

Redjang
Ka-La-Nga
Texts.

M. A. Jaspán

[PARTS ONLY] — check for
first printed
copy.

A. N. U.

ACKNOWLEDGEMENTS

I wish to express my appreciation of the encouragement, advice and assistance given by Professor J. A. Barnes, Professor A. H. Johns, Dr. S. A. Wurm and Drs. Soewito Santoso of the Australian National University, Canberra. For assistance in acquiring some texts and gaining access to others I gratefully acknowledge the help of Amirul Mukminin, the Subdistrict Officer of North Lebong; Pesirëa A. Sani of Sadeui Sawëa, Bemanai Ai subclan; Hadji Amin, Pesirëa of Sukau IX subclan at Sadeui Ameun; Pesirëa Ali Raman of the Slupua Lebong subclan at Tabëa Da'eut; Kok Tjeo of Lebong Donok; Oei Kim Soei of Bencoolen; Mohammed Kri of Padang Bendar; Masari of Kutai Lekat in the Palik subclan and Ahmad Sjaharuddin of Muara Aman and Jogjakarta.

My thanks are also due to Ali Akbar of Talang Blau, who was my first teacher of KA-GA-NGA. Mr. Ralph Westen of the John Curtin Medical School at the Australian National University has given the benefit of his experience in designing and reproducing this volume. Mr. H. Pieterse of Olympia Typewriters Ltd., Sydney, helped to overcome the numerous technical problems in producing the first KA-GA-NGA typewriter.

The field work during which these texts were collected or transcribed was carried out in South Sumatra from 1961 to 1963 under the auspices of the Department of Anthropology and Sociology of the Australian National University, to which I express my thanks.

M.A.J.

? 1965

1. Introduction

The only substantial collection of South Sumatran KA-GA-NGA texts thus far published is that of Baron Sloet van de Beele, edited by van der Tuuk in 1868. This monumental collection - with its transliteration and translation of the texts - laid the foundation for the systematic study of the indigenous syllabic script literature of South Sumatra but little further has been done in this direction with the notable exception of van Hasselt's publication of a few Redjang texts in 1881 and Labberton's publication in 1932 of a text on copper plate at the Koninklijk Koloniaal Instituut in Amsterdam.

The texts that I discovered in Redjang country from 1961-63, inscribed on bamboo, buffalo horn and rattan, and written on barkcloth, are here published for the first time. In my view the most important of these is undoubtedly the Bemanai barkcloth chronicle (Text A). This document was only revealed to me on the last day of my 21 month visit to Redjang country, and then by the light of a minute kerosene lamp for the duration of less than one hour: in these circumstances the document could not be fully transcribed and only part of it is presented in this volume.

There are about 180,000 native speakers of Redjang living in the regencies of Redjang-Lebong, North Bencoolen and a corner of Musi-Rawas in South-western Sumatra. In 1962 I counted 417 people who had some knowledge of the KA-GA-NGA script, but most of these were elderly folk. In 1963 evening classes in KA-GA-NGA were being given in several villages by students of secondary schools and universities - foremost among them Achmad Sjaharuddin B.A. of Muara Aman in Lebong, a student of linguistics at the State Islamic Faculty in Jogjakarta, Java. Since 1962 the Department of Culture of the South Sumatran Provincial Government has paid increasing heed to the KA-GA-NGA literature, and has published a brief comparative study of the several South Sumatran syllabaries (Pantjarona 1962, II and IV).

It is noteworthy that whilst the Redjang have a language of their own which is unintelligible to Malays, the language of their KA-GA-NGA texts is Malay. This was clearly the language of literature and documentation and was modelled on the court language of the medieval South Sumatran Kingdom of Melayu.

It has been generally assumed that the earliest written Malay literature dates from the 15th century (Johns 1963:410) and that the greater part of Malay literature until the present century was written in Arabic script. Students of Indonesian literature generally are acquainted with the much earlier works of Javanese and Balinese literature, but from the point of view of purely Malay literature, Kawi, Post-Kawi and Makassarese (Matthes 1883 - this is essentially a Makassarese version of the Javanese Jaya Lengcara legend), Lampong (van der Tuuk 1868) and Batak (inter alia the Poestaka Ginting, van der Tuuk's Bataksch Leesboek 1860-61 and Joustra's Karo-Bataksche Vertellingen 1907) texts are in regional languages and must be excluded from the designation 'Malay'. Johns (ibid) states unequivocally that 'there is no surviving Malay work in which Arabic loan words are absent and which is not written in the Arabic script. Yet it is unthinkable', he continues, 'that a Malay Buddhist empire of the magnitude of Sriwidjaya should have been deficient in the arts of literature.' Furthermore, 'certain peculiar features of the earliest Malay texts using Arabic script 'can only be explained by an older tradition of writing in a syllabic script of Indian derivation, similar to that still used in Java. Everything has been lost, however, apart from a few inscriptions and four lines of a poem written in Indian-type characters carved on a stone found at Minye Tudjuh in Atjeh.'

This present collection of Redjang texts, to be amplified later with others from Pasemah, Serawai and cognate Middle Malay peoples, provides both evidence and examples of an earlier Malay literature using an indigenous script. The use of the phrase 'indigenous script' requires some explanation. All three scripts which Redjang have used or continue to use - KA-GA-NGA Arabic and Roman - are alike in having been borrowed from countries to the northeast of Sumatra.

The KA-GA-NGA, however, differs from the Arabic and Roman alphabets in that the Redjang so adapted it to their own needs that it is now a distinctively individual syllabary, although it bears a close relation to the other South Sumatran syllabaries (see Table 2).

It is perhaps not surprising then that these earliest specimens of Malay literature should come from South Sumatra. After all, Palembang and its hinterland were the centres of the earliest Malay empires, Melayu and Sriwidjaya. Nevertheless, it has not been possible thus far to assign any accurate dates to the texts in this collection, other than that of to the recent letter of Ali Akbar. The aged custodian of the Bemanai clan chronicle claimed that it was inherited from her great-great-grandfather (buluwa pelmong) and there is internal evidence that this may well be so, in which case it probably dates from about the mid-eighteenth century. There are no Muslim names in the text and no mention of Allah. This is in accord with what we know of the Highland Redjang who, at the time of the Dutch military conquest in 1859-60 (van Rees 1860) had not yet been converted to Islam.

Of the other seven texts, only that on buffalo horn is pre-Islamic. The others all contain references to Allah and probably date from the period 1860 to 1900.

This present collection of texts is intended to acquaint those interested in the subject with the nature of the syllabary and the content, language and style of the texts. It is hoped that this preliminary collection will be followed by a further compilation and analysis at a later date.

2. The Syllabary

The Redjang syllabary consists of 23 radical characters of South Indian origin, first published by Marsden in 1783 (See Plate 2). Vowels and terminal consonants take the form of diacritic signs placed above, below or to the side of the radical character. Marsden gave a name for each of these diacritic signs but the names are no longer used.

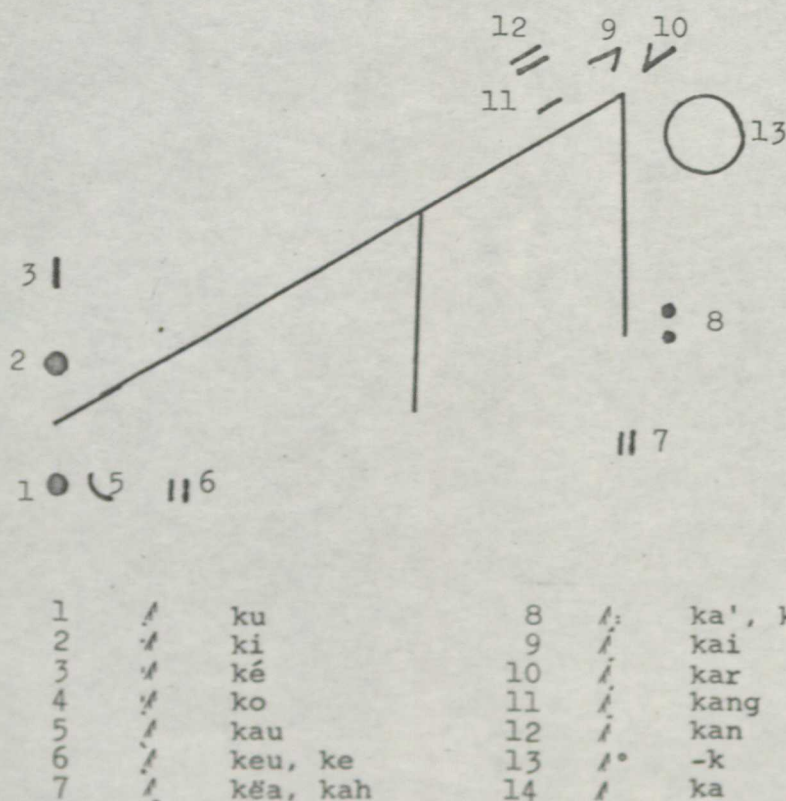


Figure 1 - A paradigm showing the relative positions of the diacritic signs in combination with the first radical character / (ka).

REJANG ALPHABET.

ka	ga	nga	ta	da	na	pa	ba	ma	cha	ja	nia
sa	ra	la	ea	oaa	hha	mha	ngga	nda	nja	a	.

§ Mark of Commencement. ° Mark of Pause.

The Letters of these Alphabets are governed by a variety of Signs the application of which considerably alters the terminating sound. Those which belong peculiarly to the Rejang are as follows.

* Duo deatas which changes the Termination from.....	a to an			
* Cajeena or Duo debonva changes a to ah		Catoolang changes.....	a to ang	
* Cijoonjoong.....		to ar	Cameetan.....	to oo
* Calowan.....		to ee	Cateding.....	to i
* Camacha.....		to ay	Catooloong.....	to onr
ka kan kah kar kee kay kang koo ki kon				

The Letters are never joined in writing, each for the most part representing a syllable —
The Writing is from the left hand to the right.

BATTA

a	ha	na	ma	ra	ta	ba	na	sa	ga
la	pa	gua	ja	da	nya	e	een	oo	

LAMPOON

ka	ga	gua	pa	ba	ma	ta	da	na	cha
ja	gnia	aa	a	la	ra	a	na	ka	

The set of diacritic signs can similarly be combined with each of the 23 radical characters, as in the following examples:

Table 1 - The combination of the radical characters
ʌ ʋ ʌ (ka pa dja) with diacritic signs

ʌ ka	ʋ pa	ʌ dja
ʌ ku	ʋ pu	ʌ dju
ʌ ki	ʋ pi	ʌ dji
ʌ ké	ʋ pé	ʌ djé
ʌ ko	ʋ po	ʌ djo
ʌ kau	ʋ pau	ʌ djau
ʌ ke, keu	ʋ pe, peu	ʌ dje, djeu
ʌ kĕa, kah	ʋ pĕa, pah	ʌ djĕa, djah
ʌ ka'	ʋ pa'	ʌ dja'
ʌ kar	ʋ par	ʌ djar
ʌ kai	ʋ pai	ʌ djai
ʌ kang	ʋ pang	ʌ djang
ʌ kan	ʋ pan	ʌ djan
• --k	• --p	• --dj

A similar syllabary of radical characters and diacritic signs is to be found among the neighbouring Lembak, Pasemah and Serawai, though with certain minor variations. A concordance of these syllabaries is shown in Table 2.

Table 2 - A concordance of the Redjang, Kerintji, Lembak, Pasemah and Serawai syllabaries

	Redjang	Kerintji	Lembak	Pasemah	Serawai
ka	ㄏ	ㄏ	ㄏ	ㄏ	ㄏ
ga	ㄌ	ㄌ	ㄌ	ㄌ	ㄌ
nga	ㄋ ㄋ	ㄋ	ㄋ	ㄋ	ㄋ
ta	ㄐ	ㄐ	ㄐ	ㄐ	ㄐ
da	ㄐ ㄐ	ㄐ	ㄐ	ㄐ	ㄐ
na	ㄋ	ㄋ	ㄋ	ㄋ	ㄋ
pa	ㄌ	ㄌ	ㄌ	ㄌ	ㄌ
ba	ㄌ ㄌ	ㄌ	ㄌ	ㄌ	ㄌ
ma	ㄌ ㄌ ㄌ	ㄌ	ㄌ ㄌ	ㄌ ㄌ ㄌ	ㄌ ㄌ ㄌ
tja	ㄐ	ㄐ	ㄐ	ㄐ	ㄐ
dja	ㄐ	ㄐ	ㄐ	ㄐ	ㄐ
nja	ㄋ	ㄋ	ㄋ	ㄋ	ㄋ
sa	ㄐ ㄐ	ㄐ	ㄐ	ㄐ	ㄐ
ra	ㄐ	ㄐ	ㄐ	ㄐ	ㄐ
la	ㄌ	ㄌ	ㄌ	ㄌ	ㄌ
wa	ㄌ	ㄌ	ㄌ	ㄌ	ㄌ
ha	ㄌ	ㄌ	ㄌ	ㄌ	ㄌ
m̃pa	ㄌ	ㄌ	ㄌ	ㄌ	ㄌ
ngga	ㄌ	ㄌ	ㄌ	ㄌ	ㄌ
nda	ㄌ	ㄌ	ㄌ	ㄌ	ㄌ
ndja	ㄌ	ㄌ	ㄌ	ㄌ	ㄌ
a	ㄌ	ㄌ	ㄌ	ㄌ	ㄌ

For the purpose of accurately recording and reproducing *ʌ ʌ //* texts I began in September 1961 to design a Redjang typescript. This was not a simple task, chiefly in view of the variations in the script from one part of Redjang country to another. Furthermore there are certain morphological differences in the scripts of the various old texts I was able to consult, and more recently, living writers of Redjang prose, such as Ali Akbar of Talang Blau, Masari of Tunggang and Zarchalifah of Talang Leak - have introduced some variations of their own.

The typescript eventually adopted represents a basic adhesion to Marsden's of 1783, but incorporates some of his own later corrections (1811) or alternative renderings, especially where the latter conform closest to present usage. The variations noted in van Hasselt (1881) and Westenenk (1921) were also taken into account in determining the final draft of the typescript.

The first designs from the draughtsmen in Wilhelmshaven, Germany, were submitted to a number of Redjang for their comment, and as a result of this the present typescript was finalised. Table 3 is a concordance of Marsden's 1783 and 1811 syllables and mine of 1962. Table 4 compares the equivalent diacritic signs.

Table 3 - The Redjang syllabary showing Marsden's and Jaspan's list of characters

Syllabic character (radical form)			Romanisation	
Marsden 1783	Marsden 1811	Jaspan 1962	Marsden 1783	Jaspan 1962
			ka	ka
			ga	ga
			nga	nga
			ta	ta
			da	da
			na	na
			pa	pa
			ba	ba
			ma	ma
			cha	tja
			ja	dja
			nia	nja
			sa	sa
			ra	ra
			la	la
			eea	ja
			ooa	wa
			hha	ha
			mba	m̐a
			ngga	ngga
			nda	nda
			nja	ndja
			a	a

Table 4 - A concordance of diacritic signs used by Marsden, Westenenk and Jaspan

[in conjunction with the radical character 𐀀]

Marsden 1783	Westenenk 1921	Jaspan 1962
𐀀 kan	𐀀 kan	𐀀 kan
𐀀 kang	𐀀 kang	𐀀 kang
𐀀 ku	𐀀 ku	𐀀 ku
𐀀 ki	𐀀 𐀀 ki	𐀀 ki
𐀀 kar	𐀀 kar	𐀀 kar
𐀀 kah	𐀀 kah	𐀀 kēa ¹
𐀀 kau	𐀀 kau	𐀀 kau
𐀀 kē	𐀀 ké	𐀀 ké
𐀀 kō	— ko	𐀀 ko
𐀀 kei, kē	𐀀 kai	𐀀 kai
—	𐀀 ka ke ²	𐀀 ke, keu
—	𐀀 kok, ko'	𐀀 ka', kak ³

Notes 1 - Neither Marsden nor Westenenk appear to have identified or been able to represent the distinctive fringilised diphthong.

2 - In Pasemah and Serawai.

3 - This represents a glottal stop or hamzah.

3. The Materials of KA-GA-NGA Texts

Redjang KA-GA-NGA has been produced on and using a variety of materials. The texts already described in the literature (Marsden, van Hasselt, Westenenk, Labberton) are on barkcloth, bamboo and copper plate. In addition to these I have seen inscriptions on buffalo horn, rattan, paper and the wooden lintel of a door.

i. barkcloth

As far as I could ascertain, only one of the three kinds of barkcloth made by Redjang was used for KA-GA-NGA texts. This was the variety called te'eup bunut, the barkcloth of the bunut (*Calophyllum* spp.) tree. This cloth is of an off-white colour and is softer and more pliable than that made from natëa (*Crudia Curtisii*?) and te'eup (*Artocarpus Kunstleri*) trees, which is used for blankets, clothing and basket straps. The texts contain an average of 21 syllables per line and are written with a pen (igis) made of the centre blade of a palm frond. Ink is made from either the bark of the lebeu'en (*Vitex Pubescens*) tree which is immersed in a small quantity of water, or from the black berries of the kembang seribu. In the past, according to Marsden (1811:182), ink was 'made by mixing lamp-black with the white of egg'. The Bemanai barkcloth folio consists of 14 folded 'pages' each measuring 24 x 19 cm.

ii. bamboo

All KA-GA-NGA texts other than those on barkcloth - and more recently on paper - are incised or engraved. In the case of bamboo, rattan and horn, the inscriptions are made with the point of a kris, the result producing what is called 'an incised letter' (su'eut knu'i). The precision of the inscription varies with both the material and the skill of the inscriber: there are considerable variations in the quality of inscription on the same

kind of material, whether bamboo or rattan. On the whole the finest and clearest inscriptions are those on bamboo, and the least legible those on rattan and horn.

All the bamboo texts known to me are on a variety called bulua gading or aur gading (Bambusa Wrayi), literally 'ivory bamboo'. This bamboo has two qualities which make it eminently suitable for inscription: firstly it has a pale ivory yellow colour which improves with age, and secondly it has a remarkably hard and durable epidermis. This outer layer is not easily damaged or marked and requires an exceptionally sharp and forceful instrument -- such as a kris, dagger or sword point -- to cut it.

The bamboo texts are of two kinds, bamboo tiles or laths (as in Texts C and D in this collection) and whole cylinders or tubes (as in Text B). An average tile text measures 11' x 7.5 cm. and a cylinder 44 cm. with a diameter of 3 cm. The tiles have an average of 8 syllables per line with a range of 5 to 14. The mean number in the case of a cylinder is 32 syllables and the range 27 to 39. In both cases the letters are from 0.4 to 0.5 cm. in height.

One or both margins of a bamboo text are usually decorated with line engravings. The cylinder in Text B has this design on the right hand margin.

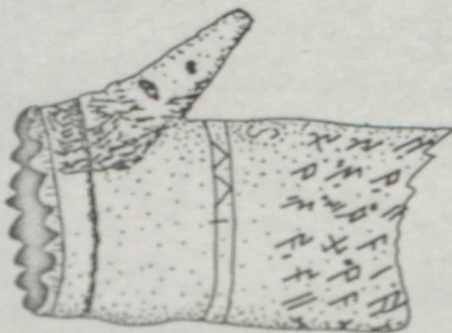
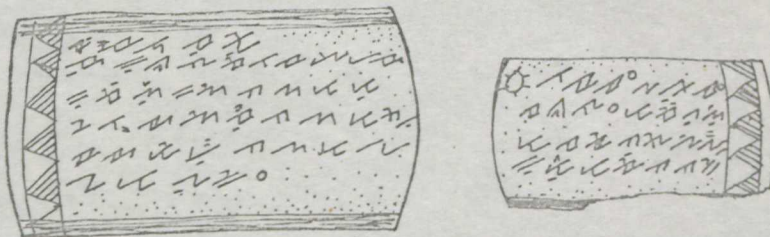


Figure 2

The tile in Text C has a decorative margin on the left side only and in Text C on the right.

Figure 3



The sole punctuation mark * or C or — which signifies either the beginning of a composition, its end or a new chapter or section within a single text — is almost always placed in an outset position to the left of the text, but within the inscribed marginal band, as in Figure 2.

iii. rattan

Texts inscribed on rattan sticks (beus bnew) are now the most common form of heirloom KA-GA-NGA texts in Redjang country. A stick of this kind has an average length of 93 cm. — the text extends to 48 cm. of this length — and a diameter of 2.5 cm. There is an average of 37 syllables per line and 3 to 11 lines per text, but there are usually more illustrative drawings on the rattan sticks than on the bamboos. These are at the left-hand side of the text and at the top of the stick when it is used as a walking stick or magical wand. The most common variety of rattan for KA-GA-NGA inscription is smambau (*Calamus Scipionum*).

iv. buffalo horn

There are at most 8 lines of text on the KA-GA-NGA horns and between 10 and 30 distinct syllables in each line. Decoration of the wide end of the horn takes the form of delicate carving, the theme of which is almost always a god (diwo) with a distinctly Hindu mien (see Plate 4). These inscribed and carved horns are sacred

heirlooms (kumeut an) of the Slupua Lebong subclan. They may only be brought out on special occasions and benzoin must be burned as a ritual precaution - as in the case of the Bemanai barkcloth chronicle - for as long as they are exposed to view.

v. copper plate

This has been described by Labberton and will not be repeated here. There are no longer any copper plate texts in Redjang country, though there may be some elsewhere in South Sumatra.

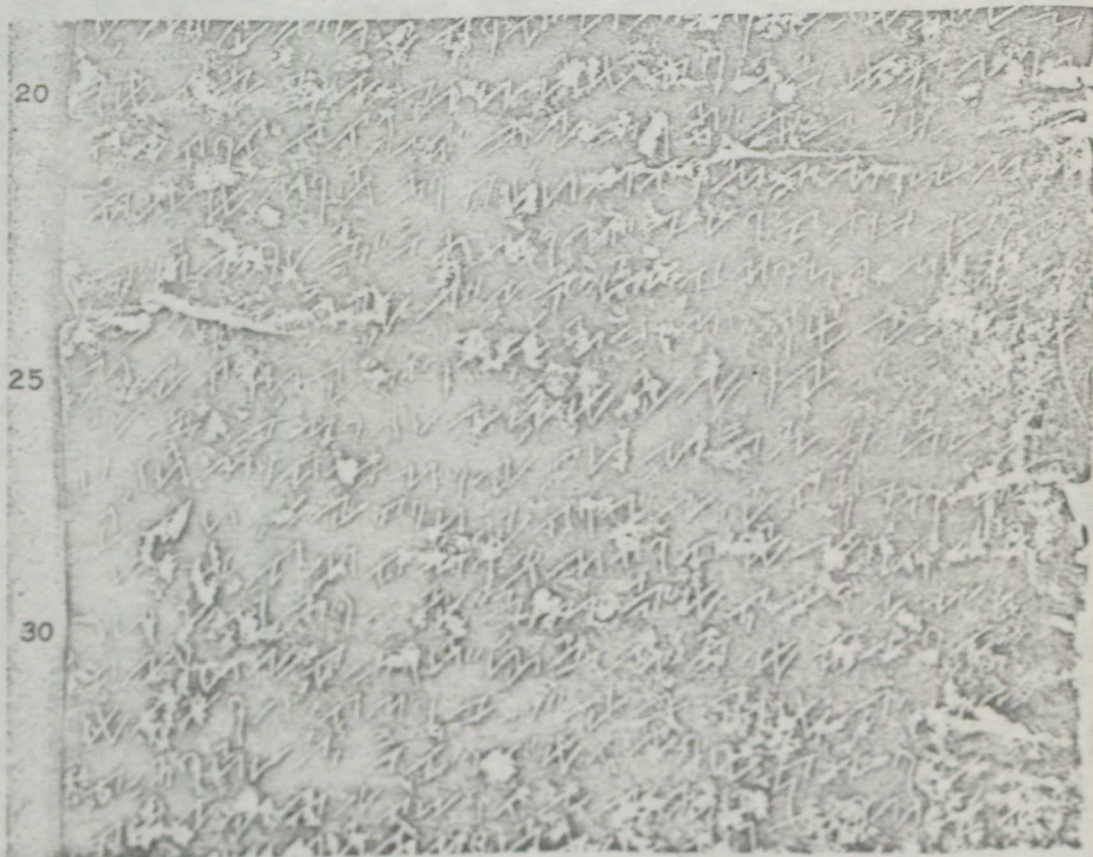


Plate 3 - A fragment of Labberton's copper plate inscription

4. The Language of the Texts

The language of Redjang folklore - myths, legends and fables - is invariably Redjang, but poetry (sambeui berdjung, mandak and nialang: see Jaspan 1962 and 1964) and all the KA-GA-NGA texts known to me are in a literary form of old Malay which the people call Melajau Purbo. This use of the phrase 'Old Malay' is not to be interpreted as the equivalent of Teeuw's (1959), but it is nevertheless older than the Malay now spoken in South Sumatra.

In some of the texts there is a varying admixture of Redjang words (e.g. smambau, sumeui, tumbu). The syllable mba for which there is a separate character // is an m with an implosive attack; this does not exist in Malay, yet it occurs frequently in the KA-GA-NGA texts. Elision of velar and alveolar nasals in consonant clusters - a characteristic feature of the Redjang process of assimilating Malay words - also occurs in these texts, as in:

Redjang	Malay	English
𑌕 𑌕 𑌕 tokot or tokat	tongkat	stick
𑌕 𑌕 pitu	pintu	gate

Final consonants are also dropped in the Redjang form of Malay words, and this again is reflected in the language of the texts:

Redjang	Malay	English
𑌕 𑌕 tingga	tinggal	to stay, remain
𑌕 𑌕 tungga	tunggal	one, single

Characteristic vowel changes from Malay to Redjang are also present in the texts as in the following examples:

Redjang	Malay/Indonesian	English
// x° leum	dalam	in
/ ɲ dirai	diri	self
// ɲ / ɲ ulaubalang	hulubalang	a warrior of soldier
// x // smambau	semambu	a variety of thick rattan

Initial u^{*} in the texts is sometimes aspirated as in Kerintji and Kubu:

Redjang	Malay/Indonesian	English
/ ɲ hurang	orang	a person
/ ɲ hundang	undang	a law

Final h^{**}, however, is usually elided or the Malay syllable -ah becomes the Redjang fringilised diphthong ɛa (ɛa):

Redjang	Malay/Indonesian	English
// x ₂ umɛa	rumah	a house
/ ɲ tumbu	tumbuh	to grow
/ ɲ tatɛa	tatah	studded, in-laid

Finally, there are some words in the texts, which would be meaningless or ambiguous to Malay speakers unfamiliar with Redjang:

* Cf. Dyen (1953:31-33).

** Cf. Dempwolff, O. (1937) and Dyen, I. (1953:45).

Redjang	Malay/Indonesian	English
// N alau	pergi	to go
N N lalau	1. pergi djauh 2. turun kawin di tempat jang djauh	1. to go away 2. to marry in a distant place
// X sumeui	harimau nénék	ancestral tiger
// X° leum	dalam	in
// X //° remas	mas	gold

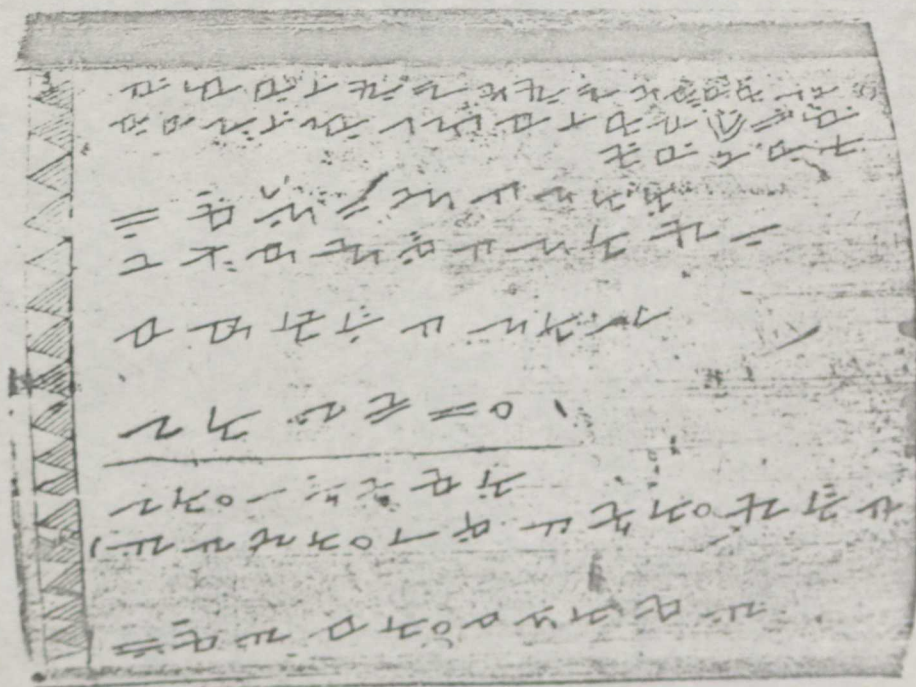


Plate 4 - Bamboo tile (Text C)

5. The Subject Matter of the Texts

The content of the texts is not confined to any one theme, sacred or profane, but there is an extensive repertoire that includes love lyrics (berdjung), spells (idau-idau), incantations (utjeup-utjeup), maxims (pepatga), proverbs (pribahasa) adat formulations and clan histories (roajat or tempo bang mego).

A bamboo tile with a spell inscription was and is regarded as a talisman capable of disarming malevolent jungle spirits such as Seriad Belek and the various devils (iblis or sitan). A good example of this is Text C: here the author of the incantation begins by identifying a jungle spirit who has presumably become detached from a living body, for an unattached spirit is dangerous and must be returned to its physical home. The procedure in such cases is to inform the spirit of its name ('Suting Nursani is your name') and the names of its parents ('Wadan Djénitun is the name of your mother, Radja Mibun is the name of your father'). The spirit is then assured that its body is still alive and it is induced to return to it.

Text D is a characteristic berdjung lyric. Here the author, presumably a young man (perdjako), expresses his melancholy at being rejected by the girl of his choice. The seeming impossibility of his being accepted by her is expressed in a terse phrase of five words:

Barat laut
Tunggu maring gunung

As the sea
on a mountain

... which can, by their nature, never exist in this way. Furthermore, he has lost her to a rival whom he compares with an ancestral tiger (sumeui), a metaphor which combines a nation of the fierce strength and the magical power of the successful suitor. In the final two lines of the poem he given vent to his sense of grief and loss by conjuring up an image of her diligence and beauty

ruma ketunun
bulan purnama

a house of weaving
a full moon

the latter phrase being a standard Redjang metaphor for describing a beautiful girl's face.

The texts on the rattan sticks indicate that they are intended as a kind of wand or a magical staff of office. In Text F there is 'he who reads (i.e. owns and can recite) this text will be a prince', for the stick is said to be an ancient heirloom inherited from Adam and according to Allah, has the magical power (sakti) of preserving life and causing death.

The legal digest and precepts on the Slupua buffalo horn (Text G) are reminiscent of a sacred mandate or instruction (pseun) that a father who is about to die gives to his eldest son who will succeed him as head of the family and custodian of its ancestral spirits and graves. In this case the father is the headman of the senior village of the clan (Baginda Pembrap). In settling legal disputes the words of true witnesses must always be considered decisive. In commencing the agricultural year, men must not plant their swiddens before the clan chief has planted his. The boundary markers of swiddens and wet ricefields must be clear and respected by all. Those who fail to observe these laws will be put in stocks in the village square. These are the laws of 'His Highness, Chief of the Senior Village' (Baginda Pembrap) of Slupua Lebong.

From the historical and ethnographic viewpoint, the most important document in this collection is the Bemanai barkcloth chronicle. A complete study and analysis of its contents must await its complete transcription. We have enough at present, however, to know that it provides a reliable written account of the origins, early settlement and pedigree of the Bemanai clan, and the subsequent dispersion and place of settlement of its constituent subclans. This is of importance in establishing an incontestible historical charter of land tenure rights, and in establishing the order of seniority among the subclans and the villages within each subclan. This chronicle substantiates similar accounts which I had previously recorded from oral narratives but it is more detailed and accurate.

Text D - A LOVER'S GRIEF [on a bamboo tile]

1 * / N A° N N A°

2 A A X N I M

3 X A N A N N N

4 M X X N I M

5 X A N A A M

6 N X A A M

7 I N I N M X

- 1 Barat lawut
- 2 tunggu maring gunung
- 3 meteri keilangan
- 4 sumeui maring gunung
- 5 meteri kekasi
- 6 ruma ketunun
- 7 bulan purna[ma]

Text E - A FOREST CHARM [on rattan]

- 1 ° A X° N Ṅ - I A X° N Ṅ - I L N X° A A X°
 N A A W L A M I A X° A A N
- 2 H I Ṅ L W W N N N I A I U A W I Ṅ
 I Ṅ I Ṅ - I Ṅ V A° N A L N V L X A N V H°
 N A L N V A N Ṅ
- 3 I A A N N N° I H X° N V H° A A N N

- 1 Kemrawang biku melalang gi di dalam kutum. Aku
tijado keno hukum kato la
- 2 I hurang dijo jalula u buto gumbakaju barang
buwang barang gi luput. Aku daripado mati lepas,
aku dari pitu utan
- 3 Hung kato awal haram lepas kato Alla

- 128 $\dot{V} \dot{V} N \quad N W N: \quad A W \quad \dot{V} \ddot{A} \quad A W$
- 129 $\ddot{A} M \quad N X M^{\circ} \quad A W \quad \ddot{A} M \quad N L A^{\circ}$
- 130 $\ddot{A} \quad \dot{V} M A \quad A W \ddot{A} M \quad N L A^{\circ} \quad L \dot{V} N A N^{\circ}$
- 131 $N V \quad A A \quad H M :$
- 132 $A A \quad H M \quad X N X^{\circ} \quad V \dot{V}^{\circ} \ddot{A} \quad A A$
- 133 $\dot{V} \dot{V} N \quad X X^{\circ} \quad \dot{V} M N \ddot{A} \quad A A$
- 134 $A A \quad X N X^{\circ} \quad A A \quad \dot{V} A A A^{\circ} \quad A A$
- 135 $\ddot{A} A H \quad A A \quad \dot{V} N \dot{N} \quad A A$
- 136 $\dot{V} N \dot{V} \dot{N} \quad A A \quad X M H M^{\circ} \quad A A$
- 137 $\dot{V} M A^{\circ} \quad A A \quad \dot{V} A X^{\circ} \dot{V}^{\circ}$
- 138 $N L \dot{V} \quad \dot{V} \dot{V} N \quad M M X^{\circ} \quad V X$
- 139 $A W \quad \dot{V} \ddot{A} \quad L A M: \quad \dot{V} \ddot{A} \quad A X^{\circ} \quad V A^{\circ}$
- 140 $\dot{V} A L \dot{V} H \quad \dot{V} \ddot{A} \quad A X^{\circ} \quad V A^{\circ}$
- 141 $\dot{V} M \dot{V} \quad \dot{V} H \quad \dot{V} M M^{\circ} \quad M M A^{\circ} M$
- 142 $\dot{V} H: \quad A X^{\circ} \quad V A^{\circ} \quad L L A^{\circ} \quad \dot{V} A M$

128 Penghulu ijalah kaja, bukan kaja
129 karna emas, kaja karna adat
130 dan pusaka, kaja karna undang dahulu kala.

131 Apa kata radja:

132 Kata radja melumpahkan, kata
133 penghulu memperselesai, kata
134 malim kata hakikat, kata
135 menteri kata berilang, kata
136 hulubalang kata mengeras kata
137 banjak kata bertjampur.

138 Adapun penghulu, seumpama
139 kaju besar ditengah padang, tempat
140 berteduh hari hudjan, tempat
141 bernaung hari panas, uratnja
142 boleh tempat duduk, batangnja

Line

- 13 kindang ari, or kindang arai in present day Redjang is the time of day just after the early morning mists have dispelled and the sun shines brightly though not yet hotly. It is between 7 a.m. and 8 a.m., and is regarded as an auspicious time for commencing work, ritual activities or a journey.

Text C

This is a spell (utjeup, idau or batjaan). Nursani and Djenitun are common feminine names; Radja Mibun is an ancestor of the present headman of Lemeju village in Lebong and may or may not be the same person as in Line 3 of this text.

- 4 luis cf. J. gusis; S. léos.

- 5 leum R. for dalam

- 6 ualim a common abbreviation for mualim

- 6-7 A and U are common abbreviations in Redjang texts for Allah or Uallah.

- 7-8 There is a considerable gap between lines 1-7 and lines 8-10. There may be no logical connection between these two parts of the text. My informants were unable to explain the connotation of the second part but said that it too sounded like a spell, the words and meaning of which are often not clear to anyone except the man who originally composed it.

Text D

- 1 Barat = M. ibarat; lawut = M. laut. The KA-GA-NGA characteristically employs the character // (wa) where an 'a' or a 'u' follows another vowel. See Text H, lines 10 (keduwa), 23 (buwah), 44 (buwatan).
- 3 meteri is a princess in Redjang mythology and poetry. A synonym is puti, cf. M. puteri.

Line

- 4 sumeui is a Redjang word with no M. or J. equivalent.
- 7 the last syllable - which is almost certainly χ (ma) - is missing, this part of the tile having been consumed by a rat.

Text E

- 1 This refers to the Redjang belief in the miraculous birth of a seventh or ninth child to a bikau. A bikau who had an inauspicious even number of children, six or eight, entered a latticed canopy where he stayed seven days and nights until people heard the sound of an infant crying. Upon opening the canopy a baby was revealed, the bikau having mysteriously disappeared (raib). Kutum is a polite euphemism for foetus.
- 2 The meaning of these words is not altogether clear, but the sense is that knowledge of the spell and its utterance will invoke Allah's aid in staving off disaster or death. pitu: an example of alveolar nasal elision in a consonant cluster.
- 3 Hung, a term of exhortation used at the beginning of a shaman's address to the ancestors or gods. It is now rarely heard and has been substituted by a long drawn out Salaaaam Aleikum Salaaaam. cf. J. aum or om.

Text F

- 1 smambau = M. semambu, a rattan of the Calamus scipionum variety.
- sapé = siapé. See note on Text B, lines 9-10.
- 2 tokat = M. tongkat; an example of Redjang velar elision in consonant clusters. The stick is described as an heirloom transmitted from Adam. The terms sakti, urip and merindu all enhance the magical value of the stick, making it a wand.

If undelivered return to:

Transfer Office,

THE ATLAS STONE CO. LTD.,

Norwich Union Buildings,

Downing Street,

Cambridge.

GREAT BRITAIN

PAID

30 JAN 68

CAMBRIDGE

GREAT BRITAIN

PAID

30 JAN 68

GREAT BRITAIN

PAID

30 JAN 68

ANTHONY JOHN NOEL RICHARDS, ESQ.,
~~18, DE FREVILLE AVENUE,~~
CAMBRIDGE.