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NOTES TO THE SUNG NARRATIVE

CHAPTER 7

In these notes to the verses of the sung narrative, the following abbreviations are used: K = Kcjamam; Sk = Sckapan; Kz = Kayan; Kny = Kenyah; M = Malay. Each note refers to the verse of the same number. In general, the bold forms are from the narrative original or are variants in pronunciation heard as the recording was being transcribed, while the underlined forms are colloquialisms or used in discussing interpretation. It should be added that pi?i? in the text indicates where the chorus sang.

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Notes to the sung narrative

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1

mu?en K **mədek** "to play (an instrument)"; **gəneā** K **la?ey** "sound, language, 'music'"; **tubuā ... ka?atun** is a phrase for "drum" **ka?atun**; **dəran** K **dərah**; **juan ucan** is the name of the longhouse Sekapan Pi?it, also called Sekapan Cirik. The reference to the music of the drum is a metaphor for the singing which constitutes the performance.

2

The phrase **weā nua? udan** glossed K **wah makan baran** "not give anything", which is a polite expression used in this context: "you do not give anything, but you record this music and ...". Note the term **dibukaran** K **lekod** (English) "to tape-record", also syn. with **mənakap**; the item **dibu** is one of a variety of apparently meaningless prefixes which occur in these songs, others including **dimu** and **məlu**. **daŋaw**, **ga?an**, **gəneā**, and **guga?an** syn. K **la?ey**. **də?ran** cf. **dəran** above. **pulakaw** "to take something around somewhere" K **bəlakaw itan**. **akan** "each"; **nua?** "give"; **mətutayan** K **titin** "longhouse (numeral classifier)"; **dimuŋarən** "at, to" K **bəw?**; **iŋən** "side" K **bika?**. The region called **lu?aw bu?an** is land of the white man, that is the coastal area. The term **ba?** is an emphatic post-position which has been glossed throughout as "indeed" or "to be sure".

3

məcuni?a? from K **cəni?a?** syn. **pa?ut** "to spoil, abuse, damage"; Sk **li?ey** K **la?ey**; **tubuŋ** cf. **tubuā** above "drumming"; **pa?an** syn. K **agwa?** "if only ... (but impossible)!", e.g. **agwa? məmun bəgwa? inan** "if only one could climb this fruit tree". **tatun** glossed **kan** "when", taking pronominal **nəw** "your (singular)"; **gətiā**

"hard, taut (of drumskin)" syn. kətiŋ; ayan is a boundary marker or "filler syllable"; caw "in the past, formerly" syn. bitəw; pajut "skin" of the maran "leopard". The singer complains that, with age her voice is no longer what is used to be. Drums do not appear to be used as musical instruments; Tillema (1938/1989: plate 235) shows a photograph of large alarm drums in the Apo Kayan, which also had wooden wedges to fix the skin in place.

4

inəy ... inan uses ɣaw "day" and ujan "rain" in apposition; the term nua? glossed "now" but it is doubted that a single sense can be extracted. Inversion of normal syntax in pina? pəŋa akəw for "I have already attained"; terms aya ... bucu maran "great age" is a caŋun in which the boundaries of ləti and idət are obscure. mapəy? "toothless" rhyming with its idət form pəgəy?; liriŋ jaʔan "hollow-cheeked" where cf. K jaʔah "throat"? The phrase dəgwah lukan "two times" rhymes with akan (meaningless?) and pəŋah ake? uʔan "already grandmother of a granddaughter", that is to say that since her granddaughter is approaching puberty she too will shortly be a mother; thus the singer is a great grandmother "grandmother twice over".

5

məlularan "split" with maji "completely", but normal word order is inverted. təkuk nəpuk cf. məkuk "to insert wooden pegs to tauten a drum skin", where "wooden pegs" pənit (its caŋun being tadən pipən kuli) is implicit. təlulujaŋ "always, usually" K pəŋin; caʔam syn. agwa?; matun gaʔun "before, formerly"; kan jaman syn. M zaman "era, time-period". Gloss for tapuʔ syn. pəgiʔ K pəŋin. The singer takes a name for this performance, of which the idət is bau juʔan and the principal juʔan uman; such names are aun "ancestor names" taken from the wa and applied to someone, for instance when they are receiving parap "praise songs"; and the one taken here from the bugoʔwa is Juʔan Uman. The term bau implies a woman, for a man the term would be laʔun panan.

6

puləkən "to tell"; it is not clear why biʔa? "side" is there unless as idət. The place data kətan is the site of present Uma Agiŋ. matəw syn. mara? "say, tell"; jəraw syn. cagwi, qualified as kapan "thick, thickly peopled".

7

weʔ ɣu syn. K wah bələh "not a mere ..., not just ...", so as to express magnificence. daŋaw "speech, language" K laʔəy Sk liʔəy. Use of the death name uyaw for one whose mother and father are dead is a form of polite "compliment" təkəw?, as is use of other such names in wa. The figure is arin bujaŋ "younger brother of Bujaŋ" and headman of the settlement Atu Juʔan. catu syn.

pəpən "to gather for a meeting". Arin Buṅan is father of Uyaw Caran, who is father of Lawiā Manaw. Arin Buṅan's wife is Uyeā (K uyen), who is of cəpən (Seping) ancestry but lives at this house to which her husband came in marriage from Jijer Laṅi just below the kampong Belaga. Arin Buṅan's other sister is Ajaw. Another pair of siblings are Jəṭgwan and her younger brother Arin Jəṭgwan.

8

apaw syn. laʔəy; ʔan syn. cucut; phrase lɛə̃ gajaw syn. bulagwan "child", here refers to the paʔin commoners of the settlement. Analysis of dipuʔbaw ... luliran is obscure: maran "leopard", in apposition to luliran syn. cəy "animal, living thing"; pucaʔəy "to hold a caʔəy together" with its idət term təʔəy; dipuʔbaw? The custom used to be to hold caʔəy after catching a leopard, and then to make a tabip "tail piece" from the leopard skin, or alternatively napo? "set out egg offerings to the spirits" (see Plate IX) until the celebrants could make a tabip. puʔuā K puṅ as in puṅ caʔəy? adaʔ nəməy? nah "What a big caʔəy? he is holding!". To sustain a ceremony for 16 days was the noble privilege. munukuā cf. Sk nukuā K təkun, jaʔəy, məpən, ṇabən "to visit a celebration". tunuā K baʔəw? "face"; pəṅ "bachelor" qualified as kuʔuā kəʔgwan for "tortoise-hornbill" as an expression of fine handsomeness. Sk dəʔəw for K ʔəw "they". bəran "children". mapən syn. K manaʔ. lagwan syn. K lagwa "downy-haired" for children only. latu "to come" syn. lucan and cuā; kireā syn. K titin.

The text is presented as if line 3 begins ʔāʔ, but in fact this emphatic post-positioned particle relates to the preceding word maran. A case can be made for putting line breaks after the emphatic, as Galvin has done for the beautiful Sebob funeral dirge (1972a: 74-148).

9

Note the particle bəy equated with bah; form kaʔun and kaʔuā syn. K kaʔun "size"; ituā, paman, jijət glossed as syn. cəṇah "heart, feelings", here notably in apposition to daṅaw and gugaʔan "speech". Note the use of uyaw caran as another name for Arin Buṅan. Arin Buṅan's wife, Uyeā, was also married to Manaw Lirun Kəʔan, hence her child is Lawiā Manaw Kəʔan, with the stylistic splitting of the name to embrace bulagwan "child" here. It is not clear who is the real father of the child.

10

nucaʔan syn. K pəʔ "cut, chop into lengths"; gwa gwa "the body of bamboo" that is partitioned by bukəw. Verb cagəw? "to dance along" syn. K kəcut in which women walk along in a queue rhythmically beating the floor with the decorated bamboo poles (see Plate X). The women dəran are qualified baʔju "of the country" hence the translation "local".

11

Note the verb **cua** for another type of dance performed in a line; **pucaw** "to go to and fro, parade backwards and forwards". Since this is a woman's dance, the many men are presumably spectators. **ugan** syn. **pinaw kireā**.

12

məjujarun ... məjujarun ... syn. K **jarun jarun** "to make preparations for something". **pukanan** "make (foods)", **caʔin** "foods". The qualification of **caʔin** by **kəman** "to eat" clause-finally suggests that the verb-substantive distinction is blurred here. Note use of verb prefix **pu-** in **pukanan** suggesting reciprocal activity?

13

nəkubəŋ "to spill out"; **tibəŋ** "bark rice bins"; **dayun janān** "rice grain"; **məŋəʔɛaw** from Sk **ŋəʔɛaw** syn. K **məŋan** "to dry in the sun" where Kz **ŋawaʔ** "sun". The phrase **paray puʔan** was glossed as "rice sown" but rice that had been sown before and therefore had already been harvested, not "seed rice" to be sown subsequently.

14

bujagāʔ "to hurry"; **lögāʔ** "to prepare" (cf. K **ləkǎʔ** "to set off"?); Sk **təməgway** syn. K **təmənway** "visiting strangers, guests from other longhouses".

15

məpəŋ "to summon"; **mirunʔ daʔan** "face" **baʔəwʔ** but it is unclear whether it refers to potential visitors (assumed in the translation here). **Jənaw** is son of **Arin Jəʔgwan** and **Liʔan**, and is called **bərek** "flower". **baw** syn. **makat** "to stand up, to get up onto". **ŋa** is syn. K **nah** "his, her" which has been lost or modified in **Sekapan**. The boy holds the hornbill feathers which know how to speak like a telephone; and it is by this means that visitors are invited from afar and guided on the journey down from **Iraw**, in the sky, so that they do not lose the way.

16

cuʔa syn. K **ləʔa** "do not"; **kabaw** "to lose the way" syn. **kəlinəw**; **gaŋan** and **gəgəŋ** syn. **ayəwʔ** "at"; **mətətənəŋ** "surely, properly" cf. **tənəŋ**, possibly with rhyming **uʔəŋ** though this was glossed **laʔəy**; **məlumaray** "to tell"; **turan** glossed **ɛəwʔ** "to, at". It is not clear that **Luʔaw** and **Iraw Buyan** are two distinct places, though **Luʔaw** may be part of **Iraw**.

17

The form appears to be that of rhetorical question **cay ...ʔ** "Who ...?". **Arin Buŋan**'s wives include **Jəgwan**, who lives with her son **Cireŋ Jəgwan** **Cireŋ Aəŋ** at **Iraw**, and **Liʔan**, with her child **Buiŋ Liʔan**; the son of his wife **Uyeŋ** is **Paŋiŋ**.

Jənaw has a wife called Juḡan, and their son is Lawiā Jənaw Liβan; Jənaw's younger brother is Lanjin Liβan.

18

mətutətu syn. tənən; **cuḡu** "speak, say" syn. puba?; **cucaw likan** "the whole land"; **cuḡuy** "to go to" glossed inay kəw?.

19

This indicates the close relationship between Lawiḡ Manaw and Jənaw, father of Lawia Jənaw Liβan. Note use of Sk **ḡaman** K aman "father (contextualized suffix)".

20

nuḡay syn. naḡi? and pəḡamah "to beget, to father"; **aran** from arah "name". The verb **nacu** (focused form) "to take a teknonym" because one has a child and then one's own name falls out of use. There is an implicit goodness about the proliferation of people here, suggesting that teknonyms, and their corresponding opposites the necronyms, constitute a sign of fruitfulness.

21

Lucuā is a land, like Iraw, but downriver and perpetually dark.

22

məcumua for "all" iβu iβu, syn. M semua, perhaps to rhyme with **dəra data**.

23

buyaw implies a man and is erroneously given instead of **baḡaw** for a woman. Verb **ḡimupiβan** cf. niβan "to go in marriage" of man or woman, syn. here with **cakay məḡukayan**. Liruā Kəβan is a place downriver below about Sibū. Arin Ucuā Mədaw has a sister Kaḡan, and his wives include Caran Akiḡ, and Kuḡan Caran, who is mother of Jaran and sister of Lawiḡ Manaw Buiḡ (?). Ikan Juḡan has a wife Buriḡ Liβan, whose son is Lunən and brother is Jənaw.

24

These men have all married into Atu Juḡan from outside, hence there are many people there. The name for Atu Juḡan is given as Liḡiā Kuriā Liβan. The term **ləyən** appears in apposition to **baḡaw** "woman".

25

Thus, Kuriā is in this story the wife of Muruā Buḡan, and not of Pajan, who was her husband in another narrative; **banan** "to wife"; **təkaḡā?** "now, at this sort of time" kan kinəy.

26

The narrator refers to one named man but, characteristically, speaks of two men; thus it is supposed that the *ləyuā* "spouse" should be at least dual.

28

dimuaŋ is an *idət* for the name *Muruā* and interestingly occurs before the principal. *badiā* "child"; *naŋiā* "adopted". The real mothers of the two children are *Kuŋan* and *Gwan Liŋan* for *Muruā* and *ABun* respectively.

29

məkumuŋip syn. *kəya* for *M iku* "like, as" to introduce the simile; *tuban law gun aŋan* as the *caŋun* for *laŋah* type of sago palm. The *caŋun* for the palm is juxtaposed to the phrase *dipā? ... aceā daʔan* for "clusters of palm fronds around the stem" as *dipā? aceā* plus *daʔah* for colloquial *K paʔati*.

30

ləpay syn. *lupu* *K pəŋah* completed action aspect marker; *pəŋəʔinan* cf. *pəʔinah* "to be mother to a child". Construction *məna baŋaw baŋiu ruā daʔan* embeds "women of the locality" into the term *məna ruā* from *məneʔruā* syn. *K dəruŋ* "of shoots to sprout from a tree stump or cut branch" with modified form of *daʔah*.

31

The syntax of first clause places topic first then comments, as general then particular detail. *tarəy?* syn. *tuβek* "at first". The style of the final clause appears actually to be rather involuted and allusive in its indication that the woman used to be the wife of *Lajuā Liŋan*: such is *laʔəy kəlaun*.

32

The narrator seems to equate *Atu Juŋan* with her longhouse at *Juman Ucan*; her names are *Juŋan Uman*, *Inan Ticiā*, and *Tupeā Juman Ucan*; her first husband is *Caran Lapiā* or *Bəran Gwan*, son of *Buriā Gwan* and father of *Ticiā Lapiā*; her second husband is *Laŋin Manaw*, father of *Buŋan Cənan*, and apparently the same as *Laŋin Cənan*, mentioned here. *ləyəŋ* is an *idət* for *banan* (see note 25).

33

badiā "son" and *uŋan* "daughter". *Lawin* is son of *Ajaw Mucu Bayan* and her husband *Ticiā Lagiā ABun Buŋan*. The names in *wa* are commonly multiple because both parents' names are given for any individual, not only the father's as in the present. This permits more repetitions, as here with "wife of T.L., wife of A.B." where the names in apposition refer to the same person.

34 amaw refers to "the sea" and by extension "the land of the white men".

35 The following terms with their *idət* are clear: *dəṇah ... murah* "renowned"; *muṇuliḡiä ... ṇəliḡiä* "far and wide throughout"; *baḡan ... biḡiä* "by, along the banks of", though it may be that the last phrase should include the terms *iman lanan* "the sea" to rhyme with *baḡan*.

36 The wording is difficult; but *yadəy pəcatu buʔan* was glossed "able to hold the ceremony after the discussion"; use of *yadəy* suggests that the discussion goes well, perhaps also *buʔan* "fruitful"?

37 Note use of *cuḡuy* and *maṇuḡuy* "to go"; *buyan* is also called *likan luḡaw iraw buyan* or commonly *iraw* alone; *məḡumaray* syn. *maraʔ* and *lumaray*; *iḡeä* syn. *bəran*.

The narrator here tells the words spoken by Arin Buḡan to Padiä and Lanin, instructing them to go up to Iraw to invite Buiä Liḡan to come down and attend the celebration; characteristically, one name is given (Padiä) while two individuals are understood.

38 Note the use of embedding: *arin kuḡan* to refer back to *padiä uyeä*, presumably also by anaphora to *lanin liḡan*, while being embedded in *dima ... makay* "to dress, robe" K *paʔət* with "clothes" *udan*. This technique of splitting a complex form is a stylistic feature characteristic of *manaʔ paʔaḡəṇ laʔəy* "taking up a patterned style of language", and thus explicitly recognised. It is possible that, as Emeneau suggests for Toda singers (1971: xvii), adeptness at such complex constructions may influence a singer's reputation.

39 *pakay* "to wear" with subsequent *bəkayan* "wear" preceding the subject *dəḡwa* presumably part of the focus or emphasis required by *weä ḡuḡu*. Note use of *paḡan* "men"; *pinaʔ* "to reach, succeed, find the target", with the "thoughts" *luḡin* glossed *cəṇah*; *məḡikin* cf. *pikin*, in apposition to *dəṇ dimuṇəṇəṇ* for *dəṇ pəʔdəṇ* "to consider, reflect on something". The longhouse Atin Təḡəḡan is up in the sky in Iraw.

40 *lunan* and *iḡu* glossed *cəṇah* here are translated "longing for", since the sense of the passage is about one who misses his beloved far away elsewhere. Though