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## *Suti Solo do Bina Bane:* Version III from the Domain of Termanu

In 1972, after an absence of more than six years, I returned to Rote to continue my research. As soon as I arrived back on the island, I began to record new ritual language recitations. During the period of my first fieldwork, I had gathered three versions of the chant *Suti Solo do Bina Bane*.<sup>1</sup> On my return, I decided that I would try to gather additional recitations for comparative purposes.

By 1972, Old Meno had died. Another of the great master poets of Termanu, Stefanus Amalo, had also died. Although I had recorded other chants from him, I had never recorded a version of *Suti Solo do Bina Bane* and this has always been a considerable regret. On the other hand, Seu Ba'i was still alive, but during my second fieldwork, I saw him only on a few occasions. He was particularly concerned to provide me with material that he felt was connected with my previous work with Old Meno. For example, Old Meno had recited a beautiful chant, *Dela Koli do Seko Buna*, which I published as my first example of a long ritual language recitation (Fox 1971). Old Meno had structured his recitation as a mortuary chant and Seu Ba'i was aware of this fact. He wanted me, however, to recognise

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1 I gathered my third version of *Suti Solo do Bina Bane* from the blind master poet of the domain of Ba'a, L. Manoeain. His version of this recitation will be discussed with versions of this text from other non-Termanu dialect areas.

that *Dela Koli do Seko Buna* was in fact an origin chant connected with the two prominent rock formations known as Sua Lai and Batu Hun that dominated the entrance to the harbour of Namodale, near where he lived. He therefore recited a version of this chant to make explicit its origin foundations.

In 1965–66, I had begun to record recitations by the relatively young poet Petrus Malesi or Pe'u Malesi, who was usually referred to simply as Malesi.<sup>2</sup> During that first fieldwork, I recorded three chants from Malesi. One of these was a chant that recounted the origin of fire, a version of which I had also recorded from Old Meno; the second was a mortuary chant of less than 100 lines; the third was a version of the origin of rice and millet, whose transcription I showed to Old Meno. He regarded Malesi's recitation as inadequate and, as a consequence, extended it to make it acceptable. Thus, in 1965–66, Pe'u Malesi was only beginning to demonstrate his skills as a poet; he was not yet regarded as a mature *manahelo*. But by 1972–73, with only Seu Ba'i as his rival, Malesi was coming into his prime. During my second period on Rote, Malesi, who lived nearby, became a regular visitor at Ufa Len ma Batu Bongo, where I lived, and for a time, he provided me with more material than any other poet in Termanu. He was available for all rituals we carried out, including the mortuary performance, the *Lutu Tutus*, that Meno's son and I sponsored in honour of Old Meno.<sup>3</sup>

Thus in 1973, I recorded a version of *Suti Solo do Bina Bane* from Pe'u Malesi. This recitation is constructed to portray a cycle that carries Suti Solo do Bina Bane from the sea through the land and back to the sea. No genealogy is provided for any of the chant characters and no explanation is given for the expulsion of the shells from the sea. Nor is there any attempt to link these shells to a transformation into implements for dyeing and spinning. This version is not an origin recitation but rather is presented as a mortuary recitation: a widow and orphan chant.

2 Malesi was sometimes also called Suara Malesi ('Voice of Malesi') in mock recognition of Suara Malaysia ('Voice of Malaysia') whose broadcasts could occasionally be heard by those who had a radio. My first fieldtrip coincided with the period of 'Confrontation' with Malaysia and listening to 'Voice of Malaysia' was supposedly forbidden. Since no one in Termanu (that I know of) had a radio, listening to 'Voice of Malaysia' was hardly an issue but one could joke that no one needed to listen to 'Suara Malaysia' because we had 'Suara Malesi', which was much better and certainly clearer.

3 I have described this performance and the chanting associated with it in Fox (1989).



Figure 7: Petrus Malesi chanting at the mortuary ceremony for Old Meno

## The Ocean Storm that Carries the Shells to Tena Lai ma Mae Oe

The recitation begins with the storm that drives the two shells from the ocean and then describes the search for the ritually required fish that results only in the scooping forth of the shells, Suti Solo do Bina Bane.

- |    |                                |  |
|----|--------------------------------|--|
| 1. | <i>Luli nala liun dale</i>     | A storm arises in the ocean's depths     |
| 2. | <i>Ma sangu nala sain dale</i> | And a cyclone arises in the sea's depths |
| 3. | <i>Bina nama-toko isi</i>      | Bina puts out its insides                |
| 4. | <i>Suti nama-edo nggi</i>      | Suti exudes its pods                     |
| 5. | <i>Suti Solo namatani</i>      | Suti Solo cries                          |
| 6. | <i>Ma Bina Bane nasakedu</i>   | Bina Bane sobs                           |
| 7. | <i>De ele piko basa meti</i>   | Floating forth through all the tides     |

- |     |  |                                     |
|-----|--|-------------------------------------|
| 8.  | <i>Ma bonu boa basa namo</i>                   | And bobbing along in all harbours   |
| 9.  | <i>Neu Tena Lai Laok meti na<br/>[dean na]</i> | Goes to Tena Lai Laok's tide [wall] |
| 10. | <i>Ma Mae Oe Loek lutun na</i>                 | And Mae Oe Loek's fish catch        |
| 11. | <i>Ana lili dela nai ndia</i>                  | He likes it there                   |
| 12. | <i>Ma neka nita nai ndia.</i>                  | And enjoys it there.                |

## The Preparation of the Scoop-Net and the Search for the Ritual Fish

- |     |                                    |  |
|-----|------------------------------------|--|
| 13. | <i>Faik esa manunin</i>            | On a certain day                                 |
| 14. | <i>Ma ledok dua matebe</i>         | And at a particular time                         |
| 15. | <i>Teke Hulu Hutu tina na</i>      | Teke Hulu Hutu's garden                          |
| 16. | <i>Ma Sio Pale Enge osi na</i>     | And Sio Pale Enge's field                        |
| 17. | <i>Pelak ka nggona-hano</i>        | The corn cobs have ripened                       |
| 18. | <i>Ma betek kala dio-hu.</i>       | And the millet stalks have matured.              |
| 19. | <i>Ana doko-doe peda-poi na</i>    | He seeks to perform the <i>peda-poi</i> ritual   |
| 20. | <i>Ma ana tai-boni fua-bafa na</i> | And he requests to do the <i>fua-bafa</i> ritual |
| 21. | <i>Ana lulua Lole Holu</i>         | He selects Lole Holu                             |
| 22. | <i>Ma ana hebeli Lua Bafa.</i>     | And he chooses Lua Bafa.                         |
| 23. | <i>Boe ma inak kia Sama Dai</i>    | So the woman Sama Dai                            |
| 24. | <i>Ma fetok kia Kuku Nou</i>       | And the girl Kuku Nou                            |
| 25. | <i>Ana pena na pole aba</i>        | She picks bolls of cotton                        |
| 26. | <i>De pole dai lena aban</i>       | Bolls enough for thread                          |
| 27. | <i>Ma kedi na lata do</i>          | And cuts strips of lontar leaf                   |
| 28. | <i>De lata tolesi don</i>          | Leaf enough for strips                           |
| 29. | <i>Ana neni neu seko</i>           | She makes them into a scoop-net                  |
| 30. | <i>Fo seko matei besi</i>          | A scoop-net with iron-weighted insides           |
| 31. | <i>Ma tale na neu ndai</i>         | And fashions them into a fishnet                 |
| 32. | <i>Fo ndai mahamu lilok</i>        | A fishnet with a gold-weighted belly             |
| 33. | <i>Neu seko sanga Dusu La'e</i>    | She goes to scoop for a Dusu La'e                |
| 34. | <i>Ma ndai sanga Tio Holu</i>      | And goes to fish for a Tio Holu                  |
| 35. | <i>Mai Tena Lai Laok lutun</i>     | In Tena Lai Laok's fish catch                    |

- |     |                                |                                  |
|-----|--------------------------------|----------------------------------|
| 36. | <i>Do Mae Oe Loek lutun</i>    | Or Mae Oe Loek's fish catch.     |
| 37. | <i>Seko nala meti dua</i>      | She scoops in two tides          |
| 38. | <i>Na Suti nala meti dua</i>   | Suti is in those two tides       |
| 39. | <i>Ma ndai nala namo telu</i>  | And she fishes in three harbours |
| 40. | <i>Na Bina nala namo telu.</i> | Bina is in those three harbours. |
| 41. | <i>Seko na Suti Solo</i>       | She scoops up Suti Solo          |
| 42. | <i>Na seko fo ndaso beni</i>   | She scoops and throws him away   |
| 43. | <i>Ma ndai na Bina Bane</i>    | She fishes up Bina Bane          |
| 44. | <i>Na ndai fo toko henin.</i>  | She fishes and throws him away.  |

## The Dialogue with the Shells

It is at this point that the dialogue with Suti Solo and Bina Bane begins.

- |     |                                     |   |
|-----|-------------------------------------|---|
| 45. | <i>Suti Solo dede'ak</i>            | Suti Solo speaks                          |
| 46. | <i>Ma Bina Bane kokolak ma nae:</i> | And Bina Bane talks and says:             |
| 47. | <i>'Seko beni Suti Solo</i>         | 'If you scoop but throw away Suti Solo    |
| 48. | <i>Ma ndai beni Bina Bane</i>       | And fish but throw away Bina Bane         |
| 49. | <i>Na Suti, au o se</i>             | I, Suti, with whom will I be              |
| 50. | <i>Ma Bina, au o se?</i>            | And I, Bina, with whom will I be?'        |
| 51. | <i>Inak kia Sama Dai</i>            | The woman Sama Dai                        |
| 52. | <i>Lole halan na neu</i>            | Lifts her words                           |
| 53. | <i>Ma fetok kia Kuku Nou</i>        | And the girl Kuku Nou                     |
| 54. | <i>Selu dasin na neu:</i>           | Raises her voice:                         |
| 55. | <i>'Mu mo timi di'i</i>             | 'Go with the <i>timi</i> post             |
| 56. | <i>Ma mu mo lungu tua.'</i>         | And go with the <i>lungu</i> beam.'       |
| 57. | <i>Bina Bane kokolak</i>            | Bina Bane speaks                          |
| 58. | <i>Ma Suti Solo dede'ak ma nae:</i> | And Suti Solo replies and says:           |
| 59. | <i>'Malole la so</i>                | 'That would be good                       |
| 60. | <i>Ma mandak kala so</i>            | And that would be proper.                 |
| 61. | <i>Au o timi di'i</i>               | I will go with the <i>timi</i> post       |
| 62. | <i>Ma au o lungu tua,</i>           | And I will go with the <i>lungu</i> beam, |
| 63. | <i>Te hu lungu tua natahi</i>       | But if the <i>lungu</i> beam sags         |
| 64. | <i>Ma timi di'i na so'o</i>         | And the <i>timi</i> post tilts            |

65. *Au asalai o se* On whom will I recline  
 66. *Ma au angatu o se* And on whom will I sit  
 67. *Fo se-tele o se* With whom will I laugh  
 68. *Ma ata-dale o se?'* And with whom will I take heart?  
 69. *Inak kia Sama Dai* The woman Sama Dai  
 70. *Ma fetok kia Kuku Nou* And the girl Kuku Nou  
 71. *Ana lole lele halan* She lifts her words encouragingly  
 72. *Ma selu doko-doe dasin, nae:* And raises her voice coaxingly, saying:  
 73. *'Mu no bou tua* 'Go with the lontar syrup vat  
 74. *Ma mu mo neka hade.'* And go with the rice basket.'  
 75. *Bina Bane kokolak* Bina Bane speaks  
 76. *Ma Suti Solo dede'ak ma nae:* And Suti Solo replies and says:  
 77. *'Malole la so* 'That would be good  
 78. *Ma mandak kala so* And that would be proper  
 79. *Bou tua na tono* [But if] the syrup vat is overturned  
 80. *Ma neka hade lulunu* And the rice basket is rolled up  
 81. *Na au asalai o se* Then with whom will I recline  
 82. *Ma au angatu o se?'* And with whom will I sit?  
 83. *Inak kia Sama Dai* The woman Sama Dai  
 84. *Ana lole lekek halan* She lifts her words sweetly  
 85. *Ma fetok kia Kuku Nou* And the girl Kuku Nou  
 86. *Selu doko-doe dasin, nae:* Raises her voice coaxingly, saying:  
 87. *'Mu mo peu ai* 'Go with the boundary tree  
 88. *Ma mu mo to batu.'* And go with the border stone.'  
 89. *Bina Bane kokolak* Bina Bane talks  
 90. *Ma Suti Solo dede'ak ma nae:* And Suti Solo speaks and says:  
 91. *'Malole la so* 'That would be good  
 92. *Ma mandak kala so.* And that would be proper.  
 93. *Au u o to batu* I will go with the border stone  
 94. *Ma ami meu mo peu ai* And we will go with the boundary tree  
 95. *Te hu ala ketu heni ndoto osin* But if they snap off spreading beans  
 96. *Ma se heni tuli hena* And they clear away the pigeon peas  
 97. *Na to ai la hiluk* Then the border tree will go down

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98. *Ma lane batu la keko* And the marker stone will shift  
 99. *Na ami masalai mo se* Then with whom will we recline  
 100. *Ma ami magatu mo se?* And with whom will we sit?  
 101. *De Bina bei nasakedu* So Bina continues to sob  
 102. *Ma Suti bei namatani.* And Suti continues to cry.  
 103. *Boe ma Sama Dai kokolak* Then Sama Dai speaks  
 104. *Ma Kuku Nou nafada na nae:* And Kuku Nou replies, saying:  
 105. *'Meu mo kumea letek* 'Go with the *kumea* grass on the hill  
 106. *Ma meu mo kuku telas.'* And go with the *kuku* shrub in the  
 underbrush.'  
 107. *Boe ma nae:* Then he says:  
 108. *'Malole la so* 'That would be good  
 109. *Ma mandak kala so* And that would be proper.  
 110. *Te hu pila kumea letek* But if the red *kumea* on the hills  
 111. *Lamadilu neu kalen* Bends at its top  
 112. *Ma nggeo kuku telas* And the black *kuku* of the underbrush  
 113. *Lamasesu leu bu'un* Breaks at its joints  
 114. *Bina Bane neu se* To whom will Bina Bane go  
 115. *Fo setele no se* With whom to laugh  
 116. *Ma Suti Solo no se* And with whom will Suti Solo go  
 117. *Fo nata-dale no se?* With whom to take heart?  
 118. *Fo Suti bei namatani* So Suti continues to cry  
 119. *Ma Bina bei nasakedu.* And Bina continues to sob.  
 120. *Boe ma inak ka Sama Dai* The woman Sama Dai  
 121. *Ma fetok ka Kuku Nou* And the girl Kuku Nou  
 122. *Ana lolle halan na neu* She lifts her words  
 123. *Ma selu dasin na neu ma nae:* And raises her voice and says:  
 124. *'Mu mo doa lasi* 'Go with the forest cuckoo  
 125. *Ma mu mo koloba'o le.'* And go with the river woodcock.'  
 126. *Boe ma Bina Bane nahala* Then Bina Bane gives voice  
 127. *Ma Suti Solo nafada ma nae:* And Suti Solo speaks and says:  
 128. *'Au o kolobao le* 'I will go with the river woodcock  
 129. *Na malole la so* Such would be good

130. *Ma mandak kala so.* And such would be proper.  
 131. *Tē timu lamatua dulu* But if the wind increases in the east  
 132. *Ma hu'ak [fak] lamanalu* And the monsoon extends at the  
*langa* headlands  
 133. *Na kulu kolobao le* Then the river woodcock  
 134. *Ba'o-ba'o tunga le* [Cries] *ba'o-ba'o* along the river  
 135. *Ma betu doa lasi la* And the forest woodcock  
 136. *Do'o-do'o tunga lasi* [Cries] *do'o-do'o* through the forest  
 137. *Na Bina Bane no se* Then with whom will Bina Bane be  
 138. *[Fo] setele no se* With whom to laugh  
 139. *Ma Suti Solo no se* And with whom will Suti Solo be  
 140. *Fo nata-dale no se?* With whom to take heart?  
 141. *Boe Bina bei pinu idu* So Bina still drips snot from the nose  
 142. *Ma Suti bei lu mata.* And Suti still drops tears from the eyes.

## The Final Directive to Return to the Sea

143. *Boe ma inak ka Sama Dai* So the woman Sama Dai  
 144. *Do fetok ka Kuku Nou* Or the girl Kuku Nou  
 145. *Lole hala na neu* Lifts her words  
 146. *Lole hala di'u dua* Lifts words to repeat  
 147. *Ma selu dasi nasafali ma nae:* And raises her voice to say again:  
 148. *'Mu le titian* 'Go along the river's bank  
 149. *Ma mu oli tatain.'* And go along the estuary's edge.'  
 150. *Besaka ifa-la Suti Solo* So she lifts Suti Solo  
 151. *Ma ko'o-la Bina Bane* And she cradles Bina Bane  
 152. *De leu le titian* Then they go to the river bank  
 153. *Ma leu oli tatain* And they go to the estuary's edge.  
 154. *Boe ma besak ka timu* Now the wind increases in the east  
*lamatua dulu*  
 155. *Ma hu'ak [fak] lamanalu* And the monsoon extends at the  
*langa* headlands  
 156. *Boe ma timu nggefu neu* The monsoon blows Suti Solo  
*Suti Solo*

157. *Ma ani fupu neu Bina Bane* And the wind strikes Bina Bane  
 158. *De ele piko neu liun* Floating forth like *piko* wood to the sea  
 159. *Ma ana bonu boa neu sain* And bobbing forth like *boa* wood to the ocean  
 160. *Nde lili dela neu sain* He likes going to the ocean  
 161. *Ma neka nita neu liun* And enjoys going to the sea  
 162. *De leo faik ia dalen* As on this day  
 163. *De neka nita nai liun* He likes it in the sea  
 164. *Ma leo ledok ia tein.* And as at this time.

## Composition Analysis: Old Meno–Seu Ba’i–Malesi Comparisons

Malesi’s composition is shorter than either Meno’s or Seu Ba’i’s compositions. It consists of 164 lines based on 73 dyadic sets. Of these 73 sets, 31 are shared in common with Meno’s composition, which comprises 103 sets. Some 31 sets, although not all the same, are shared with Seu Ba’i’s composition, which comprises 85 sets. Only 27 of the same sets are used in all three compositions. Based on shared dyadic sets, Malesi’s composition is more closely related to that of Seu Ba’i than to that of Meno.

### Ritual Names: People and Places

Malesi introduces new chant characters in his composition. In both Meno’s and Seu Ba’i’s compositions, the woman who scoops up the shells is Pedu Hange//Nggiti Seti. In Malesi’s composition, this woman is named Sama Dai//Kuku Nou. All three compositions indicate the need to search for ritual fish in order to carry out the ceremony of the *peda-poi//fua-bafa* harvest ritual. But each chant differs as to whose ritual this is. For Meno, this is Manupui Peda//Kokolo Dulu’s origin feast//feast of nine; for Seu Ba’i, it is Manupui Peda//Boko Dulu’s ceremony. For Malesi, it is Teke Hulu Hutu//Sio Pale Enge’s ritual. All three compositions agree, however, on the importance of Lole Holu//Lua Bafa. Meno’s composition provides her genealogy, but only Malesi makes clear her significance. She is the woman designated to perform the critical harvest ritual. All three compositions also agree on the sacred site of Tena Lai//Mae Oe as the place where the encounter with the shells occurs and where they are

scooped from the sea. In his composition, Malesi identifies this site by making it into the personal name of the ‘owner’ of the fish weir, Tena Lai Laok//Mae Oe Loek, where the shells are found.

## Directives in the Dialogue with the Shells

Most of Malesi’s composition consists of the dialogue with the shells. This dialogue contains five separate directives, whereas both Meno’s and Seu Ba’i’s compositions have six distinctive directives. Of Malesi’s five directives, three are shared with Meno and four with Seu Ba’i. It could also be argued that Malesi’s first directive to the house shares a similarity to the other compositions. Meno’s first directive is for the shells to make their home with Lole Holu//Lua Bafa, whereas Seu Ba’i designates a part of the house, the cooking fire//upper house, which is a different part of the house to that designated by Malesi. Malesi’s five directives are the following:

Table 1: A Comparison of Dialogue Directives

	Meno	Seu Ba’i
1) house post//floor beam		
2) syrup vat//rice basket	x	x
3) boundary tree//border stone	x	x
4) kumea grass//kuku shrub		x
5) forest cuckoo//river watercock	x	x

Of these various passages, it is worth comparing the three compositions in relation to boundary tree//border stone. Whereas for Meno this passage is only eight lines, for Seu Ba’i and for Malesi, their equivalent passages comprise 15 to 16 lines.

### Old Meno

- |      |                                    |                                 |
|------|------------------------------------|---------------------------------|
| 195. | <i>‘Te na mu mo peu ai</i>         | ‘Then go with boundary tree     |
| 196. | <i>Ma mu mo to batu.’</i>          | And go with border stone.’      |
| 197. | <i>Boe ma Suti boe kokolak</i>     | Still Suti talks                |
| 198. | <i>Ma Bina boe dede’ak ma nae:</i> | And still Bina speaks and says: |
| 199. | <i>‘Te hu ai dedean ta</i>         | ‘But a tree does not talk       |
| 200. | <i>Ma batu kokolan ta.’</i>        | And a stone does not speak.’    |
| 201. | <i>Bina boe nasakedu</i>           | Still Bina sobs                 |
| 202. | <i>Ma Suti boe namatani.</i>       | And still Suti cries.           |

## Seu Ba'i

87. *Mu mo peu ai lasi* 'Go with boundary tree of the forest  
 88. *Ma mu mo to batu nula.'* And go with border stone of the wood.'  
 89. *Boe te Bina, ana kokolak* But Bina, he talks  
 90. *Ma Suti, ana dede'ak, nae:* And Suti, he speaks, saying:  
 91. *'Malole ndia so* 'This is good  
 92. *Ma mandak ndia so.* And this is proper.  
 93. *Au o peu ai lasi* I will be with boundary tree of the forest  
 94. *Ma au o to batu nula* And I will be with border stone of the wood  
 95. *Te bafi ka'a neni pelak* But if pig chews the maize  
 96. *Au dede'ak o se* With whom will I speak  
 97. *Ma kode ketu neni betek* And if monkey plucks the millet  
 98. *Au kokolak o se* With whom will I talk  
 99. *Do se'ek o se* Or be noisy with whom  
 100. *Ma oku-boluk o se* And shout with whom  
 101. *Sama leo Lua Bafa* [With someone] just like Lua Bafa  
 102. *Ma deta leo Lole Holu?'* And [someone] exactly like Lole Holu?'

## Malesi

87. *Mu mo peu ai* 'Go with the boundary tree  
 88. *Ma mu mo to batu.'* And go with the border stone.'  
 89. *Bina Bane kokolak* Bina Bane talks  
 90. *Ma Suti Solo dede'ak ma nae:* And Suti Solo speaks and says:  
 91. *'Malole la so* 'That would be good  
 92. *Ma mandak kala so.* And that would be proper.  
 93. *Au u o to batu* I will go with the border stone  
 94. *Ma ami meu mo peu ai* And we will go with the boundary tree  
 95. *Te hu ala ketu heni ndoto osin* But if they snap off spreading beans  
 96. *Ma se heni tuli hena* And they clear away the pigeon peas  
 97. *Na to ai la hiluk* Then the border tree will go down  
 98. *Ma lane batu la keko* And the marker stone will shift  
 99. *Na ami masalai mo se* Then with whom will we recline

100. *Ma ami magatu mo se?* And with whom will we sit?  
 101. *De Bina bei nasakedu* So Bina continues to sob  
 102. *Ma Suti bei namatani.* And Suti continues to cry.

### Old Meno

195. *'Te na mu mo peu ai* 'Then go with boundary tree  
 196. *Ma mu mo to batu.'* And go with border stone.'

### Seu Ba'i

87. *'Mu mo peu ai lasi* 'Go with boundary tree of the forest  
 88. *Ma mu mo to batu nula.'* And go with border stone of the wood.'

### Malesi

87. *'Mu mo peu ai* 'Go with the boundary tree  
 88. *Ma mu mo to batu.'* And go with the border stone.'

In a comparison of the three compositions, Malesi's lines directing the shells on where to go are virtually the same as those of Old Meno. Seu Ba'i's lines require some consideration because he attaches a place marker to 'boundary tree//border stone' as if to imply that this is a personal name. His personification of each entity to which the shells are directed is more explicit than either Meno's or Malesi's. Each entity is, in effect, given a name.

Following this directive, the response in Meno's composition is blunt and to the point:

199. *'Te hu ai dedean ta* 'But a tree does not talk  
 200. *Ma batu kokolan ta.'* And a stone does not speak.'

In Seu Ba'i's and Malesi's compositions, by contrast, the following six lines are more similarly extended:

### Seu Ba'i

89. *Boe te Bina, ana kokolak* But Bina, he talks  
 90. *Ma Suti, ana dede'ak, nae:* And Suti, he speaks, saying:  
 91. *'Malole ndia so* 'This is good

92. *Ma mandak ndia so.* And this is proper.  
 93. *Au o peu ai lasi* I will be with boundary tree of the forest  
 94. *Ma au o to batu nula* And I will be with border stone of the wood

### Malesi

89. *Bina Bane kokolak* Bina Bane talks  
 90. *Ma Suti Solo dede'ak ma nae:* And Suti Solo speaks and says:  
 91. *Malole la so* 'That would be good  
 92. *Ma mandak kala so.* And that would be proper.  
 93. *Au u o to batu* I will go with the border stone  
 94. *Ma ami meu mo peu ai* And we will go with the boundary tree

Although these particular lines resemble each other closely, Malesi adds a flourish that some poets utilise to enhance the parallelism of their composition. Thus, in Malesi's composition (lines 93–94), the shells reply by combining a singular 'I' with a plural 'we'.

After these similar lines, their compositions diverge. Seu Ba'i invokes the image of a bounded corn and millet field that is pillaged by pig and monkey, whereas Malesi invokes the image of a temporary bean and pea garden that is harvested. In the end, in Malesi's composition, the shells are left on their own to sob and to cry. And eventually they return to the sea.

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