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Suti Solo do Bina Bane: Version VI from the Domain of Termanu

Introduction

My first meeting with Mikael Pellondou in 1988 was brief and quite unexpected. My request for a recitation of *Suti Solo do Bina Bane* may have taken him by surprise but he hardly hesitated. His response was immediate. He took little time to reflect or prepare himself before beginning his recitation.

Five years later, on another visit to Rote, I was able to meet Mikael again and once more ask him to recite *Suti Solo do Bina Bane* for me. My second request prompted a similar, immediate response. Unlike Malesi, whose second recitation is significantly different from his first, Mikael's second recitation, some five years after his first composition for me, produced a version of *Suti Solo do Bina Bane* that was remarkably similar to his first version. The similarity between these two versions provides further understanding of poetic memory and composition.

In presenting this composition, I have divided it at the same junctures as the first composition.

Prefatory Lines

- | | | |
|----|---------------------------------|--------------------------|
| 1. | <i>Ita kokolak Bina Bane</i> | We speak of Bina Bane |
| 2. | <i>Ma ita dede'ak Suti Solo</i> | And we talk of Suti Solo |
| 3. | <i>Te hu Bina nai liun</i> | But Bina is in the ocean |
| 4. | <i>Ma Suti nai sain.</i> | And Suti is in the sea. |
| 5. | <i>Hu lae:</i> | Hence they say: |

Introduction of the Chief Chant Character

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|-----|------------------------------------|----------------------------------------------------------|
| 6. | <i>Inaka Fua Bafa</i> | The woman Fua Bafa |
| 7. | <i>Ma fetoka Lole Holu</i> | And the girl Lole Holu |
| 8. | <i>Na-nea pelak</i> | Cares for the maize |
| 9. | <i>Ma na-nea betek.</i> | And cares for the millet. |
| 10. | <i>De ana oku boluk tunga seli</i> | She shouts at one side |
| 11. | <i>Ma do se'ek tunga seli</i> | And she screams at one side |
| 12. | <i>Ma bafi na'a tunga seli</i> | And the pig eats at one side |
| 13. | <i>Ma kode ketu tunga seli.</i> | And the monkey plucks at one side. |
| 14. | <i>De faik esa manunin</i> | At a certain day |
| 15. | <i>Do ledok esa mate'ena</i> | Or at a particular time |
| 16. | <i>Boe ma ana teli kokolo ndai</i> | She strings, winding a fishnet |
| 17. | <i>Fo ndai mahamu lilok</i> | A fishnet with a gold-weighted belly |
| 18. | <i>Ma ana ane seseko meti</i> | And she braids, twining a scoop-net |
| 19. | <i>Fo seko matei besik.</i> | A scoop-net with iron-weighted insides. |
| 20. | <i>De neu seko sisi'u enggak</i> | Then she goes to scoop, lifting <i>enggak</i>
seaweed |
| 21. | <i>Ma neu ndai huhuka batu.</i> | And goes to net fish, overturning rocks. |
| 22. | <i>Ana lipa neu nakanae</i> | She looks around carefully |
| 23. | <i>Ma lelu nala mumula</i> | And glances intently |
| 24. | <i>Neu meti Tefi Noe Mina la</i> | Goes to the tide at Tefi Noe Mina |
| 25. | <i>Tasi Fopo Sandi-kala</i> | The sea at Fopo Sandi-kala |
| 26. | <i>Ma meti Tefi Noe Mina la</i> | And the tide at Tefi Noe Mina |
| 27. | <i>Leu huka papa</i> | [The sea] shows its shallows |

28. *Ma meti la si'unu.* And the tide begins to ebb.
 29. *Ma ana ane seko la* And she braids the scoop-net
 30. *Fo seko matei besik* The scoop-net with iron-weighted insides
 31. *Ma ana teli kokolo ndai* And she strings, winding the fishnet
 32. *Fo ndai mahamu lilok.* The fishnet with a gold-weighted belly.
 33. *Tasi la huka papa* The sea shows its shallows
 34. *Ma meti la si'unu.* And the tide begins to ebb.
 35. *Boe ma ndae ndai neu alun* So she hangs the fishnet over her shoulder
 36. *Su seko neu langa.* Balances the scoop-net on her head.

The Search for the Ritual Fish

37. *De neu seko sisi'u enggak* Then she goes to scoop, lifting *enggak* seaweed
 38. *Ma neu ndai huhuka batu* And goes to net fish, overturning rocks.
 39. *Fo ana ndai sanga Tio Holu* She fishes, seeking a Tio Holu fish
 40. *Ma seko sanga Dusu La'e* And scoops, seeking a Dusu La'e fish
 41. *Fo ela Tio la holu ao* Tio that embrace one another
 42. *Ma Dusu la'e ao.* And Dusu that support one another.
 43. *Te hu ana seko nala lifu esa* But she scoops in one pond
 44. *Ma ndai nala lek esa,* And fishes in one pool,
 45. *Na, te ta ndai nala Tio* Nah, but she does not fish a Tio
 46. *Ma ana ta seko nala Dusu* And she does not scoop a Dusu
 47. *Te seko nala lifu esa* But she scoops in one pond
 48. *Na Bina nala lifu esa* Nah, Bina is in that pond
 49. *Ma ana ndai nala lek dua* And she fishes in two pools
 50. *Na Suti nala lek dua.* Nah, Suti is in the two pools.

The Initial Dialogue with the Shells

51. *De ana kokolak* Then she speaks
 52. *Ma ana dede'ak:* And she talks:

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|-----|------------------------------------------------|----------------------------------------------|
| 53. | <i>'O, au mai seko sanga
Dusu La'e dei</i> | 'Oh, I only come to scoop for a Dusu
La'e |
| 54. | <i>Ma ndai sanga Tio Holu dei</i> | And only fish for a Tio Holu |
| 55. | <i>Te seko uni o</i> | But I scoop you up |
| 56. | <i>Ma ndai uni o</i> | And I fish you up |
| 57. | <i>Fo soa be ma o nda be?'</i> | For what purpose and what gain?' |
| 58. | <i>Boe ma Bina lole halan</i> | Then Bina raises his voice |
| 59. | <i>Ma Suti a'e dasi na, nae:</i> | And Suti lifts his words, saying: |
| 60. | <i>'Seko muni Bina</i> | 'Scoop up Bina |
| 61. | <i>Ndai muni Suti</i> | Fish up Suti |
| 62. | <i>Te Suti ta, dae hena</i> | Not Suti, but a human being |
| 63. | <i>Ma Bina ta, hataboli.'</i> | And not Bina, but a living being.' |
| 64. | <i>Boe ma ana ndai ndano
neni Bina</i> | So she fishes forth, taking Bina |
| 65. | <i>Ma seko solu neni Suti.</i> | And she scoops up, taking Suti. |
| 66. | <i>'Na kode a ketu betek</i> | 'The monkey plucks the millet |
| 67. | <i>Ma bafi bei na'a pelak</i> | And the pig still eats the maize |
| 68. | <i>De na'a bei tolesi</i> | He eats, but still some remains |
| 69. | <i>Ma ketu bei ela.</i> | And plucks, but there is still some left. |
| 70. | <i>Mafa ndendelek</i> | So remember, do remember |
| 71. | <i>Ma masa nenedak</i> | And recall, do recall |
| 72. | <i>Mu sona</i> | Go, then |
| 73. | <i>Pa'a au u ai</i> | Tie me to the tree |
| 74. | <i>Isa au neu batu</i> | Fasten me to the rock |
| 75. | <i>Fo toto-toto no batu</i> | To knock and knock against the rock |
| 76. | <i>Ma bengo-bengo no ai.</i> | And shake and shake against the tree. |
| 77. | <i>Kode tolo mu</i> | The monkey will run |
| 78. | <i>Fo lo ai lai neu</i> | High into the trees |
| 79. | <i>Ma bafi nalai</i> | And the pig will flee |
| 80. | <i>Fo lo nula dale neu.</i> | Deep into the woods. |
| 81. | <i>Sama leo hala ma</i> | Just as my voice |
| 82. | <i>Deta leo dasi ma</i> | Just like my words |
| 83. | <i>Kode ana tolo mu</i> | The monkey, he will run |
| 84. | <i>Ma bafi ana nalai</i> | And the pig, he will flee |

85. *De leo nula dale neu* Deep into the woods
 86. *Ma leo ai lai neu.* And high into the trees.
 87. *Boe te pela-lai la fali uma* The corn harvest is returned to the house
 88. *Ma bete-lai la tuke lo.* And the millet harvest is brought to the home.
 89. *Boe ma Bina o fali uma* So Bina, you return to the house
 90. *Ma Suti o tulek lo.'* And Suti, you go back to the home.'

The Directives to the Shells

The only significant difference in this section from the similar section of the first composition is in the addition of the directive to go with the forest cuckoo bird and the river watercock.¹

91. *Boe ma ana kokolak* So he speaks
 92. *No ina Po'o Pau Ai [Lole Holu]* With the woman Po'o Pau Ai [Lole Holu]¹
 93. *Ma fetu Latu Kai Do* And with the girl Latu Kai Do [Fua Bafa],
[Fua Bafa], nae: saying:
 94. *'Bo tiango nou* 'Dear, dear friend
 95. *Au sanga tulek ma falik.'* I seek to go back and to return.'
 96. *Boe ma nae:* Then she says:
 97. *'Mu mo se?'* 'With whom will you go?'
 98. *Inak a Fua Bafa* The woman Fua Bafa
 99. *Ma fetok a Lole Holu nae:* And the girl Lole Holu says:
 100. *'Na, mu mo titi'i letek* 'Go with the *titi'i* bush on the hill
 101. *Ma mu mo kai-hule mok.'* And go with the *kai-hule* shrub in the field.'
 102. *'Malole lai ndia* 'Such things are good there
 103. *Ma mandak lai ndia.* And such things are proper right there.
 104. *Te kai-hule mok* But the *kai-hule* shrub in the field
 105. *Ndia mesakana nai mok esa* It is all alone in the field

1 In lines 92–93, Mikael refers to Po'o Pau Ai//Latu Kai Do where he should have referred to Fua Bafa//Lole Holu. This was a mistake that was immediately recognised. I have not altered the text, if only to emphasise that poets can make 'mistakes' in their compositions.

106. *Ma ndia mesakana nai
letek esa* And it is all alone on the hill
107. *De au kokolak o se* So with whom will I speak
108. *Ma au dede'ak o se* And with whom will I talk
109. *Sama leo Lole Holu* [Someone] just like Lole Holu
110. *Ma sama leo Fua Bafa?'* And just like Fua Bafa?'
111. *Boe ma nae:* So she says:
112. *'Na, mu mo dini ana na'u.'* 'Nah, go with the *dini* grass.'
113. *'Te dini ana na'u* 'But the *dini* grass
114. *Leo timu lama tua dulu* When the east monsoon grows great in
the east
115. *Ma se lama dilu do lama sesu* It will bend or break
116. *Neu kalena ma neu bu'una,* At this head and at its joint,
117. *Na, au kokolak o se* Then with whom will I speak
118. *Ma au dede'ak o se?'* And with whom will I talk?'
119. *Boe ma nae:* So she says:
120. *'Mu mo pila kumea letek* 'Go with the red *kumea* grass on the hill
121. *Ma mu mo nggeo kuku telas.'* And go with the black *kuku* shrub in
the forest.'
122. *'Te timu lama tua dulu na* 'But when the east monsoon grows great
in the east
123. *Ma fak lama nalu langa na* And the west monsoon lengthens at
the head
124. *Se pila kumea letek* The red *kumea* grass on the hill
125. *Do nggeo kuku telas* Or the black *kuku* shrub in the forest
126. *Se lama dilu neu bu'un* Will bend at its heavy joints
127. *Ma lama sesu neu kalen,* And will break at its heavy head,
128. *Na, au kokolak o se* Nah, then with whom will I speak
129. *Ma au dede'ak o se* And with whom will I talk
130. *Sama leo Lole Holu* [Someone] just like Lole Holu
131. *Ma deta leo Fua Bafa?'* And exactly like Fua Bafa?'
132. *Boe ma ana lolé hala na neu* So she raises her voice
133. *Ma ana a'e dasi no neu, nae:* And lifts her words, saying:
134. *'Na, o mu mo se* 'Nah, with whom will you go

135. *Fo sama leo au bai* [Someone] just like me
 136. *Do deta leo au bai?* Or exactly like me?
 137. *Boe ma nae:* Then she says:
 138. *'Na, mu mo doa lasi anakala* 'Nah, go with the tiny forest cuckoos
 139. *Ma mu mo koloba'o le anakala.'* And go with the little river watercocks.'
 140. *'Malole lai na* 'Such things are good there
 141. *Ma mandak lai ndia.'* And such things are proper there.'
 142. *Lafada ma ladasi, lae:* They speak and they talk, saying:
 143. *'Doa lasi ana-kala* '[When] the tiny forest cuckoos
 144. *Bedoa tunga lasi* Sing *doa-doa* through the forest
 145. *Na udan tunga tunga lasi* As the rain follows through the forest
 146. *Ma kolo ba'o le ana-kala* And the little river watercocks
 147. *Beba'o tunga le* Sing *ba'o-ba'o* along the river
 148. *Na fa tunga tunga le,* As the current follows along the river,
 149. *Au dede'ak o se* With whom will I speak
 150. *Ma dede'ak o se?* And with whom will I speak?'

The Directive to Return to the Sea

151. *Boe ma nae:* So she says:
 152. *'Mu mo ina Po'o Pau Ai la* 'Go with the woman Po'o Pau Ai
 153. *Ma fetu Latu Kai Do la* And with the girl Latu Kai Do
 154. *Nai le [bi]bifan* At the river's lip
 155. *Ma nai oli tatain.'* And the estuary's edge.'
 156. *Boe ma Bina a'e dasi na neu* So Bina lifts his words
 157. *Ma Suti lole hala a neu ma nae:* And Suti raises his voice and says:
 158. *'Bo senango nou* 'Oh dear friend
 159. *Ma bo tiango nou* And oh dear companion
 160. *Malole lai ndia* Such things are good there
 161. *Ma mandak lai na,* And such things are proper right there.
 162. *De au kokolak o ina Po'o Pau Ai la* I will speak with the woman Po'o Pau Ai

163. *Ma au dede'ak o fetu Latu Kai Do* And I will talk with the girl Latu Kai Do
164. *Nai le bifan ma oli tatain* At the river's lip and estuary's edge
165. *Sama deta leo dasima:* Just as you say:
166. *"Mu mo ina Po'o Pau Ai la* "Go with the woman Po'o Pau Ai
167. *Do fetu Latu Kai Do."* Or the girl Latu Kai Do."

The Brief Return to the Sea

168. *Boe ma besak tasi mai* Now the sea comes in
169. *De nala oli dale.* And enters the estuary.
170. *Boe ma Bina ana bonu boa* Bina, he floats like *boa* wood
171. *Ma Suti ana ele piko* And Suti, he bobs like *piko* wood
172. *De ana ele piko leo liun* He bobs into the ocean
173. *Ma ana bonu boa leo sain neu.* And he floats off into the sea.
174. *Te seko-ma nai liun do sain* As it happens in the ocean or sea
175. *Laka-doto kokolo* It is as lively as a *kokolo* bird
176. *Ma laka-se bebengu,* And as noisy as horses' bells,
177. *Te hu ana ta bubuluk* But he is not aware
178. *Do ana ta nalelak.* Or he does not know.
179. *Seko-ma ala be'e Lipe la* As it happens, they perform at the *Lipe* feast
180. *Ma ala doi dosa* And they are suffering
181. *Leme liun do sain.* In the ocean and the sea.
182. *De ina liu-kala* The women of the ocean
183. *Ma fetu sai-kala* And the girls of the sea
184. *Ala foti ma leno lai sain.* They dance and turn in the sea.
185. *De dae sopuka ta lapu* Fine dust does not fly
186. *Ma batu lutu la ta pela.* And small stones do not rise/dance.
187. *Besak ka Bina Bane no Suti Solo* Now Bina Bane or Suti Solo
188. *Ala pela nggangafu aon* They dance, swaying their bodies
189. *Ma leno sosodo aon.* And they turn, shuffling their feet.
190. *Boe ma dae sopuka lapu* Fine dust flies

191. *Ma batu lutu la pela.* And small stones rise.
 192. *Boe ma ina liu-kala* The women of the ocean
 193. *Do feto sai-kala* Or girls of the sea
 194. *Lahala ma lae.* ‘Wah.’
 195. *De lae: ‘Beuk Suti Solo boe* They say: ‘Something new for Suti Solo
 196. *Do fe’ek Bina Bane boe.’* Or something strange for Bina Bane.’

The Return to Rote

197. *De Bina nama toko isi* So Bina throws forth his insides
 198. *Ma Suti nama edo nggi.* And Suti puts forth his pods.
 199. *Boe ma ana bi’i* He is fearful
 200. *Do ana mae.* Or he is ashamed.
 201. *Boe ma ana tolu mu sasali* He flees forth quickly
 202. *Ma nalai lлена.* And he rushes forth hastily.
 203. *De ana tolu mu* He flees
 204. *De leo Dela Muli neu* To Dela Muli [Dela in the West]
 205. *Ma nalai* And rushes
 206. *De leo Ana Iko neu.* To Ana Iko [Ana at the Tail].
 207. *De ana nduku Ana Iko* He arrives at Ana Iko
 208. *Ana losa Dela Muli.* He reaches Dela Muli.
 209. *Boe ma neu tongo senan* He goes to meet a friend
 210. *Ma neu nda tian* And goes to encounter a companion
 211. *Fo neu nda tia na nai
Dela Muli.* Goes to meet a companion at Dela Muli.
 212. *Boe ma nae:* He says:
 213. *‘Bo tiango nou* ‘Oh dear companion
 214. *Seko-ma nggolok nai ia.* As it happens the village is here.
 215. *Boe ma taduk nai ia boe.’* The settlement is here too.’
 216. *Boe ma nae:* So she says:
 217. *‘Leo do mapa lasa meme ia* ‘Stay and remain here
 218. *Te o mai nda au.* You have come to meet me.
 219. *De ita dua senak* Let the two of us be friends
 220. *Ma ita dua tiak.* And let the two of us be companions.

221. *De neme Dela Muli* Here in Dela Muli
 222. *Do neme Ana Iko.* Or here in Ana Iko.’

Composition Analysis: Mikael’s Versions I and II and Seu Ba’i’s Recitation

The immediate point of comparison for this version of *Suti Solo do Bina Bane* is Mikael’s first version. The two compositions are nearly the same length. Version I has 224 lines; version II 222 lines. Both versions include the repetition and rephrasing of particular passages. Version I is based on a repertoire of 75 dyadic sets; version II has 79 sets. The two versions have 59 sets in common—in both cases, 75 per cent or more of their dyadic repertoire. Version I shares 38 sets with Seu Ba’i’s composition while version II—largely because of the inclusion of the directive that refers to the ‘forest cuckoo and river watercock’—shares 42 sets with Seu Ba’i. The compositional links among these various recitations are considerable.

Although both of Mikael’s recitations are similar and share a majority of sets in common, the composition arrangement of these two versions—the sequence of lines one to another—is more complex. The general succession of the narrative is much the same but particular lines, couplet lines and sometimes longer passages follow different sequences. Seeming similarity masks a good deal of compositional difference. Table 2 provides a concordance of corresponding lines in the two versions and allows for closer scrutiny of the specifics of composition.

Table 2: A Concordance of Corresponding Lines in the Two Versions of *Suti Solo do Bina Bane* by Mikael Pellondou

Mikael Pellondou II		Mikael Pellondou I
3	<>	2 + 8
4	<>	3 + 9
6 – 13	<>	10 – 17
17	<>	28
19	<>	27 + 30
22 – 23	<>	32 – 33
25 – 28	<>	34 – 37
30	<>	27 + 30

7. VERSION VI FROM THE DOMAIN OF TERMANU

Mikael Pellondou II		Mikael Pellondou I
32	⟨⟩	28
37 – 42	⟨⟩	38 – 43
43 – 46	⟨⟩	44 – 47
47 + 49	⟨⟩	50 – 51
48 + 50	⟨⟩	52 – 53
58 – 59	⟨⟩	60 – 61
66 – 71	⟨⟩	66 – 71
73 – 80	⟨⟩	72 – 79
81 – 82	⟨⟩	82 – 83
83 – 86	⟨⟩	76 – 79
89 – 90	⟨⟩	99 – 100
100 – 101	⟨⟩	120 – 121
102 – 103	⟨⟩	123 – 124
104 – 110	⟨⟩	126 – 133
111 – 112	⟨⟩	137 – 138
114 – 115	⟨⟩	144 – 146
117 – 118	⟨⟩	147 – 148
120 – 121	⟨⟩	105 – 106
122 – 123	⟨⟩	111 – 112
124 – 125	⟨⟩	109 – 110
126 – 127	⟨⟩	113 – 114
128 – 131	⟨⟩	115 – 116
132 – 133	⟨⟩	60 – 61
134 – 135	⟨⟩	135 – 136
151 – 155	⟨⟩	161 – 162 + 165 – 166
160 – 161	⟨⟩	171 – 172
166 – 167	⟨⟩	161 – 162
170 – 171	⟨⟩	179 – 180
179	⟨⟩	186
181	⟨⟩	187
182 – 183	⟨⟩	189 – 190
185 – 186	⟨⟩	194 – [195]
188 – 189	⟨⟩	197 – 198
190 – 191	⟨⟩	199 – 200
195 – 200	⟨⟩	204 – 208

Mikael Pellondou II		Mikael Pellondou I
197 – 198	<>	206 – 207
199 – 200	<>	208
201 – 202	<>	209 – 210
204 + 206	<>	211 – 212
213	<>	218
216 – 217	<>	221 – 223

It is probably best to compare some of the longer passages in the two versions before focusing on particular lines and couplets. Thus, near the beginning of both compositions, there is a sequence of eight lines that are virtually identical.

Passage 1

Version I

- | | | |
|-----|------------------------------------|------------------------------------|
| 10. | <i>Boe te inaka Fua Bafa</i> | So the woman Fua Bafa |
| 11. | <i>Ma fetoka Lole Holu</i> | And the girl Lole Holu |
| 12. | <i>Na-nea pelak</i> | Cares for maize |
| 13. | <i>Ma na-nea betek</i> | And cares for millet |
| 14. | <i>De ana oko boluk tunga seli</i> | She shouts on one side |
| 15. | <i>Ma ana do-se'ek tunga seli</i> | And she screams at one side |
| 16. | <i>Ma bafi na'a tunga seli</i> | And the pig eats on one side |
| 17. | <i>Ma kode ketu tunga seli.</i> | And the monkey plucks at one side. |

Version II

- | | | |
|-----|------------------------------------|------------------------------------|
| 6. | <i>Inaka Fua Bafa</i> | The woman Fua Bafa |
| 7. | <i>Ma fetoka Lole Holu</i> | And the girl Lole Holu |
| 8. | <i>Na-nea pelak</i> | Cares for the maize |
| 9. | <i>Ma na-nea betek.</i> | And cares for the millet. |
| 10. | <i>De ana oku boluk tunga seli</i> | She shouts at one side |
| 11. | <i>Ma do se'ek tunga seli</i> | And she screams at one side |
| 12. | <i>Ma bafi na'a tunga seli</i> | And the pig eats at one side |
| 13. | <i>Ma kode ketu tunga seli.</i> | And the monkey plucks at one side. |

Except for the use of different connectives—*boe te* at the beginning of Version I and the optional use of the pronoun *ana* in line 14 of Version I—these two passages are identical both in their use of dyadic sets and in the order or sequence of lines. One could speculate that these lines constitute a personal routine or extended formula that allows Mikael to begin his recitation on a secure basis.

After this passage, the compositions diverge. In Version I, Mikael has Fua Bafa//Lole Holu ponder how she can prevent the monkey and pig from eating her crops. It is only after this that she takes up her fishing net and goes to the sea. In Version II, Mikael launches immediately into the fishing sequence.

Another early passage of some 12 lines in Version I can be compared with similar lines in Version II. However, the corresponding lines in Version II do not form a single sequence nor do they appear in the same order as in Version I.

Passage 2

Version I

A

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|-----|---------------------------------|-------------------------------|
| 32. | <i>De ana lipa naka nanae</i> | She looks around carefully |
| 33. | <i>Ma ana lelu nala mumula.</i> | And she glances intently. |
| 34. | <i>De tasi Fopo Sandika</i> | The sea at Fopo Sandika |
| 35. | <i>Ma meti Tefi Noe Mina</i> | And the tide at Tefi Noe Mina |
| 36. | <i>Tasi la huka papa</i> | The sea shows its shallows |
| 37. | <i>Ma meti la si'unu.</i> | And the tide begins to ebb. |

B

- | | | |
|-----|-------------------------------------|--------------------------------------------------|
| 38. | <i>Boe ma neu seko sisi'u engga</i> | She goes to scoop, lifting <i>enggak</i> seaweed |
| 39. | <i>Ma neu ndai huhuka batu,</i> | And goes to fish, overturning rocks, |
| 40. | <i>Neu seko sanga Dusu La'e</i> | Goes to scoop in search of a Dusu La'e |
| 41. | <i>Ma neu ndai sanga Tio Holu</i> | And goes to fish in search of a Tio Holu |
| 42. | <i>Fo Dusu la la'e ao</i> | For Dusu fish that support one another |
| 43. | <i>Ma Tio la holu ao.</i> | The Tio fish that embrace one another. |

Version II

A

- | | | |
|-----|----------------------------------|----------------------------------------------------------|
| 20. | <i>De neu seko sisi'u enggak</i> | Then she goes to scoop, lifting
<i>enggak</i> seaweed |
| 21. | <i>Ma neu ndai huhuka batu.</i> | And goes to fish, overturning rocks. |
| 22. | <i>Ana lipa neu nakanae</i> | She looks around carefully |
| 23. | <i>Ma lelu nala mumula</i> | And glances intently |
| 24. | <i>Neu meti Tefi Noe Mina la</i> | Goes to the tide at Tefi Noe Mina |
| 25. | <i>Tasi Fopo Sandi-Kala</i> | The sea at Fopo Sandi-Kala |
| 26. | <i>Ma meti Tefi Noe Mina la</i> | And the tide at Tefi Noe Mina |
| 27. | <i>Leu huka papa</i> | [The sea] shows its shallows |
| 28. | <i>Ma meti la si'unu.</i> | And the tide begins to ebb. |
| | ... | |
| 33. | <i>Tasi la huka papa</i> | The sea shows its shallows |
| 34. | <i>Ma meti la si'unu.</i> | And the tide begins to ebb. |

B

- | | | |
|-----|-----------------------------------|----------------------------------------------------------|
| 37. | <i>De neu seko sisi'u enggak</i> | Then she goes to scoop, lifting
<i>enggak</i> seaweed |
| 38. | <i>Ma neu ndai huhuka batu.</i> | And goes to fish, overturning rocks. |
| 39. | <i>Fo ana ndai sanga Tio Holu</i> | She fishes, seeking a Tio Holu fish |
| 40. | <i>Ma seko sanga Dusu La'e</i> | And scoops, seeking a Dusu La'e fish |
| 41. | <i>Fo ela Tio la holu ao</i> | Tio that embrace each other |
| 42. | <i>Ma Dusu la'e ao.</i> | And Dusu that support each other. |

If one takes the sequence of lines in Version I as a starting point, the first six lines (32–37) correspond to six of the last seven lines (22–28) in the sequence in Version II. Both sequences use exactly the same dyadic sets in the same order as follows:

- | | |
|-------|-------------------------------------|
| 32/22 | <i>lipa – nae</i> |
| 33/23 | <i>lelu – mula</i> |
| 34/25 | <i>tasi – [name: Fopo Sandika]</i> |
| 35/26 | <i>meti – [name: Tefi Noe Mina]</i> |
| 36/27 | <i>tasi – huka-papa</i> |
| 37/28 | <i>meti – si'unu</i> |

There are, however, a number of compositional differences, six of which are notable. 1) There is a difference in line 22 (Version II) where a verbal, non-reduplicated *neu nakanae* is used instead of the reduplicated *naka nanae* in line 32, as in Version I. 2) Line 24 is an (unnecessary) insertion, which is made redundant by the repetition in line 26. 3) The place names in lines 24–26 are given in plural form (*la* or *kala*) in Version II, but singular form in Version I. This is a permissible feature of Rotenese parallel poetry where dyadic characters are cited as often in singular as in plural form, with some poets using a singular form as a contrastive pair with a plural form. 4) The noun *tasi* ('sea') is omitted but clearly implied in line 27 of Version II. 5) In Version II, lines 27 and 28 are repeated as lines 33 and 34. 6) Also in Version II, lines 20 and 21 are repeated as lines 37 and 38.

As a result, lines 38–43 in Version I correspond to lines 37–42 in Version II. Although the lines regarding the Tio and Dusu are in reverse order, in terms of the use of dyadic sets, these lines are the same. The varied evidence of these two versions of *Suti Solo do Bina Bane* shows the formulaic continuity in the compositional capabilities of the poet Mikael Pellondou.

This text is taken from *Master Poets, Ritual Masters: The Art of Oral Composition Among the Rotenese of Eastern Indonesia*, by James J. Fox, published 2016 by ANU Press, The Australian National University, Canberra, Australia.