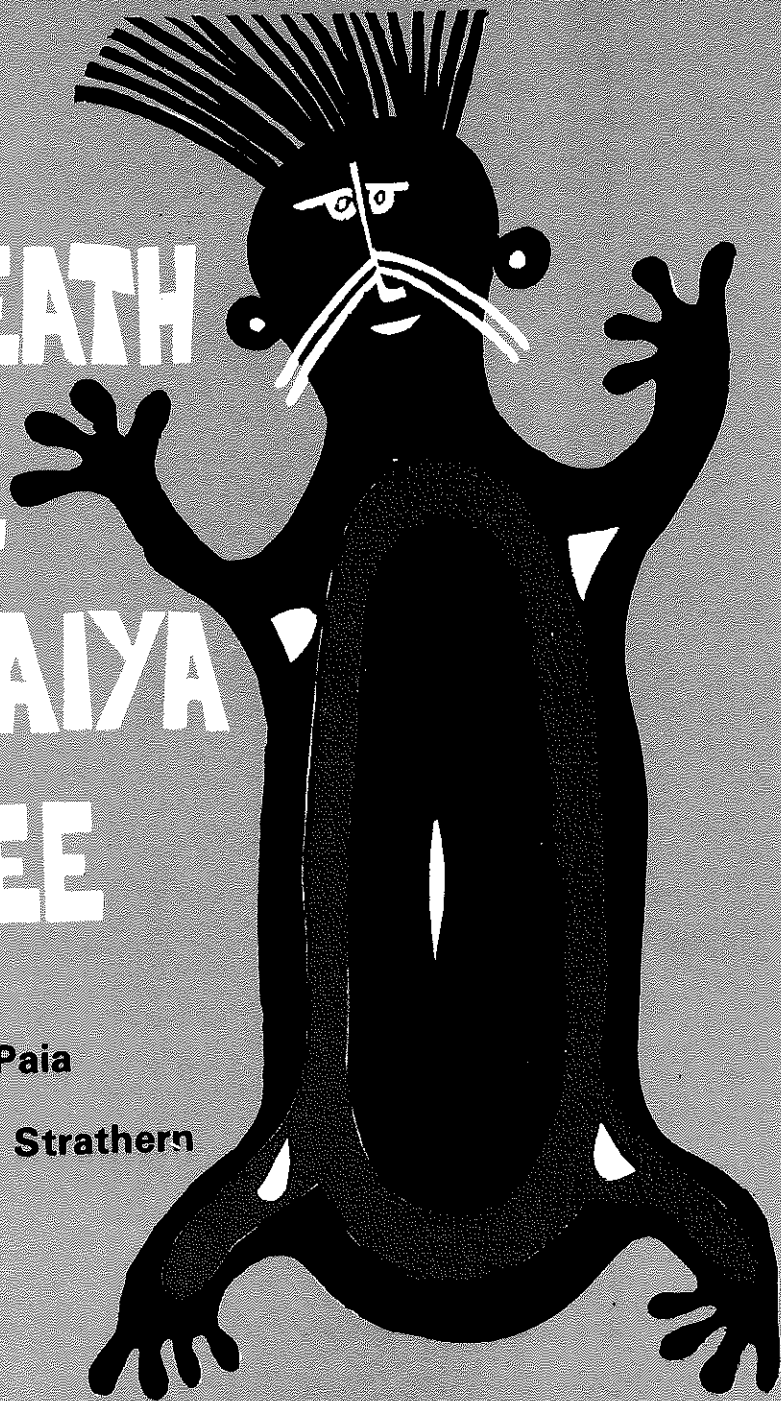


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BENEATH
THE
MANDAIYA
TREE

by
Robert Paia
and
Andrew Strathern



**BENEATH THE ANDAIYA TREE
WIRU SONGS**

**Translated by
Robert Paia and Andrew Strathern**



Institute of Papua New Guinea Studies 1977

cover design: Timbu Wara, cult figure from the Wiru area.

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INTRODUCTION

This collection of songs derives from two villages in the Wiru-speaking part of the Pangia area in the Southern Highlands Province. Andrew Strathern collected most of the songs in Tunda village during 1967-77; Robert Paia added others in 1977 from his own village of Talipiko near to Mele (songs 3, 4, 19, 20, 21, 22, 25, 27, 31, 32, 36, 45, 55). The locations of Tunda and Talipiko and of some other places mentioned in the songs are shown on the map (p.2). The Wiru-speakers number some 16,000 persons in all, and are bordered by Kewapi speakers to their west and north-west, and by Imbonggu speakers around Ialibu to their north. The Wiru language belongs to the large Enga - Huli - Pole - Mendi Family of languages, but it does not show really close correspondences in vocabulary with other languages within the family. Culturally and linguistically, the Wiru are a distinct people.

The songs translated here are mostly personal ones, expressing feelings about kinsfolk, courting partners, friends, enemies, spouses, neighbours. Such personal, and often topical, songs do not quite represent the full range of Wiru song-making. For example, men sing striking chants, known as tomo, as war-songs or to accompany joint work activities or as a part of festival dances. These tomo chants are most attractive, and are said to be popular with women and girls, who gather round to listen carefully when men sing them. Like other categories of song, tomo may also be used for making comments on the behaviour of the other sex.

Personal comments or feelings are regularly expressed in the songs known as loo, and most of those translated here fall into this category. Some, however, are baila, special songs sung by women and girls and also created by them to make an impression for some public occasion. Listeners may be moved or impressed sufficiently to pay the singer or singers, perhaps K5 or K10 in cash nowadays, not as a commercial payment but as a ceremonial gift indicating appreciation of the song's point. Baila sung with verve in traditional style are the women's equivalent to the men's tomo.

Love-songs or courting songs in the manner of the Melpa people of Mount Hagen¹ to the north of Ialibu do not form a part of the traditional Wiru repertoire. Instead, courting in the past was done by boys sitting close to girls at night in a woman's house and whispering stylised strings of compliments and suggestions to them, much in the manner of, and with similar intentions to, a magical spell. Such performances were known as oi agale, 'whisper-talk'. Visiting workers and policemen have since 1962 introduced the Hagen style of courting, but not all Wiru parents approve of it. They associate it with the men of Ialibu (Imbonggu speakers) whose customs are closer to those of Hagen in general. Some girls, too, prefer their own 'homegrown' Wiru men (cf. song 5), whereas

¹ See Andrew Strathern Melpa Amb Kenan, Institute of P.N.G. Studies 1974.

others romantically talk of friendship with, or elopement with, Ialibu boys. Visitors have greatly increased in numbers since 1962 when the government station and airstrip were opened. Missions have also been strong in the area since the early 1960's, and Wiru tunes, if not song themes, have been adapted for use in hymn-singing. Another innovation outsiders have brought is the guitar, and young Wiru men have proved very adept at singing loo to guitar accompaniment.

Pangia men have also been accustomed since 1962 to travel from their area to the Coast or to Mount Hagen as labourers on plantations or as domestic servants. Some have been lost in this way, and songs sung for their death (as, e.g., song 32) are known as Komo (literally 'cry'). Komo are a song category in their own right, as the equivalent Ka are in Melpa. Other songs also express grief and loss, for example nos. 56 and 57, sung by a young wife separated from her husband who is away at the coast. In general, many of the songs are sung explicitly to arouse a reaction in the hearers, and notably the reaction of ela or 'sympathy' (cf., e.g., song 4, where the losers in a land dispute sing to the winners, asking for a part of their land back).

One of the distinctive features of Wiru song-making is the art of singing through the jew's harp or mōiyo, an incised bamboo instrument with a slim central sliver which is struck by the thumb and vibrates with different frequencies accordingly. The singer holds the jew's harp in his mouth and the cavity of the mouth acts as a resonator. At the same time he or she is speaking

cannot be heard directly, listeners are skilled at picking up the variations in voice-production and thus decoding the words of the song. The words are stylised in the familiar manner of songs sung with the mouth only, so it is not too hard to pick them up once one has recognised a phrase and knows the identity and mood of the player. If the tune is recorded, listeners can also successfully decode from a taperecording, so the technique does not depend simply on lip-reading. At an evening's gathering young people compose songs and play them through the jew's harp to each other, revealing their feelings indirectly in ways which are otherwise difficult to manage. The exact 'target' of a song may not be known except to the singer and the one for whom it is intended.

These occasions also provide an opportunity for younger people to complain about severe attitudes of parents or other seniors towards them, and to make gestures of defiance such as declaring that they will leave home and go to the wild areas in the 'last Wiru' southwards towards Pure and the remote village of Tangupane where dangerous sorcerers are held to prowl. Needless to say, having protested in song, most people do not actually carry out their threat! But the songs indicate sharply the kinds of personal feelings of frustration, disappointment, and loss which young people may have.

Our method of translating the songs has been as follows: Andrew Strathern recorded the songs from Tunda and transcribed some, others being written out in Wiru with a Tok Pisin commentary

by Mr. Kalepo - Tungi of Tunda. Many, indeed, of these, remain to be worked over later. Robert Paia later took the notebooks and original tapes and worked at re-translating the songs into English between October 1976 and April 1977. At this time he also collected and added further songs. Subsequently Andrew Strathern worked over all the chosen songs in text and English translations and revised the latter, expanding also the explanatory comments on each song. Finally, both translators re-checked the fair copy. The translations, then, are probably reasonably accurate. The texts do not follow all the 'fill-in' pieces and repetitions which are required by the actual musical presentation when the songs are sung. (Songs 56 and 57 do include the repetitions as an example.)

Both translators would like sincerely to thank the people of Tunda and Mele villages for their songs and for the spirit with which they were sung.

Robert Paia

Andrew Strathern

NOTE ON ORTHOGRAPHY

In Wiru, as in many other Highlands languages, /b/, /d/, and /g/ are prenasalised and are thus pronounced as /mb/, /nd/, and /ng/. We write /b/, /d/, and /g/, leaving the reader to supply the prenasalization of the sounds.

/t/ and /r/ are also the same phoneme in Wiru, but in this case we write them as they are actually pronounced, i.e. /t/ word-initially and /r/ word-medially.

/p/ is pronounced as /v/ word-medially, but in all cases we write /p/.

The tilde sign ~ above the vowels /a/ or /o/ indicates that there is a nasal pronunciation of the vowel.

1.

Timbu tara dupiri

kãlo yomo dupiri

Abu wape anai paru keleka

As the Timbu tree bears leaves,
As the stake supports its climbing bean,
My sister, you can lean on me;
Though I am only poor,
Like the wild pit-pit which grows outside the garden.

A man sings to his sister, who is married in a distant place and is worried that no-one has come to conduct the bridewealth exchanges on her behalf. Although he is only a poor man, he tells her not to worry, for he will handle the problem.

Awanipa yaika yai pene abela Yali parua

Nekene mariyane

Bukuke eweremoa piko pue

Klosi pala tuberekene tuberadene wakinakeya

Ekai konio ini yopaikirame

Likunu yakome kodekaloa

Moroko yomo Leri pine

Peirato okalepa tokouna kila ye

Stranger, only yesterday you came down

From Ialibu.

Why could I not be like a cloth folded away

In a box, so I would grow up later?

I listened to my father, and married quickly.

So now

I am as a flying fox

That roams around at night,

Stealing fruit from Leri trees.

A young woman sings to an attractive newcomer from the place Ialibu in the north. She married too young, she says, and now, if she likes someone, she must follow her wishes in stealth.

Pene abela Yali parua nekene mariyane
Makai kaka pirikene
Liane liwi toro leuwepa pikuwakilaye
Wini mari tene mari teo oka parulawa
Ali aroame agopa morokale kiripa
Loiyo ini ogadane tale yomo Wanu
Pine Learai pa nipa edanea
Paruwakilaye?

Yesterday you came down from Ialibu.

Black ants are we, following your footprints in line.

Supposing they ask

'Whose son is this that is singing?'

Tell them it comes

From under the Wanu tree where birds drowse by day.

What has happened to Learai?

White men have only recently come to the singer's place, but he and others are following them faithfully. He tells us he comes from the place of the Wanu tree, and he belongs to the Learai (= Leri) clan there.

Tube tono Apenda kiripa

Neke ye

Nare tono Mundi kiripa

Anu ye

Anu Mundi mukirini teni

Po lima yawane waku ye.

Yours is

The big hill Apenda,

Mine

The small hill Mundi.

At Mundi's ridge I pulled a chain,

But then I left it.

The losing side in a land dispute sing, saying they pulled a surveyor's chain along an intended land boundary, but then left it when the dispute was decided in court against them. They sing to the winners, in order to arouse some sympathy for themselves and to ask for some part of their land claims to be returned to them.

Pene abela Yali parua nekene modo

Konome kiripa nakuyake

Tewilawene kunu Pure parukakome

Nekene modo baila

Odenepa ei wakilaye

That sweet potato from Ialibu,
The Konome, I'm eating, but
The one that comes from behind the hill
Where Tewi lives at Pure, that's
The only one I miss, those baila men.

A girl sings that men from Ialibu come down in plenty,
like the large Konome sweet potato, and court the Wiru
girls, but she herself longs for the boys from over the
hills to the south, where the baila sweet potato grows.

Pene abela Yali parua nekene mariyane

Oko agale koa tuu Aki tepe kou

Tokale pekene Tarumariane

Kunu Pure lekekome

Piko wedo naipalikirame

Kunu Paiya momoranepa

Kunuka poda.

Yesterday you came down from Ialibu,
But now you have spoken harsh words, and
My stomach is bitter, like that
of the Aki cuscus.

I will climb over Pure
And stay down in Paiya, where clouds
Cover up the trees, and never return.

A girl is angry with her boyfriend for speaking sharply to
her, so she tells him she will run away and never see him
again.

Awanipa tube ue Yalo pala
Kouruwademe kolo tagi piawiria
Noko Mōlea Peirai lawene
Pala liri lirapea mariki kaka
Meroka youpa
Tuaroa noka pe?

Where the big river Yalo joins
The Molea creek, I see
A meroka shoot springs up,
Planted in their meeting place
On the cliff-side; or is it
A young girl who came there?

A young man sings, asking a girl indirectly if she likes
him: if I were a river and you a meroka banana, would you
grow in the débris that collects along my banks?

8.

Awanipa konio ini Dulukirame
Tukurukoa aru piriko
Tidu wane Peirago lawepa
Telo poime koloi wia pedanea
Piko wakilaye.

That fine bird Dulu
Bends his legs and sleeps
In his nest, a Peri man.
I swallowed hard as I saw him, and
It struck and bent my heart.

A girl sings of her desire for a good-looking boy, whom she compares to the Dulu bird on its nest. She swallowed her own spittle as she looked at him and it has bent her heart inside. (Swallowing in this way indicates desire; it is also considered to be dangerous, as it may bring on sickness if the desire is not fulfilled.) Peri is the name of the main group in Tunda.

Awanipa yokea poyo pago pini
Peirailaweme enekere pederapea
Wakolikiripa agaraine lio mape
Kakenaline konotokolo lio peluwa
Merekere okoimoke agane wini
Mōlea tegai idiai nareame
Nidi moada ye.
Wini tene kono
Teokiri oka pelawa akoma
Agopa tokalekiripa torono yomo
Andaiya pini Peiraipani edanea
Pewakilaye.

Sapling bow from the Pango tree,
Peri men saw you and threw you away.
I leant on my father's Lio banana,
But they cut it and sent me away.
So I'll jump like a frog from the Molea stream,
And wink at the man I want
To get him.
If they ask you 'Who sang this?' tell them
It's the daughter of the man
Who lives beneath the broad Andaiya tree.

A girl sings that the youth ('sapling bow') she liked was rejected as her suitor by her kinsmen. A tall man tricked her father with an offer of bridewealth and took her off. But she'll use her own methods to attract someone she likes.

Awanipa yokea poyo pago pini Epailawene
Lapiake piko wedo naipali kirame
Are paya morokolo meko wakilaye
Awanipa eni kono tene kono
Teo oka paru la wa pa
Akoma agopa morokalekiripa
Konio ini Dulukirame tukurukoa aru piriko
Leko Lobo Peiraipani edanea
Pewakilaye.

Sapling bow from the Pango tree,
Your topmost leaves are covered in cloud,
Epai man,
And here am I.
If you do not know
Who sings this song, then think
What happened to the Peri girl
Who comes from where the fine DuLu bird
Bends his legs and sleeps.

A woman is thinking of her previous boyfriend, and compares him to a Pango tree and his hair to its leaves. She wants to leave her husband and go to him.

Awanipa anallaweme wenea teiya
Lariane yapu Andaiya pini
Topa koda tukakilekiripa towarukua
Pene abela Yali parua
Nekene mari edemo okali paru
Wakllaye

Our clever brothers built their house
Close to the Andaiya tree, and there
I hang, like the white sheath
From the Topa tree, on display.
What will the newly-come boy
From Ialibu say when he sees me?

A marriageable girl compares herself to a white inner bark from
a tree, which children suspend on poles so that it swings in
the breeze. She wonders what her boyfriend, who comes from a
northern group, will think of her.

Enipa tene kono teo kiri
Oka parulawa aſi padame
Akoma agopa morokale kiripa
Weiriai yene werikademe
Oro kerea kako yomo Andaiya pini
Peiragopa ni edanea parulawa
Kodolini buku yaku eweremoa
Piko tue napi auapa
Yawakſilaye.

If you ask who sings this,
It is a girl to make a man happy,
From the house behind the Andaiya tree,
Whose talk is like a little knife
Wrapped in paper, as is found
In white men's tradestores.

The girl sings that her brief words will pierce her listener's heart like a knife concealed in paper - her message is concealed but will prick him.

Awanipa eni mana tene mana
Teo kiri oka parulawa okale kiripa
Yaika yai leko Lobo palaru wane
Peiragolapa anika ini Aluaboyo
Takiri leyaupa okou wakilaye.

If you want to know

Who sings this, it is

A Peri boy, like the moss up in Lombo,

Like the Aluambo bird which flies high up.

A boy sings that he will be like the moss that hangs from trees on the crest of the Lombo hill, or the wild Aluambo bird which flies high up near to the sun. He means that he will not marry a girl from nearby but will search for a distant bride.

Torono yomo Kauwe pini

Peirago lawene oka agale

Koa tuu Aki tepe kou tokale

Pekene Taru mariane

Kunu Kawali yupi timi

Leau oa piki timini nakolo yaku ye.

At the short Kauwe tree's root
Those Peri men talked about me,
Bitter words, like the taste of the Aki opossum's stomach.
I shall go down to Taru,
And wander in my anger where
Madmen go, by the bridge
of the River Kawali.

A girl is upset by the gossip which the men of her village are making about her, and declares she will become like a madman and wander in the forest area southwards, by the banks of a large river.

Enipa tene kono
Teo kiri oka parulawa
Akoma agopa tokale kiripa
Ekai tara lilaowa noko Mölene
Peirakoma ni edanea
Paruwakilaye.

If people ask
Who sang this, say
It is a girl like the Molea stream,
Pulling grass and leaves as it flows along,
a Peri girl.

A girl sings that she is like a stream which pulls débris with it, that is, she has many young men who are attracted to her and come to court her. (The Molea stream runs in her home area.)

Awanipa neke wameai oya nokoIo
Lai buria koi wa koiko peai
Koilai lawene iyapu
Kakenea meko ponopa pakiri pade
Toamokono yaika yai Laimariane
Limene kaura pia wakamoa
Wiko yomo Yali tawa kudu tuko ye.

When brothers and friends come to visit,
Some girls rush off to hide,
Like frightened tadpoles, in their houses,
the houses of the Peai men.
At the Koilai house the girls
sat down, but still they had
A frown on their faces. Why?
Ialibu men from poor country came
and planted a Yali tree.

Local boys comment that their girls are displeased when Ialibu men come to court them, for these men's land is cold and poor for gardening.

Yaika yai akoma kirame
Tepi tokolo po iriki Yoke pini
Kawi laweme oka agale
Koa tuu Aki tepe kou tokale
Pekene yukuka yuku Taru mariane
Kuru Pure Ionolono meko tuu
Poiyolokirame pukiri yomo Yaroli pini
Koila ni edanea pewakilaye.

Up there the girls
Wanted some Yoke bark for rolling string,
But the Koliri men spoke words
Bitter as the Aki opossum's stomach.
I will go down there to Taru
And let her be, for she is surrounded
Like a Poiyolo cuscus that snatches
At leaves of the Yaroli tree.

A boy wanted to marry a Koliri girl, but her brothers refused,
and so he declares he will leave and go off to the wastelands
near Taru.

Awanipa pini akomane
Lenepadi waka moa
Wiko yomo Tikio pini
Paki lawene yono kouno
Nare wene pikile kiripa
Toarekua torono yomo Andaiya pini
Arai lapa edemo
Okoli paru wakilaye.

I think of a girl whose house
Looks out on the Tikio tree,
And I have a little feeling
About my elbow,
But I wonder what my father,
Who lives beside the short Andaiya tree,
Would say.

A boy likes a girl and wants to nudge her breasts with his
elbow, but he is afraid in case his father disapproves.

Tapadera padakomame okome

Walu kai egerekunu

Walu lia pialawa okale

Walu liane pima yawane

Takiri piriko adekapia

Walu liane pima yawane

Kabio yapa morokula nimini ye.

That girl from a distant place,
She told me she had a Walu pig,
She told me to cut a Walu sprig,
And so I did, I cut its branches
In every place, everywhere.
Yet now I, the Kambi man,
have been made ashamed.

A girl told the singer she would marry him and had a big pig to bring with her which could be killed and eaten for the marriage feast, so he was to wear leaves of the Walu tree whose wood is used to heat the stones for earth ovens in which pork is cooked; but she let him down.

Awanipa konio yoroko

Pukanea yaketokono

Nekeraine tokomu tai ako todo

Walia peke komo narepa

Owano pala ye.

Fine girl, you walk around.

In the shade of your father's sugar-cane

Bend over and cry a little,

You can cry there.

A boy sings to a girl who has left him for another. She will still think of him, and when she does she'll bow her head in her father's garden and cry.

Konio kaiya Tiripilio lomaipia
Wele toko mapi yapu
Yowailaweme tuli toko edeikene
Takarapea wakili yakene
Eka i agauwane egerini yomo
Pokora pine Lerai lawene
Kawa yaku pirikene
Liane liwi toro leuwepa pikuwakilaye.

Where the fine snake Tiripilio
Lays eggs around their houses,
The Yowai men discarded me
Like bitter taro leaves that itch on skin.
Now, at my mother's place,
Where the lonely Pokora shades the Leri men,
I'm following my uncle's footsteps,
As black ants follow a trail.

A girl was courted, and then rejected, by a boy from a place with many snakes of the Tiripilio kind. Upset, she has gone to live at her mother's place and is devoting herself to her uncles there.

Tibu ponoko baluti ya
Wini poka manika pade poamono
Loiyo ini ogadame Tale yomo
Kalipe pini Leirago lawe meki meki
Pas auapa poano pala ye.

Plane flying over,

You are not going anywhere else,

But to the place where birds nod heads by day in the Tale tree,

Where the Leri men live beneath the casuarina,

You carry the letters between us.

A girl sees a plane overhead and sings that it reminds her of the young men of her group who have gone to school in other places, and of how she writes to them and receives their letters back.

Awanipa tukuno kako Tikio pini
Peirailawene mine yei egele kiripa
Tapadera padema yaina uradekolo
Yakuno pialaye.

The girl behind whose house
The Tikio tree grows
Has found a man from a distant place;
Her white reed apron
Is caring for him now.
Goodbye, then, and sleep well.

A boy sings of how a girl has rejected him in favour of a stranger, so he will be off. He refers to her apron, made of cut swamp reeds, carefully fashioned and dyed, with a central strip left white, as unmarried girls wear it.

Awanipa torono yomo Andaiya pini
Koilai lawene pene abela Yaliliri
Kokorokome nekene mari
Yaina urukoiya tekene
Yakunu pialaye.

I am a man who comes
From beneath the short Andaiya tree
Only yesterday he travelled down
From Ialibu, girls, and so
I've left you and am working
For this man now.

A man sings to Koliri girls, explaining why he can't find time
to sit with them, he has found work with a visitor from Ialibu.

Toa mou Lobe kiripa

Poluai nokome karimoa pekenea

I kiripa pomene kene

Like Lobe kukuru moneme

ʻorokiri liane mekene kekula.

The Polu river rushed down
And washed away the Lombe fish,
Leaving only bushes to stand in our place.
But now, by the river Like, I've found
A few Lombe fish again, and so
I'm pulling them back to our home.

A man sings that his clansmen were chased away in warfare (he compares this process to a flooding river which washes fish away). Now he has found a few of them near the Like river at Ialibu and is persuading them to return. He also wishes his song to come to the ears of the men who chased him away, so that they might feel sorry for him and perhaps return some land to him.

Mou kiri kirau ue Aleporini

Yoboi lawene lenepadi

Wakamoa wiko tonu Toiya yo

Toane toma yawane

Takiri leau oma yawane

Pene abela Yali parua

Nekene mariane yapu kako adekapia

Koto auane yakula nimini ye.

I am a girl from the Ale river, empty of fish,
From the Toya hill which stands before
My clansmen's eyes.

Like a mad creature I roamed around,
Letting men have me, and now
I'm standing up in court here
In the white men's office.

A girl regrets she would not listen to her brothers, for she
is pregnant now and standing before the government officer
in a court case.

Tube tono Yali ke
Ta wini tiriko ye
Nare tono Wale lapa
Ela koume tuku yo

On the big mountain Ialibu
Rain begins to fall.
On the little hill of Wale
I feel bitter sorrow.

The song records a dream experienced by men of the place Wale, in which spirits came and warned them that men of Mele, from near to the Mountain Ialibu, were waiting in the bush to kill them; so that the spirits were sorry and came to warn them by singing the song to them.

Awanipa torono yomo Andaiyapini

Peirago lawene

Tuli toko edei kenea karirapea

Wakoli kiripa yaika yai

Pene abela yali parua nekene mariane

Bukuke eweremoa piko

Toko tapake tukupa tuku wakilaye.

At the short Andaiya tree's roots
The Peri men rejected me,
Like some wild taro that itches on the skin
But now,
I'm with a man who came from Ialibu,
And roll my smokes in good paper.

A man sings that his fellow villagers have spurned him but
he has made friends with a visitor who brings good tobacco
and cigarettes.

Yaika yai pene abela Yaliliri

Kokorokome nekene mariane

Keni Pagia ya

Kapa yapu wayo taipa

Parukile kiripa toarukuya ye.

Yesterday, white men, you came from Ialibu,
And here at Pangia you made
A house of metal and barbed wire around it.
I'll jump inside it now.

A man sings that he is about to go to court and be put inside
the white man's jail at the government station, Pangia.

Awanipa opikali arailaweme
Ta padera pademane tono mayo
Yabali pala were moa palawa
Olo tue olakirame tadeka moa
Mirikakolo pikilekiripa toarukua
Pene abela Yali parua nekene
Mariane keni Pagia mukirini
Kako taipa paruademe
Buku tiginipa were yakadekono
Pawakilaye.

My father and my uncles
Saw fine valuables brought
From distant places, and told me
To go in marriage and get them.
Afraid of the axe I went, but now
I'm standing in court at Pangia.
The white man received your report and
Will he send me to jail today?

A young woman sings that she was forced into a marriage by her kin. Now she is courting to obtain a divorce but is afraid the white man will put her in jail, because her opponents reported her to the government officer first.

Awanipa weriai yene werikademe

Kako yomo Meli pine

Kabi leuweme

Kini moadere

Kobouwane toa

Yamerane yapu Meli pine

Torolowepa tai koleba ludu odene lo.

Those happy men by the Meli tree,
The Kambi men, they helped themselves
To half of my land, and gave me only
A piece of it back.

I am a Taro man, by myself here,
Like a lonely Kolemba sugar-cane,
Tied to a stake on its own.

An immigrant complains that his land claims are being swallowed up by others and he is isolated and confined like a sole stand of sugar-cane bound to its long stake.

Liane taka Kalo
Lawepa ira tigi toamoko
Aken wedo naipalime
One wapu moranewa
Ikimo okoli pa
Kakuwakila yo.

Our dark Kalo cordyline
Is not with us anymore.
The big clouds of Hagen
Have taken him,
And I am left here.

A song for a young man of Mele village who went to work in the town of Mount Hagen to the north and was killed there. His relative describes him as a dark-coloured cordyline plant (the kind which is worn as a decoration when men are killing pigs).

Oyo Widi

Kauwe pini

Peirakomane kepa yei

Nawedime taku takoa

Keidopa edeya paula?

At Oyo Windi

By the Kauwe tree

That Peri girl's pretty

Apron slips down. Oh, what

Do I see down there?

A boy sings to a girl as he courts her, expressing his desire.
(The nawendi apron was an especially attractive one, decorated
with tassels at its edges, and men's erotic feelings were
keenly aroused by it, they say.)

Kianagome loiyai mekome

Ue p̄irako

Wasime toko

Topo parulaye

Topodo tadekalepa

Luono Kedo Yoke p̄ine

Yono yom̄ini takarapeouno erekina yo.

That light-skinned man
Plunges in water
And washes himself.
Is that soap he has there?
If it is, I'll touch it,
I'll feel it for you
By the place Kendo near the Yoke tree's root.

A girl sings of watching a man wash. What has he hold of there?
Maybe a piece of soap - if so, she'll take it and feel what
it's like.

Awanipa mikiri molu

Liane pome popia

Noma yaki pere

Karekapia pimoro Karekapia pimoro

Takiri piriko

Adekapia pia tikile tuku

Paruwakilaye.

The molu taro is broken,
With rope wound round it.
As they walk around,
Should they eat it and scatter it
In every place?
Did everyone do as I do?
I wonder.

A girl sings about her brother who died when he was young, leaving her alone. She refers to him as a molu taro, and the reference to 'rope' is perhaps to the wrapping placed round a corpse. She asks if taro is eaten and scattered everywhere, i.e. if everyone dies like that.

Nipa egerine yomo Pokora pine

Leirago lawepa ira kakoya

Ira tigi toamokono

Kewa polo kakoya tokome

Kauwame nako paruwakila ye.

By the lonely Pokora tree
The Leri man no longer stays.
He has gone to Kewa Polo,
place of the dead, consumed by
Attacks of the kauwa insect.

A lament for a dead man, no longer to be seen at his home. He has suffered an illness thought to be caused by intrusion into his body of the kauwa (stick insect or praying mantis) and has gone to the place of the dead.

Mou kiri kirau ue Aleporini

Yoboi lawepa ika tigi

Toamkili tuku toane

Pa waku wakilaye

River Aleporini, without fish,
You are without men either now.
I wander up and down and wonder
Will they ever return?

A woman sings of her clansmen who have migrated elsewhere,
and wonders if they will ever come back.

Pene abela Yali wia bulukakome
Nekene ini Kakarukuño
Yakoya yomo Andaiya pini Peirailawene
Muno kime topia wekounome
Oko agale
Koa tuu Aki tepe kou tokale pekene
Yukuka yuku Taru mariane kunu Pure
Lorolo lokakoa kako poyo Tokopa tara
Idierekoa lerapea nalipa
Yariya tokola ye.

The bird that came from Ialibu
On the road that white men built
Sleeps in the Andaiya tree, and there
The Peri men muttered hard words
As though their teeth were missing, words as bitter
As the Aki opossum's stomach.
So I will leave them and go down
to Taru, even to Pure hill,
Where the Tokopa tree is, and pull
its leaves, strewing them behind me,
As I go into the forest.

A girl sings that the Peri men from her village have spoken
harsh words to her, so she will leave them and go down to the
wilderness beyond Pure and wander there.

Kege tawai Walu wago

Peirakoma teko takoa

Mirikako lawa

Yaku wakilaye.

Like dirty mud from the Walu swamp,
Which a man cleans and throws away,
So I have been cast out,
And wander by myself.

A woman sings that her husband has married other wives and takes no notice of her now. She has been treated like mud cast up from a swamp and sent back to her own natal place.

Konio ini Dulu kirame
Tukurukoa aru piriko
Yai Wakari tidu wane
Peiraipani edanea pe wakilaye
Awanipa yeka ye mari kirame
Adali pedeki Kauwepini
Lai wakilaye.

That fine Dulu bird
Folds its legs and sleeps
In its nest at Wakari
Where are the Peri men?
Those boys out there
Break Kauwe-tree branches,
They are Lai men.

A girl of Agaliri sub-group sings about herself, saying she is like a fine Dulu bird. Where are the boys to court her? It doesn't matter if they don't, she is a big-man's daughter and can wait for someone else.

Awanipa ta-yo yokokirame nalu nako

Luku Iperei Koilai lawepa

Ta padera padema yaina urukouno

Pawakilaye

Yakilikirame tara wia

Tadekako yomo Okoi pine

Koilaike tokono wene pikene

Ta padera padema yaina

Uradekono pukuno pia ye.

Girl sings:

Wild pigs run round and forage

Down by the Iperei stream.

Koliri men, I belong

To a distant man, so leave me.

Boy sings:

Lightning strikes and shakes

The bark of the Okoi tree.

You care for someone far away,

So I'm going now, goodbye.

A girl sings that she is like a wild pig that likes to forage afar, i.e. she prefers a man who is of a distant place. Her courting partner sings in reply that, if this is so, he is leaving her now.

Wakolikiripa ikai ageraine
Pene laria meane yapu Tikio pine
Ekapore kopai yako kukupala
Torono karonu dekoloto toko ye.

If our brothers leave us, we'll go
And stay at my father's new place
Beside the Tikio tree.
Your downy skin is like
Feathers of the white cockatoo,
So why should we worry?

A man sings to his young wife how they can go to live in a new place. He admiringly compares her appearance to the bright feathers of the cockatoo.

Podoliopa kianagone tape porame
Liweria koli weria kawarekoyano
Opi odene Yalo kale meko tuu
Madi aweipa tenera topo ye.

Tomorrow we'll work with the whitemen's spade,
Digging clay and moving the earth.
Only today can we look directly
Into each other's eyes, like a pair
Of bright opossums by the river Yalo.

A boy sings to his girl that tomorrow they will be hard at
work for the government making roads. Today's the only time to
look at each other properly.

Awanipa arai lawene pono yomo
Kulako pine Kauwe lawene
Leru tepo tapelake lukunu wedoane
Luma yawane tulikiri toko
Edei kenea takarapea wakilipa
Kako wakowakilaye.

Ancient tree of our fathers,
Beneath the Kulako's roots the Kauwe men have lived;
I wore the old armbands as they did before me, yet now
They have rejected me like bitter taro that raises an itch on the skin,
And I am here all alone.

A young man sings that he respected his father and his people,
but they have failed to find a wife for him, so in anger he has
left them and gone to live with a strange group.

Igi tege tame kirame

Kiburanea aperanea piko moli

Epai lawene kiwikiri meki

Irono maranu enadene yaku pere

Tapadera padakoma tadeko ye

Tame frog that comes with the season,
Meets us at Moli on
Epai men's ground.
I walk about and watch with care,
And I see
A girl from a distant place is there.

A girl sings to her boyfriend, comparing him to a frog which appears in season. She says she's watching him carefully and knows he's courting other girls.

Awanipa kuŕuga kene

Keiri wiria meko Yamonu Koŕlai lapa

Kai poke kege yei

Tale kakoane

Pikolu eneka pe?

Débris flows down at Yamonu,
Your place, Koliri man.
Did you meet me secretly
On a pig's track, and did I
Lie down outside with my skirt undone
For you to see?

A woman complains to her husband, who is trying to be rid of her, that theirs is no furtive sexual affair, pursued on tracks used by pigs in the bush, but a marriage, so he can't break it off so easily. She names her husband's place as one where a stream carries rubbish down.

Awanipa tube yomo yoke pine

Kawi lapa kapela pia

Neke akoma kaipo yei

Kakenea Lawe pine

Keiri walikome tomo toga ye.

At the root of the big Yoke tree
The Kawi men wore necklaces.
Their daughter came down to us
With a pig's rope round her waist
To support her skirt, and we had her
At the foot of the Lawe tree
Again and again, till she cut her neck.

Men sing how they encountered the daughter of a big-man from
Ialibu ('Kawi men who wear necklaces'), and copulated with her
repeatedly until she could hardly take more.

Awanipa are kiripa

Are pero Walu au

Pikere tikino.

Tone toya lukuludu waka

Pori parepa ye.

Out there, there is the smell

Of the Walu oil which they left.

Along our Toya path

We can go when we wish, in peace.

A girl tells her regular boyfriend not to be upset when she courts with strangers, for when they go only the smell of the oil they rub on their skin will be left, and he and she can walk at leisure on the path they regularly use and have intercourse together whenever they want it.

Are kiripa Kuku mariame
Kuku kogono merekere tikino
Keiri kiripa agane Wini
Wiwi kelea yakuke
Tapa wini kakome tokono
Maliya yawa warekamene
Pa dekololo tiki pe?

Cook-boy on top of me,
You've given me a cooking job.
Below me there
My little umbrella from Wiwi
Is leaking and I'm wet,
So at least I hope you can
Shield the rest of me from the rain.

A girl is lying out in the open with her boy on top of her and it begins to rain. She feels her bottom getting wet and asks him to shield the rest of her body with his.

Awanipa torono yomo Okoi pine
Leri lapa kuru pekea pokale
Kiripa kouno pinepa
Oro liada ye.
E anai nile kiripa toko yake
Wini kouno lapiake piko
Wedo naipali kirame anai
Mari yapa meko wakila ye.

Leri man, from beneath the Okoi tree,
You've turned your back and gone away
But I can follow and I shall pull
The hairs on your back towards me.
My brother, even if your body
Is covered up by clouds, even
If I, your sister, am ashamed,
I'll follow you.

A girl sings to her suitor, who has spurned her and gone away.
She'll follow him and not let him out of her grasp.

Podoliopa kianaline tape porame
Liweria koli weria kawareko yano
Opi odene Yalo kale meko tuu
Madi aweipa lenera topo ye
Polure Lunara arono
Palia peri ludu mariame
Oropa wini pikoule eneke noka pe?

Tomorrow we'll work with the whitemen's spade,
Digging clay and shifting the earth.
Only now can we look directly
Into each other's eyes,
Like bright opossums by the river Yalo.
So where the Polu and Luna meet,
I put long cane-reeds as a mark to stop you.
Did you see it and still come?

A man tells his girl they should enjoy themselves down by the river, for tomorrow they'll be doing government work on the roads and won't be able to gaze at each other as they can now. At the same time he suggests he put up a sign to stop her coming to him, for their pleasure at being together will be followed by pain when they must separate.

Awanipa torono yomo Andaiya pine

Peirai lawene ege yono

Teigawa okoina kiripa

Nimini okori pe?

Awanipa kaia aroa tuburukene

Tumai oane oboane koiya

Agane Mõlea kagono

Kale yei pene apuanea

Mekolu toka ye

Beneath the short Andaiya tree
The Peri man hacked off
His little finger, they said.
I wonder, was it true?
Well, all of us girls would have come
And wept over it, I'm sure,
But, as it happened, we were down
By the banks of the Molea, wearing
New skirts, and so we couldn't make it.

A girl has refused to marry a man and hears he has hacked off a finger in grief over this. She is not the only one, other girls say, did he expect them all to come and mourn for his finger, so he could pick one there?

Neka wenekiri teke

Alikiripa wini poade

Peke tokono

Tokomu tai ako todo walia

Peke komo nareapa oano palaye.

You thought 'I'm old enough'
And so you have gone off
To get married.
Bow down beneath the Ako cane
And cry a little there.

A disappointed boy sings to his ex-girlfriend, who has gone in a hurry to marry someone else. He tells her that when she first has intercourse with her new partner, then she'll think of her old boyfriend and go off to cry underneath a sugar-cane stand in the garden.

Torono yomo Andaiya pini

Peirai anai wedoapa

Wini tokoyake,

Agane wini koluai toba lipu

Kirame mana konio

Takakouno tawakilaye.

Peri boy, from beneath the Andaiya tree,
Your mother looked after you well,
And you are handsome.
Greens from your mother's garden
Made your thighs strong. It was I
Who fed you, so you can be proud.

A boy's mother's brother is telling him he owes his fine appearance to his mother and the food she has given him; so, in accordance with custom, he should make payments of pigs and valuable shells to his mother's kin. (It is an established rule in Wiru culture that such payments must be made.)

Awanipa marikirame kaka ue
Kaguwai kiripa na wa oko pe?
Na wa edo okale kiripa
Marikirame yei mario luki tege
Wilia eido akare kowa nepa
Anai yawada ye.

Kanguwai, my brother, do you ask me
To drink dirty water,
Such as children paddle in?
Even if you do, I'll be like
A Wilia frog that boys
Catch and place in their belts
For roasting later.

A girl tells her brother she'll not marry an ugly man ('drink dirty water'), even if he is well-off and can afford the bridewealth for her. Instead she'll wait around, like a frog captured by boys, until a man who is both wealthy and handsome comes along.

Modo tuku toane wakene
 Modo tuku toane wakene
 Yapu koka weriou wane
 Yapu koka weriou wane
 Kawane tigama puku perepa
 Kawane tigama puku perepa
 Ali kae - o noko ye
 Ali kae - o noko ye li
 Eni mari tene mari te oko
 Tene mari te oko
 Paru wane mekou perepa
 Paru wane mekou perepa
 Ali mari deni akedekolo
 Ali mari deni akedekolo
 Komo kōane naku ye
 Tama kōane naku ye
 Ela tubea toko ye
 Kou tubea toko ye
 Eanai neke wini kapa yapu tage ue mena ye
 Tage ue mena ye li
 Komo mine meko ye
 Tama mine meko ye li
 Ela tubea toko ye
 Ela tubea toko ye.

Searching for food, I wonder, I wonder,
 If there's no sweet potato, then shall I
 Dig up the mice in the house and eat them?
 Shall I dig up the mice?

Then as I run along the path,
 I hear that a letter has come,
 A letter has come, ah! Who is it from?
 Who is it from? I think, and they say
 It is from the boy whom they call Deni,
 From the boy Deni.

I brush away and swallow my tears,
 I brush away and swallow my phlegm.
 It makes me feel so sorry,
 It is so bitter.

My brother, down in your fine house
 That is not water in your tank,
 It is not water.

It is the pool of my tears,
 It is the pool of my phlegm.
 It makes me feel so sorry,
 So sorry.

A girl regrets being separated from her husband who is on the coast,
 while she is up in the Highlands. A letter comes from him and she
 is delighted, but seeing it makes her cry again for him.

Taru mariane kunu Pure lekekome
Kunu Pure lekekome
Lekekome noko baluti
Lekekome noko baluti
Noko baluti enadene
Noko baluti enadene
Lene kikoane eneku perepa
Lene kikoane eneku perepa
Keinika pia Ti e e nekedekolo
Ti e e a nekedekolo
Waliane pekene pa irono tuku tuku ye
Koli tuku tuku ye
Komo tubea noko ye
Ela tubea toko ye.

From Taru way the plane turns around
 Over Pure, over Pure it turns,
 It turns and comes, and as it comes
 I go to see it, I open my eyes,
 I open my eyes to see it well.
 It is a big plane flying up from the coast,
 One of those big planes, that has come.
 I cast my eyes down and search the earth,
 I search the courtyard around me.
 Tears overcome me,
 It makes me so sorry.

The girl who composed no. 56 sings again. A big T.A.A. (Trans-Australian Airlines, one of the two air companies which operated in Papua New Guinea before the establishment of Air Niugini, the country's own airline) plane flies over from the direction of Port Moresby southwards, and she thinks of her husband down there. She looks down, as if to see him nearby, and she cries, for he is not with her.

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 It turns and comes, and as it comes
 I go to see it, I open my eyes,
 I open my eyes to see it well.
 It is a big plane flying up from the coast,
 One of those big planes, that has come.
 I cast my eyes down and search the earth,
 I search the courtyard around me.
 Tears overcome me,
 It makes me so sorry.

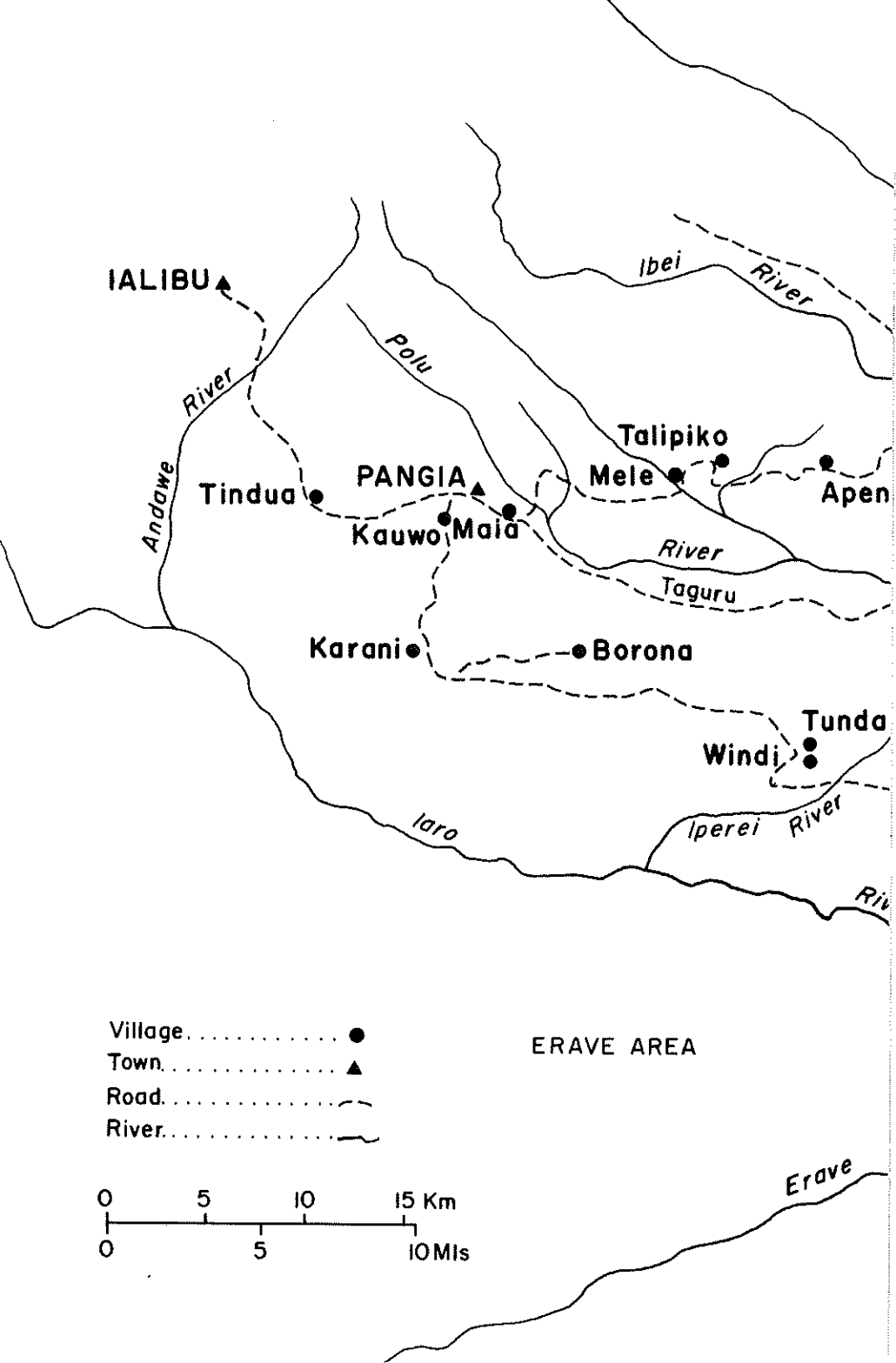
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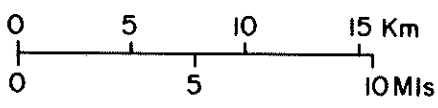
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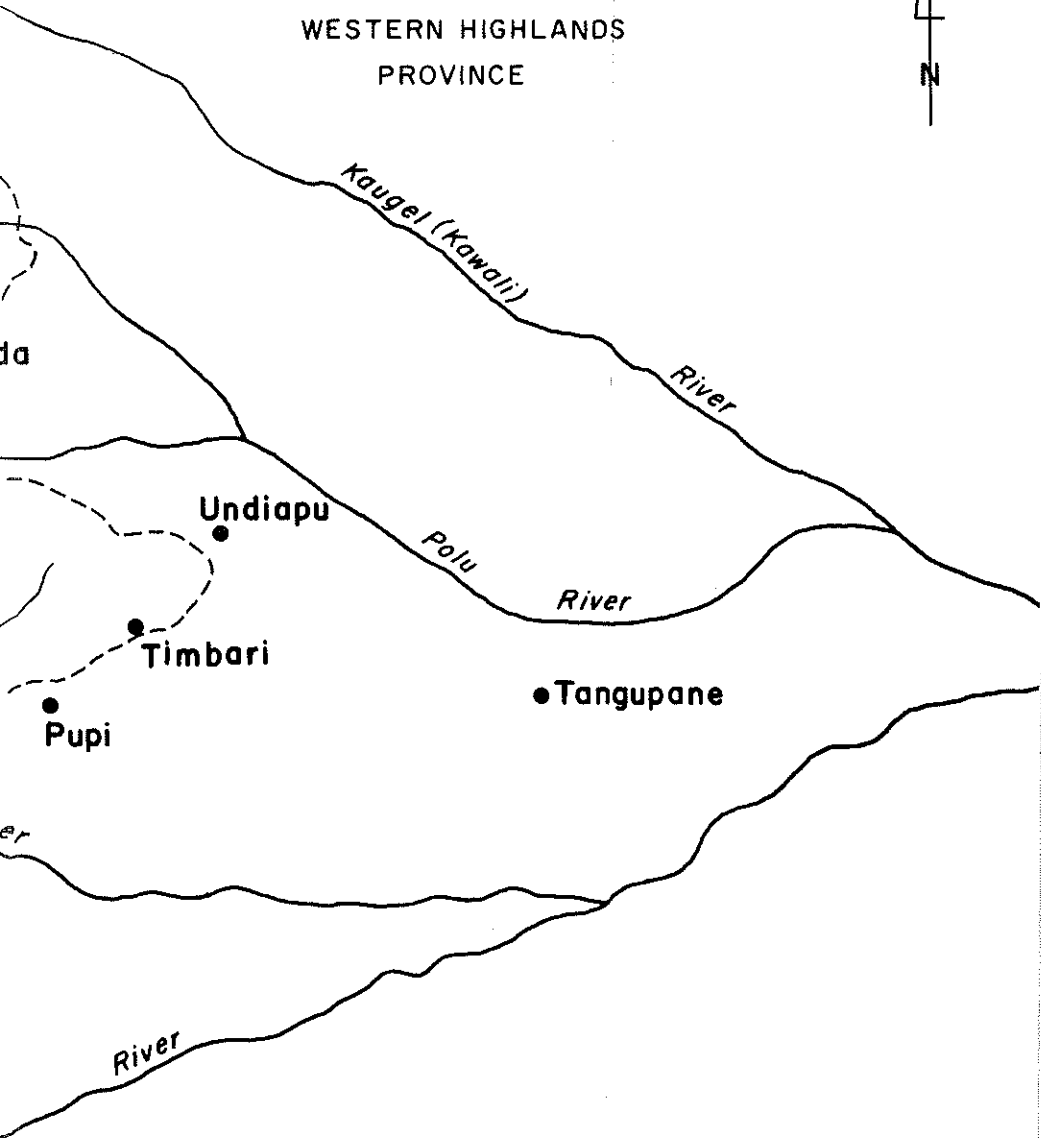


- Village.....●
- Town.....▲
- Road.....- - - - -
- River.....~~~~~

ERAVE AREA



WESTERN HIGHLANDS
PROVINCE



PANGIA SUB DISTRICT

