



CONTENTS

FOREWORD	2
QUOTABLE QUOTES	3
THE SABAH K.C.A. IN BRIEF	4-5
K.C.A. CENTRAL COMMITTEE LINE UP	6
PASON DO KUMODUVO VOZON MONTILI SABAH MIONTONG DO	7
KOISAAN KOUBASANAN KADAZAN SABAH	8-9
PASON MANTAD DI PRESIDEN	10-11
SEKAPUR SIREH DARIPADA YANG DI PERTUA	12
MESSAGE FROM THE PRESIDENT	13
SEKAPUR SIREH DARIPADA SETIAUSAHA	14
BOROS TOKUDI MANTAD DI PRESIDEN PERSATUAN DUSUN SABAH BERSATU	15
CORETAN DARIPADA RTM	16-17
UCAPAN DARIPADA MENTERI PEMBANGUNAN SUMBER	18-19
THE FESTIVAL OF BAMBAAZON	20-21
ERTI PERAYAAN PESTA MENUAI BAGI KAUM KADAZAN	22-23
APAKAH PESTA HARI MENUAI BAGI SUKU KADAZAN	24-25
K.C.A. CENTRAL ORGANISING COMMITTEE (TAMBUNAN HARVEST FESTIVAL)	26-27
K.C.A. TAMBUNAN ORGANISING COMMITTEE - TAMBUNAN HARVEST FESTIVAL CELEBRATION	28-29
HARVEST FESTIVAL PROGRAMMES	30-31
ATURCARA PERAYAAN PESTA MENUAI	32-37
SPORTS EVENTS	38-61
TAMBUNAN HARVEST FESTIVAL CELEBRATION IN PICTURES	62-65
GENERAL INTRODUCTION TO THE CULTURE AND THE CUSTOMS OF THE NATIVES OF SABAH - THE KADAZAN (DUSUN)	66-69
THE ORIGIN OF THE NAME 'TAMBUNAN'	70
KINOPOMUNGERANAN DO TAMBUNAN	71-72
MAGAGASU OM MONONOPUK	73-78
TINIMPUANON DO TULUN KADAZAN/TOLINTING	79
KOIMAAN NGAWI ONTOK MONGOLOBONG TULUN NAPATAI	80-82
TATANA (MINORIT) ID TAMPASAK	83-85
ANAK-ANAK AND THE ORANG UTAN	86-87
THE GREAT LOSS	88-89
THE TALLEST MAN THAT EVER LIVED	90-91
RAHA BUJANG AND LIGOT LIUJ	92-94
GANTONG SORILI - THE MYSTERIOUS JAR	95
PALONG - THE SPIRIT	96-97
THE TAMBUNAN HARVEST FESTIVAL 1982	98-99
HARVEST FESTIVAL SONGS	100
HARVESTING THE PADI	

FOREWORD

Every community has a sense of and instinct for belonging. This is a natural biological and psychological feeling. It provides the community with a sense of balance, perspective in life and peace of mind. Along with this feeling is the natural feeling of protection and pride in the community's own culture – to preserve what is good and beautiful, what has been beneficial to the people, to learn from the past and to be guided by its culture in the community's daily life.

The pride and the feeling of protection and preservation of our own culture is an international as well as a universal expression of nature. We should accept this natural phenomenon as part of the beauty and creativity of nature, just as we accept the presence of the stars, the moon and other heavenly bodies.

At the same time we, as fellow human beings who love one another and who are learning more about one another and who wish to live in harmony with one another, should inform one another about our respective cultures, traditions and beliefs so that our level and depth of understanding of one another will increase. This will ensure the positive friendly feeling of acceptance of one another as fellow human beings.

It is the moral obligation of all human beings to do this to learn, love and respect one another. Many of us pride ourselves as being educated and knowledgeable. That being the case the more we should realize the importance of understanding one another and tolerating our different backgrounds and cultures.

An expression of enjoyment, happiness and joy through a cultural activity (which is shared) cannot be denied as providing one of the most relevant and important means of social interaction conducive towards social and national integration and unity.

Cultural expression, therefore, should be encouraged as it enhances creativity, beauty, productivity and improves human relations.

Further, cultural expression, without doubt, helps in the process of natural evolution towards the proper formation of our national culture.

DATUK JOSEPH PAIRIN KITINGAN



QUOTABLE QUOTES

*"National culture is not being pursued at the expense of ethnic cultures in this country. Ethnic cultures will not vanish in the process of inculcating a national identity. Every culture will instead evolve with the passage of time to attain a better status. . . .
"Sabah is rich in its cultural heritage and it should be safeguarded, nurtured, and developed while strengthening the foundations of national culture."*

**- Tengku Razaleigh Hamzah, Minister of Finance, Malaysia,
at the opening of the building, Wisma Pribumi in Kota Kinabalu.**

"We are dedicated to ensuring the existence and growth of a liberal society in which its members are free to practice and profess their own religions, customs and culture consistent with the requirements of national unity. The Malaysia nation is indeed unique in having rich and diverse cultural traditions and practices. We aspire to a society in which this diversity can be an asset and a source of strength."

- Rukunegara (National Culture)



THE SABAH K.C.A. IN BRIEF

The Kadazan Cultural Association is a voluntary organisation. It is mainly geared towards the research, preservation and educational promotion of the culture of the Kadazan people, as well as looking after the welfare of the Kadazan people. All efforts toward the above objectives are supplementary and complementary to the Government's efforts in its programmes to uplift the conditions and standard of living of the people.

It is a non-political body. It was registered in 1966 as a result of a discussion among seven Kadazan youths who felt that there is beauty in the Kadazan culture which is worth preserving and benefits to be derived from the knowledge and guidance of it. Their love for their culture prompted them to register the Association.

Since 1966 many changes have taken place to bring it to its present structure. It has established many branches throughout the country within the Kadazan populace, and brought about much public awareness about the richness of culture in this part of the world. It has encouraged, enhanced and improved the art and handicraft of the Kadazan community. It has contributed much to the tourism industry. It has helped portray the good image of Malaysia internationally as being a tolerant and harmonious country despite its multi-racial, multi-religious and multi-cultural society.

The objects of the Association according to its registered Constitution are as follows-

- (a) To promote friendship and understanding.
- (b) To foster love for literature, crafts, arts and music among the Kadazan community.
- (c) To assist in the standardisation and consolidation of the Kadazan dialects.
- (d) To safeguard and to promote the culture of the Kadazan people through cultural presentation and exchange of cultural programme within Malaysia.
- (e) To encourage members to take an increasing measure of responsibility in the civic affairs of the community as a whole.
- (f) To encourage members to be enterprising and self-reliant.
- (g) To have and do such things as may be necessary for the attainment of the above objects.

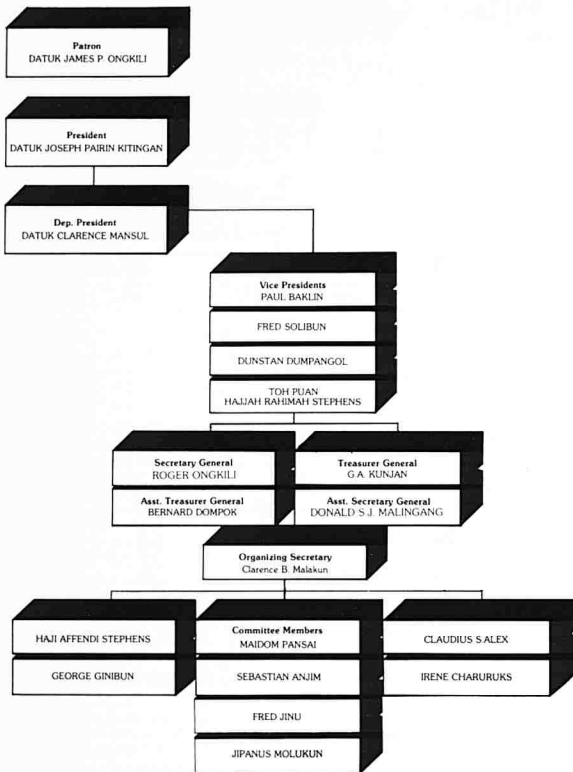


The 'magnificent' seven who inspired the early formation of the Kadazan Cultural Association in 1963.



Tuu tuhun, ih nokopumusoo do monadong do Kosaan di oitan do kosaan di gumompi do Koubasan do tunun Kadazan, toi Kadazan Cultural Association doid Pogun diti. Aiso po ko Kosaan diti do miaga diho mangan tudongo dioho do baabaino. Izo ho no iho okto doid gambal mantad Golibang, poingakat: Kondu Justine Stimol, Kondu Francis Chu, Kondu Thadeus Manson, Kondu Roger Dustan Poindikau, Mantad golibang, ih Kondu Pat Michael, Kondu Dominic Chu om ih Datuk Richard Wong

**KADAZAN CULTURAL ASSOCIATION
CENTRAL COMMITTEE
LINE UP
FOR 1982 & 1983**





**PASON DO KUMODUVO
VOZON MONTILI SABAH
MIONTONG DO KOISAAN
KOUBANAN KADAZAN SABAH**

Ounsikou zou do popobuzu diti kounsikaan ku do au gigin montok do Tadau Kaamatan di nakaanjul di baino kumaa doid savi-avi panon do Koisaan Koubanan Kadazan Sabah om ahansan zou do mantad do kinotimungan tokou diti do kaanu tokou do kopilotian do hobi vinasi om nogi miampai do pomusaavan tokou do komomogoto do pogun Sabah di kaandakan tokou ngaavi do adadi daa.

Lamai nopo do tadau diti nga pongoput di Kalamazan Tadau Tagazo do Kaamatan ih nakaanjul do doih id Keningau di ontok ko 9/5/1982 sabap songoduvo ih Duli Yang Maha Mulia Seri Paduka Baginda Yang Di Pertuan Agong om savo dau ih Duli Yang Maha Mulia Seri Paduka Baginda Raja Permaisuri Agong nga nonuan do ogumu, oh ababazan, om au nodii nangazan do pinapaamung di susuvai ababazan montok do kalamazan Tadau Tagazo do Kaamatan ih aanangan daa ngaavi tokou do poonjulon do ontok tadau diti. Pinogititimungan nopo do tadau diti nga kopoonyulan di ababazan ngaavi di notohiban di doih id Keningau.

Ahansan zou daa do timpu nopo diti di baino nga timpu do poimbida do okon nopo ko pomusaavan tokou doid kovosian do montok do Kadazan ngaavi tapl montok nogi do kovosian do savi-avi mogigizon doid Sabah. Iti noh oh timpu tokou do kaanu tokou do kopomuandaman om kasaavan vagu doid kavakasan tokou do popobuu do hobi komogoton do pogun Sabah, om zadaan tokou nodii daa pomuandaman doid pionsosondian dotokou noopo om kumalaja tokou daa do totootopot miampai do au momuandom do mantad nombo oh kotulunan tokou.

Songoduvo zikoi misasavo do aanangan do mamason do savi-savi tobpinai do "Kopivosian Tadau Kaamatan".

DATUK JAMES P. ONGKILI
*Kumoduvo Vozon Montili/
Miontong do Koisaan Koubanan Kadazan Sabah*



PASON MANTAD DI PRESIDEN

Ounsikou kopizo itti ginavo ku do tumabi diozu do 'Kounsikaan om Kotobian do Tadau Tagazo Kaamatan' ih kaanjul doid Tambunan di toun baino. Hohoobi poh dii inunsikou do ginavo ku tu noiso oh ginavo tokou do minogititimum do doiti do popobubus do koginavaan tokou montok do koubasanan dotokou – ih koubasanan tokou di nokoponupu om nokoponampasi dotokou, doid kinoindahanon do kopogovit dotokou doid tinimungan mogigizon gisom do baino, mantad di tinuii poh.

Mantad poh di koubasanan do tinui om gisom do koubasanan tokou do baino noh oh nokopanaak om nokoponungkus dotokou do lahan om tuntaban di tapatut do mantad poh di timpu do takih-akih om todou-odu tokou, ih nokopogiot do pogisosompuuvan gisom ih do baino.

Mantad noh do koubasanan tokou ih mogikaakavo oh kopokitanan doid sopoompus do susuzan, do navatuh oh koubasanan topiodo om topuavang kaampai noh do sinizunan do pantang ngaavi, ih tomposizon, gompizon om pantangan gisom do nadadi do ponokolahan tonudon doid pogigizon do tikid tadau do tuhun tokou. Mantad noh doid koubasanan do toimo-imo do natanud iho doid pobuvatan mooi do mogkoongoo oh omoton, om mantad poh nogi doid koubasanan do nakapanaak dotokou do pomusaavan do poingkuo do mizon miampai do olotian tokou do suvai kozo tuhun. Koubasanan noh nokopanaak nogi do tuhun tokou kalalahano ih tonudon doid pongozuvan do piabazan, piasavaan, ontok do sumakit, ontok do ki minidu pogun om ontok do ki kalamazan. Mantad poh nogi vagu do koubasanan do nokopanaak do ponokovozoon undang-undang doid pogigizon do tikid tadau. Koubasanan noh nokopoimbuhai nogi doid tuhun tokou do mangalati om guminavo do impusodon do Pomogunan ih noponu do Kosonduvan di aa miho do olotian. Nokopanaak nogi do kogigingoho do Sabah om nokopopuavang poh nogi do koubasanan do Malaysia. Iho poh nogi vagu oh sunsuzon om simbakang do tuhun tokou do dumampot doid tiitimbang tokou mooi do momogompih do pivosian, pilotian, katabazan om pisokodungan doid tataanga do tuhun mogigizon ngaavi doid pogun tokou togingoh dii.

Iho nodii poogi do monongkotohuod do aau giigina tokou doid komohoingan tokou. Ondomon om unsikoon tokou itti soumul-umul.

Maai tokou noh ia'o oh tanak tokou do mogintutan om guminavo do koubasanan tokou mooi do oppongoh oh pogigizon om kothombus do atatap oh pogigizon do tuhun tokou. Maai tokou noh intangai oh koubasanan tokou miampai do ginavo do onodod do mongumohig. Itti noh oh impoon tokou do mogium do kamagatan do tuhun tokou miampai do monuhung doid kotuhukan do tinimungan mogigizon tuhun Malaysia.

Maii tokou noh poogi lamazo om taandako oh Tadau Tagazo do Kaamatan tumanud do kalalahano do koubasanan om adat tokou. Maii tokou no ohungo oh tongomuhok doid koponoimaan dioho do koubasanan ih potombuhon doid mohohoing. Unsikoo tokou noh oh pikoluangan om kaampazan do tambahut tokou susuwai doid pogun Sabah, ih poinghongot dotokou doid kapanaandakan do tadau Kaamatan ditti.

Ada tokou hiivai do zotokou sondii nga somboogizan do Sabah, om, miampai doid kopobuuuan do koubasanan tokou do popotaak tokou nogi baagi montok do kavasian ngaan do Sabah. Soovon tokou noh toimo-imo itti doid sambayang tokou do Minamangun posookoza tokou noh oh Bambaazon mooi do komogot poh vagu oh pobuvatan tokou do tikid toun. Umbahan tokou ngaavi itti montok do kovosian do tulunan tokou do timpu ngaavi umikot om montok nogi do kasanangan, piisan om kapagkaangaan doid dotokou ngaavi om miampai do kosompuuan doid koubasanan.

Kopivosian om Kounsikaan do Tadau Tagazo do Kaamatan doid diozu ngaavi.



DATUK JOSEPH PAIRIN KITINGAN
Presiden
Koisaan Koubasanan Kadazan Sabah



SEKAPUR SIREH DARIPADA YANG DI PERTUA

Saya merasa amat sukacita untuk mengucapkan Selamat Menyambut Perayaan Pesta Menuai tahun ini di Tambunan. Saya bertambah gembira pula oleh sebab kita sekali lagi dapat bersama-sama berhimpun disini untuk menunjukkan rasa kasih sayang terhadap kebudayaan kita, iaitu satu kebudayaan- asli yang sentiasa diperkukuhkan dan dipelihara sambil melalui liku-liku hidup sejak zaman berkurun dahulu.

Dari zaman nenek moyang kita hingga ke hari ini, kebudayaan kita telah memberikan asas konkrit yang memberikan panduan di dalam penghidupan zaman nenek moyang dan telah mengukuhkan tali persaudaraan di kalangan masyarakat kita hingga ke hari ini.

Kebudayaan dan adat resam kita telah memberi berbagai rupa corak di dalam sejarah kita dan telah menyulam adat resam yang beraneka indah termasuklah berbagai pantang larang yang menjadi panduan hidup masyarakat kita setiap hari. Kebudayaan kita telah membolehkan kita untuk meneroka tanah-tanah dengan tujuan bercucuk tanam dan bertani mengikut kepercayaan sehingga mendapat hasil yang lumayan. Kebudayaan dan adat tradisi kita juga telah memberikan ilham dalam mendirikan rumahtangga yang rukun dan damai. Ianya juga telah memberikan kita garis-garis panduan yang munasabah dalam urusan-urusan seperti pinang-meminang, perkahwinan, dalam keuzuran, kematian dan penyambutan perayaan-perayaan.

Berasaskan dengan kebudayaan dan adat tradisi inilah maka kita telah mendapat panduan hidup dan juga memberikan kita satu pengertian dan kasih sayang terhadap Tanah Ibunda yang penuh dengan berbagai ragam misteri. Namun demikian, kebudayaan kita telah membawa kita ke arah alam pengetahuan, kebolehan dan penerimaan terhadap betapa indahnya rupa bentuk masyarakat kita yang unik. Kebudayaan dan adat tradisi kita telah dan sentiasa menyumbangkan terhadap keindahan imej negeri Sabah dan turut memperkayakan kebudayaan-kebudayaan Malaysia. Ianya juga merupakan satu jambatan dan alat pendekatan yang membawa kita kepada saudara-saudara kita yang lain bagi memupuk muhibbah dan saling mengerti, toleransi dan kerjasama erat di kalangan masyarakat majmuk di negeri kita yang indah ini. Sesungguhnya, kebudayaan dan adat-adat tradisi kita ini adalah 'tak lapuk dek hujan, tak lekang dek panas'.

Pada hakikat inilah, kita sungguh terhutang budi kepada nenek-nenek moyang kita. Marilah kita sama-sama mengekalkan kebudayaan kita ini dan semoga ianya sentiasa kita pelihara dan kotakan sepanjang hayat kita. Saya menyeru agar kita memperkenalkan dan memupuk kebudayaan kita ini ke dalam sanubari anak-anak dan jenerasi muda di zaman ini supaya mereka akan sedar betapa indahnya kebudayaan kita yang dapat memperkayakan corak hidup kita dan terjamin pula bahawa kebudayaan kita ini anggap dan dukung kebudayaan kita ini dengan perasaan bangga supaya kita dapat berpandukan kearah memperbaiki taraf hidup masyarakat kita di samping memberi sumbangan yang bijaksana ke arah matlamat masyarakat Malaysia yang bersatu-padu.

Sama-samalah kita raikan Perayaan Pesta Menuai ini, sealiran dengan adat-adat tradisi kita. Marilah kita saksikan jenerasi muda dalam penyertaan mereka di dalam perayaan ini yang dipersembahkan oleh kumpulan-kumpulan dewasa. Marilah kita bersuka ria bersama-sama dengan saudara-saudara yang sudi turut sama menyertai perayaan ini.

Kita semua adalah sebahagian daripada negeri Sabah dan melalui kebudayaan dan adat resam serta tradisi yang kaya ini, marilah sentiasa mara ke hadapan untuk memberi sumbangan positif terhadap usaha-usaha meninggikan imej negeri Sabah. Jangan sekali-sekali kita lupa tentang kenyataan ini dan marilah bersyukur terhadap Tuhan Yang Maha Kuasa, serta memuja semangat padi – Bambaazon – untuk memohon hasil tuaian yang lebih baik dari tahun ke setahun untuk kemakmuran jenerasi yang akan datang demi keamanan, perpaduan dan kemakmuran di kalangan kita melalui kebudayaan.

Kopivosian om Kounsikaan do Tadau Tagazo do Kaamatan kepada saudara sekalian.



DATUK JOSEPH PAIRIN KITINGAN

Yang DiPertua

Persatuan Kebudayaan Kadazan Sabah

MESSAGE FROM THE PRESIDENT (ALSO DELIVERED AS HIS SPEECH)

It is a great pleasure that I greet all of you "Happy Harvest Festival" this year in Tambunan. I am doubly happy because we have gathered together here to express our love for our culture – our culture which have moulded and preserved us as we progressed through society through all these years, since time immemorial.

It was, and is, our culture which had provided us with the necessary guidance and order in our ancestors' daily lives and which has bonded our people together till this day.

Our culture which has found expressions in various forms throughout our history, has woven a beautiful fabric of customs and traditions as well as 'pantangs' for the proper guidance and perspective in the daily lives of our people. It has enabled us to till the soil according to certain procedure to ensure bountiful harvest, to build our homes in the best means understood; it has provided us with an acceptable form of rules and procedures in matters pertaining to engagement, marriage, sickness, death and festivities. It has created a kind of proper order in our daily lives. It has taught us to understand and love Mother Nature and her many mysteries. It has brought us knowledge, skill and appreciation of the beauty of our people. It has contributed to the beautiful image of Sabah. It has enriched the culture of Malaysia. It is also the bridge and the framework for which we can reach our neighbours for the purpose of fostering goodwill, better understanding, tolerance and cooperation amongst one another in this beautiful country of ours.

We therefore, have much to thank our ancestors for. Let us cherish this forever.

Let us teach our children to love our culture and its beauty so that it enriches our lives, so that there will be a stable continuity in our lives. Let us look upon it with pride upon which we can further improve the lot of our people and contribute wisely towards the fulfillment of our Malaysian Society.

Enjoy the Harvest Festival celebrations, therefore, according to our customs and traditions. Let us witness the young appreciating the cultural expression and presentation of our older generation. Let us enjoy the company and participation of all other friends in Sabah.

We are part of Sabah, and through our culture we contribute positively towards the image of Sabah.

Let us remember this always and pray to God our 'Bambarayon' for a better and better harvest every year for generations to come and for peace, unity and prosperity among us all through culture.

Kopivosian om Kounsikaan do Tadau Tagazo Do Kaamatan to you all.



DATUK JOSEPH PAIRIN KITINGAN

President

Kadazan Cultural Association Sabah



SEKAPUR SIREH DARIPADA SETIAUSAHA

Ingin saya mengucapkan berbilang-banyak terima kasih kepada Jawatankuasa Penganjur kerana memberi saya peluang untuk menulis sepehah dua kata dalam buku aturcara Perayaan Pesta Menuai 1982 anjuran KKKS.

Selaku Setiausaha Agung kepada Persatuan kita ini saya merasa gembira kerana adanya kerjasama dan galakan daripada saudara dan saudari sekalian untuk mengukuhkan lagi perpaduan kita dalam KKKS. Dalam hubungan ini saya menyeru kepada semua ahli KKKS supaya merenungkan semula apakah yang telah kita capai setakat ini dalam apa jua bidang kemajuan telah dapat mengubah suku kita kearah satu tahap kemajuan atau sebaliknya. Tentu sekali sudah ramai ahli KKKS yang telah berjaya dalam usaha masing-masing untuk memperbaiki kedudukan penghidupan mereka. Walau bagaimanapun masih ramai diantara kita yang masih memerlukan bimbingan dan bantuan daripada saudara dan saudari kita yang sudah maju. Tetapi saling membantu ini hanya dapat diteruskan jika ada sokongan dan kerjasama daripada saudara dan saudari seperti sokongan yang saudara dan saudari beri untuk menjayakan Perayaan Pesta Menuai 1982 ini. Seperti kata pepatah – "Bersatu kita teguh bercerai kita roboh" Sekian.

Kotobian om Kounsikaan Tadau Tagayo do Kaamatan

ROGER L. ONGKILI
Setiausaha Agung KKKS



**BOROS TOKUDI MANTAD
DI PRESIDEN PERSATUAN
DUSUN SABAH BERSATU
(U.S.D.A.)**

Tobpinai kou ngawi pogulu po om momoros oku do tounsikou kumaa id dikoyu tu nonuan oku do iso kasampatan do momoros dot okudi id suwang diti, "Book Pongitaan Tadau Tagayo Kokotuan" tontok do toun baino id Tambunan. Osonong nogi kawagu o ginawo ku tu nokopitorungak om nokopiambalut tokou kawagu do toun diti id suwang do maso tokou do mamarayou om mamaramai do tadau tagayo kokotuan miagal di toun toun nakatalib.

Noilaan tokou ngawi, Tadau nopod ti nga agayo kopiyo komoyon kumaa id koinsanai daton. Tadau nopo do karamaian diti nga nosiliu nod iso koubasanan tokou om au no di milo dot olingan tu nokoonsi no miampai do nosiliu raha id suwang dot tinan tokou ngawi. Iri no sabab do piaraan tokou iti koubasanan tokou do poingompus tu awo indo atagak o kointutunan toi ko ngaran do bansa tokou.

Id suwang do kopiombolutan tokou do mamaramai Tadau Tagayo kokotuan, alasan oku daa do ugu do kasari diti o kopiombolutan om kopiuludan tokou monikid tadau-tadau. Itokou nopod ti nga iso ii, iso nontodon, iso boros, iso pinomogunan, om iso koubasanan. Kada tokou pogisosoding om kada tokou nogi pogisusuwai o ginawo. Osonong daa do mogiahak-ahak takou kasari do monuridong do bansa tokou id suwang do koubasanan om id suwang do mogium do komogot-mogotan om kosonongan do koposi-posian dot tulun tokou.

Id pongolimpupusan, momoros oku do "KOPISANANGAN TADAU TAGAYO DO KOKOTUAN" (Kumaa id dikoyu tobpinai kou ngawi) "PISOMPURU TOKOU ID Koubasanan"

A handwritten signature in black ink, appearing to read "Mark Kodig". The signature is stylized and includes a small flourish at the end.

YB. MARK KODIG

CORETAN DARIPADA RTM

Selamat menyambut Pesta Menuai. Pesta Menuai mengandungi erti yang mendalam dari segi tradisi dan kebudayaan bumiputra tempatan. Sabah, salah sebuah negeri di Malaysia yang pesat membangun telah mencatatkan detik-detik kegemilangan diambang permodenan yang menjadi kebanggaan rakyat jelata.

Pada keseluruhannya perayaan Pesta Menuai adalah merupakan pesta untuk masyarakat petani khususnya penanam-penanam padi, merekalah yang akan terasa suasana pesta. Betapa tidak, setelah berpenat lelah mengusahakan sawah dan akhirnya hasil dapat dituai.

Bagi masyarakat yang lain pula Pesta Menuai adalah satu hari penghormatan kepada para petani yang membanting tulang bagi menghasilkan makanan kepada keluarga dan juga masyarakatnya. Jasa-jasa petani tetap akan disanjung tinggi hingga bila-bila masa pun sebagai pahlawan yang tidak mengenal penat lelah bagi kesejahteraan negeri dan negara yang dicintai.

Sabah yang terkenal dengan seni tradisi budaya yang kaya raya akan tetap kekal bertakhta dipuncak kegemilangan. Pesta yang berlatarkan kepada upacara kesyukuran kepada semangat padi yang dilakukan secara penuh tradisi. Upacara memuja semangat padi atau dalam bahasa Kadazannya "Bambazon" bermula apabila padi di sawah masak menguning dan sedia untuk dituai. Seorang dukun kaum Kadazan atau Bobohizan dijemput oleh petani untuk melakukan upacara memuja semangat padi.

Upacara tradisi ini adalah salah satu daripada tanda kesyukuran kaum tani kepada semangat padi kerana dianugerahkan dengan hasil yang baik. Seperti juga kebanyakan negeri pertanian di Malaysia, Sabah meraikan satu pesta keramaian dimusim menuai.

Pesta Menuai merupakan pesta tradisi yang disanjung oleh masyarakat di negeri ini sejak berpuluh-puluh tahun dahulu. Dalam tahun 1960 Pesta Menuai di Sabah telah diiktirafkan oleh Majlis Undangan Negeri Sabah sebagai cuti umum yang rasmi. Pengiktirafan ini menjelma sebagai satu kenyataan berkat dari usaha gigih beberapa orang pemimpin negeri seperti Allahyarham Tun Mohd Fuad Stephens, Mendiang Datuk Peter Mojuntin dan Datuk Darius Binion.

Saudara, semoga dengan sambutan Pesta Menuai ini akan dapat memberi kesedaran kita pada para petani, peranan dan tanggungjawab mereka kepada masyarakat dan Negara. Semoga para petani kita akan terus melipat gandakan lagi usaha mereka bagi memperolehi pendapatan ini lebih memuaskan.

UCAPAN DARIPADA MENTERI PEMBANGUNAN SUMBER YB DATUK JOSEPH PAIRIN KITINGAN

Saudara-saudara sekalian terlebih dahulu ingin saya mengucapkan ribuan terima kasih kepada RTM oleh kerana memberi peluang pada saya untuk menyampaikan ucapan Selamat Menyambut Tadau Tagazo Kaamatan bagi tahun 1982. Bagi pihak Kerajaan Negeri Sabah saya disini ingin menyampaikan Selamat Menyambut Tadau Tagazo Kadazan bagi tahun 1982 dinegeri kita Negeri Sabah yang kita dicintai ini.

Bagi menyambut perayaan Pesta Menuai tahun 1982 ini saya rasa perlu juga sedikit sebanyak kita menerangkan apakah dia erti dan maknanya bagi kita di Negeri Sabah ini yang meraikan perayaan Pesta Menuai pada tiap-tiap tahun. Pesta Menuai ini sudah memanglah sebagai mana kita semua ketahui pada awal-awalnya dimulakan dengan perayaan oleh suku kaum Kadazan di Negeri Sabah ini. Mereka kebanyakannya memang petani yang termasyur sekali di Negeri Sabah ini dan oleh kerana termasuk sebagai satu daripada tradisi mereka selepas mereka menuai bahawa mereka mesti mengadakan satu pesta yang berfaedah yang bermakna bagi mereka pada tiap-tiap tahun.

Pada selepas tahun 1960 kita juga turut sama marayakan pesta menuai ini oleh kerana Kerajaan Negeri pada waktu itu telahpun menetapkan 2 hari sebagai hari kelepasan am untuk kita semua turut bersama merayakan Pesta Menuai. Dan Pesta Menuai sekarang ini bukan sahaja untuk keramaian bagi suku kaum Kadazan atau Dusun di Negeri Sabah ini tetapi kali ini oleh kerana cukup besar maknanya bagi kita semua di Negeri Sabah ini dimana negeri kita ini mempunyai begitu banyak bilangan bangsa dan keturunan, kita semua mengambil bahagian di dalam perayaan Pesta Menuai serupa ini.

Pesta Menuai pada awal-awalnya dan pada sekarang ini juga adalah satu tempoh dimana petani-petani di Negeri Sabah ini khasnya suku kaum Kadazan memang mengadakan hari ataupun peluang untuk mengucapkan terima kasih kepada Tuhan oleh kerana mendapat hasil daripada tanah mereka yang cukup ini juga sebagai tanda masa mereka itu berkumpul diantara satu sama lain sekeluarga dan juga di dalam keluarga di kampung-kampung mereka sendiri.

Kini satu masa telah ditetapkan sebagai hari untuk tidak berkerja ataupun untuk berdiam diri meraikan, berkumpul beramai-ramai supaya kepenatan itu apabila mereka berkerja pada awal-awalnya semua dapat dilupakan tetapi disamping itu juga mereka akan dapat bersama dengan saudara-saudara dengan keluarga dan seterusnya dengan suku kaum yang lain untuk beramai-beramah mesra bertukar-tukar fikiran dan juga satu masa untuk kita semua mengampuni segala kesalahan yang lalu.

Pada musim Pesta Menuai ini saya rasa ada juga peluang bagi kita semua untuk bertenang sedikit didalam fikiran kita supaya dapat mengkaji semula segala-segala yang telah berlaku dimasa-masa yang lampau dan disini juga kita berpeluang untuk berfikir atas kedudukan kita baik daripada segi ekonomi, daripada segi sosial supaya kita juga akan bersama-sama bertukar-tukar fikiran dan untuk mendapat buah-bauh fikiran bagaimana kita akan mengatasi masalah-masalah dan cabaran yang kita hadapi dimasa-masa akan datang. Satu tujuan dan satu kebaikannya yang datang daripada kita semua meraikan Pesta Menuai ini diseluruh Negeri Sabah ialah untuk kita mengadakan satu keramaian satu peluang satu perkumpulan dimana berbagai bangsa dan keturunan akan dapat berhubung rapat dan akan dapat pengertian yang lebih mendalam lagi berkaitan dengan kebudayaan-kebudayaan kita masing-masing di Negeri Sabah ini dan khasnya pada musim Pesta Menuai ini kebudayaan kaum Kadazan.

Jadi saudara-saudara sekalian pastilah bahawa Pesta Menuai adalah satu peluang bagi kita semua untuk betul-betul mengamalkan sikap bersatu padu, betul-betul mengamalkan sikap dimana kita semua akan dapat mengerti diantara satu sama lain apakah dia kebudayaan kita apakah kepercayaan dan dapat sebagai asas itu akan mendatangkan persefahaman diantara kita semua di Negeri Sabah ini.

Jadi bagi tahun ini tahun 1982 dimana kita akan mengadakan satu Pesta Menuai di Daerah Keningau. Sebagai peringkat Pesta Menuai Negeri Sabah kita haruslah semua mengunjungi ke Keningau untuk mendapat peluang ini untuk beramai-ramai untuk bersama-sama bernesra dan juga mendapat peluang disamping itu mengetahui tentang kedudukan saudara-saudara kita di Daerah Keningau, disamping juga kita bersama-sama menambah keramaian di Pesta Menuai peringkat Negeri Sabah bersama-sama dengan Yang DiPertuan Agong kita. Oleh kerana Yang DiPertuan Agong akan juga turut bersama didalam Pesta Menuai itu dan saya percaya Yang DiPertuan Agong juga akan meresmikan perayaan Pesta Menuai itu. Dengan itu saudara-saudara sekalian kita di Negeri Sabah ini harusnya berfikir, berenang mengucapkan terima kasih kepada Tuhan atas yang kita ada kebaikan yang didatangkan dimana-masa yang sudah lalu kita juga seharusnya berterima kasih atas adanya politik yang stabil, kerajaan yang stabil di Negeri Sabah ini. Kita juga seharusnya berterima kasih kepada kerajaan atas segala yang telah disampaikan oleh kerajaan kepada rakyat baik daripada segi apapun. Kerajaan sedar bahawa masih ada lagi kekurangan kita bagi keperluan rakyat di Negeri Sabah ini.

Walau bagaimanapun segala yang perlu untuk dirancangkan bagi faedah dan kepentingan rakyat sedang dijalankan oleh kerajaan ini Negeri Sabah. Dan disini juga saya ingin menyampaikan kepada rakyat jelata dan terutama sekali kepada petani-petani bahawa penutupan Lembaga Padi Sabah bukannya semata-mata untuk kita mengganggu rakyat dengan sengaja tetapi ini adalah kesemuanya tindakan setelah kita berfikir yang perlu untuk faedah Negeri Sabah dan juga rakyat Negeri Sabah. Diantara petani-petani kita petani-petani padi yang mana sudah memangnya kita menolong daripada awal-awalnya kita lipatkan segala usaha untuk kita mendatangkan faedah kepada petani-petani kita akan kita jalankan. Bukan bererti kita menutup satu lembaga bahawa kerajaan telah tidak menolong dengan petani-petani yang terlibat. Kita masih mempunyai Kementerian ataupun Jabatan pertanian yang mana adalah satu daripada tanggungjawab jabatan ini untuk menjaga supaya petani-petani masih lagi dapat menjalankan tugas mereka dengan bantuan kerajaan.

Saudara sekalian, petani-petani sekalian, baru-baru tahun ini telahpun diistiharkan oleh Kementerian Pertanian bahawa kita telah menetapkan satu subsidi bantuan daripada kerajaan yang dinamakan Subsidi Meradu 'Ploughing Subsidy' akan mendatangkan dan menolong petani-petani kita untuk mengusaha bersungguh-sungguh menanam padi di atas tanah-tanah sawah mereka. Saudara-saudara sekalian kami berharap agar adanya bantuan daripada kerajaan Negeri Sabah petani-petani kita akan terus berusaha untuk menambah hasil daripada tanah sawah mereka. Kalaulah dan jika ada lagi yang kurang kesemuanya ini akan kita bersama-sama berfikir oleh kerana tujuan kita memanglah untuk menolong dan membantu supaya tidak menyusahkan petani-petani kita seterusnya rakyat jelata kita di Negeri Sabah ini.

Saya disini bagi pihak Kerajaan Negeri Sabah ingin mengucapkan ribuan terima kasih atas sokongan daripada rakyat jelata kepada Kerajaan Negeri Sabah dan atas usaha mereka yang gigih dan kuat untuk membukakan dan mengusahakan tanah-tanah mereka itu terutama sekali yang telah menyumbangkan segala-segala yang perlu bagi menjaga kesihatan ekonomi Negeri Sabah kita ini.

THE FESTIVAL OF BAMBAAZON

The spirit of goodwill pervades the Festival of Bambaazon. All Malaysians in Sabah have great reason to rejoice during this time for there is an atmosphere of friendship, brotherhood, warm hospitality, and loving kindness all around. Everyone has the feeling of equality, be they old or young, as they meet and exchange salutations of 'Selamat Pesta Menuai' at the grand celebration.

When the rice in the field is well ripened and ready to be reaped, the bobohizan (Kadazan priestess) goes to the particular rice-field so as to initiate the first harvest. She selects seven ears of generously ripened rice and tie them up with a black cloth string. She also counts seven ears of chaff to which the same material is used to bind. The selected seven ears of well ripened rice will signify the continuation of life and the necessity; while the seven ears of chaff symbolises the abstract needs of the spirits of our ancestors.

The seven ears of rice, after they have been tied up together in such manner, is known as bambaazon do paai - rice - soul. At every harvest time, a family will perform the selecting of bambaazon do paai once only, and this must be done on the acreage where the crops have ripened first. As soon as the bobohizan has done her duty, harvesting could then begin. And while the harvest is going on, the owner of the land must take special care to put markings around the spot where the 'bambaazon do paai' is located so that nobody will make the mischievous mistake of cropping it. Only when all the rice in the one field has been completely harvested can the selected seven ears of rice be cut from the stalks and brought home. The seven ears of chaff will be left untouched and so remain unsevered from the stalks in the field.

On reaching home the 'bambaazon' is placed at one end of a split bamboo branch which will then be in perpendicular position beside the 'tangkob' (barn). When harvesting is over the farmers could then relax and find leisure time to chit-chat with their families and neighbours about the event of the year's harvest.

But the yearly occasion to celebrate the festival of bambaazon is approaching. This festival is meant for everyone to participate; it gives everyone an equal opportunity of expressing joy and putting on gay clothes. For those who are rich it is indeed an occasion to invite their less fortunate brothers to join them for feast, and for those who are poor, it is a time for abundance. While for the children it is a time for hilarious joy and freedom.

The first day of the festival means that the time has come for the farmers to welcome the good spirits of the crops, the bambaazon. They will pledge to the good spirits of the harvest to guard over the crops stored in the granary so that no destruction may befall them. This sentiment is defined in the magavau rites.

There are two definitions of magavau: the first one is known as BINUNOH, the second is called HUMABOT. Binunoh is a simple one-night celebration. Humabot lasts from three to seven days. The meaning of Binunoh is to appease the rice-souls who have been dropped on the way. Thus the festival of bambaazon is the most celebrated of all agricultural ceremonies.

On the eve of Magavau, the people gather in the house and sit around in the hall. The bobohizan, together with her seven or more followers, will be seated in a spread bundusan mat. The bobohizan begins the ceremonial singing at sunset. Her followers sing along by repeating each line after the bobohizan. This ceremonial singing will go on for hours and hours. None of the choresters will ever seem tired of singing. To some people this ritual singing may become very boring after some time, but to the farmers it means ritually and traditionally a lot. Towards midnight, the singing suddenly stops, but only for a while.

The bobohizan stands up, the women following her. They form a single line, bobohizan in front, and putting their hands forward upon each one's shoulders. The singing resumes, this time accompanied by the stamping of their feet as they march fairly slowly forward, and in a circular manner around the hall. And this Magavau in motion is to continue until the break of dawn.

At sunrise they will stop the singing and foot stamping. The bobohizan and her followers return to sit on the mat. Then they take turns to go and wash their faces and come again to sit and chew betelnuts. During this time food is being prepared in the kitchen for serving them and the other guests.

After breakfast, the bobohizan will ask some to bring over the rice which has been cooked to be leavened. This will be carried over and spread on a small bundusan mat known as sinama, to cool off. After it is ready the bobohizan takes hold of a porcelain bowl containing the pounded yeast and spread it over the now cooled rice. (All this time the bobohizan is murmuring her ritual prayer). This done, a tunsina is brought to her. She now gathers the leavened rice and put them inside the tunsina. (Tunsina is a little jar about the size of a gantang). She then covered its mouth with timadang (tarap) leaves upon which she put a piece of cloth and tie it around its neck with a long piece of rotan string to make sure that no air gets in. After this is performed, the tunsina is carried away and placed in one corner of the kitchen hall to ferment for three days.

Early on the third day, people are seen scurrying here and there in and around the house where the humabot is taking event, all busy preparing the big feast. Pigs and chickens are slaughtered and the chief vegetable would be the bamboo shoots collected from the nearby jungle two or three days before. While cutting the pig it is made sure that a whole portion of its hind be reserved for the bobohizan.

The bobohizan arrives at the house towards the latter part of the afternoon with her kits, a baazit and an embroidered shawl. Soon after her arrival, the gongs are hung on their respective hooks by the hall. Gradually other guests arrive too, in groups of two or three who, after shaking hands with the host, find their seats upon the mat on the floor without much ado. They are immediately served with foods and drinks. Two or three jars of tapai are now brought out from a room and placed near the dance-square.

The tunsina with the three-day old fermented tapai is also brought out, and this particular little jar is placed right in the middle of the dance-square. All these tasks are being carried out by members of the household while the guests enjoy their foods and drinks.

As the sun sets, the bobohizan begins her chanting. The host, his wife and children, and other members of his family gather around the tunsina, getting ready to consume its content of fermented tapai. (Earlier, of course, the fermented rice in the tunsina has been poured with clean water). Adults and children take a dip in turn and drink from common cup as free as they wish.

When the tunsina runs dry the bobohizan will put her hand inside it and scoop up a handful of the rice-paste. With it she will form a rice-ball to be thrown at the tangkob. In like manner, the host and members of his family follow the action. As they do this, they will yell their pangkis – which is a victory cry. At a signal given by the bobohizan, the drummer hits a rhythm and the rest of the gongs echo on.

Now the bobohizan, a sword on one hand and a light slim bamboo of about a yard long on the other, commences the sumazau by herself. She dances across the length of the hall for seven times to and fro at the completion of which the host, sumazau also, meets her. After they have stopped, all members of the family are then requested to sumazau. Unless they have done so, none of the guests present are offered the Sandagon. (To be offered the sandangon is to be requested to sumazau). Henceforth, the merrymaking will go on all through the night – and most often than not – will continue throughout the next day.

Humabot is the most significant ceremony for the farmers in Sabah during the Festival of Bambaazon. On this auspicious occasion everyone is welcome to attend the celebration. There will be no prejudice against colour, race, creed or background. This is a time to promote cooperation, propagate harmony and goodwill, renew friendships, and recall the brotherhood of mankind. At best, this is a time for all of us to forgive one another of our human weaknesses.

In view of the new economic policy of our government as laid out in the Green Book where the development of new land schemes for padi cultivation is being elaborately stressed, the annual Harvest Festival Celebration in Sabah provides an excellent opportunity for all of us to fulfill our society's traditional necessity to offer collaborated thanksgiving to the rice-souls for last year's abundance and at the same time to make a pledge to the good spirits to bring in a bountiful harvest this year.

ERTI PERAYAAN PESTA MENUAI BAGI KAUM KADAZAN

Dalam sesbuah Negara yang mempunyai penduduk berbagai suku kaum seperti Malaysia, maka disitulah lahirnya satu satu identity tradisional yang menunjukkan perasingan diantara kaum kaum ini. Sepertimana yang kita ketahui bahawa kaum Kadazan yang merupakan kaum Bumiputera yang terbanyak sekali di Negeri Sabah ini tidak ketinggalan dengan identity kebudayaannya. Mereka telah mengangap satu kepercayaan tegoh dalam kehidupan mereka untuk menyambut Hari Pesta Menuai dengan penoh tradisional seperti juga dengan kaum Melayu dengan Pesta Mandi Safar dan kaum Cina dengan Tahun Barunya.

Sebenarnya Hari Pesta Menuai mengikut cerita dari zaman ke zaman senantiasa disambut dengan meriahnya tetapi tidak dengan seperti sekarang iaitu cara cara menyambutnya adalah besar-besaran. Mujurlah perayaan Pesta Menuai ini telah diakui dalam segi undang undang iaitu diberi dua hari cuti Kelepasan Am kepada semua lapisan mesyarakat di Sabah dengan tujuan memberikan peluang supaya perayaan Pesta Menuai dapat dinikmati bersama tanpa memilih apa jua keturunan.

Dalam konteks ini ternyatalah pada kita semua penduduk di Negeri Sabah Malaysia bahawa Perayaan seperti Pesta Menuai ini adalah sebagai satu sumber inspirasi untuk menyatupadukan mesyarakat yang berbilang bangsa. Oleh yang demikian, Perayaan Hari Pesta Menuai ini memang memberi erti yang besar kepada suku kaum Kadazan di pelusuk Negeri Sabah sebagai hari yang mulia. Seperti juga kaum kaum yang lain, kaum Kadazan sangat menghargai dengan cara kehidupan mereka iaitu segolongan besar daripada mereka adalah petani. Mereka senantiasa bersyukur dari hasil yang mereka perolehi dari tanaman padi. Padi sebagai makanan utama di negeri ini, suku kaum Kadazan menanamkan kepercayaan mereka dengan ada nya semangat padi yang mereka panggil "Bambaazon". Mengikut kepercayaan mereka Bambaazon ini mempunyai kuasa untuk memberi hasil tanaman padi yang lumayan. Bambaazon ini biasanya dialu alukan dengan penuh istiadat untuk dinaikan selepas sahaja padi itu diketam.

Dalam suasana mengalu-alukan kedatangan Bambaazon ini ada beberapa orang yang terdiri daripada golongan perempuan tua dikhaskan untuk menyampaikan kata alu aluan dalam bahasa yang mereka pelajari dari nenek moyang dahulu. Mereka ini biasanya digelar dengan nama Bobohizan. Mengikut kepercayaan kaum Kadazan Bobohizan ini boleh berhubung dengan Bambaazon dengan bahasa yang sukar difahami oleh orang biasa. Bobohizan ini juga bertanggungjawab untuk meminta balas kasehan dari Bambaazon agar para petani dapat menikmati hasil padi yang lumayan. Setiap Bobohizan mempunyai alat alat yang mereka gunakan mengaji iaitu "Komboongo". Sementara itu bunyi bunyian seperti Gong, Kulintangan, Gendang dan juga togunggak satu alat bunyi bunyian yang diperbuat daripada bambu senantiasa dimainkan diikuti pula dengan tempuk sorak berkumandang diudara.

Disepanjang perayaan Hari Pesta Menuai ini, suku kaum Kadazan senantiasa memakai pakaian tradisional mereka yang begitu indah dihiasi dengan rinda rinda yang berwarna keemasan secocok dengan warna hitam. Pakaian ini adalah menjadi satu lambang kemegahan kepada kaum Kadazan. Kalau lah bangsa bangsa yang lain mempunyai pakaian kebangsaan mereka maka kaum Kadazan juga tidak ketinggalan dalam perkara ini. Oleh itu, kaum Kadazan haruslah berterima kasih kepada nenek moyang dizaman dahulu kerana dapat mencipta corak pakaian yang sangat tinggi mutunya. Begitu juga dengan tarian tarian seperti tarian sumazau. Tarian ini juga tidak kurang nilainya jika dibandingkan dengan tarian-tarian barat. Dalam suasana merayakan Hari Pesta Menuai mahu pun diperingkat negeri atau daerah daerah tarian Sumazau inilah yang menjadi factor utama untuk memeriahkan para penuntut. Selepas itu diikuti pula dengan acara yang sangat menarik sekali pada penuntut penuntut iaitu pertandingan ratu cantik Pesta Menuai. Peserta peserta ratu cantik ini adalah terdiri dari gadis gadis ayu dengan pakaian tradisional kaum Kadazan.

Justru itu, Perayaan Hari Pesta Menuai memang memberi erti yang besar kepada kaum Kadazan, keseluruhannya. Bukan sahaja dalam segi kebudayaan tradisional bahkan juga memberi satu imej yang konkrit kearah perpaduan seperti aur dengan tebing. Dalam perayaan ini tidak kurang juga baiknya dengan perayaan kaum kaum yang lain. Satu

daripadanya ialah dengan adanya minuman samsu yang terkenal dengan nama liling/montoku. Minuman ini juga adalah hasil daripada beras. Adalah menjadi adat sesiapa yang menghadiri perayaan ini terlebih dahulu diberi jamanum minum sebagai penghargaan.

Menyentuh tentang kesan serta faedah Perayaan Hari Pesta Menuai kepada kaum Kadazan keseluruhannya sangatlah menggalakkan. Kaum Kadazan dengan adanya pesta serupa ini dapat menjaga serta menghidupkan kebudayaan tempatan supaya ianya tidak hilang lenyap dikuasai oleh kebudayaan asing. Sementara itu, Pesta Menuai jugaboleh memberi peluang serta menggalakkan pelancung pelancung datang ke Sabah dan menyaksikan tarian tarian kebudayaan, bunyi bunyian tempatan yang sungguh indah dengan bentuk asli. Kesan utama Perayaan Hari Pesta Menuai ini kepada kaum Kadazan memang memberi ma'ana terutama sekali dalam segi pembangunan perpaduan dan juga persafahaman.

Oleh yang demikian, setiap yang bermula akan berakhir dan begitu juga dengan Perayaan Hari Pesta Menuai ini. Disetiap peringkat Daerah Daerah dan juga Kampong Kampong masing-masing dengan aturcara mengikut kemampuan mereka. Setelah berpesta buat beberapa hari maka terjalinalah satu perasaan muhibah diantara mereka. Perasaan seperti inilah yang sangat besar ertinya kepada suku kaum Kadazan. Tanpa Perayaan Hari Pesta Menuai tiada ertinya satu gulungan kaum yang terbanyak sekali di Negeri Sabah. Andai kata ujudnya satu kaum maka yang penting sekali ialah identity kebudayaan yang boleh menunjukkan bahawa kaum itu mempunyai pengaruh yang kukuh serta maju. Oleh sebab itu, sempena perayaan Hari Pesta Menuai yang kita sambut pada awal bulan Mei tiap tahun, sekali lagi saya tegaskan bahawa Perayaan ini adalah menjadi satu simbol yang mewakili kaum Kadazan untuk mencapai kejayaan dan kemajuan dalam semua bidang pembangunan Negara.

*DITULIS OLEH:
ENCIK HERMAN J. MIANUS*

APAKAH PESTA HARI MENUAI BAGI SUKU KADAZAN

Hari Pesta Menuai atau 'Tadau Kaamatan' adalah merupakan hari bersejarah bagi suku kaum Kadazan. Sungguhpun pesta tersebut telah diamalkan oleh suku Kadazan dari dahulu kala lagi, tetapi pada tahun 1960 ia menjadi Hari Pesta kelepasan umum. Ini bermakna ia diiktiraf oleh Kerajaan sebagai salah satu pesta adat tahunan bagi sesuatu kaum (di sini dituju khas untuk kaum Kadazan dan juga kaum Murut) di negara kita Malaysia. Pesta ini biasanya diadakan pada tiap-tiap bulan Mei, sesudah selesai menuai padi. Tahun ini, ia diadakan di Pekan Tuaran pada 7hb., 8hb. dan 9hb Mei, 1977. Dengan erti kata lain, perayaan yang bersejarah ini akan terus berlanjutan.

Untuk menilaikan erti sepehannya; ada baiknya kalau ia termasuk di dalam bidang kebudayaan, sosial dan ekonomi daripada segi politik. Namun begitu, ia masih boleh terbahagi kepada tiga golongan besar. Golongan-golongan inilah yang menjadi garis kasar terhadap pentingnya pesta tersebut bagi bangsa Kadazan.

Pertama, pesta ini mencerminkan ujudnya satu bangsa yang bersatupadu. Ini dapat kita tinjau jikalau kita selidiki keadaan hidup kaum Kadazan. Seperti yang kita lihat, bahawa suku Kadazan adalah terdiri daripada berbagai puak. Kaum Kadazan Penampang, Papar, Tambunan, Tuaran dan Ranau adalah di antara contohnya. Perceraian itu disebabkan oleh jarak jauh (distance), batasan daerah (Border claim) dan juga kurangnya perhubungan sosial, sehingga perhubungan sosial, sehingga terhadap semangat perpaduan puak.

Syukurlah, dengan lahirnya pesta menuai di peringkat amal maka dengan sendirinya dapat menyedari betapa pentingnya fahaman muhibbah, persaudaraan dan perasaan hormat-menghormati. Seseorang suku Kadazan yang datang dari daerah lain tentu dapat mengetahui seterusnya mempelajari perbezaan adat resam sesuatu suku yang berkumpul di pusat Hari Menuai Tahunan itu. Dengan harapan dan fikiran waras, ia dapat tahu di mana celah (gap) nya perbezaan itu. Perjumpaan dan pertemuan dapat menanam dan memupukkan suasana sosial yang sihat. Ini dapat merapatkan semangat persaudaraan, baik perseorangan ataupun perkauman.

Faktor kedua besar, tertalok kepada dasar kepercayaan 'legenda'. Kaum Kadazan percaya adanya Tuhan. Menurut cerita: Tuhan (Kinoingan) dan isterinya (Sumindu) ada mempunyai seorang putri yang bernama 'Huminodun'. Demi untuk persediaan ciptaannya, tuhan 'Kinoingan' telah mengorbankan putrinya dan di tanam. Bahagian tubuh putri itu telah menjadi benih tumbuhan makanan mahloknya. Kerana padi merupakan bahan makanan, maka ia dipercayai daripada sebahagian tubuh itu yang mempunyai roh, di panggil: 'Bambazon'. Daripada puncak kepercayaan inilah, terbitnya upacara kemuliaan yang harus dilakukan setiap kali sesudah menuai padi. Kalau dahulu pesta Menuai ini diadakan di peringkat kampong sehalu, kini di sambut di pusat-pusat tertentu dengan meriahnya. Biasanya pertandingan bermain bola tampar, tarik tali, lumba kerbau disamping berjenis-jenis perpaduan bergomol (ia-itu: Migogo/Kadazan Wrestling, dan Mipansa/Finger wrestling) pun diadakan. Manakala puncak perayaan pesta ini merupakan pemilihan Ratu Cantik Tahunan di mana kita dapat melihat barisan gadis-gadis Kadazan yang genit. Itu adalah serbaserbiadikit gambaran pesta Hari Menuai.

Disebalik kajian dan penilaian cerita 'legenda', suasana, dan pertandingan, semuanya mempunyai kesan baik. Dengan adanya Kepercayaan kepada Tuhan, sungguhpun bercorak 'legenda'; ma'im dengan sendirinya corak pemikiran kaum Kadazan terhindar daripada ideologi sosialisma dan commonis. Ini sangatlah perlu bagi menjunjung prinsip-prinsip Rukun Negara. Kepercayaan yang sama dapat mengukuhkan lagi daya pemikiran berdasarkan legenda yang seolah-olah berkata: 'Semua suku kaum Kadazan adalah adik beradik yang terpisah! Perpaduan sukan dan permainan persahabatan dapat membawa kita kepada semangat kesokanan. Pandai menghargai pendapat dan pendirian seseorang itu adalah alamat baik ke arah mencapai identiti kaum Kadazan yang bersatupadu dan mempunyai berbagai corak tradisi kebudayaan.

Garis ketiga tertumpu besar kepada ekonomi sosial daripada kebudayaan politik. Bersawah padi adalah merupakan warisan perkerjaan Kaum Kadazan turun memurun. Kemewahan dan kebaktian tertalok kepada banyaknya hasil yang terkumpul oleh sesuatu keluarga. Ini bermakna kaum Kadazan bertapak sebagai bangsa tani seperti yang kita lihat dalam perhubungannya dengan 'legenda' itu. Bangsa Tani di sini tidak terkongkong

maksudnya di sebabkan oleh peredaran zaman. Kalau dahulu kala, kaum tani membajak sawah dengan menggunakan kerbau kini sekarang tempatnya di ganti pula dengan jentera-jentera pembajak sawah. Disamping itu pembakalan air, benih, baja dan juga pemasaran dapat di adakan dengan terator. Oleh itu usaha dan titik-peloh tidak tersia-sia jika dibandingkan dengan hasil lumayan yang didapati. Biasanya, hidup petani itu amat sedarhana penoh cabaran. Dengan adanya Pesta Hari Menuai, para petani dapat berehat, bersuka-suka dan berbangga dengan hasil usahanya. Kerana setiap insan yang telah berusaha kuat itu tentu sekali inginkan hari Kelepasan, untuk bergembira dan bersyukur kepada Tuhan di atas reziki yang di terimanya. Di hari serupa inilah kaum tani dapat melupakan lelah dan di akhir hari dapat pula meninjau sejenak akan hidup. Mereka dapat mengetahui di mana mereka menghadapi kesilapan, seterusnya berazam untuk memperbaiki hidup dan berusaha lebih giat lagi. Pendidiknya, Hari Pesta Menuai itu ialah Hari Kesyukuran.

Di samping itu, ada lagi beberapa faktor kecil yang tidak kurang pentingnya. Di antaranya ialah; Hari Pesta Menuai itu merupakan hari kebanggaan Kaum Kadazan sama seperti Hari Raya bagi Orang Melayu, dan Hari Tahun Baharu bagi Bangsa kaum Cina. Perayaan Pesta Hari Menuai ini memperkayakan kebudayaan Malaysia bagi tumpuan para pelancong asing. Ini dengan sendirinya dapat memperkenalkan kebudayaan Kaum Kadazan kepada dunia sebagai satu rumpun bangsa yang terator dan bertammaddun. Dan bukan satu bangsa primitif yang kebetulan seaja terdapat di bawah naungan Tropika.

Ini adalah garis-garis besar dan kecil mengenai pandangan saya (sebagai seorang Kadazan) terhadap Pesta Menuai Padi. Semoga saudara-saudara saya yang lain dapat mengkaji dan menilai betapa pentingnya temasya ini terhadap kaum Kadazan. Perayaan itu di hidupkan oleh bahasa ibunda; bahasa menunjukkan bangsa. Tetapi daya pemikiran waras dan keinsafan yang menghidupkan hubungan tali persaudaraan berdasarkan bahasa dan bangsa tetapi juga perayaan (tanda setuju dan homoni) itu.

*DI: NOECHAELISA (MICHAEL LISIUS ABOK)
MANTAD TAMPARULI.
TUARAN.*

KCA CENTRAL ORGANISING COMMITTEE TAMBUNAN HARVEST FESTIVAL

Chairman

Clarence Bongkos Malakun

Secretary

Benedict Topin

Committee members

Penampang Papar	Datin Nancy Mojuntin Peter Athanasius Claudius S. Alex
Tambunan	Petrus Ongkili Cyril Yansalang
Keningau Kudat Tuaran Ranau	Dunstan Dumpangol Haji Affendi Stephens Irene Charuruks Sangau Gunting Mark Koding
Kuala Penyu Kota Belud Sandakan Tawau Tenom	Sebastian Anjim Maidom Pansai Edward Datu Balanjiu Joseph Mosusah Lawrence Gimbang

Sub-Committees

Beauty Queen Sub-Committee.

Chairman

Datin Nancy Mojuntin

Secretary

Evelyn Primus
Christine Manjaji

Committee Members

Esidore Bosuin
Nining Sua
Dolores Liew

High Lights Sub-Committee

Advisors

Steven Kutai

Chairman

Freddy Ekol

Secretary

Joannes Yuda

Comm. Members:

David Awot
Anthony Leong
Bernard Solibun
Paul Bongkos
Justine Lusah
Jeoffery Ekol
George Guansing
Daniel Kinsik
Jonstus Bagiu
Albanius Yuda
Paul Modili
Timothy Biusing
Fred Jullah

Souvenir Programme Sub-Committee.

Chairman

James Ligungang

Secretary

Benedict Topin

Comm. Members:

Stannis Kasun
Paul Tom Imbayan
John Guasah
Albinus Udah
Frankie Inoh
Daniel Kinsik
Jonstut Bagiu
Freddy Ekol
Stephens Kutai
David Awot
Anthony B. Leong
Bernard Solibun
Donald S.J. Malingang.

Information & Publicity Officers

Frankie Inoh
James Mudi
Charles Tanjiwan

Invitation & Reception Sub-Committee

Chairman

Evelyn Ebin

Secretary

Margaret Sinidol

Comm. Members:

Sebastian Ombong
Henry Foo
Cyril Taun
Angeline Taun
Florence Wong
Sally Wong
Alice Ting
Winnie James
Berlinda Lim
Flora Motijol
Agnes Soon

Entertainment Sub-Committee

Chairman

Grace Wong

Secretary

Johannah Lim

Comm. Members:

Justin Lusah
Nancy Johnson
Beatrice Ekol
Jovita Dison
Jane Lajaip
Benedict Topin
Justin Bagiu

KCA TAMBUNAN ORGANISING COMMITTEE TAMBUNAN HARVEST FESTIVAL CELEBRATION

ADVISOR I
Datuk Joseph Pairin Kittingan

ADVISOR II
YB. Encik Mark Koding

CHAIRMAN
Encik John Jinus Sibin

VICE-CHAIRMAN
Encik Cyril Yansalang

SECRETARY
Encik Desmond Emban

ASST. SECRETARY
Encik John Jaimus Sibin

TREASURER
Encik John Jinus Sibin

ASST. TREASURER
Cik Sabina M. Ongkilli

COMM. MEMBERS

Encik Bullah Banggal
Encik Joseph Kasing
Encik Abel Anggas
KD Philip Gamin
Toboh Ward

Encik Albertus Ongkudon
KAN Subal Basilok
Encik Stanislaus Kinsik
Encik Paul Mitol
KK Anthonius Untomon
Encik Edwin Amir
Nambayan Ward

KAN Tamit Sagunting
Encik Kumin Inting
Sunsuron Ward

WKAN Yangkoi Sadipan
KK Yallus Yapah
Encik Joventinus Wani
Encik Fung Wing Nyuk
Lintuhon Ward

KK Francis Sibin
WKAN Thomas Kokou
Encik Lawrence Tahir
KK Anthonius Balunting
Kerokot Ward

FESTIVAL SUB - COMMITTEE

CULTURAL SPORT COMMITTEE

CHAIRMAN
Encik Abel Sooyon Naruh

SECRETARY
Cik Jovina Jullah

COMM. MEMBERS

Cik Petmela Anap
Encik Desmond Emban
Encik Jerome Issip
Encik Jeffrin Kojiun
Encik Benjamin Mujje

Encik Petrus Goulis
Encik Jullah Salag
WKAN Yangkui Sadipan
Encik Aegedius Panaya

MADSALUD CEREMONY COMMITTEE

CHAIRMAN
KD Philip Gamin

N.I.P FOOD AND BEVERAGE COMMITTEE

CHAIRMAN
Encik Sikin Sokuboh

SECURITY COMMITTEE

CHAIRMAN
Ex Ins. Jullah Salag and Ex Asp. Billy Ongkili

DISTRICT SHELTER COMMITTEE

CHAIRMAN
DISTRICT CHAIRMAN

ENTERTAINMENT COMMITTEE (THE CROCKER RANGE)

CHAIRMAN
Encik Robert Manggot

RECEPTION COMMITTEE

CHAIRMAN
Encik Roger Ongkili dan Encik Bullah Ganggal

WARD SHELTERS ORGANISING COMMITTEE

CHAIRMAN
Encik Albertus Ongkudon

CULTURAL SHOW COMMITTEE

CHAIRMAN
Encik Abel Anggas and Encik Stephen Mail

VIP SHELTER AND GRAND STAND COMMITTEE

CHAIRMAN
Encik Fung Wing Nyuk

Harvest Festival Programmes

JENIS SUKAN KEBUDAYAAN DIPERTANDINGKAN
PADA 26/6/1982 MULAI JAM 9.00 PAGI

1. **100 meter Rampanau lelaki terbuka**
Nota: Semua peserta yang mengambil bahagian dinasihatkan membawa Rampanau masing-masing.
2. **100 meter Terumpak perempuan terbuka**
Nota: Semua peserta-peserta yang mengambil bahagian dinasihatkan membawa Terumpak masing-masing.
3. **100 meter lumba ikat kaki lelaki terbuka**
4. **100 meter lumba ikat kaki perempuan terbuka**
5. **100 meter lumba angkat telur atas kaki lelaki terbuka**
Nota: Telur akan disediakan oleh jawatankuasa penganjur
6. **100 meter lumba angkat telur atas kaki perempuan terbuka**
Nota: Telur akan disediakan oleh jawatankuasa penganjur
7. **100 meter pancing botol lelaki dibawah umur 12 tahun**
8. **100 meter pancing botol perempuan dibawah umur 12 tahun**
Nota: Botol dan benang akan disediakan oleh AJK
9. **50 meter memecah belon lelaki 10 tahun kebawah**
Nota: Belon akan disediakan oleh AJK
10. **50 meter memecah belon perempuan terbuka 10 tahun kebawah**
Nota: Jarum dan benang disediakan oleh AJK
11. **100 meter cucuk jarum lelaki terbuka**
12. **100 meter cucuk jarum perempuan terbuka**
Nota: Jarum dan benang disediakan oleh AJK
13. **Membuat Suki daripada Buloh lelaki terbuka**
Nota: Masa lima minit. Buloh akan disediakan oleh AJK
14. **Menampi Padi perempuan terbuka**
15. **Lumba 50 meter lelaki 50 tahun keatas**

Harvest Festival Programmes

16. Lumba Perahu Darat - 100 meter

Syarat:

- Dipertandingkan antara mukim sahaja
- Tiap-tiap mukim harus membawa bamboo berukuran 12 kaki
- Lapan orang peserta dalam satu pasukan
- Memakai baju seragam
- Pengurus Mukim masing-masing dinasihatkan menyediakan peserta.

17. Lumba Kerbau terbuka - Jarak akan ditentukan oleh AJK

18. Tarik Tali

Syarat:

- Pertandingan antara mukim
- Tali akan disediakan oleh AJK
- Lapan orang peserta tiap pasukan
- Memakai baju seragam
- Pengurus mukim masing-masing dinasihatkan mengurus peserta masing-masing.

19. Pertandingan Mutu Tapai

Syarat:

- Pertandingan antara mukim
- Akan diadakan dipondok VIP pada petang 26/6/82
- Tiap mukim dibenarkan menghantar 3 tajau tapai berisi 2 gantang sahaja.
- AJK akan mencari pengadil
- Tapai-tapai ini akan dihaskan untuk VIP pada 27/6/82

ATURCARA PERAYAAN PESTA MENUAI

27-6-1982

- 7.30 pagi** *Ketibaan masyarakat kampung serta Jawatankuasa Perayaan Pesta Menuai 1982.*
- 8.00 pagi** – *Ketibaan daif-daif Kehormat dan para jemputan khas dan disambut oleh jawatankuasa penyambut tetamu.*
- 8.30 pagi** – *Ketibaan Presiden KKKS YB. Datuk Joseph Pairin Kitingan. Dikalungkan dengan bungkas oleh gadis Tambunan. Disambut oleh Setiausaha Agong KKKS dan Jawatankuasa Perayaan Pesta Menuai dan Kumpulan gadis-gadis berpakaian tradisional. Disambut juga dengan persembahan silat pimpinan Encik Abel Anggas. Dimeriahkan dengan pukulan Tanggongak dari Daerah Tenom dan disusuli dengan paluan gong Kg. Keranaan Tambunan.*
- 9.00 pagi** *Ketibaan Penaung KKKS YB. Datuk James Ongkili. Disambut oleh Presiden KKKS serta Jawatankuasa perayaan dan dikalungkan dengan Bungkas oleh gadis Tambunan. Disambut juga dengan barisan gadis-gadis berpakaian tradisional dan persembahan silat pimpinan Encik Abel Anggas. Dimeriahkan dengan pukulan tanggongak dari Daerah Tenom dan disusuli dengan paluan gong dari Kg. Keranaan Tambunan.*
- 9.15 pagi** – *Ucapan alu-aluan oleh Pengerusi Majlis Perayaan Pesta Menuai Encik John Jinus Sibin.*
- *Ucapan alu-aluan Pengurus Majlis Perayaan KCA Encik Clarence Bongkos.*
- *Ucapan oleh Presiden KKKS YB. Datuk Joseph Pairin Kitingan.*
- *Ucapan perasmian oleh Penaung KKKS YB. Datuk James Ongkili. Gong dipalu 3 kali tanda peresmian disusuli dengan paluan gong Kg. Keranaan Tambunan.*
- *Persembahan Koir oleh Koisaan Koubasanan Kadazan Sabah Kota*
- *Persembahan Koir oleh Koisaan Koubasanan Kadazan Sabah Kota Kinabalu dan Koisaan Koubasanan Kadazan Cawangan Kg. Nambayan Tambunan.*
- 10.25 pagi** *Upacara Madsalud dimulakan.*
- 10.35 pagi** – *Persembahan nyanyian dan tarian khas oleh Kumpulan Koisaan Koubasanan Kadazan Sabah Cawangan Kg. Nambayan Tambunan pimpinan Encik Stephen Mail.*

10.40 pagi – Pengadil dan daif-daif jemputan kehormat dijemput melawat pondok-pondok mukim sambil mengadili menyaksi pertandingan pondok mukim. (Hidangan tapai dan makanan diadakan kepada jemputan khas sahaja).

11.00 pagi

Magagung	– Kg. Sugud, Penampang	– Jikoning Peuk.
Sumazau	– KCA, Kg. Kepayan T. Aru.	– Cyril Jolik.
Mongigol	– Kudat	– Patrick Madalag.
Sumazau	– Ranau	– Mark Koding.
Pinakang	– Kota Marudu	– Maidom Pansai.
Sumayau		– Nelson Damit.
Mongigol	– Tuaran	– YB Mark Koding.
Sumazau	– Papar	– Claudius S. Alex.
Sumazau	– Sugud, Penampang.	– Clarence Jikuil.
Sumazau	– KCA, Ganang Kepayan, T. Aru.	– Edward Mojungal.
Sumazau	– Sandakan	– Edward Balanjiu.
Sumazau	– Kuala Penyu	– Sebastian Anjim.
Sumazau	– Monsopiad, Penampang.	– George Jinawat.

1.00 PM

Bungkau – Kg. Tunoh Penampang – Julian Lobijin.
100Bungkau – Kg. Tunoh Penampang – Julian Lobijin.

Bungkau	– Kg. Tunoh Penampang	– Julian Lobijin.
Togunggu	– Kg. Sugud Penampang.	– Paul Bongkos.
Tongkungan	– Ranau	– YB Mark Koding.
Sompoton	– Singkokolu	– Christopher Jinni.
Magagung	– Sugud Penampang.	– Jikoning Peuk.

2.00 petang

– Pertandingan Ratu Cantik dijalankan dan diselang-selikan dengan lagu-lagu hiburan.

4.00 petang – Tarian sumazau oleh daif-daif kehormat dengan para peserta ratu cantik.

4.30 petang – Upacara penyampaian hadiah-hadiah kepada pemenang pertandingan ratu cantik dan pertandingan pondok mukim.

5.00 petang – Lagu-lagu hiburan dan tari-menari iringan

5.00 petang – Lagu-lagu hiburan dan tari-manari iringan Band The Crocker Range dan Sumazau iringan Gong dari Kg. Keranaan Tambunan diteruskan.

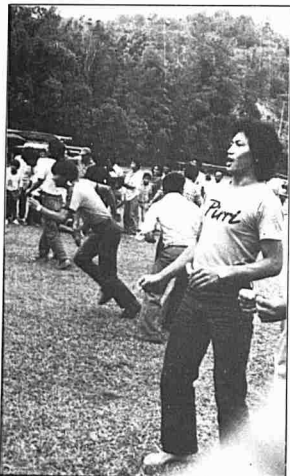
7.00 petang – Tayangan Wayang Gambar.



The tug-of-war



Making the suki (bamboo mug) race.



The needle race



The Rampanau race.



Team spirit is very important in sports especially where more people form a team as in the Land Boat race above.



The balloon bursting race.



Moving ahead with the (bottle) catch.



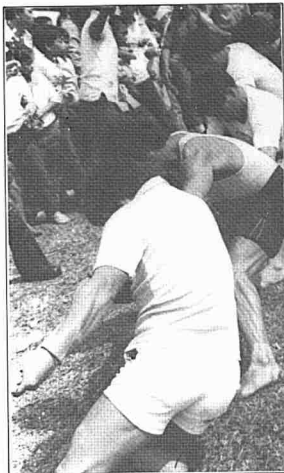
It helps to synchronise our steps . . .



The needle race – searching for eye in the needle



The bottle fishing race.



The heads are down. Together they strain their muscles to pull together for the final effort in the tug-of-war.



The winnowing race.



The famous traditional buffalo race



The old timers' race. They have not been forgotten.



The egg carrying race



A happy and high spirited participation in the three-legged race.



Patently waiting for the arrival of Datuk Paimin, President of KCA.



The waiting



The arrival of the President of the Kadazan Cultural Association of Sabah.

Datuk Joseph Pairin Kitingan walking to meet the people who had turned up for the Harvest Festival.



The KCA President being given a warm welcome led by John Jinas Sibin, Chairman of the Organising Committee in Tambunan.

The KCA President being met by PKR Cyril Pauting Yansalang.





The KCA President being garlanded with the traditional beads garland by Miss Esther Phillip Kittingan.



The welcome salute by the KCA Tatara martial arts committee and the Tambunan Sompoton Orchestra both under the leadership of KAN Abel Phillip Anggas.



The Tambunan Sompoton Orchestra from Kg. Tikolod under the leadership of KAN Abel Phillip Anggas.



The KCA President greeting the people.



A moment of emotion.



Datuk Joseph Pairin Kitingan, the President of the Kadazan Cultural Association Sabah delivering his speech at the opening of the Tambunan Harvest Festival 1982



Datuk Joseph Pairin Kitingan, the President of the KCA declaring open the Harvest Festival by beating the gong three times.



Six of the few remaining high priestesses (Bobolan) chanting their prayers at the opening of the Tambunan Harvest Festival 1982.



A traditional welcome drink of tapai (hling) to the KCA President from the sinompuru sukt. Also being welcomed is Datin Genevieve Paim Kitingan and Fred Solibun, the KCA Vice President.



Witnessing the KCA Tatana martial arts demonstration.



The traditional method of pounding rice is gaily demonstrated by our traditionally clad Kadazan girls of Tambunan.



The Mogunatip is another bamboo oriented traditional performance.



The Kulintang also forms part of the traditional gong series.



The Murut brothers in their colourful costume also participated with pride in that Tambunan Harvest Festival.



A moment of love for a fellow human being and never to be forgotten.



The high priest and priestess called the Bobolian who prayed for a wonderful day that day.



Some of the traditional equipment of the Bobolians.



Tambunan Harvest



One of the many activities of the Kadazan Cultural Association in its educational and promotional programmes is organising harvest festivals.

In 1982 the Association held a harvest festival in Tambunan. The Tambunan Harvest Festival was a particularly significant one as this was the first time the Association held such a grand harvest festival in that district. It was a very colourful, meaningful and a very memorable event.

Tambunan is located 50 miles away to the south-east of Kota Kinabalu over and across the Crocker Range in the valley of

est Festival 1982



the Tambunan Plain. The population of about 17,000 are mainly padi farmers. They are very hard-working, gentle, friendly and accommodating.

Through this Souvenir Book of The Tambunan Harvest Festival, the beauty, the meaning, the significance and the love of the culture of the Kadazan/Dusun people have been recorded. It is hoped that through this Souvenir Book that Malaysians of all origins can further understand us better so that we can all help one another weave the fabric of national integration and unity in all its colour and honesty. For has it not been said: Love thy neighbour as thyself?





A traditional house made of bamboo and palm leaves built for that Harvest Festival.



The Tambunan people's traditional dependence on bamboo is very obvious as shown here.



The Tambunan traditional tinimban sirung.



"Misompuru id koubasaran" a song dedicated to culture by Benedict Topin, Paul Tom and his sinompuruan group.



Singing a song of dedication.



The Kulintang and the drum rendition from Popar.



The Papar sumazau group under the leadership of KAN Joseph Gursol.



The Papar sumazau performance being watched by the thousand onlookers and lovers of culture.



Their concentration is obvious from their faces.



This shows how the bamboo trunks as musical instruments can blend very harmoniously with brass gongs to produce beautiful and melodious sounds.



The Soropoton Singkokolu under the leadership of Christopher Jinni.



Bamboos are a good substitute for brass gongs.



*The Penampang sumazau group
with the characteristic grass sash.*



A happy harmonious sumazau twosome.



The Mozarong (sumazau) Tambunan style.



The Sompoton dance by the Tambunan cultural group from Nambayan.



The Morobuat dance performed by the Tambunan cultural group from Nambayan under the leadership of Stanislaus Kirsik.



A thing of beauty is a joy forever. A long bevy of beauty contestants using for the Miss Tambunan Harvest Festival 1982.



Some of the finalists. Note the beauty of their traditional costumes.



Miss Maureen Cully the first runner-up receiving her trophy from Datin Genevieve Paim Kitingan.



Miss Tambunan Harvest Festival – Miss Margaret Dolly Gimajol and her first runner-up Miss Maureen Culley and second runner-up Miss Irene Benjamin.



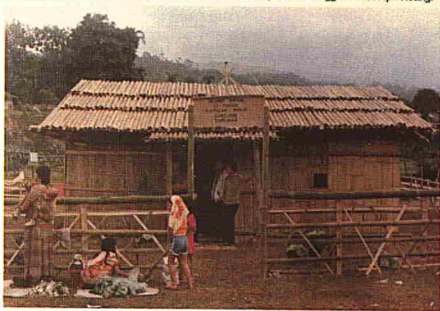
A Papar beauty contestant. Her dress and headgear is characteristic of her district.



Miss Tambunan Harvest Festival wears her crown.



Mukim Toboh traditional house organised by Bulleh Ganggal and Joseph Kosing.



Mukim Sursuron traditional house organised by KAN Tamit Sagunting and Kunin Irjing.



Mukim Kirokot traditional house organised by WKAN Thomas Kokou and WKAN Petrus Kuling.

GENERAL INTRODUCTION TO THE CULTURE AND THE CUSTOMS OF THE NATIVES OF SABAH - THE KADAZAN (DUSUN)

BACKGROUND

The largest single ethnic group in the State of Sabah are the Kadazans or Dusuns, as some still prefer to call themselves. It is estimated that there are now at least 350,000 of them.

They are found in all Districts, but mainly in the western half of Sabah. They are generally agriculturists. Planting padi is the more common occupation although with the introduction of other crops such as rubber and coffee it is becoming more and more diversified. Some still do practise shifting cultivation of hill padi and tapioca. However, such practice is gradually dying out.

In different areas they are still usually known and do call themselves by their place or tribal names. In Tambunan, for example they are known as Tuhawon and Liwan. In Kota Belud as Tindal. In Tuaran as Lotud. In Kudat as Rungus and Kimaragang. In Penampang as Tenggara. In Keningau as Kiwijau. In Kuala Penyu as Bundu. There are other tribal names which need not be mentioned here. Generally, the different tribes called themselves according to the plants or condition of plants surrounding their original settlement after Nunuk Ragang.

As for their origin, all the tribes have agreed and believe that they came from one place called Nunuk Ragang. Nunuk was actually a kind of tree which grew in plenty at the Liwagu River in Ranau. Their ancestors' children used to swim in the river and climbed on the branches of the Nunuk to sun themselves. Because so many children were sitting and sunning themselves on the branches at the time, a reddish effect was created by their bodies. Consequently, the Kadazan ancestors called that place Nunuk Ragang. As the population grew their ancestors moved and spread out in search of land and space. Their movements can be traced generally by studying the origins of certain jars, gongs and even place names. A more detailed research should be done for posterity.

They speak one language with dialectical differences in the form of varied pronunciation and description of words due to poor communications and environmental evolution in the past. Their traditions, customs and cultures are similar in many ways even though there are now religious differences. A large number have embraced Christianity and Islam. Some however, are still animists.

II. VISITS

Visitors are always welcome to a Kadazan (Dusun) home. There are no fixed time for visiting, especially among relatives and friends. However, ordinary visitors are expected to be sensible in their visiting hours.

If the visitor does not know where the house of the person he is visiting is, he can ask the Headman or finally anyone within the District or the Village itself, as usually the social relationship among the people is very close.

On arrival at the house, the visitor is expected to take off his shoes unless told otherwise and whatever else he is carrying and place them at a suitable place. Sometimes the host will show the visitor where to put these things. The host will then invite the visitor in to be seated. He will then be offered betel nut, tobacco or cigarette. Usually at this time the host's wife will go to the Kitchen to prepare tapai and food for the guest whilst the host himself will entertain the guest by asking him about his family and about the purpose of his visit.

The guest will then inform his host the purpose of his visit. Of course, if the visitor has already heralded his visit earlier there would be no further need to disclose. And depending on the visit, where the host thinks that the guest should be introduced to other kampong folks he would send word for the others to turn up at his house to entertain the guest together. This may be in the form of food and tapai, beating of gongs, and sumazau.

It is to be noted that where a male visitor pays frequent visits to a house and if that house owner has a daughter it may be taken to mean he is interested in the daughter's hand.

Even if the visitor does not indicate his intention to stay the night he will usually be asked to stay for the night. In which case a room will be prepared for his accommodation.

III. BIRTH

Childbirth is usually done with a local midwife or an experienced elder.

When a child is born a bobolian (priestess) will invoke the spirits and pray over the child for its well-being. This is referred as "monoruang" in Tambunan. About the fourth day soon after the birth the umbilical cord is removed and a small festive function is held. The relatives and friends are all welcome to take part in this celebration. They greet the new-born baby with gifts of their own choosing. Chicken and tapai are offered to the well-wishers.

In some Kampongs, celebration takes place only when the baby has begun to crawl and a 'tapai' party is held.

IV. ENGAGEMENT AND MARRIAGE

In most cases marriages still continue to be arranged by the parents of the youths. In some cases formal engagements lasting from one to five years are made before the wedding takes place. This is particularly so when the boy and girl are too young to marry. There may be other reasons.

The engagement ceremony begins when the prospective bridegroom accompanied by his family folk and close relatives and friends call at his future bride's home. The girl remains in the house next door. On arrival the boy is asked to sit on a mat and tapai is served to the visitors party. When the girl returns home to serve food to her future husband the others will leave.

A week later the girl accompanied by her parents makes a return visit to the boy's home. Both of them are now free to meet each other. However, these visits are limited according to customs. There is guilt (kosumbang) for breaking any custom (adat).

Where there has been no previous engagement the parents of the boy's father meets the parents of the girl to propose the marriage. If the proposal is pleasing to the girl's parents a second meeting is fixed where the boy himself is present, and the dowry is mutually agreed upon.

On the wedding morning a big buffalo is slaughtered and plenty of tapai is made ready. In the afternoon three representatives of the groom proceed to the bride's home bringing along with them the agreed dowry. This is usually in the form of jars, gongs and buffaloes. The three representatives are treated to strong tapai from an exceptionally big bamboo container (tangob).

After this reception another group of representatives from the groom's house will go over to the bride's home to invite the bride to the groom's house. All this time the bride stayed in her room attended only by about four maids. By about 7 p.m. they will have prepared themselves for the journey to the groom's house. The traditional Kadazan (Dusun) costume will be worn together with the 'sunduk' the local veil or the 'sirung' the native decorated hat. On arrival at the groom's house the bride and maids will be met outside where they will be given strong tapai to drink. After that they will be ushered into the house.

Inside the house they will sit on a mat where the bride's veil will be removed by a bobolian (priestess) chanting an elaborate long verses of good wishes. The groom will be offered a local cigar specially prepared for the purpose. He will take a puff first and then hand it over to the bride for her to take a puff. Then a suki of the first class tapai is offered to the groom who will drink half of it and hand over the second half to the bride to drink. Next the suki and the remaining portion of the cigar are attached and hung up till the cigar burns off and the suki drops down. The marriage ritual is then complete. Gongs are beaten and a lavish feast follows. By 10 p.m. the bride are accompanied back to her home by the bridegroom and his party.

The next day the groom will return with his party bringing his bride to his home. At noon the bride will return to her house with the groom and once again in the evening the bride will return with her groom to his home where she now remains as his wife.

On the third day a special animistic ceremony is performed by a bobolian for the couple and the groom will clear a spot free of weeds and bore a hole in the cleared spot. Into this hole the bride will deposit a handful of padi. This is symbolic of their marriage being a fruitful one like the growth of the padi: loving, healthy, peaceful and blessed with responsible children.

The fourth day is consummation of the marriage.

V. DEATH

When a death occurs in a family it is announced to the relatives and neighbours in the Kampong by the monotonous, fast beat of the gong or by the firing of a carbide or kerosene bamboo cannon at frequent intervals.

The corpse is draped in a clean white cloth and laid on a mat placed on the floor at a convenient place in the house. A buffalo is killed and dressed by relatives or neighbours and portions of the meat are distributed to visiting mourners or are cooked to be served with rice to those present at the funeral. Meanwhile, a rectangular coffin is prepared. Knives driven through the floor near the head and feet and fire lit close to the house serve as protection against evil spirits.

Clothes and personal belongings of the deceased are placed inside the coffin. The carriers of the coffin must not stop until they arrive at the grave lest evil spirit interfere with the burial. The lid of the coffin is laid and nailed at the grave just before lowering it down. This is done by quite an aged person passed the age of fertility. One end, a string is attached to the coffin and the other end is brought out to be seen above the ground when the earth is filled to enable the spirit of the deceased to move out of the grave into the spirit world. All present drop some earth into the grave. During this time a bobolian will be offering secret prayers and food and drink to the spirits in a remote corner of the graveyard. When this is done the bobolian will hasten without looking back. Any man whose wife is pregnant will not touch any of the implements used for burial as that would bring a curse to the child in the womb. Those who buried the dead must wash themselves clean in a stream before returning to deceased's house or their own home. Sharpened bamboos splinters are planted on the grave to ward off evil spirits.

After the burial the widow or widower will be conducted by a bobolian to a stream for a ceremonial bath over which the bobolian presides. Later that evening rice, meat and tapai and other offerings will be placed about a chain away from the grave by an aged person of proven non-fertility. This is to ensure that the spirit of the dead will not harm any of the family. Later on, the buffalo horns will be hung on a pole by the grave and a hut erected for the grave. Other personal belongings such as cups, spoons, plates, betel box etc. will be placed on top of the grave.

It is believed that "Tombivoh" one of the seven souls of the deceased will journey on the spirit of the buffalo that had been slaughtered, to the abode of the spirits of the dead on Mount Kinabalu, to live there in peace forever.

VI. CULTURAL AND RELIGIOUS FESTIVAL

Harvest Festival or in the Kadazan language, "Magavau" is a celebration honouring the spirit of the padi called "Bambaazon".

The celebration is traditional and is a very important occasion for the Kadazan people. However, it was not until in 1960 through Legislative Council that Harvest Festival was proclaimed a public holiday, in recognition of the importance of this festival. The person who was chiefly responsible for this great day was the late YAB, Tun Haji Mohd. Fuad Stephens SMN, PSM, SPDK, PNBS, an influential man in that Council. It was through his effort and regards for his people that the Harvest Festival has been celebrated for the last 24 years.

"THE ORIGIN OF MAGAVAU"

"Magavau" varies in accordance with the different dialects and districts of the State. However, the essence of the underlying beliefs is the same. The Kadazan people believe that the following story is the reason why this Festival is very important to them.

It is said that in the beginning, the god of the Kadazan people whom is called "Kinoingan" and his wife Suminundu had an only daughter known as Huminodun. Kinoingan in his preparation for his creation of the Kadazan people, sacrificed his only daughter, Huminodun and planted, as if they were seeds, the various parts of her body so that food may grow out of the soil where it was planted, and that his people will not go hungry. Rice, then as the staple food of the Kadazan, as of all Malaysians and most Asians, grew out of Huminodun's flesh. The other parts of her body became other varieties of food for the Kadazan people. Padi, because it is part of Huminodun, embodies a spirit, namely, Bambaazon (Bambarayon), and from time to time immemorial, the Kadazan people have found it befitting that this spirit should be honoured so that bigger and better harvests would be reaped by them.

The thinking behind this is not hard to grasp. The importance of rice is self-evident, but underlying this is the everlasting gratitude of the Kadazan people to their creator who had sacrificed his only daughter in order to provide food for his people.

THE HONOURING OF BAMBAAZON

In preparation for the ceremony, the village priestess carefully selects stalks of padi and ties them together just before the harvesting period. These padi are left in the field and not to be cut or tampered with until after the harvesting is done. The selected seven stalks of padi symbolizes the spirit of the Padi, that is Bambaazon. As soon as the Harvest is over these stalks are cut by the priestess and taken into the house of the owner of the fields. The spirit is now in the house. Magavau will take place when the padi has been winnowed and stored away into the barns.

THE CEREMONY OF MAGAVAU

The ceremony of Magavau begins just after sunset. The priestess and her attendants sit on the floor in the living room and start chanting prayers to Bambaazon. This goes on for about two hours after which the priestess and attendants stand up and circle slowly around the living room, still chanting. After a while they start to sing songs of praise to Bambaazon. At this stage the men join in the procession, singing together with the priestess and attendants. As they sing they stamp their feet on the floor in rhythmic movements and at regular intervals uttering the awe-in-spiring "pangkis", which is the triumphant cry of the Kadazan. This ceremony will go on until the break of dawn when preparations are made to feed Bambaazon with the "habot" (fermented rice, with ingredients similar to tapai, prepared especially for Bambaazon the previous evening) and tapai. The ceremony ends with merry making as a mark of thanksgiving.

Bambaazon stays in the house, guarding the padi in the barn, until the next planting season when another ceremony is performed to take her to the padi field. This ceremony is known as "monogit".

By: DJPK

THE ORIGIN OF THE NAME 'TAMBUNAN'

Tambunan District has an area of about 532 sq. miles with an approximate population of 17,000 people. This district is situated roughly in the central part of Sabah. It is 50 miles from Kota Kinabalu in the West, about 30 miles of Ranau in the North East and also about 30 miles to Keningau in the South. Its population is almost 100% of Dusun/Kadazan origin. Since the area is mainly an agricultural region, the people living in Tambunan are mainly padi planters.

Before Tambunan was inhabited long ago there was nothing to be found there but simply a luxurious forest with thick undergrowth: a common natural vegetation of the Tropical Rain-forest. It happened at this time that the legendary original place of the Kadazan/Dusun called Nunuk Ragang was then overpopulated. There was not enough land for cultivation. This situation forced the inhabitants of Nunuk Ragang to go out and find new places for settlements. Many groups of people went out of Nunuk Ragang, radiating to the various parts of the country (Sabah). One such group was led by a renown warrior called Gombunan.

There was no proper means of transport used during the migration from Nunuk Ragang. However, the migrants were lucky if they could come across navigable rivers and preferred to follow them downriver on what might have been a haphazardly built bamboo or wooden rafts.

One fine day, Gombunan left Nunuk Ragang and headed towards the south with a small group of fine strong men. These were the selected people among a group of people in Nunuk Ragang. For several days Gombunan and his adventurous followers roamed about the southern region. They went through lands and jungles which no living man had ever tried to go. They had to be contented to live on wild edible fruits and hunted small animals.

Wandering through the undiscovered land was by no means an easy one. The jungles were infested with wild beasts, not counting the blood thirsty mosquitoes and other deadly insects that never leave them for one moment. Despite all the hardships they encountered they still managed to survive.

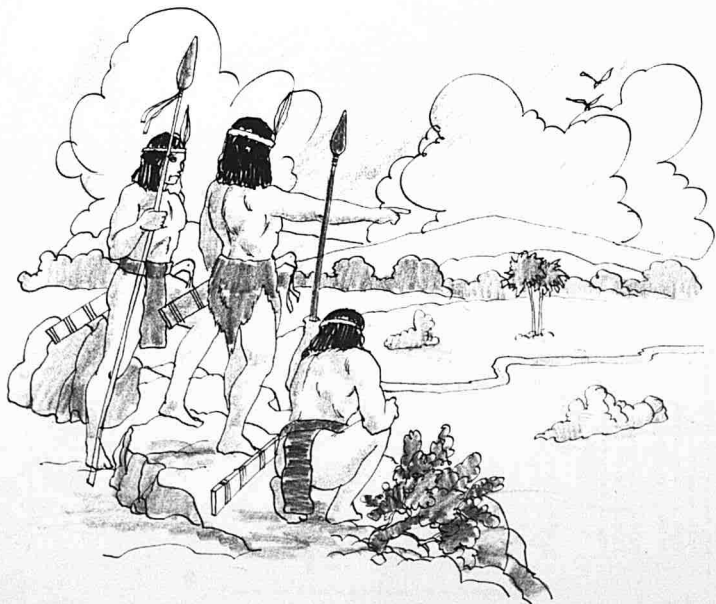
At last they came to the top of the highest hill they could find in the southern area. From there they could get a clear view of the plain in which a big sluggish river flowed southwards. The explorers were very happy to see the fertile plain. They liked the place to Nunuk Ragang and told the good news to their friends and relatives.

Soon Gombunan headed a group of people with all their families and whatever properties they possessed. After a few days walking through the jungles they finally came to the place which Gombunan found earlier.

However, out of the eastern hills came another group of people. This was called the Tansudung tribe. They were the nomadic people. Besides, they were notorious and liked to plunder and loot other tribes. It was at that time that the Tansudung came down from the eastern hills and tried to ransack and murder the people of the plain. After much clashes with spears and swords, the Tansudung finally retreated to their own settlement.

Badly defeated as they were, the Tansudung people were a hard tribe and they did not give up easily. They committed themselves to avenge on Gombunan, the leader of the people of the plain. Thus it happened then that one day Gombunan was alone planting some seedlings in his small plot of land. He was suddenly caught unaware by a group of the Tansudung warriors. Gombunan had no choice but to fight back. He fought bravely but he was no match for a dozen fierce warriors. He was killed. His body was cut to pieces and his head was taken back to the Tansudung's village for further exposure to ridicule and mockery.

When Gombunan's people knew the tragedy that had befallen on their beloved leader, they mourned for him for days and promised to avenge his death one day. As an honourable tribute to the lost leader they named their newly found settlement after Gombunan.



Gombunan and his followers discovered a beautiful plain and fertile valley.

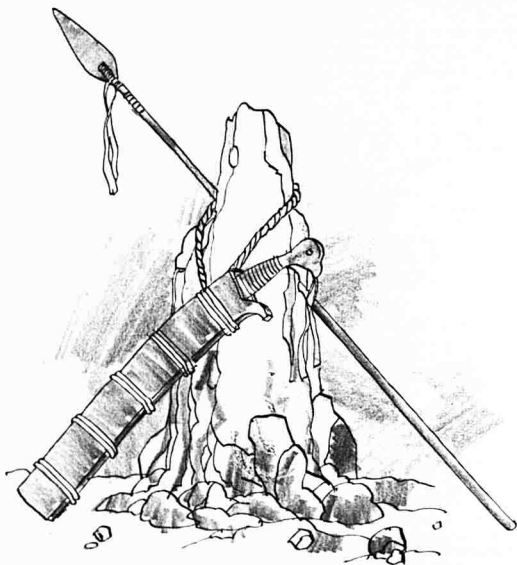
Not long after, a friendly tribe came to join the settlers in Gombunan. They came over from the western hills and called themselves the Tamadon tribe. When the Tamadon knew the frightful situation how Gombunan was killed they decided to cooperate with the people of Gombunan to take revenge on the Tonsudung people.

When the opportune time came for the decisive battle between the people of the plain and the Tonsudung people, a fierce and a bloody battle occurred on the plain.

After three days of hard fightings the Tonsudung were outnumbered. Those who survived fled back to the eastern jungles once more, never to return to the plain for a long time. The people of the plain returned home victoriously. To mark the peak of the celebrated triumph the two groups of people decided to coin a new word to name their place.

'TAM' was taken after the TAMADON people and 'BUNAN' after that of GOMBUNAN. 'TAM' and 'BUNAN' was joined together. Thus, the term TAMBUNAN was established and it remained like that till this day.

By: *PETRUS F. GURITING*





Gombunan taken by surprise and overcome by the Tonsudung people.

KINOPOMUNGERANAN DO TAMBUNAN

(The origin of the name 'Tambunan') – Mozes P.J. Sakim (F. 5 – 1973)

Katalib nopo do Kampung Kitungau mantad Ranau om koruhuk do nuluu takawas do Korokor mantad Kinabalu om katalib Kampung Kito'u mantad Keningau, orikatan nodi watas do Tambunan. Ih nopo wookon Kampung tagayo id Tambunan nga Kirokot, Patau, Sunsuron, Tobo, Timbou, Karanaan, Sukung, Papar, Tondulu, Lintuhun, Daar, Nambayan om Tanaki. Ih bawang Pagalan noh oh bawang tagayo kopio id Tambunan. (Tambunan nopo nga sokukurang do 532 watu pasagi ginayo om 17000 tulun momogun. 50 watu sinodu mantad tapi-epi ponong id kotonobon, 30 watu mantad Ranau ponong id sarayo om 30 watu mantad id Keningau ponong id sawa).

Hiti nopo id Tambunan di pogulu po nga ingga laid oh nunu-nunu. Sakot om puru nopo ngawi pointongkop. Insan tadau haro iso tulun, woyoon do susumangod, pungaranan do ih GOMBUNAN ruminikot do hiti. Isio noh nokowowos luminabus mantad Nunuk Ragang, minongoi pogium tiyonon tosonong. Id Nunuk Ragang ontok dii nga aiso nodi tiyonon tu noposok nodi ih tana do pinomogunan om pinomutanaman. Nunuk Ragang nopo nga kongkod do tulun Kadayan laid.

Kokito nopo di GOMBUNAN do awasi kopio kinoionon do Tambunan dii, poguliai noh disio id Nunuk Ragang. Angatai noh dau ih sontob tobinaai om waris ngawi dau do mundaliu do pogun. Ontok di koguli ih Gombunan id Nunuk Ragang nga ogumu noh ngawi tulun suai nokoinsud mantad Nunuk Ragang. Norikot nounsikou ngawi ih nobpinaai di Gombunan nokorongou di susui di Gombunan tu kiwaro tana tosonong do nokito dau. Kakamot om buru-buru ngawi diolo nga nowit do mundaliu. Ih Gombunan nodi najadi do luguan diolo.

Insan tadau korikot noh tulun mongoi pangayou mantad id kosilahon, ih roitan do Tonsudung. Tulun nopo ngawi diti nga araat tu mamatai, manakau om gumpadan. Ruminikot yolo mongoi panangod di tulun di Gombunan. Au ih Tonsudung nokotori.

Insan tadau ipaai noh dii Tonsudung ih Gombunan do mamatai. Mamaso di Gombunan maapanau songulun mongoi porobuat pogilupai noh di Tonsudung isio do mamatai. Napatai ih Gombunan tu au gia nokoingat. Koilaa nopo di tulun di Gombunan naantakan diti ngoyo noh diolo pulakapai ih kinapataian di Gombunan. Ogumu napatai di tulun Tonsudung. Id kahandaman di Gombunan pungaranai nodi diolo ih kinoionon diolo do GOMBUNAN.

Au po alaid mantad pisangadan di tulun di Gombunan om ih Tonsudung om korikot noh wagu iso sinompuruan tulun mantad id ponong kotonobon do tadau. Iti nopo nga roitan do bangsa Tamadon. Osonong ngawi ih tulun do Tamadon. Pihup nodi ih susumangod do Tamadon om Gombunan do sumangod di Tonsudung. Tolu tadau diolo di do misangod. Kolimpupuson nopo dii nga ogumu dii kopionapatai di tulun Tonsudung. Ih sontob noolu nga tuminias do mingidu. Orosian nodi yolo do aawi do apatai.

Norikot noondos ginawo di tulun Tamadon om Gombunan do nakamanang. Poginakan nodi yolo. Panakatanda dii, piomungo nodi diolo ih ngaran do TAMADON om GOMBUNAN. Mantad diti do kosusu nodi ngaran do TAMBUNAN, ih pinioput oh 'TAM' mantad TAMADON om 'BUNAN' mantad GOMBUNAN.

MAGAGASU om MONONOPUK (Hunters – using dogs and blowpipes)

Kogumuan do tulun kadayan laid nga mooi ombo mokidupot id talun miampai nopo do tandus om tasu om sopuk. Ih nopo mongindupot miampai do tandus om tasu nga roitan do magagasu. Ih nopo miampai do sopuk nga pungaranan do mononopuk. Tikid do mooi pongindupot nga mositi noh laid do tumanud do pantang koubasanan do tinipi om kokopioon. Tulun Kadayan nopo nga koilo do mongimungod om mamabas do tinipi om kokopioon nogi; soira do osonong om popopuawang om kadaat. Kokopioon nopo do tikid mombo id talun nga ilo noh tombolog roitan do kinaagan, kopiotoki om lontugi. Tinipi nopo nga ih naantakan di sodop pogulu do mugad id talun.

Nung miampai tinipi tosonong nga otumboyo ma ih lumaag di magagasu. Nung sansagan do mugad ontok araat tinipi nga au ih kaanu do dupot isio toi kaanu ma do ligogon om tomporuol soira korikot hilo id puru toi koguli id lamin sondiri. Monguni nopo kinaagan (Tuni dau – 'Triik, tik tik') tantad di mongindupot do tumuun mantad walai dau om soira isio sumuang do talun nga awasi ih tu kaanu ma isio dupot di agayo. Nung tukaan do lontugi nga koligogon ma do lumombus. Pongunian nopo ih magagasu do kopiotoki (Tuni dau 'Tik tik tik') araat ma iti tu kosoruboyo isio do moki-loki mononsukud ontok do muli. Iti noh pogi tu ontok nopo do koilo ih mongingindupot do araat oh kadaat nga au isio mugad id talun.

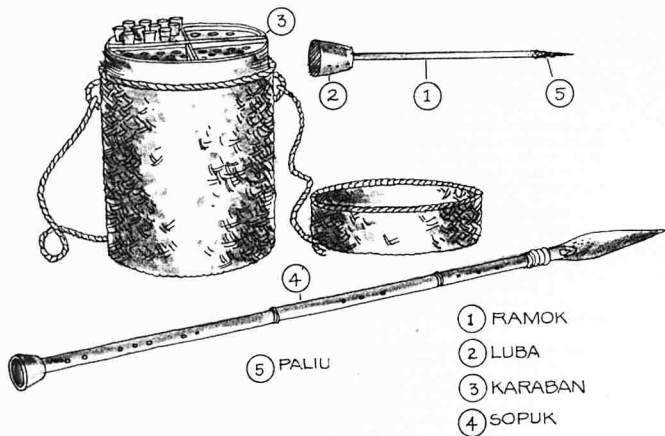
Ih nopo magagasu nga mositi do mobpill do boyoon mantad di tasu ngawi dau. Olobon om paakanon disio ih tasu ngawi dau do kinikis kuapak do tulun di sinangod di gulu-gulu po. Ogumu nogi boroson tosondu roitan di magagasu. Soira nopo do musig do dupot ih tasu nga oruai di do ouyan ih dupot usigon. Kotood po ih dupot (paus, bakas toi tambang) om rikoton nogi di magagasu do monokon miampai do tandus ih piigit-igit dau.

Ontok momurinoit ih magagasu doid tasu dau dii au obuli tulun isai nopo sumalakoi di lamin disio. Otingkod ih magagasu do momurinoit doid tasu dau poomboon nondo dau ih do kumoinsan nogi mantad di nokopomodsuan. Nung kaanu do dupot nga au kawasa do mamaagi di tulun sombol dau. Nung au atanud iti pantang, gandason om apatal ma ngawi ih tasu dii. Ih nopo tunduundu di dupot naanu nga soisaan di magagasu do mangakan. Au nogi obuli posondoton momoug id bawang ih daging tinunu tu katanggoi ih lumaag di magagasu do orulun. Au nogi kawasa do soduon om bobogon do mumuau ih tasu pagagasu ontok mongunsub mantad id suang do lamin di, iti nga karada nogi di tasu do mongindupot.

Ih mononopuk nopo nga mositi koilo momonsoi do palui om ramok. Palui nopo nga aanu mantad iso bangsa do kayu ih pungaranan do palui. Onuon ih pulut dau om relatan noh do pulut do wida. Wida nopo nga iso bangsa do tangau. Iti nopo wida nga pangana di pulut do palui mongoi do milo do poromigon id pompod do ramok. Ogumu pogimbas-imbasan tinori do palui. Kiwaro ih kapatal nopo do bosing, tombolog om sontob magkakamang talun do okodo. Kiwaro nogi ih timbang nopo do bakas om tambang.

Ramok nopo nga wonsoyan mantad tinggur do polod. Posulungon do luba oh pompod touri di ramok mooi do apatod ih ramok do tumulud ontok posopukon. Posuangon id karaban ngawi ih ramok sontob nopongon om di au nogi. Iti nopo karaban nga subpa do osuriba miampai apat sapad id suang om ki tingayan do ponopilangan nogi

Nung mongoi ponopuk nga otuong po om tumuun noh ih mononopuk do mugad. Bosing, kara, tombolog om ih suang talun tongokodo nopo ngawi ih kasaruan do aanu. Okudi pogilinan do daging di aanu do sopukon.



The blowpipe and accessories.

TINIMPUUNON DO TULUN KADAZAN/TOLINTING

(Origin of the Kadazan/Tolinting)

- Sinusul di Ambani (90 toun umur)
- Tinimung di Petty G (1975)
- Sinurat di Juliana Kittingon (F.3A - 176)

Nonggo ma tinimpuunon do tulun Kadazan? Kikotumbayaan 'sociologist' do wookon do mantad yolo laid id pogun Pilipin Suriba. Ogumu Koubasanan om boros nogi do mogigion doilo do mibagal kopio do doung Kadazan ka do 'sociologist'.

Mantad tangon Kadayan sondiri, iti nopo kabangsaan Kadazan nga mantad doilo id Nunuk Ragang. Kinoionon nopo diti nga doilo id ponong uang Ranau. 'Nunuk' nopo ngaran do iso puun do kayu. 'Ragang' nopo nga nombitanan mantad boros do sokid do 'aragang' kokikitana.

Nunuk nopo di nga pionsuni id disan do bawang. Osompug kopio pipangaan do raan diti om ongosuriba nogi tu oruai noh do kosondot id tana. Soira nopo do lumisau tadau nga okito noh ngawi oh tulun id Kampung diti do moginsidang. Orikot nopo linasu diti nga tumundok noh ngawi ih tangaanak om loloiung kusai doid liwotung id suriba do raan nunuk diti. Ababasan nopo yolo do mimpodu om gumuli wagu do moginsidang. Mantad diti do pungaranai noh di tulun nogigion do kampung diti do 'Nunuk Ragang', tu aragang nopo kokikitana di nunuk mantad sodu tu noponu gia do tulun do mogiginsidang. Ih nopo sinompuruan do tulun diti nga pungaranan do tulun Tolinting, ih baino nga naalanan do Kadazan. Alaid po diti, nakasapou diti ih tulun Tolinting. Ih nunuk sosokoon diolo nga au nodi kopompon. Tana pomutanaman nga aiso nodi tu kisanganu noh ngawi. Potuuno nodi do Kinoringan iso manuk tandaa, ih kiginayo do sokukurang irad do lamin. Takod nopo dau nga amas om osundu tu koboros nogi.

Korikot nopo ih manuk diti imang noh boros-boros do, "Sinuu oku do kinoringan mongoi papatay dikoyu doid pogun diti tu au kou nodi opompon doiti. Tumulud oku kumaa id tionon suai. Isai nopo di koyu aanangan tumanud dogo nga igit noh." Ogumu kopio tulun tuminanud diti, wookon minigit do takod om ih susuai nga tumainad do wulu di manuk tandaa. Inggapat tubpo tandaa diti doid mogisusuai kinoionon. Ontok do tumood ih, maboros noh do, "Omogun kou noh siti. Orikot po turu toun om moningkukuk oku ma. Ontok diti mundaliu oku wagu om wookon dikoyu nga tumanud dogo. "Namot do turu toun linaid diti imang noh ih tulun sakag om sapou. Korikot nopo gontob di turu toun nga poningkukuk noh ih tandaa.

Tinubpoon nopo di tandaa do kumoinan om kumoinduo nga hilo noh id pialatan do Nunuk Ragang om ih pungaranan do Tambunan do baino. Kumointolu nopo nga tuminuan ih tandaa doilo id uang do Tambunan. Nokokubong noh pinogkukuban diti do solinaid turu toun. Pungaranai nodi di tulun tuminanud oh kinoionon diti do Kampung Lubong, ih kagal po do baino miampai kinubangan do tandaa diti. Sokukurang tolu batu sinodu oh kubong diti mantad kadai do Tambunan do baino. Ih koingapat om kolimpupuson nopo do tinubpoon do tandaa diti nga doilo id Bingkur, id doros do Keningau. "Doiti nodi oh gisom ku. Baino gumuli oku nodi hilo id sawat.", ka di tandaa. Imang nodi simpod ih do tuminulud minsawat. Miloukilou nopo ih gisom mantad mato di tulun poingontong.

Tulun di nakasasad diti nga imang noh ngawi sapou om sakag. Koilo nopo ih tulun dikagal po pointimporon hilo id Nunuk Ragang nga pogitutumboyu no yolo do mongoi gusa di kinouagadon om kinotubpoon do tandaa diti. Wookon di minogulu sumusuat nga pinasanan laid di tulun ginumuan do ka, "Pogulu kou noh om tandaan dikoyu noh ralan di tonudon dikoyu. Tondukan ih ralan totopot mooi do kotunud ikoi noh do gumusa."

Ogumu kopio pipangaan di ralan nabantalan ngawi di tulun minogulu. Kiwaro wookon diolo do monginsasana do papaansau di tulun id touri. Korikatai nopo diolo oh pipangaan do ralan diti nga pasansado nogi diolo ih tonduk. Ginumuan diti do tulun ngawi diti guminusa mantad Nunuk Ragang ih sontob nokotouri nga napaalid do ralan. Iti noh iso sabap do nokotias iti kinoionon do tulun Kadazan kumaa id toning do daat. In nopo susuai nga noporian diti yolo mundaliu tu mogium gia do koionon awasi om apatat.

Poingkuro diti do nakaanu ngaran ih mogisusuai kinoionon do tulun Kadazan? Wookon, ngaran diti nopo nga tinuridong di tulun guminusa mantad Nunuk Ragang. Ogumu ngaran nogi nokoimbulai pinomuroitan di sinompuruan mogigion doid tempat sosondiri. Mantad kinopomungaranan do kinoionon ngawi diti do nawangun di wagu oh bangsa do Kadazan do mogisusuai sabap tumanud do ngaran kampung sondiri. Otopot nopo nga Tolinting noh daa ngaran bangsa do tulun ngawi di mininsud mantad Nunuk Ragang. Alaid po diti koundaliu nodi iti. Ih noh pogi tu kiwaro do tokou roitan do Tuawon, Tagaas, Lotud, Bundu, Kuriou, Liwan, Rungus om Tangara.

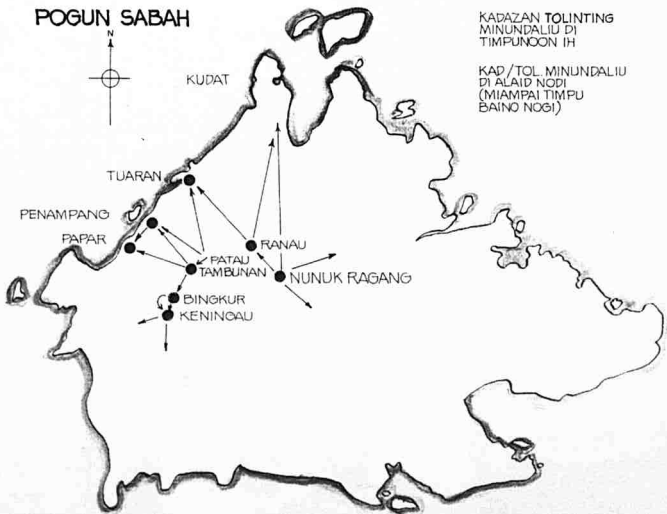
Tuawon om Tagaas nopo nga minomogun doilo id uang Tambunan. Lotud nopo nga kogu-muan hilo id ponong Tuaran. Bundu nopo nga tuminimporon hilo id sulok do bawang Apin-Apin. Bingkur om Keningau nopo miampai wugus do Apin-Apin nga ih noh ngawi Kuriou. Ih nopo Liwan nga hilo noh ngawi id Ranau. Id Kudat nopo nga ih noh pungaranan do Rungus. Tangara nopo nga minion doilo id Penampang om Papar.

Sundung do ingkaa ngawi ngaran diti nga soira nopo do koporinta do tulun Brunei oh pogun do Tolinting di pogulu po, pungaranai noh do tulun Brunei ih Tolinting do Dusun; komoyon -mogigiyon id kampung. Om momumutanom nopo oh koposion. Korikot nopo wagu ih tulun tongopurak (ih roitan do Tolinting do 'Tuan' nung kusai om 'Mlim' nung tondu), mantad soborong daat ponong kotonobon (Europe) nga koungkupai noh wagu diolo iti tulun Tolinting. Ngaran do Dusun nga nomitan nogi diolo do momuroit di tulun Tolinting.

Iti nopo Tangara nga id doros gia yolo do kadaian - ionon pomolian om padagangan do buru-buru om kotos susuai ngawi. Ontok pundolio diti Tangara ngaran diolo do Kadazan (Kadayan/Kadaian) nga noungkupan di diolo ih Tolinting susuai ngawi. Tapi ih Tolinting ngawi momogun hilo id sokid nga kakal ginumuan po diolo do monosinganu do Dusun om okon ko Kadazan tu noubas nodi laid do roitan di Dusun mantad di alaid noh.



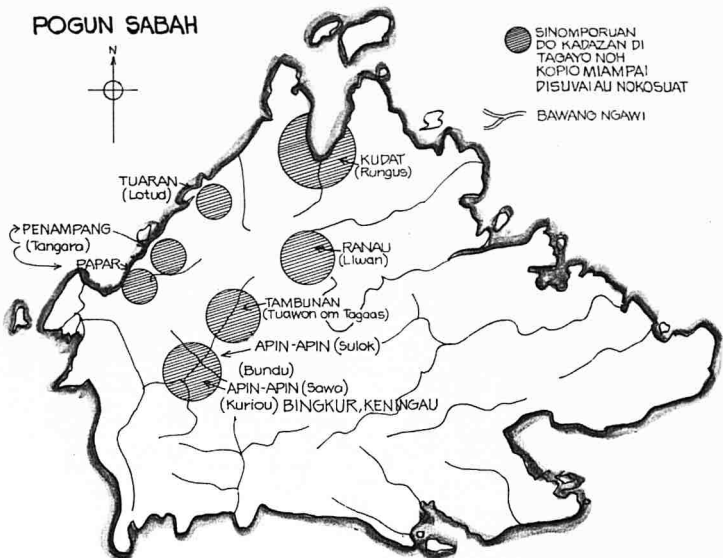
POGUN SABAH

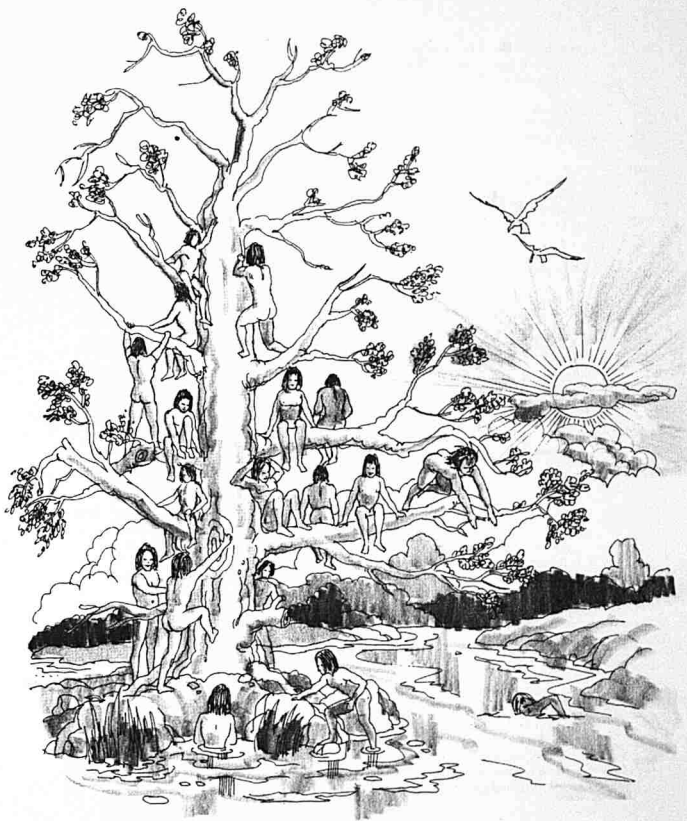


KADAZAN TOLINTING
MINUNDALIU DI
TIMPUNOON IH

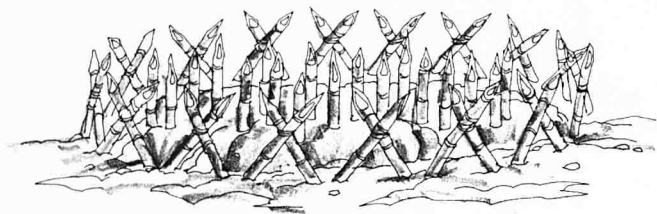
KAD / TOL MINUNDALIU
DI ALAID NODI
(MIAMPAI TIMPU
BAINO NOGI)

POGUN SABAH





The banyan tree (nunuz) was red with basking humans. Thus, the place was called Nunuk Rogang.



TURUDONG

KOIMAAN NGAWI ONTOK MONGOLOBONG TULUN NAPATAI

Ontok lobongon au obuli do undarangan ih lungun id pintangaan do ralan sabap nga mongoi oh rogon ruhing di tulun ngawi. Nung kusai apatai, mibagal do misasawo, nga au obuli ih sawo tondou do lumabus mantad id lamin dau dii om au nogi obuli do mintong di napatai.

Ontok momolobong nga au obuli do mongoi tanud do soira lobongon ih bangkai. Katalib momolobong mongoi noh podsu ih tondou miampai kiwaro tumanud do moloing ih mositi kollo do popodsu. Ontok mongukad do lobong, au obuli iduanan ih sabap nga kiwaro mongoi popikimpud di nugaran pogulu po do korikot ih bangkai.

Ontok posuangan ih lungun id ruak nugaran papakan po laid ih lungun. Au obuli do isai nopo mamapak nga ih nopo tulun di notingkod noh do maganak. Ih tulun mongoi papaakan do rusod di napatai nga mositi do ih tulun di notingkod noh do maganak nogi. Papalan ih rusod soira mongoi papaakan sabap au nodi asaga do mongoi ih rusod di napatai intong po wago tu tanak dau id lamin.

Ontok mangalit, tikid tulun di hilo id kalabangan mositi papataam do tana id ruang di lobong. Iti noh tanda do pisanangan di tulun napatai.

Mositi kiwaro tuai toi ko tali ih poulaion id soribau mantad id saralom di lobong. Iti nopo nga tanda do au mimang ih tulun minomolobong do tumanud matai toruai.

Ontok mangalit di lobong, isai ih ki sawo do monontian nga au obuli migit do nunu nopo kuamaan mibagal do mamapak do lungun, mongugar di lobong, manaan toi mangalit di lungun. Daging di pongorundun nopo kawasa yolo migit. Au obuli do langaan (nomukon) ontok mangalit. Ansaron ih lobong. Otingkod po momolobong, lidangan ngawi do waig ih sangkul om dangoi ih napakai do mongugar di lobong. Longon om takod di tulun ngawi sontob di nokotindapou hilo id kalabangan nga mositi lidangan nogi ngawi.

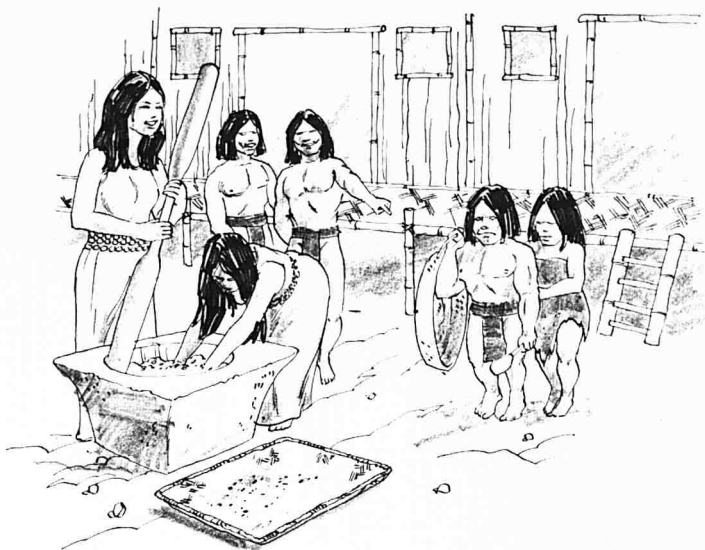
Ontok otingkod momolobong, au obuli ih tulun do mitilombus muli id walai sondiri sabap nga kobinsakit. Mositi do mongoi po id walai di sanganu do napatai. Mositi do tikidan do daging linopot do okoodo noh do tikid sirang. Iti nopo nga sogit di tulun minongoi pomolobong.

Isai ih osimbayan nga awasi do modop id lamin di kiwaro napatai do mongoruhang di paganakan napataian. Iso toi duo minggu katalib mantad di minomolobong nga orikatan nodi monumpoli. Monumpoli nopo nga monoluhut di rusod napatai im monongkiad nodi ditulun napatai do sogigisom. Wagas om iso purok do daging powillion id lobong dii do ponumad di rusod napatai.

Rudangan oh lobong dii sabap nga mongoi oh rogon pemosik di tulun napatai. Nung aiso turudang rumikat oh rogon taraat. Posikan dau ih tulun napatai om udioon noh dau sontob di nimaan di masopid soribau do winoun. Nung ogumu oh sala disio nga moninggorud om momugonit mah. Okolung toi oruhakan ih lobong. Rumasam do asapou mooi do mampung nondou ih lungun.

Ontok monumpoli, monoluhut ngawi do rusod sontob di nokotigog. Mositi do onuan tikid tulun ih minongoi amung do monumpoli do linopot do daging. Au obuli do mangakan sayur do otomou ontok tadau diti monumpoli.

Katalib monumpoli, au obuli nung ih napatai sawo, ih kusai toi tondou, do sumuau do isai nopo dasom sonulan. Au nogi isio kawasa do mintong do nunu nopo kouwaan id sawat ontok diti sombulan tu au ma jumadi ih tua. Karabau, wogok om manuk noh koubasan do pongorundun toi balanja ontok kiwaro midu pogun.



The villagers laughed at the Tatana couple who came to trade.

TATANA (MINORIT) ID TAMPASAK

(Dwarfs in Tampusak) – Regina Killoh (F.5A – '76)
(2nd. Kad. folklore writing competition – May '76)

Di gulu-gulu po hilo id Minodung (Kampung id doros do Toboh) kiwaro iso luang do mondou. Nga kollaai nopo dii nga okon ko luang do mondou nga luang do minorit toi tatana. Minorit nopo nga tulun do osuriba ningkokoton, kisinawat do sokukurang tolu kaki.

Poginakan nopo ih tulun tatana nga ongoi noh duo tulun mantad diolo popotobus do tagung sanang, pongolon do akanon. Iso kusai om iso tondou. Moloing ngoduo ih. Pitanud noh yolo rumikot di Kampung Tampusak. Pisandang-sandang nopo di kusai ih tagung sanang dii.

Iso nopo lamin do sinambatang id Tampusak ionon ngawi do tulun do kampung dii. Mamaso ngawi di kosumandakan do monutu mangan do poginakanan nogi, korikot noh ih duo tulun tatana. Kokito noh di tatana iso boli do wogok. Norikot noh kopio linombon do wogok dii. Boros kaa di tatana, "Kanou pialanai tokou diti tagung sanang ku om ilo wogok dikoyu.", ka. Korongou nopo di kosumandakan om tanganak wagu iti nga gaha-gaha noh ngawi yolo do nokoirak. Tantaman diolo om au koowit ih tatana di wogok tu okodo-kodo gia ih tatana do okito diolo.

"Koowit ko nopo dilo boli wogok oi gaman om tabpaan nopo om tanggayan noh do muli. Au tagal do gatangan", kada di tanganak wagu om pingirakai noh wagu. Poigitai nopo dikusai di sawo dau ih tagung sanang dii, tabpaai dau ih boli wogok om pobilido noh dau manaan do muli. Norikot nokottigog ngawi ih tulun sontob poingkitto dii om imang noh yolo giak do popotod di tatana. Au minundorong po ih tatana. Gusa noh ngawi ih tulun dii nga au yolo noko-kosup tu osikap yolo tuminonob id luang hilo id nuluu do Mangkab.

Pogisosokodung noh ngawi ih tulun do Tampusak mongoi paganu do salong togumu kopio. Sopiluto nodi diolo ih ruak wawayaan di tatana om ih tolibu nogi ngawi. Ih nopo ruak nga sinonsong diolo do watu tagayo kopio ih roitan do watu Tontolob. Di maso ngawi di tatana poposodia do moginakan id suang do luang dii mangai noh di tulun do Tampusak tumutadi ih salong id kabang do luang. Soira nopo do luminanak ih salong dii luyung nodi ih sumuang di saralom do luang, ih pinomogunan do tatana. Kinongoon nopo dii nga sompios-pios po ngawi ih tatana do matai id saralom di ruak. Tolibu do lopuson daa di tatana do mogidu nga aiso noh tu nosonsong noh ngawi. Alaid nga tumolis nodi ngawi giak di tatana tu mogimpapatali nodi. Katanop nopo ih tuni mantad id suang do luang dii nga kollaai noh di tulun do Tampusak do napatai noh ngawi ih tatana. Ounsikou nodi ngawi ih tulun Tampusak om poginakan noh.

Duo po noolu di tatana tu ontok dii naamot diolo minongoi badi mangan do ontok daa do moginakan yolo. Nokotigog yolo ngoduo nokokito do naraag noh ih lamin diolo. Ih kinoruangan ngawi diolo nga naawi do napatai sabap nolungku do salong. Tumongob nodi ih duo tatana tu aiso dii koruhang diolo do momogun. Pimpanau nodi yolo dii om kokito noh iso sulap miampai iso moloing tondou ih pintutudung doid pandatan. Pintuku ih moloing tondou di sosongulun mangawol do gurun. Kitanom do tobu ngawi ih poinсорli do sulap do moloing dii.

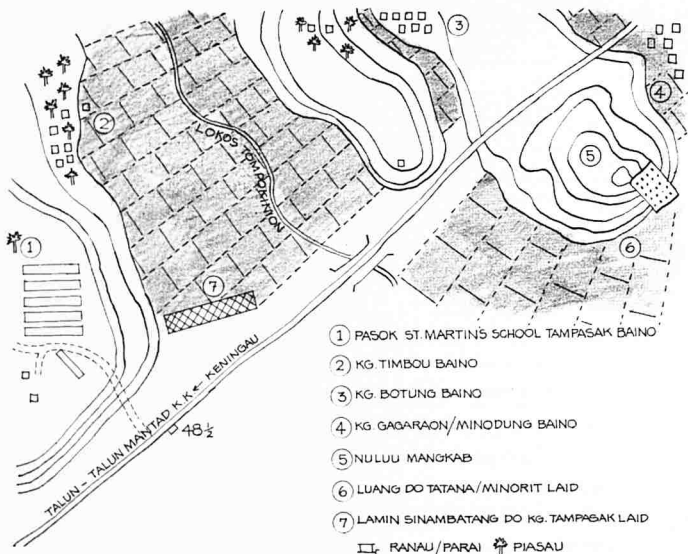
Nokotigog nogi ih moloing tondou dii do nokokito di duo tatana dumontol di sulap dau. "Isai nodi minimbungou-bungou di lamin degai?", ka di tatana do minuot di moloing tondou. "Nokito ku nopo nga ih noh ngawi tulun do Tampusak. Tumiminupuun nogi yolo do moginakan di baino.", ka di moloing tondou do suminimbar. "Kawasa ikoi manaku do maganu dilo tobu nu?", ka di tatana do minuot wagu di moloing tondou. "Ongoi kou noh paganu gisom do sontob dikoyu." ka di moloing tondou.

Kosontob po ih tatana ngoduo do monguus di tobu imang noh wagu yolo paganu do togumu. Ih nopo kulit do tobu nga winonsoi diolo do ramok. Ih nopo tonsi nga nimaan diolo do luba di ramok. Ih nopo paa do tobu dii nga pinorolot diolo do pulut do wida mangan do paliu. Tolu

tadau diolo di do momonsoi. Naamot nopu nga masag nodi ngawi ih tulun do Tampasak do moginakan. Ontok di kaapat nodi do tadau, barasaai noh di tatana ih moloing tondu do au mongoi tindapou di moginakan. Osuaian dii ih moloing tondu sabap nga au nokoilo isio do nunu ma aantakan. "Also noh guno dagai do masi do duduo po. Napatai noh ngawi ih tulun dahai nimaan do tulun Tampasak. Baino nga mongoi iko nodi pomulokop di koruhang ngawi dagai do napatai.", ka di tatana. Ih po dii moloing tondu nga osisian dii ginawo dau do kokito diolo do ingkaa. Imoyo nodi ih moloing tondu do sunud dii.

Sodop dii ugad noh ngoduo ih tatana hilo id Tampasak. Sopisaan yolo do sopuk om sopigumuan do ramok. Piomputul nodi yolo di lamin do sinambatang miampai pigit-igit ih sopuk diolo. Mamaso noh daa ngawi di tulun Tampasak do rumamai om songirak-irak ngawi do sumayau. Tigog ka om sumigundop nopu ih tulun id suang do lamin do aaba. Tantaman daa ngawi di tulun suai om naauk nodi ngawi ih. Sontob di naaba nga nangapatai noh tu noontok do ramok di tatana. Lobi do atus nodi ih napatai. Kokito nopu di ngawi di tulun suai ih tulun mogisusuut do gumundop nga orosian di yolo om osuaian nogi. Birio nopu ngawi diolo ih om kokito nodi ih ramok do ouru po songimpapak id likud di tulun nangapatai. Ontok dii nogi nga korongou noh diolo kopit do sopuk.

Insan-insan noh ngawi ih kokusaian moloing om tanak wagu tumuun id tana mogium di minonopuk do kinoruhangan diolo. Sundung mikoriusuk po yolo do mogium nga au nokokito tu nokopogidu noh ngoduo ih tatana. Mantad tadau diti pinonulian do tatana dii do au nodi ih minorit insan kokito po wagu. Nga ih nopu lamin laid do tulun Tampasak dii nga kakal po okito id bagas kinosumpakon baino sundung do nobuat nodi ih tana.



ANAK-ANAK AND THE ORANG UTAN

Once upon a time, there was a man by the name of Anak-Anak. He had a very beautiful wife. They lived in the very heart of the vast jungle. Here the jungle provided the kampong peoples with plenty of games. Anak-Anak was a great hunter but he was not at all worthy of his beautiful wife, he was too greedy.

One day when the stock of dried meat was on the verge of finishing, Anak-Anak decided that he would go out hunting. Taking his blowpipe and his parang or dangol, he set out for the thick jungle. At most of the places, he had to fight his way through with his dangol for the undergrowths were very dense indeed. As he was hacking his way through, he suddenly heard chattering and laughter. Strange indeed! Then what a surprise awaited him on the other side of the undergrowths. There was a beautiful clearing of carpet grass and lovely trees. And swinging on the trees was a big Orang Utan. On its head was a shining gold "sigar" or the native headgear. Anak-Anak eyes popped out when he saw the gold sigar gleaming and glittering in the sun. Then he said to the Orang Utan.

"Hey, brother! How much would you trade for your sigar?"

"I would not trade my gold sigar for anything," the Orang Utan said in reply.

"I will give you everything I have my dangol, my gongs, my land, give me that sigar."

"No, no," answered the Orang Utan, "this sigar is not for sale."

But Anak-Anak kept on bargaining and persuading until at last the Orang Utan said:

"You said you would give anything in exchange for this sigar. I would like to have your wife."

"My wife!" began Anak-Anak, but the gold sigar blinked at him, "Hand me that sigar," he spluttered.

The Orang Utan handed him the sigar and smiled. Then Anak-Anak ran home as fast as he could. When he reached his home, his wife asked him what he was so excited about. Anak-Anak then told her how an Orang Utan had given him that sigar and how it spoke to him. He did not tell her, however, that he had traded her for it. On the other hand, he persuaded her to go with him the next day on his hunt and see for herself. At first she was very reluctant but after much persuasion and cajoling, she consented.

Next day they set out together. About midday, they reached the place, but there was no sign of the Orang Utan. They rested for a while. After a short time Anak-Anak put his hand to his stomach and said to his wife:

"My wife, I have stomach-ache and Nature is calling. You wait here while I go and ease myself."

She was left alone then. During his absence she mused to herself how lovely the place was. All the while however she did not realize that he had been long in coming. Half an hour passed and still he had not appeared. She became frightened and nervous. She called and shouted for Anak-Anak. At last she broke down and cried out that if she had known that he would leave her alone and to the mercy of wild animals she would not have come at all. Not knowing then what to do she sat down and cried. Then a strong voice startled her and made her jump.

"Do not be frightened. Your husband has left. I saw him run away just now." It was the Orang Utan.

"Actually we made a bargain earlier before. He wanted the gold sigar and traded you for it. Now you are mine. Come with me. Do not be frightened; I will not hurt you. My house is not far from here. You will have to walk while I swing through the trees."

Seeing that the Orang Utan could talk and in the gentlest of terms, she became more calm. At least she thought that there was someone she could talk to despite the fact that it was an Orang Utan. She could not possibly find her way back to her home alone, so she made up her mind to follow the Orang Utan come what may. Quickening her steps to keep up with the Orang Utan she felt her heart beating faster.

Soon they came to a lovely clearing and behold! In front of her was a beautiful palace. The Orang Utan said:

"This is where I stay and I am alone. I have one friend, however, who use to visit me very often. This man is a human being just like you. Come let us go into the house."

The Orang Utan led her through a lovely garden full of all kinds of beautiful flowers as well as many different kinds of fruits. The building itself was exquisitely beautiful and romantic. It was simply fascinating and indescribable. He led her up into a room where she was given gorgeously decorated golden dresses. Soon she was given refreshment and food. While she was eating the Orang Utan told her that he must leave her for he had to attend to urgent business.

"If my friend turns up, tell him to wait, I will soon come back," so saying he ambled out. Anak-Anak's wife saw him swung through the trees and disappeared from view. Once out of sight the Orang Utan immediately divested himself of the Orang Utan's costume. Out of the costume, a handsome young noble-looking man emerged. He hid the costume. Then he set forth towards Orang Utan's palace. From the gardens he called out for Orang Utan. Hearing him call, the girl came to the window and invited him to come into the house. He asked the girl where Orang Utan was. She answered that he had gone on some business but would be back very soon.

When offered refreshment he told her that he was the best friend of Orang Utan. Then he inquired of her as to how she came to be in the house. Without hesitation she related the whole story. The young man listened and sighed. It was getting late now and still Orang Utan had not returned. His friend expressed surprised and told her that he could not tarry any longer. He must fly he added.

"Please tell him that I came," he called to the girl. Once out sight, Orang Utan donned his costume and made his way back home. The girl immediately told him that his friend came but that he could not wait. Orang Utan said that he was very sorry indeed; he would try to come home early next time.

The next day the friend came again and found that Orang Utan was out. This incident went on for seven days. Orang Utan's friend had by now plucked up courage to tell the girl, who was very unsuspecting, that he had fallen in love with her. When the same thing happened the sixth, the girl was immediately suspicious. The next morning she determined to solve the whole mystery. As soon as Orang Utan disappeared from sight she trailed him unobserved. What she saw then convinced her beyond doubt. It was indeed her elegant young man in the Orang Utan's costume. She took the opportunity once Orang Utan had gone to snatch his costume and ran as fast as she could ahead of Orang Utan before he reached the house. Just in time too. She had just managed to hid the costume when Orang Utan called. She invited him to come in. His sharp eyes at once detected her breathlessness, and commented on it.

"Oh," she said, "it was a bit cold this morning so I took some exercise. Won't you sit down?"

It was not until late in the evening that Orang Utan discovered that his costume was gone. He looked for it here and there round every nook and crany. He could not find it. Then he remembered how breathless Anak-Anak's wife was at the house. He was greatly amused with himself when he paced his way back home.

At the house he asked Anak-Anak's wife what she had done with the costume. She replied that she did not know anything about a costume.

"Come now," he said, "you do not have to lie to me. I know you took it. Where is it now?"

"I have burnt it," she answered.

"You have burnt it!" he exclaimed, in utter disbelief, "Where? Well, if you have done so, just show me the remains of it or the ashes."

She could not go on with that one and so she said:

"There is no ashes. Actually I have thrown it into the river."

"Well, then just show me the place from where you threw the costume."

There was no way out; he had an answer for everything. At last she told him the truth.

"Yes, I took the costume and it is still with me. But why did you have to wear it?"

"For one thing I wanted you to realize that I am not an Orang Utan and for another I want to marry you; you are so beautiful. I have longed for a Queen of my own. This costume is not at all what it seems."

So saying, he took the costume and shook it vigorously. Within the twinkling of an eye, the palace was at once filled with servants and maids and soldiers. The Palace was now alive with people. Outside there were horses, cattles and farmers. Soldiers were marching, children were playing. Orang Utan, the King then announced his marriage with the lovely Anak-Anak's wife. The people rejoiced and celebrated. All this time, the Queen was full of wonderment that she could hardly utter a word. They were a very happy couple indeed.

A year later, a prince was born to them. Meanwhile, Anak-Anak's had got the surprise of his life. The gold sigar of which he treasured most of all had mysteriously turned into a sigar of bark. How he cursed and wailed. He could no longer restrain himself that he took off immediately for the place where he got the gold sigar from the Orang Utan. He was terribly disappointed when he reached the place, for there was no longer any sign of the place.

Making his way at random, he soon came to the palace. He was very surprised at finding such a beautiful palace in the deep jungle. Tired and hungry, he made his way to the gate. Unfortunately, the sentry at the gate did not share Anak-Anak's view. He was refused entry. It happened that at that moment, the Queen was taking a breath of air and hearing the commotion caused by the sentry looked up. Suddenly, Anak-Anak stood stock still when he recognised his wife. His wife too then recognised him and immediately beckoned the King. Seeing that it was Anak-Anak the King gave the order to let him.

"Welcome, Anak-Anak to our humble palace. Do you still remember your wife. She has become my Queen. Perhaps you do not recognise me; of course not. I am the Orang Utan who gave you the gold sigar. I know why you have come here. The sigar is no longer gold but has turned into bark. That was a punishment for your greediness and avarice. You should not have traded your lovely wife for anything. You were truly unworthy of her. What has been done cannot now be undone. I am truly sorry for you, but she is now my Queen and wife."

As the King talked, Anak-Anak stood with downcast eyes. Never was he so humbled before. He did not say anything.

The King went on. He said:

"Since you are now here, I would like you to be one of my servants. You will not leave this palace any more"

That was a terrible blow indeed for Anak-Anak but he had no choice. The Orang Utan had him under control. Obediently, Anak-Anak succumbed to his fate.

THE GREAT LOSS

Many people wonder, why is it that the Kadazan people has no written alphabet despite its rich cultures. The same question too, puzzle the modern Kadazan, not knowing the answer themselves.

The reason behind this question is mainly because of long separation due to misunderstanding and ignorance among their early ancestors. They were so busy fighting for unfounded cause that they failed to pursue the importance of having written alphabet. The myth, explaining the whole reason still can be traced back from the people of Tuaran where it has now been treated as a mere legend.

It is believed that the Kadazan people were once gathered in a single group of mass number on the foot of a great mountain, later come to be known as Mount Aki Nabal (Kinabalu). There, they grew all kind of crops and fruits as well as raised cattle. Thus, they lived happily and not lacking anything. Surprisingly, they had a wise leader, most probably a king. The King alone possessed the 'Great book of knowledge' containing the secret of written alphabet.

With the help of his 'Great book of knowledge' and wisdom, every problem and grievance that were brought to him could be settled down peacefully. Thus, he was loved and admired by his subject. To them, he was the centre of unity. In those days, the life of man was quite long and so was the only dynasty who ruled the Kadazan race for centuries; soon a prince came after his father. The book of knowledge' was also handed down to his prince who succeeded the throne. Unauthorized person would be killed instantly on touching it for it contained some magical power. Thus only the rightful king could keep it safely.

One day came a great flood. It rained and rained until the whole valley was drowned. All the farms, houses and cattles were washed away by the torrential current into the ocean. Nevertheless the people ran from the catastrophe and came to take refuge within the great hall of the king's palace. The palace was too high for the water to reach for its reach for it was situated on the top of the mountain. There, the king comforted and fed them.

Beside his subjects, two groups of strange people came to take shelter from the great flood, in the great hall. They were the western and the chinese people together with their kings. Both the kings of the strangers possessed the same copy of 'the great book of knowledge'. Knowing it, the Kadazan king realised that they were the other two kings to whom god has revealed the great knowledge. Thus he treated them kindly. Soon, his people too adopted the foreigners as their blood brothers. So despite the presence of the three group of races, they did mix well with no misunderstanding.

After forty days, the rain stopped and the flood water began to subside. The three kings and their subjects were watching the logs and rubbish that were floating down to the ocean when they beheld a crust of cooked rice alongside the bamboo. On seeing it, the Kadazan king gave a high loud cry which attracted the attention of the onlookers. The Kadazan believe that the rice has the spirit of god's daughter and such sight was unbearable to the Kadazan king who was then the chief of the religious ceremony.

Without wasting much time, the Kadazan king took off his robe in panic and forgetting where to keep the 'Great book of knowledge', he tied it on his foot. The other two kings did the same but they tied their 'great book of knowledge' on different parts of their body. The Western king kept it inside his hat on his head to prevent it from being wet. Whilst the Chinese king tied it around his waist and it was wet. Saving the crust of cooked rice was no difficulty for the three kings since they were great swimmers.

Nobody knew who dropped the crust of cooked rice and let it floating down. When the Kadazan king realised that his 'Great book of knowledge' had slipped off his foot while saving the crust of cooked rice, he became very sad. All his subjects mourned. As a sign of their great grief, the king forbade his people to wear light clothes and wore black clothes instead. Thus up to this day, the Kadazan traditional clothes is black in colour. The two kings and their subjects too shared the fate of their kind host and his people.

Another hundred days, the flood had completely retreated from the great valley except on the plain close to the sea. Before the western and chinese kings left the palace, they paid their last visit to the Kadazan king who was still mourning. The western king promised the kadazan king that he would let the Kadazan people share part of the secret of the 'Great book of knowledge' after his people had learned the secret themselves. The Chinese king

could not promise anything since he too was in sadness. He did not lose his 'great book of knowledge' but it was then impossible to read it as the ink which was used in the writing was wet and stained the letters. Thus up to this day, the Chinese writing is not written in letters but characters.

Nevertheless, the Chinese king gave him, beads and porcelain jars as a sign of comfort appreciation and friendship. In return, the Kadazan king told the Chinese king the secret of rice planting. So up to this day, the Chinese people eat rice as the Kadazan does. For the Western King, he gave meat of cattle to eat on their trek home. Thus the western people has more meat in their diet. Once again the western king agreed to reveal the other half of the secret of the 'Great book of knowledge' after his people. Thus the promise of revelation of the whole secret of the 'Great book of knowledge' has been handed down to the Kadazan people. Today, the Kadazan spells their words with the help of an English (Latin or Roman) alphabet. Probably, this is a part of the fulfillment of the promise made by the western king.

After the two kings had sailed for home, the Kadazan king left the palace in search for the lost 'great book of knowledge' alone and never return again. The administration of the kingdom was left in the hand of a council of elders or chiefs whom he has appointed. Thus to this day, a chief alone can not pronounce a judgement without the consent of the other chiefs from other villages who are present in the meeting or gathering.

Without the king and his 'great book of knowledge' no one could rule wisely, even the chiefs themselves. Some of the chief began to suspect and doubt the honesty of his colleagues. Others would like to have a new set of rules. A few was blamed to be opportunist and condemned for corruption. Thus there was a great confusion. The people began to divide into group under the control of extremists. On seeing the rich plains, they moved away from the great valley in groups and tried to claim it for themselves. They fought and plundered each others' properties. Because of fear, ignorance and isolation, they lived on their own: modify their culture dress and even their own language, leading into a tribal dialects.

Nearly all the people shifted away from the valley and only a few of the council of elders remained. This group of faithful elders were willing to wait for the king's arrival. They also believed that there was no place in the world which would gave them happiness and peacefulness than in the palace itself.

In the plains, the people lived and multiplied in their own respective localities. However, strife and sickness increased. When the extremist chiefs had grown old, and suffered great hardships, they began to realise how great was their mistake leading their fellow brethren into division. They repeated and longed to return back to the palace, in the mountain. Since they were too old to climb the ranges, the thick mist and the deep jungle which had grown and covered the tracks, they could not do anything but to wait for their death. And only the spirit that could overcome those difficulties could join their friends and ancestors who died there. Thus, they gave the mountain on which the palace was situated, a name called: Aki-Nabalu which means, the resting place of the dead spirit of the 'Aki' (the elders). So to this day the belief continues that every spirit of the dead Kadazan will finally find its resting place in the mountain, as the great legendary home for every Kadazan. It is there where the spirit will ascend into heaven to face the God, Kinoingan on the last day, at the end of the world.

Today nobody knows whether such legend is true or not. For there is no written record whatsoever, to prove that the legend did exist. There is no palace in the mount Aki-Nabalu (Kinabalu) either. Strangely, not even one man know whether the Kadazan king did find the 'great book of knowledge' and return to his palace in the mountain. Even the Kadazan themselves can not be sure whether they once had a king or not. Furthermore, not every generation hear the same legend: it could have been modified halfway.

BY:
NOECHAELISA OF TUARAN

THE TALLEST MAN THAT EVER LIVED

Goliath, the Philistine's champion, may be twelve feet high; but was he the tallest man that ever lived? Doubtless, the reply one usually gets to this question is that Goliath was. This, however, will not convince the Kadazans of the Tambunan plain. They will tell you that there was only one man who was the tallest in the world; and he was not a freak, either. MONDOWOI was his name.

On a misty, and chilly dawn, way back in the past, in a house of the village called Tabilong, the silence was suddenly interrupted by cries of a baby heralding its emergence into this earthly world. Villagers flocked round to welcome the new-born and fortunetellers did what was expected of them. Mondowoi would grow big and strong but, unfortunately, he would become a nuisance and a problem.

As the years passed, the truth of what had been foretold of him began to unfold itself. Mondowoi became strong and big, but he seemed to be growing infinitely taller and taller. When at last he stopped growing, he was twenty-five feet tall! He was so tall that he could just pluck off coconuts right from their trees by means of his hands. In accordance with his size, his house was big and long. Mondowoi actually possessed a flute which was three fathoms in length. He was good at heart and was always ready to help his friends and neighbours. He was so strong and big that he was practically super-human. Unfortunately, no one is exempted from temptations – not even Mondowoi, strong though he was. His incredible strength coupled with the awe at which the villagers beheld him began to disturb him. No doubt, he was thinking: "Why should I work, when I could just carry off anything I want. That was exactly what he did. In the protective cloak of darkness, he would chop the supports of a 'Lagkau' of a barn and carry it off on his huge shoulders including the 'Katawai' or cylindrical padi container. What a surprise awaited the owner of the Lagkau the next morning. Even the villagers were at a loss as to what had happened to the Lagkau. No tracks of any kind were to be found. Incredible! they ejaculated. They were not yet, however, to know who did it.

The incident happened next to the River Pegalan, and every incident after that took place along the river. That was how Mondowoi operated. He left no tracks because he used the river for coverage. He would walk in the river itself thereby leaving no trace of any kind. At least that was what Mondowoi thought. On land, he mused to himself, he would be hindered by trees and branches and tracks. He felt quite safe and confident with himself. It did not occur to him that he was leaving a trail behind. It so happened that his feet were big, and broad-as broad as a 'rilibu' or a rice tray-that when he stepped into the water, he would crush under his feet a lot of fish. Mondowoi was not aware of this. For many days now, the kampung people had been racking their brain as to the solution of the mystery.

One cool moonlit night, a man was on his way to hunt in the jungle. He happened to stop at the River Kaingaran to sharpen his parang. What he encountered was enough to make him jump up. The river was muddy, but the moon's light reflected against the bodies of fish. It was then that he stood stone dead. About four hundred yards away from him and moving away from him was a very tall figure, slowly raising and lowering its legs. At first, he thought it was the evil spirit. Then he remembered Mondowoi and the Lagkau. "Now I know", he reflected, when Mondowoi was out of sight. He decided that he would not hunt after all. It was bad omen. Nevertheless, the sight of fish was welcome to him. So filling his 'barait' a bamboo knapsack with fish, he headed for home. Soon, he was beating a gong and the whole village was aroused. Quickly he told them what had happened and exhibited the fish. Then with one accord they seized their parangs and went in pursuit of Mondowoi. Meanwhile Mondowoi had got hold of another Lagkau and was on his way home, when suddenly he was confronted with loud cries of protests and defiance from pursuing villagers-that did it! In panic, he threw his load down, and ski-daddled with all his might with the villagers breathing hot breaths down his neck.

At first, the kampung fellows were reluctant to kill him, remembering that Mondowoi was one of them. Mondowoi, however, was far from giving up. Taking advantage of the people's leniency, he became bolder. By this time the villagers had had enough of fooling from him. The elders held a council of meeting. They came to the conclusion that they could not match their strength with his without risking the lives of some of their followers. The only way was to go out with him. They decided to set a trap for him.

They chopped the trees along the river bank almost to the point of breaking and held them together by means of vines. This is called 'legatan'. just in time! for Monodowoi was coming up the River Kaingaran. The trap had been set previously. Hearing Monodowoi's foot steps the villagers cut the vines and the trees tumbled down on Mondowoi with a tremendous crash. Startled and bewildered, Monodowoi ran forward to avoid the oncoming trees. This was just right, thought the villagers. Suddenly the trap was released and two ugly spears pierced through Mondowoi's body. He gave out a loud and awful cry and slowly crashed to earth. With a shout of victory, the villagers rushed towards him and dealt him the final blows. His body was placed on a bamboo stretcher which was pulled across the river.

The kampong folks buried him in kampung Pomotodon. The grave is still visible, and what a long grave it is! so ended the life of the tallest man that ever lived.



RAHA BUJANG AND LIGOT LIOU

The story took place in a little village of a Lotud tribe, in one of those days of immemorial. The owl was probably the first tropical animal to sense the sun-ray piercing through the chilling mist. For it awoke all night with its marble-like eyes wide opened. Unfortunately, it could not bear long enough to enjoy the sunny morning. As soon as the first ray reached its hiding place, it flew off to sleep.

Flocks of bird alighted from their nesting places before migrating eastward in search of foods and mates. Followed by the chatters of monkeys which echoed in the virgin forest. Yet one or two tiny birds darted towards the fast-flowing stream nearby. The flaps of the water birds seemed to drown the elongated lake as a giant applaud to the new day. They were all set for another snack time.

At one bank of the lake was situated an old house. It was so old that a part of the building laid in complete ruin. Creeps of many kinds made use of the fallen planks to climb. Not to mention, these beautiful climbing twigs with yellow flower. What a haven for the bees and colourful butterflies to collect honey dew.

In that little house lived a young girl, an orphan. Her real name had been forgotten through time so the later generation called her Sumandak. Each dawn Sumandak woke up she would stand by the window and enjoy the morning scenery. At other times, she would watch several young warriors collecting their fishing gears which they had kept for the night there, thinking that one of them would find her a place within her lonely heart. But those dare-devil fellows were too busy for romantic feelings. Despite that, she was a fine girl. Although Sumandak had no parent to care for her, she could always find food and happiness. She had the joy for nature.

One usual morning, Sumandak decided to walk out of her house for a morning stroll. She then made her way a little further upstream before she came over to a waterfall. "I've not heard that there is a waterfall at this part of the stream," she wondered in perplexity, "I could not believe what I see, either."

There at the base of the waterfall was a large pool. The water was clear as a polished mirror that she could see several small fishes with golden scales playing hide-and-peek among the white rocks at the bottom. Clusters of colourful water-lilies grew well at the edge of the pool. Tiny birds, colourful butterflies and swarm of dragonflies surveyed the water surface for food. As she was approaching, she slipped her foot and fell down.

"Who goes there?" echoed a voice from the opposite bank. Sumandak turned around but could not see a soul. In the meantime, the thick mist that almost covered the whole place was beginning to retreat slowly. "Poor girl, you should've watch where you put your step!"

Raising herself up, she caught sight of a silhouette of an old woman standing at the peak of a colossal boulder on the other bank. She was so old that she walked stooping in spite of the aid of her aged rotan staff. "Oh... I'm sorry grandma", she said apologetically. "I'm only strolling around and happen to pass-by..."

"Oh, how nice of you dear" she replied. There was a wise smile on her lips. "Come over to my house then and help me to discard the lice from my head."

Her home was a little hut beside the huge boulder. Its pillars were made of red wood with bamboo-leaves thatched roof over it. It had only one room partly covered with walls of fine knitted coconut fibres. Several scrubs bearing white flowers grew abundant around the hut. A strange kind of short green covered the compound as a natural carpet on the floor. Whilst the thin mist seemed to fill the whole areas permanently. After they had both seated, Sumandak looked for the lice among the white hair of the strange lady. Her neck was very small and a bit longer than ordinary woman but Sumandak sought the lice so careful and delightfully that the lady soon fell asleep.

When the woman woke up, it was nearly evening. Before Sumandak left, the woman asked her to pick up a branch of leaves from the centre portion of a magic tree that prospered in her garden. Drop the branch of leaves on your way home and please don't look back till you reach your home," advised the woman. Sumandak did exactly what she had been told.

On reaching home when she looked back, to her surprise, she saw a young man trailing her. He was well built, handsome and most of all he was an ordinary warrior. Seeing the state of her poverty, he then stretched his arm upon the house. With a twinkle of an eye, the rotten house disappeared from sight and a new house was on its place. It was emptied in the beginning but when he stretched his arm upon the house for the second time: furnitures, utensils and everything that made up a complete home were there. Now Sumandak realised that the man came from the magic branch of leaves which the strange lady gave to her. The young man did not go away but stayed there as her husband. There they lived hereafter.

A few days after their marriage, a certain neighbour visited her and asked how she got her new luck. Being a kind girl, Sumandak related to her what took place. Her neighbour was Raha Bujang, a foolish and impatient village girl. As soon as she heard the story, she exclaimed proudly, "An aged woman? That must be Ligot Liou, the witch!...wow, just you wait Sumandak; I too can be like you!" That night, Raha Bujang could hardly sleep. Every hour, she woke up, she would walk up and down her verandah hoping the sun would rise earlier.

At last when she lost her patience, she went over to the chicken and cursed the sleeping fowls. "You foolish cocks, I've been feeding you since you're still a chick and now you don't even want to crow for me!" Still the cocks kept on silence. Losing her temper, Raha Bujang took a long bamboo and started beating around the pen. Soon all the cocks, hens and chickens were silent. Their shrieking voices filled the silent night.

"Aha, so you decided to give up., eh! Wait till I get my new house! She laughed foolishly. Then off she went stumbling in the dark. Unable to see where she was going, Raha Bujang reached the river basin in vain till morning. When dawn came, she decided to take a bath and wash off the mud, dirt and blood which stained her clothes.

"Hey, who goes there," sounded a voice in the wilderness. She pretended not to hear for sometime; "So Sumandak is right afterall, eh! but I'll keep quiet for a while until the ragged witch show up her herself."

Up in the boulder stood the strange woman looking at Raha Bujang. She shooked her head at Raha Bujang's foolishness. Then she called again.

"Oh, mya, I'm sorry grandma! I did not hear you calling in the first place." Raha Bujang lied.

"Very well. That doesn't matter anyway," the witch frowned at Raha Bujang. "Since you're here, how about coming over to my home and help me to discard the lices from my head then."

"Sure, sure!" Raha Bujang rejoiced at the invitation. She then went up from the stream and raced towards the boulder. When she arrived there, the witch's house was very much different from what Sumandak had seen. It was only a small common hut without anything all around it. Instead of flowers and butterflies around, stones and foul scent filled the place. "So Sumandak is only bluffing about its beauty, eh! But wait till I get my wealth," she murmured but dare not complain to the witch.

On one of the flat stone, they sat down. But Raha Bujang was not at all sincere with her work. She sought the lices in a hurry till the woman kept on complaining which Raha Bujang ignored.

When evening was quarterly spent, the witch dismissed the foolish girl, after Raha Bujang had picked the branch of leaves which she had also given to Sumandak. This time from the lower portion of the tree. "Drop the branch of leaves on your way home and please don't look back until you reach your home."

Raha Bujang did what she had been told. Instead of not looking back, she whistles all the way home and sometimes burst into laughter. As soon as she reached home she turned back. To her surprise, she saw an old man trailing her instead of a young man whom she dreamt of. Raha Bujang was so upset that she fled to the jungle; shouting and wailing as she went. The old man pretended to go after her but soon he disappeared.

On the opposite bank, Sumandak and her husband was witnessing the whole incident. Although Sumandak was sympathetic to her friend yet this time she could not help laughing at Raha Bujang's foolishness.

"Pride, foolishness and greed always bring untold misery!" concluded Sumandak's husband. Thus up to this day, the Lotud tribe does not encourage their younger generation to be another wisest fool.

GANTONG SORILI – THE MYSTERIOUS JAR

Long, long ago the people of Nunok Ragang (place of Kadazan origin) had multiplied and became so scattered that there was no fixed place for anyone. One night, a man went to a river to catch fish. When it was very late, he felt very sleepy. He was so tired that he just laid himself down on the bank of the river and went to sleep using his fishing net as a covering.

It was almost about midnight, and as he was going to doze off he heard murmurs of voices around him. He kept very still but kept his ears cocked open. He was ready for any action. The voices turned out to be that of ghosts. The ghosts were examining him. The fisherman heard one of the ghosts saying:

"Maybe this man is dead. Let us examine him thoroughly." They felt all over his body, over the eyes of the net. All through this procedure, the fisherman hardly moved. The red fiery eyes of the ghosts gave him the creeps. The ghosts thought that the eyes of the net were cuts and wounds. They decided: "This man died of spear wounds caused by Magkatus."

"In that case, let us get a jar and put him in it." A jar was used for burying a person in.

The ghosts then went to get a jar or 'kakanan'. The first one was the smallest jar and was called 'Kakanan Panding Wagu' or 'New Panding Jar'. The jar, however, was too small for the man, so another jar was brought. Again this jar was too small for the fisherman to be put in. This second jar was 'Old Panding'. A third one 'Bagaton' was brought. The fisherman could now fit into this one. He, however, spread out his arms and legs.

"Wah, this is still small for him. Go and get the big 'Tagaman'. The cunning fisherman again tried his trick by spreading out his arms and legs even further. The ghosts then brought the jar known as 'Gantong Sorili'. It was almost dawn now. The ghosts worked furiously. Still the fisherman could not be made to be put into the jar.

"What are we going to do now? This jar is still small for the man. We want a bigger jar but it is unfortunately night (day) time now. We had better leave this until tomorrow (the next night) and get a bigger jar."

The ghosts then went home. When they had disappeared, the man quickly got up, screamed aloud once and went home. It was morning when he reached his house. He gathered his friends round and told them what had happened. He said:

"Let us go and carry the jars that have been left on the bank of the river."

In those days, there were still many killing and headhunting (Mangayau) going on. The jar 'Gantong Sorili' was then still at the fisherman's house. One day a small boy came to the man's house. Nobody knew where the boy came from. He was bringing a gong. The man said: "Let us exchange my jar (Gantong Sorili) for your gong."

Answered the boy: "If you wish: it is okay by me. But maybe I cannot carry that big jar."

"No," remarked the man, "you must carry away the jar this day itself. I do not want it otherwise."

"All right," said the boy, and gave the fisherman his gong. The fisherman welcomed him to the jar.

Then the boy put his hand into the jar, gave a terribly weird scream, a sudden jump and away he went running with the jar. He kept on running without stopping and soon he met with some headhunters. They were of the Tuawon tribe. The boy stopped and said, "Let us trade with my jar."

"What do you want in exchange? they asked.

"I want all the weapons that you have such as the gayang, spear (tandus), blowpipes (sumpit), Taming and knives-and any other weapons."

So the headhunters collected their weapons and tied them into a big bundle as big as a drum. Immediately, the boy gave the jar to them. Inside the Gantong Sorili was a smaller jar. This jar could not be taken out by anybody. Only the boy could do it.



Datuk Pairin and Datin Genevieve at Kg. Widu, Tambunan, pictured with the Gantong Soril.



The mysterious jar Gantong Soril and its relative size.

He said that they could have the Gantong Sorili but that he must take the small one. He lifted it out easily.

The boy then tied the smaller jar to the bundle of weapons. He put his hand into the jar, gave a frightful scream, jump suddenly up and immediately disappeared into thin air. The headhunters were quite taken aback and were full of astonishment. They took the jar back to Kampong.

The jar Gantong Sorili is still in existence but for many years no one now dared to touch it. It is believed to contain evil spirits and all who came to possess the jar was supposed to contract some terrible sickness, unless a peace offering (sogit) is made.

It is, in fact, a beautifully made jar. Its colour is light Beige with some brown brush like lines. The Gantong Sorili is located at a very remote village called Kampung Widu, high up on the hill slopes, bordering Tambunan and Ranau Districts. One can reach the Kampung by helicopter. However, reaching it on foot entails a steep descent from Kampung Tungou at about mile 68 along Tambunan/Ranau Road, for about 30 minutes. Here a suspension bridge spans the Mawao River for a distance of 70-100 feet. If one takes the climb leisurely a picnic and a swim by this river will give a tremendous lift and vigour to one's constitution.

From the bridge one then has to climb a 60 degrees gradient, over roots and tree stumps, along a well worn bridal track, for about one hour before one reaches another village called Kampung Pialungan. There is a Balai Raya here and gravity water supply. On looking back over the valley from here one can get a very refreshing view towards Kampung Tungou. Another ten minutes walk will bring one to the primary school, SRK Tiong. This School caters for Tiong, Widu and Pialungan.

From Pialungan another 1½-2 hours walk, up and down the hill track which zig-zag most of the time, and going up to 3,500 - 4,000 feet altitude, will only then bring the person to Kampung Tiong. Here as with the other Kampongs, the village folks are very friendly and treat their visitors with respect. There is also a small lake here which has a story to it. However, that is another story.

To reach Widu from Tiong is another 3½-4 hours walk. Of course, it is better going on this kind of trip with a group of at least 3-5 people so that the journey can be more interesting and less tiring. It is a good way of losing one's weight but gaining on appetite!

Some years ago a Government Officer went up to see the Gantong Sorili. He however, made the mistake of taking a small chip of the Gantong Sorili, without asking permission from the old man, responsible for looking after the jar, and without offering any sogit. As a result when he returned to Tambunan town he fell ill. He was advised to return to Widu and offer a "sogit" (cooling compensation) to the spirits guarding the Gantong Sorili. He did just that and he became well again.

The Gantong Sorili used to be exposed to the elements - the sun and the rain. It was reported to always contain water, even during dry seasons and which never ran dry and always contained fish in it.

By the time, I made a visit, however the Kampong folks in Widu had drained the water, clean the jar and erected a zinc shed over it. According to them they wanted to make sure that the Gantong Sorili is properly preserved for prosperity as it had been handed down from - generation to generation. And so long as the jar is then in that Kampong they will also remain where they are.

BY: DJPK

PALONG – THE SPIRIT

The world of the people in Tambunan many years ago was enveloped in all kinds of spirits. These are called 'boyui'. Palong was such a boyui. He lived in a cave called 'Vatu Mitampak' or 'stone-placed-on-top' in the Kampong Mandalipau. Palong had an enemy by the name of "Vura Manok" or "White Cock" which was also the name of his cave. Vura Manok had two friends Karupong and Andarahiu. They lived on the other side of the river Pagalan opposite to Kampong Dahar.

One night, Palong and his friends decided to hunt for heads and compete as to who would get the most heads. It was a horrible night when these boyui were about decapitating heads. When they had finished, the heads were counted. It was found that Palong chopped off the most heads. As they made their way up the Pagalan River, it so happened that they passed by a woman who was endowed with the extraordinary gift of being able to see evil spirits (osundu). She saw Palong and his companions shouting and rejoicing. These noises did not escape the sharp ears of Vura Manok's friends either. Karupong shouted, "Hey, Palong! Don't you dare pass here!". With that he and Andarahiu went after Palong. Palong took stock of the situation and decided he would fly. Unfortunately, he moved too late. He was on the point of taking off when, "whoosh!" came Karupong's parang. Karupong only managed to sever off Palong's leg. Palong's strong leap almost brought him to his doorstep but he died on the way, his body was carried home by his friends.

The woman then said to Karupong, the boyui. "Go and take a look at Palong's leg. It has fallen on top of the hill." So Karupong went and found that the leg was there true enough, but it had turned to stone. This stone leg is still to be seen on the hill on the other side of Pegalan River opposite to Kampong Dahar.



"Whoosh!" came Karupong's parang.

THE TAMBUNAN HARVEST FESTIVAL 1982

In Retrospect – An Appraisal

Far be it for me to say what the Tambunan Harvest Festival held in the year 1982 on June the 26th and 27th means to each one of us who had attended the Festival or who have knowledge, or indeed, and, especially, those who have involved themselves one way or the other in making the celebrations the immense success that it turned out to be. It is for everyone to ponder and reason out its full significance and meaning.

Needless to mention, however, the occasion gave rise to, and attracted, thousands of people from all over the State. They comprised of many ethnic groups but especially the Kadazans/Dusuns and the Muruts. They came to participate and witness the happy occasion. They came to express their ardent and sincere love for, and to share and make known, their culture and its beauty to their other brothers and sisters of Malaysia. They came bearing gifts of love, beauty, tolerance and understanding to be shared among Malaysian brothers and sisters in the beautiful Valley of Tambunan. It turned out to be a wonderful day of sharing, albeit some what emotional, and joy for all and indeed for everyone who came in the spirit of family picnic and friendship.

Yet the happy occasion was jarred and almost marred by the resignation of the Minister of Resource Development who happened to be also the President of the Sabah Kadazan Cultural Association which organised the Tambunan Harvest Festival. According to Datuk Joseph Pairin Kitingan, who is a Vice-President of BERJAYA party, it was at the request of the ruling party that made him resign as a Member of the State Cabinet. No obvious reason was given by the party on the matter except to stress that it was the belief of the BERJAYA leaders that each should take turns to resign and make way for younger leaders. Datuk Joseph Pairin Kitingan was barely 42 then!

Datuk Pairin's resignation raised many questions in the people's mind. Many failed to understand the logic of the request made by the party, especially in view of the fact that Datuk Pairin is a Founder-Member of the party and a Vice-President.

Apparently Datuk Pairin's resignation was triggered off when a controversy erupted as a result of a statement made by him at the Kota Kinabalu Community Centre on the occasion of the Tanjung Aru Harvest Festival Celebrations! In the course of declaring open the Tanjung Aru Harvest Festival Celebrations he stated that as the State Harvest Festival did not allow or provide for state-wide participation from the various districts as had been traditionally practised annually the Sabah Kadazan Cultural Association would organise one in Tambunan. The tentative date was given as June 19. Unfortunately, although the statement was well-intended and well-meant, it was misunderstood and misdirected by the State leaders, especially by Datuk James Ongkili, who was the Chairman of the State Harvest Festival Organising Committee in conjunction with the official visit of the Yang Di-Pertuan Agung. Datuk James Ongkili, who, ironically, was the Patron of the Sabah Kadazan Cultural Association, lashed out at Datuk Pairin by stating categorically that the Harvest Festival Celebrations held on May 9 and declared officially open by the Yang Di-Pertuan Agung was a 'statewide affair' and criticised Datuk Pairin for making his utterances whilst the King was still in Sabah. Datuk James Ongkili stressed that the President of the Kadazan Cultural Association had embarrassed His Majesty the Yang Di-Pertuan Agung who declared open the State Harvest Festival at Keningau.

However, Datuk James Ongkili, who was also then the Deputy Chief Minister, agreed there were short-comings to the Keningau celebrations, that some of the competitions associated with Harvest Festivals were not included in the Keningau programme because it coincided with the royal visit which required the organisation of other functions and the overriding necessity was to avoid heavy engagements for Their Majesties. According to Datuk James Ongkili: "We have been over-celebrating our festivals. In line with the current mood of the nation the moderation demonstrated by the people and the Government should not be viewed as 'unbecoming' There is no need to become emotional and over-react because every action has its reaction His Majesty the Yang Di-Pertuan Agung graciously accepted the State's request to declare open the celebrations. For anyone to claim that it was not a State-wide celebrations is an insult to His Majesty. Such an insult cannot be tolerated"

Datuk James Ongkili then told the Sabah Kadazan Cultural Association that it was free to celebrate the festival 'but that it should not claim that its celebration is the State wide one.' Further he warned that the expenditure for the celebrations should be the sole responsibility of the Association and that the Government would not allow the Association to use Government facilities. He also stressed that the Government would have nothing to do with the occasion.

In his reply to the criticisms directed at him, Datuk Pairin said: "The only intention (to celebrate the Tambunan Harvest Festival) was to allow a venue for other people from other districts to participate in the traditional Harvest Festival . . . I can assure Datuk James there was no intention to embarrass the King or anybody for that matter. My statement was well-intended to allow people to have a chance to participate in the festival."

There was an immediate positive and supportive response to the decision to hold a KCA-sponsored Harvest Festival with statewide participation. Starting with branches from Kota Belud, Penampang, Tawau and Tenom sister association, the United Sabah Dusun Association, also came out in strong support. The Central Committee of the Kadazan Cultural Association met and decided and resolved to hold the Harvest Festival at Tambunan on the 26th and 27th of June, 1982.

It is to be noted and indelibly recorded here that the resilience, tenacity and determination of the Central Organising Committee, the Tambunan Organising Committee, their members and all supporting members from all over the State is something to be proud of and remembered for as long as history exists. For without their dogged determination and silent patience the Tambunan Harvest Festival would not have been realised successfully. Our people have much to thank them and their love for their culture. For indeed it was amidst these criticisms and unfair comments that the Harvest Festival was organised. As a result of Government instruction not one MP or Assemblyman, let alone Ministers, Assistant Ministers or Political Secretaries, attended. Those Government servants and semi-government servants who braved the occasion were a mere handful. Yet the people were thankful and appreciative of their participation, and involvement.

May we be ever mindful of our culture and its beauty, and all the positive goodness that emanates from the sharing of it through understanding, tolerance and friendship. May we also appreciate the contribution it makes through sufficient exposure and communication towards national integration and unity as well as the enhancement of the image of Malaysia overseas as a peaceful and tolerant country - which it is. Thanks to the indigeneous native culture which has stimulated, strengthened and improved the tourism industry. Sabah, and, in particular the indigeneous people themselves whose love for their culture persists, is proud to be able to contribute towards national unity and national culture.

BY:
TONINIPOT

HARVEST FESTIVAL SONGS

TADAU TAGAZO DO KADAZAN

*Tadau Tagazo do Kadazan
Kopivosian do Tobpinai ngaavi
Tadau tagazo do kaamatan
Kounsikaan dotokou saui-avi*

*Kopivosian do tobpinai ngaavi
Kounsikaan do tokou saui-avi
Mohaing tanak kusai tondu ngaavi
Kadazan tokou do saui-avi*

Chorus:

*Tobpinai doid nombo nopo
Kanou lumamai tokou
Doid nombo tokou nopo
Ontok tadau tagazo tokou*

*Tadau tagazo do kaamatan
Tadau tokou do kounsikan
Koimazaan sompomogunan
Koubasanan tokou tikid tou*

*Tadau tokou do kopivosian
Koubasanan tokou tikid tou
Kanou tobpinai kopivosian
Tadau tagazo do kaamatan.*

By: James P. Ongkili

MI-ISO ID KOUBASANAN

*Osodu noi koniab
Gontob tanong di-aki
Natalup no ii-ralan
Nantadon tulun tokou*

*Upus nu om upus ku
Koubasanan gulu gulu
Orubat au pounsurat
Tungkusan sinakagon*

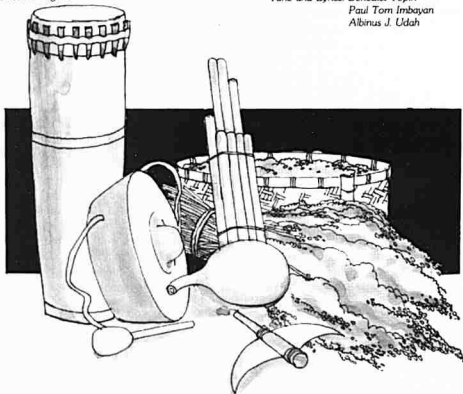
Chorus:

*Tobpinai kanou pogi
Misingilo do mi-iso
Mi-iso id Koubasanan
Mogiampun-ampun tokou
Tumabi toiso-iso
Misompuru id Koubasanan*

*Tadau do kaamatan
Tadau do koubasanan
Popogiroi piombulatan
Tukad do ingkakaton*

*Soira po wagu tokou Mamasi koubasanan
Miobpinai toiso-iso iso
Kadazan toi ko Dusun*

Tune and Lyrics: Benedict Topin
Paul Tom Imbayan
Albinus J. Udah



KASA-AKAZAN DO BAMBAZON

Toun haid tumahib
au optumanan
Toun vagu noikot no gontob
Tadau Kalamazan

Chorus: Kotobian do toun vagu
Doid songovian
Ada tokou poguovogu
Ondomo kovosian

Kanou no manaandak
Mohaing dazanak
Tadau tagazo kaamatan
Kinasaakazan Bambazon
Kinasaakazan Bambazon

Chorus

Kotobian om kounsikaan
Hasa sopiampun
Miiso doid kasanangan
Ingkaa daa tikid toun

Chorus

By Claudius S Alex





Harvesting padi.