jo wa'a ngkabu, singkangugu singkau. Ndisungkemo ngkaliomi, nu boboka nto linggona.</i></p> <p>Nasungkemo ngkalionya, mesuamo ri ra mbente, liu-liu mempone ri lobo, naisu nu angga iSese nTaola, sa'e maranindi palenya, mawoomo raya nu angga mangkita-ngkita tau tuwu. Motundamo iSese nTaola, nayali kotu-panya nabira, nakoni sambira; sambira nadika ndapangkoni mawuro. Roo mangkoni, mamongo, moturu yore, be naepe pakaliwongo nu angga. Mawuro mangkoni mamongo, njo'u malai-lai. Eo mposaeo pelinjanya; ane narata ue, manginu, ane bare'e, bare'e; kasoyo nu eo jelamo wo'u ri bente sabente, mekisungke boboka, nato'o:</p> <p><i>Ndisungkekaku boboka, komi se'e Pue mbente</i> <i>Ewambe'i ngkasungke, nu boboka to linggona?</i></p> <p>Anu ri ra mbente, pura wo'u si'a nakoni nTonci Bangke, jamo angganya mesono: <i>Kami jo wa'a ngkabu, singkangugu, singkau.</i> <i>Ndisungkemo ngkaliomi, nu boboka nto linggona.</i></p>	<p>sustain him on his travels and departed. He simply walked as far and as long as he wanted, and rested when he felt like it. When the sun went down he arrived at a village. "Open the gates you people of the village!" There was a reply: "How should we open the gates, oh visitor?"</p> <p>There was not a single person alive in the village, they had all died. The entire village population had been eaten by a Guruda.⁶⁸ Only their bones remained and these could not open the gates. Their souls replied: "We are spirits who can only whisper and sigh. Open the gate yourself, oh guest!"</p> <p>Sese nTaola opened the gates himself and entered the village and went straight to the lobo. Here the spirits of the people caressed him, some with cold hands, for they so longed to see a human being. Sese nTaola sat down, took out one of his <i>ketupats</i> and cut it in half, eating one half and saving the other to eat the following morning. When he had finished eating, he chewed some sirih, lay down and went to sleep, noticing nothing of the fact that the spirits had come alive. Early in the morning he chewed some sirih and got on his way again. He walked the entire day; when he came across water he drank, if he didn't, he didn't drink. When the sun went down he again arrived at a village and asked the people to open the gates "Make the gates open for me." etc</p> <p>These villagers had also been eaten by a Guruda and only their spirits replied: "We are only spirits" etc.</p>
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⁶⁸ In his general introduction Adriani explains that, while the figure of a Garuda (spelling indicating borrowing from Buginese) "there was always a place for the Guruda as the murderer of the inhabitants of villages or entire regions" "in Torajan literature. "Birds, together with snakes, grasshoppers and mice possess *tanoana* and for this reason are all-knowing animals".

Mesuamo wo'u ngkalionya, mempone ri lobo, koronya naisu nu angga. Roo mangkoni kotupa sambira, mamongo, moturu yore, bangke reme menaa, mangkoni mamongo, malaimo njo'u ri bente sambente wo'u, taunya nasangke nTonci Bangke wo'u, jamo wukunya meyabi. Ewa setumo onombente naliumo, jela ri kapapitunya napekisungke boboka, sangaya-ngaya ja angga mesono.

Ungka lai ria, puramo bakunya jamo kotupa saogu, pai da pura naini wo'u. Pesuanya lai ra mbente kapapitu, nakita laupa waka nTonci Bangke, bapare'e masae, sanga ngkoro ntau napepate bare'epa pura nakoni, metakapa sa'e lai wukunya, setu anu najo napotunggai da nasangke da napangkoni ri tuwa nunu bangke, ri tongo mbente, maropu pue mbente. Nabira kotupa ri lobo, japura nakoni jamo sambira meyabi, nato'o: Ewa mbe'imo yaku? puramo baku naini. Mamongo moturu, yore, mareme montangara ndaya, bara da malai, bara da meari maka baku puramo, bemore'e. – Melinja-linja ri soma, nadonge tau mowotu nato'o: A, ne'esa ewa nce'i, Sese nTaola, bare'e masae da tekamou wo'u yangi, da ma'i Tonci Bangke da napipisi sanga ntau, ane pura naomo sanganya, wukunya napesuparika. Mesono i Sese nTaola: A, i mbe'i kare'e ntau setu? Napepali-pali bare'e nakita, masae-sae nepa njo'u ri ganda, nabobaki, bare'e tudu koduntu, nato'o: A, ne'e sa, da kono yaku! Mesono i Sese nTaola: A se'i ntano kare'e ntau. Nakitamo, laumo kojo i Lemo nTonda, maka nce'i ja natunggai da naporongo i nCese nTaola, napalaika tau ri kare'e i Tantolo owi, njo'u ri lipu ntau, mewunca lai ganda, boi da nakoni nTonci Bangke; ja nu nce'i yabi ntau sabente pura-pura nakoni nTonci Bangke. Maeka rayanya napepesuwu, bare'epa jela Tonci. Napepali kira i Sese nTaola, nakae tana ri soma, ewa balombo, radua wayaunya, sambaka ndapesua, sambaka ndapesuwu, nepa sambakapa nakae wo'u ndapoinosa, tatogo ntano wayaunya nakae ikae. Pura setu

Again he opened the gates himself and went into village. He entered the lobo and the spirits caressed his body. After having eaten half a *ketupat*, and chewing some sirih, he lay himself down and went to sleep. The following morning he woke, ate his breakfast, chewed some sirih, and went on his way towards another village, whose inhabitants had also been eaten by a Guruda. Here also only their bones remained. In this way he entered six villages and having come to the seventh, he again asked for the gates to be opened, but again only the spirits replied. The entire village had been murdered.

Now the provisions Sese nTaola had taken for his journey were finished. As he entered the seventh village, he could still see fresh traces of what the Guruda had done. The flesh of the dead had not all been eaten, some was still clinging to the bones. The Birds were still coming down to pick up a bone. They would fly up onto a branch of a large banyan tree that was growing in the middle of the village to eat the last of the meat off it, but the entire village had been killed. He went to the lobo and cut his last *ketupat* and prepared to eat, but now he only had half a *ketupat* left and he thought to himself: What shall I do now? My food supply is now just about finished. He chewed some sirih and went to sleep. The following morning he considered whether he would set out again or stay, because his provisions were finished and he had nothing left to eat. He was walking up and down in the yard when he heard someone say: "Don't go See nTaola. Soon the sky will be darkened when the Guruda comes again to eat the last of the human flesh. When he has eaten the flesh he spits out the bone." Sese nTaola wondered: Where is this person? He searched and searched but could not find anyone. In the end he went to the village drum⁶⁹ and was about to beat it when, just as the stick came down, a voice cried out: "Don't do that, otherwise you will hit me." Sese nTaola said to himself: "So that's where the voice is coming from." He looked carefully and saw it was Lemo nTonda. She had run away from the village of Ta nTolo with the intention that Sese nTaola would

⁶⁹ Adriani notes: For Torajans drum could only be found in the lobo

<p>napeoasi ri Lemo nTonda:</p> <p><i>Imbe'i kanta mpapamu, Lemo nTonda tujukaku.</i></p> <p>Mesono i Lemo nTonda: <i>Peolemo pura-pura, njau ri raya mbanua.</i></p> <p>Ndekumo i Sese nTaola ri raya mbanua, narata kojo kanta, nakeni napopea kabangke ndeme lai ria ndapokelo Tonci Bangke. Bangkemo reme, mangaru njo'u ri ra mbente, mepoku mangaru, nadonge nTonci Bangke nato'o: O, lauja tau, bepa pura. Papitu yau Tonci Bangke, alima ananya ka'aononya papanya, kapapitunya nenanya. Mogombo-tonci papitu setu, mesonomo anu tua'i: Yaku da lo'u riunya, nauja yaku, nepa lo'u komi. Njo'umo ngkalionya, masae-sae tekamou yangi, tekamporo reme, naleru ogu eo kama'inya. Tudu Iai tuwa nunu, maka lau pancawi-ncawi momua, napetiro i Sese nTaola, metingara wo'u i Sese nTaola, nakitamo ndate ri tuwa nunu. Mesonomo i Sese nTaola:</p> <p><i>Posompomo ja loma'i, nu siko se'i kuayangi. Se'imo da nu pangkita, lawi bijanya polinga. Se'imo nu paincani, Iawi bijanya powani. Se'imo da nu pandata, nu pamanca, nu palangka.</i></p>	<p>take her to be his wife. She had ended up in this village and had hidden in the drum in order not to be eaten by the Guruda. She was now the only one in the entire village who had not been eaten by the Guruda. She was too frightened to come out of the drum because the Bird had not yet arrived. Sese nTaola thought up a trick to kill the bird. He dug up the ground of the yard to make it look like a sugar oven [<i>suikeroven</i>]⁷⁰ with two holes, one to enter it and one to exit it, and another hole for air. So all together with a digging stick he had made three holes. When he had finished he asked Lemo nTonda: "Where is the shield of your father's, Lemo nTonda, show it to me."</p> <p>Lemo nTonda answered: "Look there, everything is in the house."</p> <p>So Sese nTaola went into the house and indeed found the shield. He took it with him and awaited the dawn when he would call the Guruda. When it was daylight, he performed a war dance, and while he danced gave out a war cry. The Gurudas heard this and said: "Oh, there are still some people, they haven't all been eaten." There were seven Gurudas, five young ones, the sixth was the father and the seventh was the mother.⁷¹ The seven Gurudas conferred together and the youngest said: "Let me go first, me on my own. You others can come later." He flew off alone and after a while the heavens were hidden, the sunlight was blocked, and the sunbeams were overshadowed by his arrival. He swooped down on to the branch of the banyan tree, as this was the spot where he had often sat and looked down on Sese nTaola. Sese nTaola looked up and saw him high in the branch of the banyan tree and he said: "Come down you Big Eagle! [<i>lit: snatching bird</i>]"</p> <p>Now you see one who is the descendent of the famous old ones. Now you will come to know one who is the son of a hero of old.</p>
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⁷⁰ Adriani notes: This concept was borrowed from Palu language. It was a fireplace/ oven, in the middle of which a hole was dug in the ground, about one meter in depth. A channel was dug slanting down to the bottom of this round hole through which wood was inserted. The smoke escaped through a small outlet on the other side.

⁷¹ This order is later reversed.

<p>Mesonomo wo'u i Tonci Bangke: <i>Nyau bemo nu peboo, tulo'u da kumosompo. Ane ja siko tulo'u, bapa maeka rayaku.</i></p> <p>Mesonomo i Sese nTaola: <i>Posompomo mpakaliga, ne'emo sondo nu imba. Pakaligamo dosompo, ne'emo sondo nu to'o.</i></p> <p>Mosompomo kojo i Tonci Bangke, i Sese nTaola jamo mokanta, mogayangi, mododua i Tonci Bangke, rayanya da napesangke i Sese nTaola, mosumo nasangke, mesuwumo i Sese nTaola ri wayau ri sambalnya; penawusaka i nTonci Bangke, nagayangi, naka'uwi bare'emo mesuwu-suwu matemo. Kamatenya se'i naju'imo, tudu ri sambote ntasimo. Mawe-ngimo, napopea ngkasangkomponya sindate, napetiro laumo i Sese nTaola mongaru; nakelo wo'u, manotomo raya ntau sindate, be nale'o nasangke i Sese nTaola. Mesono anu tukaka: A, yaku yau da lo'u, bare'emo kukita tua'iku, mawomo rayaku.</p> <p>Mawengimo yore tau, bangke reme membangu, pesawi-sawi nu eo mai'mo wo'u, liu-liu nji tuwa nunu, napetiro i Sese nTaola, nato'o: A, ntaninyamo engkonya, banyamo ewa nu mate; napoposompo wo'u, pitumbentemo kukoni, au bata-bata mo se'i! Mesonomo i Sese nTaola:</p> <p><i>Posompomo ja loma'i, siko se'i kuayangi. Se'imo nu paincani, lawi bijanya powani. Se'imo da nu pandata, nupamanca, nu palangka.</i></p> <p>Mesonomo wo'u i Tonci Bangke: <i>Nyau bemo nu peboo, tulo'u da kumosompo. Ane ja siko tulo'u, bapa maeka rayaku.</i></p> <p>Mesonono muni i Sese nTaola:</p>	<p>Now you will meet a warrior, one who is swift afoot.” The Guruda replied: “Even if you had not called me, I would have come down. Even if you are who you say you are, I am not afraid.” Sese nTaola replied: “Come down quickly, don’t talk so much. Make haste in coming down, and don't talk so much.”</p> <p>And so the Guruda sprang down. Sese nTaola was armed with a shield and a sword. The Guruda gave out a scream and wanted to grab Sese nTaola as he swooped. He nearly caught him but Sese nTaola had crept into the first hole and when the Guruda also entered it he struck him with his sword. The Guruda tried to attack him but could not get out, so that he died. When it was dead, Sese nTaola flung the body away and it landed on the other side of the sea. As night fell, the Guruda’s brothers were waiting for his return. They looked down from on high and saw Sese nTaola performing a war dance. He also challenged them and they realised that their brother had not been able to catch Sese nTaola. Then the next older brother said: “Let me go now. I don't see my younger brother any more, and I am longing to see him again.” That night they all went to sleep and the next day around midday, the Guruda came. It immediately alighted on the branch of the banyan tree and looked down on Sese nTaola and said to itself: “This one is behaving quite differently, not like those that have died before. He wants me to jump down. I have eaten inhabitants of seven villages but now this man is making me hesitate.” Sese nTaola said: “Come down.” (etc See above the couplets).</p>
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<p><i>Posompomo mpakaliga, ne'emo sondo nu imba.</i> <i>Pakaligamo, dosompo, ne'emo sondo nuto'o.</i></p> <p>Mesonopa i Tonci Bangke: <i>Popeamo retu lau, da napenonco ndayamu.</i></p> <p>Ja ewance'e kasaenya mombeluku, mombetoto, manawusaka i Sese nTaola, ri sambira patambonya, ri sambira pesuwunya. Nagayangi Tonci, manawu, mate, naka'uwi nTonci i Sese nTaola, naju'i bakenya.</p> <p>Kamate ncare'e, jamo tatogo kasangkomponya ndatepa. Napetiro wo'u kapate ntua'inya, mawengimo, bangke reme mosompomo tukaka anu matemo pane. Ewa se'emo anu tatogopa setu, ka'aononya nenenya, sandeme samba'a, sandeme samba'a. Jelamo lai papanya, nce'i pomperipurisinya, bangke si'a, morasu-rasu, papitu wo'onya, ma'ai kabangkenya, wancenya ewa penai, ane kono tau, patepondo koronya nawance. Maso'a ra'a nunu bangke, kono napomua nTonci Bangke. Nakelo ma'i, metopa ri njai tuwa nunu. Mesono i Sese nTaola:</p> <p><i>Posompo ja loma'i, siko se'i kuayangi.</i> <i>Se'imo da nupangkita, lawi bijanya mpolinga.</i> <i>Se'imo nupaincani, lawinya bija mpowani.</i></p> <p>Mesono i Tonci Bangke, nato'o: <i>Nyau bare'e nuto'o lawinya da kumosompo.</i></p> <p>Mesonomo muni i Sese nTaola: <i>Ne'emo sondo nu imba, posompomo mpakaliga.</i> Gasa ngkeje ngkuayangi, posompomo yau ma'i.</p> <p>Mesono i Lemo nTonda: <i>Ne'e mowotu ncolora, rongoku Sese nTaola, Meratamo paratanda, ri koroku Sese nTaola,</i></p>	<p>The Guruda replied: "You down there, just you wait, it will be the worse for you."</p> <p>Then the two attacked and fought each other. Sese nTaola let himself drop into one of the holes and came out of the other. He struck the Bird with his kris and it fell down dead and fell over top of him but he managed to fling the body away.</p> <p>Now that this one was dead, there were only three of its brothers remaining. From their position above they had seen the death of their younger brothers. Night fell and the following day the next oldest brother descended. The same happened to him and his other two brothers and, then mother the sixth one, one day after another. Then it was the turn of the father, the last one to come.⁷² He was very large, damp rose up from him; he had seven large heads. His spurs were like swords and if they ever made contact with anyone, their body would be flung up in the air. The branch of the banyan tree bent down under his weight when this Guruda landed on it. Sese nTaola goaded him when he had settled on the branch of the banyan tree, saying: "Come down." etc</p> <p>The Guruda replied: "Even had you not said it I would have come down." Sese nTaola answered: "Better not talk so much, just come down quickly. Cursed Big Eagle, jump down!"</p> <p>Lemo nTonda said: "Don't speak bad words, dearest Sese nTaola."⁷³</p>
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⁷² This is a different order than that described earlier.

⁷³ Adriani notes: A swearword was used here that literally meant: 'spermatoza penis'. It was commonly used when expressing one's dissatisfaction about someone, or something.

Story of Sese nTaola

<p><i>Tanda mate, tanda balu, nakanoto ri rayamu.</i></p> <p>Masae kojo pombabalinya, se'i ma'imo Tonci Bangke mosompo madago napangkita pantimanya, nawance ri wawo atenya, mesuwu atenya, nanawusaka i nCese nTaola koronya ri ra mbayau sambira, mawelamo, mate wongamo nu da pulimo, mokajamo, maka radua matemo, kono wo'u Tonci Bangke nagyangi.</p> <p>Mesono i Lemo nTonda: <i>Se'emo anu ngkuto'o, pai ja nusapu roo. Siko borosapu gaga, kuseko, iba nu aya.</i></p> <p>Mesuwumo ri ganda, njo'u montima mangko wuyawa, natawa ue, nadika sinci wuyawa lai rayanya, mewali nawebusi pitungkani, puramo mesua liu-liu ri lobo, ri ra ngganda. Kalumbangu, mekakore, liu-liu tuwumo i Sese nTaola, naju'i Tonci Bangke anu papitu wo'onya. Mangau kojo sarai wa'a ngkondo pai wunga; nakita kangaunya: A, nato'o, matemo i Sese nTaola! Imbe'imo jaya tanjo'u? Masae sakodi mata muni. A, tuwu ntano muni!</p> <p>Memponemo ri lobo i Sese nTaola, napoto'oka i Lemo nTonda: <i>Pesuwumo Lemo nTonda, yaku da nu pamongoka.</i></p> <p>Mesono i Lemo nTonda: <i>To'o maeka rayaku, da nu papesuwu yau.</i></p> <p>Mesono i Sese nTaola: <i>Ne'emo maeka rayamu, maka se'ipa yaku. Ne'emo nu pokaeka, kapuramo tonci nca jela.</i></p>	<p>Marks have appeared on my body, Sese nTaola, Signs of death and widowhood, don't you know."</p> <p>They had been discussing this for some time when the Guruda dived down, because he thought he could easily grab Sese nTaola. With his spurs he tore open his back so that his liver was revealed. Sese nTaola let himself fall into one of the holes where he drowned in his blood together with his opponent. Because Sese nTaola had also managed to strike the Guruda with his <i>kris</i> they died together.</p> <p>Lemo nTonda said: "I had predicted this but you did not believe me. You are too ready to disagree. I warned you. But you did not believe it."</p> <p>She crawled out of the drum, found a golden bowl and filled it with water. She laid a golden ring in it and sprinkled him with the water seven times. Then she returned directly to the lobo and got back into the drum. Sese nTaola began to move again and stood up; he had suddenly returned to life and flung the Guruda with the seven heads out of the hole. During this time, in the villages where his former companions were living, the <i>kondo</i> and the <i>wunga</i> leaves had indeed withered and when they saw this they said: "Oh, Sese nTaola is dead! But how can we get to him?" However, after a while the flowers freshened up again, and they said: "So, he has come alive again."</p> <p>Sese nTaola went to the lobo and spoke to Lemo nTonda: "Come out Lemo nTonda, and get sirih ready for me,"</p> <p>Lemo nTonda replied: "Oh, I am afraid if you will drag me out."</p> <p>Sese nTaola replied: "Don't be afraid. After all I am still here. Don't be afraid of anything. After all, no Birds will be coming anymore."</p>
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When someone used such words, to prevent any unforeseen bad consequences someone would typically interrupt the speaker

<p>Mesono i Lemo nTonda: <i>Banyamo wo'u maeka, ja siko kupokaea.</i></p>	<p>Lemo nTonda replied: "I am not afraid. I am only shy before you."</p>
<p>Mesono i Sese nTaola: <i>Ne'e maea matamu, bare'e nca sondo tau. Banya ja pau manto'o, ja kita nca morongo. Pesuwumo yau ma'i, siko se'i ngkutungai.</i></p>	<p>Sese nTaola replied: "Don't be shy, after all there are not many people. I am not saying this for nothing, after all, we are going to get married. Please come out, it is you I care about."</p>
<p>Mesono i Lemo nTonda: <i>Ne'emo, da maea mata, kenimo retu ganda.</i></p>	<p>Lemo nTonda replied: "So, I should not be shy. Then bring the drum over here."</p>
<p>Mesono i Sese nTaola: <i>Bemo da ea mata, kukenimo i retu yau.</i></p>	<p>Sese nTaola replied: "Don't be shy anymore and I will get the drum."</p>
<p>Njo'umo montima ganda, nakeni ri sorinya ganda. Mesonomo i Lemo nTonda: <i>Pakadago potundamu, da papamaramo yaku. Pakadago da motunda, i siko boi madungka. Motunda molango mpa'a, yaku da mepapamara.</i></p>	<p>He went to get the drum and sat it down next to him. Lemo nTonda said: "Sit yourself down securely because I am going to come out." Make sure you are sitting well so you won't fall over. Sit with your legs crossed, because I am going to appear."</p>
<p>Mesonomo i Sese nTaola: <i>Madagomo potundaku, pepapamaramo yau.</i></p>	<p>Sese nTaola replied: "I am sitting properly, so come out."⁷⁴</p>
<p>Mesuwumo mepapamaramo kojo, ja tongawa, simbente madungka, malimpu maka simbente madolidi. Masae-sae mambangumo ngkalionya, nepa mawangu, mesono Lemo nTonda: <i>Se'imo anu kuto'o, potundamo mpakoroso.</i></p>	<p>She came out and now showed, herself. She had barely appeared when they both fell down, unconscious.⁷⁵ Eventually, they both regained consciousness and as soon as they were sitting up again Lemo nTonda said: "That is why I said, make sure you are sitting firmly."</p>
<p>Mesono i Sese nTaola: <i>Ne'emo yau ndato'o, simbente malipo noto Se'i mambangumo kita, pamongo da nu powia.</i></p>	<p>Sese nTaola replied: "Don't say that, we both of us lost consciousness. Now that we have both regained consciousness you must prepare the sirih."</p>
<p>Napowiamo se'i, mesono i Lemo nTonda: <i>Pura roomo silau, jamo da mamongo yau.</i></p>	<p>Lemo nTonda prepared the sirih and said: "It is ready for you. You can take some to chew."</p>
<p>Mamongomo, roo mamongo, mesono i Sese nTaola: <i>Roomo mamongo kita, pangkoni da nu powia</i></p>	<p>Both chewed sirih and after a while Sese nTaola said: "We have done with the sirih, now prepare</p>

⁷⁴ Adriani notes: The proper way of sitting involved the person pulling up one leg and placing the foot flat on the ground, and folding the other leg. Only Muslim people on the coast sat like with legs crossed.

⁷⁵ The reason given in the text for becoming unconscious is "because both of them were equally clean." ("want beiden waren even schoon"). The meaning is not clear and Adriani does not provide an explanation.

<p><i>Maoromo wo'u yaku, pangkoni kapowia yau.</i></p> <p>Napowiamo i Lemo nTonda anu napangkoni, ntanoka ja nadi yau, natampunisi, moadi, kambolo-mbolo pasoanya. Roo setu mesono i LemonTonda:</p> <p><i>Se'i roo ngkupowia, jamo da mangkoni kita.</i></p> <p>Njo'u mangkoni, mesono i Sese nTaola: <i>Motunda doawe-awe, yowe kumancuru mate.</i> <i>Moawe kita radua, yowe kumamponcuruka.</i> <i>Karata nia ndayaku, mangkoni dotuba yau.</i></p> <p>Mangkoni ntano, pura setu mamongo. Mesono i Sese nTaola: <i>Roomo mangkoni kita, mamongo da nupowia.</i> <i>Roomo mangkoni yaku, da ndiu wo'u rayaku.</i> <i>Kayuku ndakupendaki, da njo'u wo'u pepali.</i> <i>Da nakadago ndayaku, da nu rakisimo yaku.</i></p> <p>Mekirakisi i Sese nTaola, natimbari kayuku, naposo, nakou, da narakisi ri banua, pura setu, meoasi ri Lemo nTonda:</p> <p><i>Imbe'i ue mpapamu, da nu popayunu yaku.</i></p> <p>Mesono i Lemo nTonda: <i>Kanjau ue i mpapa, njau ri oyo ngapa.</i></p> <p>Mesono wo'u i Sese nTaola: <i>Ako njo'u delinja, nakaronga rata kita.</i></p> <p>Melinjamo tau samboko, jela njiria, mesono i Lemo nTonda: <i>Se'imo ue nci papa, napasamboni mbuyawa.</i> <i>Sungke da nakatongawa, ja moilala-ilala.</i></p> <p>Majijjingki raya i Sese nTaola nato'o: <i>Powotunya setu lau, ilala-ilala, yaku!</i></p> <p>Mesono i Lemo nTonda:</p>	<p>something to eat.”</p> <p>Lemo nTonda said “I too, am hungry, I will prepare something to eat.” Lemo nTonda prepared something to eat, which meant, she magically made something appear: she covered the bowls, spoke some magical words, and the steam arose from them. Then she said: “I have prepared it, we can now begin to eat.”</p> <p>As they prepared to eat Sese nTaola said: “We will sit side by side, even if it should hasten my death. Both of us will sit side by side, even if it should bring trouble on my head. Because the desire has arisen in me for us to eat from one bowl.”</p> <p>So they began to eat and then Sese nTaola said: “We have eaten, now prepare sirih.” They chewed sirih and then he said: I have finished eating, now I would also like to bathe. Go and find a coconut with which I can wash my hair, Clean my hair, then I will feel content.”</p> <p>Sese nTaola let his hair be washed. He split a coconut in two, opened it, and scraped it out, and with this cleaned his hair inside the house. When that was done he asked Lemo nTonda: “Where is your father's bathing place? Come with me and let us go there.”</p> <p>Lemo nTonda said: “My father's bathing place is over there, in the middle of the village.”</p> <p>Sese nTaola replied: “Come on then, let's go so we can get there soon.”</p> <p>The married couple set out and when they came there Lemo nTonda said: "Here is father's bathing place, it is covered with a golden lid. Take it off then you can see it. It continually calls out <i>ilala ilala.</i>”⁷⁶</p> <p>Sese nTaola was surprised and said: "It's true! It does make the sound <i>ilala ilala.</i>”</p> <p>Lemo nTonda said:</p>
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⁷⁶ Adriani notes: The reference to the first part of the Muslim confession of faith indicate the introduction of Islamic influences into the original Torajan story.

<p><i>Da nu ue mabaraka, da nakanoto ri raya.</i></p> <p>Mesono i Sese nTaola: <i>Manotomo ri rayaku, ue mabaraka yau.</i> <i>A, moncomo nu to'o, ue mabaraka kojo.</i> <i>Banya ngkumoimba-imba, nepa se'i ngku-pangkita</i> <i>Manotomo ri rayaku, da ntamandiumo yau.</i> <i>Ma'i ntapoawe-awe, yowe kumancuru mate.</i></p> <p>Mesono i Lemo nTonda: <i>Se'i motundamo yaku, nda ta mandiumo yau.</i></p> <p>Laumo, mandiu tau samboko, mekiyali Sese nTaola upe ngkayuku pendakinya pane ri ra mbanua nato'o: <i>Da nu gegesimo kaku, talikuku setu njau.</i> <i>Posuara ma'i yaku, da nu pakaosi yau.</i></p> <p>Nagegesimo, pura nagegesi nato'o: <i>Ne'emo sondo nu imba, da nta mesoremo kita.</i></p> <p>Mesoremo ndeki wawo ntana, mampalaika ue; njo'u me'onto ri pala-pala mompakangau koronya, tau biasa me'onto lai ria; anu mombewore, mombewore, anu mompakangau, mompakangau. Mombesalemo tau samboko, nato'o i Sese nTaola:</p> <p><i>Da me'onto yau saya, se'i njai pala-pala.</i> <i>Wuyua kaosikaku, da naka ronga mangau.</i> <i>Da ntamalaimo kita, pe'ontoka moimba.</i> <i>Siko riu Lemo nTonda, yaku ri puri da ntonda.</i> <i>Pelinja madago-dago, kupangkita naka-dago.</i> <i>Madago-dago melinja, naka yosa ngkupang-kita.</i> <i>Soe palem mokana, mokole tanda-tandanya.</i> <i>Palemu kanamu soe, tanda-tanda kamokole.</i> <i>Manotomo ngkupangkita, moilala bisumila</i> <i>Madagomo peawanya, sio ngkotu tudu tana.</i> <i>Ana Lamo timbanya, sawi sipa mebambara.</i> <i>Manotomo kupangkita, ako njo'u jo melinja.</i></p>	<p>"It is miraculous thing, you need to understand that."</p> <p>Sese nTonda said: "I do understand that this miraculous water. Yes, you are right, it is definitely magical water I didn't realise it at first but now I see that it is. Now that I understand, let us bathe Come on, let us sit side by side, even if for this I am punished with death."⁷⁷</p> <p>Lemo nTonda said: "I am already seated, let's bathe."</p> <p>When the married couple were seated, they bathed and Sese nTaola asked his wife to remove the coconut flesh that he had scraped out and had used to clean his hair. He said: "Rub me there on my back. And now come and sit in front of me and comb my hair."⁷⁸</p> <p>She rubbed his back and when she had finished combing his hair he said: "Don't say too much anymore, and we will get out and dry off."</p> <p>They got out of the water and went to sit on a bench to dry themselves. People used to regularly sit there, some to delouse each other, others to dry themselves. Sese nTaola and Lemo nTonda also sat and talked together for a while. Sese nTaola said: "Let us sit for a while, here on the bench Comb my hair, so that it will dry quickly. Now let us go, stop talking. Come, let us go now. You go first. Lemo nTonda, I will follow you. Make sure you walk properly so that I can see you clearly. Swing your right arm, a sign of your noble birth. Swing with your right arm, as a sign that you are a princess. I have clearly heard that the water said <i>ilala bismillah</i>. When you walk like that it is most elegant,</p>
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⁷⁷ The text does not make clear why S. nT. should fear this.

⁷⁸ Adriani notes: When people had their hair combed, they usually let it hang it in front of their face.

<p>Melinjamo tau samboko, mempone ri banua motunda, nato’o i Sese nTaola: <i>Nu wore ncaodi yaku, da nakadago ndayaku.</i> <i>Ane roo pe’ontomo, njo’u powia mamongo.</i></p> <p>Mesono i Lemo nTonda: <i>Se’i rongkupowia, jamo da mamongo kita.</i></p> <p>Mamongomo, roo mamongo, mesono i Sese nTaola: <i>Se’i roomo mamongo, talemo ompa kasoro.</i> <i>Da nakanoto ndayaku, metompa da yore yaku.</i></p> <p>Natale i Lemo nTonda, roo, nato’o: <i>Roo kutale silau, jo ma’i da yore yau.</i></p> <p>Mesono i Sese nTaola: <i>Nakanoto nuincani, sambuya da kutandai.</i></p> <p>Roo napetondoni se’i moturumo yore. Masae-sae ngkayorenya se’i, bare’e menana, mosumo sambuya, bare’emo masae da mena, moiwomo i Datu nToWawo Yangi, da napanga’esi i Sese nTaola, maka nadonge bambari, i Lemo nTonda naporongo, nato’o: be mayoa ntano i Sese nTaola da momporongo i Lemo nTonda, si’a yau da rayanya, pai se’i i Sese nTaola mompe-sindiu, setu pai napo-jangai.</p> <p>Kayore i nCese nTaola se’i ja rongonya menaa-naa, yabi santongo mbuyamo, ma’imo koyo i Datu nToWawo Yangi mompanga’esi. Napalike ndongonya i Sese nTaola, nato’o: <i>Penawa Sese nTaola, tuma’i tau degora,</i> <i>Nakanoto nu incani, ma’i ja moiwali.</i></p>	<p>when all 9 of your joints touch the ground.⁷⁹ Oh, she is like a child goddess, her beauty can be seen from the breast upwards I have clearly seen this. Come, let us go now.”</p> <p>Arriving back at their home the couple sat down and Sese nTaola said: “Delouse me a little, that gives me a pleasurable feeling When that is done, stop and prepare sirih.”</p> <p>Lemo nTonda said: “Here, I have already prepared it, we can now chew sirih.”</p> <p>They chewed sirih and when they had done that, Sese nTaola said: “Now that we have finished with the sirih, spread out the mattress. I ask permission now to sleep so that at last I can have a good long rest.”</p> <p>Lemo nTonda spread out the mattress and when she had done that she said: “I have spread it out, come then and go to sleep.”</p> <p>Sese nTaola said: “So that you will know, I am telling you now in advance: it will be for a whole month.”</p> <p>When he had made clear that he would be asleep for a long time, he lay down to sleep. He did sleep for a long while, almost a month long without waking up. When it was coming closer to the time for him to wake up, the Lord of the People of Heaven readied himself to undertake a headhunting expedition against Sese nTaola because he had heard that he had married Lemo nTonda. He considered that this was not appropriate since he himself had had a mind to marry her, but Sese nTonda had preceded him. This had made him very angry.</p> <p>While Sese nTaola slept, his wife had remained awake. It had taken more than half a month before the Lord of the People of Heaven came to take Sese nTaola’s head. His wife tried to wake him, saying: “Wake up Sese nTaola, robbers are coming. You have to know this, they are coming to wage war.”</p>
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⁷⁹ Adriani notes: The reference is to how agile she is. The nine joints are: two elbows, two hips, two knees, two ankles and the neck.

<p>Bare'e re'e menaa-naa, bepa narata gori mpenanya. Jela ri sambali bente i Datu nToWawo Yangi, bare'e re'e tau mewa. Napelike wo'u ndongonya i Sese nTaola, nato'o:</p> <p><i>Jamo yore nu tunggai, makura pangaincani. Jamo yore nu tangara, makura ponawanawa. Se'imo iwali rata, siko bare'e menawa.</i></p> <p>Jelamo ri pu'u eja i Datu nTo Wawo Yangi, naowemo i Lemo nTonda mompalike rongonya, mesuamo ri ra mpeti pembayo. Nato'o ntau silau se'e:</p> <p><i>Posompo, Sese nTaola, se'imo kami linggona. Se'imo kami metunggai, posompo bale ma'i.</i></p> <p>Au sindate bare'epa nca re'e da menaa, ndekumo mempone, sawi ri ra mbanua, narata, yore. A, nato'o, yore silau, aginya da ndekumo yau, ndatima rongonya. Napokau-mo ana mayununya: Timamo peti, pasa'amo, kenimo ndati Wawo Yangi.</p> <p>Malaimo tau setu, nakeni, nepa ri yae ndaya, menaa i Sese nTaola, penanya se'i, napokau rongonya, nato'o:</p> <p><i>Tawa ne kupendo'u, rongoku i Lemo nTonda.</i></p> <p>Paikanya jamo napokau ngkabongo; i sema da mantawa? jamo nakeni mpalai rongonya. Kanakeninya, nadikamo Sima-sima ri puse ndongonya, napasaramaka yunu, nce'e au maincani.</p> <p>Mompokau muni i Sese- nTaola: <i>Kupendo'u nakayosa, kukita tongo ndaoa,</i></p> <p>Mesono Sima-sima: <i>Rongomu ne'emo nuto'o, njo'umo nakeni n'tau, Nakanoto nu incani, i Datu nTo Wawo Yangi. Setu ue toka-toka, nupendo'u Sese nTaola.</i></p> <p>Mendo'umo, nayali geri mata metakata ri wiwi mata mombekekeni. Pura mendo'u, nakita bemo lau rongonya, jamo</p>	<p>However, he did not wake up; it was not yet time for him to wake up. When the Lord of the People of Heaven came to the village wall there was no one to stop him. Sese nTaola's wife tried once more to wake him, saying:</p> <p>"You want to do nothing but sleep. You still don't understand. The enemy is coming, and you are not waking up."</p> <p>When the Lord of the People of Heaven arrived at the house, Lemo nTonda stopped trying to wake her husband. She crawled into a glass chest. The people below said:</p> <p>"Come down, Sese nTaola, we strangers are here. We have come to attack you. Come down fellow!"</p> <p>But he in the house did not wake, so they came up and when they entered the house they found him asleep. "So," the Lord said. "Since he is asleep over there, we will just go in and take his wife away." He ordered one of his slaves: "Take up that chest on your shoulder and take it to Heaven."</p> <p>They left taking the chest with them. They had only just got underway when Sese nTaola woke up and called out to his wife, saying:</p> <p>"Pour me some water so I can wash my face, dear Lemo nTonda."</p> <p>But he called out in vain. His wife had been taken away. However, when she was abducted she had placed a talisman on her husband's navel to take her place. That talisman was alive.</p> <p>Sese nTaola called again:</p> <p>"I want to wash my eyes out so that I can see clearly. So that I can clearly see what is going on around me."</p> <p>The Talisman responded:</p> <p>"Don't mention your wife again, she has been abducted. To be clear, this was done by the Lord of the People of Heaven. Here is plenty of water, wash your face Sese nTaola."</p> <p>He washed his face, and cleaned his eyelids which were still stuck together. Then he could see that his wife was no longer</p>
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<p>toka nakita, nadika ndongonya ri sorinya, mamongomo, napebomo eranya i Datu mPoiri, rongo ntua'inya, maka naporongomo i Gili mPinebetu'e, lai tu'anya, meari ri kare'anya.</p> <p><i>Datu mPoiri eraku, narata mpepamo yaku. Motungko yau makaja, rongoku ma'i narampa. Motungko makaja yau, rongoku narampa ntau.</i></p> <p>Nadonge i nDatu mPoiri oninya, bare'e manoto rayanya, napeoasi ri rongonya: <i>Sompenaka ponjaumu, rongoku i Gili mPinebetu'e. Sima'i tewao-wao, bara nganga ntukakamu.</i></p> <p>Mesono i Gili mPinebetu'e: <i>Nganga ntukakaku kojo, sima'i meboo-boo.</i></p> <p>Mesono i Datu mPoiri: <i>Ane nganga ntukakaku, da ndeku kupago yau.</i></p> <p>Ndekumo kojo i Datu mPoiri, nakeni nu ngoyu, jelamo ri Sese nTaola, nato'o: <i>Nunja anu peboka, eraku i Sese nTaola?</i></p> <p>Mesono i Sese nTaola: <i>Kupeboka eraku, rongoku nakeni ntau.</i></p> <p>Mesono i Datu mPoiri: <i>Jamo yore nu tunggai, makurapa pangincani. Jamo yore nu tangara, makura penawa-nawa.</i></p> <p>Mesono i Sese nTaola: <i>Jamo siko mantangara, da nu mangkita jaya.</i></p> <p>Mesono i Datu mPoiri: <i>Io yaku maincani, pakoroka ntapalai.</i></p> <p>Njo'umo, motunda ri wobo mbanua, meboomo i Datu mPoiri yununja, napatujuki: <i>Da tunda ri kamaranya, da ndapompeboo jaya. Siko njai mokana yaku, ri jaya boi manawu. Ngoyu katudu loma'i, da ngkupojaya malai.</i></p>	<p>there, but that she had left the things he needed ready for him. He chewed the sirih and called on his brother-in-law, the Lord of the Wind, the husband of his sister. He had married Gili mPinebetu'e at her grandmother's house and lived with her there.</p> <p>"Lord of the Wind, my brother-in-law, I am in need. Things are difficult, they are not easy. They have come and stolen my wife. It is difficult and not easy, my wife has been abducted."</p> <p>The Lord of the Wind heard the noise but did not know what it was and asked his wife: "Put down your needlework, dearest Gili mPinebetu'e. Someone is calling me. No doubt it is the voice of your brother."</p> <p>Gili mPinebetu'e replied: "It is indeed the voice of my brother who is calling to us." The Lord of the Wind said: "If it is indeed the voice of my bother-in-law then I will rush to him."</p> <p>The Lord of the Wind went, carried by the Wind, and when he came to Sese nTaola he said: "Why did you call me, brother-in-law Sese nTaola?" Sese nTaola replied: "I called you, brother-in-law, because my wife has been stolen." The Lord of the Wind said: "You don't do anything but sleep." (<i>etc See above.</i>)</p> <p>Sese nTaola replied: "Think about what to do. You will think of something." The Lord of the Wind said: "Yes, I have an idea. Get yourself ready, we will go."</p> <p>The Lord of the Wind stood at the entrance of the house and called to his companion and advised him: "Go and sit in the sky so you can direct the way. Sit on my right, so you won't be in the way.</p>
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<p><i>Ngoyu da nu paincani, Datu nTo WaWo Yangi.</i></p> <p>Njo'umo tau saera, nakeni nu ngoyu, teliko-liko ngoyu, napepali peari i nDatu ri Wawo Yangi ri tongo ndaoa, masae-sae jela ri bente i Datu nTo Wawo Yangi, liu-liu njo'u ri balampanya, meboo tumpu mbanua, meki-sompo:</p> <p><i>Posompomo nca loma'i, Datu nTo Wawo Yangi.</i> <i>Siko tau borosapu, mangarampa rongo ntau.</i></p> <p>Nadonge ntau sindate, rongo i nDatu nTo Wawo Yangi, tau papitu, napatakakamo rante ri talinganya, boi mombega'a, maka rongo ntau pura narampa i nDatu nTo Wawo Yangi. Bare'epa napesuwu ri peti i Lemo nTonda, ja petinya nasokowaka, napero'u, bare'epa naloka; uase tebelence, be tinja, puramo rayanya, kaju napobobaki, ja mopese; nu nja napokuja-kujaka peti? Jamo mapeni napero'uka! Nalike ndongonya papitu i Datu nTo Wawo Yangi, nato'o: Sindate i Sese nTaola, nsetu napopalikeka siko, nakanoto ndaya. Membangumo i Datu nTo Wawo Yangi, nato'o:</p> <p><i>Nepa masusa rayamu, mekipoapuka yaku.</i></p> <p>Moapumo rongonya papitu, pitungkura napoapuka, samba'a sangkura, samba'a sangkura, papitu toyu manu napoirangkaju, simbente papitu manana, napokau ndongonya monju'i:</p> <p><i>Ndiponju'i ncakalimo, ri suraya jarawata.</i></p> <p>Mesonomo tau silau: <i>Posompo mompakaliga, ne'emo sondo nu imba.</i></p> <p>Mesono i Datu nTo Wawo Yangi: <i>Se'i da mangkoni yaku, nepa masusa</i></p>	<p>Wind, come here, so I can use you to transport us. Wind, you better know, we are going to the Lord of the People of Heaven."</p> <p>The two brothers-in-law then set off, carried by the Wind. The Wind went up and down looking for the home of the Lord of the People of Heaven in the sky. After a long time, they came to his village and he went directly to his house. Here he called the owner and challenged him to come out. "Come down quickly, Lord of the People of Heaven. You are a shameless person, stealing another man's wife."</p> <p>This was heard by the other inhabitants of the house, the wives of the Lord of the People of Heaven. There were seven of them, chained together by their ears so they would not escape because they were all the wives of others who the Lord of the People of Heaven had stolen. He had not yet taken Lemo nTonda out of her chest; he had only been able to embrace the chest itself and had slept next to it without having been able to open it. Axes had been blunted in trying to cut it open. When he became bored with this, he banged it with sticks, which splintered. What could he do with the chest? Surely it was too hard to sleep next to. The Lord of the People of Heaven was now woken up by his seven wives, who said: "Down there is Sese nTaola. We want you to know this."</p> <p>The Lord of the People of Heaven stood up and said: "Keep calm. First I ask you to cook for me." The seven women began to cook. They cooked seven pots filled with food, one each. They used seven eggs to go with it. All seven were ready at the same time, and their husband ordered them to serve it up. "Serve it all up in porcelain bowls so that what is at the bottom of the pot appears on top."</p> <p>Down below, Sese nTaola called out: "Hurry up and come down. Don't talk so much."</p> <p>The Lord of the People of Heaven said: "I am going to eat first. Just keep calm for a</p>
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<p><i>rayamu.</i></p> <p>Mesono i Sese nTaola: <i>Banya ewase'i tuama, ronggo ntau da narampa.</i> <i>Se'imo da nupangkita, lawi bijanya mpolinga.</i> <i>Se'imo nu paincani, lawi bijanya powani.</i></p> <p>Mesono i Datu nTo Wawo Yangi: <i>Nepa masusa rayamu, mangkoni da monju yaku.</i> <i>Se'i roomo mangkoni, jamo da ngkumewuso'i.</i></p> <p>Mesono i Sese nTaola: <i>Banya ewase'i, langkai, magasi mpebali-bali.</i></p> <p>Mesono i Datu nTo Wawo Yangi: <i>Banya wo'u ngkumbali, da mamongo wo'u sangkani</i></p> <p>Mesono i Sese nTaola: <i>Ane puramo mamongo, pakaligamo dosompo.</i></p> <p>Mompakoroka parewa i Datu nTo Wawo Yangi, widu napetaka ri wo'onya, mompo'u komponya, mosalana, mosiga, mobaju, mopenai, motawala, puramo setu, nato'o: <i>Ontobakamo meboo, tulo'u da ngkumosompo.</i></p> <p>Narantasi bamba ata sambali, merongke koronya kasondo mparewa napetaka. Mosompo, tejonjo ri tana ungka ri wulili. Mekikae si Sese nTaola: Kae yaku, bale! Bare'e nakae jamo naju'i, lo'umo; roo setu, mesono i Sese nTaola: <i>I sema da mperiuka, da mewunu se'i, bale?</i></p> <p>Mesono i Datu nTo Wawo Yangi: <i>Komi tau metunggai, lapasakamo loma'i.</i></p>	<p>while.”</p> <p>Sese nTaola said; “It is not appropriate to steal another man’s wife. Now you will come to see that.” (etc see p. 9)</p> <p>The Lord of the People of Heaven said: "For the moment just keep calm, I could choke while I'm eating. Now I have finished eating, but I still need to wash my hands."</p> <p>Sese nTaola replied: "It is not appropriate for a man to talk back like that."</p> <p>The Lord of the people of Heaven answered: “I am not responding to that. I still want to chew sirih.”</p> <p>Sese nTaola replied: “When you have finished with the sirih, come down.”</p> <p>The Lord of the People of Heaven got dressed, placed a plume on his head,⁸⁰ tied his on girdle, put on his trousers, his shirt and sword, and took his lance with him. “Stop with your calling out. I’m coming down.”</p> <p>As he came down he tore off half the roof, because his body size had increased greatly with all the things he was wearing. Jumping down caused him to sink into the ground as far as his groin. He asked Sese nTaola to dig him out. “Dig me out, friend!” Sese nTaola did not dig him out but flung him out, and when he was out, he said: “Who will throw his lance first?” The Lord replied: “You, the attacker, you throw first.”</p>
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⁸⁰ Adriani notes: A plume (*widu*) was a sign of the wearer's importance. It consisted of bird feathers such as parrots or hornbills. Heroes could use such plumage to rise up in the air. Therefore, a battle between opponents wearing such plumage usually took place in the air. Then these were only used during funeral ceremonies to honour a deceased chief The *widu* was made from a piece of split bamboo, divided into three, separated by a fine yellow shiny border so that it looked somewhat like a fan. As a headdress, some copper decoration was added to the back.

<p>Mesono muni iSese nTaola: <i>I komi taliwanua, nce'e, da periuka.</i></p> <p>Napimpilaka i nCese nTaola kantanya, nawunu tawalanya i Datu nTo Wawo Yangi, be kono, natempu, tudu lai tana, mewali rano kabangke mbayaunya. Desawa wo'u i Sese nTaola, nato'o:</p> <p><i>Pimpinaka mpodago, tunjo'u ngkusawamo.</i></p> <p>Be wo'u kono si'a, tudu lai tana be magoro tana, ndeku meogu ri raoa, mewali buyu, puramo tawala, penaimo yau, mandabumo, mombetoto, njo'u ri tongo ndaoa, malente rayanya ri raoa, mena'u ri tana, tojo ri tana ndeku muni ri raoa, nakeni ngkasaenya, salakopi i Datu nTo Wawo Yangi, konomo nasayu, natando pa'anya sambali, ungka ri wulilinya napotando. Kanawunya lai tana, meboo-boomo rongonya papitu: Peolemo ana mayunu! bara pa'a anu natunggai, bara anu metunggai. Njo'umo ana mayunu mompeole, nakitamo, A, nato'o: pa'a i mpue yau silau, mawuyu ewance'e pai bangke. Masaemo wo'u, konomo natando pa'a sambali, nepa palenya, jamo wuntu-wuntu koronya pinca.</p> <p>Mesono i Sese nTaola: <i>Ara nu nja mangaya, singkawera, singkarenja?</i> <i>Jamo koro dole-dole, i Datu nTo Wawo Yangi.</i></p> <p>Masae-sae nasayu ri le'anya, manawa koronya, jamo wo'onya merumpa-rumpa mambombo ri kantanya, nabira. Njo'u meorenaka, nawali ntodu, natempu i Sese nTaola, manawu ri tana. Njo'u mompeole ana mayununya: O, nato'o, bare'e ntaninya, wo'o i mPue! Ndeku i Sese nTaola mantima rongonya ri peti, nakeni pai peti wailo'u, jela ri balampa, nato'oka eranya:</p> <p><i>Da ntamalaimo kita, se'imo anu tatima.</i></p>	<p>Sese nTaola said: "You, who are at home here, you throw first."</p> <p>Sese nTaola held his shield in readiness, and when the Lord of the People of Heaven threw his spear he parried and it missed. The lance landed in the ground and the hole it made was so big it created a lake. Then Sese nTaola took his turn and said: "Hold your shield in position, I will now throw back."</p> <p>His also missed its target and when his lance hit the ground the earth did not cave in but swelled up and became a mountain. Now that the lances had been thrown, it was the turn of the swords. They both took them out and attacked each other. They went up in the air, and when they tired of being in the air they came down to the ground again. When they became tired of fighting on the ground, they went once more up into the air. At long last the Lord of the People of Heaven made a wrong move and was struck by a sweep of Sese nTaola's sword. One of his legs was cut off at the groin. When it fell on the ground his seven wives called out: "Go and have a look, you slaves. See if it is the leg of the one who is attacked or that of the attacker." The slaves went to look and when they saw it they said: "Oh, it is the leg of our master, it is so hairy and thick." A little later the other leg was chopped off, and after that his arms, so that all that remained of his body was the rump.</p> <p>Then Sese nTaola said: "What is that over there, that is dripping and streaming? The only thing standing of the Lord of the People of Heaven is the rump."</p> <p>Finally, he cut his neck through and with that, his head fell with a great force onto Sese nTaola's shield breaking it in half. When the head still managed to raise itself into the sky, Sese nTaola kicked it back down so that it fell onto the ground. The slaves went to look and said: "Oh, it is the head of our master and of no one else." Sese nTaola now entered the house, took his wife who was still in the chest and carried her and the chest down saying to his brother-in-law: "Let's go, here is what we came to get."</p>
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<p><i>Dikamo lai tongonya, rongomu Sese nTaola. Ngoyu katudu loma'i, da kupoyaya malai.</i></p> <p>Tudumo kojo ngoyu mongkeni sisi'a, sancumo nakeni, kalo'unya ri tongo ndaoa. Mesono i Datu mPoiri: <i>Pakadagoka eraku, rongomu boi manawu.</i></p> <p>Meogumo ngoyu mangkeni sisi'a, motunda ri wawo ngoyu, somepe ri ngoyu. Masae-sae jelamo ri banua, be marameda, ngoyu metawui-wuisi. Kajelanya ri banua, mesonomo i Sese nTaola:</p> <p><i>Pesuwumo Lemo nTonda, kami da nu pamongoka.</i></p> <p>Mesuwumo ri ra mpeti, nagili ri rayanya. Nepa napowia anu ndapongo. Roo setu, nato'o: <i>Se'imo roo ngkupowia, mamongo ma'imo tima.</i></p> <p>Natima i nCese nTaola, nakenika eranya, mamongo pai eranya, nato'o: <i>Jamo da mamongo yau, era, mamongo tulau.</i></p> <p>Roo mamongo, da lo'umo wo'u i Datu mPoiri, dompago rongonya, mompalakanamo. <i>Era yaku dalaimo, i komi da ire'imo. Mompalakanamo yaku, Sese nTaola eraku. Ngoyu ngkatudumo ma'i, da ngkupojaya malai.</i></p> <p>Tudumo ngoyu, si'a kalo'u ri banuanya, banua i Bangkele tu'a. Mompeoasimo i Gili mPinebetu'e: <i>Nunjamo na'peboka, eramu i Sese nTaola?</i></p> <p>Mesono i Datu mPoiri: <i>Rongonya narampa ntau, napepeboka yaku.</i></p> <p>Mesono i Gili mPinebetu'e: <i>Waimbe'imo rongonya, eramu Sese nTaola?</i></p> <p>Mesono i Datu mPoiri: <i>Ndatemo muni rongonya, eramu i Lemo nTonda</i></p>	<p>The Lord of the Wind said: "Place your wife between us, Sese nTaola. Wind come here, so you can transport us. Take care, brother-in-law, that your wife does not fall."</p> <p>The Wind came to take them away and in one breath carried them across the sky.</p> <p>The form the Wind had taken meant that they sat on top of the Wind and this is where they stayed. When in a little while they arrived home they were feeling cold having been blown through and through by the Wind. Once inside Sese nTaola said: "Come out Lemo nTonda, and prepare sirih for us."</p> <p>She unlocked the chest from inside and came out, and began to prepare the sirih. When it was ready she said: "Here you are, I have made it ready. Come and get the sirih."</p> <p>Sese nTaola came to get the sirih and offered some to his brother-in-law, saying: "Here you are, brother-in-law, here is the sirih."</p> <p>They began to chew and after chewing the sirih the Lord of the Wind wanted to go back to his wife, so he took his leave, saying: "Brother-in-law, I am going. You stay here. I am taking my leave, brother-in-law Sese nTaola. Wind, come here, so you can transport me."</p> <p>When the Lord of the Wind arrived home, to the house of the Old Woman, Gili mPinebetu'e asked him: "Why did your brother-in-law Sese nTaola call you?"</p> <p>The Lord of the Wind replied: "His wife had been stolen, that is why he called me."</p> <p>Gili mPinebetu'e said: "And where is the wife of your brother-in-law Sese nTaola, now?"</p> <p>The Lord of the Wind replied: "Your sister-in-law Lemo nTonda, is home again."</p>
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<p>Mesono i Gili mPinebetu'e: <i>Ane ndate madago, siko ndekumo ngkabongo.</i></p> <p>Mekipangkoni wo'u ri rongonya, mangkoni, roo mangkoni mamongo; yore malengemo rayanya, mombelulu tau nakeni ndeku. Nato'o i nCese nTaola rindate:</p> <p><i>Malenge ntu'u rayaku, pangkoni powia yau.</i></p> <p>Mesono i Lemo nTonda: <i>Se'iro ngkupowia, jamo da mangkoni kita.</i></p> <p>Mesono i Sese nTaola: <i>Ue toka gana-gana, setu ri mangko wuyawa. Ane tokamo nu dika, jamo da mangkoni kita.</i></p> <p>Mangkonimo, pura setu, njo'u mandiu ri ue mpapanya, mewalilimo mamongo, mekitale ompanya i Sese nTaola: <i>Talemo ompa kasoro, Lemo nTonda siko se'i.</i></p> <p>Mesono i Lemo nTonda: <i>Roomo kutale ompa, rongoku Sese nTaola.</i></p> <p>Mesono i Sese nTaola: <i>Ane roomo tunjo'u, mamongo wawamo kaku.</i></p> <p>Roo mamongo, nato'o wo'u: <i>Da nakanoto ndayamu, se'i da ngkuyore yaku. Nakanoto nuincani, ruambuya kupojanji.</i></p> <p>Moturu, yoremo; kayorenya se'i, moiwomo i Datu nTo Mata Eo, nadonge bambari i Sese nTaola momporongo i Lemo nTonda, nato'o: be mayoa, si'a da momporongo. Natangara manga'e, maya manu, madago tonci membuka tangoa, malaimo wo'u, bara tesancowu yununya. Se'imo i Sese nTaola, jamo kayore-yorenya, ma'imo wo'u tau metunggai, sambuya pusa, yabimo santongo mbuya, jelamo i Datu nTo Mata Eo. Mompelike wo'u rongonya:</p>	<p>Gili mPinebetu'e said: "If he is home again, then that's good. So, as a result of your journey everything has been brought back in order again." He then asked his wife to prepare food, ate his meal, chewed sirih and went to sleep because he was very tired from chasing after the person who had been abducted. At his house, Sese nTaola said: "I am very tired, get my meal ready."</p> <p>Lemo nTonda replied: "Here you are, I have already prepared it, let's now eat." Sese nTaola said: "There is plenty of water, there in the golden bowl. If you have served up everything, then we can eat." They had their meal after which they went to her father's bathing place, and coming back home, Sese nTaola asked to have his mattress laid out: "Spread out my mattress, Lemo nTonda."</p> <p>Lemo nTonda replied: "I have already spread out the mattress, dear Sese nTaola." Sese nTaola said: "If it is already prepared, the bring me some sirih."</p> <p>After having chewed sirih, he said: "I have to tell you that I am going to sleep, So that you know, I have determined that it will be for two months." He lay down and went to sleep.</p> <p>While he was sleeping the Lord of the East made preparations. He had heard that Sese nTaola had married Lemo nTonda and declared that this was not appropriate. He had wanted to marry her himself. He got ready to go head hunting; the signs augured well, and the bird songs were propitious, so he was determined to go. He left with one thousand followers. As the attackers were approaching Sese nTaola did nothing but sleep. One month had already passed, and there was still another half month to go when the Lord of the East arrived. His wife tried to wake him:</p>
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Story of Sese nTaola

<p><i>Sese nTaola pembangu, se'i ratamo tau. Nakanoto nu'incani, i se'i tau iwali.</i></p> <p>Bare'e-re'e mena, jelamo ri pu'u eja tau metunggai, nato'o: <i>Posompo Sese nTaola, sei'mo kami to toka.</i></p> <p>Bare'e-re'e mena, maraumo rongonya, nato'o: <i>Jamo yore nu tunggai, makura pangaincani. Jamo yore nu tangara, makura mponawa-nawa.</i></p> <p>Meboo muni i Datu nTo Mata Eo: <i>Posompomo ja loma'i, baleku Sese nTaola.</i></p> <p>Kabare'anya mena se'i, mesuamo muni ri petinya i Lemo nTonda, memponemo i Datu nTo Mata Eo, nakitamo i Sese nTaola: O, nato'o, yore ntano kojo! Napokaumo yununya mongkeni peti, kare'e i Lemo nTonda. Naokotaka, nakeni mpalai, mombetoto, mompangku sako bare'e. Ndeki Pebete Eo nakeni i Lemo nTonda, nepa ri yae njaya bare'epa jela ri wukunya, menamo i Sese nTaola:</p> <p><i>Tawa ue ngkupendo'u, rongoku i Lemo nTonda.</i></p> <p>Mesono Sima-sima, napasipi lai pusanya: <i>Rongomu nemo nuto'o, mpanjo'u nakeni ntau. Setu ue toka-toka, nadika i Lemo nTonda.</i></p> <p>Nepa namasi ue, napija geri mata wiwi matanya, mombekekeni. Roo mendo'u nato'o i Sese nTaola: <i>Motungko yau makaja, rongoku ma'i narampa. Motungko makaja yau, rongoku narampa ntau</i></p> <p>Mamongomo ngkalionya, roo mamongo napeboo eranya, mekilae: <i>Datu mPoiri eraku, narata mpepamo yaku.</i></p> <p>Nadonge i nDatu mPoiri nganganya, napeoasi ri rongonya i Gili mPinebetu'e: <i>Sompenaka ponjaumu, rongoku i Gili mPinebetu'e.</i></p>	<p>“Sese nTaola, get up, people have come.” So that you know, they are enemies who have come.”</p> <p>Sese nTaola did not in the least wake up. The attackers came up to house and said: “Come down, Sese nTaola, we strangers are here.” But Sese nTaola definitely did not wake up, so that his wife became angry and said: “You don't want to do anything but sleep” etc</p> <p>The Lord of the East called out again: “Come down, Sese nTaola.”</p> <p>Because he did not wake up, Lemo nTonda crawled into her chest again. The Lord of the East came up, saw Sese nTaola and said: “Oh, he must be sleeping.” He ordered his followers to take the chest in which Lemo nTonda was sitting, and they took it with them. There was no fighting, not even a siege. They brought Lemo nTonda to the East and they were still on the way, and had not yet arrived, when Sese nTaola woke up. He called out: “Pour some water so that I can wash my face, dearest Lemo nTonda.”</p> <p>The amulet that had been placed between his trousers and his navel answered: “Don't try to speak to your wife any more, she has been taken away. The water you need has been arranged by Lemo nTonda.”</p> <p>Hearing that, he began to feel about for the water because his eyelids were still stuck closed. After having washed his face, Sese nTaola said: “It is difficult and annoying” etc (Adriani: Then comes the conversation between the Lord of the Wind and his Wife, and the calling up of the Wind who brings him to Sese nTaola.)</p>
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<p><i>Simai tewao-wao, bara nganga ntukakamu.</i></p> <p>Mesono i Gili mPinebetu'e: <i>Nganga ntukakamu kojo, sima'i meboo-boo.</i> <i>Ane nganga ntukakamu, da ndekuku pago yau.</i></p> <p>Mompakoroka i Datu mPoiri, puramo napeboo ngoyu, nato'o: <i>Ngoyu pewuimo ma'i, se'imo yaku da malai.</i></p> <p>Jelamo ngoyu, ndekumo wo'u nakeni ndati eranya, jelamo napeoasi: <i>Nunja anu pebooka, eraku Sese nTaola?</i></p> <p>Mesono i Sese nTaola: <i>Rongoku narampa ntau, motungko makaja yau.</i></p> <p>Kanoto ndayanya ewa nsetu, mesawimo ri ngoyu tau saera, nakeni ndeki Mata Eo. Mesono i Datu-mPoiri: <i>Kapali kaea mata, delulu yau tuama.</i> <i>Kaea mata kapali, delulu yau langkai.</i> <i>Era pompakorokamo, da ntakaronga melulu.</i></p> <p>Mompakoroka wo'u, mombesori potundanya, napeboo ngoyu: <i>Ngoyu katudumo ma'i, da ngkupojaya malai.</i> <i>Ngoyu kaligamo tudu, da ngkapojaya melulu.</i></p> <p>Jelamo ngoyu, nakeni mpalai tau radua saera. Jelamo ri lipu i nDatu nTo Mata Eo, nepa posomponya wo'u. Nato'o i nCese nTaola, napeboo i Datu nTo Mata Eo: <i>Posompomo ja loma'i, Datu nTo Mata Eo.</i></p> <p>Napalikemo wo'u rongonya papitu, rongo ntau narampa pura-pura, bare'e jamo samba'a rongonya. <i>Sikomo tau makoje, mangarampa rongo ntau.</i></p> <p>Menamo i Datu nTo Mata Eo, nato'oka rongonya papitu: <i>Nepa masusa rayamu, da mpakanoto rayaku.</i> <i>Se'i manoto rayaku, ndekipoapuka yaku.</i> <i>Poapumo mpakaliga, ne'e ja sondo ndaimba.</i></p>	<p>When he heard what had happened, the Lord of the Wind said: "That is an unacceptable insult to us, let us the pursue him like men. Brother-in-law, get yourself ready, so we can quickly pursue them."</p> <p><i>(Adriani: The Wind is called.)</i></p> <p>The Wind came, the two brothers-in-law sat on the Wind and they were brought to the East. When they finally came to the village of the Lord of the East they got off and coming to the house of the Lord of the East, Sese nTaola called out: "Come down, Lord of the East."</p> <p>Inside, the Lord of the East was also woken by his seven wives. They were all women who had been stolen from others. He didn't have just one wife. "You are that audacious fellow who steals other men's wives."</p> <p>The Lord of the East woke up and said to his seven wives: "Just keep calm for a moment, let me first gather my thoughts. Right. Now I am wide awake, cook something for me."</p>
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<p>Moapumo tau papitu setu, manana, napokau monju'i:</p> <p><i>Ponju'i ncalalimo, ri suraya jarawata.</i></p> <p>Monju'imo, roo naju'i mangkoni, tepapitu toyu manu napoira ngkaju. Mesono i Lemo nTonda ri ra mpeti:</p> <p><i>Siko makoje mperampa, posompomo ma'i tana.</i> <i>Se'imo da nu pangkita, lawi bijanya polinga.</i> <i>Se'i da nu paincani, lawi bijanya powani.</i> <i>Bangkukita kakojenya, rongoku Sese nTaola.</i></p> <p>Roo mangkoni mapari-pari tau, mesono i Datu nTo Mata Eo:</p> <p><i>Ne'e masusa rayamu, da mamongo riu yaku.</i></p> <p>Mamongo wo'u, roomo, napapoiwo ndongonya nayali rengkonya pura-pura, napombetotoka i Sese nTaola. Mosompomo tesantongo pa'anya ri tana, katejonjanya naju'i nCese nTaola, nepa napeoasi:</p> <p><i>i Sema da wunu riu, Datu nTo Mata Eo?</i> <i>Ja komi taliwanua, da mewunumo riunya.</i></p> <p>Mesono i Datu nTo Mata Eo: <i>Tantamakamo mpodago, tunjo'u da ngkulapamo.</i></p> <p>Nalapasaka tawala, be kono. Mesono i Sese nTaola: <i>Se'e dasawamo yaku, pakaroso setu njau.</i></p> <p>Nawunu wo'u, be wo'u kono. <i>Puramo mewunu yaku, mombetotomo yau.</i></p> <p>Mombetotomo, malenge rayanya ri tana, ri raoa, malengi ri raoa, ri tanamo. Masae-sae salanggoli i Datu nTo Mata Eo, natando pa'anya sambira, manawu, maka be mayoa si'a, masala si'a. Anu silau mompeole, nakita: A, io kojo, pa'a mPue yau, mawuyu, maroso. Bare'e masae pa'anya sambira natompo, nepa palenya, wo'onnya natodusi nCese nTaola, manawu.</p>	<p>Cook quickly. Don't talk so much.”</p> <p>The seven of them started cooking. When the rice was cooked, their husband ordered them to serve it up: “Serve it all up, until what is at the bottom of the pot appears in the porcelain bowls.”</p> <p>They served the food, and when this was done they started to eat. The side dish consisted of seven eggs. Then Lemo nTonda, who was still inside the chest, said: “You who are so bold in stealing, go down, Then you will see something else.” (etc.)</p> <p>She said to Sese nTaola: “I haven't noticed any sign of his bravery, dear Sese nTaola.”</p> <p>After the Lord of the People of Heaven and his wives had eaten, the wives became worried, and started busily talking amongst each other. The Lord of the East said: “Keep calm, let me first chew some sirih.”</p> <p>After he chewed some sirih, he was dressed by all his wives. They brought him his clothes and weapons to fight with Sese nTaola. When he jumped down he sank into the ground, half way up to his thigh. Sese nTaola pulled him out and said: “Who shall throw their lance first, Lord of the East? It should be you who are at home here, you must throw your lance first.”</p> <p>The Lord of the East replied: “On guard, I am throwing my lance at you.”</p> <p>He threw his lance, but it did not hit its target. Sese nTaola said: “Now I will throw in turn, be on guard you over there.”</p> <p>He threw it but he also missed. “I have now thrown my lance, let us now fight with swords.”</p> <p>They attacked each other. When they got tired of fighting on the ground they went up into the air; when they had enough of that, they came back down to the ground. After some time, the Lord of the East made a wrong turn and one of his legs was cut off and it fell to the ground. This was because he was in the wrong and was guilty. The people who had gathered to watch then went</p>
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<p>Mokuomo rongonya papitu, balumo. Mempone i Sese nTaola, liu-liu natima rongonya sangkani pai peti, nato'o i nDatu mPoiri: <i>Ngoyu katudumo ma'i, da ngkupojaya malai.</i></p> <p>Jelamo ngoyu, nakeni mpalai tau tatogo saera, jela ri banuanya nato'o: <i>Pesuwumo Lemo nTonda, yaku da nupamongoka. Ise'i kami radua, da mamongo pura-pura</i></p> <p>Napakaroka pamongo, mesono i Lemo nTonda: <i>Se'i roomo ngkupowia, mamongo ma'i montima.</i></p> <p>Njo'umo montima, mamongo tau, puramo, moncongka i Datu mPoiri da mewalili. Mesono i Sese nTaola, nato'oka eranya: <i>Era se'imo mamongo, kita radua da mpongo.</i></p> <p>Metompa malai i Datu mPoiri: <i>Dompalakanamo yaku, Sese nTaola eraku. Tua'imu da ngkudadu, banya se'i re'e lau. Katudumo ngoyu ma'i, dangkupojaya malai.</i></p> <p>Mesawimo ri ngoyu, be masae jelamo ri banuanya. Meoasi i Gili mPinebetu'e, nato'oka rongonya: <i>Datu mPoiri sinjau, ndatemo muni eramu?</i></p> <p>Mesono rongonya: <i>Ne'emo masusa rayamu, ndatemo muni eramu.</i></p> <p>Mesono i Gili mPinebetu'e: <i>Ewase'e madagomo, jamo namaroo-roo.</i></p>	<p>to have a look and said: "Yes, truly it is the leg of our Lord, it is so hairy and thick." Shortly thereafter the other leg was cut off, after that his arms, then his head, which Sese nTaola kicked down and it also fell on the ground.</p> <p>His seven wives wailed, now they were widows. Sese nTaola entered the house, immediately picked up the chest with his wife inside and the Lord of the Wind said: "Wind come here" <i>etc</i></p> <p>The Wind came and carried the two brothers-in-law and the woman back to their home. Arriving home, Sese nTaola said: "Come out Lemo nTonda, prepare us some sirih. We are here now together and we want to chew sirih." Lemo nTonda prepared the sirih and said: "Here is the sirih I have prepared, come and get it."</p> <p>Sese nTaola went to get it and he said to his brother-in-law: "Brother-in-law, here is some sirih, let us both chew some." Having chewed sirih the Lord of the Wind got ready to return to his home and asked permission to leave: "I am going now, brother-in-law Sese nTaola. I am in a hurry to go back to your younger sister, She is not here, but over there. Wind, come here" <i>etc.</i></p> <p>He went to sit on the Wind and it was not long before he arrived home. Gili mPinebetu'e asked him: "Lord of the Wind, is my sister-in-law home again?" The Lord of the Wind answered: "Don't worry any more. You sister-in-law is home again."</p> <p>Gili mPinebetu'e said: "That's good, then we here can rest easy again."</p>
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<p>Maroo-roomo muni tau samboko, katatogonya i Bangkele tu'a. I Sese nTaola mekipoapu ri rongonya, nato'o:</p> <p><i>Se'i maoromo yaku, pangkoni powia yau. Rongoku i Lemo nTonda, pangkoniku pakoroka, Jo malengi wo'u raya, melulu-lulu jo lawa.</i></p> <p>Nadi wo'u pangkoni, roo napakoroka, nato'o:</p> <p><i>Se'i roo ngkupowia, jamo da mangkoni kita. Se'i toka gana-gana, pangkoni Sese nTaola.</i></p> <p>Mesono i Sese nTaola: <i>Roomo mangkoni kita, mamongomo nupowia.</i></p> <p>Napowia, i Lemo nTonda, roo, nato'o: <i>Toka gana motunjau, jamo da mamongo yau.</i></p> <p>Pura mamongo, mesono i Sese nTaola: <i>Roomo mamongo yaku, da njo'u dandiu yau. Da njo'u kita radua, yowe kumampom-ncuruka.</i></p> <p>Malai ri ue mandiu, pura mandiu, mempone ri banuanya. Moncongkaka wo'u da yore, nato'oka rongonya: <i>Se'i da yoremo yaku, togombuya ntapojanji.</i></p> <p>Rongonya jamo sambela yorenya. Pusamo sambuya pai santongo nadongemo i Datu ri Kasoyoa, bambari i Sese nTaola momporongo i Lemo nTonda. A, nato'o, mawuti ntano i Sese nTaola, ne'e ntano si'a momporongo we'a setu, yaku yau. Moncuwe toyu manu, motangoa, moruncupaka tangoa, melinja-linja, metunggai i Sese nTaola, Napalike ndongonya, bare'e naya:</p> <p><i>Pena Sese nTaola, mosumo wo'u tau iwali. Meratamo paratanda, ri koroku, Sese nTaola. Tanda iwali da ma'i, nakanoto nu incani.</i></p>	<p>And so they continued to live peacefully, the married couple together with the Old Woman. Sese nTaola asked his wife to cook some food and said: "I am hungry, prepare my meal. Lemo nTonda dear, prepare my meal. I feel very tired, I travelled so far to chase after him."</p> <p>Thereupon, she magically produced the food and when it was ready, she said: "Here you are, I have prepared it. Let us now eat. Here is everything that you need, eat your meal now, Sese nTaola."</p> <p>When he had finished, Sese nTaola said: "We have eaten, prepare some sirih now."</p> <p>Lemo nTonda prepared it and said: "Everything you need is ready, you can chew some sirih." After chewing sirih, Sese nTaola said: "I have finished chewing, let us go and bathe." Lemo nTonda said: "Let us go together, even if it should bring me trouble."⁸¹</p> <p>They went to the water to bathe and after bathing they returned home. Once again he made a plan to sleep and said to his wife: "I am now going to sleep. I want you to know that I am going to sleep for three months." Her husband did nothing but sleep. After a month and a half, the Lord of the West heard the news that Sese nTaola had taken Lemo nTonda to be his wife. He said: "He has no right to do that. It is not he but I who should marry that woman." To see if the future augured well, he used an egg and erected a hut in which to see if the future augured well, and then left to march out to attack Sese nTaola. Lemo nTonda tried to wake him but was unsuccessful.</p> <p><i>(Adriani: The abduction of Lemo nTonda and her rescue by Sese nTaola and Datu mPoiri is described in precisely the same way as on previous occasions. The following</i></p>
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⁸¹ It is unclear what is meant here.

<p><i>Jamo yore nu tunggai, makura pangaincani. Jamo yore nu tangara, makura penawa- nawa.</i></p> <p>Masaepa pompelikenya, bare'e mena. Mesuamo ri ra mpeti i Lemo nTonda, se'imo iwali ri pu'u eja liu-liu ma'i, be sako naompo boboka mbente i nCese nTaola. Mekisompomo, nato'o:</p> <p><i>Posompomo loma'i, se'i kami metunggai. Kadonge siko bambari, nepa karata kami. E siko tau makoje, se'i ma'i kupeole. Posompomo mpakaliga, se'imo da nupangkita.</i></p> <p>I sema da dosompo? Tau yore ndate. Kabare'anya nakita tau mosompo, mempone i Datu-nTo Kasoyoa: O, yore ntano kojo! Napokau ana mayunu mompasa'a peti i Lemo nTonda, njo'umo pura-pura. Pusamo togo mbuya, menamo i Sese nTaola, merapi ue, nato'o:</p> <p><i>Tawa ue kupendo'u, noto ndayaku rongoku.</i></p> <p>Mesono Sima-sima lai pontu mpusanya: <i>Rongomu ne'emo nu to'o, rongomu nakeni ntau. Nakanoto ri rayamu, i Datu nTo Kasoyoa. Pendo'u Sese nTaola, ue setu toka-toka.</i></p> <p>Mendo'umo, pura setu, nato'o: <i>Motungko yau makaja, rongoku ma'i narampa. Motungko makaja yau, rongoku narampa ntau.</i></p> <p>Mamongo, roo mamongo, napeboo eranya: <i>Datu mPoiri eraku, narata mpepamo yaku.</i></p> <p>Be yosa mpodago nadonge nu eranya, napeoasi ri rongonya: <i>Sompenaka ponjaumu, rongoku i Gili mPinebetu'e. Sima'i tewao-wao, bara nganga ntukakamu.</i></p> <p>Mesono i Gili mPinebetu'e: <i>Nganga ntukakaku kojo, sima'i meboo-boo.</i></p> <p>Mesono i Datu mPoiri: <i>Ane nganga ntukakamu, da ndeku kupago yau.</i></p>	<p><i>is then said of the Lord of the West when Sese nTaola arrives to reclaim Lemo nTonda).</i></p>
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Ngoyu ngkatudu loma'i, da ngkupojaya malai.

Tudumo wo'u ngoyu, ndekumo wo'u,
jela lai banua nu eranya, meoasi:
Nunja anu peboka, eraku Sese nTaola?

Mesono i Sese nTaola:
Rongoku narampa ntau, nce'e kupebooka yau.

Mesono i Datu mPoiri:
Jamo yore nu tangara, makura mponawa-nawa.
Jamo yore nu tunggai, makura pangaincani.

Mesono i Sese nTaola:
Moncomo era nu to'o, yaku nca pindongo.
Ane banya yore yaku, da nu dongemo bambari.
Delulu yau tuama, kapali kaea mata.
Delulu yau Iangkai, kaea mata kapali.

Mesono i Datu mPoiri:
Ma'imo pompakoroka, da ndapalulu rongomu.
Imbe'imo totonya nato'o, nakanoto ndaya.

Mesono i Sese nTaola:
Nakanoto nuincani, i Datu nTo Kasoyoa.

Meboo ngoyu i Datu mPoiri:
Ngoyu katudu loma'i, da ngkupojaya malai.

Nakeni nu ngoyu, lo'umo ri Kasoyoa nu Eo. Masae-sae, jelamo ri bente i nDatu nTo Kasoyoa, liu-liu motunda ri balampa, nato'o:
Posompomo tulo'u, i Datu nTo Kasoyoa.
I Datu ri Kasoyoa, se'i malulu rongonya.
Marakia powiamu, mangarampa rongo ntau.

Mena i Datu nTo Kasoyoa, nalike ndongonya papitu, bare'e wo'u bata-bata rayanya mokaradua, kakojenya manga'esi tau. Penanya nato'o:
Se'i menamo yaku, nepa masusa rayamu.

Meboo muni tau sinjau:
Posompomo mpakaliga, siko nca tau makoje.

Moapumo rongonya papitu, papitu kura napaunda, sangkura samba'a, papitu toyu manu napoirangkaju.

<p><i>Posompomo mpakaliga, ne'emo sondu nu imba.</i></p> <p>Mesono i Datu nTo Kasoyoa: <i>Nepa masusa rayamu, se'i da mangkoni yaku.</i> <i>Ponju'i nca sakalimo, ri suraya jarawata.</i></p> <p>Naju'ikamo ndongonya, mangkoni, roo mangkoni, mamongo, nayalika parewanya maroso porengkonya: mowidu ngkoyoe, tongawa da kalo'unya, penainya ewa ata sanawa. Mosompomo, tudu lai tana, tejonjomo – Kae yaku, bale! Naju'i i nCese nTaola nu tambulinya ungka ri lompenya, karimbo mposomponya. Roo naju'i, napeoasi:</p> <p><i>I sema da wunu riu, to'o, da ku paincani.</i></p> <p>Mesono i Sese nTaola: <i>Ja komi taliwanua, dewunu da mperiuka.</i></p> <p>Mesono i Datu nTo Kasoyoa: <i>Tantamakamo mpodago, tunjo'u da ngkula-pamo.</i></p> <p>Natantamaka, nalapasaka mombunu, njo'umo tawala be kono. Mesono i Sese nTaola: <i>Tantamaka wo'u yau, se'i desawamo yaku.</i></p> <p>Mesawa, be kono wo'u. Mesono wo'u i Sese nTaola, nato'o: <i>Nakadago mposibali, da narabumo penai.</i></p> <p>Natarabumo kojo penai, nalapasaka mombetoto, natempu-tempu, reko-reko mbo, reko-reko mbo, be kono, malenge ri tana, ndeki raa, malengi ri raa, Iau ri tanamo, momberampai inosa. Nakeni ngkasaenya, masala-kopi i Datu nTo Kasoyoa, natando palenya, pa'anya, nepa nasayu ri le'anya, matemo, natodu wo'onya teripuri, manawu ri tana. Puramo setu, ndeku montima rongonya.</p>	<p>His wives served up a meal for their husband, they ate and after eating chewed sirih. Then his wives brought out his battle dress and weapons. He wore a great deal and on his head he wore a plume made of parrot feathers so that everyone could see where he was going. His sword was as big as a part of a roof. Then the Lord of the West jumped down, landing so heavily that he sank in the ground up to his hips. He called out to Sese nTaola: "Dig me out, friend!" Sese nTaola pulled him out with the point of his lance. When he had been pulled out he asked: "Who will first throw their lance" etc.</p> <p>[The text of pp 26 – 29 is summarised by Adriani]</p> <p><i>Adriani: After this Sese nTaola goes to sleep again. It is not told for how long, but given the way the story needs to advance this must be for 4 months. Lemo nTonda is now stolen by i Datu mPayompo Yangi Sambira, 'the Lord of one side of the sun's daily course', that is, from the North or the South.⁸² Actually there should have been two, one after the other, because the total of the attackers have to be seven, just like the sea pirates with which Sese nTaola later enters into battle, and also because, before the arrival of the last attacker, he would have had to sleep for 6 months, so that at the arrival of Datu mPayompo Yangi Sambira which is not mentioned, he would have been asleep for 5 months. When Datu mPayompo Yangi has his meal before his fight he says to his seven wives.</i></p>
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⁸² Adriani notes: As mountain people, only two directions were differentiated "Coming - the East, and the Going - the West. Around Lake Poso directions or the names of winds were indicated by naming villages or districts that lay in a particular direction.

Story of Sese nTaola

Napebomo ngoyu:

Ngoyu katudu loma'i, da ngkupojaya malai.

Nakeni ri banuanya, jelamo nadikamo peti, napokau rongonya:

Pesuwumo Lemo nTonda, kami da nu pamongoka.

Mesuwu i Lemo nTonda, napowia mamongo, nato'o:

Se'i roo ngkupowia, mamongo ma'imo tima.

Njo'u montima mamongo, natonjuka eranya:

Era, da mamongo yau, bepa da mompalakana.

Roo mamongo tau saera, mesono i Datu mPoiri:

Mompalakanamo yaku, Sese nTaola eraku.

Io palaimo lo'u, Datu mPoiri eraku.

Malaimo eranya, jela lai rongonya, napeoasi i ngGili mPinebetu'e:

Datu mPoiri sinjau, ewambe'imo eramu?

Mesono i Datu mPoiri:

Eraku ndatemo muni, nce'e nu pekutana.

Manotomo rayanya, maroo-roo wo'u tau samboko Iai kare'anya pai tu'anya.

I Sese nTaola se'i jamo ewa owi powianya, roo mangkoni, mamongo, mandiu, yoremo wo'u. Kayorenya se'i ma'imo i Datu mPayompo Yangi sambira, moncongka, da merampa i Lemo nTonda. Nalike ndongonya i Sese nTaola:

Sese nTaola pembangu, sima'imo wo'u tau.

Jamo yore nu tangara, makura mponawanawa.

Jamo yore nu tunggai, makura pangaincani.

Sima'imo wo'u i Datu nTo Payompo Yangi sambira, mosu da jela, nalike, bepa jela ri gori mpena i nCese nTaola. Me'onto ri pu'u eja, mekisompo, nato'o i Datu nTo Payompo Yangi:

Sese nTaola posompo, siko tau tobambari.

Tobambari ngkakoje, nu posompo ja loma'i.

Bare'e mena lau tau, kende mempone ri banua i Sese nTaola, rongonya mesuamo ri ra mpeti. Nakitamo tau yore, napasa'a kare'e

ndongonya nakeni mpalai, bare'epa jela ri banuanya, naratamo gori mpenanya i Sese nTaola; penanya, se'i nato'o:
Tawa ue ngkupendo'u, rongoku i Lemo nTonda.

Mesono Sima-sima:

*Rongomu ne'emo nuto'o, setu ue toka-toka.
Nakanoto ri rayamu, rongomu nakeni ntau.
Nakanoto nu incani, i Datu mPayompo Yangi.*

Mesono i Sese nTaola:

*Motungko makaja yau, rongoku narampa ntau.
Motungko yau makaja, rongoku ma'i narampa.
Datu mPoiri eraku, narata mpepamo yaku.*

Nadonge i nDatu mPoiri, napeoasi ri rongonya:

*Sompenaka ponjaumu, rongoku i Gili mPinebetu'e.
Sima'i ntewao-wao, bara nganga ntukakamu.
Ane i Sese nTaola, pedongeka mpakayosa.*

Mesono i Gili mPinebetu'e:

*Nganga ntukakaku koju, kudonge sima'i mebooboo.
Ane nganga ntukakaku, da ndeku nu pago yau.*

Mesono i Datu mPoiri:

*Ngoyu katudu loma'i, da ngkupojaya malai.
Ngoyu ndikenimo yaku, da rata ndati eraku.*

Ndekumo koju, nakeni ngoyu; sampali naepesaka, jelamo lai eranya.

Nunja anu peboka, eraku Sese nTaola?

Mesono i Sese nTaola:

Kupebooka eraku, rongoku narampa ntau.

Mesono i Datu mPoiri:

*Jamo yore nu tunggai, makura mpangaincani.
Jamo yore nu tangara, makura mpenawa-nawa*

Mesono i Sese nTaola:

*Moncomo anu nuto'o, yore yaku, era, koju,
Nakanoto nu incani, i Datu mPayompo*

Story of Sese nTaola

<p><i>Yangi.</i></p> <p>Mombesorimo motunda tau saera, nakeni nu ngoyu, masae-sae jelamo ri Payompo Yangi, motunda ri balampa, meboo i Datu mPayompo Yangi: <i>Posompo yau loma'i, i Datu mPayompo Yangi.</i></p> <p>Napalike ndongonya papitu wo'u, sakodi rongonya uayu, pai bare'epa nale'o naporongo. Mesono i Sese nTaola: <i>Pambai yaku merampa, bare'e da sae gaga. Nepa masusa rayamu, se'i mena'umo yaku.</i></p> <p>Mesono i Datu mPayompo Yangi: <i>Ne'emo sondo nu imba, bo da masusa impia. Posompomo ja loma'i, Datu mPayompo Yangi.</i></p> <p>Mesono i Datu nTo Payompo Yangi: <i>Nepa masusa rayamu, dekipoapuka yaku, Poapu maliga-liga, ne'emo sondo ndaimba.</i></p> <p>Moapumo rongonya papitu, samba'a sangkura, samba'a sangkura, papitu toyu manu napoirangkaju. Mananamo, napokau monju'i: <i>Ndiponju'i ncakalimo, ri suraya jarawata.</i></p> <p>Roo monju'i mangkoni, napangkoni ndongonya, nato'o: <i>Yowe kamawo ndayamu, da ndisumpu yau yaku.</i></p> <p>Nasumpuka kojo, samba'a sancumpu, samba'a sancumpu, ja butu roo nasumpu pitu ncumpu, mangkoni ngkalionya. Roo mangkoni mekiyali rengkonya; nayali ncamba'a samba'a; pitumpole baju, salana, siga napasua; marantasi rindi samba'a, mondii-ndii posomponya wu, ri, lai tana katudunya ngkalompe, jamo saowo ri wawo ntana, be madago mombeluku. – Kae yaku bale! – Naju'i ntambuli i nCese nTaola, mombepeoasi: <i>Sema dewunu riunya, nu baleku Sese nTaola?</i></p> <p>Mesono i Sese nTaola: <i>Komi anu natunggai, lapasakamo loma'i.</i></p> <p>Mesono i Datu nTo Payompo Yangi:</p>	<p>“To show how much you love me, place the food into my mouth.”</p> <p>They placed the food into his mouth, each wife one spoonful. After he had been fed his seven mouthfuls, he continued eating by himself. After he has eaten, he has his clothes and weapons brought out to him. <i>Etc.</i></p> <p><i>After that the story tells the abduction of Lemo nTonda by i Torokuku mBetu'e (the Star Bird) while Sese nTaola was sleeping for 6 months. His arrival is described as follows:</i></p>
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<p><i>Tunjau ngkulapamo, pimpinaka mpakadago.</i></p> <p>Mesono i Sese nTaola: <i>Da ngkumesawamo yaku, pakadagomo kantamu.</i> <i>Pakadagomo kantamu, da mesawamo yaku.</i></p> <p>Nawunumo kojo, nasubitaka, kasimbente, simbente pailasi, simbente makaliki. Mesono i Sese nTaola: <i>Lega da tapaincani, da mandabumo penai.</i></p> <p>Mombetoto ri wawo ntana; malente ri tana, ri raoa, malente ri raoa, ri tana, ngasamo se'i, sala nggoli i Datu mPayompo Yangi, kono natando pa'anya nepa palenya, maka masala si'a, bare'e re'e yoanya. Mesono i Sese nTaola: <i>Bara nu nja mangaya, i Datu mPayompo Yangi?</i> <i>Jamo koro dole-dole, singkanjera singkawera.</i></p> <p>Nepa natando le'anya meoretaka ri raoa wo'onya, metodu i Sese nTaola manawu ri tana. Ndekumo i Sese nTaola, natima rogonya, neparitongoti peti kare'e ndongonya, nepa napeboo ngoyu: <i>Ngoyu tudumo ma'i, da ngkupojaya malai.</i></p> <p>Tudu ngoyu, nakeni mpalai, masae-sae jela ri banuanya, nato'o: <i>Pesuwumo Lemo nTonda, kami da nupamongoka.</i></p> <p>Mesuwu, napowia mamongo. <i>Se'i roo ngkupowia, mamongo ma'imo tima.</i></p> <p>Njo'u montima mamongo, nakenika eranya: <i>Era io ntamamongo, se'i silau mamongo.</i> <i>Era da mamongomo kita, se'i mamongo ngkutima.</i></p> <p>Roo mamongo, mesono i Datu mPoiri: <i>Roomo mamongo yaku, dompalakanamo yau.</i> <i>Io mpompalakanamo, rongomu wo'u ndapago.</i></p> <p>Meboo ngoyu i Datu mPoiri: <i>Ngoyu katudumo ma'i, da ngkupojaya malai.</i></p>	
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<p>Nakeni nu ngoyu, jelamo lai rongonya. Napeoasi i ngGili mPinebetu'e: <i>Datu mPoiri sinjau, arambe'i eramu?</i></p> <p>Mesono i Datu mPoiri: <i>Ndatemo muni tukakamu, ne'emo kodi rayamu.</i> <i>Ndatemo pai rongonya, eraku i Sese nTaola.</i></p> <p>Anu sinjau i Sese nTaola mangkoni, mamongo pai rongonya, roo setu, moncongka da yore: <i>Se'i roo mamongo kita, pangkoni da nu powia.</i> <i>Se'i roo ngkupowia, ma'imo da ngkoni kita.</i></p> <p>Mesono i Sese nTaola: <i>Roomo mangkoni kita, mamongo da nupowia.</i></p> <p>Mesono i Lemo nTonda: <i>Nyau be nu to'okaku, toka ganamo tunjau.</i> <i>Njau setu toka-toka, pamongo Sese nTaola.</i></p> <p>Njo'u mamongo, roo setu nato'o: <i>Da nakadago ndayaku, kunjo'u mandiu yaku.</i></p> <p>Njo'umo mandiu samboko ri ue nawaya, napasamboni, nayali pasambonya, mandiu-mo, pura mandiu mosore, mamongo, mekitale rengko ngkayore, nato'o: <i>Se'i da turumo yaku, da nakanoto ndayamu.</i> <i>Nakanoto nu incani, onombuya kutandai.</i></p> <p>Yoremo wo'u; nepa togombuya naliu, nadonge i nTorokuku mBetu'e bambari i Lemo nTonda naporongo i nCese nTaola. A, nato'o, mbamba i nCese nTaola, bare'e kupojo, yaku da rongonya. Moncuwe manu, montangoa, naruncupaka tangoa, natompo manu nasuwe toyunya, madago tonci mpanga'e njo'umo ungka ri tananya, tesaoyo me'onto mandonge tonci maja'a, nepa madago, njo'u wo'u. Papitu mata i nTorokuku mBetu'e, sape ri lionya, ri patiga, ri tongo ndo'u, ri mangu-mangu, ewa mangkapa ogu mbetu'e papitu. Kajelanya ri bente i nCese nTaola, mosumo gori mpenanya, ntanoka bare'epa jela lai ria. Napalike ndongonya: <i>Sese nTaola pena, tau mosumo da rata.</i> <i>Sima'i tau iwali, nakanoto nuincani.</i></p>	<p>He used an egg, and erected a hut in which to see whether the future augured well, and took the evidence and the egg with him. When the sounds of the bird calls seemed propitious, he left, stopping from time to time on his journey when he heard unpromising bird sounds and only continued again when the signs were right. Torokuku mBetu'e had seven eyes around his face: on his temples, on his forehead and on his cheekbones, like the star formation of The Rooster (<i>Pleiaden</i>) with its seven stars.</p>
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*Jamo yore nu tunggai, makura pangaincani.
Jamo yore nutangara, makura mpenawa-
nawa.*

Bare'e mena, se'i iwalinya nakama'i-
ma'i, osomo bente, boboka bare'e, njo'umo
liu-liu ri banua i nCese nTaola:

*Posompomo Sese nTaola, sikmo tau makoje.
Sikomo tau makoje, bambari ngkadonge-
donge.*

Bare'e mena, bare'e naepe pompalike
ndongonya, kende mempole i nTotokuku,
napokau ana mayunu mompasa'a peti kare'e
i Lemo nTonda, nakeni mpena'u, nakeni
mpalai, tetoromo manga'e, morasimo. Lawa-
lawamo, nepa mena i Sese nTaola, mekitawa
ue:

*Tawa ue, Lemo nTonda, ngkupendo'u
nakayosa*

Mesono Sima-simanya:

*Rongomu ne'e monuto'o, setu ue toka-toka.
Jamo da mendo'u yau, da nakayosa matamu.*

Mendo'umo, nakita bare'e mo Iau
rongonya, mesono:

*Motungko yau makaja, rongoku ma'i
narampa.*

*Motnngko makaja yau, rongoku narampa-
ntau.*

Mesono Sima-simanya:

Nakanoto nuincaui, i Torokuku mBetu'e.

Mekilaemo si eranya, i Sese nTaola:

Datu mPoiri eraku, narata mpepamo yaku.

Nadonge i Datu-mPoiri, nato'o karongo-
nya:

*Sompenaka ponjaumu, rongoku iGili
mPinebetu'e.*

*Sima'i ntewao-wao, bara nganga
ntukakamu.*

Pedongeka mpakayosa, bara i Sese nTaola.

Mesono i Gili mPinebetu'e:

I Sese nTaola kojo, sindate meboo-boo.

Ndeku nupago yau, ane nganga nu eramu.

Mebo ngoyu i Datu mPoiri:

Ngoyu katudumo ma'i, da ngkupojaya malai.

Story of Sese nTaola

Meogungoyu, mesawi i Datu mPoiri,
nakeni mpewui ngoyu, jela lai eranya:
Nunja nu peboka, eraku Sese nTaola?

Mesono i Sese nTaola:
Rongoku narampa ntau, Datu mPoiri eraku.

Mesono i Datu mPoiri:
*Jamo yore nutangara, makura mpenawa-
nawa.
Jamo yore nutungai, makura pangaincani.*

Mesono i Sese nTaola:
*Moncomo era nu to'o, yaku nca pindongo.
Nakanoto nu incani, i nTorokuku mBetu'e.*

Manotomo raya i nDatu mPoiri, napeboo
ngoyu, sawi lai ria tau saera, nakeni ri kare'e
i nTorokuku mBetu'e, njo'u ri balampa,
motunda, mekisompo:
*Posompo ja loma'i, i nTorokuku mBetu'e.
Siko papitu matamu, mangarampa rongo
ntau.*

Yorepa ndati banuanya, napalike
ndongonya papitu, mena. Mesono i Lemo
nTonda ri ra mpetinya:
Bepa kukita kakojemu, Sese nTaola rongoku.

Mesono i Torokuku mBetu'e:
*Nepa masusa rayamu, Sese nTaola silau.
Yaku depa membangu, dekipoapuka yau.*

Mesono tau silau:
*Poapu maliga-liga, ne'emo sondo ndipowia.
Posompomo ma'i yau, ne'e ja mongayu-
ngayu.
Se'imo da nu pangkita, lawi bijanya polinga.
Se'imo nu paincani, lawi bijanya powani.*

Mekiju'imo i Torokuku Betu'e:
Ponju'i nca sakalimo, ri suraya jarawata.

Monju'imo; roo setu, nato'o:
Roomo monju'i kami, da ngkoni palai ma'i.

Maara-ara mangkoni sisi'a papitu,
kauayunya rongonya. Roo mangkoni nato'o:
Mangkoni yaku lo'u, da ndipowia mamongo.

Napowiamo, mamongo i nTorokuku
mBetu'e. Roo mamongo mekiyali
parewanya:

(Adriani: When he prepares to arm himself

<p><i>Roomo mamongo yaku, ndiyalimo parewaku.</i></p> <p>Nayalimo papitu salana, siga, baju, moso'o-so'o wo'u papitu, maroso poparewanya, narantasi bamba ata, mosompo, ungka ri karikinya katetananya. Mekikae si Sese nTaola, naju'i ntambulinya, tesoremaka nato'o: <i>I sema dewunu riu, baleku Sese nTaola?</i></p> <p>Mesono i Sese nTaola: <i>I komi taliwanua, nce'i dewunu riunya.</i></p> <p>Mesono i Torokukum Betu'e: <i>Tunjo'u da ngkulapamo, tantamakamo mpodago.</i></p> <p>Natantamaka, nawunu, nasubitaka bekono. Mesono i Sese nTaola: <i>Da ngkumesawamo yaku, pimpinakamo tunjo'u.</i></p> <p>Mewunu mpesawa, puramo tawala, penaimo, mombetoto, jamo kakere-kere ra mbente; malengi ri raoa, metudumaka lai tana, malengi lai tana, ndeki raoamo. Masae-sae sala nggoli i Torokuku mBetu'e, natando palenya, pa'anya, koronya, jamo wo'onya merumpa-rumpa meoretaka ri raoa, natodu i Sese nTaola. Matemo i Torokuku mBetu'e; ndeki banuanya i Sese nTaola, natima rongonya, njo'umo ri eranya, nato'o: <i>Era rongoku se'imo, bara da ntamalaimo. Ngoyu katudumo ma'i, da ngkupojaya malai.</i></p> <p>Tudumo ngoyu, nakeni mpewalili tau tatogo. Jela ri banuanya, mempone, mesono i Sese nTaola: <i>Pesuwumu Lemo nTonda, kami da nu pamongoka.</i></p> <p>Mesuwu, napowia mamongo, njo'umo ntima, napamongoka eranya. Mesono Lemo nTonda: <i>Se'i roo ngkupowia, mamongo ma'i motima.</i></p> <p>Mesono i Sese nTaola: <i>Era iomo mamongo, palakana tapanto'o.</i></p> <p>Mesono i Datu mPoiri: <i>Romo mamongo yau, dompalakanamo yaku.</i></p> <p>Kalo'unya dompago rongonya nakeni nu</p>	<p><i>the story says)</i></p> <p>His wives brought out seven trousers, head scarves and shirts and he also put on seven girdles. When he had put all this on, he tore a piece off the roof of the entrance of the house as he jumped down. He sank into the ground up to his armpits.</p>
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Story of Sese nTaola

ngoyu, jelamo ri banuanya, meoasi rongonya:

Datu mPoiri sinjau, eramu kanca mbe'imo?

Mesono i Datu mPoiri:

Pakadagomo rayamu, ndate muni tukakamu.

Mekipoapu si Lemo nTonda i Sese nTaola, nato'oka i Lemo nTonda:

Puramo mamongo yaku, pangkoni powiakaku.

Mesono i Lemo nTonda:

Se'i roo ngkupowia, se'i mangkonimo kita.

Roo mangkoni, mamongo, roo mamongo, mandiu, yurumo muni matanya, mekitale ompa i Sese nTaola, nato'o:

Se'i da yoremo yaku, danakanoto ndayamu.

Nakanoto nu incani, pitumbuya kupojanji.

Yoremo kojo, kayorenya patambuyamo pusa, moiwomo i Momata Tibu; tibu matanya ruogu; bambari nadonge porongo i Lemo nTonda, nato'o: A, ne'e i Sese nTaola, yaku yau rongo Lemo nTonda, sangkuja wo'u kakojenya, pai kukoto. Nepa nakita matak, mabalimo rayanya! – O ma'imo ri jaya, bara jamo tesambuya oyonya da mena i Sese nTaola, jelamo ri pu'u eja, mekisompomo:

Posompoda loma'i, baleku Sese nTaola.

Posompomo Sese nTaola, se'i monupo linggona.

Siko tau to bambari, se'epa ngkutunggai.

Momata Tibu to'onya, toto nCese nTaola.

Kabare'nya napetangani, nayawataka bare'e wo'u, mempone, jamo natima i Lemo nTonda ri ra ngkare'nya, malai. Bare'epa masae palainya, menamo i Sese nTaola, napokau rongonya:

Tawa ue Lemo nTonda, da ngkupangkita raa.

Mesono Sima-sima:

Rongomu ne'emo nuto'o, mpanjo'u nakeni nggora.

Io pindongomo yau, ue tokamo tulau.

Namasi ue, narata, mendo'u, nakitamo rongonya bare'e, nato'o:

Motungko makaja yau, rongoku narampa

(Adriani: Finally, it is Momata Tibu who comes to steal the woman while Sese nTaola is asleep for seven months. It is said of Momata Tibu that his two eyes were ponds. The story continues and in the last part of this section Sese nTaola and Momata Tibu speak together which goes like this:)

<p><i>ntau.</i> <i>Motungko yau makaya, bamo naowe marampa.</i></p> <p>Mebomo wo'u si'a i Datu mPoiri, nadonge pebonya, mesawi ri ngoyu, ma'i melae. Naulaya i Sese nTaola ri wawo ngoyu meogu, nakeni ri karee i Momata Tibu. Jela lai ria, mekisompo: <i>Posompo ja loma'i, siko se'i Momata Tibu.</i> <i>Marakia powiamu, mangarampa rongong ntau.</i> <i>Se'i wo'u nupangkita, lawi bijanya molinga.</i> <i>Se'i wo'u nuincaui, lawi bijanya powani.</i></p> <p>Mesono i Momata Tibu: <i>Nyau bemo nupeboo, tulo'u da ngkumosompo.</i></p> <p>Mesono i Sese nTaola: <i>Posompomo mpakaliga, ne'emo sondo nu imba.</i> <i>Gasa ngkeje motunda, posompo ma'i bale.</i> <i>Mariangkanimo gaga, narampa-rampa ntuama</i></p> <p>Mesono i Lemo nTonda ri ra mpeti: <i>Ne'e mowotu ncolora, rongoku Sese nTaola.</i> <i>Merata paratauda, ri koroku, Sese nTaola.</i> <i>Tanda balu, tanda mate, ri koroku Sese nTaola.</i> <i>Bo da kuto'o impia, ja mariamo mpalinga.</i></p> <p>Mesono i Momata Tibu: <i>Nepa masusa rayamu, dekipoapuka yau.</i></p> <p>Mesono i Sese nTaola: <i>Ne'emo sondo nu imba, posompomo mpakaliga.</i></p> <p>Mesono i MomataTibu: <i>Ane ja siko tulau, bapa maeka rayaku.</i></p> <p>Mesono i Sese nTaola: <i>Iomo yau mosompo, ne'e nu sondo nu to'o.</i></p> <p>Mesono i Momata Tibu: <i>Bara janjimo da mate, tulaumo yaku bale!</i></p>	<p>Sese nTaola says: "Jump down quickly, don't talk too much. That confounded sitting of yours, won't you jump down, friend! She has already been taken away so often by a man!"</p> <p>From within the chest, Lemo nTonda responded: "Don't say anything that could bring misfortune, my dear Sese nTaola. Marks have appeared on my body, Sese nTaola, Marks of widowhood and death are on my body, Sese nTaola. Oh, what can I say, it has already happened so often."</p> <p>Momata Tibu said: "For the time being, keep calm, while I first have a meal cooked for me."</p> <p>Sese nTaola replied: "Don't talk so much. Hurry up and come down."</p> <p>Momata Tibu said: "You down there, aren't you afraid?"</p> <p>Sese nTaola replied: "Come on, jump down, don't talk so much anymore."</p> <p>Momata Tibu said: "Even if it should be my hour of death,</p>
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<p>Mosompomo bare'emo tetana. <i>Pewunumo yau ma'i, siko tau natunggai.</i></p> <p>Mowunumo i Momata Tibu, be kono, mesawa i Sese nTaola, be kono wo'u. Pura tawala, penaimo. Mandabu penai mombetoto. Mesono i Sese nTaola: <i>Da ndarabumo penai, koje da napaincaui.</i></p> <p>Jamo tepiji nono tepakoro ri ra mbente pombetotonya, kandidi-ndidi tana; masae setu, mawelamo Sese nTaola, madungka, mate. Nato'o i Lemo nTonda sindate ri ra mpeti: <i>Se'i kuto'oka roo, pai nuto'o bemonco. Kuto'o tanda ngkabaluh, pai siko da nu sapu. Datu mPoiri sinjau, pelaemos a eramu!</i></p> <p>Melae iDatu mPoiri, ja koronya mpinca njo'u napombeara pai Momata Tibu; ja nakekeni ri palenya, narapa, mabutu palenya, witinya, masempa ungka tanta'inya, sawi ri tanoananya, maposo matanya, mewali limbo ruogu ri wawo ntana. Mesono i Datu mPoiri: <i>Peole bara ba tinja, tagara ntasi metima. Tesakodi be mombali, petima ntagara ntasi.</i></p> <p>Mesuwumo i Lemo nTonda ri ra mpeti mompatuwu rongonya; toka-toka wuyawa napepesuwu ri ra mpeti, nawebusika ri koronya, pitu ngkani wai lo'u wai ma'i, juku-juku sangkoro; tuwu muni i Sese nTaola, payamo welanya. Mesono i Lemo nTonda: <i>Siko sangkanimo mate, jo eramu mompela.</i></p> <p>Mesono i Sese nTaola: <i>Banya kuoamo roo, tekayore yaku koje.</i></p>	<p>come down friend.”</p> <p>Momata Tibu sprang down but did not sink into the ground and Sese nTaola said: “Throw your lance at me, you are the one being attacked. ”</p> <p>Momata Tibu threw his lance but it didn't hit its target. Sese nTaola threw his, but he also missed. When the lances were gone, the swords were used. Sese nTaola said: “Let us pull out our swords, so that our courage can be recognised.”</p> <p>They pulled out their swords and attacked each other. So fiercely were they fighting in the village that the earth groaned. The pillars of the house shook to and fro. After a long time Sese nTaola was wounded and fell down dead. Lemo nTonda inside the house cried out from within her chest: “I said it before, but you said it was not true. I mentioned the marks of widowhood, but you denied this. Lord of the Wind out there, come and help your brother-in-law.”</p> <p>The Lord of the Wind came to help. All by himself he confronted Momata Tibu, grabbed him by his arm and pulled him apart, breaking off his arms and legs. He tore open his body apart from his behind to his skull; his eyes broke and formed two ponds on the ground. The Lord of the Wind then said: “Look it can't be cut through, even when it is attacked by the sea foam. Is there anything else that can withstand the force of sea foam.”⁸³</p> <p>Lemo nTonda now came out of her chest to bring her husband alive again. She took some golden tools out of the chest, manipulated all the parts of his body one by one seven times up and down. Sese nTaola came alive again and his wounds disappeared. Lemo nTonda said: “You were completely dead, but our brother-in-law rushed to come and help you.”</p> <p>Sese nTaola replied: “I was not pretending before, I had really passed away.”</p>
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⁸³ It is unclear how this speech relates. Adriani introduces question marks in parenthesis here. In an annotation he notes: "The text describes Datu mPoiri as attacking the enemy with his hands, without having anything sharp in his hands. Instead of attacking with his sword, he uses the foam of the sea, or in other words with empty hands."

<p>Mesono i Datu mPoiri: <i>Io era dalaimo, ngoyu jaya imbe'imo?</i> <i>Pakadagoka eraku, rongomu, boi manawu.</i></p> <p>Napalaikamo petinya i Lemo nTonda napakatongawamo koronya. Mesono i Datu mPoiri: <i>Ri jaya boi mawaro, era mpakadago-dago.</i></p> <p>Mesono i Sese nTaola: <i>Madagomo potundaku, bare'emo da manawu.</i></p> <p>Nakeni nu ngoyu tau tatogo, jelamo ri banua, nato'o i Sese nTaola: <i>Powia mamongo yau, Lemo nTonda sinjau</i> <i>Powia mpepamongoka, da napantangara songka.</i></p> <p>Mesono i Lemo nTonda: <i>Se'i roo ngkupowia, mamongo ma'imo tima.</i></p> <p>Njo'u i Sese nTaola, napamongoka eranya: <i>Silau era mamongo, songka da ndapanganto'o.</i></p> <p>Nato'o i Datu mPoiri da mamongo riunya nepa nato'o: <i>Se'i karo-rota, banya da panto'o songka.</i> <i>Se'i roo mamongo, jamo songka da nato'o.</i> <i>Eraku Sese nTaola, siko da manto'o songka.</i></p> <p>Mesono i Sese nTaola: <i>Se'i songkamo ngkuto'o, sangkani-ngkanimo kita.</i> <i>Datu mPoiri eraku rongomu nu tima yau.</i> <i>Rongomu lo'u montima, pedongeka ngkupaimba.</i></p> <p>Naioka i nDatu mPoiri: <i>Io da lo'u moyaku, Sese nTaola eraku.</i> <i>Ngoyu katudumo ma'i, da ngkupojaya malai.</i></p> <p>Kalo'unyamo jela lai ria, napeoasi</p>	<p>The Lord of the Wind said: "Come on, brother-in-law, let's go. Where is the Wind, our conveyance? Take care of your wife, that she does not fall."</p> <p>"Brother-in-law, take care that you don't fall on the way." Sese nTaola replied: "I am sitting securely, I won't fall."</p> <p>The Wind conveyed the three of them, and when they arrived home, Sese nTaola said: "Prepare some sirih over there, Lemo nTonda. Do what is required so we can have some sirih, and then we will make plans." Lemo nTonda replied: "Here you are, I have already prepared it, come and get the sirih." Sese nTaola went to get the sirih and offered it to his brother-in-law. "Here is sirih, brother-in-law. Now tell us what are you planning to do."</p> <p>The Lord of the Wind said that first he wanted to chew some sirih. When he had done that he said: "We are sitting peacefully together now, There is no need to make plans yet." After a while he said: "Now I have finished chewing sirih, now we should begin to make plans. Brother-in-law, tell me your plans." Sese nTaola replied: "This is my suggestion: that we should live together. Brother-in-law, get your wife. Go and fetch your wife, listen to what I say."</p> <p>The Lord of the Wind agreed: "Good, I will go, Sese nTaola. Wind, come here" etc.</p> <p>When he had arrived back home, his wife,</p>
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<p>ndongonya, i Gili mPinebetu'e: <i>Datu mPoiri sinjau, ara mbe'imo eramu?</i></p> <p>Mesono i Datu mPoiri: <i>Eraku ndate ratamo, siko ne'emo nca mawo. Se'i yaku napokau, jo ma'i montima siko. Nakonoto nu incani, ndeku da sangkani-ngkani. Ipane naimba-imba, sangkani-ngkanimo kita. Pompakoroka poiwo, kita da ntamalaimo.</i></p> <p>Mesono i Gili mPinebetu'e: <i>Roomo kupakoroka, da laimo ntametompa.</i></p> <p>Metompa si Tu'anya i Bangkele Tu'a: <i>Tu'a da ngkamalaimo, komi se'i ire'imo.</i></p> <p>Mesono i Bangkele Tu'a: <i>A, ne'e malai anaku, tora-tora wo'u yaku. To'oka Sese nTaola, yaku wo'u tora-tora.</i></p> <p>Mesono i Gili mPinebetu'e: <i>Taowemo mombebali, tu'a kami da malai.</i></p> <p>Mesono i Bangkele Tu'a: <i>Io, kupe'ontokamo, pelinja madago-dago.</i></p> <p>Napeboo ngoyu i nDatu mPoiri: <i>Ngoyu katudumo ma'i, da ngkupojaya malai.</i></p> <p>Tudumo ngoyu, nakenimo tau samboko pai rengkonya. Jelamo ndate ria, mesonomo i Datu mPoiri: <i>Ise'i ratamo kami, Sese nTaola eraku.</i></p> <p>Mesono i Sese nTaola: <i>Rongoku i Lemo nTonda, eramu nu pamongoka. Koho, da nu pamongoka, eramu nu Lemo nTonda.</i></p> <p>Nakohomo eranya, nato'o: <i>Dago nCakodi eraku, i sikomo se'i yau.</i></p> <p>Roo mamongo nato'o i Sese nTaola: <i>Roomo mamongo kita, pangkoni da ndipowia. Njo'umo pai eramu, da mpowia retu njau.</i></p> <p>Roo napowia nato'o: <i>Se'i roo ngkupowia, jamo da mangkoni kita.</i></p>	<p>Gili mPinebetu'e, asked: "Lord of the Wind, where is your brother-in-law?"</p> <p>The Lord of the Wind replied: "My brother-in-law has come home again, do not be concerned. I have been ordered to come and get you. To be clear, we are going to live there. This is what we discussed, that we would live together. Get ready to go, then we will get on our way."</p> <p>Gili mPinebetu'e replied: "I am ready, let's take our leave."</p> <p>She asked her grandmother, the Old Woman, permission to leave.</p> <p>The Old Woman responded: "Oh, please don't go my child, stay here. Tell Sese nTaola that he should also think of me."</p> <p>Gili mPinebetu'e replied: "Let's stop arguing about this, grandmother, we are going."</p> <p>The Old Woman replied: "All right, I will not stop you. Have a good journey!"</p> <p>The Lord of the Wind called the Wind: "Come here" etc.</p> <p>The Wind came and transported the couple and their goods. When they arrived at the home of Sese nTaola, the Lord of the Wind said: "Here we are, brother-in-law Sese nTaola."</p> <p>Sese nTaola said: "Lemo nTonda dear, offer your sister-in-law some sirih. Go to your sister-in-law, Lemo nTonda, and let her have sirih."</p> <p>She went to her sister-in-law and said: "It is lovely, sister-in-law, that you are here."</p> <p>After having chewed sirih, Sese nTaola said to Lemo nTonda: "We have had our sirih, now prepare a meal for us. Go over there with your sister-in-law and prepare a meal."</p> <p>When it was ready, Lemo nTonda said: "Here it is, I have prepared it. We can</p>
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<p>Njo'umo mangkoni sisi'a aopomo se'i, mabosu komponya, nato'o: <i>Roomo mangkoni kita, pamongo da ndipowia.</i></p> <p>Mesono i Lemo nTonda: <i>Nyau be ndito'o yau, toka ganamo tunjau. I setu komi radua, toka gana pura-pura.</i></p> <p>Njo'u mamongo sisi'a saera, samboko. Roo mamongo nato'o: <i>Malimumo rayaku, danjo'u da ndiu yau. Dandiu da ntamendaki, onu wo'u da nayali. Kayuku da ndipepali, mbe'i pandika mpapami?</i></p> <p>Njo'u mantima i Lemo nTonda, nato'o: <i>Yaku da njo'u da ntima, se'i yaku mangankita, Se'i kayuku i mpapa, kou da ntapompemba.</i></p> <p>Nakoumo kayuku, roo nakou, mebomo rongonya i Sese nTaola: <i>Kayuku ma'imo tima, da njo'u ri ue kita. Ri ue da ndapembasa, ri pala-pala i mpapa. Da njo'u sangkani-ngkani, se'i kita santua'i. Datu mPoiri eraku, da ntamalaimo yau.</i></p> <p>Mesono i Datu mPoiri: <i>Ako njo'u kupantonda eraku Sese nTaola.</i></p> <p>Njo'umo ri ue, me'onto njai pala-pala nadika ri pandiu. <i>Sungke pasambo sinjau, ue da ngkapang-asanku.</i></p> <p>Mesono i Lemo nTonda: <i>Ue lo'umo ndisanku, da nu parakisi yaku.</i></p> <p>Nasanku ue, nakeni ndati pala-pala. Mesono i Lemo nTonda, nato'oka rongonya: <i>Potaliku ma'i kami, komi se'i da mendaki.</i></p> <p>Mendakimo, pura narakisi, nato'o i nCese nTaola, nato'oka rongonya: <i>Rembesaka sampogeno, tanda ngkoromu</i></p>	<p>begin to eat now.”</p> <p>The four of them began to eat. When they had had sufficient, Sese nTaola said: “We have finished eating. Prepare some sirih.”</p> <p>Lemo nTonda replied: “Even if had you not asked, I have already prepared it. There is enough here for all of you.”</p> <p>The both couples, brothers and sisters-in-law, chewed sirih and after that Sese nTaola said: “I feel warm, let us go and bathe. Let us bathe and wash our hair, to take the dirt out of it. Get some coconuts. Where is father's store shed?</p> <p>Lemo nTonda went to get them, saying: “I'll go and get them. I can see them. Here are father's coconuts. Scrape them out so we can use it to wash our hair.”</p> <p>Sese nTaola scraped out the coconuts, and then called his wife: “Come and get the coconut, then we can go to the water. We will wash our hair by the water on father's bench. Let's go together, brothers and sisters. Brother-in-law Lord of the Wind, let's go.”</p> <p>The Lord of the Wind said: “Come on then. I will follow you brother-in-law Sese nTaola.”</p> <p>They went to the water and waited by the bench that stood by the bathing place. “Lift up the lid, so we can scoop out the water.”</p> <p>Lemo nTonda said: “Will you scoop out some water so I can wash my hair?”</p> <p>Sese nTaola scooped some water and brought it where Lemo nTonda was sitting, and she then said to her husband: “Turn your back to us, you men and go and wash your hair.”</p> <p>The men went to wash their hair and when they had finished they went to sit on the bench. When the women had finished they</p>
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<p><i>maleko.</i> <i>Leko-leko ntudu tana, ncawi sipa mebambara.</i></p> <p>Nawonceani wuyua i Lemo nTonda. <i>Wuyu i Lemo nTonda, papitu wonceaninya.</i> <i>Roomo mandiu kami, komi palaimo ma'i.</i></p> <p>Puramo tuama, we'a mandiu; mosore tuama ndeki pala-pala. Pura mandiu we'a, nato'o: <i>Kaosi wuyua mami, kayuku da nakayali.</i> <i>Da naka rongga mangau, wuyua kaosikaku.</i></p> <p>Nakaosi wuyua ntuama radua, pura nakaosi mbe'a, nato'o: <i>Da ntamalaimo yau, roo nu kaosi yaku.</i> <i>Da laimo pura-pura, kita da njo'i banua.</i></p> <p>Malaimo jela ri banua, nato'o i Sese nTaola: <i>Se'i-se'i ratamo kita, mamongo wo'u powia.</i></p> <p>Mesono i Lemo nTonda: <i>Se'i roo ngkupowia, mamongo ma'imo tima.</i></p> <p>Mamongomo; roo mamongo nato'o i nCese nTaola: <i>Ane roomo mamongo, songka wo'u da nato'o.</i> <i>E, Lemo nTonda sinjau, da manto'o songka yau.</i> <i>Sinjau i Lemo nTonda, da mombeto'oka songka.</i> <i>E, siko Lemo nTonda, anu da manto'o songka.</i> <i>Siko anu da incani, songka da nto'oka kami.</i></p> <p>Mesono i Lemo nTonda: <i>Pedongeka kaliwongo, ane yaku da manto'o.</i></p> <p>Mesono i Sese nTaola: <i>To'o mpakadago-dago, se'i kapedongekamo.</i></p> <p>Mesono i Lemo nTonda: <i>Se'ipa songka ndayaku, da mpatuwumo papamu.</i></p>	<p>said: "We have finished bathing, you men can come here now."</p> <p>Sese nTaola said to his wife: "Let your hair hang down, and cut it to show the gracefulness of your body. It is graceful down to the ground; beautiful down to the breast." He placed Lemo nTonda's hair on a rack, and said: "The hair of Lemo nTonda is so long that it needs seven racks." When the women were ready the men said: "Now comb our hair to take out the coconut. So that it will dry quickly, comb our hair."</p> <p>The women combed the hair of the two men, and when they had combed it, the men said: "Let us go now, now that you have combed our hair. Let us all go home." They went, and when they arrived home, Sese nTaola said: "Now that we have come home, prepare the sirih." Lemo nTonda said: "I have already prepared it, come and get the sirih." They chewed sirih after which Sese nTaola said: "Since we have finished chewing sirih, tell us what we shall do now. You Lemo nTonda there, tell us a plan. Here is Lemo nTonda, we will make a plan with her. You it is, Lemo nTonda, who must tell us what we must do. You are the one who knows, tell us your plan."</p> <p>Lemo nTonda replied: "Listen, and don't make a fuss when I tell you." Sese nTaola replied: "Tell us then. We will listen."</p> <p>Lemo nTonda said: "This is my plan: to make our father alive again."</p>
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<p>Mesono i Sese nTaola: <i>Ane siko manganto'o, bemo kasapu pindongo.</i> <i>Bara re'e ja ayapa, tima da ndapangarapa.</i></p> <p>Nauamo peti, bungge, pandika ayapa da naparuru nenanya pai papanya, napetondoni kare'anya. Mesono i Lemo nTonda:</p> <p><i>Meratamo mawo ndaya, jo waka mpale i mpapa.</i> <i>Ue mataku molepe, jo waka mpale i nene.</i> <i>Merata mawo ndayaku, jo waka mpale mpapaku.</i> <i>Jalimo keni ri ma'i, yaku se'i maincani.</i></p> <p>Nayalimo i Lemo nTonda, nakeni ri wombo mbanua ayapa mpapanya pai nenanya tau pura-pura simbente, puramo narapa-rapa.</p> <p><i>Da ndatale lai tana, setu lai oyo ngapa.</i> <i>Lai ria kasoanya, wuku da ndapasambaka.</i></p> <p>Lo'umo nakeni lai soma, natale lai ria; pura setu nato'o: <i>Wuku nenemu papamu, da nu patanika yau.</i></p> <p>Narurumo ntau se'i, ri nunu kaposambakanya, masae naparuru, nepa singkandomu, mesono i Lemo nTonda, nato'oka rongonya:</p> <p><i>Puramo napasambaka, jamo siko mantangara.</i> <i>Ndatima mangko wuyawa, ue da ndapangantawa.</i> <i>Mangko da ndaparadua, se'i nakaronga wungka.</i> <i>Nu wuku ntapasambaka, ndaka'uwi nu</i></p>	<p>Sese nTaola said: "If you say so, then my person is not against that. Perhaps there is some cotton material. Get it and we will tear it into pieces." She opened the chests and baskets in which the materials had been stored. These would be used to wrap up the bones of the mother and father in order to join them up again. Lemo nTonda said: "I am sad seeing this, these are heirlooms of my father. My tears are flowing. These are the pieces of cotton that belonged to my mother. I so long for them, these are the inheritance of my fathers." Sese nTaola said: "Take them out, bring it all here. I know what I have to do with them." Lemo nTonda brought out the pieces of material that had belonged to her father and mother and tore them into many equal pieces, enough for all the people.⁸⁴ Then Sese nTaola said: "Spread the bones out on the ground, over there in the middle of the village. There is enough room, bring all the bones together there." She gathered all the bones and placed them all together under the banyan tree. This took a great deal of time but when they were all gathered together, Lemo nTonda said to her husband: "They have all been brought together. So now tell us what has to happen." Sese nTaola said: "Take some golden bowls and fill them with water. Let it be two bowls, so that all can quickly get their turn. Cover the bones we have gathered together with the cotton So that we can ensure that the bones don't roll everywhere over the ground."</p>
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⁸⁴ The text here and following (p 66 –original p. 40) is somewhat confusing. The reference here is to "all the people (*voor alle mensen gelijkelijk*) yet the description that follows focuses on Lemo nTonda returning only her father and mother to life. Then (at the beginning of original p. 41) it again describes the many different people who have now come alive.

<p><i>ayapa.</i> <i>Ane nce'e, da ntajaga, boi ntesebu ri tana.</i></p> <p>Naka'owi, roo setu nato'o: <i>Siko se'i samba'a, da mompatuwu papata.</i></p> <p>Njo'umo sisi'a samboko, nawebusi ue ri ra mangko wuku ntau mate, nakaku so, so, so, nato'o: <i>Pitungkani gana-gana, da ntapangkita tandanya.</i></p> <p>Kapitungkaninya nawebusi, molengkomo wukunya, menesi ewa uja mbamba eo, mompepali posuncunya boi salasuncu mombekekeni, mombemama, gorinya ncamba'a ncamba'a, rodomo wo'u, Kaewase'anya, nato'o i Lemo nTonda: <i>Webusi wo'u sangkani, da nakaronga mewali.</i></p> <p>Nawebusi wo'u, molengkomo wo'u, manotomo kataunya pai nepa wukunya kangkodo-ngkodo, bepa lau inosanya ja wuku mpinca. Mesono i Lemo nTonda: <i>Pakagana pitungkani, da nakagana mpewali.</i></p> <p>Nawebusi ue ri mangko, sinci i Lemo nTonda peranga namatai inta, panta nto tu'anya, nadika lai mangko napatuwuka tau mate pura-pura. Ganamo pitungkani, kalumbangu tau pura-pura, jo lene wawo ntau ri wawo ntana, ja matanya meruku, nepa katuwunya se'i, bare'epa mompeole tongo ndaoa se'i. Ganamo parewa ngkoronya, mesono i Sese nTaola: <i>Setu puramo membangu, pebonceka riu yau.</i></p> <p>Napebonceka ri kura bangke; tuwu-tuwu mpodago, mowotumo. Nato'o i Lemo nTonda: <i>Setu an'e mananamo, tila-tilak a ri tabo.</i></p> <p>Napojuyu-juyuka sa'e, natangkauka bonce nasiruka, bangke sa'e, kodi sa'e, pura-</p>	<p>Lemo nTonda covered the bones and said: "You need to help bring our father back to life again."</p> <p>The couple then sprinkled the bones of the dead with water. They scooped water from the bowls with their hands and Lemo nTonda said: "Do this seven times with a full bowl and then we will see the results."</p> <p>After they had sprinkled the bones seven times they began to move. They began to jump about like raindrops in the sunshine, looking for which bone belonged to which in order ensure they did not attach to the wrong ones. Once locked together, each according to its rightful place, they lay still. "Sprinkle them one more time, so that it can be speedily brought in order."</p> <p>They sprinkled the bones again with water and again the bones began to move and they now became fully formed people, although they were still only skeletons stretched out on the ground. There was no life in them yet, they were still only bones. Lemo nTonda said: "Fill the bowl with water again seven times so we will succeed completely."</p> <p>They now sprinkled the skeletons with water from the bowl in which the ring of Lemo nTonda had been placed. This ring was an heirloom from her ancestors which had the shape of a snake, with a diamond in it, and with this they woke the dead people. After the seventh sprinkling the skeletons began to move. At first the eyes were half closed, they had only just come alive and they were not yet able to see the outside world. When all their body parts were fully developed, Sese nTaola said: "Now that they have got up, first give them some rice porridge to eat."</p> <p>Lemo nTonda said to those helping her: "When the porridge is done, serve it out on plates."</p> <p>The porridge was served out from a large pot into bowls and people slurped it up.</p>
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<p>pura tuwu kabosenya, watua, natilaka kumu. <i>Liwu tilaka kumunya, anu tu'a wungka-wungka.</i> <i>Liwu tila wungka-wungka, njoï wa'a anu tu'a.</i></p> <p>Puramo natilaka, malaimo njai banuanya, napoapuka mpodago, mangkoni sangkani pai tau tu'anya. Mowotumo papa pai nene i Lemo nTonda: A, nato'o, ane be jela siko, kede, be ndaincani katuwuta: <i>Ane be rata anaku, bare'e da tuwu yaku.</i> <i>Siko ane be ma'i, bare'e da tuwu kami.</i></p> <p>Mesono i Sese nTaola: <i>Moncomo anu ndito'o, jamo yaku io kojo.</i> <i>Moncomo nito'o yau, kuma'i mompatuwu tau.</i></p> <p>Mesono muni tau tu'anya: <i>Ja siko ma'i anaku, mompatuwu yaku.</i></p> <p>Madago muni katuwu ntau pura-pura, tepopogelemo muni. <i>A, se'e wo'u ngkuto'oka, kabosenya pura-pura.</i> <i>Songka da ndito'o yau, da nakanoto ndayaku.</i> <i>Ja siko da nto'o songka, anaku Sese nTaola.</i></p> <p>Mesono i Sese nTaola: <i>Powotu sa, Lemo nTonda, yakumo da nto'o songka.</i></p> <p>Mesono i Lemo nTonda: <i>I siko sinca tuama, da manto'o songka ndaya.</i> <i>I siko Sese nTaola, da manto'o-nto'o songka.</i></p> <p>Mesono i Sese nTaola: <i>Se'i panto'o ndayaku, da do'a-salama yau.</i> <i>Nenemu pai papamu, ntado'asalama yau.</i> <i>Bepa rata lai nanggi, anu matemo sangkani.</i> <i>Modo'a-salama kita, songka jam imba-imba.</i></p>	<p>Some of the people were big, some small, but all lived, both the free and the slaves.⁸⁵ They were now completely brought back to life and they were able to speak. Then Lemo nTonda said: “Go around and hand out sarongs, one to each adult. Go out and give each what they need, one for each adult.”</p> <p>When everything was shared out, Lemo nTonda and Sese nTaola went home and cooked a real meal for themselves and ate this together with her parents. The father and mother of Lemo nTonda said: “Yes, my son, had you not come, then we would not have experienced life again. If my son had not come, then I would not be alive. Had you not come, then we would not be living.”</p> <p>Sese nTaola replied: “It is true what you say, it is true about me. It is true what you say, I have come to bring the people back to life.”</p> <p>The parents said again: “You have only come to bring us back to life, my son.”</p> <p>All of us are now completely alive, we are all laughing again. “I still want to say this, <i>kabosenyas</i>: Tell us now what we must do, so that we will know. You, my son, Sese nTaola, you must make a plan.”</p> <p>Sese nTaola asked: “Tell me, Lemo nTonda, must I make a plan?”</p> <p>Lemo nTonda said: “You are a man, you have to say what you think. You, Sese nTaola, have to tell us your plan.”</p> <p>Sese nTaola replied: “In my opinion, we must hold a celebration of thanks giving. For your mother and your father, we must hold a thanks giving celebration. Anyone who has died does not immediately</p>
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⁸⁵ See note above – Only here is it clarified that the entire village was brought back to life.

<p><i>E, Lemo nTonda sinjau, songkamo tau mombaju.</i></p> <p>Nasongkamo tau dombaju, njo'u, anu mombaju, mombaju, anu melulu, melulu. Napebomo i Sungko nTada, watua mPapanya, tau manoto kojo rajanya: <i>E Sungko nTada ma'imo, da kupanto'oka siko.</i></p> <p>Jelamo i Sungko nTada, nato'o: <i>Pue, se'imo yaku, songka ndito'omo yau.</i></p> <p>Mesono i Sese nTaola: <i>Songka da nu pedongeka, da lo'u malulu bengga.</i> <i>Siko anu maincani, nda lo'u manco'o ulaki.</i></p> <p>Njo'umo i Sungko nTada melulu. Nato'o i Sese nTaola, napokau rongonya: <i>Ndipare'e pai rampa, Lemo nTonda gana-gana.</i></p> <p>Mesono i Lemo nTonda: <i>Lawi gana toka-toka, rongoku Sese nTaola. Se'i pura toka gana, impiamo da matanya?</i></p> <p>Mesono i Sese nTaola: <i>I raneo da mancabo, matanya naipuamo.</i></p> <p>Masae-sae jelamo i Sungko nTada: <i>Pue, i se'imo yaku, bengga a mayamo silau.</i></p> <p>Mesono i Sese nTaola: <i>Pakadago mangantaka, bo'i lapa Sungko nTada.</i></p> <p>Mesono i Sungko nTada : <i>Bengga lawi be maila, madagomo kupandika.</i> <i>Nu bengga manaya-naya, madagomo kupantaka.</i></p> <p>Ungka lai ria bangke reme dompakana, nato'o i Lemo nTonda: <i>Sese nTaola sinjau, bengga ndisampamo</i></p>	<p>enter the kingdom of the dead. Let us hold a feast of thanks giving, make the plans. You, Lemo nTonda, organise the people to hull the rice.”</p> <p>Lemo nTonda set the people to work: one group began to hull the rice, another group went to catch some buffalo. For this Sese nTaola called a slave, Sungko nTada, to him. He was one of his father's slaves, a very trusted man. “Well, Sungko nTada, come here for a minute, I want to tell you something.” Sungko nTada came and said: “Master, here I am, what is it that you command me to do?” Sese nTaola replied: “Listen to my command: go and chase the buffalo. You have an understanding about this, go and catch a bull.” So Sungko nTada went to catch the buffalo. Then Sese nTaola told his wife: “Also make sure you have enough spices, Lemo nTonda.”</p> <p>Lemo nTonda replied: “There are already enough spices, Sese nTaola, my husband. There is enough available here. What will be the day of the main celebration?” Sese nTaola replied: “Tomorrow, we will definitely begin to eat something in advance. The big day will be the day after that.” Sometime later, Sungko nTada came back and said: “Master, here I am, the buffalo is tied up over there.” Sese nTaola said: “Make sure that he is securely tied up so that he doesn't escape, Sungko nTada.”</p> <p>Sungko nTada replied: “The buffalo was not really wild, but I have tied it up securely. It is quite a tame buffalo, but I tied it up well.”</p> <p>The following day the cooking began. Lemo nTonda said: “Sese nTaola, have the buffalo slaughtered.</p>
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<p>yau. <i>Labe ndatima samba'a, da ndasambale bengga.</i></p> <p>Napokaumo i Sungko nTada njo'u montima labe, mompare'e engko mponcambale. Nato'o i Sese nTaola: <i>Pelinjamo, Sungko nTada, tima labe ri winanga.</i> <i>Lo'umo montima labe, Sungko n Tada ne'e masae.</i></p> <p>Njo'umo i Sungko nTada, jela lai winanga nasale labe, nato'o: <i>Labe komi da mandake, bengga ndeku ndisambale.</i></p> <p>Mesono i Labe: <i>Ako jamo da melinja, kabosenya mekitima.</i></p> <p>Mandakemo i Sungko nTada pai labe, jelamo nato'o: <i>I se'i ratamo labe, kami ndipokau pane.</i> <i>Kupekitima labe, se'i bengga ndisambale.</i></p> <p>Mesono i Labe: <i>Kabosenya ndipokau, lo'umo napungu yau.</i></p> <p>Mesono i Sese nTaola: <i>Sungko nTada tau noto, bengga lo'u pakaroso.</i></p> <p>Mesono i Sungko nTada: <i>Pue roomo silau, labe da ma'imo yau.</i></p> <p>Mesono i Sese nTaola: <i>Labepa ma'i yau, da lo'u mo pai yaku.</i></p> <p>Lo'umo, nasambalemo bengga, pura setu, nasampa, nateo ri balampa. Nato'o Sese nTaola: <i>Ndiomo Sungko nTada, nditeo ri balampa.</i> <i>Pakoroka, Sungko nTada, sa'e doapu ri t ana.</i> <i>Imbe'imo anu tu'a, da ma'imo pura-pura.</i> <i>Da mampoasa baula, ndapampoapu ri kura.</i></p>	<p>Have a Labe⁸⁶ called to slaughter the buffalo.”</p> <p>Sungko nTada was ordered to fetch a Labe to conduct the ritual slaughter. Sese nTaola said: “Go, Sungko nTada, fetch a Labe who lives by the mouth of the river. Go and get a Labe, Sungko nTada, but don't stay away too long.”</p> <p>Sungko Tada went and when he arrived at the mouth of the river he invited the labe and said: “Labe, you must come to the up and slaughter a buffalo there.” The Labe answered: “Come on, then, let us go, the head of the village has called me.” Sungko nTada and the labe left and when they arrived back, Sungko nTada said: “The Labe has arrived, the one I was asked to go and fetch.” Sese nTaola said to the Labe: “I have had you summoned, labe, because we have a buffalo here to be slaughtered.” The Labe replied: “Would the kabosenya please give orders for the buffalo to be bound.” Sese nTaola said: “Sungko nTada, you trusted man, bind the buffalo up tightly.”</p> <p>Sungko nTada replied: “Master, everything is ready there, why don't you come.” Sese nTaola said: “Labe, come, come along with me.”</p> <p>The Labe went and slaughtered the buffalo. When this was done, it was cut into pieces and the pieces were put on the floor under the rice shed. Sese nTaola said: “Come, Sungko nTada, place it under the rice shed. Get it organised Sungko nTada, let some people begin to cook on the ground. Where are the old ones? Have them all</p>
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⁸⁶ Adriani notes: a labe is understood to be someone who has completed an education in Koran recitation and is here engaged to undertake the ritual slaughter. The Labe's use of '*kabosenya*' reflects the way Parigi and Tojo people always addressed Torajans.

<p>Jelamo anu tu'a, mesono: <i>Pue se'imo kami, to'o da kapaincani.</i></p> <p>Mesono i Sese nTaola: <i>Tunjau nca Sungko nTada, anu da maga'ataka.</i> <i>Iraneomo matanya, reme mpodo'asalama.</i> <i>Ja atenya setu njau, ri banua dompoapu.</i> <i>Kuto'o ndipaincani, da ndasole ri kawali.</i></p> <p>Naore ate mbaula ndeki banua, memponemo wo'u i Sese nTaola pai Sungko-nTada, mesono i Sese nTaola: <i>Setu njo'u Lemo nTonda, poapu mpakadagoka.</i> <i>Nakanoto nditangara, da i raneo saga'a.</i></p> <p>Nawaikamo, napoapuka tau ri ra mbanua. Mapari-pari moapu tau saga'a, anu da nakoni ngkinowia. Mananamo anu napowia, mesono i Sese nTaola:</p> <p><i>Ane roo nipowia, da ngkonimo wo'u kita,</i> <i>Se'i roo ngkapowia, jamo ma'i da natima.</i> <i>Iomo sa, Sungko nTada, njo'u maoko kina'a.</i> <i>Datu mPoiri eraku, pakadago potundamu.</i></p> <p>Mokomo i Sungko nTada kina'a mpunya i Sese nTaola, i Datu mPoiri, i Tadata; labe mewalilimo ri winanga, ja ada mponcambale nawaika. Mesono i Tadata: <i>Komi wa'a maniaku, da nta mangkonimo yau.</i></p> <p>Mangkonimo pura-pura si'a, roo mangkoni, napokau i Sungko nTada: <i>Roomo kami mangkoni, tawa ue mpewuso'i.</i></p> <p>Natawa i nCungko-nTada, wungka, nato'o i Sese nTaola: <i>Dula da ma 'i nu oko, i Sungko nTada manoto.</i> <i>Ane puramo nu dika, mamongo wo'u nu</i></p>	<p>come, To cut the buffalo into pieces and begin cooking them in pots.”</p> <p>The old people arrived and said: “Master, here we are, speak, so we will know what we must do.”</p> <p>Sese nTaola replied: “There is Sungko nTada, he will portion out the meat. Tomorrow is the day of the big celebration, the day of the <i>doa selamat</i>. Only the liver you must cook in the house. This is what I am telling you so you will know: The liver must be fried in the iron pans.”</p> <p>The liver of the buffalo was then brought up into the house. Sese nTaola and Sungko nTada also went up and Sese nTaola said: “Lemo nTonda, do you your best with this cooking. Understand well, tomorrow other meat will be cooked.”</p> <p>The Labe returned to the mouth of the river with only the money which they had given him for the slaughtering. Sese nTaola then ordered the food to be cooked for the members of the household. The food that was to be eaten that night was quickly prepared, and when it was ready, See nTaola said: “When it is ready, let us eat.”</p> <p>Lemo nTonda said: “Here it is, all ready, come and get it.”</p> <p>Sese nTaola said: “Come on, Sungko nTada, go and fetch the rice. Brother-in-law, Lord of the Wind, make yourself at home.”</p> <p>Sungko nTada brought up the rice and served it to his masters, Sese nTaola, the Lord of the Wind, and Ta Datu. Ta Datu said: “My son-in-law, let us eat.”</p> <p>They all began to eat. When they had done, they commanded Sungko nTada: “We have finished with eating, pour some water for us to wash ourselves.”</p> <p>Sungko nTada got water ready, and then Sese nTaola said: “Come my loyal Sungko nTada, clear the dishes away.</p>
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<p><i>tima.</i></p> <p>Njo'u montima mamongo, roo nadika, mesono i Ta Datu: <i>Maniaku incinjau, se'i da mamongo yaku.</i> <i>Ane wungka mo ndatila, da mongomo wo'u kita.</i></p> <p>Roo mamongo, yurumo matanya: <i>Roomo mamongo yaku, doturu-turumo yau.</i></p> <p>Bangke reme, menamo tau, mata mposusamo; kamate-mate nu tau tu'anya pai katuwunya muni, setu naposusaka, porongo i Sese nTaola pai i Lemo nTonda napakanoto wo'u. Napokaumo muni i Sungko nTada montima labe. <i>Sungko nTada tau noto, labe da lo'u nu to'o.</i> <i>Labe da lo 'u nditima, komi tatogo delinja.</i></p> <p>Mompakoroka i Sungko nTada sisi'a tatogo, bare'e kaincani to'o nu yununya, jamo kawatuanyamo se'i: <i>Da ndito'o pura-pura, la be depa ka tu wunya.</i></p> <p>Wai lo'u i Sungko nTada, jela lai winanga nato'oka labe: <i>Komi labe ri winanga, katima ndeku dombasa.</i> <i>Nakanoto ndincani, da ndikeni barasanji.</i> <i>Labe komi wungka-wungka, da mandake pura pur a.</i></p> <p>Mogombomo wa'a nu labe nato'o: Kita se'i napekitima ngkabosenya da ndeku mosambengi, yore ndatiria, bangke reme modo'a-salama. Naiokamo, nato'o da njo'u; mesono i Sungko nTada:</p> <p><i>Labe pompakorokamo, rajaku jo masusamo.</i></p> <p>Mompakoroka wa'a labe, njo'u moparewa pura-pura, nakeni kora'a pai barasanji. Mandakemo ndeku, jelamo, nato'o i Sungko nTada:</p>	<p>When you have put them away, fetch the sirih.”</p> <p>He went and fetched the sirih and when this was brought to them, Ta Datu said: “Sons-in-law, now I shall chew sirih. When it has been shared around, let us all chew sirih.”</p> <p>After chewing sirih he felt sleepy and said: “I have finished chewing, let us go to sleep.”</p> <p>The following day when they woke up it was the main day of the feast to celebrate the coming alive again of the parents. As well, the marriage of Sese nTaola and Lemo nTonda was to be confirmed. Sungko nTada was again ordered to fetch the Labe. “Loyal Sungko nTada, go and invite the Labes. Go and fetch the Labes, three of you go. Invite them all, even the youngest.”</p> <p>Sungko nTada got ready together with two companions whose names are not known as they were only slaves. They set off.</p> <p>When he arrived at the mouth of the river he said to the Labes: “You, Labes, living at the mouth of the river, we have come to invite you to read to us. To be clear, bring your <i>Barasanji</i> with you. And all of you other Labes, all of you come with us to the land up there.”</p> <p>The Labes consulted with each other and said: “We have been invited by the <i>kabosenya</i> to spend the night with him. Then, on the following day, to hold a <i>do'a selamatan</i>.⁸⁷ They agreed to this and said they would come, where upon Sungko nTada said: “Labes, get yourselves ready. I still have much to do.”</p> <p>The Labes prepared themselves. They all got properly dressed and took Korans and <i>Barasanji</i> with them and went. When they were still on their way, Sungko nTada said:</p>
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⁸⁷ A “prayer of salvation.”

Story of Sese nTaola

<p><i>Pue sima'im o labe, yaku riunya mandake.</i></p> <p>Napeoasi i nCese-nTaola: <i>Sangkujaja labe tuma'i, to'o dakupaincani.</i></p> <p>Mesono i Sungko nTada : <i>Labe sampuyu uayu, nakanoto ri rayamu.</i></p> <p>Mesono i Sese nTaola: <i>Manotomo ri rayaku, ue patokamo yau.</i></p> <p>Napatokamo ue, mempone labe, nato'o i nCese nTaola: <i>Wai ompa Lemo nTonda, ngkupantale nakatoka</i> <i>Ri wombo dangkupantale, da napotunda nu labe.</i></p> <p>Nawai natale ri tambale, sawimo labe nato'o i Sese nTaola: <i>Jai wombo Sungko nTada, wuso'i sawi samba'a.</i></p> <p>Sawi samba'a nawuso'i, sawi samba'a nawuso'i. Mesono i Sese nTaola: <i>Labe kaliu loma'i, se'imo da potundami.</i></p> <p>Mesono labe: <i>Tabe damoliu yaku, da motunda retu njau.</i> <i>Boi da ngkapomasala, kabosenya da molinaka.</i></p> <p>Mesono i Sese nTaola: <i>E, bare'e da masala, yaku se'i mantangara.</i></p> <p>Moliumo labe, motundamo. Nato'o i Sese nTaola: <i>Ndipojijiri motunda, komi labe pura-pura.</i> <i>Ndipowia pamongonya, komi se'i Lemo nTonda.</i></p> <p>Mesono i Lemo nTonda: <i>Se'i roo ngkupowia, mamongo ma'i nditima.</i></p> <p>Napokau mPuenya i Sungko nTada: <i>Njo'u tima Sungko nTada, keni ma'i gana-</i></p>	<p>“Master, I have come on ahead to tell you the Labes are coming.”</p> <p>Sese nTaola said: “How many Labes will be coming? Tell me so I will know.”</p> <p>Sungko nTada said: “I can inform you that there are eighteen Labes.”</p> <p>Sese nTaola said: “That is good. Make sure there is water for them.”</p> <p>Water was fetched for the Labes and when they arrived Sese nTaola said: “Get mats, Lemo nTonda. I will spread them out so that it will be ready. I will spread them out near the entrance, so the Labes can sit there.”</p> <p>Lemo nTonda gave the mats to Sese nTaola who then spread them out at the entrance. As the Labes arrived, Sese nTaola said: “Each time one of them enters, Sungko nTada, wash his feet.”⁸⁸</p> <p>As each one came up he washed their feet. Then Sese nTaola said: “Labes, come over here, you can sit here.”</p> <p>The Labes replied: “Please give me permission to pass before you so I can go and sit there. Let me not be impolite by passing in front of the kabosenya.”⁸⁹</p> <p>Sese nTaola said: “Not at all, you are not impolite in doing so. This is just what I intend.”</p> <p>The Labes passed in front of him and sat down. Sese nTaola then said: “All you Labes, sit yourselves in a row. You, Lemo nTonda, prepare sirih for them.”</p> <p>Lemo nTonda replied: “Here you are, I have already prepared the sirih, come and get it.”</p> <p>Sungko nTada received the order from his master:</p>
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⁸⁸ Adriani introduction notes: The reception of these labe was common for how Torajans usually received others. Typical also are the extensive instructions Sese nTaola gives to his slave.

⁸⁹ Adriani: The point made here is the way strangers from the coast asked permission to pass in front of someone. The typical Torajan bows a little and stretches both arms downwards. If he then also asks permission to pass in front of someone this is regarded as extraordinarily polite.

<p><i>gana.</i></p> <p>Nakeni i nCungko-nTada natilaka labe, mamongo labe, wungka tesampongo labe sampuyu uayu pura-pura. Mesono i Sese nTaola:</p> <p><i>Jijiri madago-dago anu gana nca tokamo. Labe pamongo yau, wungka tokamo tulau. Rongoku i Lemo nTonda, dula da ndipakoroka.</i></p> <p>Narata ngkawenginya labe, momparidulamo i Lemo nTonda kina'a nu labe pai jununya. Mompokau i Sese nTaola:</p> <p><i>Domparidulamo yau, kina'a labe sinjau. Tawa ue, Sungko nTada, lai mangko ganagana. Sa'e ri pobangga pale, ue da nu pangawangke. Io ndioko yau, toka ganamo tulau. Ue nditeomo kaku, da kapangandika yau. Dula ndiokomo ma'i, yaku se'i maincani. Wungka labe sinjau, era dotundamo yau. Sungko nTada wawa ma'i, oko pai dula mami. Se'i motundamo yaku, okomo kaku dulaku.</i></p> <p>Naokoka dula, mangkoni tau saera pai labe:</p> <p><i>Se'i motundamo yaku, labe dangkonimo yau.</i></p> <p>Mangkonimo labe, roo mangkoni:</p> <p><i>Puramo mangkoni kami, dula ma'imo ndijali.</i></p> <p>Nakeni ri rajanya, da ndapompakoroka tau ri ra mbanua.</p> <p><i>Dula puramo ndioko, ndiwawa wo'u mamongo. Se'imo wungka ndatila, labe da mamongo kita.</i></p> <p>Pura mamongo, mawengimo, nato'o:</p> <p><i>Kupekitimaka komi, dobarasanji sakodi.</i></p> <p>Mesono labe:</p>	<p>“Go and get it, Sungko nTada. Bring a sufficient quantity here.”</p> <p>Sungko nTada brought out the sirih and placed a portion before each of the eighteen Labes to chew. Sese nTaola said: “Place it neatly in a line, there is enough available. Labes, partake of the sirih, there is enough for all of you.”</p> <p>Now Lemo nTonda dear, prepare plates of food.”</p> <p>It was time for the Labes' evening meal. Lemo nTonda set out food on plates for the labes and their group.⁹⁰ Sese nTaola said: “Place the rice for the labes on plates. Pour water for them, Sungko nTada, pour enough into the bowls. Pour some of the water into the hand washing bowls. Come on, bring the food, there is enough of everything. Bring me the water, then we will set it down for them. Bring the plates, I will take care of the rest. The Labes now each have what they need, so you can sit down now, brother-in-law. Sungko nTada, bring the food, and also bring up the plates of food for us. I am already sitting so also bring my plate with food.”</p> <p>The plates of food were brought and the two brothers-in-law ate together with the labes.</p> <p>“I am already sitting, Labes, let's all eat.”</p> <p>The Labes ate their meal and when they had finished, Sese nTaola said: “We are finished eating, come and get the plates.”</p> <p>The dishes were collected so that those inside could clean up them up. “The plates have been collected, now bring the sirih. Each of you will have your share, let us chew sirih.”</p> <p>By the time they had finished chewing sirih night had fallen, and Sese nTaola said: “I have had you brought here, labes, in order to recite some <i>Barasanji</i>.”</p> <p>The Labes answered:</p>
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⁹⁰ That they came with 'supporters' is not previously mentioned.

Story of Sese nTaola

<p><i>Ane komi manganto’o, kami se’i kabosenya. Ja ne’e ngkapomasala, barasanji da ngkabasa.</i></p> <p>Mesono i Sese nTaola: <i>Io jamo da ndibasa, labe komi be da sala.</i></p> <p>Mobarasanjimo labe, kawoo-woo nganganya, ndaponika tau rua mboko i Sese nTaola pai i Lemo nTonda, i Datu mPoiri pai i Gili mPinebetu’e. Jela ri ungka mpobarasanjinya, nape’ontoka. <i>Ane pura mobasa, doturu-turumo yau.</i></p> <p>Yoremo wo’u labe, bangke reme nato’o i Sese nTaola: <i>Ndipari-pari moapu, komi se’i Lemo nTonda.</i></p> <p>Anu moapu, moapu, napasongka tau ri tana ri ra mbanua. Manana, naparidula, mata ncusamo. Nato’o i Sese nTaola: <i>Sungko nTada ma’imo, da ngkupanto’oka siko.</i></p> <p>Mesono i Sungko nTada: <i>Pue se’imo yaku, ndito’omo ma’i yau.</i></p> <p>Mesono i Sese nTaola: <i>Ue wo’u da nu tawa, njai mangko gana-gana.</i></p> <p>Natawa ue wungka-wungka, napantawa tabo. Pura, mesono i Sungko nTada: <i>Se’i roomo ngkutawa, ue toka gana-gana.</i></p> <p>Mesono i Sese nTaola: <i>Yaku da njo’u rinjau, nu pantonju-ntonju kaku.</i> <i>Datu mPoiri eraku, siko nTonda retu njau.</i></p> <p>Mooko sisi’a tatogomo, napompekabeka labe dulanya, wungkamo.</p> <p><i>Era da tundamo kita, se’i wungkamo ndatila. Sungko nTada wawa ma’i, se’i motundamo kami.</i></p>	<p>“If you command it, <i>Kabosenya</i>, then we are at your service.”</p> <p>If we may, then we will do a reading from the <i>Barasanji</i>.</p> <p>Sese nTaola responded: “Good, proceed with your reading. I think that is very good.”</p> <p>Then the labes began to read aloud from the <i>Barasanji</i>, their voices droned on and on. They sanctified the marriages of Sese nTaola and Lemo nTonda and of the Lord of the Wind and Gili mPinebetu’e. When they came to the end of the <i>Barasanji</i>, they stopped and Sese nTaola said: “If you have finished the reading, we will sleep.”</p> <p>The Labes also went to sleep. The following morning Sese nTaola said: “Hurry with cooking the meal, Lemo nTonda.”</p> <p>Those who had to do the cooking began to cook. Those below the house as well as those who lived in the house were set to work. When the food was ready it was served in copper bowls. It was the big day of the celebration. Sese nTaola said: “Sungko nTada, come here, so I can speak with you.”</p> <p>Sungko nTada said: “Master, here I am, please say it.”</p> <p>Sese nTaola said: “Pour water in sufficient quantities into the bowls.”</p> <p>He poured water into the bowls, enough for everyone. When that was done Sungko nTada said: “I have filled the bowls, there is enough water.”</p> <p>Sese nTaola said: “I am going over there, hand it to me. Lord of the Wind, my brother-in-law, you go on that side.”</p> <p>The three of them then brought out the food and gave out the plates of food to the labes until they had each received theirs. Then Sese nTaola said: “Brother-in-law, let us sit, it has now been shared out equally. Sungko nTada, bring our food, we are</p>
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<p>Nawawamo i nCungko-nTada, nato'o i Sese nTaola: <i>Labe komi to pombasa, kita modo'a-salama.</i></p> <p>Mombasamo labe, manianya wo'u dongkabe pale. Mesono i Sese nTaola: <i>Se'i mombasamo labe, kita dontanande pale.</i></p> <p>Montanande pale tau pura-pura, ndahamimo palenya, kapura mpombasa. <i>E Lemo nTonda sindate, ma'imo sa, kabe pale.</i></p> <p>Roo nakabe, mangkonimo pura-pura, mamongo mompalakanamo labe, nato'o: <i>Mompalakanamo kami, se'i komi kabosenya.</i></p> <p>Mesono i Sese nTaola: <i>Io pompalakanamo, duangamu da ndipago. Iomo sa Sungko nTada, timaka bengga da mata. Da nakeni ri duanga, tanda mpodo'asalama.</i></p> <p>Malaimo labe napopoiwo ngaya-ngaya. Naliumo podo'asalama, manotomo porongonya, bare'emo yore mewuya-wuya, jamo ewa tau wungka eo. Masae-sae porongonya, mangepemo i Lemo nTonda pai i Gili mPinebetu'e katiannya. Mesono i Sese nTaola: <i>Pedongeka Lemo nTonda, se'i kupanto'o songka. Nakanoto ri rayamu, yaku mawo ri papaku.</i></p> <p>Mesono i Lemo nTonda: <i>Ane siko manganto'o, jamo kita da mogombo. Gombo pai nene, papa, kadago mpompalakana. Da kunjo'u pai yaku, kupangkita maniaku.</i></p> <p>Mesono i Sese nTaola: <i>Da njo'u kita aopo, se'imo songka ntato'o.</i></p>	<p>already sitting down.”</p> <p>Sungko nTada brought it and Sese nTaola said: “Labes, you know the rituals, let us now recite the <i>do'a selamat</i>.”</p> <p>The labes recited the formulas. Sese nTaola said: “Now the Labes have spoken the words let us hold up our hands. Lemo nTonda in there, come and hold hands.”</p> <p>Everyone held up their hands and the father-in-law also took the Labes' hands in his. They then all said 'amin' into their hands to indicate the end of the <i>do'a selamat</i>.⁹¹ After they all held hands again, they all ate, chewed sirih, and then the Labes asked permission to leave. “We ask permission, <i>Kabosenya</i>. You will stay here.”</p> <p>Sese nTaola replied: “Yes, you can go, best you hurry now to your prauws. Come on, Sungko nTada, fetch the buffalo meat for them. So they can take that with them to their boats as a reminder of the celebration.”</p> <p>The Labes left carrying all kinds of gifts with them. The celebration had ended, the marriages were recognised. Sese nTaola no longer slept for months at a time, but just like other people. When they had been married for some time, Lemo nTonda and Gili nPinebetu'e felt they had become pregnant. Sese nTaola said: “Listen, Lemo nTonda, I will tell you my plan. So that you will know it: I long for my father.”</p> <p>Lemo nTonda replied: “If you want to discuss it, let us have a conference. Discuss it with father and mother so we can ask permission properly. Then I will go with you to see my parents-in-law.”</p> <p>Sese nTaola replied: “Let us four go together, that is the plan that</p>
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⁹¹ Adriani notes: 'Amin' was usually spoken out aloud as a refrain to the whispering of those who were reciting the *do'a*. This occurred while they held their hands close to their mouth so that it looked as though they were reading. The sound of the voices uttering their '*hami*' into their hands is described as 'they breathe into their hands'.

<p><i>Da molimbu njai wombo, songka nepa da tato'o.</i></p> <p>Njo'umo ri wombo. Mesono i Lemo nTonda: <i>Nene da njo'u rinjau, i komi pai papaku.</i></p> <p>Njo'umo kojo, bare'e nasapu, motundamo singkandomu ri wombonya. Mesono i Lemo nTonda: <i>Nene komi pai papa, maniami mawo raya. Mawo raya maniami, nakanoto nu incani.</i></p> <p>Mesonomo nenanya: <i>Ane nce'i anaku, ndapakorokamo baku. E se'i komi anaku, ndasongka tau mombaju. Rata ri reme madago, dompalakana mpodago.</i></p> <p>Nasongkamo ndapare'e baku, mombaju tau, ganamo baku napombaju nato'o: <i>E se'i ganamo baku, dompalakanamo yau. E de komi anaku, mompalakanamo yau. Anaku i Lemo nTonda, rongomu Sese nTaola. Se'i wo'u sambobopa, yaku da nditora-tora.</i></p> <p>Mesono i Sese nTaola pai i Lemo nTonda: <i>Montompaka kami dalai, ana mayunu ndiwai.</i></p> <p>Mesono nenanya pai papanya: <i>Masala komi radua, da masongka pura-pura.</i></p> <p>Mesono i Sese nTaola: <i>Anu da ndidika sa'e, jamo komi da masuka. Patampuju da kakeni, anu sondo da ire'i. Patampuju da melinja, anu sondo da ndadika.</i></p>	<p>we will discuss. Let us sit in a circle in front of the house, and make our plans there.”</p> <p>They went to the front of the house and Lemo nTonda said: “Mother and father, your son-in-law is homesick. Your son-in-law longs to go home, be sure of that.”</p> <p>Her mother replied: “In that case, my child, provisions must be prepared.” You, my child, ensure that the rice is hulled. When a suitable day arrives, you must take your leave properly.”⁹²</p> <p>She gave orders for the required preparations to be made. Then people hulled rice, and when there was sufficient quantity, she said: “Here are enough provisions, now you can take your leave. Well, my children, you had best now ask permission to go. My child, Lemo nTonda, your husband, Sese nTaola And also the other couple, continue to think of me.”</p> <p>Sese nTaola and Lemo nTonda answered: “We ask permission to leave. Will you give us some slaves to go with us?”</p> <p>Their mother and father answered: “You can have anything of ours you may want.”</p> <p>See nTaola said: “Only you can decide who come with us and who will stay home. We will only take forty people with us, most can stay here. Forty will go on the journey, the majority will stay home.”</p>
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⁹² Adriani notes: The identification of 'good' and 'bad' days was not well developed amongst the Torajans. For events such as going on a long journey, on head hunting expeditions, for ceremonies, and especially for work in the fields, this was based on how the moon appeared just before sunrise.

<p>Mompalakanamo tau malai: <i>Ratamo reme madago, kami dompalakanamo.</i></p> <p>Mesono Ta Datu pai Indo i nDatu: <i>Anaku ndipelinjamo, ri jaya madago-dago. Rimbe'imo ntapojaya, se'imo ngkupekutana.</i></p> <p>Mesono i Sese nTaola: <i>Jaya da tudu ri tasi, nakanoto nu incani.</i></p> <p>Mesonomo Indo i Datu: <i>E Lemo nTonda anaku, dja da mawomo rayaku. Ne'e ndikasolorani, wai njo'u wai ma'i.</i></p> <p>Malaimo i Sese nTaola samboko, saera santua'i. Palainya se'i nato'oka manianya : <i>Nakanoto nuincani, jaya da tudu ri tasi. Ane tudu lai daga, jaya depa ndatangara.</i></p> <p>Kalo'unya se'i, tudumo lai tasi, mesono i Lemo nTonda: <i>Tudumo ri tasi kita, nunyamo tapowia?</i></p> <p>Mesono rongonya: <i>Ne'e masusa rayami, se'i yaku maincani, Nepa masusa ri raya, se'i yaku mantangara. Duanga Lapi Tambaga, pesuwu ri kamaranya. Mbe'i duanga i ngkai, pesuwu yau ma'i.</i></p> <p>Kayore-yorenya owi maria mbuya, ja moajo-ajo tanoananya lai ngkainya Toranda Ue, mekipowia duanga. Masae-sae nepa roo, nadika lai ria nato'o: Ane kupeboo, da jela ngkalionya duanga pai parewanya. Peboonya se'i, jelamo wo'u kojo, naolesaka i Lemo nTonda ja saunda ri wawo ntasi, duanga lapi tambaga, bare'e re'e tau mesawi. Napokau da mosu:</p>	<p>The travellers then took their leave. “Now is a good day, we now ask for permission to be allowed to leave.”</p> <p>Ta Datu and Indo i Datu replied: “Go now children, have a good journey.”</p> <p>Indo i Datu said: “Lemo nTonda, my child, I shall miss you. May no accident befall you on the way there or on the way back.”</p> <p>As they left the parents-in-law asked Sese nTaola: “Which way will you go? That is what we want to ask you.” Sese nTaola replied: “So you will know, the way that leads down to the sea.” Only when we reach the sea, will we arrange for a means of transport.”</p> <p>When they came to the sea, Lemo nTonda asked: “Now that we have come to the sea, what shall we do?”</p> <p>Her husband replied: “Don't be concerned, I know what to do. Don't worry, I will arrange that. Ship Copperskin, come and reveal yourself. Where is the ship of my grandfather? Come and show yourself.”</p> <p>When earlier Sese nTaola had spent many months asleep, his life spirit had regularly gone to his grandfather, the King of the Sea Spirits, to have a ship built. When it had finally been completed he had left it there, saying: “When I call it then the ship and its equipment must come.” So now when he called, it really did come. Lemo nTonda looked to see if it was coming and a moment later a ship with a copper skin with no one on board appeared.⁹³ Sese nTaola ordered it to</p>
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⁹³ Adriani notes: The representation of this copper encrusted ship proceeding by itself is obviously borrowed from a steamboat. Gongs (*beekens*) were not known by Torajans but the word is borrowed from Buginese. The prauws of Muslim traders generally had a gong attached which was sounded when arriving and departing, For Torajans, drums were not allowed to be taken out of the lobo and only beaten during ceremonies.

<p><i>Duanga Lapi Tambaga, paka mosu ma'i tana.</i> <i>Pakamosu wai ma'i, duanga da kapesawi.</i></p> <p>Napakamosu wai ma'i, mosumo kojo jela ri wiwinya, bare'e mosore. <i>Ndipesa wi Sungko nTada, siko da mombawanaka.</i> <i>Ane sawi rindate, siko da mangkabe-ngkabe.</i></p> <p>Ja sa-ruu pempone i Sungko nTada, nepa mepone tau patampuju pai tatogo. <i>E Gili mPinebetu'e, tondamo eramu setu.</i></p> <p>Memponemo pura-pura sawimo, nato'o i Sese nTaola: <i>Duanga Lapi Tambaga, peta wanaka mokana.</i> <i>Njo'u nja i kandalanya, ndapangkita wawo ntana.</i> <i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Napandonge ntenge lipu, tanda-tanda nu mokole.</i> <i>Duanga Lapi Tambaga, oloanya tana Maka.</i> <i>Pedasimo ganda -ganda, tintingimo tawa-tawa.</i> <i>Napelinja duangata, duanga Lapi Tambaga.</i></p> <p>Ja ganda pai tawa-tawa mompelinja duanga, nadonge wa'a ntau ri wiwi ntasi: A, duanga i nCese nTaola yau! Bare'ere'e tau moguli jamo naringko-ringko, sombanya bare'e, pantidoanya tatogo.</p> <p>Nadongemo i To karo Uja poringko ngganda, malosemo rayanya nato'o: A, ne'emo i Sese nTaola da momporongo i Lemo nTonda, yaku yau! Moiwomo da mangayawa i Sese nTaola, da narampa rongonya pai duanganya:</p> <p><i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Napelinja nduangata, duanga Lapi Tambaga.</i></p> <p>Mesono i Sungko nTada: <i>Bara nunja sima'i, mawengi sambali yangi.</i> <i>Sima'i bara nunja, ri oloa nu nduangata?</i></p>	<p>come closer: "Ship Copperskin come close to land. Come closer Ship, so that we can get on board."</p> <p>It came closer and finally came right up the shore without getting stuck. Sese nTaola said: "Go on board, Sungko nTada, you must help the people to get on board. As they are getting on, give them your hand."</p> <p>In one leap Sungko nTada was on board, and the other forty-three followed. "Gili mPinebetu'e, follow your sister-in-law there."</p> <p>When they had all got on board, Sese nTaola said: "Ship Copperskin keep to the right. Go out to the deep part so that we can see over the land. Beat on the drum, strike the gongs So that the neighbouring villages can hear from these signs that a lord is approaching. Ship Copperskin turn the bow to the direction of Mecca. Beat the drums, strike the gongs To make our ship Copperskin speed ahead."</p> <p>Only the drums and gongs could make the ship speed ahead. No one controlled the rudder; although it had three masts, it had no sails. It was only the beating of the gongs that made the ship go forward. All the people on the shore heard it. "Oh," they said. "it is the ship of Sese nTaola!"</p> <p>The sound of the drums was also heard by To Karo Uja. He was annoyed and said: "It is not Sese nTaola who should have Lemo nTonda for his wife, it should be me." He prepared himself to confront Sese nTaola, to steal his wife and ship. Meanwhile on board the ship, Sese nTaola said: "Beat the drums" etc.</p> <p>Then Sungko nTada said: "What is that coming, half the sky is in darkness?"</p>
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<p><i>Pesoba mpetataropo, nakayosa nakanoto.</i></p> <p>Metaropomo i Sungko nTada, nato’o: <i>Se’i roo ngkutaropo, duanga mpagora kojo. Pelinja Lapi Tambaga, da nakarongamo rata.</i></p> <p>Moloncomo duanga, simpotomu ri wawo ntasi, yoremo i Sese nTaola, mesono gora: <i>Ponyomba Sese nTaola, se’imo kami pagora.</i></p> <p>Mesono i Sungko nTada: <i>Se’i kami be monyomba, pagonya Sese nTaola.</i></p> <p>Mompalike i Lemo nTonda rongonya: <i>Pena Sese nTaola, ole se’imo pagora. Sese nTaola pena, pagora se’imo rata. Jamo yore nutungai, makura pangaincani, Jamo yore nutangara, makura mponawana.</i></p> <p>Ma’imo i To Karo Uja, bara togoatu duanganya. Mopanaguntumo, matemo yunu i Sese nTaola, i Sungko nTada manawu lai tasi. Ungka lai ria menamo i Sese nTaola, naehe i To Karo Uja : <i>Ponyomba Sese nTaola, se’imo kami pagora.</i></p> <p>Membangumo i Sese nTaola, nato’o: <i>Kapali wo’u danyomba, ane i Sese nTaola. Sangadinya kumotopi kumompule dangkumonyomba. Se’imo da nu pangkita, lawi bijanya polinga. Se’imo nu paincani, lawi bijanya powani. Paraka’i samparaja, njai dulungi nduanga. Samparaja paraka’i, ri dulungi nduangani.</i></p> <p>Natendeka kojo samparaja nduanga i nTo Karo Uja, mombeka’imo duanga, natendeka wo’u i Sese nTaola ri dulungi i nTo Karo Uja, nato’oka eranya: <i>Datu mPoiri eraku, da ntamotilamo yau. Yaku ri To Karo Uja, siko anu pura-pura.</i></p>	<p>What could it be that is coming towards the bow of the ship?” Sese nTaola said: “I will look through the telescope, so I can see it more clearly and with certainty.” Sese nTaola directed the telescope towards the object and said: “I have seen it now through the telescope. They are indeed the ships of pirates of the sea. Speed ahead, Coppership, so that we will be there soon.”</p> <p>While Sese nTaola was sleeping, the ship flew ahead and soon came across the pirates. The pirates called out: “Give over, Sese nTaola. We, the pirates of the sea, are here.”</p> <p>Sungko nTada replied: “We here will not surrender ourselves, even less so will Sese nTaola.”</p> <p>Lemo nTonda tried to wake her husband: “Wake up, Sese nTaola. Look, there are pirates. Sese nTaola, wake up, the pirates have come. You don’t want to do anything else but sleep.” <i>etc.</i></p> <p>It was indeed To Karo Uja with at least 300 prauws. They fired shots and Sese nTaola’s fighters were killed. Sungko nTada fell into the sea. Only then did Sese nTaola wake up and To Karo Uja spoke to him: “Give yourself up” <i>etc.</i></p> <p>Sese nTaola stood up and said: “For someone like Sese nTaola, it would be inappropriate to surrender. I will only give myself up when I am wearing a sarong and a proper headdress. Then you will see someone who is a descendent of famous ancestors. Now you will get to know someone who is the son of a hero. Hook our ships together by attaching your anchors to the bow.”</p> <p>The anchors of To Karo Uja's boats were thrown over the bow of the Ship Copperskin. Sese nTaola also had his anchors thrown onto the bow of To Karo Uja’s prauw, and he said to his brother-in-law: “Lord of the Wind, my brother-in-law, let us take one part each. I will attack To Karo Uja, you deal with all</p>
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<p>Mompakaroso tau saera, nasempa-sempa da mata tau, mosikeri, melimba ri duanga mpagora, mate i To Karo Uja pai yununya pura-pura, maka masala, i Sese nTaola anu be masala, nayawataka. Mewalili ri duanganya tau saera, napatuwu yununya patampuyu, njo'umo :</p> <p><i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Napandonge ntinge lipu, tanda-tanda kamokole.</i> <i>Pelinja Lapi Tambaga, kita nakaronga jela.</i> <i>Duanga Lapi Tambaga, oloanya tana Maka.</i></p> <p>Molonco duanga, jamo poloncolonconya, ja maro-roo tau ri duanga; anu yuru mata yore, anu bare'e, mena. i To Karo Uja se'i, uja napobandera.</p> <p>Nadonge i Ligi nToya poliu i nCese-nTaola, moiwo wo'u si'a, nato'o: Da kuyawataka tau setu, da kutima duanganya pai rongonya. Napokau tau mancowuncowu, napakoroka duanga. Masae-sae, jela ri eo ngkadagonya, mekatudu lai tasi, sincawi pai yununya i Ligi nToya; peole-ole, ewa benu ri wawo ntasi kasondo nduanganya! Mesono tau ri kapala:</p> <p><i>Sima'i bara nja, ri oloa nduangata?</i> <i>Bara duanga mpagora, ri dulungi, ri oloa.</i> <i>Taropo da nakayosa, bara duanga mpagora.</i></p> <p>Mesono i Sungko nTada : <i>Se'i roo ngkutaropo, duanga mpagora koju.</i> <i>Ane duanga mpagora, da patotoka oloa.</i></p> <p>Mesono i Lemo nTonda: <i>Maeka ntu'u rayaku, mamusu ri tampanau.</i></p> <p>Mesono i Sese nTaola: <i>Ne'e maeka rayamu, se'i njo'u pai yaku.</i> <i>Sangadi ngkupertundu'i duangaku pai gora</i></p>	<p>the rest.”</p> <p>The two brothers-in-law exerted all their energies. They jumped aboard the pirates' boats and fought the people, striking them with their kris and tearing them to pieces. To Karo Uja and all his men died because they were in the wrong; they had stood in the way of Sese nTaola who was not at fault. Both brothers-in-law then returned to their ship, brought their forty men alive again, and continued on their way. “Beat then drums" etc</p> <p>The ship flew ahead, and went on and on. The men on board did nothing: those who wanted to sleep, slept, those who didn't want to sleep, stayed awake. For To Karo Uja, the rain was his only flag.</p> <p>Then Ligi nToya heard that Sese nTaola was passing by. He got himself ready, saying: “I will hold up that man, I will take his ship and his wife.” He gave orders to thousands of his subjects and they prepared sailing vessels. After some time, when an appropriate day arrived, they made their way to the sea and Ligi nToya and his men boarded the boats. Look at them, there are so many they look like coconut shells floating on the sea. Those on the big ship Copperskin, said: “What is that coming over there, beyond the bow of our ship? Perhaps it is a pirate boat coming towards us, aiming at our forecastle. Look through the telescope, then we can see if it is a pirate boat.”</p> <p>Sungko nTada said: “I have already looked through the telescope. It really is a pirate boat.” Sese nTaola said: “If it is a pirate boat, then point the bow of our ship in that direction.”</p> <p>Lemo nTonda said: “I am very afraid about a battle on the sea.”</p> <p>Sese nTaola replied: “Don't be afraid. I will also participate in this battle Once our ship comes into contact with the pirates.”</p>
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<p>Moturumo, yore, molonco-lonco duanga, masae-sae mosu, napalike i Lemo nTonda: <i>Penamo Sese nTaola, se'i mosumo pagora.</i></p> <p>Bare'e mena, mosu duanga i Ligi nToya nato'o: <i>Ponyomba Sese nTaola, se'imo kami pagora.</i></p> <p>Mesono i Sungko nTada : <i>Se'i kami be monyomba, pagonya i Sese nTaola.</i> <i>Be monyomba se'i kami, pagonya ja Pue mami.</i></p> <p>Mopanaguntu i Ligi nToya, se'imo i Sungko nTada pai yununya mesawa; pombepanaguntunya se'i, matemo yunu i nCungko nTada patampuyu, nasombulaka mpeluru, be manawu i Sungko nTada. <i>Ponyomba Sese nTaola, se'imo kami pagora.</i></p> <p>Menamo i Sese nTaola, membangu mesono: <i>Kapali wo'u da nyomba, ane i Sese nTaola.</i> <i>Sangadi ngkumompule, ngkumotopi da ngkumonyomba.</i></p> <p>Maewapa i Sungko nTada, mombetila-tilamo i Sese nTaola saera: <i>Datu mPoiri eraku, da tamotilamo yau.</i> <i>Yakumo i Ligi nToya, siko da tau sondonya.</i> <i>Paraka'i samparaja, ri dulungi, Sungko nTada!</i></p> <p>Natendeka i nCungko nTada, natende wo'u i Ligi nToya, mombekekenimo wo'u duanga-nya. Nato'o i Sese nTaola: <i>Ligi nToya nupangkita, lawi bijanya polinga.</i> <i>Ligi nToya nuincani, lawi bijanya powani.</i></p> <p>Mesombulaka, mombegayangi, mate i Ligi nToya, tau sondonya napepate i nDatu mPoiri, jamo radua malapa mompetumbuka rongo i Ligi nToya kapate ndongonya. Melimbamo tau saera ri duanganya, napatuwu yununya. <i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Napandonge ntenge lipu, tanda-tanda nu mokole.</i> <i>Pelimba Lapi Tambaga, oloanya tana Maka.</i> <i>Duanga siko pelinja, nakaronga rata kita.</i></p>	<p><i>(Adriani: After this the story describes the meeting with Ligi nToya which is precisely the same as that with To Karo Uja.)</i></p>
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<p>Molonco, napalaika tau mate, tapopolanto ri wawo ntasi. Nadonge i Bangkarondo bambari kama'i i nCese nTaola, nato'o: A borosapu yau tau setu, momporongo i Lemo nTonda, da kutima duanganya, kudongemo gandanya setu. Nadongemo ja'inya matemo, napepate i n'Cese nTaola. Dopayawa si'a, natuja baku, moiwo tau togoncowu, roo napakoroka pura-pura najuju-laka duanga, pura melanto, njo'umo kauyu-uyu, anu mosumomba, mosumomba, anu mogajo, mogajo, anu mowose, mowose. Lawa-lawapa nakita i Sungko nTada, nato'o: <i>Bara nu nja si ma'i, mawaa-waa sambira tasi.</i> <i>Ri oloa nduangani, Pueku Sese nTaola?</i></p> <p>Mesono Sese nTaola: <i>Pesoba mpetataropo, nakayosa mpakanoto. Nakayosa nakanoto, bara duanga mpagora.</i></p> <p>Mesono i Sungko nTada: <i>Se'i roo ngkutaropo, duanga mpagora koju. Nakanoto ndincani, i Bangka Rondo sim a'i.</i></p> <p>Mesono i Sese nTaola: <i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Nakaronga momberata, kita pai duanganya. Polonco Lapi-Tambaga, nakaronga momberata.</i> <i>Sangadi ngkumatundu'i, duangaku pai gora. Ane i Sese nTaola, biasanya mombegora.</i></p> <p>Molonco duanga moturumo si'a yore; mosu-mosu gora, napalike i Lemo nTonda: <i>Pena mo Sese nTaola, se'i m osumo pagora. Se'i kompoku bangkemo, ri jaya sondo marendo.</i> <i>Se'i ja masusa raya, sondo wo'u to peyawa. Penamo Sese n Taola, jo yore nu pakoroka.</i></p> <p>Se'i i Lemo nTonda pai i Gili mPinebetu'e tongawamo kabangke ngkomponya, anu naepe palainya. Mosu-mosumo i Bangka Rondo, meboo-boo: <i>Ponyomba Sese nTaola, se'imo kami pagora. Ponyomba Pue nduanga, i se'i mo kami rata.</i></p> <p>Mesono i Sungko nTada: <i>Kapali wo'u da nyomba, watua nCese nTaola.</i></p>	<p>The ship sailed on leaving the dead behind, drifting on the sea. Now Bangkarondo received the news of the approach of Sese nTaola and said: "Yes, that is the villain who took Lemo nTonda to wife. I shall take his ship. I can already hear his drums." He had also heard that his relations had died, killed by Sese nTaola and he wanted to stop him. People got provisions ready and began hulling rice. Three thousand men prepared themselves and when all was ready, they pushed their prauws into the sea. When the fleet was formed, they sped out, some sailing, some rowing with long oars, others paddling. They were still far away when Sese nTaola spotted them and said: "What is that coming over there?" etc.</p> <p>(Adriani: The story continues as in the previous confrontations. It results in only 20 of Sese nTaola's men being killed. The next meeting is with Sandopo Dada, when 10 of Sese nTaola's men are killed. After that they are met by Mobangka To'e.) (original p. 56, the description continues line 9)</p>
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Mombepanaguntu riunya yunu i nCese nTaola pai i Bangka Rondo, jamo ruampuyu manawu, bare'e nakoto mosu, karoso mpaewa ntau. Ungka ri ria menamo i Sese nTaola, mesono i Bangka Rondo:

Ponyomba Sese nTaola, se'i kami da megora.

Sese nTaola sinjau, peole se'imo yaku.

Ponyomba da kupangkita, se'imo tau metima.

Mesono i Sese nTaola:

Kapali wo'u danyomba, ane i Sese nTaola.

Paraka'i samparaja, njai dulungi nduanga.

Melimba, mosombulaka i Datu mPoiri ri tau sondo, jamo narapa-rapa mata yau. Pura mate, i Bangka Rondo wo'u napepate i nCese nTaola, mewalili ri duanganya, napatuwu ana mayunu ruampuyu.

Pedasimo ganda-ganda, tintingimo tawa-tawa.

Napandonge ntenge lipu, tanda-tanda nu mokole.

Duanga La pi Tambaga, oloanya tana Maka.

Duanga siko pelinja, nakaronga rata kita.

Pelinja Lapi Tambaga, kita nakaronga rata.

Yaku lawi biasaku, mamusu i tampanau.

Sangadi ngkupertundu'i, duangaku pai gora.

Polonco nduanga se'i, nadongemo wo'u i Sandopo Dada, moiwomo wo'u si'a, patancowu tau napokau. Mekatudu, natudumaka duanga lai tasi. Mombelawapa pai Duanga Lapi Tambaga, napeoasi i nCese nTaola:

Bara nu nja sima'i, makuni sambali yangi.

Pesoba mpetataropo, Sungko nTada tau noto.

Taropo ma'i oloa, bara duanga mpagora.

Mesono i Sungko nTada:

Se'i roo ngkutaropo, duanga mpagora kojo.

Mesono muni i Sese nTaola:

Ane duanga mpagora, ndapakonoka oloa.

Pedasimo ganda-ganda, tintingimo tawa-tawa.

Napelinja duangata, nakaronga momberata.

Polonco nduanga se'i, yoremo muni i Sese nTaola ; masae-sae simbentemo yosa tau. Napelike ndongonya, i Sese nTaola:

Story of Sese nTaola

Pembangumo Sese nTaola, se'imo mosu pagora.

Nakanoto nu incani, i Sandopo Dada sima'i.

Bare'epa mena; mosu-mosumo duanga, mesono i Sandopo Dada:

Ponyomba Sese nTaola, se'imo kami pagora.

Siko kadonge bambari, se'i ma'i ngkutunggai.

Ponyombaka Pue duanga, i se'i kami degora.

Mesono i Sungko nTada:

Sako kami be danyomba, ndipaincani pagora!

Mombepanaguntu mesawa waima'i wainjo'u, jamo sampuyu tau mate. Malenge raya nape'ontoka. Masae-sae menamo i Sese nTaola:

Sese nTaola iwali, ponyomba, se'imo kami!

Mesono i Sese nTaola:

Kapali wo'u danyomba, ane i Sese nTaola:

Sangadinya ngkumotopi, ngkumompule dangkumonyomba.

Se'imo da nupangkita, i Sese nTaola polinga.

Se'imo nupaincani, i Sese nTaola powani.

Datu mPoiri eraku, tau sondo da tilamu.

Yaku i Sandopo Dada, nce'e dakupotadaka.

Mombepanowamo ri tongo ntasi, mesombulaka i Sese nTaola ri duanga i Sandopo Dada, moropu tau, bare'emo re'e tapalai tapotunda, mombegayangi, napepate i nCese nTaola i Sandopo Dada, tau sondo napepate i nDatu mPoiri. Kapatnya se'i, mewalili ri duanga mompatuwu yununya sampuyu. Roomo setu molonco duanga:

Pedasimo ganda-ganda, tintingimo tawa-tawa.

Napandonge ntenge lipu, tanda-tanda nu mokole.

Duanga Lapi Tambaga, oloanya tana Maka.

Pelinja Lapi Tambaga, kita nakaronga rata,

Napalaika duanga ntau mate, poloncolonconya wo'u mosu-mosu ri tana ntau tu'anya, moiwomo wo'u i Mobangka Toe, wawo ntalikunya kaju toe, maeta sangkani ewa boti patani, to ri wusu. Mekatudu lai tasi limancowu taunya, napopolanto duanga,

<p>nalapasaka ganda mpanga'e. <i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Napolonco nduangata, duanga Lapi Tambaga.</i></p> <p>Masae-sae mosumo, meoasi i Sungko nTada, nato'oka Puenya: <i>Sima'i bara nu nja, maeta sambali tana.</i> <i>Ri oloa nduangata, Pueku Sese nTaola?</i></p> <p>Mesono i Sese nTaola: <i>Sungko nTada tau tonga, taropo da nakayosa.</i></p> <p>Mesono i Sungko nTada: <i>Se'i roo ngkutaropo, yosa pagoramo kojo.</i></p> <p>Mesono Puenya: <i>Ane pagoramo yau, dangkapatundu'i yau.</i> <i>Nakanoto taincani, ta patundu'i sangkani.</i></p> <p>Yoremo wo'u i Sese nTaola, masae-sae kayorenya mosu iwali nalike ndongonya: <i>Penamo Sese nTaola, se'i mosumo pagora.</i> <i>Ne'emo yore ndatangara, se'imo pagora rata.</i> <i>Ne'emo yore nditunggai, pagora mosumo ma'i.</i></p> <p>Jelamo kojo, nato'o i Mobangka Toe: <i>Ponyomba Pue nduanga, se'imo kami pagora.</i> <i>Bare'e danyomba kami, nakanoto nincani.</i></p> <p>Mombepanowa tau ri wawo ntasi. Mokere-kere, patesopu tau, be mara duanga, naleru ndangasu. Natolilingi nu duanga sondo, beko-beko ri wawo ntasi ewa naiko, mombeayamo napesuaka kaba, bare'emo mate yunu i Sese nTaola.</p> <p>Masae-sae menamo i Sese nTaola, mesono i Lemo nTonda: <i>Jamo yore nutunggai, makura pangaincani.</i> <i>Jamo yore nu tangara, makura mponawanawa.</i></p> <p>Mesono i Sese nTaola: <i>Banyamo yore ngkutunggai, kumeguru lai i</i></p>	<p>Sese nTaola's ship was completely surrounded by their prauws but these could no longer be seen as they were completely engulfed in smoke and the surface of the sea was so stirred up it looked as though it had come alive. Sese nTaola's men attacked the others so fiercely that they were smashed to pieces and their bodies flew apart. Sese nTaola's men had put on their impenetrable harnesses and so not one of them were killed.</p> <p>After a long time Sese nTaola woke up and Lemo nTonda said: "All you want to do is sleep." etc.</p> <p>Sese nTaola replied: "It was not my intention to sleep. I was</p>
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Story of Sese nTaola

<p><i>ngkai. Nakanoto nu incani, mompapura pangincani, Banya yore kutangara, montima kedo manasa.</i></p> <p>Mosumo i Mobangka Toe, nato'o: <i>Sese n Taola sinjau, i se'i ratamo yaku. Ponyomba Sese nTaola, se'imo kami degora.</i></p> <p>Mesono i Sese nTaola: <i>Ba ngkupojo da monyomba, da ndipangandonge gora. Sangadinya kumotopi kumompule, da ngkumonyomba. Datu mPoiri eraku, da motila wo'u yau. Yakumo i Bangka Toe, era jamo pepeole.</i></p> <p>Mombetoto mombegayangi, masae-sae mate i Bangka Toe, mewalilimo i Sese nTaola saera, napolonco duanganya napalaika tau mate ri wawo ntasi. <i>Pedasimo ganda-ganda, tintingimo tawa-tawa. Duanga Lapi Tambaga, oloanya tana Maka.</i></p> <p>Naliunaka lipu i Mobangka Labu tau bangke koronya, talikunya labu, napanaguntu, natalikusi, be tinja ewa sisi motabo. Moiwomo si'a da nayawataka i Sese nTaola, ononcowu tau napokau, moduangamo ri tampanau, lawa-lawapa mesono i Sese nTaola: <i>Bara nu nja sima'i, ri oloa nduangani. Nakanoto nu incani, mawengi sambali tasi. Pesoba nditataropo, nakayosa mpakanoto.</i></p> <p>Motaropomo i Sungko nTada: <i>Se'i roo ngkutaropo, pagoramo tulau koje.</i></p> <p>Mesono i Sese nTaola: <i>Ane duanga mpagora, pasipontuka oloa. Pelinja Lapi Tambaga, nakaronga momberata.</i></p> <p>Mesono i Lemo nTonda: <i>Ne'e mosu gaga, maeka ntu'umo raya.</i></p> <p>Mesono i Sese nTaola: <i>Ne'e maeka rayamu, se'i njo'u pai yaku. Yakumo lawi biasa, momusu i tampanau.</i></p> <p>Moloncomo koje duanga, polonconya</p>	<p>being instructed by my grandfather. So that you know: I have now finished my studies. It was not that I had intended to sleep. I have now learned a real way of fighting.”</p> <p><i>(Adriani: The story now continues as before. Now they are met by Mobangka Labu and this battle proceeds in the same way as then others. Original p. 58, the account continues from the top of the page:)</i></p>
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<p>se'i, moturu i Sese nTaola yore. Kamosu mpagora, nalike ndongonya: <i>Pembangu Sese nTaola, se'imo wo'u pagora.</i> <i>Sese nTaola pena, pagora se'imo rata.</i></p> <p>Bare'epa mena. Mosu gora, nato'o: <i>Ponyomba Sese nTaola, se'imo kami pagora.</i> <i>Ponyomba Pue nduanga, pagora se'imo rata.</i></p> <p>Mesono i Sungko nTada: <i>Be da kupojo danyomba, watua i Sese nTaola.</i></p> <p>Mombepanowa, natolilingi nduanga sondo, nape'ontoka, nakapusi ndangasu mpanaguntu. Menamo i Sese nTaola, mesono i Mobangka Labu: <i>Ponyomba Sese nTaola, se'imo kami pagora.</i></p> <p>Mesono i Sese nTaola: <i>Kapali wo'u da nyomba, ane i Sese nTaola.</i> <i>Sangadinya ngkumompule, ngkumotopi da ngkumonyomba.</i> <i>Se'imo da nu pangkita, i Sese nTaola polinga.</i> <i>Se'imo nu paincani, i Sese nTaola powani.</i> <i>Anu lawi biasaku, sigaja ri tampanau.</i> <i>Nakanoto nu incani, ngkumatundu'i sangkani.</i> <i>Patundu'i sangkanipa, se'e anu ngkupolinga.</i> <i>Paraka'i samparaja, ri dulungi Sungko nTada.</i></p> <p>Naparaka'i samparaja, napelimba i Sese nTaola, nalapasaka mombega-yangi, kesi-kesi nagayangi, masae-sae tinja, mate i Mobangka Labu. Jamo tauradua nalapasaka, nato'oka: Palaimo ri ja'imu, petumbuka kakoje i nCese nTaola. Roo setu napolonco duanga, naringko ganda: <i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Duanga Lapi-Tambaga, olo anya tana Maka</i> <i>Napandonge ntenge lipu, tanda i Sese nTaola.</i> <i>Pelinja Lapi Tambaga, kita nak aronga rata.</i> <i>Anu lawi biasaku, mamusu i tampanau.</i></p>	<p>Sese nTaola then ordered the anchors to be thrown to hook on to their prauws and then attacked with their kris. Prick, prick; they fought with their kris until their opponents had all died, including Mobangka Labu. Only two were allowed to go free with the words: “Go to your families and tell them how brave Sese nTaola is.” Then Sese nTaola ordered his ship to continue and had the drums beaten.</p> <p>(Adriani: <i>After this come the meeting with Patiri Malela, which proceeds in the same way</i>)</p>
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<p>Mesono i Lemo-nTonda: <i>Sese nTaola sinjau, maeka wo'u rayaku. Anu kupuka ndaya, maria ngkani nagora.</i></p> <p>Naliunaka wo'u kare'e i Patiri Malela moiwomo, nakeni yununya pituncowu, tudu ri tasi, meuyu duanga, naringko-ringko gandanya. Masae-sae nakita i Sese nTaola, nato'o: <i>Bara nu nja sima'i, mareka sambali tasi. Ri oloa nu duanga, sima'i bara nunja? Pesoba mpetaropo, Sungko-nTada pakanoto.</i></p> <p>Nataropo i nCungko nTada: <i>Se'i roo ngkutaropo, du anga mpagora koju. Nakanoto ndaincani, gora Patiri Malela.</i></p> <p>Mesono i Sese nTaola: <i>Pedasimo ganda-ganda, tintingi motawa-tawa. Da napelinja nduanga, ntaparonga momberata. Gora ja sondomo gaga, meyawa-yawa ri jaya.</i></p> <p>Moturumo yore i Sese nTaola, mosumo gora, nakitamo koro ntau ri duanganya, nalike ndongonya i Sese nTaola: <i>Penamo Sese n Taola, se'i mosumo pagora. Jamo yore nu tangara, gora jo sondo meyawa. Yaku maeka rayaku, nagora ri tampanau.</i></p> <p>Se'imo i Patiri Malela mosumo mpodago, nato'o: <i>Ponyomba Sese nTaola, se'imo kami pagora. Ponyomba Pue nduanga, pagora se'imo rata. Se'i pai ngkumegora, darampa i Lemo-nTonda.</i></p> <p>Mesono i Sungko-nTada: <i>Bare'e kami danyomba, watua i n Cese nTaola.</i></p> <p>Mombepanowa yabi satu ngkani, sape natolilimi, ja rangasu mpanaguntunanangi tau montunju nawu salimpu. Ja masae pombepanaguntunya, mena i Sese nTaola: <i>Ponyomba Sese nTaola, se'imo ka mi pagora.</i></p>	
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<p><i>Siko anu ngkutungga i, nakanoto nu incani.</i></p> <p>Mesono i Sese nTaola: <i>Kapali wo'u danyomba, ane i Sese nTaola. Sangadinya kumompule, ngkumotopi da ngkumo-nyomba. Maria ngkanimo gaga, nayawa nggora ri jaya. Tau masala adanya, yonto kakegasa-gasa.</i></p> <p>Mesono i Lemo-nTonda: <i>Ne'e mowotu ncolora, rongoku Sese nTaola. Merata paratanda, ri koroku, Sese nTaola. Tanda balu tanda mate, nakanoto ri rayamu. Bo da kuto'o impia, ja mariamo ngkaninya. Da pakaroso eraku, da mampatadaka tau. Datu-mPoiri sinjau, ndatatangara rayamu. Jamo pai se'i yaku, tanda ngkoro kuratamo. Tanda balu tanda mate, bamo ngkukoto morame. Se'imo kami radua, tanda balu pura-pura.</i></p> <p>Mesonomo i Sese nTaola: <i>Jamo meratamo tanda, ewase'i kami tuama. Da nyomba kaea mata, nagora ntau ri jaya. Paraka'i samparaja, setu ri nguju nduanga. Nakadago n dapelimba, njai duanga ncisi'a.</i></p> <p>Kanjo'unya mosumo, melimba, mombegayangi moropu tau, jamo i Patiri Malela be mate, baja malela kakabanya. Masae-sae matemo i Sese nTaola, melae i Datu mPoiri, matemo wo'u si'a. Njo'u i Lemo nTonda pai i Gili mPinebetu'e pai yununya patampuyu, motumangi tau sabalu, simbente wo'u mate rongonya, masumpu rayanya; i sema da maewa? Montangisi, rongonya kambolembole ri duanga i Patiri Malela.</p> <p>Mesono i Lemo-nTonda:</p>	<p>Sese nTaola says: “I have been attacked so often by pirates at sea. These are bad men, real blaggards.”</p> <p>Lemo nTonda responded: “Don't speak words that might bring misfortune down us. I have noticed marks on my body, Sese nTaola, Indications of widowhood and death, I have to tell you. What can I say, it has happened so often. You must be strong, brother-in-law, in leading the fighters. Lord of the Wind, will please you take care. Because now I have found signs on my body again, They are indications of widowhood and death. I will no longer be able to look after the welfare of you both. Both us women have the signs of widowhood on our bodies”</p> <p>Sese nTaola replied: “Even though you have received these indications, we men are like this. It is unacceptable for us to surrender if one is attacked on a journey. Get the anchors ready at the bow of the ship So that we can jump overboard on to their boats.”</p> <p>As they came closer, he jumped over onto the prauws, and attacked the men with their <i>kris</i> killing them all except Patiri Malela, because his armour was impenetrable. After some time Sese nTaola was killed; the Lord of the Wind who had come to his aid was also killed. Lemo nTonda and Gili mPinebetu'e both wept because now both were widows. They did not know what to do. Who could now continue the battle? They wept for their husbands who were now lying there on their backs on board the ship of Patiri Malaella.</p> <p>Then Lemo nTonda said:</p>
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<p><i>Patuwukaku puemu, duanga Lapi Tambaga.</i></p> <p>Mesombulaka duanga Lapi Tambaga, mesua ri duanga i Patiri Malela, mewali kodi riunya. Matemo i Patiri Malela, tuwumo Puenya i Sese nTaola pai i Datu mPoiri, melimbamo muni ri duanganya tau setu, napopolonco, nato'o: <i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Napandonge ntenge lipu, tanda-tanda ngkamokole.</i> <i>Duanga Lapi Tambaga, oloanya tana Maka.</i> <i>Pelinja siko duanga, bemo re'e da meyawa.</i> <i>Pelinjamo duangaku, bemo da nayawa ntau.</i></p> <p>Moloncomo duanganya, masae-sae sakodi, meoasi i Sese nTaola: <i>Datu mPoiri eraku, i mbe'i sompoa mpapamu?</i></p> <p>Mesono i Datu mPoiri; <i>Injau ujudi ntana, pontu ncompoa i mpapa.</i> <i>Injau kaju moroga, se'e kanjo'u ncompoa.</i></p> <p>Mesono i Sese nTaola: <i>Rata ri ngujudnya kita, tujumo pontunya se'e.</i></p> <p>Mesono i Datu mPoiri: <i>Injau kaju modede, pontu ncompoa i nene.</i> <i>Manoto ri rayaku, kaju modede i njau.</i></p> <p>Mesono i Sese nTaola: <i>Duanga siko pelinja, nakarata njai ria.</i> <i>Pelinja siko duanga, njai ria nakarata.</i></p> <p>Njo'umo duanga, be masae mosompo. Nakitamo bare'e tuwu tau, mate pura-pura, sako jaya matemo. <i>Ndapedasi ganda-ganda, ndatintingi tawa-tawa.</i> <i>Napandonge tanda-tanda, nciri nene pai papa.</i></p> <p>Kajela nu ananya se'i, nepa marantasi kale ntanta'inya, manawu kajuku, mototoro'o manu, moili ue, mowotumo</p>	<p>"Ship Copperskin, make your master alive again."</p> <p>The ship Copperskin now jumped up and boarded the prauw of Patiri Malela after first making itself small. Patiri Malela died and Sese nTaola and the Lord of the Wind, the masters of the ship, came alive again. They returned to their ship and continued on their way. "Beat the drums" etc.</p> <p>The ship sped ahead and after a while Sese nTaola asked: "Brother-in-law Lord of the Wind, where is your father's landing place?"</p> <p>The Lord of the wind replied: "Over there, by the peninsula is father's landing place. There where there is a row of trees, over there is the landing place."</p> <p>Sese nTaola said: "When we have arrived at the cape, show me the place."</p> <p>The Lord of the Wind replied: "Where the trees are standing in a row, that is my mother's landing place. I am sure, it is near that row of trees over there."</p> <p>Sese nTaola said: "Ship, keep going till we get there."</p> <p>The ship went forward and after some time arrived at the land. They could see that there was not one person alive; they had all died, even the road had disappeared. "Beat the drums, hit the gongs So that mother and father will be aware."</p> <p>When their son landed, the roots that had grown from the parents' backsides pulled out of the ground, coconuts again fell from the</p>
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<p>tonci, nepa nato'o ntau: Peolemo tau sima'i melulu jaya mapu, bara tau kuja ma'i moganda-ganda, motawa-tawa? Deoko tau tu'anya, napokau tau njo'u momberata; mosu, napeoasi: Tau kuja komi? Mesono i Datu mPoiri: <i>Yaku ana sangkani, nakanoto nu incani. To'oka ndate i papa, ana natima nu ngoyu.</i></p> <p>Mondadu tau napokau pane, mombeilawu mewalili, nato'o: O, bara i ngkapue sangkani nakeni ri ngoyu. Napetumbuka papanya pai nenanya, o potumangi nu nenanya, kamawo ndayanya, pogele mpapanya, kawongko ndayanya! o nce'e ntano pai nakarantasi kale ntanta'inya, pai nakanawu kajuku, pai napoili ue, pai napototoro'o manu! Ode de de de anaku! jelamo ntano kojo, mawomo ntu'u rayaku. Meokomo papanya pai nenanya, mekatudumo lai tasi. Mosu, meoasimo i Datu mPoiri: <i>To kuja ma'i ncinjau, ma'i mangaole yaku?</i></p> <p>Mesono tau tu'anya: <i>Nakanoto ri rayamu, ma'i meole anaku.</i></p> <p>Mesono i Sese nTaola: <i>Datu mPoiri eraku, nene papamu sinjau. Nakanoto ndincani, tete to'o nu anami.</i></p> <p>Mesono papa pai nene i Datu mPoiri: <i>Nce'e kede, anaku, pakamosu ma'i yau.</i></p> <p>Napakamosu kojo, jela lai wiwi ntasi: <i>Nene, ise'imo yaku, pakanotomo rayamu. Nene ise'imo kami, ndipakanoto rayami. Se'i nda nu paincani, samba'amo maniami. Nene ako ntapalai, da ndakemo pai kami. Da ndeku ri banuami, napangkita maniami.</i></p>	<p>trees, roosters crowed, water flowed, the birds cried out once more, and people spoke. "Look," they said, "there are people coming along the overgrown roadway. Who might they be, they who are beating drums and banging gongs?" The parents of the Lord of the Wind stood up and ordered people to go to meet them. When they came near, they asked: "Who are you?" The Lord of the Wind replied: "I was once your son, so that you know. Tell this at home to my father: It is your son, who was taken by the Wind."</p> <p>Those who had been sent out, quickly returned. They walked back as fast as possible and informed his father and mother "Oh, it is definitely our master who was once carried away by the Wind. Oh, how his mother wept with longing and his father laughed with pleasure! Oh, so that is why the roots of our backsides disappeared, that coconuts fell from the trees, that the water flowed again, and roosters crowed. Oh, oh my child, you have come. I have so longed for you." His father and mother got up and made their way to the sea. When the ship came nearer, the Lord of the Wind asked: "Who are these people who are approaching? Are they coming to see me?"</p> <p>His parents said: "So that you may know: we have come to see our son."</p> <p>Sese nTaola replied: "Lord of the Wind, my brother-in-law, there are your mother and father. Aunt, so that you know, that is the name of your son."</p> <p>The father and mother of the Lord of the Wind replied: "So, it is my boy. Come here my son!"</p> <p>The Ship now came all the way to the shore. "Mother, here I am. Convince yourself that this is so. Mother, here we are. Convince us that this is so. This other person, you should know, is your daughter-in-law.</p>
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<p>Mena'umo ri tana sisi'a aopo, ja i Sungko nTada mompoyunu ana mayunu, nadika lai duanga, sawi ri banua, nato'o: <i>Adanya ndiwai ma'i, papepone maniami.</i></p> <p>Nawaimo nenenya, mesono: <i>Se'i roomo ngkuwai, kede peponemo ma'i.</i></p> <p>Nawaimo suraya samponga papepone nu manianya. Mesono i Datu mPoiri: <i>Sese nTaola eraku, da ntameponemo yau.</i></p> <p>Meponemo tau se'i sawimo ri banua. <i>Komi nene pai papa, ndiwai papotundanya.</i></p> <p>Nawaimo dula samponga, napapotunda manianya i Gili mPinebetu'e. Motunda sisi'a pura-pura, nato'o: <i>Nditompa wo'u sangaya, ndipatani pamongonya.</i></p> <p>Napowia pamongo, rengko mpamongo natima galanya, bare'emo napewalilika. <i>Ane pura mombewai, bare'emo salawati.</i> <i>Se'i ndikitamo kami, ewa mbe'i tangarami?</i></p> <p>Mesono tau tu'anya: <i>Bara tangara dokuja, kede to'o pura-pura.</i> <i>Bara de'onto sarai, se'e ndito'oka kami.</i></p>	<p>Come mother. Let's go, let go home. Let us go to your house so that your daughter-in-law can see it."</p> <p>The four of them went on land, only Sungko nTada stayed on board with the forty slaves who had to stay behind. When they arrived at the house the Lord of the Wind said: "Give your daughter-in-law the usual present as an invitation to come inside."</p> <p>His mother gave her daughter-in-law a plate as a token and invited her to come up and said: "I have given it to her, come up now, my boy."</p> <p>The Lord of the Wind then said: "Brother-in-law Sese nTaola, let us enter the house."</p> <p>They went up and entered the house. The Lord of the Wind then said: "Mother and father, give your daughter-in-law a present so that she may sit down."</p> <p>They gave their daughter-in-law, Gili mPinebetu'e, a copper dish so that she could sit down.⁹⁴ Now they were all seated and the Lord of the Wind said: "There is one more thing I need to ask. Set a sirih box apart for her."</p> <p>Sirih was prepared and Gili mPinebetu'e took a sirih box for herself and did not give it back. "Now that the gifts have been given there is no further sin committed against the adat. Now that you have seen us, what do you want to do?"</p> <p>His parents replied: "What will happen now? You tell us, my boy, tell us all. Will you only be staying a little while? Will you tell us?"</p>
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⁹⁴ Adriani notes: This references the tradition whereby parents-in-law had to give their new daughter-in-law gifts when she come to them for the first time. The first when coming into the house, the second when she was going to sit down, and the third when sirih was presented.

<p>Mesono i Datu mPoiri: <i>De'onto tetogombengi, tangara ndayaku se'i.</i></p>	<p>The Lord of the Wind said: "My plan is to stay only for three nights."</p>
<p>Mesono neninya: <i>Ja mawo ntu'u rayaku, kede ri komi anaku.</i></p>	<p>His mother responded: "But my boy, I have longed for you, my children, for so long."</p>
<p>Mesono i Datu mPoiri: <i>Nene monco ndito'o, ja togombengi kakoto. Eraku i Sese nTaola, si'a nato'o mawonya.</i></p>	<p>The Lord of the Wind replied: "Mother, you are right but we can only stay for three nights. Brother-in-law Sese nTaola has expressed a longing to see his parents."</p>
<p>Mosono' neninya: <i>Datu mPoiri anaku, ndado'asalama yau.</i></p>	<p>His mother replied: "Lord of the Wind, my son, let us hold a thanksgiving celebration."</p>
<p>Nasongkamo wo'u sakodi podo'asalamanya kambanya mekibasa ananya masae-sae nepa kajalanya, mawo gaga rayanya jela ri matanya, nasongka mekitima labe. <i>Datu mPoiri da liga, labe da njo'u nu tima.</i></p>	<p>Now they began to make preparations for the feast, were it only to have an occasion for pronouncing blessings on their son who had returned home after being away for so long and who they loved so much. When the day of the celebration day arrived they wanted to have a Labe brought. "Lord of the Wind, hurry, go quickly to fetch a Labe"</p>
<p>Napakoroka i nDatu mPoiri, napeboo ngoyu: <i>Ngoyu katudu loma'i, da ngkupojaya malai. Ngoyu da nu paincani, labe njo'u tapepali.</i></p>	<p>The Lord of the Wind got ready to get the Labe. "Wind come here" etc.</p>
<p>Tudumo ngoyu, napesawi i nDatu mPoiri, nakeni njo'u ri labe: <i>Labe da ndipaincani, komi se'i ngkupepali. I komi ma'i ngkutima, da njo'u maliga-liga.</i></p>	<p>The Wind arrived, the Lord of the Wind got on and was brought to the Labe. "Labe, I am letting you know, I have come to get you. It is you I have come to fetch, let us go quickly."</p>
<p>Mompakoroka labe, maka jamo samba'a, mesono i Datu mPoiri: <i>Ma'i potunda sinjau, se'i njo'i mokana. Yaku maincani jaya, ne'e siko bata-bata.</i></p>	<p>The Labe got ready, after all there was only one of them, and the Lord of the Wind said: "Come and sit down, on the right side. I know the way, don't worry about that."</p>
<p>Motunda ri sorinya, bemo mesapu i labe: <i>Ngoyu katudumo ma'i, da ngkupojaya malai.</i></p>	<p>The Labe made no protest, and just came and sat down by his side. "Wind come here." etc.</p>
<p>Tudumo ngoyu, nakeni tau radua setu, masae-sae jelamo ri banua neninya pai papanya.</p>	<p>The Wind came to take them both and they soon arrived back at the house of his parents.</p>

<p><i>Sere tokamo tunjau, wuso'i mbiti nu labe. Ompamo ma'i nditale, tapapotunda nu labe. Roomo mamongo labe, jamo dula da ndakabe. Toka gana pura-pura, jamo da ndaoko dula.</i></p> <p>Napaokokamo, mangkoni labe. <i>Ndibasamo yau labe, kami dontanande pale. Roo mobasamo labe, nene ndikabemo pale. Ane pura ndasumila, jamo da mangkoni kita. Se'i roomo mangkoni, tawa ue mpewuso'i. Pura mewuso'i kami, mamongo wo'u ndiwai. Labe puramo mamongo, se'i dula da ndioko. Pura modo'asalama, labe da njo'u ndawawa. Datu mPoiri eraku, labe njo'u wawa yau.</i></p> <p>Meboo ngoyu i Datu mPoiri: <i>Ngoyu katudumo ma'i, da ngkupojaya malai.</i></p> <p>Njo'umo nakeni nu ngoyu, jelamo, nadika labe, mompalakana i Datu mPoiri: <i>Yaku da ngkumalaimo, labe siko ire'imo.</i></p> <p>Mewalilimo i Datu mPoiri, nasongkamo wo'u dompalakana ri papanya pai nenanya. <i>Nene da ndipaincani, dompalakanamo kami. Kami da lo'u ndiwawa, rata-rata ri duanga.</i></p> <p>Mompakoroka, montangara dog'a wo'u; jela lai tasi, mesawimo: <i>Nene dog'a'amo kita, kami se'i da melinja. Ndipalaimo anaku, tora-tora wo'u yaku. Pedasimo ganda-ganda, tintingimo tawa-tawa. Na pandonge ntenge lipu, tanda-tanda nu mokole. Duanga Lapi Tambaga, oloanya tana Maka.</i></p>	<p>“The kettle of water is already standing ready, wash the Labe's feet. Spread a mat, so that we can invite the labe to be seated. The Labe has chewed sirih, now bring out the bowls of food. A sufficient quantity of food has been prepared, have the dishes brought out.”</p> <p>Then the Lord of the Wind said: “Pronounce the blessing, Labe, we will hold up our hands. The Labe has pronounced the blessing, mother, take his hand. When the <i>bismilih</i> is recited, then we can begin to eat. Now we have finished eating, pour out the water. We have washed our hands, now provide the sirih. The Labe is finished chewing sirih, you can take the plates away.” The thanksgiving feast had now come to an end and the Labe had to be taken home again. Sese nTaoala said: “Brother-in-law Lord of the Wind, go and take the labe home.”</p> <p>Lord of the Wind called up the Wind “Wind come here.” <i>etc.</i></p> <p>The Lord of the Wind brought the labe back on The Wind and when he left the Labe he said: “I am going, Labe, you stay here.”</p> <p>When the Lord of the Wind returned he made preparations to take leave from his father and mother. "Mother, I have to tell you, we are asking permission to leave. Will you accompany us as far as to the ship?"</p> <p>They got ready for their departure. When they arrived at the sea, they boarded the ship. “Mother, we are separating now, we are going on a journey.” His mother said: “Go now my son, but keep thinking of me.” On board the ship Sese nTaola said: “Beat the drums.” <i>etc.</i></p>
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<p><i>Pelinja Lapi Tambaga, kita nakaronga rata. Lapi Tambaga pelinja, nakaronga rata kita.</i></p> <p>Moloncomo duanga, bare'emo nayawa-taka mpagora, bara nu nja. Mosumo ri kare'e mpapa pai nene i Sese nTaola, meoasi i Datu mPoiri: <i>Mbe'imo pontu ncompoa, eraku Sese nTaola?</i></p> <p>Mesono i Sese nTaola: <i>Simpontu ujungu ntana, pontu ncompoa i mPapa. Ri uju ntana i se'e, pontu ncompoa i nene. Se'e njaumo sompoa, kaju anu roga-roga. Pedasimo ganda-ganda, tintingimo tawa-tawa. Napelinja duangata, duanga Lapi Tambaga. Kita se'i Lemo nTonda, mantiro-ntiro sompoa. Ndipembangu pura-pura, kita boi da maju'a. Ndipembangu pura-pura, se'i mosumo labua.</i></p> <p>Membangu pura-pura ana mayunu patampuyu nalikesi, mena, jelamo ri sompoa. <i>Na wusaka samparaja, ri dulungi Sungko nTada!</i></p> <p>Nalapasaka panaguntunya. Nepa nadonge ntau ri lipu kakero-keroo mpanaguntu, marantasi kale ntanta'inya, moilimo ue, mewui-mo ngoyu, manawu kayuku, mototoro'o manu, mompopoke manu tina, mowotumo tau, tonci, asu, mesonomo Ta Datu: Ndipeolemo wo'u ana mayunu, bara tau kuja tulau, bara tau dekonni, bara tau ndapangkoni. Lawa-lawapa tau nepa kajelanya, napetirromo, nato'o: E, be da nakoto da mosu, tau mekonni setu, banya tau ndapangkoni. Njo'u mompetumbuka i Ta Datu, nato'o: A, be manoto, bara mbambamu. Napokaumo radua anu maincani raa, nakanoto ndaya. Jelamo, mopanaguntu tau jamo mesusumbo'o,</p>	<p>The ship sped ahead and was not held up by pirates or anything else. As they neared the homeland of the father and mother of Sese nTaola, the Lord of the Wind asked: "Where is the anchorage, brother-in-law Sese nTaola?"</p> <p>Sese nTaola replied: "There, in the direction of the cape, lies my father's landing place. Nearby that cape there is the anchorage of my mother. Over there is the landing place, there by that row of trees. Beat the drums, sound the gongs so our ship, Copperskin, will speed ahead. We here, Lemo nTonda, are now looking at the landing place. Everyone stand up, so we do not become ill.⁹⁵ Stand up everyone, the harbour is close at hand."</p> <p>Everyone stood up. The 40 slaves were woken and they stood up. On shore, people had gathered at the landing place. "Lower the anchor from the foredeck, Sungko nTada."</p> <p>They fired off their rifles and as soon as the people of the village heard the rifle shots, the roots fell from their backsides, the water flowed, the wind blew, coconuts fell to the ground, roosters crowed, hens cackled. All people, birds and dogs could be heard again, and Sese nTaola said: "Slaves, go and have a look, who are those people over there. See if they are people able to feed themselves or people who have to be fed." The people on the land had seen new arrivals when they were still far out to sea, and they said: "Oh, we had better not get too close. They are people who only eat their own food, not that what we eat." They then went to inform Ta Datu, who said: "Oh, that doesn't seem to</p>
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⁹⁵ Adriani notes: It was thought that when one neared the coast one must sleep so they would not lose their *tanoana*. By standing up before landing people were assured that they had not lost their *tanoana* at sea or on board

<p>ewase'imo pelinjanya, mosumo, napeoasi: Tau kuja komi?</p> <p>Mesono i Sese nTaola: <i>Nakanoto ndincani, kami banya iwali. Nakanoto ri rayamu, owi ndipepate yaku.</i></p> <p>Liu nadonge, manotomo rajanya: E, i ngkapue yau, anu natowo-towoka kaju, nakaeka buyu, nakaeka watu, nce'e yau!</p> <p>Mesono i Datu mPoiri: <i>Danakanoto to'onya, se'i i Sese nTaola.</i></p> <p>Naincanimo, mewalili ndeku. Mena'u tau pura-pura, nano'osaka mombeno'o mompe- ole tau jela, kasae mpombeno'onya tudumo lai tasi. Manotomo raya i nTa Datu pai Indo i nDatu, nato'o: E, anata owi sinjau, da lo'u yau, mawo rayaku. Nalapasaka, mekatudu lai wiwi ntasi, lo'u mompago ananya, laumo ri winanga tau sambente; anu ri duanga bare'epa mena'u, mombebali ri sompoa, nato'o: <i>Mawomo ntu'u rayaku, pena'umosa anaku.</i></p> <p>Mesono i Sese nTaola: <i>Yaku bare'e dena'u, setu ndipokarau. Kumantora nene, papa, se'e pai ngkukarata.</i></p> <p>Mesono i Ta Datu: <i>Ne'e makodi rayamu, da kulangari nu ntau.</i></p> <p>Mesono i Sese nTaola: <i>Meliu nca powiami, yaku mate togongkani.</i></p>	<p>make sense, perhaps this is something you have made up.” He then sent out two intelligent people to be more certain. When the strangers had come closer to the shore, they had again fired off their rifles and thrust out their heads. Look, they walked like this. <i>[Adriani: Here the story teller demonstrated how they walked with their head thrust out and walking straight ahead.]</i> When the new arrivals had come even closer to the land Ta Datu's people asked: “What people are you?”</p> <p>Sese nTaola replied: “I must tell you, we are not enemies. You need to know that you once killed me.”</p> <p>As soon as they heard this they understood: “Oh, it is our master, in relation to whom we once chopped down a tree, excavated a mountain and dug under a rock. It is him!”</p> <p>The Lord of the Wind said: “So that you know, it is Sese nTaola.”</p> <p>Now that they knew they returned to tell the village of Ta Datu. The people all came out of their houses and flocked to the sea shore to see the strangers. Ta Datu and Indo i Datu were now also convinced and said: “Oh, it is our son from a long time ago. Let us go, I have so longed for him.” They too rushed to meet their son. The entire village had gathered at the mouth of the river and although those on the ship had not yet disembarked, they spoke to each other at the landing place. Indo i nDatu said: “I have been so longing for you, please come down from the ship my son.”</p> <p>Sese nTaola replied: “I am not coming off and this may make you angry. I have continued thinking about you, mother and father, that is why I have come here.”</p> <p>Ta Datu responded: “Don't be angry. I will give you slaves as a peace offering.”</p> <p>Sese nTaola answered: “What you did was too bad. I was dead three times.”</p>
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<p>Mesono i Ta Datu: <i>Moncomo kede nuto'o, siko kapepate kojo. Kusoro sampole bente, da kulangarika kede.</i></p>	<p>Ta Datu replied: "You are right, my son, we really did kill you. I will give you an entire village to make up for everything, my boy."</p>
<p>Mesono i Sese nTaola: <i>E, bare'e da ngkupojo, tau se'i sondo-sondo. Ja kuma'i mawo ndaya, nakanoto nditangara. Ja ma'i mawo rayaku, danakanoto ndayamu.</i></p>	<p>Sese nTaola replied: "No, I don't want that. I already have many followers. I have come here out of longing, be assured of that."</p>
<p>Mesono i Ta Datu: <i>Kede ne'e ewase'e, kusoro sampole bente.</i></p>	<p>Ta Datu replied: "Don't speak like that. I will make up for it with an entire village."</p>
<p>Mesono i Sese nTaola: <i>Bo da ngkuto'o impia, jo mapari mpampowia.</i></p>	<p>Sese nTaola said: "How can I say this? You behaved very badly."</p>
<p>Mesono i Ta Datu: <i>Kede pena'umo yau, siko pai nu eramu.</i></p>	<p>Ta Datu replied: "My boy, come off the boat, you and your brother-in-law."</p>
<p>Mesono i Sese nTaola: <i>Bepa kupojo dena'u, ja yaku pai eraku. Sangadi ndasompo yaku, depa tulo'u dena'u.</i></p>	<p>Sese nTaola replied: "I don't want to get off yet. I will stay here with my brother-in-law. Only when I feel I have been satisfied will I come ashore."</p>
<p>Mesono i Ta Datu: <i>Da pena'u pura-pura, setu komi radua.</i></p>	<p>Ta Datu said: "Well, then come ashore together."</p>
<p>Mesono i Sese nTaola: <i>Sangadi kati wuyawa, depa dena'u ri tana. Sangadi kati ndiwai, depa da mena'u kami.</i></p>	<p>Sese nTaola said: "Only when a golden carry-chair is provided will I come ashore. Only when you arrange a golden carry-chair will I leave the ship."</p>
<p>Mesono i Ta Datu: <i>Depa ndeku ndatima, popea ne'e mawila. Sangadi ra dua kati, nakanoto ndincani.</i></p>	<p>Ta Datu said: "They have just gone off to get it. Wait a while, don't be upset." Sese nTaola said: "There have to be two carry chairs, just so you know."</p>
<p>Masae-sae sakodi, nato'o i nTa Datu: <i>Se'i kati ratamo, kede pepapamaramo.</i></p>	<p>After a while, Ta Datu said: "The carry chairs have arrived, now please come down my son."</p>
<p>Mesono i Sese nTaola: <i>Gencu ncakodi duanga, nakamosu ri tana. E, ine, kambu mbuyawa, yowe katudu ri tana.</i></p>	<p>Sese nTaola said: "Ship, go a little further, so that we come right up to the land."</p>

<p><i>E, ine, na'umo kami, kambu mbuyawamo ma'i.</i></p> <p>Nakambumo mbuyawa pena'unya lai tana, so, so, wuyawa nakambu. Mesono i Sese nTaola: <i>Ndikeni mpelinja kami, ndati lai raya ngkati. Kami ri raya ngkatimo, da nikeni mpalaimo. Riu da mompalakana, yaku se'i pai duanga. Duanga Lapi Tambaga, kita da mompalakana. Siko pagomo langgamu, se'i da ndakemo yaku.</i></p> <p>Mepayanakamo duanga, lo'umo ri raya ntasi lai To Randa Ue. <i>Nene komi delinjamo, kita deokotakamo. Da ndakemo pura-pura, kita da ndeki banua.</i></p> <p>Mandakemo mpesindiu tau tu'a, jelamo ri ejanya, nato'o i Sese nTaola: <i>E, komi se'i masala, ndikambu wo'u mbuyawa. Kambu wuyawamo ma'i, nakayali ncala mami.</i></p> <p>So, so, so, nasebu ma'i wuyawa tebureka lai tana. O, se'imo i Lemo nTonda pai i Gili mPinebetu'e бага-bagamo komponya, mosumo poananya. <i>Talemo ompa kasoro, retu njau pakanoto. Tale naporato-rato, retu njau pakadago. Papitu kambi mbuyawa, ompa kasoro i mpapa. Nce'e da gala mami, nakanoto ndincani. Ndiwai papotundanya, maniami Lemo nTonda.</i></p>	<p>Mother, sprinkle us with gold to celebrate our arrival. Mother, we are coming ashore, sprinkle us with gold.”</p> <p>As they stepped ashore they were sprinkled with gold.⁹⁶ Clatter, clatter, clatter, sounded the gold. Sese nTaola said: “Carry us up in the carry chairs. Let us sit in the carry chairs and have ourselves carried. Ship Copperskin, we take our leave from each other now. You go quickly to your place, I am now going up there.”</p> <p>The ship moved off out of sight, it went to the centre of the sea, to the Chief Spirit of the Sea. Sese nTaola said: “Mother, lead the way, we have taken our leave. We will now all go up there together, we are now going home.”</p> <p>His parents lead the way. When they had reached their house, Sese nTaola said: “You are at fault. So sprinkle us again with gold.” The parents ordered: “Sprinkle them with gold, so that our fault is taken away.”</p> <p>With a clattering sound, the gold was sprinkled until the ground was covered in gold. By this time, Lemo nTonda and Gili mPinebetu'e were heavily pregnant and were soon due to give birth. “Spread out a mattress, get it in order. Spread it out flat, make it ready. Father's mattress has an edging of gold thread. Give that to us, if you please. Give that to your daughter-in-law, Lemo nTonda, for her to sit on.”</p>
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⁹⁶ Adriani notes: Being sprinkled with gold was a variation of the practice of being sprinkled with rice grains common amongst Torajans north of Lake Poso when men returned from a head hunting expedition., and by inhabitants around the Lake Poso for deceased bodies during a funeral ceremony for the bones of the last member of a family to have died, but never for any other occasion. So this must be a borrowed concept from Buginese, although it fits neatly into the animist Torajan context. The rice was intended to strengthen the *tanoana* of the recipient, as also was the practice of being smeared with blood, being hung with beads, sprayed with spices etc, but rice was reckoned as being amongst the most *tanoana* containing items.

<p>Nawai papotundanya, nato'o: <i>Lemo nTonda maniaku, ma'imo komi ri njau.</i></p> <p>Njo'u motunda ri kasoro. <i>Datu mPoiri eraku, si'a nTonda re'e njau.</i> <i>Se'i motundamo kami, mbe'imo mamongo mami?</i> <i>Se'i toka-toka gana, masadia masanjata i Duru walo.</i> <i>Njo'u kabe Sungko nTada, e, siko tau timama.</i> <i>E, se'i kami aopo, tila wungka ponto koro.</i> <i>Se'i wungkamo ndatila, da ntamamongomo kita.</i> <i>Puramo mamongo kita, pangkoni wo'u powia.</i> <i>Maniaku Lemo nTonda, komi da ompakoroka.</i> <i>I siko pai eramu, pakoroka pangkoni ntau.</i></p> <p>Napowia, sarai pompowianya. <i>Se'i pura ngkupowia, pangkoni ma'imo tima.</i> <i>Peokomo Sungko nTada, njo'u mooko kina'a.</i></p> <p>Mooko, napookoka, ue natawa. <i>Wungka anu nu tila, da ntamangkoni kita,</i></p> <p>Mangkonimo, roo mangkoni nato'o: <i>Se'i roomo mangkoni, tawa ue mpewuso'i.</i></p> <p>Natawamo ue mewuso'i tau: <i>Roo mewuso'i yaku, okomo dula tulau.</i></p> <p>Naoko dula, pura setu: <i>Puramo dula naoko, powia wo'u mamongo.</i></p>	<p>It was given to her as a gift for her to sit on and Indo i Datu said: "Lemo nTonda, my daughter-in-law, come and sit down."</p> <p>Lemo nTonda sat on the mattress and then Indo i Datu said: "Let your brother-in-law, the Lord of the Wind, also sit down." Sese nTaola said "We are now sitting down, where is our sirih?" Indo i datu said: "There is sufficient of everything, everything is ready." Sese nTaola said: "You, Sungko nTada, you best to do it, go and get the sirih. There are four of us, divide it equally amongst us." When they had finished chewing sirih, Sese nTaola said "We have now finished chewing, get the meal ready." Indo i Datu said "Daughter-in-law Lemo nTonda, you get it ready. You and your sister-in-law, look after the meal for your guests."</p> <p>They got it ready in a blink of an eye. "Here it is, I have already got it prepared, come and get it." Sese nTaola said: "Get up, Sungko nTada, bring the rice."</p> <p>He fetched the rice and after that poured the water. "You have now given each their share, so let us now begin to eat."</p> <p>After they had each received their meal they began to eat, and when they had finished Sese nTaola said: "We have finished eating, pour out some water so we can wash ourselves."</p> <p>Water was provided and they washed their hands and Sese nTaola said: "I have washed, now take up the plates." The plates were taken away and when that had been done, Sese nTaola said: "The plates have been taken away, now</p>
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<p>Mesono i Lemo nTonda: <i>Se'i roo ngkupowia, mamongo ma'imo tima. Da ntamamongomo yau, Datu mPoiri eraku. Ane pura mamongo, songka kayore ndato'o.</i></p> <p>Moturumo yore, mawengimo. Ewase'i ja karoronya wungka eo. Masae-sae sakodi, maju'a kompo i Lemo nTonda, doana. Mesono i Sese nTaola: <i>Nene se'i maniami, yaku be da kuincani. Ma'i da ndipakoroka, maniami Lemo nTonda. Pakoroka mpakadago, boi ja da moanamo.</i></p> <p>Napasilolongani nenanya, jela ri gori mpoananya, moana, tuama napoana. Nakita dadanya menaa-naa ewa eo, se'i pai napopoto'o i Tanda Eo. Masae-sae mokale wo'u ana i Gili mPinebetu'e, doana wo'u si'a, natarente, tuama wo'u napoana, ewa wuya nakita ri tongo ndadanya, setu pai napopoto'o i Tanda Wuya. Mesono i Sese nTaola: <i>Da ndakobatimo yau, makumpumi setu lau. Tuama ntano sinjau, i Tanda Eo anaku. Togombengi ane gana, dadasado'a salama.</i></p> <p>Ganama katogombenginya nasongka mekibasa do'a-salama ana ngkodi. <i>Datu mPoiri sinjau, labe njo'u tima yau. Siko njo'u da mantima, ane nce'e da maliga. Ngoyu katudu loma'i, da ngkupojaya malai.</i></p> <p>Tudumo ngoyu, njo'u mangkeni i Datu mPoiri, jelamo ri kare'e nu labe. <i>Da ndipaincani labe, yaku ma'i mampakabe.</i></p>	<p>prepare the sirih.”</p> <p>Lemo nTonda replied: “I have already prepared it, come and get the sirih.” Sese nTaola said “Let us chew sirih, brother-in-law Lord of the Wind. When you have finished, let me know when you want to sleep.”</p> <p>They then lay down to sleep because it was already night. And this is how it went everyday they were there. After some time, Lemo nTonda felt birthing pains. Sese nTaola said: “Mother, look after your daughter-in-law, I don't know anything about this. Come and help your daughter-in-law, Lemo nTonda. Give her good support. I hope she hasn't given birth yet.”</p> <p>Her mother got everything ready for her and when the time came, Lemo nTonda gave birth to a son. She saw that his chest shone like the sun and gave him the name of Tanda Eo. Not long thereafter, Gili mPinebetu'e felt birthing pangs. She also gave birth and also bore a son. In the middle of his chest there appeared something that looked like the moon, and therefore he was called Tanda Wuya. Sese nTaola said: “Have your grandchild laid in the cribb. So, it's a boy, my child Tanda Eo. In three days' time a <i>do'a selamat</i> will be held for him.”</p> <p>After three days, things were made ready to have a <i>do'a selamat</i> said over the child. “You, Lord of the Wind, go and fetch a Labe.⁹⁷ You go and get one, that will be quicker. The Lord of the Wind said: “Wind, come here.” <i>etc.</i></p> <p>The Wind arrived and took the Lord of the Wind to the place where the Labe lived: “Labe, I want to let you know that I have</p>
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⁹⁷ Adriani notes: The reference to labe here is to a *labe patuntu*, a Koran reciter who has not yet held his public examination and can only recite what he has learnt by heart and is not reading from the Koran.

<p><i>Labe nakanoto ndaya, njo'u modo'a-salama. Labe pompakorokamo, rayaku jo masusamo.</i></p>	<p>come to fetch you. Labe, so you know, you have to pronounce a <i>do'a-selamat</i>. Labe, prepare yourself. There is much for you to do."</p>
<p>Mesono i Labe: <i>Anu kupoipu ndaya, nu nja nu tapojaya?</i></p>	<p>The Labe replied: "What I don't understand is, what kind of transport will there be."</p>
<p>Mesono i Datu mPoiri: <i>Ne'e maipu rayami, se'i yaku maincani. Ngoyu katudumo ma'i, da ngkupojaya malai.</i></p>	<p>The Lord of the Wind replied: "Don't worry about that, I know what it is. Wind come here." etc.</p>
<p>Nakeni mpewui ngoyu, kanjo'unyamo doawe tau motunda. <i>I se'i ratamo yaku, Sese nTaola eraku. Wuso'i witi nu labe, Sungko nTada siko setu. Datu mPoiri eraku, kenimo labe ri njau. Ri ompa roo natale, da napotunda nu labe. Jujulaka pamongonya, eraku Sese nTaola. Datu mPoiri eraku, toka ganamo silau. Se'i pamongo ngkuka be, kita da mamongo, labe. Ane puramo mamongo, dula wo'u da naoko, Oko dula Sungko nTada, da nakaronga mebasa. Labe pombasamo yau, dula tokamo tunjau. Do'a-salama nu ana, nakanoto nu pobasa. Manotomo ri rayata, kabosenya da ngkubasa.</i></p>	<p>They sat next to each other and were quickly transported by the blowing of the Wind. When they arrived he said: "Here I am, brother-in-law Sese nTaola." Sese nTaola said: "You, Sungko nTada, wash the feet of the Labe. Brother-in-law, take the labe over there. He can sit on the mat that has been spread out for him already." Lord of the Wind said: "Pass him the sirih, brother-in-law Sese nTaola." Sese nTaola said "Brother-in-law Lord of the Wind, there is enough of everything. Here, I already have the sirih for you, Labe. Let us chew sirih." When they had done with the sirih, Sese nTaola said: "Bring us the bowls Sungko nTada, so that the blessing can be given. Labe pronounce the blessing, the bowls have already been set out. A blessing on the children, that is what you must pronounce." The Labe said: "I understand this well, <i>kabosenya</i>, I will say the blessings."</p>
<p>Mobasamo kojo labe, puramo basanya nato'o i Sese nTaola: <i>Se'i roomo nabasa, Lemo nTonda wawa ana.</i></p>	<p>The labe pronounced the blessings and when he had finished, Sese nTaola said: "Now that the blessings have been given, Lemo nTonda, bring the children here".</p>
<p>Ma'i i Lemo nTonda mongkeni ananya pai Gili mPinebetu'e, nakabe pale nu labe, pura nakabe, nato'o: <i>Jamo da mangkoni kita, palemu roo natima.</i></p>	<p>Lemo nTonda and Gili mPinebetu'e brought the children to hold the hands of the Labe. Then Sese nTaola said: "They have held your hand, Labe, now we</p>

Story of Sese nTaola

<p>Mangkoni, roo mangkoni: <i>Roomo mangkoni kami, Sungko nTada dula jali.</i></p> <p>Njo'u i Sungko nTada, najali dula. <i>Jamo da mamongo kita, ane puramo ndatila. Labe da ngkuto'o yau, Motanda Eo anaku. Nakanoto pura-pura, samba'a i Tanda Wuya.</i></p> <p>Mesono i Labe: <i>Madagomo kabosenya, tanda-tanda nu mokole.</i></p> <p>Mesono i Sese nTaola: <i>Komi, labe, da incani, bara bare'e kapali?</i></p> <p>Mesono i Labe: <i>Bare'e wo'u deasa, tanda-tanda ngkatuama.</i></p> <p>Mesono i Sese nTaola: <i>Ane ewase'i madago, ane beda measamo.</i></p> <p>Mompalakanamo i Labe: <i>Madago pompau-mpau, dompalakanamo yaku. Be da kuincani jaya, da njo'u wo'u ndawawa.</i></p> <p>Mesono i Sese nTaola: <i>Datu mPoiri eraku, labe njo'u wawa yau.</i></p> <p>Meboo ngoyu i Datu mPoiri, njo'u mompakoroka labe, kanjo'unya be masae jela ri kare'e nu labe, nadika labe, mewalilimo ri banuanya sarai ja. Maroo-roomo wo'u. Masae-sae anangkodi setu bangke, nata'akamo ganci, napoganci-gancika, nato'omo to'o mpapa pai nene, napokau Papanya: <i>Ganci da ndita'akaku, Sese nTaola papaku.</i></p>	<p>can eat."</p> <p>They began to eat and after that he said: "We have finished eating. Sungko nTada, take the plates away."</p> <p>Sungko took away the plates and Sese nTaola said: "When it has all been shared around, let us chew sirih. Labe, I should tell you, Motanda Eo is my son. And, so you will know everything: the other one is called, Tanda Wuya."</p> <p>The labe replied: "That is good, kabosenya, it is a sign of aristocratic birth."</p> <p>Sese nTaola replied: "You, Labe, know about this, it is not wrong is it?"</p> <p>The Labe replied: "It is in no way a bringer of misfortune. It is a sign of manly prowess."</p> <p>Sese nTaola replied: "So, then that is good, as long as it doesn't forebode misfortune."</p> <p>Now the Labe took his leave: "We have had a pleasant conversation. Now I ask permission to leave. I don't know the way, have someone take me home."</p> <p>Sese nTaola said: "Brother-in-law Lord of the Wind, take the Labe home."</p> <p>The Lord of the Wind called the Wind and brought the Labe home. It did not take long before they reached the place where the Labe lived and he immediately returned. They stayed living peacefully at the home of Ta Datu and Indo i Datu and over time the children began to grow up. They could already say 'father' and 'mother' and one day a top was made for them to play with. Tanda Eo had asked his father: "Sese nTaola, my father, will you carve me</p>
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<p>Nata'aka, napogancikamo mena'u ri tana mompoyunuki ana mayunu moganci, wongomo wo'u, masae-sae karoo-roonya, bangkemo kojo, kabangkenya se'i mantangamo dosusa, da napasuna ananya. Mesono i Sese nTaola: <i>Se'i wo'u ndasongka, dopasuna Lemo nTonda.</i> <i>Da mosunamo anata, se'e wo'u ndatangara. Nenemu nu maniamu, songka mpolimbuka yau.</i> <i>Nene papaku sinjau, songka kita ma'i yau.</i></p> <p>Wai ma'imo nenenya, papanya, moncongka. <i>Se'i da na paincani, da masuna anaku. Nce'e se'i ntagombo, pai komi da manto'o. Ane bangke nakotomo, jamo da nasuna kojo. Jo ana ndapekutana, bara ndakoto nataha. E, Tanda Eo anaku, ma'imo riu rinjau.</i></p> <p>Ma'imo kojo ananya, napeoasi: <i>Nunja kancanya papa, anu kupekutana?</i></p> <p>Mesono Papanya: <i>Nce'e ndipekutana yaku, songka da nasuna yau.</i> <i>I se'i kami radua, katahama pura-pura.</i></p> <p>Mesono i Sese nTaola: <i>Dompewea pakasondo, songka mokole ndato'o.</i></p> <p>Mompari-pari tau mompare'e ngaya-ngaya; anu bare'e re'e, napepali ri tau kare'anya, ganamo napepali, nepa nato'o remenya, mewoyo, mekayuku, meira.</p>	<p>a top?"⁹⁸</p> <p>He carved a top for his son who then played with it on the ground with the slaves. He was also a mischievous boy. They had lived there for quite a while when it was determined that the time had come to celebrate the boy's circumcision. Sese Taola said: "Lemo nTonda, we have to plan a circumcision feast. The circumcision of our son, that is what we have to make a plan for. Go to your mother, your mother-in-law, to make plans. Mother and father, come and discuss this with us."</p> <p>His parents now came to him to discuss plans. "You must know, I want to have my child circumcised. That is what we must discuss now, but you must tell me what to do." They said: "When they are old enough, and can bear it, then indeed they should be circumcised. The children will have to be asked if they can bear it." Sese nTaola said: "Well, Tanda Eo, my son, come here."</p> <p>His son came and asked: "What is it father that you want to ask me?"</p> <p>Sese nTaola replied: "This is what I want to ask you. I am thinking to have you circumcised." Tanda Eo said: "Both of us will do what you ask, we can bear anything."</p> <p>Then Sese nTaola said to the people: "Go and hull a large quantity of rice. This command is given on behalf of the chief."</p> <p>Now the people did their best to prepare all kinds of things to eat. Whatever they did not have they obtained from people who did have it. When enough was collected, the day</p>
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⁹⁸ Adriani notes: Here Sese nTaola's son mentioned the name of his father which according to tradition (adat) was strictly forbidden but incorporated here to retain rhythm and meter

Story of Sese nTaola

<p><i>To'o sangkuja mbengipa, reme se'i da posusa. Nakanoto ndatangara, pitu mbengipa matanya. Manotomo ndaincani, pitumbengipa ndajanji. Ndipoga'a pura-pura, siri nene pai tu'a. Pura ganamo parewa, jo remenya ndapopea.</i></p> <p>Puramo singkandomu tau, jelamo ri matanya, reme mpopariu njo'u ri ue. <i>Anaku i Tanda Eo, ma'imo kede dorengko. Ma'imo komi radua, njo'umo ri ue kita.</i></p> <p>Njo'umo, nariu, ngkinowia napesua ri ra ngguba, njo'umo wo'u ana we'a papitu bidadari, ma'i mosusa singkandomu. <i>Ma'imo kede mendaki, se'imo i Bidadari.</i></p> <p>Mesono i Tanda Eo: <i>Ane ja i Bidadari, ne'emo yaku mendaki.</i></p> <p>Mesono nenanya: <i>Ane be nu pojo ndaya, ma'imo yaku dawasa.</i></p> <p>Mesono i Tanda Eo: <i>Ane ja komi tunjau, dendaki ne'emo yaku.</i></p> <p>Meoasi nenanya: <i>Ara i sema kancanya, siko depa da membasa?</i></p> <p>Mesono i Tanda Eo: <i>Sangadi i Tarandaa, yaku depa da membasa.</i></p>	<p>was determined and people gathered bamboo, coconuts and tree leaves. Lemo nTonda asked: “Tell me, in how many days from now will the celebrations take place?” Sese nTaola said: “Well, so you will know, it will be held in seven days' time. This has been determined, it has been agreed. It will be in seven days. Mother and grandmother, will you distribute the work that will need to be done?” They said: “Everything needed is now available. We are only waiting for the day.”</p> <p>When the big day had arrived, the day when the bathing was to take place, and all the people had been gathered together, Sese nTaola prepared to take his son to the water to be bathed. “My son Tanda Eo, come, get dressed. Both of you come here, we are going to the water.”</p> <p>They went and were bathed. In the afternoon they were brought inside behind a curtain.⁹⁹ They were also accompanied by seven young girls, <i>bidadaris</i> (angels), who had come to participate in the rituals. “Come, my boy, let yourself be purified, here is the <i>Bidadari</i>.”</p> <p>Tanda Eo replied: “If it is only the <i>Bidadari</i>, I do not want my hair to be cleaned.”</p> <p>His mother asked him: “But then who has to be here, before you will allow your hair to be cleaned?”</p> <p>Tanda Eo replied: “Only if Taranda is here do I want to have</p>
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⁹⁹ The significance of being taken behind a curtain is not explained.

<p>Meoasi neninya: <i>I mbe'i wo'u kancanya, kare'e i nTarandaa?</i></p> <p>Mesono i Tanda Eo: <i>Ri tana ngKaloe-loe, i ndate kuole-ole. Sisi'amo radua, ja ndate pai tu'anya. Songka da ndeku ndatima, nene nakaronga ria. Datu mPoiri pelinja, i Tarandaa ndeku tima.</i></p> <p>Meboo ngoyu i Datu mPoiri: <i>Ngoyu katudumo ma'i, da ngkupojaya malai.</i></p> <p>Ndeku nakeni nu ngoyu, sawi ri Tana ngKaloe-loe. Jela lai ria, nato'o: <i>Yaku ma'i mopatima, i Tarandaa mbalia. Kutima lo'u dosusa, da ndipaincani, tu'a.</i></p> <p>Mesono i Tarandaa: <i>Maeka ntu'u rayaku, tu'a da nakeni ntau.</i></p> <p>Mesono i Datu mPoiri: Ne'e maeka rayamu, siko kurapa anaku.</p> <p>Mesono tu'anya: <i>Makumpuku palaimo, papamu dangkeni siko.</i></p> <p>Lo'umo i Tarandaa, nakeni i nDatu mPoiri, mesawi ri ngoyu, liu-liu nakeni ri ue. <i>Se'imo i Ta Randaa, ma'imo kede membasa. I Tarandaa sinjau, da kumendakimo yaku.</i></p> <p>Napokono mendaki, maka i Tarandaamo se'i ana we'a ma'ai kadolidinya, si'a anu mendaki i Tanda Eo, i Tanda Wuja narakisi mBidadari. Roo setu, lo'u lai ue ndayunu, napeeli labe i Tanda Eo, nato'o: <i>Ane ja labe patuntu, ne'emo yaku najunu.</i></p>	<p>my hair cleaned.”</p> <p>His mother asked him: “But where then does Taranda live?”</p> <p>Tanda Eo replied: “I can see her on the Seventh Land, up there. There are the two of them, she lives with her grandmother. Send someone there to fetch her, mother, do it quickly.” His mother said: “Lord of the Wind, set out on the journey. Go up there to get Taranda.”</p> <p>The Lord of the Wind called the Wind. “Wind, come here.” <i>etc.</i></p> <p>He was taken up by the Wind to the Seventh Land and when he arrived he said: “I have come here to fetch the priestess, Taranda. You must know this, grandmother, I have come to take her to a celebration.”</p> <p>Taranda said: “Grandmother, I am afraid, to be taken away by a strange man like this.”</p> <p>The Lord of the Wind said: “Don't be afraid, I regard you as my child.”</p> <p>The grandmother said: “You go, granddaughter, you father will accompany you.”</p> <p>Taranda then went, taken by the Lord of the Wind, and sitting on the Wind was brought directly to the water. “Here is Taranda. Come my boy, let her wash your hair.” Tanda Eo said: “If Taranda is there then I will allow my hair to be cleaned.”</p> <p>Now he did want to have his hair washed because Taranda was a young girl of very great beauty. It was she who Tanda Eo wished to have wash his hair; Tanda Wuya had his hair washed by one of the <i>Bidadaris</i>. Then they went to the water to be bathed. Seeing a Labe, Tanda Eo said:</p>
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<p>Mopolu-polumo lai ue, be napojo najunu nu labe, nato'o: <i>Sangadi Tua ri Maka, da junu yaku ndasuna. Kede njo'u jo lawa, se'i masusa moraya. Tua'iku Tanda Wuya, be kuwai pura-pura. Labe ja teasantongo, da najunu ba ngkupojo.</i></p> <p>Nato'o nenenya: <i>Masusa Sese nTaola, daronga yau ndisongka.</i></p> <p>Mesono i Sese nTaola: <i>Datu m Poiri eraku, labe Tua tima yau. Motungko wo'u makaja, powia-wia nu ana. Sangadi Tua ri Maka, najunu si'a ndasuna.</i></p> <p>Kanjo'u i nDatu mPoiri, nakeni nu ngoyu, bare'e wo'u masae jela ri tana Maka. Narata i Tua ri Maka nato'o: <i>Yaku ja ma'i maliga, ja komi ma'i ngkutima. Njo'u da junu anaku, danakanoto ndayamu. Tua da ntamalai, kita se'i da wengimo.</i></p> <p>Bare'e mesapu i Tua ri Maka, ompakoroka, sincawi ri ngoyu pai Datu mPoiri, njo'umo liu-liu nakeni ri ue. <i>Se'imo i Tua rata, da majunu siko ana. Masaemo potunda Tua, ndiyunumo yau.</i></p> <p>Najunumo i nTua ri Maka, roo setu, mandiu, mesore, nato'o: <i>E, Tarandaa sinjau, ma'i sa kaosi yaku. Ane ja si Bidadari, ne'e sa komi ri m'a'i,</i></p>	<p>“Even if this is only half a Labe, I will not let myself be bathed.”</p> <p>He crouched down on his haunches in the water and did not let himself be bathed by the Labe. He said: “I only want to be bathed and circumcised by an Arab from Mecca.” Sese nTaola said “My boy, that is so far away, I could not arrange this.” Tando Eo said: “Tanda Wuya is my younger brother, but I won't just agree to anything. I do not want to be bathed by half a Labe.”</p> <p>His mother said: “This is troublesome, Sese nTaola. Quickly, what do you advise?”</p> <p>Sese nTaola replied: “Brother-in-law Lord of the Wind, go and fetch an Arabic Labe The child is certainly being troublesome and difficult. He only wants an Arab from Mecca to bathe him, don't you know.”</p> <p>The Lord of the Wind set off and was quickly taken by the Wind to Mecca. When he arrived he said: “I have come here in a hurry, to fetch you So you know, I have come bring you with me to bathe my son.” The Arab from Mecca was not against the idea. He said: “Let us go, sir, it will be night soon.”</p> <p>He prepared himself and together with the Lord of the Wind, climbed up on the Wind. They set off and were directly brought to the water. “Here is the gentleman who has come to bathe you, my son. He has been sitting there in the water for a long time, sir. Will you bathe him now.”</p> <p>The gentleman from Mecca poured water over him, and bathed him. When Tanda Eo came out of the water he said: “Well, Taranda, over there, come here and comb my hair.</p>
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<p>Njo'umo i Tarandaa, mongkaosika wuyuanya, roo nakaosi nato'o: <i>Nene dorengkomo yaku, ndijalimo parewaku.</i></p> <p>Nawaika salana, napasua baju, napataka siga, gayangi, nasalampe kumunya natonda i Tarandaa, ma'imo tau mompasa'a, moponda. Mesono i Tanda Eo: <i>I se'i yaku naponda, i Tarandaa dantonda. Kami da ri raya ngguba, Tarandaa ne'e lawa. Wa'a mpapaku sinjau, da ndipakonimo tau.</i></p> <p>Napangkonimo labe, tau jela pura-pura, roo setu, nato'o: <i>Komi labe pura-pura, dongkolontigi mosuna.</i></p> <p>Mokolontigimo tau pura-pura, roo nakolontigi samba'a natunju panaguntu sambela, samba'a wo'u, sambela muni, mawengimo, yore tau, bangke reme menaa. <i>Da ndipondamo wo'u kami, ri ue monambasi.</i></p> <p>Mawuro naomesi ndawuso'ika keje, ma'imo tau mompaponda, jela lai ria nakeni ri ue, motota'i, motoyoi, mandiu, naponda wo'u wai ma'i, jela ri banua. <i>Eo se'e ndatekamo, kami se'i ndisunamo.</i></p> <p>Mesono i Ta Datu: <i>Komi labe pura-pura, anaku njo'u mosuna.</i></p> <p>Mesono wa'a labe: <i>Da kasunamo anami, kabosenya se'i kami. Se'i mampakorokamo, anami pompakadago.</i></p>	<p>If you are only a Bidadari, then don't come here.”</p> <p>Taranda now went to him and combed his hair. When she had combed it, he said: “Mother, I will now get dressed, take out my clothes and decorations.”</p> <p>She gave him his trousers, he put on a shirt, bound his head in a headscarf, tied on his <i>kris</i>, draped a carry sarong over his back, and followed Taranda. Then people came to carry him on their shoulders. Tanda Eo said: “Now I will be carried on the shoulders. Taranda follow me. We are going behind the curtains, don't go away Taranda. Father and uncles, bring food for the people.”</p> <p>The Labes and all the guests were given to eat. After that he said: “You Labes, make your fingernails red in preparation for the circumcision.”</p> <p>They all made their fingernails red. Each time one had completed making his nails red, a rifle shot was let off.¹⁰⁰ When night fell, people went to sleep. The following morning Tanda Eo said: “Will you carry us on your shoulders again to the water and wash us?”</p> <p>Early in the morning the two boys were given water to wash their penis. After that people came to carry them on their shoulders and they were brought to the water to shit, piss and bathe. After that they were again carried home on the shoulders. Then Tanda Eo said: “The sun is already quite high. Will you circumcise us now?”</p> <p>Ta Datu said: “You Labes circumcise my son.”</p> <p>The Labes said: “We are here to circumcise your son, <i>kabosenya</i>. We are at your service</p>
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¹⁰⁰ Adriani notes: The reference is to the use of 'lawsonia alba', red flowering shrub. The crushed leaves are soaked and bound onto the fingernails overnight, and the following day the nails become yellowy-red.

<p><i>Patoka gana-gana, njo'u dakamopasuna.</i></p> <p>Napasilolongamo ada mpasuna, nato'o: <i>Njau toka gana-gana, tubu pontanande da. Njau toka ganamo, labe pompakorokamo.</i></p> <p>Njo'u labe, napopatunda ri tabo ngkayuku anu da ndasuna se'i. Jela njai ria meoasi labe: <i>Kami labe mekutana, i mbe'inya ana tukaka? Nakanoto nditangara, i Tanda Eo tukaka. Nakanoto ndincani, i Tanda Wuya tu'ai.</i></p> <p>Motundamo riunya i Tanda Eo nasunamo roo, nato'o: <i>Se'i pura ndasuna, tunju ewanga sampu'a.</i></p> <p>Motunda wo'u i Tanda Wuya, nasuna wo'u, roo nasuna, natunju wo'u sambela. <i>Roomo nasuna kami, pangkoni wo'u ndiwai.</i></p> <p>Nawaikamo kojo au ndakoni, pura mangkoni, nato'o: Laukamo reme, da mompalakana labe. Moura dulamo, ndauraka labe pangkoni nakayukusi, ngaya-ngaya napoirangkaju, nakeni ri banuanya. Roo setu, pusamo posusa, togombengipa modo'asa- lama, mewalilimo tau pura-pura, anu meari modo'asalama, nepa malai wo'u. Puramo tau malai, mesono i Tanda Eo: <i>Rayaku ngkalia-lia, natambo ntau meliwa. Kalia-lia rayaku, i se'i natambo ntau.</i></p> <p>Meoasi nenenya: <i>Kalia-lia rayamu, kede to'o-to'okaku.</i></p> <p>Bare'e mesono, bare'e wo'u mangkoni gaga, jamo moturu-turu tau santua'i, malente rayanya napalaika ntau, malai wo'u i</p>	<p>We are completely ready. Get everything for your sons ready, When everything is ready we will undertake the circumcision.”</p> <p>He brought together all the usual things necessary for a circumcision and said: “Sufficient bowls are here to catch the blood. Everything else is prepared, labes, get yourselves ready.”</p> <p>The Labes got ready and those who had to be circumcised were made to sit on coconut shells. When the time came, the labes asked: “We labes ask, which is the oldest boy?” Sese nTaola said: “So you know, Tanda Eo is the oldest And so you know Tanda Wuya is the youngest.”</p> <p>Tanda Eo was the first to be seated. When he was circumcised he said: “Now that I have been circumcised, fire off a rifle.”</p> <p>Then Tanda Wuya went to sit down. He was also circumcised and after that another shot was fired. Then Tanda Eo said: “We are both now circumcised, now give us something to eat.”</p> <p>They were given to eat and when they had finished their meal, Tanda Eo said: “The sun is going down, the Labes want to go home.” For the Labes rice cooked in coconut milk and all kinds of side dishes had been put aside and this they now took home. This brought the celebration to an end. Three days later another thanksgiving feast was held and everyone returned after which those who had stayed on for the second feast now also went home. When everyone had gone, Tanda Eo said: “I feel lonely now that our guests have left.”</p> <p>His mother asked him: “Are you feeling lonely my son? Tell me.”</p> <p>He did not reply, he also did not eat very much. The two nephews just lay around. They felt lethargic because the people had</p>
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<p>Tarandaa, wa'anya anu malai napomawo. Meoasi wo'u neninya: <i>Tau nalia ndayamu, kede to'o da kupaincani.</i></p> <p>Mesono i Motanda Eo: <i>Anu kupolia ndaya, to'onya i Ta Randa. I Taranda mbalia, nce'e anu ngkupolia.</i></p> <p>Meoasi neninya: <i>Da nu porongo anaku, nce'e nia ndayamu?</i></p> <p>Mesono i Tanda Eo: <i>Nia ndaya kuporongo, nene pai ngkupanto'o.</i></p> <p>Mesono neninya: <i>Ane ewase'e ntano, da ngkapebolaikamo. Io kede da ngkasongka, naka gana toka-toka.</i></p> <p>Mesono ananya: <i>Ane toka pura gana, yaku da ronga ndiwawa.</i></p> <p>Napasilolongani neninya pai papanya, wa'a nja'inya da mompare'e sangaya- sangaya, au ndakeni ndapebolaika. Roo setu nato'o i Tanda Eo pai Tanda Wuya: <i>Se'i kami radua, da morongo pura-pura.</i></p> <p>Mesono i Sese nTaola: <i>Mopea eo madago, siko kede ndawawamo.</i></p> <p>Meoasi ananya: <i>Da ndipawawa yaku, sangkuja mbengipa yau?</i></p> <p>Mesono Papanya: <i>Pitumbengipa ewase'i, siko depa da ndakeni. Pitumbengi gana-gana, siko depa ndawawa.</i></p> <p>Napopeamo, masae-sae popeanya, gana pitumbengi nato'o: <i>Pitumbengi nca ganamo, yaku se'i ndiwawamo. Pitumbengi kagananya, nu njamo ntapojaya? Nu kede ise'i kami, jaja be da kuincani.</i></p>	<p>left. They longed for all the people that had left. His mother asked again: "Tell me, my boy, for whom is your heart in turmoil, so I will know."</p> <p>Tanda Eo replied: "She who disturbs my heart, is called Taranda. Taranda mBalia, she has upset my heart."</p> <p>His mother replied: "Is it perhaps your plan, my son, to have her as your wife?"</p> <p>Tanda Eo replied: "It is my plan to have her as my wife, that is why I am telling you mother."</p> <p>His mother replied: "In that case, then we will let you marry her. Yes, my boy, then we will make plans, so that everything can be arranged."</p> <p>Her son replied: "As soon as everything is prepared, take me quickly to my wife."</p> <p>His mother, his father, and the family members prepared everything: one brought this, the other that to take to the wedding feast. When all was ready, Tanda Eo and Tanda Wuya said: "Here we both are, we both want to marry."</p> <p>Sese nTaola replied: "We are waiting for the propitious day to take you to your wife, my boy."</p> <p>His son asked: "How many more days will it be before I am taken there?"</p> <p>His father answered: "In seven days' time, then you will be brought there."</p> <p>He waited and after he had waited a long time, the seven days passed, and he said: "The seven days have passed, will you take me now? Seven days have passed, what is the route that we need to take?" Sese nTaola said:</p>
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<p><i>Ane jaya nipepali, yaku se'i maincani. Rata ri reme madago, nene dompakorokamo.</i></p> <p>Jela ri reme mpalainya nato'o: <i>Puramo mompakoroka, jamo jaya da ndisongka. Nene nakanoto ndaya, poragia ntapojaya.</i></p> <p>Mowotumo tengko, napedongeka oninya, mesono i Tanda Eo: <i>Naseko ntengkomo njau, poragia da jayaku.</i></p> <p>Mompakoroka tau, roo, napeboo jaya: <i>Poragia mpodandepe, mantoya langimo se'e. Poragia ntapojaya, kila ntapoa'ajawa.</i></p> <p>Tudumo kojo poragia ri pu'u eja, sawimo i Tanda Eo santua'i pai tau tu'anya, pai tau mebolaisi pura-pura. <i>Ndapedasimo ganda-ganda, tin tingimo tawa-tawa. Ndatunju pai ewanga, debolai potandanya. Ndapandonge ntenge lipu, tanda-tanda ngkamokole.</i></p> <p>Nakeni mporagia, sancandamo, se'i Sumayai mayawa, yunu i Tarandaa nato'o: <i>Sindate bara nu nja, mopayawa ndati jaya. Pepoka u i nTarandaa, i kita se'i nayawa. Neneku i Lemo nTonda, da ndiwaika tombonya.</i></p> <p>Be nasapu nenanya, wuyawa nasangu ri mangko, so, so, naseburaka yau, naowe muni mangkokoti i Sumayai, madagomo pelinja ntau si ndeku.</p>	<p>"We are ready, my son, but I don't know the way."</p> <p>Tanda Eo said: "If you are still wondering about the way to take, I know what it is."</p> <p>His parents said: "Everything has been prepared. Now we only need to arrange our transportation."</p> <p>A <i>tengko</i>¹⁰¹ sounded and hearing the sound, Tanda Eo said: "Mother, so that you know, we are going by the Rainbow. The tengko over there tells me that I must go by Rainbow."</p> <p>They got ready for the journey and then he called their transport. "Rainbow, you who hang there in the air, come quickly. The Rainbow is our means of travel, we will hold fast to the lightning."</p> <p>The Rainbow arrived at the house. Tanda Eo, together with his nephew, his parents and all those who were going to accompany him to meet his wife, climbed onto the Rainbow. "Beat the drums, sound the gongs. Also fire off the rifles, a sign that we are on a wedding journey. So that it is heard in all the neighbouring villages, the sign that noble people have come."</p> <p>The Rainbow carried them off in a rush. Then a Falling Star stopped them, it was a servant of Taranda, and Tanda Eo said: "What is that up there, that is getting in our way? We are being held up on the orders of Taranda. Mother Lemo nTonda, will you pay them?"</p> <p>His mother did not refuse. With a bowl she scooped up some gold and with a clatter, she sprinkled it about. The Falling Star stopped nibbling at the Rainbow and their</p>
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¹⁰¹ Tengko is the name of a small bird, whose back feathers are light blue, and its chest feathers white; its beak is slightly long. It was highly respected by the Pamona tribe because its voice is believed to have meaning.

<p><i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Napandonge ntenge lipu, tanda-tandan gkamokole.</i> <i>Poragia mpodandepe, mantoya langimo se'e.</i> <i>Poragia ntapojaya, kila ntapoa'ayawa.</i></p> <p>Ungka ri pangkokoti nCumayai bemo madago jaya, se'i-se'i madagomo, nawalinto'o: <i>Sinjaumo wo'u samba'a, mopayawa njai jaya.</i></p> <p>Molengko-lengko, mebunde-bunde wo'u poragia nakokoti nCumayai samba'awo'u: <i>Neneku i Lemo nTonda, rongandiwaitombonya.</i></p> <p>Nasebuku muni wuyawa samangko, so, so, naowemo. <i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Napandong entenge lipu, tanda-tanda ngkamokole.</i> <i>Poragia mpondandepe, mantoya langimo se'e.</i> <i>Poragia ntapojaya, kila ntapoa'ayawa.</i></p> <p>Madago muni jaya, pituncu Sumayai meyawa, siwia-wia yau payawanya, pitu ngkani nayawa roo, bare'emo nayawataka, liu-liu jelamo ri lipu i nTaranda santu'a. Njo'umo ri lobo, motundamo lai ria. Mesonomo tu'a i nTaranda: A, masusa kita naperata ntau sondo, aginya da ndapare'e tau, ndakeni au ndapongo. Meokomo i Sese nDoliadapi, i Sese mPantawa, i Sese ngKudu, i Sese ngKuni, i Sese ngKuya, i Sese ngKuranga, kapapitunya i Taranda, njo'u ri lobo momba-mongoka linggona. <i>Taranda da nusongka, lo'u da mepamongoka.</i> <i>E, Sese nDoliadapi, siko anu maincani.</i> <i>I komi anu manoto, lo'u dombawamamongo.</i></p> <p>Napakoroka mamongo, lo'u tau alima mompamongoka mokole, i Taranda maea matanya da njo'u, i Sese ngkudu meari lai puenya. Pura napamongoka tau jela, mesono i Sese nTaola pai i Lemo nTonda:</p>	<p>journey continued safely. “Beat the drums, sound the gong. So that it will be heard” etc.</p> <p>After the Falling Star had bitten the Rainbow, their journey continued on uneventfully. They were safe until Tanda Eo said again: “‘There is another one that is holding us up.’”</p> <p>The Rainbow again shuddered and shook, being again bitten by a Falling Star. “‘Mother Lemo nTonda, will you quickly give him his dues.’”</p> <p>Again she sprinkled a bowl full of gold with a clattering noise, and he stopped. “‘Beat the drums, sound the gongs.’” etc.</p> <p>Once again their way was safe. After having been held up on their way seven times by a Falling Star in the same way, nothing more got in their way and they arrived directly at the home of Taranda and her grandmother. They went to the lobo and sat themselves down. The grandmother of Taranda said: “‘Being visited by so many people is creating a lot of work for us. Get some people who can bring them sirih.’”</p> <p>Taranda, gave orders to offer them sirih “‘You, Sese nDoliadapi, you know how this is done properly. You know about this, you go and offer the sirih.’”</p> <p>They prepared the sirih and then Sese nDoliadapi, Sese Pantawa, Sese ngKudu, Sese ngKuni, Sese ngKuya, Sese Kuranga together with the seventh, Taranda, prepared to go the lobo with sirih to welcome their noble guests. Five of them went, but Taranda</p>
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<p><i>Komi tau pepamongoka, kami da ndipolinggona.</i></p> <p>Roo mamongo, mompalakana i Sese-nDoliadapi, nato'o: <i>Se'i da ndipaincani, mompalakanamo kami.</i></p> <p>Mewalili sisi'a alima, napetumbuka: <i>Da nakanoto ndayamu, linggona tau silau. Kami se'i nato'oka, ta u da napolinggona. Ane da ndapolinggona, se'e jamo ndasangka.</i></p> <p>Nasongkamo kojo, ngkinowia nakenika kina'anya napangkoni, napamongoka wo'u. <i>Se'i roo ngkupowia ja mo ndakeni konisa. E Sese nDoliadapi, siko a nu maincani. Siko da lo'u samba'a, da manga'ara kina'a.</i></p> <p>Napokau wo'u ana mayunu monteo kina'a, roo setu: <i>Kina'a se'i ratamo, kede ndipokokamo. W a'a ngkabosenya rata, se'i ri dula palangka.</i></p> <p>Pura napokoka, wungka natila. <i>Wungkamo ndipangambai, se'i da ngkonimo kami. Roo mangkonimo kami, dula se'i njo'u ndiyali. Dula roomo ndioko, bepa nditila mamongo.</i></p> <p>Nakabe mamongo, natilaka, wungkamo. <i>Mamongo roomo ngkawai, da ngkamalaimo kami. Io pompalakanamo, banua wo'u ndipago.</i></p> <p>Roo mangkoni mamongo se'i, motunda tau ri lobo, nato'o i Motanda Eo:</p>	<p>was too shy to go and Sese ngKudu remained behind with his mistress. When the guests had been offered sirih, Sese nTaola and Lemo nTonda said: “You who offer us sirih, please regard us as your guests.”</p> <p>After they had chewed sirih, Sese nDoliadapi asked leave to go and said: “You must know, we are asking permission to leave.”</p> <p>The five of them then left, to bring back the message to the grandmother: “You must know that the people there are guests. They told us that they wished to be received as guests. If they have to be received as such, will you then please give us instructions for this.”</p> <p>Taranda gave the necessary instructions. Towards evening they were given food to eat. “Here it is all ready, the food now only needs to be brought to them. You, Sese nDoliadapi, you know about this. You go with them to take care of the food.”</p> <p>She also ordered several slaves to carry the food, and then she said: “Here is the food, boys, take it away Noble people have come, here is the food for them, served on copper plates on stands.”</p> <p>When it was brought to the guests, each was served a portion, and Tanda Eo said: “Each of us now have been given his meal, let us then now eat.” After they had eaten Tanda Eo said: “The plates have been taken away, but the sirih has not yet been passed around.” When it was offered the sirih was shared around and they partook of it.</p> <p>Sese nDoliadapi said: “We have offered you the sirih, now we will leave you.”</p> <p>After the meal and the sirih, the visitors sat together in the lobo and Motanda Eo said:</p>
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<p><i>Nene papa sinjau, ronga ndiwawamo yaku. Porengkomo mpakadago, siko se'i ndawawamo. Pura morengko yaku, da ntamelinjamo yau.</i></p> <p>Meokomo pai nenenya, papanya, nawawa ri banua ndongonya. <i>Ndipedasi ganda-ganda, nditintingi tawa- tawa. Napandonge ntenge lipu, tanda tau mopawawa.</i></p> <p>Mena'u ri lobo, liu-liu ri banua i Taranda, meponemo pura-pura untkamposoa mbanua, sawi ri banua, nabira langka poturu-turunya. Nato'o ntau tu'anya: <i>Nakanoto ndincani, se'i mopawawa kami. Nakanoto nditangara, se'i kami mompawawa. Kawawa ma'i dorongo, tu'a raya mpakanoto. Se'imo ndipanganto'o, io jamo da morongo. Io ja ndawawanaka, desua ndati langkanya.</i></p> <p>Nawawanakamo, nakeni ndati Taranda, morongomo. Pura ewance'e: <i>Da kametompamo yau, da njo'i lobo sinjau.</i></p> <p>Moturumo tau ri lobo, bangke reme nakenimo saki mporongo, tombonya pai olinya najujulaka. Mewali, napangkoni, mompalakanamo da malai. Nato'oi Sese nTaola pai i Lemo nTonda: <i>E Tanda Eo anaku, da mompalakanamo yaku. Nakanoto nu incani, kami metompa da lai. Jamo siko mantangara, tua'imu Tanda Wuya.</i></p> <p>Mesono i Tanda Eo:</p>	<p>“Mother and Father, have me presented soon.” Lemo nTonda said: “Put on your best clothes, and you will be taken to your wife.” Tanda Eo said: “I am already dressed, let us get on our way.”</p> <p>He stood up with his mother and father and was brought to the house of his wife. “Beat the drums, sound the gongs So that it will be heard throughout the neighbouring villages. It is the sign that we are on a wedding march.”</p> <p>They left the lobo and went directly to the house of Taranda. They all went up, as many as there was room for in the house and Tanda Eo went into the small bedroom. Lemo nTonda said: “So that you fully understand, we have come to bring the bridegroom. We have brought him in order for him to marry, please understand that grandmother.” The grandmother said: “I have nothing else to say but: good, let them marry.” Lemo nTonda said: “Good. Then let him then be brought and go into her bedroom.”</p> <p>Tanda Eo was brought to his wife, and Taranda led him inside. They became man and wife. When that had taken place Lemo nTonda said: “Let us ask permission to leave and go back to the lobo.”</p> <p>They slept in the lobo. The following morning the bride price was brought: the payment and the bride price was handed over. Everything went smoothly. They were well received and asked leave to depart. Sese nTaola and Lemo nTonda said: “Tanda Eo, my son, I wish to leave. To be clear, we are asking permission to return. You have now only to look after the interests of your cousin, Tanda Wuya.”</p> <p>Tanda Eo said:</p>
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<p><i>Io nene, palaimo, jo kam i ire'imo. Ane jamo i tua'i, se'i yaku maincani. Ane njo'u dompawawa, se'imo i Taranda. Toka-tokamo i njau, da rongo i nTanda Wuya. Nakanoto nuincani, to'onya i Kota Lolowe.</i></p> <p>Mekibo pinora, papanya: <i>Kede peboka kami, poragia nakama'i.</i></p> <p>Meboo poragia i Tanda Eo: <i>Poragia mpodandepe, mantoya langimo se'i. Poragia ndapojaya, kila ndapoa'ayawa. Nene komi da laimo, da ndipojaya se'imo.</i></p> <p>Mewalilimo ri banuanya tau mewawa, pinora napojaya. Ro setu nato'okatua'inya i nTanda Eo: <i>Tua'iku, da ngkusongka, damporongo i Kota Lolowe. Eramu i Taranda, kami njo'u dompawawa. Nce'e nu to'okaku, bamo da mesapu yau. Jamo da k adago ndaya, siko depa da nawawa.</i></p> <p>Nadongemo raya ntau setu, mesongkamo ndawawa. Bare'e lawa njo'u ribanua nawawamo, morongomo. <i>Kota Lolowe sinjau, pakanotomo rayamu. Yaku se'i mopawawa, tua'iku i Tanda Wuya. I se'i komi papanya, yaku ma'i mompawawa. Se'i da ndipaincani, komi nene papa mami. Da mamporongo anami, tete da ndipaincani.</i></p> <p>Mesono Papa pai Nene i Kota Lolowe: <i>Ane ewase'e rayamu, bamo da mesapu yaku. Ane sikomo manto'o, bamo desapu pindongo.</i></p> <p>Yoremo njairia sambengi, bangke reme meari lai rongonya.</p>	<p>“Good, mother, you go, we will stay here. As far as my cousin is concerned, I will take care of him. There is also Taranda. We can arrange a marriage for him. Preparations have already been made for Tanda Wuya to marry. So you know, her name is Kota Lolowe.”</p> <p>His father bade him call the Rainbow: “My boy, call the Rainbow to come here for us.”</p> <p>Tanda Eo called the Rainbow: “Rainbow, you who stretches out so long, who hangs in the sky. Rainbow be the means of transport, Lightning provide the support. Mother, you wish to travel, our transport is here already.”</p> <p>The people who accompanied Tanda Eo now all returned home, using the Rainbow as their transport. When they had left Tanda Eo said to his cousin: “Brother, let me issue the requisite orders for your marriage to Kota Lolowe. I and your sister-in-law Taranda will take you to your wife. Tell me, have you anything against this? Only if you approve will you be brought to her.”</p> <p>When he had heard how the other thought about it he made plans for him to be brought to his wife. Her house was not far away. He was taken there and was married. “You, Kota Lolowe, understand clearly I have brought you my younger brother, Tanda Wuya. You, who is her father, I have come to accompany the bridegroom. Aunt, so you know, he has come to marry your daughter.”</p> <p>The mother and father of Kota Lolowe replied: “If that is your wish, we have nothing against it. Now you have said it, we, poor people, cannot refuse.”</p> <p>They slept there for one night and the</p>
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<p><i>Tama yaku da laimo, i Tanda Wuya da ire'imo.</i> <i>Mompalakan amo yau, yaku njoï banuaku.</i></p> <p>Mesono Papa i Kota Lolowe: <i>Io pompalak anamo, sikomo pai rongomu.</i> <i>I siko pai rongomu, io palaimo njo'u.</i></p> <p>Malaimo tau mompawawa, melinja ntana, be nca lawa. Masae-sae ngkaro-ronya, nakeni nta'unya, mbuyanya, mbenginya, naepe ananya i Taranda. Kanaepena ana, madodo rayanya, napoipu i Tanda Eo. <i>Maipu nca rayaku, i Taranda sinjau.</i> <i>Madodo kojo rayanya, anu ngkapoipu ndaya.</i> <i>Tu'a da ndisongka yau, da nakanoto ndayaku.</i> <i>Setu rongomu maju'a, sangadi da ndaposusa.</i> <i>Nenemu pai papamu, da lo'u mompago yau.</i></p> <p>Meoasi ri Tu'anya i Tanda Eo: <i>Susa nu nja to'onya, to'o da ngkupang asongka.</i> <i>Ara susamo nunja, da kupagoka i papa.</i></p> <p>Mesono Tu'anya: <i>Nakanoto ri rayamu, dompakawurake yau.</i></p> <p>Mompalakana i Tanda Eo: <i>Tu'a da lo'umo yaku, dompago i papa silau.</i> <i>Poragia podandepa, mantoya langimo se'e.</i> <i>Poragia ngkupojaya, yaku dalai ri papa.</i></p> <p>Jelamo poragia, mempone, malai, rata ri banua mpapanya pai nenanya. <i>E Tanda Eo anaku, ma'i masus a rayamu?</i></p>	<p>following day he remained with his wife. “Uncle, I wish to go. Let Tanda Wuya stay here. I am asking permission to leave, I return to my home.”</p> <p>The father of Kota Lolowe replied; “Fine, take your leave, you and your wife. You and your wife may go.”</p> <p>The two who brought him left. They went on foot because it was not far. When they had been living there and years and months and days had passed, Taranda felt she was pregnant. During her pregnancy she been unwell, so that Tanda Eo became concerned. He said: “I am concerned about Taranda She is very unwell, that is why we are concerned. Grandmother, will you tell me what has to be done, so I will know?” The grandmother replied: “Your wife will become ill unless a ceremony is prepared for her. Go quickly to your father and mother.”</p> <p>Tanda Eo asked his grandmother: “What kind of ceremony must be held, tell me, so that I can make plans for it. What kind of feast, then I can go quickly to my father to make preparations for it.”</p> <p>The grandmother replied: “So you will know, it must be a big <i>wurake</i> ceremony.”¹⁰²</p> <p>Tanda Eo asked permission to leave: “Grandmother, let me go to see my father. Rainbow, which stretches out and hangs in the sky. Rainbow, transport me, I want to go to my father.”</p> <p>The Rainbow came, he got on and departed. Soon he arrived at the house of his father and mother. They said: “Well my son, Tanda Eo, why have come</p>
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¹⁰² Adriani notes: There were two forms of *wurake* ceremonies. The ordinary *wuruke* ceremony was held in the house of a sick person. The more extensive *wurake* ceremony was held on where ceremonies for a number of sick people were held.

<p>Mesono i Tanda Eo: <i>Ma'iku masusa koju, i Taranda madodo. Se'e pai ngkukarata, manoto kasusa ndaya. Susa da ndipaincani, nene pai ngkukama'i.</i></p> <p>Meoasi neninya : <i>Susa nu nja yau, kede, da nu to'okaku.</i></p> <p>Mesono ananya: <i>Susa mpompakawurake, panto'o i ntu'a ndate.</i></p> <p>Mesono neninya: <i>Manotomo nu paimba, kede njamo ndapowia? Jamo da mpowia rengko, anaku i Tanda Eo.</i></p> <p>Morandomo inodo alomi, inodo mompi, wawu aono napepali, kapapitunya loka sambuli, bualo. Moajo-ajo i Tanda Eo, njo'u ri tau tu'anya, ri rongonya, napombeto'oka, pewali ncusa napakanoto remenya. <i>Bara pura napowia, nene rengko maniami?</i></p> <p>Mesono neninya: <i>Toka ganamo sinjau, rengko ndongomu anaku.</i></p> <p>Mesono ananya: <i>Ane toka madagomo, nce'e kupakanoto. Manotomo ri rayaku, toka ganamo tunjau.</i></p> <p>Meoasi neninya: <i>Mata ncusa da ndito'o, pewalinya nakanoto. Reme da ndaimba-imba, da kanoto mpewalinya.</i></p>	<p>here with a concerned look on your face?"</p> <p>Tanda Eo replied: "I do indeed come with concerns. Taranda is very ill. It is for this I have come, because I am very concerned. Mother, I have come so that you will know what concerns me."</p> <p>His mother asked: "What is your worry, my boy, tell me."</p> <p>Tanda Eo replied: "My concern is to prepare a <i>wurake</i>-ceremony. That is what my Grandmother up there has said."</p> <p>His mother replied: "Tell me clearly, my boy, what needs to be done. Come on then, we will make the required clothes, my son Tanda Eo."</p> <p>They painted fuya with red paint, and decorated it with shiny bark. Six pigs were caught, the seventh was replaced by a bunch of bualo bananas. Tanda Eo travelled to and fro between his parents and Taranda, and talked constantly with them as they made everything ready for the ceremony and determined the day. He said: "Mother, have the necessary clothes for your daughter-in-law already been made?"</p> <p>His mother replied: "All the clothes that you wife requires are ready, my son."</p> <p>Her son said: "If they are all ready that is good. I just wanted to be certain. Now I am convinced that everything is in readiness."</p> <p>His mother said: "Tell me, when is the main day for the ceremony, so we will know for certain when it will be. Work it out, so that we can be certain about when it will be."</p>
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<p>Mesono ananya: <i>Reme nakanoto ndaya, pitumbengipa matanya.</i> <i>Manotomo ri rayaku, komi da ndekumo yau.</i></p> <p>Mesono tau tu'anya: <i>Io jamo da malai, da ndekumo pai kami.</i> <i>Io pompakorokamo, reme se'i laukamo.</i> <i>Poragia mpodandepe, mantoya langimo se'i.</i> <i>Poragia ngkapojaya, kila da poa'ayawa.</i> <i>Poragia i se'imo, nene papa da laimo.</i></p> <p>Mepone ri poragia, saraija ndatemo ri Tana ngKaloeloe. Singkandomumo tau gana-ganamo pura-pura parewa, rengko, nato'o: <i>Ja se'e anu madago, dolangka mpealopealo.</i></p> <p>Dopi natarasi ewa alo aopo, re'e bambanya, re'e apanya. Jelamo i Sese nTaola pai i Lemo nTonda. <i>E, Tarandaa anaku, pakaroso sa rayamu.</i></p> <p>Membangu ri poturu-turunya i Tarandaa: <i>Ane pura toka gana, jo reme mpo mparilangka.</i> <i>Raneo reme madago, kede domparilangkamo.</i></p> <p>Jela ri remenya ndapoparewa buya, neparilangka, togombengi napesua langka, bare'e nawai motata'i, bare'e nawai motoyoi, mandiu bare'e, pusamo, naporaa, nabolosi parewa buya, moabe. <i>Da moraamo anaku, i Tarandaa sinjau.</i></p> <p>Mogolili togongkani langka, sape, nepa</p>	<p>Her son replied: "So you will know, it will be in seven days time. It has been determined, and then you will also come."</p> <p>His parents replied: "Good, we will also come." When the day arrived. Tanda Eo said: "Come, make yourselves ready, the sun is already low. Rainbow, you who is stretched and hanging in the sky. Rainbow be our vehicle, Lightning is our support. Rainbow, come here, mother and father are going on a journey."</p> <p>They climbed on to the Rainbow and in no time they were up in the Seventh Land. When a sufficient number of people had gathered there and all the instruments and clothing were laid out, Tanda Eo said: "It will only be in order when a hut for sick people is constructed,¹⁰³ It must be decorated with the heads of a hornbill bird."</p> <p>The boards from which the hut was constructed were cut in the shape of hornbill heads. There were four sides to the hut, two long, two short. Now Sese nTaola and Lemo nTonda came and said: "My daughter, Taranda, don't despair."</p> <p>Taranda got up from where she was lying and they said: "Everything is prepared for the day that sick people can go into the hut. Tomorrow will be a good day, my boy, for sick people to go into that hut."</p> <p>When the day came Taranda was dressed in white clothes and put in the hut. She was left there for three days; she was not allowed to shit, piss, or bathe. "Now you will be smeared with blood, my child Taranda."</p> <p>After she was smeared with blood her</p>
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¹⁰³ Adriani notes: It was in the hut for sick people that with the help of *wurake* they would regain their health.

<p>mena'u ri tana, lau wawu aono modede, kapapitunya loka bualo sambuli, bare'e naiti jamo kawuli-wulinya, nata'unaka pai karatu monggowa mokakaratu.</p> <p><i>Ringko karatu mpotaro, napomence mbalilayo.</i> <i>E, Tarandaa mbalia, pomence da ngkupangkita.</i></p> <p>Jelamo i Matia Eo, kasangkompo i Tanda Eo, napokau ngkainya ndati Ogu Eo, napokare'e. Potaro i Tarandaa, nasangke nTo Ea inosanya, naunde-unde ndongonya: <i>Potaro i nTarandaa, sionkotu tudu tana.</i></p> <p>Metendelaka i Tanda Eo ri tana ngKaloe-loe. <i>Motungko yau makaja, rongoku i Tarandaa. Nasangke yau nTo Ea, bemo njau inosanya. Nene ndipatuwukaku, rongoku setu lau.</i></p> <p>Nawali mpelawo wo'u, natima muni inosanya, napesua muni, tuwumo napakadago rayanya, me'onto. <i>Potaroo ndipe'ontoka, njo'umo do mpandayora.</i></p> <p>Njo'umo ri ue, karatu ganda nakeni. Pura mandiu tau, moparewa muni, mewalili ri kuani. <i>Da me'ontomo rinjau, dangkawe tanoanamu.</i> <i>E, komi tadu mburake, tanoana da ndikawe.</i></p> <p>Nakawemo tanoana, napotaroka rengko, mopancua, winalu natila, nakoni pai manu pai wawu, roo mopancua, malaimo ri banua, lai ria meari, mosongka pearai, ndaparomu ayapa, labu, winalu, manu ndao ngujunya,</p>	<p>clothes were exchanged for an <i>abe</i>.¹⁰⁴ She then went three times around the hut after which she descended to the ground where the six pigs were lying in a row, together with the seventh which was a bunch of bualo bananas, not just a bunch but an entire hand of bananas. Drums were also brought down on to the ground and were beaten and the people danced.</p> <p>“Beat the drum and let the people dance to fight against the spirits. Taranda nBalia, move about so I can see it.”</p> <p>Matia Eo, the sister of Tanda Eo, now also arrived. She had been sent by her grandfather who lived up there in the Sun. While Taranda was dancing, her life spirit was taken away by a bird of prey.¹⁰⁵ Tanda Eo then quickly sprang up to the Seventh Land and said: “There is a problem and it is difficult. My wife Taranda, she has been attacked by a bird of prey and her life spirit is gone. Mother, bring my wife back to life.”</p> <p>Taranda's soul was caught again and put back. She became conscious again and was once more placed under an <i>abe</i>. Then Tanda Eo said: “Let us leave off the dancing. Now go and bathe.”</p> <p>She went to the water and the small and large drums were taken along too. When she finished bathing she dressed herself again and returned to the huts.¹⁰⁶ Tanda Eo said: “Let us stay there, and wait for your life spirit to approach. You priestesses, make her life spirit come closer.”</p> <p>The priestesses signalled her life spirit to come closer and danced holding the clothes of the sick one in their hands. Then they ate a little rice cooked in <i>wiu</i> leaves eaten with fowl and pig meat. After their meal Tanda</p>
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¹⁰⁴ Adriani notes: An 'abe' was a primitive type of shirt - a small strip of decorated bark cloth that with a hole in the middle for the head, that hung over the back and front.

¹⁰⁵ There then comes a sentence not included: Her husband said: "While Taranda was dancing, she fell with all nine joints onto the ground." Adriani notes the meaning of this speech is not clear. The literal translation of the following section of Adriani's translation that describes the experience of Taranda (parts of his pages 97 and 98), has been modified in this English translation for clarity and fluency.

¹⁰⁶ It is now indicated that there was more than one hut.

<p>kayuku ndapongasi ri wo'onya. Nakitamo i Matia Eo, tukaka i Tanda Eo ana we'a napatuwu ngkainya, bare'epa sako nagegeri; da i Lemo nTonda nepa uyu ngkadanya metaka ri basa'u, nataji ri ue, maandu ri tasi, natima ngkainya, napatuwu, mewali napomatia ri eo, se'i pai napopoto'o i Matia Eo. Pangkitanya se'i, bere'emo masilolonga raja i nTanda Eo, mongkita ana we'a setu geli-gelimo rayanya, ntaninyamo, nato'o da naporongo, madolidi. Mearai tau, pura wungka tadunya narai, mangkonimo ngkinowia dowurakepa sakodi mompalakana pai wurake, bangke reme wurake napoapuka, malaimo, pusamo susa. Mompalakana wo'u i Matia Eo si Tarandaa pai Tanda Eo: <i>Yaku mompalakanmo, eraku i Tarandaa. E, Tanda Eo sinjau, da ngkumalaimo yaku.</i></p> <p>Malaimo, tiniu napojaya, malai wo'u i Sese nTaola pai i Lemo nTonda. Puramo tau tebureka, moanamo i Tarandaa, i Tanda Oa to'o nu ananya, tuama yau. Ungka ri kaliu ncusa, bare'e masae moana wo'u i Tanda Wuya, tuama wo'u napoana i ngKota-Lolowe, i Tanda Ua to'onya.</p> <p>Masae-sae sakodi ungka lai ria, mosusa ngkai i Matia Eo naliwuki, da ndagegeri makumpunya-Meliwa ndeku ri tau mosusa i Tanda Eo.</p>	<p>Eo and Taranda went home and arranged the payment for the priestesses. This was a piece of cotton, a hatchet, and a packet of rice. They also sucked on the beak of a rooster and a coconut was cut in two and dropped on Taranda's head.¹⁰⁷ The next day, the priestesses received their payment, and after their midday meal they continued singing for a while, as a farewell to the <i>wurakes</i>. The following day food was cooked for the priestesses who then left, and the ceremony was brought to an end. Matia Eo also asked Taranda and Tanda Eo permission to leave: "Sister-in-law Taranda, I am leaving. Tanda Eo, I ask permission to leave." She left and a hat was her means of transport.</p> <p>Sese nTaola and Lemo nTonda also left. When they had all gone, Taranda gave birth to a boy. The name of this child was Tanda Oa. Not long after the celebration had taken place Tanda Wuya was also presented with a child: Kota Lolowe gave also birth to a son, named Tanda Ua.</p> <p>Now while she had been with them, Tanda Eo had taken notice of Matia Eo, his older sister.¹⁰⁸ After Tanda Eo saw her, his heart was no longer in order, it became divided and different. He thought of marrying her because she looked so lovely. Matia Eo was a young girl and at the time her teeth had not even been filed yet. She had been raised by her grandfather. When her mother, Lemo nTonda first menstruated, she had thrown her towel on which her blood was sticking, into the water and it had drifted away to the sea.¹⁰⁹ But her grandfather had picked it up, made it alive, and placed her in</p>
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¹⁰⁷ Adriani notes: Two halves of a coconut held together were placed on the head of a sick person and then let go. From the way they fell one could determine if the sick person would soon recover or not. If both halves fell with the hollow side facing up, with the tops up, it was not propitious; if both were different it was a good sign. One did not suck the beak of a rooster but its comb, then it was thrown in the air so that it would then land on the plank which ran halfway up and across the lobo. If the rooster then crowed it was a sign that the sick ones would soon recover; if it was silent then the recovery would be slow, or not at all.

¹⁰⁸ This paragraph comes at the end of p. 81 in the original, and the beginning p. 97 in Adriani's text translation. It has been moved here to enhance the fluency of the narrative in English translation.

¹⁰⁹ Adriani notes: The reference is to a piece of cotton that menstruating women amongst coastal inhabitants used but Toraja women did not.

<p>Jela ri remenya njo'u ri poragia, nakeni ri banua ngkai i Matia Eo, meoasi: <i>Ngkai da ndipaincani, ja ma'i meliwa kami. Ngkai komi ngkupasabi, makumpumi da ndiwai. Nce'e ma'i ngkuto'o, yaku se'i da morongo.</i></p> <p>Mesono ngKai i Matia Eo: <i>Kede jo ipu rayaku, kasangkompo tukakamu.</i></p> <p>Mesono i Tanda Eo: <i>Manotomo kuincani, nalego-lego i ngkai.</i></p> <p>Mesono ngKai i Matia Eo: <i>Yaku be melego-lego, tukakamu i Matia Eo.</i></p> <p>Malosemo raya i Tanda Eo malai: <i>Ja ndilego-lego yaku, mompalakanamo yau.</i></p> <p>Mewalilimo ri tana ngKaloe-loe, mepone ri banuanya, jamo sarai yau, liu-liu njo'u ri nenenya nato'o: <i>Nene da ndipaincani, yaku se'i da malai. Nene da ndipantangara, da mesawaka i papa.</i></p> <p>Njo'u mompoiwalika ana ntau meyawataka papanya owi, ndeku riunya si'a montima tua'inya i Tanda Wuya, nce'e da napoyunu pai patampuyu yununya. Jela ri banuanya ri Tana ngKaloe-loe, jamo sarai pe'ontonya, be sako napeole ananya jamo mamongo pinca, bata-batamo raya i nTarandaa. Mewalili lai nenenya: <i>Nene papoiwo kami, se'i kami da malai.</i></p>	<p>the sun to be its central eye. It was for this reason that she had been named Matia Eo.</p> <p>It was not long after Matia Eo returned to the Sun that her grandfather also held a feast. He let it be known everywhere that his granddaughter was going to have her teeth filed. When the day arrived Tanda Eo, who wanted to be present at this celebration, was brought to the house of Matia Eo's grandfather by the Rainbow. When he arrived he said: "Grandfather, you should know, I have come to attend the feast. Grandfather I have come to ask you to give me your granddaughter. This is what I want to tell you, I want to have her as my wife."</p> <p>The grandfather of Matia Eo replied: "My boy, I don't dare to, she is your older sister."</p> <p>Tanda Eo replied: "I think grandfather is lying to me."</p> <p>The grandfather of Matia Eo replied: "I do not lie: Matia Eo is your older sister."</p> <p>Tanda Eo was very sad and left. "I am only being deceived, I will go."</p> <p>He returned to his house in the Hanging Land, but stayed there only briefly. He did not even look at his child. He only picked up a sirih plum, so that Taranda became annoyed. When he arrived he went directly to his mother and said: "Mother, you should know I am going on a journey. Mother, you best know, I am going to take revenge on behalf of father."</p> <p>He wanted to take revenge on the sons of those who had earlier attacked his father. First he went to fetch his cousin, Tanda Wuya, as he wanted to take him as well as forty followers with him. When he was ready, he went to his mother and said: "Mother, give us provisions, we are going."</p>
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<p>Napapoiwo nu nenanya, mekatudu lai tasi, meboo duanga mpapanya: <i>I mbe'imo duanga i mPapa, se'i kami da mpojaya.</i></p> <p>Mesuwumo duanga setu napokau: <i>Peencumo wai ma'i, nakamosu ngkupesawi.</i></p> <p>Mesawimo pura-pura: <i>Tunju wo'u ntesampu'a mariangi Tanda Wuya.</i> <i>Duanga Lapi Tambaga, siko se'i ngkapojaya.</i> <i>Nakanoto nu tangara, linja musu da megora.</i> <i>Pedasimo ganda-ganda, tintingimo tawa-tawa.</i> <i>Nakadonge ntenge lipu, tanda-tanda ngkamokole.</i></p> <p>Pitungkani wo'u pagoranya, ana i nTokaroo Uja, i Sandopo Dada, i Mobangka Toe, i Mobangka Labu, i Ligi nToya, i Patiri-Malela, kapapitunya i Anakoda ri Tarinate. Jamo mesawa-sawa ri ana ntau mompegora. Papanya owi matemo pura-pura, si'a ja tuwu. Jela ri saogu duanga nato'o: <i>Ponyomba da kupangkita, se'imo kami metima.</i> <i>Da kupangkita panyomba, se'imo kami pagora.</i></p> <p>Napapanyomba ntau wo'u, mesono: <i>Kapali wo'u danyomba, bija i nCese nTaola.</i> <i>Danyomba wo'u kapali, da magora ngkutunggai.</i></p> <p>Mombegora, ja pura mate anu naliunaka, kapapitunya i Anakoda ri Tarinate nadonge ana i nCese nTaola ma'i mompesawaka papanya, nato'o masae-sae bare'e narata bali mpegoranya. <i>Sima'i bara nu nja, ri oloa nduanga?</i> <i>Pesoba mpetataropo, duanga mpagora koju.</i></p>	<p>His mother provided him with provisions. Arriving at the sea, he called for his father's ship: "Where is the ship of my father? We are going to sail in it."</p> <p>When the ship came into view he called to it: "Come over here, so I can get on board."</p> <p>Everyone got on board: "Shoot off a canon, Tanda Wuya. Ship Copperskin, we are going to sail with you. So you know, we are on a warpath, we are setting out to commit piracy. Beat the drums." etc.</p> <p>He attacked seven times. He attacked the sons of To Karo Uja, Sandopo Dada, Mobangka To'e, Mobangke Labu, Ligi nToya, Patiri Malaela, and the seventh, the Anakoda of Ternate. It was only the sons of the pirates he attacked since their fathers had already died, and only their sons had survived. Each time he came near one of their ships, he challenged them: "Show yourself, so I can see you. We have come to take you prisoner. Show me that you pay me homage. We here are pirates."</p> <p>If they then demanded that he should surrender, then he would respond: "A son of Sese nTaola may not surrender. To do so is forbidden. My only plan is to attack you."</p> <p>Once he attacked all his opponents were killed. His seventh target was the Anakoda of Ternate. Having heard that the son of Sese nTaola was coming to avenge his father, he had said to himself that never in his life had he met anyone who could withstand his attack. On his ship Tanda Eo said: "What is that coming towards the bow of our ship? Will you look through the telescope, no doubt it is a pirate ship."</p>
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<p>Mesono i Sungko nTada: <i>Se'i roomo ngkutaropo, duanga mpagora kojo.</i></p> <p>Mesono i Tanda Eo: <i>Ane duanga mpagora, ndapakakono oloa, Tunju wo'u ntesampu'a, mariangi Tanda Wuya. Pedasimo ganda-ganda, tintingimo tawa- tawa. Nakadonge ntenge lipu, tanda-tanda ngka- mokole. Ndipelinja duangata, nakaronga mombе- rata.</i></p> <p>Nalapasaka, sako tasi lekemo, malele kaju mosu ri wiwi ntasi, sako duanganya marameda, ja mosu nararamo sisi'a. <i>Ponyombamo Tanda Eo, s e'i kami pagora</i></p> <p>Mesono i Tanda Eo: <i>Kapali wo'u da nyomba, ana i Sese nTaola. Da nyomba wo'u kapali, dagora nca kutunggai. Paraka'i samparaja, njai dulungi nduanga.</i></p> <p>Natendeka samparaja, napepombeka'i- mo. Mopanaguntumo tau, mate yunu i Tanda Eo pai i Tanda Wuya pura pura, mombе- gayangi santua'i setu pai Anakoda ri Tarinata, tau molemba apu. Napesua i Tanda Eo pai Tanda Wuya baju ue, bare'e sako naepe apu ja tekamporoo sakodi. Ri kalengi ndayanya se'i, napokau i Matia Eo Manu Tadia, mowance kayuku mangura, naulaya ri tiniunya, mena'u wo'u si'a, napetiroo tua'inya, nakita bemo ndakoto. Madago muni raya i Tanda Eo manginu kayuku, mombegayangi muni pai i Anakoda ri Tarinata, bare'e wo'u tinja samba'a, jamo karameda ndayanya pai bare'emo nakoto. Masae-sae kaewance'anya: <i>Nyawamu kupangandika, se'i njai sima- sima. Gayangika limbayonya, a'iku i Tanda Eo. Nyawanya napangandika, limbayonya gayangika.</i></p>	<p>Sungko nTada answered: "I have already looked, it is indeed a pirate ship."</p> <p>Tanda Eo said: "If it is a pirate ship, steer directly towards it. Shoot off another canon, Tanda Wuya Beat the drums." etc.</p> <p>They sped on so fast the sea boiled and the trees close by on the shore withered. Even their ship became warm and nearly burned. When he came close he was challenged: "Surrender Tanda Eo, we here are pirates."</p> <p>Tanda Eo replied: "A son of Sese nTaola may not surrender. I may not surrender. To attack is my plan. Throw the forecastle anchors on to the ship."</p> <p>Each threw out their anchor and hooked into the bow of the other's ships. The pirates began to shoot, and all Tando Eo's and Tanda Wuya's fighters were killed. Then the two nephews fought on alone with their kris against the Anakoda of Ternate who wore an armour of fire. Tanda Eo and Tanda Wuya had put on an armour of water so they did not feel the fire, it only spluttered a little. When they became tired, Matia Eo ordered the Rooster in Heaven to attach young coconuts on his spurs. She took him in her hat and descended. When she came closer she could see that her brothers were no longer able to continue. However, when Tanda Eo drank the coconut water carried by the Rooster, he regained his strength and resumed his attack with his kris against the Anakoda of Ternate. Nevertheless, not one strike made its mark. After this had gone on for some time, the blood of the two brothers boiled so violently that they could no longer continue. Then Matia Eo said: "I have already stored away your life spirit, here in an amulet.</p>
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<p>Ndatiriamo wo'u pawalili i Matia Eo. Matemo i Anakoda ri Tarinate nawali mpatuwu yunu i Tanda Eo pura-pura, mewalilimo ri sompoa mpapanya, nadika duanga, mena'u tau pura-pura. Memponemo ri banua mpapanya, malaimo duanga, mewalili lai wakanya. Mosambengi lai papanya, njo'u wo'u ri rongonya jamo ruambengi, tua'inya nadika. Palainya, nato'oka rongonya: <i>Ne'e maipu rayamu, kabare'anya rodo yaku.</i></p> <p>Mesono i Tarandaa: <i>Nulego-legomo yaku, kukita setu ta'amu.</i></p> <p>Mesono i Tanda Eo: <i>Bare'e melego-lego, rongomu i Tanda Eo.</i></p> <p>Mesono i Taranda: <i>Bo da nulego i mpia, engkomu ntanininya.</i></p> <p>Mesono i Tanda Eo: <i>Bare'e ntaninya kana, gori nu engko ntuama.</i></p> <p>Malaimo wo'u ri Matia Eo. Jela ndatiria, nato'o: <i>Owi nuntuku sangkani, se'i wo'u ngkuntungai.</i></p> <p>Mesono ngkainya: <i>Kapali bare'e maya, i komi sandaya-ndaya.</i></p> <p>Mesono i Tanda Eo: <i>Manotomo kupancapu, panto'o setu mbambamu.</i> <i>Yaku nato'o melego, ma'imo Matia Eo.</i></p>	<p>Brother Tanda Eo, now pierce his shadow with it. His life spirit is also stored away, so pierce his shadow."¹¹⁰</p> <p>Then Matia Eo returned home. The Anakoda of Ternate died. Tanda Eo brought his companions back to life and returned to his father's landing place. He and his companions all went on land and left the ship behind, which then went back to where he had come from. Tanda Eo went to the house of his father and spent the night there. Leaving his cousin there he then went to his wife but he only stayed with her for two nights. When he left, Tanda Eo said to his wife: "Don't think badly of me that I don't stay home."</p> <p>Taranda replied: "You are deceiving me, I can tell by your attitude."</p> <p>Tanda Eo replied: "Your husband, Tanda Eo, does not deceive you."</p> <p>Taranda replied: "How would you not be deceiving me, your attitude has changed."</p> <p>Tanda Eo replied: "Not at all, it has not changed. All men are like this."</p> <p>He then went to Matia Eo and arriving there he said: "What I once said before, is still my intention."</p> <p>His Grandfather said: "It is a sin. It is not allowed. You are fully brother and sister."</p> <p>Tanda Eo replied: "I am sure that is not the case, that what you are saying is a lie." The Grandfather said:</p>
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¹¹⁰ Adriani notes: A popular belief was that a soul on its way to the underworld was represented by its shadow or mirror image, or reflected image, which stayed behind after the life had left the body and only lived a pretend existence.

<p><i>Aginya siko mebali, nakanoto naincani.</i></p> <p>Mesonon i Matia Eo: <i>Yaku se'i tukakamu, nakanoto ri rayamu. Yaku papaku uali, nakanoto nu incani.</i></p> <p>Mewali i Matia Eo bidadari, maka Papanya uali. Mesonon i Tanda Eo: <i>Ja nu lego-lego yaku, yonto ngkabata ndayaku.</i></p> <p>Mesonon i Matia Eo: <i>Ne'e nu pobata ndaya, neneta samba'a- mba'a. Neneta samba'a- mba'a, ja ntamoga'a ri papa. Ane ngkumelego yaku, da lo'u siore yau.</i></p> <p>Mesonon i Tanda Eo: <i>Ako da lo'u siore, nuntu da nu pangandonge.</i></p> <p>Lo'umo ri poragia, me'onto riunya ri rongonya. Mesonon i Matia Eo: <i>Eraku i Tarandaa, rongomu se'i maja'a. Pakadagoka rayamu, rongo patujuki yau. A, mapuru nca rayaku, i Tarandaa sinjau.</i></p> <p>Mesonon i Taranda: <i>Moncomo kalewa ntunda, pindongo kayakunya. Moncomo kalewa ngkondo, kayakunya pindongo.</i></p> <p>Monji-nji i Tanda Eo, mesonon i Matia Eo: <i>Era da liumo yaku, da lo'u ri maniamu.</i></p>	<p>“He is saying that I am deceiving him. Come here, Matia Eo. You speak to him then, so that he knows.”</p> <p>Matia Eo said: “I am your older sister, be certain of that. My father is a <i>wali</i>, you should know.”¹¹¹</p> <p>So, Matia Eo was therefore a <i>bidadari</i> because her father was a <i>wali</i>. Tanda Eo replied: “You are just deceiving me, but I don't believe any of it.”</p> <p>Matia Eo replied: “Don't doubt it, we are of the same mother. We are of the same mother, but not of the same father. If you think I am deceiving you, let it be investigated.”</p> <p>Tanda Eo replied: “Good, let the matter be investigated. Then you will hear the outcome.”</p> <p>They travelled on the Rainbow to their mother, but first they stopped by his wife. Matia Eo said: “Sister-in-law Taranda. Your husband is behaving badly. Stay strong and reprove your husband. Oh, I have such sympathy for that poor Taranda.”</p> <p>Taranda replied: “I am certainly being deceived, me a poor woman.”</p> <p>Tanda Eo remained silent, and Matia Eo said: “Sister-in-law, I am travelling on and will go to your father -in-law.”</p>
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¹¹¹ Adriani notes: Coastal dwellers understood a *wali* as being someone who had been killed by a werewolf. A *wali* was generally understood as someone who has changed, the *wali* is victim of a werewolf who has been changed into another form. Having eaten his liver the werewolf asked him in what animal he wished to be turned into after his death. Such a *wali*, be he a deer, a wild pig, or whatever, could be recognised by his black teeth. That someone whose father was a *wali* became a *bidadari* is just an addition by the story teller rather than a more widely recognised belief. There is a contradiction in the story between the explanation that she is born from Lemo's menstrual blood and that she is the child of a *wali*.

<p>Njo'umo ri lipu i nTaDatu, mesindiu i Tanda Eo nato'o: <i>Matia Eo sima'i, nene nato'o anami.</i></p> <p>Jelamo i Matia Eo, nato'o: <i>Banya mbamba kupepali, nene yaku anami. Yaku papaku uali, nene da ndipaincani. Yaku ja ana ngkadoe, ana ri saole bone. Yaku ja ana nataji, ana ri saoleani.</i></p> <p>Mesono i Lemo nTonda: <i>Monco nuto'oka yaku, i siko koju anaku. Anaku i Tanda Eo, kede be ndalego-lego.</i></p> <p>Mesono i Tanda Eo: <i>Ndilego-legomo mpia, i owi ncabangkukita. Monco muni pombambami, bangkukita poanami. Jo mbamba ndipebalika, poanami ba ngkukita. Ane monco poanamu, da ngkukita bangke yaku. Rayami da naka oto, sangadi da ngkumorongo. Nakanoto ndincani, da ngkumorongo i a'i.</i></p> <p>Mesono tau tu'anya: <i>Kukuja da mpetangani, jamo tunggai ndayami.</i></p> <p>Mesono i Taranda: <i>Ara mawo nca rayaku, rongoku i Tanda Eo. E, Tanda Eo sinjau, peole se'i anamu.</i></p> <p>Bare'emo re'e i Tanda Eo mompeole ananya, sako mesono bare'e. Nato'o i Matia Eo: <i>Bara mawo wo'u raya, eraku i Tarandaa.</i></p> <p>Bare'emo napeeli, mewali morongomo pai kasangkomponya, bare'emo nakoto nape-tangani ntau tu'anya. Njai riamo kalele</p>	<p>They went on to the village of Ta Datu, but Tanda Eo preceded her, and said to her mother-in-law: "Matia Eo is coming. She is saying, Mother, that she is your daughter."</p> <p>When Matia Eo arrived she said: "It is not a lie that I want to hear. I am your child. My father was a <i>wali</i>, don't you know mother. I am a fatherless child, a child of the seashore. I am a foundling, the child of the seashore."</p> <p>Lemo nTonda replied: "You have said the truth. You are certainly my child. My son Tando Eo, people are not deceiving you, my boy."</p> <p>Tanda Eo replied: "How is that people are not deceiving me, I had never seen her before. You are surely lying to me. I have never seen before that you had another child. You are definitely lying. I have never seen that you had another child. If you really had another child, I would have seen her when I was growing up. In any case, you have to know, I shall marry her. So that you know it, I am going to marry my sister."</p> <p>His parents replied: "How can we prevent you, you only want to have your own way."</p> <p>Taranda said: "I will so long for you, my husband Tanda Eo! Oh, Tanda Eo, look at your child here."</p> <p>But Tanda Eo took no notice of his child at all. He didn't even reply. Matia Eo said: "Perhaps you also may develop longings, sister-in-law Taranda!"</p> <p>Tanda Eo no longer took any notice of Taranda. He married his sister. His parents could no longer prevent him from doing so. Thereafter, the trees died and the land sank</p>
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Story of Sese nTaola

<p>ngkaju, kagonu ntana, pebete nu ue ungka ma'i tana. Napapalaika ntau tu'anya, malaimo i Tanda Eo bara ndeki yangi bare'emo manoto kapayanya, bara tuwupa, bara matemo, bare'emo taincani. Lairia kapusanya.</p>	<p>away because the water rose out from the ground. Tanda Eo was deserted by his parents and they left, no doubt to up above in the sky. It is not known where they went. It is also not known if they have already died. And with this it is the end.</p> <p>Panta August 1901.</p>
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