The Karang Wedding Ceremonies¹ (Text C07)

1. Omeey nan aman nan fafa-i winno si inana et ena ifakha as nan am-ama ay laychencha, ay mangifangon si nan laraki.

2. Mo ninfakhacha as nan maschem wennno oray sino ay arkhew ya laychena, chey mawi-it omeey nan am-ama as nan ab-afongan et fangonena nan laraki ay ifangona.

3. Mo inmona-angcha ya ma-id lifo-o as nan ili wennno nan filig ay ma-madbang si nan ili, foma-archa as onga wennno fab-aro as i mangifakha as nan afong nan fafa-i ay as omeycha, ya ta il-ilancha nan asocha, mo wad-ay.


5. Omawid nan fina-archa, ngetchan nan am-ama nan sareng ay ine-eg-nana.


7. Omeycha et somkhepcha as afong.

8. Isa-adcha nan apoy as nan le-em, sachat aran nan tafako et koma-ancha ay omeey si nan na-isasag-en ay ab-afongan.

1. The father of the young woman or her mother goes and tells the old man whom they want, to accompany the young man (to their house).

2. If they told him in the evening or whatever day and he likes, the next morning the old man goes to the ward house and wakes up the young man.

3. If they have looked around and there is no rainbow over the village or the mountain that can be seen from the village, they send a child or a young man to the house of the young woman to tell them that they are going (there), so that they will watch their dog,² if they have one.

4. Even the houses that they pass on their way, it is good to tell them to watch their dogs because of their barking.

5. When the ones they sent return, the old man lights the pitch pine torch that he had been holding.

6. He lights the torch, and then he proceeds with the young man behind him.

7. They go and enter the house.

8. They put the fire down in the eating area, and then they get tobacco and leave to go to the nearest ward house.
9. It is not necessary for them to go to the ward house that they came from which is the usual meeting place of the man.

10. After they have come out and gone to the ward house that is near, then the mother of the woman places over the fire rice and meat.

11. When it is cooked, she goes to call them from the ward house that they went to.

12. When she goes to call them, she does not shout, she just beckons them at the ward house and they come to eat.

13. When they go there, the rice and the meat are set out.

14. But they do not eat, that old man just performs a songsong ritual over it, it is as though he prays over it.

15. After that, they again leave and go to the ward house which is the usual meeting place of the young man.

16. After they have left, the mother of the woman gets the rice that she had set out for the old man to perform the songsong ritual over, and adds rice to it to fill an akiyak basket, and she puts the meat and its broth into a pot, then she takes it to the house of the old man who accompanied the young man.

17. That old man and the one he accompanied, they just sit at the ward house until early afternoon.

18. As for the fire at the ward house, it must be continually made up so that it does not ever die out, also at the house of
19. Nan papatongancha as nan ab-afongan, il-lancha nan chaya mo way atinongarenen wennno fa-liwengweng, oray nan khayang, lafa-an ya nan koling, mo way intat-ayaw ya way e-egnana as kinyog wennno owar, panyew et ad-icha itorey.

19. While they are sitting at the ward house, they watch the sky (to see) if there is a rainbow or a halo around the sun, even a crow, a hawk or an eagle, if there is one flying and if it is carrying a chick or a snake, that is forbidden and they will not continue (the karang ceremonies).

20. Ngem oray way intat-ayaw ya ma-id itatangarna as kinyog wennno owar, mafalin ay itoreycha ay in-karang, ay masiyancha as chi ay awni ta mat-awan, sacha kasin nomanen.

20. But if there is something flying without holding a chick or a snake in its beak, they can continue the karang ceremonies, they will disperse until some time has elapsed, then they will again resume (the ceremonies).

21. Pay mo na-isoyaw nan arkhew ya ma-id nga-ag si inilacha, omeay nan am-ama as afong nan fafa-i, mo ma-id nga-ag si ma-ikkan, inlotochat si makan et nan fab-aro, omeay omara as ka-ew ay awitna, as nginemngem si ma-iloto.

21. But if it is early afternoon and they have not seen anything bad, the old man goes to the house of the young woman, if nothing bad has happened, they cook rice and the young man, he goes to get a load of wood, which is one unsplit section of a tree trunk to be used for fuel.

22. Eneyna as afongcha asawana sa-et kasin koma-an.

22. He takes it to the house of his wife and leaves again.

23. Ikhad nan inloto ay mamasek.

23. It is up to the (people) cooking to split up the log.

24. Maschem, omeay omila nan laraki as aroyosna as nan ib-ana ay fab-aro ay omafat si nan ab-afongana.

24. In the evening, the man goes to look for a helper from his fellow young men who usually meet at his ward house.

25. Mo inayakhana nan aroyosna omeycha ara-en nan kintong ya nan finkhew, sachat sakfaten ay mangney si nan afong nan asawana ay in-karangcha.

25. When he has called his helper, they go to get the ceremonial kintong and finkhew loads of wood, and they carry them on their shoulders to take them to the house of his wife, since they are having the karang ceremonies.

26. Awiten nan aroyosna nan kintong, ay nginemngem ay ka-ew ay na-ad-achasan, sa-et awiten nan chey omafong nan finkhew, sareng ay the couple getting married, because it is forbidden they say.
na-ad-achasan, ya an-ancho ay fanfan-ig.

27. Nan na-aycha ay awitencha, na-icholin ay narango ay khawis.

27. These loads that they carry, they have been kept aside to become properly dried.

28. Ngem mo ad-i makasakfat nan aroyosna as nan kintong, nan omafong nan mangawit si nan kintong ya awiten nan aroyosna nan finkhew.

28. But if his helper is not able to carry the kintong (log), the one getting married will be the one to carry it and his helper will carry the finkhew (load).

29. Eneycha isa-archa et pomatongcha as chi.

29. They take them back to the house and sit down there.

30. Nan akhes fafa-i, omeiy omila as nan che-ey pangfegna as san kafab-arasangna as aroyosna.

30. As for the young woman, she goes to find a helper from among her sleeping hut companions when she was still without a child.

31. Na-amongcha as chi sad-encha nan manganancha.

31. They gather there and wait for the time to eat.

32. Nan lotowencha, pay-ancha nan sangchar as makan sa-et nan waron ekep wemno simekon ekep ay watwat ay lotowencha as nan sangchar met la-eng.

32. What they cook, they put rice into a vat and they cook eight or ten double slices of meat in the vat also.


33. The people who go to join in the karang, they take their gifts of drink, tobacco or matches.

34. Nan tapina, watwat nan eneycha ay tanfocha.

34. As for the others, they take meat as their gift.

35. Siya nan watwat ay itanfon nan ipokhaw nan mafalin ay itob-ongcha, ay itapicha as nan epchas na-itob-ong.

35. This meat that the people bring as gifts can be put into the water (for cooking), they add it to the meat that has already been put in.

36. Wacha nan parparencha ay esa ay manok.

36. They kill a chicken.

37. Naroto chi, wa nan mangapya as nan amoro.

37. When it is cooked, someone says the amoro ritual prayer.
38. After they eat.

39. After they have eaten, they scoop out rice, put it into a head basket, then they put broth into a pot, and place on top of the rice the meat shares of the old man who accompanied the young man, and take them to his house.

40. They also put rice into an akiyak basket, and (broth) into a pot or a wooden bowl and (get) the meat shares of the helper of the young man and take them to his house.

41. That is also what they take as the share of the young woman's helper.

42. Then they place rice in a head basket, broth in a pot, and the meat of water buffalo, and a wooden bowl in which is placed meat of a pig, then they take them to the house of the young man who is getting married.

43. If the old man had taken with him the chicken from the house of the woman to the house of the young man, the next morning he gets it and takes it to his (own) house, but if not, he takes it straight away in that evening, because it is like payment for his services.

44. The husband and wife, they sleep on that night at the house of the young woman, where they are performing the karang ceremonies.

45. That rice and meat which they call cho-or that was taken to the house of the young man, they go to announce in the early morning to their relatives and neighbors, and they (relatives and neighbors) go to eat that rice.

46. Because that rice which came from the
afong nan fafa-i ay makan, wa nan isog-edcha as afong nan laraki ay itoftopcha.

47. Nan sin-asawa ya nan ar-oyoscha, omeycha ay makikan si nan wi-it, oray nan che-ey am-ama.


49. Marpas chi nan manganancha as nan cho-or, wa nan omeyst mamakhey ay nan laraki ya nan aroyosna wenno maka-ey nan fafa-i as arang nan laraki.

50. Isa-archa as nan afong nan laraki.

51. Siya chi nan chonowencha as nan tod-i ay arkhew.

52. Fayowencha chi ay sin-a-aryos si nan kag-aw, tay siya chi nan maroto as nan ma-isoyaw ay kanen nan inkarang si nan afong nan laraki.

53. Ma-isoyaw, inlotocha as makan, omeyst manakcho nan fafarro as ma-ichanom si nan maroto.

54. Maschem, encha in-ayag nan aroyoscha, ya oray chicha ay sin-asawa, makisiyancha ay omeyst in-ayag si nan akhicha ya nan sagkhongcha.

55. Oray nan fakencha chagros akhi, mo way kan-akhiyancha an chicha ad house of the young woman is not sufficient, they cook more at the house of the young man to supplement it.

47. The husband and wife and their helpers, they to go to join in the meal in the early morning, and even that old man.

48. After they have eaten, the old man and the helpers of the young man and the young woman take (home) what each has put on a khiyag rice plate, and they also take to the house of the young woman a plate upon which is placed the meat shares of the man and the woman.

49. After they have eaten the cho-or, there are those who go to get rice from the granary of the young man, the young man and his helper or the young woman can also go with them.

50. They take it home to the house of the young man.

51. That is their work on that day.

52. The young man and woman and their helpers pound it in the middle of the day, because that is what will be eaten in the early afternoon by those who are celebrating the karang at the house of the young man.

53. In the early afternoon, they cook rice, the young men go to draw water to be used in cooking.

54. In the evening, the helpers go to invite, and even the husband and wife, they can join in going out to invite their relatives and neighbors.

55. Even those who are not their real relatives, if they had a relative in the distant
solit, mafalin ay ifakhacha en, "Entako makikarang si an tod-i."

56. Narpascha ay nin-ayag, kasincha omawid si afong nan laraki. 56. After they have finished inviting people, they again return to the house of the young man.

57. Nayomyom nan ipokhaw, parparencha nan manok ya itob-ongcha nan watwat ay sinporon ekep wenno korang. 57. When the people have gathered, they kill a chicken and they put into the cooking water ten double slices of meat or fewer.

58. Naroto nan watwat, kapya-ancha nan amoro, esacha mangan. 58. When the meat is cooked, they say the amoro ritual prayer, and then they eat.

59. Mangancha khes, khowachencha nan makan, ya tag-ongencha nan lemchang sa-et met la-eng nan watwat si nowang ay wad-ay si nan fanga, ya nan watwat si fotog ay ma-ijaey si nan choyo, wa nan ma-itapi pay ay watwat si manok et eneycha as afong nan fafa-i. 59. After they have eaten, they scoop out the rice, and they dip out the broth and also the water buffalo meat which is in the pot, and the meat of the pig which is placed in a wooden bowl, and there is added to it moreover some of the meat of the chicken, and they take them to the house of the young woman.

60. Nan am-ama ya nan aroyos nan sin-asawa, kaneg met la-eng nan khiyag as nan ninkaranganchas nan fafa-i. 60. As for the old man and the helpers of the couple, there is (for them) a khiyag plate (of food) just like when they celebrated the karang at the house of the young woman.

61. Nan sin-asawa, omawidcha ay maseyep as nan afong nan fafa-i. 61. As for the couple getting married, they return to the house of the young woman to sleep.

62. Ngem nan tapina, maseyepcha kannay si nan afong nan laraki. 62. But the rest of them, they sleep where they are at the house of the young man.

63. Mawi-it omeycha ay makikan si nan cho-or as afong nan fafa-i. 63. In the early morning they go to eat cho-or food at the house of the woman.

64. Nan am-ama ya nan aroyoscha, omeycha et encha met la-eng iyayag si nan akhicha ya nan sagkhongcha. 64. The old men and their helpers, they go and again invite their relatives and their neighbors.

65. Marpascha ay mangan, eneycha khes nan khiniyag nan am-ama ya nan past, they can say to them, "Let's go join in the karang ceremonies at the house of that person."
ar-oyoscha ay sin-asawa.

66. Narpas chi, et mo ma-iwed nga-ag si na-ikkkan si nan ninkak-arangancha, ay ma-iwed natektechag si nan afongcha as ya-angkhay, choyo wenno sino ay matekchag, omye nan laraki ay i infakfakawat ay manga-ew.

66. After that, if nothing bad has happened during the performance of the *karang* ceremonies, such as nothing falling in the house, a bowl or whatever that might fall, the young man can leave the village for the first time to go get wood.

67. Masapor i-ilana nan charan si nan ena manga-ewan, tay mo soma-ar, sarodsochen nan wad-ay si an cha katokhangena wenno cha amana mo ma-iwed inil-ilana as nan charan, ya nan fetekna, mo ad-i naknaktachan si nan mamtekna as nan awitna.

67. He must watch the trail on his way to go get wood, because when he returns home, those who are at the house of his parents-in-law or his own parents will inquire whether he saw anything on the trail, and the vine he used for binding, that it did not snap as he was binding his load.

68. Mo ma-iwed inil-ilana as owar, otot wenno nan iniyoran si nangifakas an siya as nan charan engkhana as nan soma-arana, chey kanancha en kha-wis.

68. If he did not see any snakes, rats, or birds that would be a bad omen to him on the trail until his arrival home, then they say it is good.

69. Maschem, intongorchaa as afong asawana ay kakad-ancha.

69. In the evening, they hold a *tongo* pig sacrifice at the house of his wife where they are staying.

70. Mawakas si nan nintongorancha, maschem inparapag ay inmanok, wenno pokar, ay pokarencha nan charratey.

70. On the day after they hold the *tongo* sacrifice, in the evening they feast on the *parapag* chest portion of the pig with a chicken sacrifice, or it is the (day called) *pokar* 'dismantle', that is they dismantle the vat stand.

71. Mat-awan si chowan arkhew, kasincha inmanok, ay kanancha en akhifoy.

71. After two days have passed, they again have a chicken sacrifice, which they call *akhifoy* 'terminating sacrifice'.

72. Narpas nan tongor nan fafa-i.

72. That is the end of the young woman's *tongor* ceremonies.

73. Mawaksan nan akhifoy si nan afong nan fafa-i, intongor nan aman nan laraki et engkhana ay in-akhifoycha.

73. The day after the *akhifoy* ceremony at the house of the young woman, the father of the young man performs a *tongor* pig sacrifice and (other activities) until they hold the *akhifoy* terminating chicken sacrifice.
74. Narpas chi nan nintongorancha, narpas et, ay inmafongchat sid-i.

74. After their performing of the *tongor* sacrifice, that is the end of it, they are married there.

75. Ngem mo nan ninfakfakawatan nan laraki ya way inilana as otot, owar, wenno nan intat-ayaw ay kaneg nan tilin, panyew chachi, et marpamarpas nan intongtongorencha, kasin chomakar nan sin-asawa ay insiyancha, ay waschin afongna nan afongna.

75. But if when the young man leaves the village for the first time and there is something that he sees such as a rat, snake, or something flying (across his trail) such as *tilin* rice birds, that is forbidden, and their *tongor* ceremonies are completely stopped, the husband and wife go out and separate, each returning to their own house.

76. Ad-icha in-a-among.

76. They do not live together.

77. Ngem oray way inilana as owar, moket nan chachakker, ay nan che-eycha oreg, faken panyew, ay khawis kano chi tay ogewwar kano as fotog.

77. But even if he sees a snake, as long as they are big ones, such as pythons, that is not forbidden, it is good they say because it will give you pigs.

78. Pay mo ngongoy nan ilana, siya chi nan panyew tay taked kano nan sangachil chi, isonga masapor ay kasin chomakar nan sin-asawa ta awni ona sacha kasi nomanen.

78. But if he sees a *ngongoy* small snake, that is forbidden because they say it is the binding of the death chair, that is why it is necessary for the couple to again go out (from the house where they were to live together) until later when they can again resume (the ceremonies).

79. Siya met la-eng nan otot, ay panyew tay etey nan ifakhan tod-i.

79. It is the same with a rat, it is forbidden because it portends death.

80. Nan akhes tilin, mo ifakascha nan infakfakawat ya kecheng nan chowa wenko esa, panyew akhes.

80. Also the *tilin* rice bird, if they give a bad omen to the person when he first leaves the village and there are only one or two, that is also forbidden.

81. Ngem mo angsan ay tilin, faken panyew ay manok kano nan egwarcha.

81. But if there are many rice birds, that is not forbidden they say because they give chickens.

82. Nan atinfongaren, mo wad-ay si nan kag-aw nan na-ifangonan nan fab-aro, mo achi napopotot ay innana-od, khawis chi kano ay kanan

82. As for a rainbow, if there is one in the middle of the day that the young man was accompanied (to their house), if it was not broken but continuous, some say it is good
nan tapina tay wanes kano as onga chi, ngem mo napopotot ay atinfo-ngaren, siya chi nan panyew.

83. Nan tongor, mo ammon nan sin-aliwid ay wad-ay fotogcha mafalin ay intongorcha ngem mo ma-id ammocha as fotogcha, sangfo ya-angkhay nan ikkancha.

because it (symbolizes) the loincloth of a child, but if it is a broken rainbow, that is forbidden.

83. As for the tongor sacrifice, if the co-parents-in-law know that they have (enough) pigs they can have the tongor sacrifice, but if they do not have enough pigs, they just perform a sangfo daytime pig sacrifice.

84. Tay nan tongor, mo siya nan ikkancha ay kaneg iplat cha, 8 kanan nan ipokhaw en as kasi insangfo, ay aw-ay way sesemkencha as sachaken ikag-aw ay insangfo.

84. Because the tongor night sacrifice, if that is what they have as their iplat pig sacrifice, people say that they should have (in addition) a sangfo sacrifice, probably because they think that they should have a daytime pig sacrifice.


85. But if it is the middle of the day when they kill a pig as a sangfo sacrifice, that will be the end of it, that will be their iplat final pig sacrifice.

86. Siya chi nan ma-ikkan, ay teken am-in ay inkarang nan intongor, ay mo semkencha ya oray tinnongorcha siya, ngem wad-ay mampay nan kanan nan ipokhaw en at kasi insangfo, siya chi nan sesemken nan sin-aliwid ket mo ma-id ib-an nan fotogcha, isinnangfocha, tay kecheng chi as nan mafalin ay laychencha ay kherten si nan fotogcha.

86. That is what is done, all the performances of the karang ceremonies are different with reference to the holding of the tongor, if they think that they will do it in the tongor style, that is what they will do, but there are some people who say that they should have a following sangfo sacrifice, and that is what the co-parents-in-law think about if they have no more pigs, they will just do it in the sangfo style, because that is the only thing they can do with what they want to kill of their pigs.

87. Et mo mampay sinnangfo, ammon nan ipokhaw ay et kecheng chi, ay siya chi nan iplat nan che-eycha inmafong.

87. So if they do it in the sangfo style, people will know that that is the end, that that is the final pig sacrifice of the couple getting married.

NOTES
A general account as told by Elizabeth Anongos. A more detailed account of the same ceremonies is given in Text C08. This text is of interest however because of the detail it includes about taboos that are not mentioned in the following text.

The barking of a dog at such times is considered to be a bad omen.

*Inforeg* 'to walk in single file'.

The term *songsong* means 'smell, odor'. The *songsong* ritual involves lighting a cigar, saying a short *afoy* blessing and blowing smoke from the cigar on the object of the ritual.

An *akiyak* basket is a flat, open-weave basket, typically used for collecting snails and other edible creatures from pond fields.

The term *parpar* means 'beat with a small stick' and refers to the usual method of killing chickens.

The frame for seating a dead person prior to burial is bound with rattan, which has a similar diameter to the *ngongoy* snake (see Texts C13-C14).

The *iplat* sacrifice is literally that which unites the couple.