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NOTES TO THE PROSE NARRATIVE**CHAPTER 9**

Non-Kejaman (K) words in the text are principally Kenyah (Kny) and Sebop (Sb). This is despite the claim that the story concerns a people called the Sambup (see Maxwell, 1990, for a discussion and sample vocabulary of this group). Such lexical items are discussed here in an attempt to explicate the translation of the text. It is important to note that there was considerable variability in pronunciation of what, according to context, were 'the same' lexical items; nevertheless, as with the sung narrative, an attempt has been made to ensure general consistency in orthography. The numbers cross-refer to the numbered paragraphs of the text; and these are subdivided by phrases in bold form for discussion in the notes. As a variety of languages is used in this narrative, bracketed forms represent broad phonological transcriptions where a well-argued phonemic transcription has not been devised. In contrast to the narrative translation in Chapter 8, the English glosses here generally use the present tense where aspect is uncompleted.

CHAPTER 9

Notes to the prose narrative

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2.1 inu uran cəlawan

Kny, given K gloss: ut naw laʔəy ɬǎʔ for introducing the narrative ('What is said (to have happened)?').

2.2 cuay dɔʔ manay inan

Kny glossed 'bachelors', subsequently as 'headmen' implying 'nobility' rather than actual rank.

2.3 dua pana pineʔ jan

Phrase referring to the 'two' principal actors in the narrative.

2.4 uiŋ tiga mamuŋ cada pəŋ kapan

The name Uiŋ is qualified as (Kny) [tiga] 'the good', [mamuŋ] 'who rules the land' (K gloss pigeŋ). The remaining items constitute decorative but not significant words. Uiŋ is one of the two principal actors.

It is characteristic of this story that passages in the Kenyah or Sebop languages are enunciated in a rhythmic style in which "lines" of between 6 and 12 syllables are identifiable by an end-rhyme in the syllable -an. The para 2 as a whole is an

example of a four line "verse", in contrast to the non-rhythmic Kejaman in which (with para 3) it is embedded. A case can therefore be made for representing this blend of styles on the page. Such a format is not attempted here; but the notes give a reasonable indication of where such rhythmic delivery occurs since they identify the languages in use as far as possible.

3.1 laway iraq tubək uŋaŋ tuit laŋan

The character Laway is son of the man Iraq and the latter's wife Tubək Uŋaŋ. The terms [tuit laŋan] are decorative. These are people from the settlement at Ləŋ Bacan.

4.1 uran

Kny term given K gloss paduy 'doings, work, task'. Here part of the rhetorical question naw uran dəgwah 'What did the two used to do?'

4.2 dēma kə dēma

'Every day all day long'; not given specific linguistic origin in K.

4.3 taup kə taup

'Every night all night long'; not given specific linguistic origin in K. A mouth organ and lute from the Apo Kayan are depicted in Tillema (1938/1989: plates 229, 231).

5.1 ɟali ɟali nah

Glossed 'irritating': stressed by subsequent nah 'indeed'.

5.2 kələʔ

Kny term 'you two'; number unclear (dual? plural?)

5.3 mili panaw

K phrase glossed as panaw 'to go off somewhere'.

5.4 anak uyaw

K terms indicating that the two youths are fatherless, hence qualification by the death name uyaw.

5.5 abe? un taman

Kny glossed as 'had no father': it is subsequently explained that Iraq had gone to the house of Ləjaw at River Uin and been killed by the bəlawiŋ snake there.

5.6 təbuŋeŋ aman uin

Təbuŋeŋ, father of Uin, had gone with Iraq, father of Laway, and also been killed at Ləŋ Bacan. The footnote explains that the two men Iraq and Təbuŋeŋ are not father and son but cousins pətaŋat.

6.1 *mi?iŋ bəlawiŋ lawan bəlawiŋ bali ulun cili jəliβan*

K *mi?iŋ* 'to capture'; *lawan* 'to contest against'? The *bəlawiŋ* is described as (Kny?) [*bali ulun sili jəliβan*] 'a poisonous red-throated snake, possibly a cobra'.

6.2 *ləpɔʔ alɔ uŋ duan alɔ uŋ tiŋaw tipan alɔ maʔɔ bulɔʔ lənan*

Kny. The house [*ləpɔʔ*] is at the River [*alɔ*] Uŋ, of which the K *caŋun* is [*duan ... tiŋaw tipan*]. The river is described as 'murmuring' [*maʔɔ*] like the sound of the 'Lenan Bamboo' [*bulɔʔ lənan*] (cf. K *buʔəw*? 'bamboo').

7.1 *ŋədurep ŋədurep ŋəludəp*

Glossed as 'continuously, without letting up' to refer to the youths who do nothing but play the *capeʔ* and *kəduri*.

7.2 *ŋeligaw inan yah ŋeligaw laʔəy inan nuan dəgwah təʔgwah*

The footnoted comment asserts that the youths play thus deliberately so as to 'find out' *ŋeligaw* from the mother the truth about their fathers' deaths.

8.1 *miʔa lăʔ ləɔɔ uɛʔ idəŋ bulan*

The woman (Kny?) [*ləɔɔ*] mother [*uɛʔ*] becomes angry [*miʔa*]. The last two terms are *caŋun* words for the phrase denoting the mother.

9.1 *miʔa dalem uca iɔŋ inan*

She is angry 'within her heart' where (Kny?) [*uca iɔŋ inan*] was glossed as 'heart' (K *cəŋah*).

9.2 *laleʔ jaʔat dalem kimət ŋalɔŋ balan*

?Kny terms with sense of preceding phrase 'feeling [*laleʔ*] bad [*jaʔat*] within [*dalem*] the heart [*kimət*]; the final two terms are *caŋun* words for [*kimət*].

9.3 *cuay dɔʔ manay inan*

Glossed here as 'the headmen' meaning 'nobility'; cf. above.

10.1 *iŋay inan dəgwah ʔăʔ pərah cəŋan uŋaŋ ʔăʔ*

The mother Uŋaŋ goes to the two youths with anger in her heart when she thinks of their behaviour; for they will neither go foraging (*panaw*), nor hunting for game ([*kaβa*]), nor chasing with dogs (*ŋacəw*), nor fishing (*məcəy*), but just remain playing (*gagi*, *pəgagi*).

10.2 *laʔəy ŋəludək ŋəlubək*

The sound of the *capeʔ* and *kəduri*.

10.3 **maʒəm kǎʔ maʒəm**

Glossed as 'every evening'.

11.1 **abu dɛgwah məʒa mədek dɛgwah məʒut**

'The two would cease playing only when asleep'.

11.2 **abu dɛgwah məʒa mapɪŋ capeʔ dɛgwah məʒut**

The verb mapɪŋ 'to hold' i.e. the instrument.

13.1 **cɛŋim**

Synonym of K. bɛjɪk 'cold, cool' used here of food; for when Uŋaŋ would call the youths to eat even when the food had become cold, yet still they would not appear.

13.2 **uʒuŋ ... cimɔn**

Comment that the story is being told because to plait (nɪrɔy) the cɛŋ fronds is part of the adət caʒɔyʔ just as is the telling of the tale.

14.1 **pərah ʒǎʔ cɛŋan uʒɛŋ**

Uŋaŋ is angry at heart because the two behave in this way.

15.1 **inan dɛgwah inan laway ɪrɔy uʒɛŋ ɪrɔy**

The mother of Laway is Uʒɛŋ.

15.2 **najuʔ**

The mother of Uɪŋ is said, in response to the comment by Aman Liŋan, to be upriver at another longhouse which is Uɪŋ's home village.

15.3 **ayam uɪŋ bali miŋ**

They (Uɪŋ's people) are of the race (K ayam = puɔʔ = naʔan = cagwi = baca = M. baŋsa) descended from Uɪŋ Bali Miŋ.

16.1 **kǎʔ lɛgwaʔ lubɔh lɛgwaʔ lɛʒɔwʔ**

Uŋaŋ leaves the house; the phrase **lubɔh lɛgwaʔ** (lɛʒɔwʔ) was glossed as 'to go out of the house (i.e. the juʔɔw not the lɛʒɔwʔ strictly speaking)'.

16.2 **apɛyʔ kɛtɪp**

'Tatty (apɛyʔ) underwear (kɛtɪp)' picked up by Uŋaŋ as she goes.

16.3 **kaʔgwɛt pay**

Phrase glossed as 'to go across' i.e. to go down the room towards the main river of orientation (baʒɪu): pay is opposite to dəmay in that sense.

16.4 **cənuruŋ**

Transitive form nuruŋ 'to go right up to someone (aggressively)'; possibly uruŋ 'nose; first in order'?

16.5 **Bah kətip inan ayu? baŋəw? dəgwah**

A method of cursing a man was to wave a woman's old underwear in his face.

19.1 **jənaŋ cǎ? kəjia? wat nəŋwah ǰǎ?**

Colloquial expression ut naw law kǎ? jia? wat nuŋay curat pəŋiŋ pəŋiŋ? for 'Why is it always (law) good (for you) to write letters all the time?'; to which an answer would be ut naw akəw wah nuŋay curat cǎ? ica kəjə kəw? for 'Why should I not write letters simply because it's my job?'. The term wat is used in expressions ja?at wat to mean 'lazy' (M malas) or jia? wat 'spirited, diligent, clever and hard working' (M rajin).

19.2 **ləbeh təw? kəŋwah ... nəŋwah inəy**

Uŋaŋ tells the two men that the those who are dead and gone are better than they are. The term kəməcǎ? was glossed as 'compared to'.

20.1 **məŋək**

Glossed as ba?ay 'to go down to the river', i.e. metonymically to go off and around, which the two youths never do.

20.2 **tələwa ada? ka?uŋ**

'Adult and of full size' i.e. 'grown up'. tələwa cf. tua 'adolescent but marriageable'? The woman complains that the youths are lazy do-nothings despite their age.

23.1 **ɛɛ uŋun aman nəŋwah ayu? ləβəw? ləjaw ...**

She tells them that their fathers' heads are at Ləjaw's longhouse.

23.2 **inan kǎ? cǎ? cəligaw ...**

The comment reveals that this is what the two youths wanted to know. The term cəligaw or nigaw 'to seek' was glossed as ikǎ? 'to like or want to'.

24.1 **inu kulu kuma məran**

Glossed as K ut naw macəm ǰǎ? 'What did (they) seem like at that?'. The following comments tell.

25.1 **naw ŋəlukəm ma?aiu ǰǎ?**

ŋəlukəm given as mukəp 'to feel humiliated or oppressed (as when one suffers parental rebuke and reflects on what is being said)'. This is how the youths

feel, smarting at the woman's remark. Other terms referring to the emotions include *təŋaʔau* 'feel appreciative (of praise or loving farewell or blessing)'; *məŋaʔ* 'embarrassed'; *ciʒap* 'a stranger or newcomer (and therefore not accustomed to a place)'.

26.1 *məwʔ kirəy bəʒəŋ kăʔ ʒăʔ*

The two youths comment that 'Yes, so that is what it is indeed!', i.e. showing that they have just realized what they did not know earlier. In this phrase, the term *kirəy* could be replaced with *pana* 'hot' to express the surprise felt by a child touching a lamp without expecting it to be hot.

26.2 *kəya nəban baʔay buʔan nah*

'Like being punched (*nəban*) down (*baʔay*) in the solar plexus (*buʔan*)'. The simile compares the silence of the youths' humiliation with that of one left speechless winded by a punch to the plexus. This is part of a *caŋun wa*. The term *kəya* frequently introduces similes in *wa*. The term *mətuŋ* 'to wind someone by punching him'; *bəluʔan* or *buʔan* for 'solar plexus' is also called *băʔ atay* 'the mouth of the liver'. *Cirəŋ* thought that *Imun's caŋun* was arguably fuller: *kəya nəban baʔay buʔan kuʒip nətuŋ maruŋ cəparan* where there are some approximate synonyms: *nəban* and *nətuŋ*; *baʔay* and *maruŋ* on the grounds that to be 'down' is to be 'right (on target)'; *buʔan* and *cəparan* which is the borderline separating each half of the rib cage and abdomen following down from the sternum. See pp. 40-41.

27.1 *gwan tah kitah ... pah*

The youths state 'We say for ourselves that we are like this simply because we have no father just since they are dead'. Emphasis appears in the repetition *bəʒəŋ bəʒəŋ kăʔ ʒəw pah*.

28.1 *getəwʔ nəməyʔ bəlawiŋ*

The fathers were killed just by the *bəlawiŋ*, not by *Ləjaw*.

28.2 *arəyʔ [ləjaw] kəluʔuŋ uniŋ naw nəməyʔ [ləjaw]*

The term *arəyʔ* could be glossed as 'no point in ...; in vain would one ...', as in this case with *kəluʔuŋ*, which is a strong rhetorical denial: *kəluʔuŋ naw kənəh* (or) *lingit* 'No! What catch (or) money?' implying there is none of either. Thus, the narrator strongly denies that *Ləjaw* has anything directly to do with the killing, and that *bəlawiŋ* is the one to blame. It is not clear what sense to give *uniŋ* here.

29.1 *naw ica kə căʔ jiʒik jaʔah əh*

Glossed for *ŋipah jiʒik jaʔah* 'red-throated snake'. Under the old *adət*, this kind of snake was only supposed to bite if one was 'hot' *pana* i.e. 'bad' through, for

example, having left people who had not yet finished eating: one should not then go out at the back of the house, go bathing or go off anywhere.

29.2 **ica nēmey? dah yadēy kēlubuŋ dah ica bēlawiŋ arah irēy**

The bēlawiŋ was their kēlubuŋ monument and was called bēlawiŋ, which they made at every caŋey?. This identifies the kēlubuŋ with the Kenyah bēlawiŋ, of which two fine examples, one decorated with *sang* (cf. cen) leaves, in the Apo Kayan centre Long Nawang, are depicted by Tillema (1938/1989: plates 62, 209).

30.1 **pēnēcē? dah juman lēŋew?**

The verb pēnēcē? denotes the decoration of the monument with cen palm fronds. juman refers to the foreground of the longhouse where stands the bēlawiŋ.

The narrator adds an aside explaining that the large bamboo buŋew? down by the river is called bēlawiŋ in the bēgwan stories. The Kny term bēgwan denotes narratives equated by Kejaman with wa.

31.1 **dēgwah mēŋut ǰā?**

The two sleep because they are sad to think of their fathers' deaths.

32.1 **kupah tuk kupah pikin**

Uiŋ asks Laway 'How do you feel, what do you think? I'm going home upriver'.

33.1 **ikaw ju?ay akēw ju?ay mah ǰā?**

Replies Laway 'You're going upriver so I shall go upriver too'; note use of mah ǰā? to add the notion of consequence with some emphasis.

33.2 **nēmbētē? nah bu?an aē? bukan**

Kny term [bētē?] 'to get up' (K. baw) in focused form; unclear that nah should refer to single person since the subsequent phrasing explains that the two bachelor nobles both get up, a usage common in the wa. The terms [bu?an aē? bukan] are idēt caŋun and decorative only.

33.1 **baw dēgwah ǰā? dēgwah baw jajēt dēgwah ba?ay**

The two get up and straightway (jajēt) go down to the river. Note the minor chiasmus in first two clauses.

33.2 **ju?ay dēgwah ǰā? ba?ay dēgwah**

The narrative proceeds rather as two steps forward one step back: here the general motion upriver is indicated before the specific one of going down to the river to get on the boat.