TAIS NE'EBÉ
REFLETA ARTE FATUK

1.

2.

LAU TU I NEMANA ILI KERE-KERE NANATE

Tutuala I tupurara nauvara tupurara i tourit mundu nae va'anenu lau uta. Lau la inemana lafane nauvara i hacaknen o akam nita va'ane,Lau eret i hira hiamoin ia emen eme lipal acanate nauvara festa un anet ta ulavere. *Sika Lau Loiasu Fanu* enia Tutuala mucu mau, i nemanat em a cu'utoro ia Kere-Kere nemana fitutu Ili Kere-Kere naen mau ; Nel i, Olo o'okeles i, Kuca i, Loiasu utue i, nauvara poaria asa i.

Tutuala i mocori, Maria Madalena nauvara Henrique da Cruz itu Ili Kere-Kere i la'a-la'an nereca'a nauvara Laut i nemana Ili Kere-Kere nanate ivi nere ca'a. Ratan muacauvele en on ira-ira, nel ia coman hai ane, aca un inaen hai hohoe, inar ratan tour akam on ili kere-kere hin mau o, lauhana a coman inaen hai ane, ivi hinta letivain a ta eluhen nelim emere i.

Mai o'o kelesim inere ia ratan tavar aka ono mau, tavar emer olo haret mau mua va'aret tavar ta mau, olo I tou-tour naunuku akam t maisina ta'a po mai eni'ît mau mua va'aren fulehe la'an I maisinam ihocavar acita, herana ho patatana hai ane , loiasu uhulen hai la'a, ivi hinta loiasu kere-kere a ta mau nauvara kuca varia tu i ia i tana naunuku utupai ia ta mau, hala fata loiasu a ta i nere.

Letivai a payaceren acita tu har kere-kere ere enim laut tava uta nae. Payaceren a anara main ta em I moco tupur Lautana inat uta. Poria asa ia nau me la'an em lau i saini na cumai, poria asa enia la'an ina Tutuala lata hau ia i hira ane, akam halam lau na cumai po nauvara eteasa.

Payaceren I moco tupur a lau hai nuta, la lotu nate, i ia i tana hai nuku fatu. Fatatar hai nufarana tu ma'ar un mau tava hai nacita, Poko ia tei hinta e nia ho e tana ta fatu i.Poko ia teit akam eme lau nacumai.

Poko ia moco ne,nauvara na'ar ma'ar I hufuri va'ane hinta teit akam em lau na cumai i.

Kere-Kere ere tu eme lau na cumai ia kar hai nau maun totol neme hirohe,I aia ira ula uhulen hai la'a 450 ali 500. Nau mau ura moko-mokor e hirohe o on lau sorin i vari ria ere. Lau ia ma'ar tour uhulen ulavere, uhulen uta nanipo ele loiasu kere-kere nauvara kucat fotim i cau tali cene ia ma'ar akam napaniki em a cumai, ia ma'ar em a cumai I hocavar nau atane ali nau nere pale. Kere-Kere enia I hocavar nauni it uhulen eme lau nacumai i.

TAIS NE'EBÉ REFLETA ARTE FATUK

Feto iha komunidade Tutuala, hanesan mós feto iha Timor-Leste laran tomak, soru tais tradisionál. Iha tipu tais oi-oin no ida-idak iha nia objetivu rasik – balun ho valór boot uza iha serimónia kazamentu no hatais iha eventu serimónia seluk. Iha Tutuala, dezeñu tais ida ne'ebé espesiál mak naran *sika lau loisa fanu* no inklui motivu hitu ne'ebé mai husi arte fatuk: kalohan, makikit nia ibun, kuda, ró tolu no ai-tahan poria.

Tutuala nia matenek-nain rua, Maria Madalena no Henrique da Cruz, hato'o istória tuir mai kona-ba arte fatuk iha Ili Kere Kere no esplika oinsa arte fatuk ne'e tama mai iha dezeñu tais lokál:

Ami nia avo Letivain husi Ili Kere Kere pinta kalohan uluk, tanba tuir nia, bainhira illa sei halo, kalohan iha tiha ona tanba ahi ida sunu iha ne'ebá. Ne'e fó hatene mai ita katak antes ema hotu mai, vida moris iha ona iha Ili Kere Kere.

Tuir mai Letivain pinta makikit nia ibun hodi hatudu katak ema sira haruka manu fuik ne'e mai antes sira mai. Makikit ne'e buka hetan fatin diak atu sae ba rai. Manu fuik sira seluk la azuda hanesan ne'e, sira hotu bosok, só makikit deit mak mai fila fali lori informasaun ba nia nain hatete katak iha illa maran ida ne'ebé diak ba ró atu sae ba rai. Primeiru ró pinta ida mai, ne'ebé lori kuda fuik ho sira nia ain taka hotu… Depois mak ró mutin baibain tuir mai.

Letivain husu nia biin Payaceren atu inklui imajen sira ne'e iha tais ne'ebé nia soru hela. Payaceren soru duni, depois mak fahe informasaun ne'e ba nia oan feto Lautana, no deste tempu ne'e sira kontinua hatutan nafatin. Ai-tahan poria tama iha parte ikus iha tais ne'e tanba ai-tahan poria importante loos ba ema iha ne'e. . . Ami uza iha soru no mós ai-moruk.

Poko ne'e rasik la tama iha tais tanba nia lulik. Payacerin nia oan feto mehi katak poko ne'e koñesimentu segredu no labele fahe. Bainhira Payacerin nia oan feto soru dezeña poko iha tais ida, nia ain no liman bubu. Nia mehi no ema ida (ema ruma, sira dehan, hau la hatene sé) vizita nia iha nia mehi no fó hatene nia katak buat ne'e akontese tanba lulik.

Iha razaun rua tanba saida mak lulik. Primeiru tanba mai husi Lautana nia família nia naran tradisionál – Lautana nia oan sira kaer naran tradisionál Pokotana. Razaun segundu mak tanba dezeñu ne'e reprezenta 'isin' entaun reprezenta Lautana nia família no klan sira nia isin. Buat ne'e laos lulik, maibé ne'e ema ne'ebé hela iha Tutuala nia segredu… Ema seluk la hatene.

Membru komunidade fiar katak dezeñu ne'e soru iha tais durante "jerasaun neen … karik tinan 450-500" (Henrique da Cruz, entrevista). Iha tempo uluk, ema rai tais husi jerasaun ba jerasaun. Klan orijinál, sira nia avo sira mak hela iha rai ne'e, sira mak fó lisensa ba ema seluk uza dezeñu sira ne'e, tuir lisensa husi avo sira. Limitasaun ida deit mak ema sira la bele uza dezeñu ró pinta ka kuda tanba dezeñu rua ne'e mak klan Tutuala ninian entaun ema seluk la bele uza.

TAIS WEAVINGS REFLECTING THE ROCK ART

Women in the Tutuala community, like others all around Timor Leste, weave traditional tais. The many types of tais serve different purposes - some of higher value are exchanged at marriage ceremonies and worn on ceremonial occasions. In Tutuala, one special tais design, known as *sika lau loisa fanu* include seven motifs from the rock art paintings: cloud, eagle mouth, horse, three boats and poria leaves.

Tutuala elders Maria Madalena and Henrique da Cruz share this story about the rock art at Ili Kere Kere and how this came to be reflected in motifs in local tais:

Our ancestor Letivain from Ili Kere Kere first drew a cloud, because according to him, when the island was still forming, there were already clouds, because there'd been a fire lit there. This tells us that before everyone came, life was already starting in Ili Kere Kere.

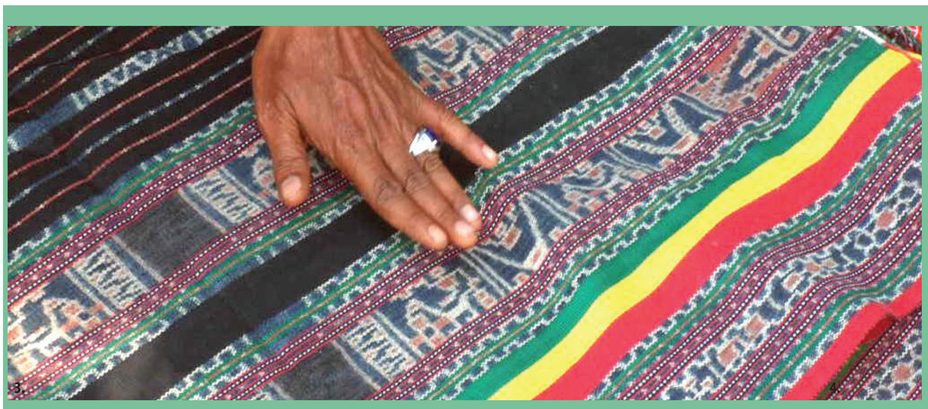
Letivain then drew the mouth of the eagle to depict that this bird was sent ahead of the people to find a good place to land. Other birds had not been so helpful as they had all lied, and only the eagle came back and brought information to his master that there was a dry island ahead where the ship could land. First a painted ship came, which had on board wild horses that had all their feet covered…Then a regular white ship followed.

Letivain asked his sister Payaceren to include these images in the tais she was weaving. Payaceren wove them, then passed this information to her daughter Lautana, and they have been passed down ever since. Poria leaves are depicted in the last section of this tais, because they are important to the people here . . . They are used in weaving and as medicine.

The poko itself is not depicted because it is lulik (sacred). Payacerin's daughter had a dream that this is secret knowledge and cannot be shared openly. When Payacerin's daughter was weaving the poko design in the tais, her hands and feet swelled. She had a dream and someone (just someone, I am told, no one knows who) visited her in her dream to tell her this happened because it is sacred.

There are two reasons why this is sacred. The first is because it belongs to Lautana's family's traditional name – that is, Lautana's children have the traditional name Pokotana. The second reason is because it is representative of a 'body' and therefore represents the bodies of Lautana's family and tribe. This is not lulik/ sacred but it is the 'secret' of the people who live in Tutuala... No one else knows.

Community members believe that the images might have been woven into tais for "six generations… perhaps 450-500 years" (Henrique da Cruz, interview). Until recently, people kept pieces of tais from generation to generation. The original ratu whose ancestors lived in the area gave permission for others to reproduce these motifs, as permitted by the ancestors. The only restriction was that they must not include the painted boat or horse motifs because the designs belong to a ratu in Tutuala and cannot be used by others.


3.

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5.

many hands
Culture Based Community Development

United Nations Educational, Scientific and Cultural Organization

Intangible Cultural Heritage

GOVERNO DE TIMOR-LESTE

SECRETARIA DE ESTADO DA ARTE E CULTURA

Ministério do Turismo

1. Photo: poria leaves motif. Photographer: Ildefonso da Silva. Fotografia: motivu ai-tahan poria Ema hasai fotografia: Ildefonso da Silva.
2. Photo: (left to right) Mr Henrique da Cruz, husband of Mrs Maria Madalena, weaver and informant, and community members from Tutuala village with tais images of the horse and the boat. The picture includes male and female versions of the same tais, both known as sika lau loisa fanu.
Foto (Ninia Isi) (ia tenen). Henrique da Cruz ia Maria Madalena i relehi. Lau eme mesemen nereca'a nauvara Tutuala I ma'arlauhana tu Sika Lau Loiasu fanu I tupur ho I ererkerin eme mesene
Fotografia: (soin karak ba sorin loos) Sr Henrique da Cruz, Maria Madalena nia laen, ema nebée sosi tais no maternk nain, hamutak ho membru komunidade husi vila Tutuala. Sira kaer hela tais ho dezeñu kuda no ró. Fotografia ne'e hatudu versaun tais feto nian no tasi mane nian, ho dezeñu hanesan. Tais rua-nua bolu ho naran sika lau loisa fanu. Ema hasai fotografia: Ildefonso da Silva.
3. Photo: horse and boat motifs. Photographer: Ildefonso da Silva. Fotografia: motivu kuda no ró Ema hasai fotografia: Ildefonso da Silva.
4. Photo: boat motif. Photographer: Ildefonso da Silva. Fotografia: motivu ró Ema hasai fotografia: Ildefonso da Silva.
5. Photo: all motifs. Photographer: Ildefonso da Silva. Fotografia: motivu hotu-hotu Ema hasai fotografia: Ildefonso da Silva.