Kiavaw, lit. "to have an odor," is the epic poetry addressed to the class of spirits that are the spirits of water, the *Tamba'ig*. It forms a section of the major ceremony for illness and is performed in the longhouse.

The *Tamba'ig* spirits are considered to be particularly dangerous. Care must be taken not to attract them. Their name can only be mentioned under careful ritual constraints. The *Tamba'ig* detect the smell of blood, and when they do, they come and suck it so that eventually the person will die. Thus, the name, "Kiavaw," for this epic refers to the odor exuded by the blood of human beings. The *Tamba'ig*, in addition to smelling blood with ease, can also hear very keenly. If they hear someone learning the epic poem dedicated to them, and an offering of a chicken is not forthcoming, they will also become very angry and follow the offender to his house and make him sick.

The *Tamba'ig* wander about looking for their prey, but they particularly like to lurk where there is water -- in rivers, in swamps, even in the dew. However, their homes are in the ocean. Therefore, the ocean is considered to be a particularly dangerous place.

The *Tamba'ig* are Muslim, and as a result will not accept pigs in a sacrifice, only chickens. The attribution of their ethnicity mirrors the traditional world of the pagan Rungus. The Coastal Muslim were highly predatory. They were particularly prone to kidnap Rungus to sell into slavery or as human sacrifices for other ethnic groups.

The poem begins by telling of the activities of the various *Tamba'ig* -- those that lurk around the longhouse; then the ones in the yard around the longhouse; those on the paths; etc. Some of the *Tamba'ig* become birds, making their nests in the bodies of humans to cause sickness and lining their nests with the intestines of people. One *Tamba'ig* in passing by sucks the juice from a sugar cane, and the person who subsequently sucks the sugar cane is made ill from the saliva left there by that spirit. In that part of the epic poem translated here, the group of *Tamba'ig* being addressed is a race called "Bubutan." The action in this part of the poem takes place at their home in the ocean. A father is talking to his son and tells him it is time he thought of getting married. The name of the son is Mangkahis, derived from the term for a type of crab, *angkahis*, which lives on the edges of rivers. The father first suggests a girl who lives at the place of the weekly market, but the son turns down the suggestion, saying she is not suitable because her skirts are too short and her hair too sparse. Next the father suggests the girl at the boat landing. But again the son rejects her saying she has one short leg and one short arm, and he would grow old before his time if he married these girls.

The father finally suggests a girl named Morolongoi and the son agrees as he says that she is an equal match. How they are alike is explained in the translation below. The name of the maiden, "Morolongoi" literally means, "Singing Brook," and her substitute name, "Morologung," means "The Sound of Falling Water." Each character in the poem has two names, his or her standard name...
and a ritual name that frequently elaborates on the character or appearance of the individual.

The poem describes the son preparing to leave with his friends to go ask for the hand of Morolongoi. They arrive at the ladder to the longhouse of Morolongoi. When the party arrives there is great excitement among the children of the longhouse, who all rush to the top of the ladder and stand staring down without saying anything. Morolongoi tells the children they are rude to stare without inviting the guests to climb up into the longhouse.

At this point we take up the translation. Morolongoi greets the guests, and turns to the young man. She offers him betel chewing supplies. She talks about how she and he are alike. Then she says that they both do not have appropriate clothing for a wedding, and they will have to find some. For the young man is found a very black jacket, a multicolored belt of the rainbow, a headcloth of lightning, a sword of lightning, and a blowpipe as long as the poles that hold up heaven. Next they look for clothing for the bride: a skirt of stinging leaves, leg brass of the tentacles of the Portuguese man-of-war, etc. There is no explanation given as to why the woman's clothing is so loathsome in comparison to the man's. However, the degree of refinement or repulsiveness of the clothing, housing, or behavior of spirits indicates in these epics the degree to which the spirits will aid or harm mankind.

Translation note: The epic poems consist of couplets, with the first line in the standard Rungus language and the second line in an esoteric, ritual lexicon. Frequently, the second line carries additional meaning amplifying the first. At other times, the words in the second line are simply ritual substitute words, repeating the meaning of the first. In this latter case, our translation will reflect this by duplicating the first line.

<table>
<thead>
<tr>
<th>Interlinear Translation</th>
<th>Trial Translation</th>
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<tbody>
<tr>
<td>267. Asi ku di kiaka</td>
<td>&quot;I salute you, my older sibling. I greet you, my elder brother.&quot;</td>
</tr>
<tr>
<td>267. Ara ku di kiudung</td>
<td></td>
</tr>
</tbody>
</table>
| 268. Kada ko'u po kahago | "Don't you now be in a hurry," said Morolongoi, Singing Brook. "Stop rushing around now."
| 268. Ingkod ko'u po singgaraw |
| 269. Onuvo ku po i kampil | "I am bringing now my kampil with its betel and tobacco," she said. "I am now getting my brass box."
| 269. Alapo ku po i gansakan |
| 270. Kampil kud tinumbukan | "My kampil has an inlaid design. It is a box cast of brass." |
| 270. Gansankan sinurungan |
| 271. Tinumbukan bulavan | "It is inlaid with gold, cast in yellow metal." |
| 271. Sinurungan mosilo    |
|                            |
272. **Iti no ma kiaka**
   **Ilo pogi kiudung**
   Here now indeed older sibling
   That certainly elder brother

   "Here is now indeed my older sibling, that one who is indeed my elder brother."

273. **Osodop nopo it valai**
   **Otuvong nopo pogun**
   Night fully at the dwelling
   Dark fully at the house

   Night has fallen on the dwelling. It is completely dark at the house.

274. **Minudung kito rorizan**
   **Sumondot dot binulud**
   Sit down we *rorizan*
   Settled down in the room

   "We sit together in the priestess' sanctum. We settle in the *rorizan.*"

275. **Limpupu ko nirilit**
   **Tundaki ko nitabid**
   Shampoo plant vines entwined
   Vines tied together

   "We are entwined as vines of the shampoo plant. We are vines wrapped around each other."

276. **Obuk nga kopirolot**
   **Ungkui nga kopisirag**
   Hair of equal quality
   Locks of similarity

   "Our hair is of the same quality. The beauty of our locks is equal."

277. **Unturu nga mirompok**
   **Olimo nga mitopong**
   Fingers that equal length
   Five that are the same

   "Our fingers are of equal length. Our hands are of equal size."

278. **Lalata nga mizap**
   **Lobpuvon nga mitopong**
   Ringworm patches of equal count
   White patches the same

   "We have the same number of ringworm patches on our skin. The white patches are equal."

279. **Kopirad ti sundu**
   **Kopibagal ti lodun**
   Alike in godliness
   Equal in power

   "We are alike in our godly qualities. We are alike in our spiritual powers."

280. **Kamboros Morolongoi**
   **Kansunud Morologung**
   Spoke Morolongoi
   Said Morologung

   Thus spoke Singing Brook, so said Falling Waters.

281. **Osvuvab nopo i valai**
   **Anayau nopo i pogon**
   Tomorrow fully the dwelling
   Light fully the house

   When tomorrow has come in the dwelling, when it is fully light in the house.
282. Sizong kad Morolongoi
   Gongo kad Morologung
   Flute note speaks Morolongoi
   Flute note speaks Morologung

With a voice like the clear note of the nose flute, with musical tones she spoke, said Singing Brook:

283. Asi ku di kiaka
    Ara ku di kiudung
    Salute my to older sibling
    Greetings my to elder brother

"My salutations, older sibling, my greetings to elder brother."

284. Olozow kito misavo
    Ava'i kito migondu
    Inappropriate we marry
    Not fitting we wed

"To marry would not be right. It is not fitting we wed for."

285. Aso ma sulung to
    Tida i mang hampo to
    None indeed clothes we
    No truly dress clothes we

"Clothes we indeed have none. No truly fine apparel do we have."

286. Kamboros Morolongoi
    Kamsunud Morologung
    Spoke Morolongoi
    Said Morologung

So spoke Morolongoi, Singing Brook; so said Morologung, Falling Water.

287. Monimpa i Mangkahis
    Mangampot i Mangka'ai
    Answers Mangkahis
    Replies Mangka'ai

Mangkahis, the Crab, then answers. Mangka'ai, the Crustacean, replies:

288. Nunu kagima sulung
    Kuran kagima hampo
    What really clothes
    How really dress clothes

"What really are we to wear? How are we really to dress?"

289. Monimpa Morolongoi
    Mongampot Morologung
    Answers Morolongoi
    Replies Morologung

Singing Brook answers him. Falling Waters replies to him:

290. Nunu ot ihim-ihimon
    Kuran hovo-hovoron
    What is to be looked for
    How to be found

"What has to be looked for? How is it to be found?"

291. Tudukan to do sulung
    Bolizan to do pakai
    To be shown us clothes
    To be bought us apparel

"For we will be shown clothing. We will be bought apparel."
292. Panangbadu murondom  
Panangsapoi musalup  
Put on a black *badu*  
Put on this black jacket

"Put on this jacket of the night. Wear this *badu* of the dark."

293. Pononghokos buluntung  
Pononghongo simbakol  
Wear a belt rainbow  
Put on a belt rainbow

"Put on this belt of the rainbow. Wear a belt of many colors."

294. Ponongsigal goniton  
Ponangbidak podohon  
Put on the *sigal* of lightning  
Wear the headcloth of thunderbolt

"Put on a headcloth woven of lightening. Wear a *sigal* made of thunderbolts."

295. Ponongbadi goniton  
Ponongkazin podohon  
Put on a sword of lightning  
Wear a blade of thunderbolts

"Put on a sword of lightning. Put on a blade of thunderbolts."

296. Ponongtambung misungkod  
Ponongrondong nipanggol  
Carry a blowpipe like pillar  
Hold a blowpipe thick tree

"Carry a blowpipe like one of the pillars supporting the sky. Hold a blowpipe thick as a post."

297. Ilo no pakai nu  
Ilo no hampo nu  
Those now your apparel  
Those now your dress clothes

"Those will now be your apparel. Those now will be your finery."

298. Kamboros Morolongoi  
Kansunud Morologung  
Said Morolongoi  
Spoke Morologung

So spoke Morolongoi, Singing Brook.  
So said Morologung, Falling Water.

299. Sizong kadi Mangkahis  
Gongo kadi Mangka'ai  
Flute note speaks Mangkahis  
Flute note speaks Mangka'ai

With a voice like the clear note of the nose flute, with musical tones spoke Mangkahis, the Crab:

300. Nataru ro'un dohon  
Nalazaw nong yoku  
Keep leaves my  
Keep now as for me

"I will keep my leaves. As for me, I will keep my leaves."

301. Ika'u no pokibazin  
Ika'u no pokittizow  
You now ask for a spouse  
You now ask for a husband

"You have asked for a spouse. It is you who have asked for a husband."
302. Aso po pakai nu
   Tida po ma hampo nu
None yet clothes your
No yet indeed apparel your

"But you have nothing to wear. Indeed you do not have any apparel."

303. Nga tudukan to pakai
   Bolizan to hampo
Then show us apparel
Bought us dress clothes

"So show us your apparel, the dress clothes you have bought."

304. Panangtapi tohipoi
   Pononggonob tohipu
Put on a skirt of nettle tree
Wear a skirt of stinging leaves

"Put on a skirt from the nettle tree. Wear a skirt of stinging leaves."

305. Ohopoi indahaton
   Ohipu inlubokon
The nettle tree of the sea
Stinging leaves of the bay

"From the nettle tree by the sea, stinging leaves from the bay."

306. Pononglungkaki bolung
   Ponongbolingkus dubol
Wear leg brass Portuguese man-of-War.
Put on leg brass stinging jellyfish

"Wear leg brass made from the tentacles of the Portuguese man-of-War. Bend around your leg the tentacles of the stinging jellyfish."

307. Bolung do indahaton
   Dubol do inlubokon
Portuguese man-of-war of the sea
Stinging jellyfish of the bay

"The Portuguese man-of-war of the sea, the stinging jellyfish from the bay."

308. Pononggading dolimusan
   Ponongvaru dobodung
Put on armlets the spiny fish
Wear armbands of spiny fish

"Put on armlets from the poison spines of the catfish. Wear armbands from the spines of fish."

309. Ponongsungoi dot angkalamai
   Ponongmurandoi dot inggipan-gipan
Put on wristlets of centipedes
Wear wristbands of earwigs

"Put on wristlets of centipedes. Wear wristbands of earwigs."

310. Angkalamai inda'aton
    Inggipan-gipan inlubokon
Centipedes from the sea
Earwigs from the bay

"Centipedes from the sea, earwigs from the bay."

311. Kamboros di Mangkahis
    Kansunud di Mangka'ai
Words of Mangkahis
Spoken by Mangka'ai

These were the words of Mangkahis. This was spoken by Mangka'ai.
312. **Asi ku di kibazin**
**Ara ku di kitizow**
Salutations my for have a spouse
Greetings my for have a wife

"I salute you, my spouse. I greet you, my wife."

Editors Note: The epic continues for 1247 couplets. The two spirits marry. But then they divorce because they discover that they have lost their sense of smell. They can no longer smell blood and find human beings.

**NOTES**

* The source for this text was the Rungus priestess Magazas who was from the village of Pamuda'an. It was recorded 1986 in the Rungus village of Guomon by George and Laura Appell. The translation was done with the help of Hamzah Malajun, Minobidong Solumban, Majintin Sovoli, and Sovoli Mabok, all from the village of Guomon or the nearby Inukiran.

1. The derivation of the word, *Tamba'ig* is not yet quite clear. It probably is related to the word for water, *va'ig*. // indicates a glottal stop.

2. The term "brother" and "sibling" here is used as a form of address indicating respect between the two, but also indicating that they are of the same generation. It does not indicate any kin relationship.

3. *Kampil* is the generic name given to a variety of small brass boxes that every man and woman owns and in which they keep their areca nut (*Areca catechu*), their betel vine leaf (*Piper betle*), their lime, and their tobacco for chewing and smoking. All visitors are offered this on arrival to indicate respect.

4. *Po* and *no* are difficult to translate into English. *Po* indicates the onset of an action. *No* indicates the completion of an action. In some instances they both can be translated by "now," with the state of action indicated by form of English verb used.

5. *Pogun* is the word used in everyday language to indicate a deserted housing structure. Here it is the substitute word for house or dwelling.

6. *Rorizan* is a special room built over the sleeping portion of the longhouse where a spirit medium or priestess spends her days learning the epic poetry and weaving the ritual clothing. We have alternated between "spirit medium" and "priestess" to refer to the female religious specialist. The former indicates the ability to go into trance, while the latter indicates the ability to recite the epic poems and poetic narratives.

7. *Sizong* is what the first clear note of the nose flute is called. In the epic poetry it indicates the opening up of conversation by an individual with a pleasing, refined voice.

8. *A badu* is a man's ceremonial jacket, woven of native cotton spun by hand and dyed black with indigo. The patterns on the jacket appear in white and represent mythological creatures and spirits.
A *sigal* is a man's headcloth. They are worn by all men and were traditionally woven by the Rungus but now are purchased from various Coastal Muslim ethnic groups, each of which has their own identifying weaving style.

*Misungkod* is translated here as "pillar." It refers to the *sungkod*, those pillars that hold up the sky.

Leg brass: The Rungus women wear coils of heavy gauge brass wire wound around their legs from their ankles to their knees. And when they walk they sound like a bag of coins being shaken. They also wear a variety of bracelets and armbands from shells, brass wire, and wood.

*A dolimusum* refers to a species of catfish. It has spines in the lateral fins that can cause severe wounding because of the poison.

George and Laura Appell
6/8/2001