Men’s Songs (Sorohabora)

Men’s Song 1


This song depicts the competition between the men of Hegeso and Barutage villages as they both prepare for a pig-kill. The subject of the song is revealed towards the end of it, in a section called dawadobora. The singing of the word dawa or dawabo is frequent at this point, as in verse four of this song. (See Weiner 1991:159–62.)

1. ba’a  na’a  ē  siri  hubu  kegere
   boy  your  garden  large  struck  disparage
   
   dibihamone
   do not speak (disparage)

   ba’a  na’a  a  siri  hare  tegebu  kegere
   boy  your  house  large  doing  built  disparage
   
   dibihamone
   do not speak (disparage)

2. ba’a  na’a  buru  kirari  mabo  kegere
   boy  your  black  rope  taken  disparage
   
   dibihamone
   do not say (disparage)

   ba’a  na’a  ya’o  kirari  mabo  kegere
   boy  your  many-coloured  rope  taken  disparage
   
   dia  o’oyo’o
   saying  do not go

3. ba’a  na’a  ē  siri  hubu  kegere
   boy  your  garden  large  planted  disparage
   
   dia  o’oyo’o
   saying  do not go
1. Boy, you have made a big garden
   But don’t disparage me
   Boy, you have built a great house
   But don’t denigrate me

2. You hold the rope of the black pig
   But don’t disparage me
   You hold the rope of the piebald pig
   But don’t speak disrespectfully of me

3. You clear the bush to make a big garden
   But don’t hold me cheaply
   The smoke rises from your new garden
   But don’t disparage me
4. We are the men of Bariabe Sabe
   *Dawabo*
   We are the men of the Faya’a Creek flowing
   *Dawabo*

5. We are the men of the banks of the Faya’a Creek
   *Dawabo*
   We are the men of Yagenebo Sabe
   *Ibu Dawabo*

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**Men’s Song 2**

*Singers: Memene and Abeabo. Recorded 6 January 1985 at Hegeso village.*

Memene, a man of Hegeso village, learned this song, which commemorates a Wasemi man, when he was visiting at Lake Kutubu. (See Weiner 1991:83, 104.) ♫ online example 8.

1. "ibu
   water
   ai
   ai!
   *ibu*
   river
   *ai*
   *ai!

2. "gera
   paddle
   *na-o*
   I too
   *ba’a*
   boy
   *na*
   I

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<tbody>
<tr>
<td><em>ibu</em></td>
<td><em>irama</em></td>
<td><em>yibi</em></td>
<td><em>wabo’ore</em></td>
<td><em>ai</em></td>
<td><em>go’o</em></td>
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<td></td>
<td><em>also</em></td>
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<td><em>I</em></td>
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<tr>
<td></td>
<td><em>ka’ayamikiribi</em></td>
<td><em>waves caused by moving canoe</em></td>
<td><em>wabo’ore</em></td>
<td><em>wabubege</em></td>
<td><em>come</em></td>
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<tr>
<td></td>
<td><em>na</em></td>
<td><em>also</em></td>
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<tbody>
<tr>
<td><em>gera</em></td>
<td><em>kabera</em></td>
<td><em>waibo</em></td>
<td><em>ubo’ore</em></td>
<td><em>na-o</em></td>
<td><em>wa’anege</em></td>
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<tr>
<td><em>kabera</em></td>
<td><em>waibo</em></td>
<td><em>if-gone</em></td>
<td><em>I too</em></td>
<td><em>will come</em></td>
<td></td>
</tr>
<tr>
<td><em>na’a</em></td>
<td><em>ira</em></td>
<td><em>waria</em></td>
<td><em>barebo’o</em></td>
<td><em>boy</em></td>
<td><em>your</em></td>
</tr>
<tr>
<td><em>go’o</em></td>
<td><em>wasia</em></td>
<td><em>wa’anege</em></td>
<td></td>
<td><em>I</em></td>
<td><em>also</em></td>
</tr>
</tbody>
</table>
1. The men who sleep near the fast flowing river
   Ai, I too am coming
   The waves caused by the canoe in motion
   Ai, I too am coming

2. The *kabera* tree paddle which you used
   I too am coming
   Boy, your *waria* tree canoe
   I too am following you
Men’s Song 3


This song commemorates Dosabo, a man of Damayu village who was suspected of being a sorcerer, an accusation he denied before his death. The song speaks of a man who claimed never to have been taught these sorcery spells by the deceased before he died. (See Weiner 1991:47, 108–9, 171–75, 176–81 (music transcription); 2001:26; Figure 5 in this volume is a music transcription of verse 2.)

1. **ba’a na’a ĩ hone ubu kusa do’ane dobo’owua**
   - boy your eye dizzy go spell to speak recited
   - *dia ubo’oriye*
   - said did not go

---

1 The ‘-oriye ending in *dia ubo’oriye* and, in the following verse, *dobo’oriye* indicates that the speaker learned of the action through indirect evidence or evidence no longer present, e.g. someone else informed him of an action that he himself lacks evidence of. In this case, he is singing, ‘I have no evidence that you spoke to me about these spells before you died.’
Songs of the Empty Place

<table>
<thead>
<tr>
<th>ba’a</th>
<th>na’a</th>
<th>kigi</th>
<th>wara’obo</th>
<th>kusa</th>
<th>do’ane</th>
<th>dobo’owua</th>
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</thead>
<tbody>
<tr>
<td>boy</td>
<td>your</td>
<td>bone</td>
<td>weakness</td>
<td>spell</td>
<td>to speak</td>
<td>recited</td>
</tr>
<tr>
<td>dia</td>
<td>ubo’oriye</td>
<td>said</td>
<td>did not go</td>
<td></td>
<td></td>
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</tbody>
</table>

2. ba’a na’a ţhone ubu kusa do’ane dobo’owa
   dobo’oriye
   did not tell

<table>
<thead>
<tr>
<th>ba’a</th>
<th>na’a</th>
<th>ya</th>
<th>karø</th>
<th>kusa</th>
<th>do’ane</th>
<th>dobo’owua</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>your</td>
<td>arm</td>
<td>upper</td>
<td>spell</td>
<td>to speak</td>
<td>recited</td>
</tr>
<tr>
<td>dia</td>
<td>ubo’oriye</td>
<td>saying</td>
<td>did not go</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

3. ba’a na’a kō tugame kusa do’ane dobo’owa’a
   dobo’oriye
   did not tell

<table>
<thead>
<tr>
<th>ba’a</th>
<th>na’a</th>
<th>ya</th>
<th>karø</th>
<th>kusa</th>
<th>do’ane</th>
<th>dobo’owa</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>your</td>
<td>arm</td>
<td>upper</td>
<td>spell</td>
<td>to speak</td>
<td>recited</td>
</tr>
<tr>
<td>dia</td>
<td>ubo’oriye</td>
<td>saying</td>
<td>did not go</td>
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</tbody>
</table>

4. yia amena bi’a huba
   ibudawabo
   ibudawabo

<table>
<thead>
<tr>
<th>yiya</th>
<th>amena</th>
<th>gesa</th>
<th>moma</th>
</tr>
</thead>
<tbody>
<tr>
<td>we</td>
<td>men</td>
<td>dog</td>
<td>Moma</td>
</tr>
<tr>
<td>dawabo</td>
<td>dawabo</td>
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<td></td>
</tr>
</tbody>
</table>

5. momahu’u isa’ibu
   Momahu’u Isa’ibu

<table>
<thead>
<tr>
<th>kabe</th>
<th>bo</th>
</tr>
</thead>
<tbody>
<tr>
<td>man</td>
<td>Bo</td>
</tr>
</tbody>
</table>
1. Boy, your sleep-causing spell you used to recite
   You never told me before you left

   Boy, your weakness-causing spell you used to recite
   You never instructed me before you left

2. Boy, your sleep-causing spell you used to recite
   You never told me before you left

   Boy, your wasting sickness spell you used to know
   You failed to pass it on to me before you left

3. Boy, your spell of assassination you used to recite
   You never told me

   Boy, your wasting sickness spell you used to cast
   You never instructed me

4. We are the men of the Huba Black Palm
   *Ibu Dawabo*

   We are the men of the dog Moma
   *Dawabo*

5. The Momahu’u man Isa’ibu
   His son, Bo

   The Momahu’u man Isa’ibu
   His son, Dosabo
Men’s Song 4

Singers: Memene and Abeabo. Recorded 1 January 1985 at Hegeso village.

This is a song about the tree kangaroo as it wanders through the forest. As with other marsupials and the cassowary, it seeks the fruit of the baĩ tree (a Ficus species), and the shoots of young bamboo. (See Weiner 1991:112–14.)

1. kagi rain aũwa softly hubiwe’iya’are\(^2\)
   hubiwe’iya’are\(^2\) falling-come
   boy na’a you iгебе

2. kana stone togebiwe’iya’are overturn-come

3. kunuga floor hubiwe’iya’are striking-come

---

2 Hubiwe’iya’are: the ending -iya’are is a nominalised form of the -iyo’o ending which indicates knowledge gained of a past action from present, sensible evidence (Weiner 1991:115, n. 4).

3 -iyo’oge: ‘was that you? (based on the evidence I see myself as I walk through the bush).’
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</thead>
<tbody>
<tr>
<td><strong>ira</strong></td>
<td><strong>baĩ</strong></td>
<td><strong>sina</strong></td>
<td><strong>irari</strong></td>
<td><strong>hubiwe’iya’are</strong></td>
</tr>
<tr>
<td>tree</td>
<td>baĩ</td>
<td>saplings</td>
<td>dew</td>
<td>brushing-come</td>
</tr>
<tr>
<td><strong>ba’a</strong></td>
<td>na’a</td>
<td><strong>iyo’oge</strong></td>
<td>is</td>
<td></td>
</tr>
<tr>
<td>boy</td>
<td>you</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. **oro**
- bamboo
- **sina** shoots
- **ineri** dew
- **hubiwe’iya’are** brushing-come
- **ba’a**
- you
- **iyo’oge** is
- **ba’a**
- **sina** saplings
- **irari** dew
- **hubiwe’iya’are** brushing-come

5. **duma**
- mountain
- **hau** side
- **sese** marsupial
- **sawa**
- **ibudawabo**
- **dawabo**
- **ibudawabo**

6. **duma**
- mountain
- **fai** side
- **sese** marsupial
- **sone**
- **ibudawabo**
- **dawabo**
- **ibudawabo**
1. The sound of rain falling softly while someone approaches
   Boy, is that you?
   A sound like palm wood floor beams rattling as someone comes
   Boy, could that be you?

2. You overturn the stones as you approach
   Boy, is that you?
   Your legs are wet like dew on the waru tree saplings
   Boy, could that be you?

3. The sound of rattling as someone approaches
   Boy, is that you?
   Your legs are as wet as the baĩ saplings covered with dew
   Boy, could that be you?

4. You brush the dew off the bamboo shoots as you come
   Boy, is that you?
   You are wet from the dew of the baĩ tree saplings
   Boy, could that be you?

5. Along the hillside, the tree kangaroo named Sone walks
   Dawabo
   Along the side of the mountain, the tree kangaroo named Sawa wanders
   Ibu Dawabo

6. At the crest of the mountain, Sawa wanders
   Dawabo
   Along the mountain sides, Sone travels
   Dawabo
Men’s Song 5

Singers: Memene and Abeabo. Recorded 1 January 1985 at Hegeso village.

This song commemorates Mare of the Fo’omahu’u clan of Hegeso. The theme is a common one: a dead man can no longer go hunting. Men’s songs 5 and 9 are alike in their use of the negative command form in the second line refrain. (See Weiner 1991:46, 110–12; 2001:25–26.)

1.  

<table>
<thead>
<tr>
<th>se</th>
<th>duma</th>
<th>yibu</th>
<th>kunuga</th>
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<tbody>
<tr>
<td>marsupial</td>
<td>mountain</td>
<td>sleep</td>
<td>cave</td>
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</tbody>
</table>

sebe’o’oyo’o  
do not search

<table>
<thead>
<tr>
<th>sese</th>
<th>baro</th>
<th>yibu</th>
<th>kunuga</th>
</tr>
</thead>
<tbody>
<tr>
<td>marsupial</td>
<td>baro</td>
<td>sleep</td>
<td>cave</td>
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</table>

sia’  
do not go

2.  

<table>
<thead>
<tr>
<th>sigina</th>
<th>daba</th>
<th>yibu</th>
<th>kunuga</th>
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<tbody>
<tr>
<td>cassowary</td>
<td>large</td>
<td>sleep</td>
<td>cave</td>
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</tbody>
</table>

uaha  
go-live

<table>
<thead>
<tr>
<th>yiboba’ae</th>
<th>sese</th>
<th>yibu</th>
<th>kunuga</th>
</tr>
</thead>
<tbody>
<tr>
<td>go-live sleeps</td>
<td>marsupial</td>
<td>sleep</td>
<td>cave</td>
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</table>

bereboba’ae  
is lost

3.  

<table>
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<th>ya</th>
<th>dabura</th>
<th>hua</th>
<th>yibu</th>
<th>kunuga</th>
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<tbody>
<tr>
<td>bird</td>
<td>red</td>
<td>mother</td>
<td>sleep</td>
<td>cave</td>
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</tbody>
</table>

sia  
do not going

<table>
<thead>
<tr>
<th>ya</th>
<th>ubihamone</th>
<th>hua</th>
<th>kunuga</th>
</tr>
</thead>
<tbody>
<tr>
<td>bird</td>
<td>bush fowl</td>
<td>mother</td>
<td>cave</td>
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</tbody>
</table>

sia  
do not go

<table>
<thead>
<tr>
<th>ya</th>
<th>o’oyo’o</th>
<th>kunuga</th>
</tr>
</thead>
<tbody>
<tr>
<td>search</td>
<td>do not go</td>
<td>cave</td>
</tr>
</tbody>
</table>
1. The *duma* marsupial which sleeps in the limestone caves
   Do not search for it

   The *bara* marsupial which sleeps in the caves
   Do not attempt to seek it

2. The large cassowary which sleeps in the caves of stone
   He has gone away
The black marsupial of the stone caves  
He too is lost

3. The bush fowl mother who sleeps in the cave  
Do not go looking for her  
The red bush fowl mother who sleeps in the cave  
Do not seek her

4. The python who sleeps in the stone cave  
Do not go looking for it  
The black tree kangaroo who sleeps in the cave  
Do not try and find it

5. We are the men of ma’aru tree clan  
Dawabo  
We are the men of the banamo tree clan  
Dawabo

6. The ma’aru tree clan man, Mere  
His son, Mare  
The ma’aru tree clan, this only boy  
Dawabo

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**Men’s Song 6**

**Singers: Wa’o and Midibaru. Recorded 6 January 1985 at Hegeso village.**

If in a dream, a man sees a large tree such as a *furubu* falling down, it portends the death of a headman. This song makes use of that common image to commemorate the death of the Hegeso headman Iraharabo, of the Tirifadobo (Ma’arudobo) clan. (See Weiner 1998a:339–40.)

1. *ira* tree  
   *furabu* furabu  
   *derare* that  

   *forabibi’ae*  
   fallen
<table>
<thead>
<tr>
<th>Line</th>
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<tr>
<td>1.</td>
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<tr>
<td></td>
<td>tree</td>
</tr>
<tr>
<td>2.</td>
<td><em>бая</em></td>
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<tr>
<td></td>
<td>boy</td>
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<tr>
<td></td>
<td><em>аодобоба’ае</em></td>
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<tr>
<td>3.</td>
<td><em>бая</em></td>
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<td></td>
<td>boy</td>
</tr>
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<td></td>
<td><em>форабоба’ае</em></td>
</tr>
<tr>
<td>4.</td>
<td><em>ва’ари</em></td>
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<tr>
<td></td>
<td>palm</td>
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<tr>
<td></td>
<td><em>кабе</em></td>
</tr>
<tr>
<td></td>
<td><em>ва’ари</em></td>
</tr>
<tr>
<td></td>
<td>palm</td>
</tr>
<tr>
<td></td>
<td><em>кабе</em></td>
</tr>
<tr>
<td>5.</td>
<td><em>йо</em></td>
</tr>
<tr>
<td></td>
<td>his</td>
</tr>
<tr>
<td></td>
<td><em>кабе</em></td>
</tr>
</tbody>
</table>
1. The tall furabu tree fallen
   The tall furabo tree long fallen

2. Your tree covered mountain Covered with bush
   Your tegeri cordyline seeds broken off

3. Your tall furabu tree fallen
   Your abu vine long cut down

4. He of the hubobi palm clan Degayo his son Harabi
   That sole man of the hubobi palm clan the man Iraharabo

5. That sole woman, his mother her son Iraharabo
   That only woman of the huba black-palm clan Her son, Harabi
Men’s Song 7


This song commemorates Sese, a man of Hegeso. The imagery is a very common one: a man is dead, and the forest has reclaimed those places which he used to frequent and upon which he left the imprint of human activity. The creeks referred to are at Ayamo in Banimahu’u clan territory. (See Weiner 1991:59, 101–2.) ♫ online example 8.

1. ba’a na’a hagenamo mai ira
   boy your Gnetum sp. mai tree
   aodoba’aye let bush covered
   ba’a na’a mai ira bare
   boy your mai tree that
   kigiba’aye let strong bush

2. ba’a na’a ibu barua ga habo duma
   boy your creek Barua source flow into mountain
   aodoba’aye let bush covered
   ba’a na’a ao iburo’o
   boy your bush creek
   kigiba’aye let strong bush

3. ba’a na’a da’ari fai dumaro’o
   boy your stone side mountain
   abumaba’aye let bank ground crumble
   ba’a na’a aodumaro’o
   boy your bush covered mountain
   ira waba’aye tree let come
4. Boy, your *mai hagenamo* tree
   Has been covered over with bush
   Boy, that *hagenamo* tree of yours
   Has been reclaimed by the forest

2. Boy, your Baruaga Creek flowing into the mountain
   The bush has covered it over
   Boy, your tiny creek
   The forest has claimed it back

3. Boy, your stone banked mountain creek
   The ground crumbles from its banks
   Boy, your mountain place in the forest
   Let the trees take it back

4. The clan of the *banima* bird, the man Irihaimabo
   His son, Tiraru
   The clan of the *banima* bird, the man Irihaimabo
   *Ibu Dawabo*
5. The Kibudobo clan, the woman Ya
   Her son's hidden name, Kanugamena
   The Kibudobo clan this only woman
   Her son Sese

Men’s Song 8


This song commemorates a man of the So’onedobo clan of Hegeso, Yabokigi. The dead man is likened to a bird who drops to earth with a broken wing. The Sulphur-crested Cockatoo is one of the main totems of the So’onedobo clan. The leaves of the so’one and furabu trees, the former a totem of the So’onedobo clan, the latter associated with headmen, are broken off by the flapping wings of birds; the leaves are the men of a clan as they die and drop off or are broken off. (See Weiner 1991:17–19, 94–95, 97, 171–75, 176–81 (music transcription).) ♫ online example 9.

1. 
<table>
<thead>
<tr>
<th>duma</th>
<th>yefua</th>
<th>sabe</th>
<th>ya</th>
<th>erege</th>
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<tbody>
<tr>
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<td>Yefua</td>
<td>ridge</td>
<td>bird</td>
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<tr>
<td>auwa</td>
<td>fore</td>
<td>iba’ae</td>
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<td></td>
</tr>
<tr>
<td>wing</td>
<td>broken</td>
<td>is</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ibu</td>
<td>sumane</td>
<td>habo</td>
<td>ya</td>
<td>namuyu</td>
</tr>
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<td>Sumane</td>
<td>water end</td>
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<td>cockatoo</td>
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<td>hua</td>
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<tr>
<td>shot</td>
<td>struck</td>
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2. 
<table>
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<th>hesabo</th>
<th>ya</th>
<th>erege</th>
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</thead>
<tbody>
<tr>
<td>mountain</td>
<td>side</td>
<td>following</td>
<td>bird</td>
<td>cockatoo</td>
</tr>
<tr>
<td>auwa</td>
<td>forabo’owa’ae</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>wing</td>
<td>broken</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>duma</td>
<td>ka’afa</td>
<td>hesabo</td>
<td>ya</td>
<td>namuyu</td>
</tr>
<tr>
<td>mountain</td>
<td>edge</td>
<td>following</td>
<td>bird</td>
<td>cockatoo</td>
</tr>
<tr>
<td>vira</td>
<td>huiba’ae</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
   | shot  | killed
1. The ridge of Mt Yefua, the Sulphur-crested Cockatoo
   Its wing is broken

   At Sumani Creek as it flows underground, the cockatoo
   Its wing is broken

2. Following the side of the mountain, the cockatoo
   Its wing broken
Along the edge of the mountain’s base, the cockatoo
Arrow shot and killed

3. The cockatoo breaks off the leaves of the *farabo* tree as it flies
   Its wing broken
   The leaves of the *so’one* tree, broken off by the cockatoo’s flapping wings
   Its wing broken

4. We are the men of the *so’one* tree clan
   *Ibu Dawabo*
   We are the men of the *namani* tree clan
   *Dawabo*

5. His mother, the only woman
   Her son, Sui
   His mother, the only women
   Her son, Sui

---

**Men’s Song 9**

**Singers: Kora and Garibi. Recorded 6 January 1985 at Hegeso village.**

This song for Hibare, a So’onedobo man of Hegeso, appeared in abbreviated form in *The Heart of the Pearl Shell* (Weiner 1988a:284). A man moves from place to place during his life, and these places constitute a spatial record of his temporal life span. So too do the remembered bodies of discourse which were attributed to him during his life—such as myths. Insofar as speaking is a bodily activity, a person’s utterances outline his or her body and give some clue as to its components, physical and social. In its illustrative use of discursive detotalisation, the following song indicates how literally the Foi are apt to consider that image. (See Weiner 1991:47, 162–64; 2001:26.)

♫

1. *ba’a*  *na’a*  *ĩ*  *mano*  *tuniro’o*
   boy      your       eye       small     myth

   *dibiha’adiye*
   can not recite
### Men’s Songs

<table>
<thead>
<tr>
<th>ba’a</th>
<th>na’a</th>
<th>ya</th>
<th>karo</th>
<th>tuniro’o</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>your</td>
<td>arm</td>
<td>upper</td>
<td>myth</td>
</tr>
<tr>
<td>do’odiye</td>
<td>cannot say</td>
<td></td>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>ba’a</th>
<th>na’a</th>
<th>i</th>
<th>mano</th>
<th>tuniro’o</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>your</td>
<td>eye</td>
<td>small</td>
<td>myth</td>
</tr>
<tr>
<td>dibihamone</td>
<td>do not recite</td>
<td></td>
<td></td>
<td></td>
</tr>
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</table>

2. 
<table>
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<tr>
<th>ba’a</th>
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<th>tuniro’o</th>
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<td>arm</td>
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<td>myth</td>
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<td>dibihamone</td>
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<th>tuniro’o</th>
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<td>your</td>
<td>eye</td>
<td>small</td>
<td>myth</td>
</tr>
<tr>
<td>dibihamone</td>
<td>do not recite</td>
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4. 
<table>
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<tr>
<th>oro</th>
<th>yerebi</th>
<th>dobo</th>
<th>ka</th>
<th>fumarewamemo</th>
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</thead>
<tbody>
<tr>
<td>bamboo</td>
<td>yerebi</td>
<td>clan</td>
<td>woman</td>
<td>Fumarewame</td>
</tr>
<tr>
<td>kabe</td>
<td>hibare</td>
<td>clan</td>
<td>Bugimenamo</td>
<td></td>
</tr>
<tr>
<td>man</td>
<td>Hibare</td>
<td>Bugimena</td>
<td></td>
<td></td>
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</table>

5. 
<table>
<thead>
<tr>
<th>ora</th>
<th>namani</th>
<th>dobo</th>
<th>bugimenamo</th>
</tr>
</thead>
<tbody>
<tr>
<td>tree</td>
<td>namani</td>
<td>clan</td>
<td>Bugimena</td>
</tr>
<tr>
<td>ba’a</td>
<td>dabiya</td>
<td>Dabiya</td>
<td></td>
</tr>
<tr>
<td>boy</td>
<td>Dabiya</td>
<td>Bugimenamo</td>
<td></td>
</tr>
</tbody>
</table>
Songs of the Empty Place

<table>
<thead>
<tr>
<th>oro bamboo</th>
<th>yerebi bamboo</th>
<th>dobo clan</th>
<th>ka woman</th>
<th>fumarewamemo Fumarewame</th>
</tr>
</thead>
<tbody>
<tr>
<td>ba’a boy</td>
<td>Hibare</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. Boy, your ‘Little Eye’ myth
   You can no longer tell

2. Boy, your ‘Little Eye’ myth
   Do not recite it

3. Boy, your ‘Little Eye’ myth
   Do not recite it

4. The clan of the yerebi bamboo, the woman Fumaruwame
   Her son, Hibare
   The clan of the namani tree, the man Bugimena
   His son, Dabiyayo

5. The namani tree clan, the man Bugimena
   The boy Dabiyayo
   The yerebi bamboo clan, the woman Fumaruwame
   The boy Hibare

---

Men’s Song 10


Cordyline, whether worn as a rear covering by men, or as shrubs planted around a house, is intimately associated indexically and metonymically with
Men’s Songs

Hence, a broken cordyline shrub is an oft-used image for a dead man, as this memorial song for the Orodobo man Kawaru demonstrates. The shoots or regrowth which appear on cordyline and on the trees mentioned in the song are also likened to living, growing children, and are used in this song to depict the death of Kawaru. (See Weiner 1991:171–75, 176–81 (music transcription.).)

1. ba’a na’a kō tegeri ma’aya dera
   boy your cordyline tegeri seeds those

   foraboba’ae
   broken off

   ba’a na’a wagebo kegebe ma’aya dera
   boy your cane vine seeds those

   debema
   broken off-taken

   uboba’ae
   gone

2. kō aboduri ma’aya dera
   cordyline aboduri seeds those

   fore iba’ae
   broken are

   ira tu’u sī dera
   tree tu’u regrowth that

   debeya iba’ae
   broken is

3. ba’a na’a ira waru ma’aya dera
   boy your tree waru seeds those

   forabo’owa’ae
   broken

   ba’a na’a ira baī ma’aya dera
   boy your tree baī seeds those

   forebiba’ae
   broken off

4. momahu’u ka fofo
   Momahu’u woman Fofo

   kabe kawaru
   man Kawaru
<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Boy, your <em>tegeri</em> cordyline shoots</td>
<td>Have been broken off</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Boy, your <em>kegebe</em> vine shoots</td>
<td>Someone has broken them off and taken them away</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Those <em>aboduri</em> shoots of yours</td>
<td>Have been broken off</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The regrowth on the <em>tu’u</em> tree</td>
<td>Someone has taken them away</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Boy, your <em>waru</em> tree shoots</td>
<td>Have long been broken off</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Boy, your <em>baï</em> tree shoots</td>
<td>Are broken off</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>The Momahu’u clan woman, Fofo</td>
<td>Her son, Kawaru</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The <em>yerebi</em> bamboo clan man, Waria</td>
<td>His son, Baya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>The <em>yerebi</em> bamboo clan man Waria</td>
<td>His son, Baya</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>His mother, the woman Fofo</td>
<td>Her son, Kawaru</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Men’s Song 11

Singers: Gesa and Sariaba. Recorded 7 January 1985 at Barutage village.

This song commemorates Baruma, a man of Barutage. The rhetorical use of the command verb endings evokes indignation and sorrow at the death of Baruma. (See Weiner 1991:95–97, 105–6; 1998a:339.) ♫ online example 10.

<table>
<thead>
<tr>
<th>1.</th>
<th>ibu</th>
<th>barua</th>
<th>ga</th>
<th>iga</th>
</tr>
</thead>
<tbody>
<tr>
<td>creek</td>
<td>Barua</td>
<td>source</td>
<td>path</td>
<td></td>
</tr>
<tr>
<td>iga path</td>
<td>erē’e</td>
<td>look!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>kumagi</td>
<td>iga</td>
<td>path</td>
<td></td>
<td></td>
</tr>
<tr>
<td>iga path</td>
<td>ereyiya’abe</td>
<td>do you not see?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2.</th>
<th>ba’a</th>
<th>na’a</th>
<th>ibu</th>
<th>faya’a</th>
<th>ga</th>
<th>iga</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>your</td>
<td>river</td>
<td>Faya’a</td>
<td>source</td>
<td>path</td>
<td></td>
</tr>
<tr>
<td>iga path</td>
<td>erē’e</td>
<td>look!</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ba’a</td>
<td>na’a</td>
<td>ibu</td>
<td>faya’a</td>
<td>ga</td>
<td>iga</td>
<td>path</td>
</tr>
<tr>
<td>boy</td>
<td>your</td>
<td>river</td>
<td>Faya’a</td>
<td>source</td>
<td></td>
<td></td>
</tr>
<tr>
<td>iga path</td>
<td>erē’e</td>
<td>look!</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3.</th>
<th>kumagi tage</th>
<th>iga</th>
<th>path</th>
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</thead>
<tbody>
<tr>
<td>Kumagi-mouth</td>
<td>iga</td>
<td>path</td>
<td></td>
</tr>
<tr>
<td>iga path</td>
<td>kigiba’ae</td>
<td>bush covered</td>
<td></td>
</tr>
<tr>
<td>sese</td>
<td>faiyu</td>
<td>wabu</td>
<td>iga</td>
</tr>
<tr>
<td>marsupial</td>
<td>faiyu</td>
<td>coming</td>
<td></td>
</tr>
<tr>
<td>iga path</td>
<td>aodiba’ae</td>
<td>tree covered</td>
<td></td>
</tr>
</tbody>
</table>
4. **orodo bo** (*meremo*)
   Orodobo  
   **ba’a** (*baruma*)
   boy  
   **tirifado bo** (*ka* *gairame*)
   Tirifadobo  
   **kabe** (*memenemabo*)
   man

5. **tirifado bo** (*ka* *gairame*)
   Tirifadobo  
   **kabe** (*daribu*)
   man  
   **orodo bo** (*mere*)
   Orodobo  
   **kabe** (*Baruma*)
   man

---

1. The path to Baruaga Creek  
   Look at the path!  
   The path to Kumagi Creek  
   Do you not see it?

2. Boy, the head of the Faya’a River  
   Look at it now!  
   Boy, your Faya’a River source land  
   Just see what it looks like now!

3. The path leading to the mouth of the Kumagi Creek  
   It is covered with bush  
   The path along which the *faiyu* marsupial travels  
   Has been covered over with bush

4. The Orodobo man, Mere  
   His son, Baruma  
   The Tirifadobo woman Gairame  
   Her son, Memenemabo
Men’s Song 12

Singers: Gesa and Sariaba. Recorded 7 January 1985 at Barutage village.

This song commemorates the man Duri of Barutage. There is often a sense of mingled resentfulness and fatalism when men sing, ‘let another man steal your sago palms your garden land’ in regard to the productive acts the deceased leaves behind.

1. ba’a na’a abamo sobore duma
   boy your father’s Sobore mountain

   kigiba’aye
   let strong bush

   ba’a na’a asibaye ira
   boy your sago tree

   memo noba’aye
   another let eat

2. damanibugai duma
   Damanibugai mountain

   aodibarabe
   bush covered

   duma soa dumaro’o
   mountain Soa mountain

   aginibarabe
   stolen eaten
3. **orodobo**  
Orodobo  
*man*  
**kabe**  
*tree*  
**ba’á**  
*boy*  
Mogebo  
Duri  
**duri**  
*yía**  
clan  
*yía**  
woman  
Bae  
Kubira

4. **ira**  
*tree*  
**ba’á**  
*boy*  
*onono*  
clan  
woman  
Wasiano  
Duri  
*yía**  
*Bae*  
*yerebi**  
*bae*  
*hoaborabo*  
*大树*  
*小树*  
*yerebi**  
*man*  
Bae  
*Kubira*  
*dawabo*

1. Boy, your father’s Mt Sobore  
Let the bush cover it up  

Boy, your sago palms  
Another man has eaten them

2. Your Mt Damanibugai  
Let the bush obliterate it  

Your Mt Soa  
Let another man steal it

3. The Orodobo man Mogebo  
His son Duri  

The clan of the *yía* tree, the man Bae  
His son Kubira

4. The clan of the *onobo* tree, the woman Wasiano  
Her son Duri  

The clan of the *yerebi* bamboo, the man Bae  
His son, the *kubira* tree
Men’s Songs

Men’s Song 13

Singers: Nabu and Bogo. Recorded 7 January 1985 at Barutage village.

The butterflies referred to in this song are those such as the rhinoceros beetle that leave edible larvae. The dead man is likened to a fallen tree visited by egg-laying insects, suggesting regeneration from death. (See Weiner 1991:97–99.) ♫ online example 10.

<table>
<thead>
<tr>
<th>No.</th>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
<th>Line 4</th>
<th>Line 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ba’a bamo ira huba gugu biri</td>
<td>ba’a bamo kabare gugu biri</td>
<td>ba’a na’a fayane huba gugu biri</td>
<td>ba’a na’a fayare huba gugu biri</td>
<td>ba’a na’a fayare biri</td>
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<tr>
<td></td>
<td>boy this flower here</td>
<td>boy this flower here</td>
<td>boy your flower here</td>
<td>boy your flower here</td>
<td>boy your flower here</td>
</tr>
<tr>
<td></td>
<td>hūga afu wahuge</td>
<td>hūga afu wahuge</td>
<td>hūga na’a hefa bari gugu biri</td>
<td>hūga na’a hefa bari gugu biri</td>
<td>hūga na’a hefa bari gugu biri</td>
</tr>
<tr>
<td></td>
<td>larvae butterfly alight</td>
<td>larvae butterfly alight</td>
<td>larvae bumblebee alight</td>
<td>larvae bumblebee alight</td>
<td>larvae bumblebee alight</td>
</tr>
</tbody>
</table>

61
4. The Aidobo clan, the man Berero
His son Howare
The Momahu’u clan woman Genemo
*Dawa*

1. On the flowers of your *huba* palm
   The *afu* butterfly alights
   On the flowers of your *kabare* tree
   The *none* bumblebee alights

2. On the flowers of your *fayane* tree
   The *afu* butterfly alights
   On the flowers of your *hefa bari* vine
   The *none* bumblebee alights

3. On the flowers of your *huba* palm
   The *afu* butterfly alights
   On the flowers of your *fayare* tree
   The *none* bumblebee alights

4. The Aidobo clan, the man Berero
   His son Howare
   The Momahu’u clan woman Genemo
   *Dawa*
5. The Momahu’u clan woman Genemoka
   Her son Herere
   The man of the Aidobo clan, Berero
   His son Howare

Men’s Song 14

Singers: Nabu and Bogo. Recorded 7 January 1985 at Barutage village.

Visits by men and women of other longhouses are often encounters comprising equal parts of affability, neighbourliness, and the nervous competitiveness of hosts and visitors alike. This song, sung by two young Barutage men, mocks the Hegeso men’s insults directed towards Barutage. ‘Are we women that you should tell us to make gardens and cook sago,’ the song is saying. Hegeso longhouse lies upstream of Barutage longhouse along the Mubi River. ‘First’ sago refers to what the Foi call kare kui, ‘woman’s sago,’ the sago that a woman cooks first when she is preparing the evening meal, and which she eats first. (See Weiner 1991:165–67.)

1. ᵇ
   garden
   large
   planted
   disparage
   ubuyebe
   is it going?
   kare
   women’s
   sago
   ought to cook
   disparage
   korobore
   close upstream

2. ᵇ
   garden
   large
   planted
   disparage
   uboba’ae
   is going
   kare
   women’s
   sago
   ought to cook
   disparage
   korobore
   close upstream
Songs of the Empty Place

<table>
<thead>
<tr>
<th></th>
<th>yiya</th>
<th>amena</th>
<th>ibu</th>
<th>faya’a</th>
<th>wagibu</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>we</td>
<td>men</td>
<td>river</td>
<td>Faya’a</td>
<td>mouth</td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<table>
<thead>
<tr>
<th></th>
<th>yiya</th>
<th>amena</th>
<th>igiri</th>
<th>sabe</th>
<th>na’abo</th>
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<tbody>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>amena</th>
<th>yagenebo</th>
<th>sabe</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td></td>
<td>Yagenebo</td>
<td>Ridge</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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</table>

<table>
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<tr>
<th></th>
<th>amena</th>
<th>igiri</th>
<th>sabe</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
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<th>ibu</th>
<th>amena</th>
<th>igiri</th>
<th>sabe</th>
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<tbody>
<tr>
<td>4.</td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

1. You should plant a big garden, you jeer at me
   Is this what you are saying?
   You should be cooking First sago, you insult me
   People pass this talk as they go upstream

2. I should plant a big garden, you derogate me
   This is what you are saying
   I ought to cook First sago, you insult me
   People are talking about me as they go upstream

3. We sing of you men of the Faya’a Creek mouth
   *Dawabo*
   You men of Sorofigitono
   *Dawabo*

---

4  'Talk going upstream': people spreading a story as they paddle back to their bush houses upon leaving the longhouses (applies to Hegeso and Barutage only; Herebo bush houses are mostly downstream from the longhouse).
4. We sing of you men of Yagenebo Ridge  
*Dawabo*  
You men of Igiri Ridge  
*Ibu Dawabo*

---

**Men’s Song 15**

**Singers: Nabu and Bogo. Recorded 7 January 1985 at Barutage village.**

When men beat the drums during the *Usane habora* night-time dancing, women are supposed to be irresistibly drawn romantically to the male performers. Women, as they make sago, very commonly sing to their husbands, ‘don’t come around with your sweet-talking drum and try to entice me away from work.’ (See Weiner 1991:167–69.)

1. *ira*  
   *tengo*  
   *so’a*  
   *nomo*  
   tree  
   *tengo*  
   *drum*  
   to me  
   *odibihamone*  
   do not call out  
   *ira*  
   *sugu*  
   *so’a*  
   *nomo*  
   tree  
   *sugu*  
   *drum*  
   to me  
   *odobobareo*  
   shouldn’t call out

2. *ira*  
   *sugu*  
   *sa’o*  
   *nomo*  
   tree  
   *sugu*  
   *drum*  
   to me  
   *odibihamone*  
   do not call out  
   *ira*  
   *suabo*  
   *sa’o*  
   *nomo*  
   tree  
   *suabo*  
   *drum*  
   to me  
   *odobobarebe*  
   shouldn’t call out
### 3. We are the men of Sorofigiti _Dawabo_  
We are the men of Yabagamu  
_Ibu Dawabo_

<table>
<thead>
<tr>
<th>yiya amena</th>
<th>sorofigi</th>
<th>tono</th>
</tr>
</thead>
<tbody>
<tr>
<td>we</td>
<td>men</td>
<td>Ridge</td>
</tr>
<tr>
<td><em>dawabo</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>yiya amena</td>
<td>yabagamu</td>
<td></td>
</tr>
<tr>
<td>we</td>
<td>men</td>
<td>Yabagamu</td>
</tr>
<tr>
<td><em>ibudawabo</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 4. We are the men of Yabagamu _Dawabo_  
We are the men of the mountain side  
_Dawabo_

<table>
<thead>
<tr>
<th>amena</th>
<th>yabagamu</th>
</tr>
</thead>
<tbody>
<tr>
<td>men</td>
<td>Yabagamu</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>amena</th>
<th>kana</th>
<th>derege</th>
</tr>
</thead>
<tbody>
<tr>
<td>men</td>
<td>stone</td>
<td>side</td>
</tr>
</tbody>
</table>

---

### 1. Your _tengo_ tree drum  
Don’t call out to me  
Your _sugu_ tree drum  
You shouldn’t call to me

### 2. Your _sugu_ tree drum  
Don’t cry out to me  
Your _suabo_ tree drum  
Don’t call out my name

### 3. We are the men of Sorofigiti _Dawabo_  
We are the men of Yabagamu  
_Ibu Dawabo_
Men’s Song 16


The deceased, who died from sorcery and was characteristically emaciated upon death, is described in terms of his now ill-fitting clothing, hanging loose upon his frame. The song also refers to the accusations of sorcery that invariably occur at these times. In this case, a Banimahu’u clan man was accused of complicity in the man’s death. (See Weiner 1991:109–10.)

1. ba’a na’a ira nabi tera’a bunubidobo’ore
   boy your tree nabi bark if emaciated
   ai na do’oyo’o
   ai! to me do not speak
   ba’a na’a ira tera’a yafubidobo’ore
   boy your tree bark if loose
   ai na do’oyo’o
   ai! to me do not speak

2. ba’a na’a ira bodo yafu soabidobo’ore
   boy your tree bodo belt if descends
   ai nane wae dibubege
   ai! I no saying
   ira kaema bunu soabidobo’ore
   tree burnt black if descends
   tare na’a kabe ibu do’obege
   then you man who are speaking
   ibu dawabo
   water dawabo

3. turu ya banima dobo u’ubi-o
   sky bird clan children
   dawa dibubege
   saying
   yiya amena karewayu
   we men banimahu’u clan
   ibu dawabo
   water dawabo
4. Boy, your *nabi* tree bark belt grown loose around your waste
   But do not tell me about it
   Boy, your bark belt hangs loose around your thin waist
   But why tell me about it?

2. Boy, your *bodo* tree bark belt slips down your waist
   But it is not me
   Boy, your dredlocks have become dirty and scanty
   But who is it you are accusing?

3. We are the men of the high flying *banima* bird
   *Dawa* we say
   We are the men of the Kareweyu clan
   *Ibu Dawabo*

4. We are the men of the Kareweyu clan
   The man *Dawa* we are saying
   We are the children of the Banimadobo clan
   *Ibu Dawabo*
Men’s Song 17


The Barutage man Ya’asa struck his wife on the hand during an argument. A woman sang of this mistreatment in a sago melody, and the men adopted it as a *sorohabora*. ♫ online example 10.

1. **ira** tree  **kabiri** kabiri mallet  **maibiyiya** want to take
   
   **ai** my  **na** arm  **ya** stated  **dibige**
   **ai!** my!  arm!  stated  **dibige**

2. **kabo** girl  **bamo** this  **kui** sago  **ya** hand  **ka’uye** fill  **maibiyiya** want to take

   **ya** arm  **derege** motionless
   **kabo** girl  **bamo** this  **abu** mallet  **biri** here  **maibiyiya** want to take
   **ya** arm  **kinage** stiff

3. **hua** mother  **nomo** my  **ira** tree  **subiwa** paddle  **yerihabibiya** hold with hand  **wasio** well

   **ya** arm  **wayobibi’e** motionless
   **hua** mother  **nomo** my  **ira** tree  **baifarira** sago beater  **maibibiya** want to take  **dibige** stated
   **nomo** my  **ya** arm  **forage** broken
4. gesadobo  ba’a  webi
   Gesadobo  boy  Webi
   ya’asa  doba’abe
   Yá’asa  may we speak
   hâyadobo  ka
   Háyadobo  woman
   mege  ba
   only  that
   dibige
   stated
   ba’a  ya’asa  iba’ae
   boy  Ya’asa  is

5. amena  gesa  moma  dobo  u’ubi
   men  dog  Moma  clan  children
   kabe  dawa  dibige
   man  dawabo  stated
   amena  hâyadobo  ka  mege  ba
   men  Háyadobo  woman  only  that
   kabe  ya’asa
   man  Ya’asa

1. I want to take my kabiri wood sago mallet
   But my hand is broken and lifeless
   I want to make sago with my abu mallet
   Ai, my hand is broken and useless

2. This girl wants to fill her basket with sago
   But her hand is stiff and motionless
   This girl wants to take her sago mallet
   But her hand is stiff and dead

3. Mother, I want to hold my canoe paddle strongly
   But my hand is dead
   Mother, I want to take my sago beating stick
   But my hand cannot grasp it

4. The man of the Gesadobo clan, Webi
   May we speak of his son, Ya’asa
   The woman of the Háyadobo clan
   It is her son, Ya’asa
5. The men of the dog Moma’s clan
   The man Dawa we are saying
   The woman of the Hãyadobo clan
   Ya’asa, her son

---

**Men’s Song 18**

**Singers:** Oromene and Fahaisabo. Recorded 7 January 1985 at Barutage village.

This song nicely summarises the characteristics of a headman: he who helps others get married, raises many pigs, plants large gardens, and so forth. When such a man dies, his ‘hand’ becomes weak and lifeless. (See Weiner 1991:169–71.)

1. 

<table>
<thead>
<tr>
<th>ka</th>
<th>sabora</th>
<th>tabeyabo</th>
<th>ya</th>
<th>dibige</th>
</tr>
</thead>
<tbody>
<tr>
<td>woman</td>
<td>maiden</td>
<td>headman’s hand</td>
<td>stated</td>
<td></td>
</tr>
<tr>
<td>ya</td>
<td>wàyoiba’ae</td>
<td>hand</td>
<td>limp, pliant</td>
<td></td>
</tr>
<tr>
<td>ba’a</td>
<td>bamo</td>
<td>kirari</td>
<td>mabuya</td>
<td>mege’ame</td>
</tr>
<tr>
<td>boy</td>
<td>this</td>
<td>rope</td>
<td>held</td>
<td>only perhaps</td>
</tr>
<tr>
<td>ya</td>
<td>kinayo’o</td>
<td>dibige</td>
<td>hand</td>
<td>stale</td>
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</table>

2. 

<table>
<thead>
<tr>
<th>e</th>
<th>siri</th>
<th>hubu</th>
<th>ya</th>
<th>dibige</th>
</tr>
</thead>
<tbody>
<tr>
<td>garden</td>
<td>large</td>
<td>planted</td>
<td>hand</td>
<td>stated</td>
</tr>
<tr>
<td>ya</td>
<td>derege</td>
<td>hand</td>
<td>stone-like</td>
<td></td>
</tr>
<tr>
<td>ba’a</td>
<td>na’a</td>
<td>kui</td>
<td>ka’amea</td>
<td>kiginimabo</td>
</tr>
<tr>
<td>boy</td>
<td>your</td>
<td>sago</td>
<td>ka’amea</td>
<td>scraps</td>
</tr>
<tr>
<td>ya</td>
<td>kinage</td>
<td>hand</td>
<td>stiff</td>
<td></td>
</tr>
</tbody>
</table>

---

5  *Kabe tabeyabo:* a man who habitually raises the wealth for many men’s bridewealth payments; i.e. a headman (cf. Weiner 1992:170).

6  *Derege:* as in *kana derege,* stone cliff face.
3. 

<table>
<thead>
<tr>
<th>Yadobo</th>
<th>kabo</th>
<th>ayabo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yadobo</td>
<td>girl</td>
<td>Ayabo</td>
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</table>

<table>
<thead>
<tr>
<th>ba’a</th>
<th>deya</th>
<th>Deya</th>
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</thead>
</table>

<table>
<thead>
<tr>
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<th>amena</th>
<th>kui</th>
<th>inibi</th>
<th>dibige</th>
</tr>
</thead>
<tbody>
<tr>
<td>we</td>
<td>men</td>
<td>sago</td>
<td>cooked-eaten</td>
<td>stated</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>yiya</th>
<th>hedawa</th>
<th>dibige</th>
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</thead>
<tbody>
<tr>
<td>we</td>
<td>dawabo</td>
<td>stated</td>
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</tbody>
</table>

4. 

<table>
<thead>
<tr>
<th>kui</th>
<th>kenege</th>
<th>dobo</th>
<th>kabe</th>
<th>fasu’u’ubi</th>
</tr>
</thead>
<tbody>
<tr>
<td>sago</td>
<td>mid-rib</td>
<td>clan</td>
<td>man</td>
<td>Fasu’u’ubi</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>kabe</th>
<th>deya</th>
<th>dibubega</th>
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</thead>
<tbody>
<tr>
<td>man</td>
<td>Deya</td>
<td>speaking</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>yiya</th>
<th>amena</th>
<th>kui</th>
<th>kenege</th>
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<tr>
<td>we</td>
<td>men</td>
<td>sago</td>
<td>mid-rib</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>dawa</th>
<th>dibubega</th>
<th>speaking</th>
</tr>
</thead>
<tbody>
<tr>
<td>dawabo</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

1. The man who fastens a wife for others with his own hand
That hand is now weak
The man who holds the rope of the black pig
His hand is limp and weak

2. The man who cleared a great garden
His hand is stiff and lifeless
The man who gatherd ka’amea sago scraps for his many pigs
His hand is weak now

3. The Yadobo woman Ayabo
Her son Deya
We are the men of Cooked Sago clan
Hedawa we say

4. The man of the Sago Rib clan, Fasu’u’ubi
Deya, we say
We are the men of the Sago Rib clan
Dawa
Men’s Song 19


This is a particularly beautiful song in Foi, making use of the imagery of cloud-covered mountains and limestone-littered paths so beloved by Foi singers. (See Weiner 1991:61.) ♫ online example 10.

<table>
<thead>
<tr>
<th></th>
<th>duma</th>
<th>a’o</th>
<th>figibiwe’iya’are</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mountain</td>
<td>cloud</td>
<td>part-climb-come</td>
</tr>
<tr>
<td>ba’a</td>
<td>na’a</td>
<td>igebe</td>
<td>is it?</td>
</tr>
<tr>
<td></td>
<td>duma</td>
<td>kana</td>
<td>togebiwe’iya’are</td>
</tr>
<tr>
<td></td>
<td>mountain</td>
<td>stone</td>
<td>overturn-come</td>
</tr>
<tr>
<td>ba’a</td>
<td>na’a</td>
<td>egebe</td>
<td>is it?</td>
</tr>
<tr>
<td></td>
<td>ba’a</td>
<td>na’a</td>
<td>egebe</td>
</tr>
<tr>
<td></td>
<td>boy</td>
<td>you</td>
<td>is it?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>duma</td>
<td>kana</td>
<td>togebiwe’iya’are</td>
</tr>
<tr>
<td></td>
<td>mountain</td>
<td>stone</td>
<td>remove-come</td>
</tr>
<tr>
<td>ba’a</td>
<td>na’a</td>
<td>igebe</td>
<td>is it?</td>
</tr>
<tr>
<td></td>
<td>ba’a</td>
<td>na’a</td>
<td>igebe</td>
</tr>
<tr>
<td></td>
<td>boy</td>
<td>you</td>
<td>is it?</td>
</tr>
<tr>
<td></td>
<td>duma</td>
<td>haru</td>
<td>hubiwe’iya’are</td>
</tr>
<tr>
<td></td>
<td>mountain</td>
<td>hill</td>
<td>breaking-come</td>
</tr>
<tr>
<td>ba’a</td>
<td>na’agebe</td>
<td></td>
<td>is it you?</td>
</tr>
<tr>
<td></td>
<td>ba’a</td>
<td>na’agebe</td>
<td>is it you?</td>
</tr>
<tr>
<td></td>
<td>boy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>duma</td>
<td>busu</td>
<td>humekiribi</td>
</tr>
<tr>
<td></td>
<td>mountain</td>
<td>dappled light</td>
<td>break through</td>
</tr>
<tr>
<td>ba’a</td>
<td>na’a</td>
<td>igebe</td>
<td>is it?</td>
</tr>
<tr>
<td></td>
<td>ba’a</td>
<td>na’a</td>
<td>igebe</td>
</tr>
<tr>
<td></td>
<td>boy</td>
<td>you</td>
<td>is it?</td>
</tr>
<tr>
<td></td>
<td>duma</td>
<td>kana</td>
<td>togebi</td>
</tr>
<tr>
<td></td>
<td>mountain</td>
<td>stone</td>
<td>overturn</td>
</tr>
<tr>
<td>ba’a</td>
<td>na’agebe</td>
<td></td>
<td>waba’are</td>
</tr>
<tr>
<td></td>
<td>ba’a</td>
<td>na’agebe</td>
<td>waba’are</td>
</tr>
<tr>
<td></td>
<td>boy</td>
<td>is it you?</td>
<td>come</td>
</tr>
</tbody>
</table>
1. The mist covering the mountain parts as you come
   Little one is that you?
   The mountain stones move aside as you come
   Boy, is that you?

2. You move the mountain stones as you come
   Boy, is that you?
   You part the forest as you come down the mountain
   Little one, is it you?

3. You break through the dappled sunlight on the hillside
   Boy, is it you?
   You part the stones as you come down the mountain
   Is that you little one?

4. The mountain climber, stone mover, Sawa the marsupial
   *Dawabo*
   The mountainside dweller, Sone the marsupial
   *Dawabo*
5. Mountain side, marsupial Sawa  
*Dawabo*  
Mountain climber, marsupial Sawa  
*Dawabo*

---

**Men’s Song 20**


This song makes use of the most popular landscape imagery for the Foi: the sounds made by swiftly flowing water. The contrast between the exuberance and ceaselessness of water and the finality and stillness of death is most poignantly expressed here. (See Weiner 1991:46, 104–5; 2001:26.) ♫ online example 11.

1. **ibu**  
river  
**hekoro**  
bank  
**yibumena**  
sleep-man  

   **bereye**  
lost  
**yibo’oge**  
sleeps

2. **ibu**  
river  
**ya**  
hand  
**ka’uye**  
together  
**ma**  
takes  
**yibumena**  
sleep-man  

   **ua**  
gone  
**ha**  
is  
**yiboba’ae**  
sleeps

---

Bagia-: to divide into parts; hence, anything that branches out, like tree roots. And in this case, a clot of debris in the middle of a river causing the water to divide into two or more streams.
1. The man who sleeps by the bank of the rushing water  
   He is lost now  
   Twigs and branches clot in the swift flowing water  
   But he who sleeps there is lost  

2. The man who catches fish from the water with his hand  
   He has gone somewhere else to sleep  
   The man who takes the fish from the water with his hands
Men’s Songs

What has happened to him?

3. The beautiful hissing sound of rapid water
   But you who slept there, what of you?
   The bank of the rushing water
   The man who slept there is lost

4. The father of the girl Heko’ono
   *Ibu Dawabo*
   The father of the boy Bugimena
   *Ibu hedawabo*

5. The father of Bugimena
   *Ibu Dawabo*
   The father of Heko’ono
   *Ibu Dawabo*

---

Men’s Song 21


This song likens the deceased to a marsupial in the forest, and recites the names of the places the marsupial travelled and slept in the hunting forest. ♫ online example 11.

1. *duma*  *masiba*  *dumaro’o*
   mountain  Masiba  mountain
   *aodibihaboro*
   bush covered
   *duma*  *ao*  *dumaro’o*
   mountain  bush  mountain
   *aodoboro*
   jungle covered
2. *ba’a*  
boy  

*na’a*  
your  

*metega*  
hidden  

*yibu*  
sleep  

*kanega*  
caue  

*aodoboro*  
jungle covered  


3. *ibu*  
river  

*damekebo*  
Damekebo  

*fera*  
space  

*igaro’o*  
path  

*aodia*  
bush covered  

*yibi*  
sleep  

*haboba’a*  
remains  

*aodia*  
bush covered  

*masiba*  
Masiba  

*duma*  
mountain  

*aodia*  
bush covered  

*yibi*  
sleep  

*haboba’a*  
remains  


4. *egadobo*  
Egadobo  

*humane*  
Humane  

*ba’a*  
boy  

*hagiabe*  
Hagiabe  

*ira*  
tree  

*onobo*  
clan  

*ka*  
woman  

*horaro(e)*  
Horaro(e)  


---

8 *Kubarihimu* = ‘*kubaru* tree cut’, i.e. named after a spot where a *kubaru* tree was cut down.  
9 *Damekebo* = ‘salt cooked’, i.e. named after a place where vegetable salt was prepared.
5. **ira**
   - **onobo**
   - **dobo**
   - **kabo**
   - **horare**
   - **onobo**
   - **clan**
   - **girl**
   - **Horare**

   - **ba’a**
   - **Hagiabe**

   - **egadobo**
   - **humane**

   - **ba’a**
   - **Sera**

   - **boy**
   - **Hagiabe**

   - **Egadobo**
   - **Humane**

   - **boy**
   - **Sera**

---

1. The mountain Masiba
   - Is covered with bush
   - The forest covered mountain
   - Reclaimed by the bush

2. Boy, your hidden cave in which you slept
   - Is covered over by the jungle
   - Boy, your path to Kubarihimu Creek
   - Has been taken back by the bush

3. The Damekebo path which cuts its way through the mountain
   - Is covered over by the jungle
   - The mountain Masiba
   - Has been covered over by the bush

4. Humane of the Egadobo clan
   - His son, Hagiabe
   - The woman of the **onobo** tree clan, Horare
   - Her son, Sera

5. The **onobo** clan woman Horare
   - Her son Hagiabe
   - The man of the Egadobo clan, Humane
   - His son, Sera
Men’s Song 22


1. **awaro**  yiadira’ame
   Awaro  cries out perhaps
     naye  uge  gone
     how
   **kimi**  yiadira’ame
     Kimi  cries out perhaps
     naye  uge  gone
     how

2. **duma**  vivi  gari  vira
   mountain  Vivi  base  gone
     naye  ubihage
     how  habitually go
   **kabosa**
     tree  gari  vira
     kabosa  base  gone
     naye  viye
     how  go

3. **ibu**  namasa’a  gari  vira
   creek  Namasa’a  head  gone
     naye  ubihage
     how  habitually go
   **duma**
     mountain  vivi  gari  vira
     duma  Vivi  base  gone
     naye  ubihage
     how  habitually go
### Men's Songs

<table>
<thead>
<tr>
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<td></td>
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<td></td>
<td><em>bononobo</em></td>
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<td><em>ba’a</em></td>
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<tr>
<td></td>
<td>boy</td>
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1. The dog Awaro cries out  
   How will it find the way now?  
   The dog Kimi cries out  
   How will it go?

2. To the base of Mt Vivi  
   How can he keep going?  
   To the base of the *kabosa* tree  
   How can it find the way?
3. To the source of the Namasa’a Creek
   How will he go?
   To the base of the mountain Vivi
   How will he keep going there?

4. The sound of Abaru’s barking
   ‘How will I go?’ it is saying
   The sound of Kimi’s barking
   ‘How will I go?’ it is saying

5. The Kibudobo man, Vibu
   *Dawabo*
   The Kibudobo man, Vibu
   *Dawabo*

6. The Orodobo woman Bononobo
   Her son, Gamabo
   The clan of *kibu* tree, the man Vibu
   His son, Gamabo

---

**Men’s Song 23**

**Singers: Habeyu and Hira. Recorded 7 January 1985 at Barutage village.**

This is a woman’s sago song that was performed without any changes as a men’s *sorohabora*. A woman is pounding sago and she hears the sound of the *obo* and *sisi* birds singing from a tree nearby. She pretends it is her sweetheart, and she answers back, ‘Don’t bother me now, I am making sago!’

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<td>twisted-come</td>
<td>branches</td>
<td>there</td>
<td>sitting perhaps</td>
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<td><em>odojone</em></td>
<td>do not call</td>
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<td><em>ira</em></td>
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<td><em>yiyi</em></td>
<td><em>bi</em></td>
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<tr>
<td></td>
<td><em>tawadomone</em></td>
<td>do not call out</td>
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</tbody>
</table>
### 1.
Is it on the twisted branches of the tree above you are sitting?
Don’t call out to me
Are you perhaps on the *tu’u* tree branches?
Don’t call out to me

### 2.
Perhaps you are sitting on the *fayare* tree branches
But don’t call out my name
Are you sitting on the koage tree branches perhaps?
‘Sister!’ don’t call to me

3. The obo bird above
   *Awarā’abo*
   The sisi bird above
   *Dawabo*

4. The obo bird in the sky
   *Dawabo*
   The sisi bird above
   *Dawabo*

---

**Men’s Song 24**

Singers: Mare and Maniname. Recorded 7 January 1985 at Barutage village.

This song begins as a repeated woman’s sago melody with a familiar theme; it ends with the men’s *dawabo*.

1. *nomo*           *kui*           *hua*           *mabo*           *ti*
   my           sago           pounding           taken           here

   *kaubihamone*
   do not fence (me)

   *nomo*           *kui*           *dage*           *mabo*           *ti*
   my           sago           pounded           taken           here

   *kaumone*
   do not encircle

2. *ira*           *gibi*           *sa’o*           *nomo*
   tree           gibi           drum           to me

   *odibihamone*
   do not call out

   *ira*           *tiraru*       *sa’o*           *nomo*
   tree           tiraru           drum           to me
Men’s Songs

*Odomone*
do not call

3. *Yiya*  
*Men*  
*Nanumi* strongly  
*Dawabo*  
*Dawabo*

3. *Yiya*  
*Men*  
*Nanumi* strongly  
*Dawabo*  
*Dawabo*

4. *Yiya*  
*Men*  
*Sorofigi*  
*Hill*

4. *Yiya*  
*Men*  
*Sorofigi*  
*Hill*

---

1. I am working here at my sago trough  
Don’t crowd me here  
I have my sago to pound now  
Don’t bother me

2. With your *gibi* tree-made drum  
Don’t sing out to me  
With your *tiruru* tree-made drum  
Don’t call out my name

3. We are the men of the swiftly flowing Nanumi River  
*Dawabo*  
We are the men of the fiercely flowing Baru River  
*Dawabo*
Men’s Song 25


A dead man leaves behind children, as this song commemorates. The children are referred to by reference to their toys and clothing. But the deceased is also referred to as a boy who himself has left these toys behind.

1. ba’a na’a ira sōga bi’a mano mogoreye
   boy your tree stem arrow small left
   ua hai yiboro
gone lives sleeps
   ira mamage mefese’ame
tree toy bow left perhaps
   bereboba’ae
   is lost

2. ba’a na’a ira kotono gaïya mano sina’ame
   boy your tree kotono skirt small abandoned perhaps
   ua ha yiboba’ae
gone is sleeps
   ba’a na’a ira tera’a yefu sina’ame
   boy your tree bark belt abandoned perhaps
   ua ha visomoro
gone is went

3. ira so’one dobo kabo fana’ayome
   tree so’one clan girl Fana’ayome
   ba’a derabore
   boy Derabore
1. Boy, you have left behind your toy bow and arrow
   It is lost
   You have left behind your mamage wood toy bow and arrow
   Now it is lost

2. Boy, you have left your little girl’s kotono string skirt
   Abandoning it, it is lost
   Your little boy’s tera’a bark belt
   You have left it behind

3. The so’one tree clan woman Fana’ayome
   Her son Derabore
   His mother Moruame
   Ibu Dawabo

4. His father Kibudobo man Hogebo
   His mother Moruame
   Their child whose name we call so sweetly
   Derabore
Men’s Song 26

Singers: Dunubu and Abuyu. Recorded 4 December 1984 at Hegeso village.

This song makes use of the polysemy of the Foi word *hua*, which means ‘struck’ (from the verb *hu-*, to strike, kill, hit); ‘planted’ (from the same verb, *mohu-*); and, with the addition of nasalisation on the *u* (*hũa*), ‘mother.’ Crashing, rushing water strikes the stones in creek and river beds. Also, men must plant the stakes with which they construct fish dams across the mouths of small creeks. Finally, large bodies of water, like the Mubi, Baru, Yo’oro Rivers, and Lake Kutubu, are called *ibu hũa*, the ‘mother’ of waters, as in any particularly large specimen of any category (hence, *a hũa* ‘mother of houses’, i.e. the longhouse).

*Hemomo’o* is a detritus, and flotsam collects as it flows downstream. It also means, ‘froth, scum’, etc. The verb *hubagia-* means two things: (1) to push aside logs and flotsam as one paddles a canoe; (2) to spread fish poison in dammed water. This fine verse thus compresses the image of spreading fish poison in still water, with that of the man threading a canoe through debris-laden water. (See Weiner 1991:60, 83, 102–4.)

1. 

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<table>
<thead>
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</table>
| *ibu*   | *dufu*  | *hua*   | *yibumena*
| creek   | dam     | planted | sleep-man |
| *uaha*  | *yiboba’ae* | *go-live* | sleeps |
| *ibu*   | *dufu*  | *hua*   | *yibumena*
| creek   | dam     | planted | sleep-man |
| *uaha*  | *yiboba’ae* | *go-live* | sleeps |

2. 

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</table>
| *ibu*   | *dufu*  | *hua*   | *yibumena*
| creek   | dam     | planted | sleep-man |
| *uaha*  | *yiboba’ae* | *go-live* | sleeps |
| *ibu*   | *dufu*  | *hua*   | *yibumena*
| creek   | dam     | planted | sleep-man |
| *uaha*  | *yiboba’ae* | *go-live* | sleeps |
### Men's Songs

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<tr>
<th></th>
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<th>Sound</th>
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<td><em>âgu</em></td>
<td>swiftly</td>
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<td></td>
<td><em>bereboba’ae</em></td>
</tr>
</tbody>
</table>

| 4. | *ibu*     | water         | *hua*       | mother      | *yibumena*  |
|   |           |               |             |             | sleep-man   |
|   | *uaha*    | go-live       | *yiboba’ae* | sleeps      |             |
|   | *ibu*     | water         | *ka’asubagedia* | crashing | *yibumena*  |
|   |           |               |             |             | sleep-man   |
|   |           |               |             |             | *bereboba’ae* | is lost     |

| 5. | *ibu*     | water         | *hemomo’o*  | flotsam     | *yibumena*  |
|   |           |               |             |             | sleep-man   |
|   | *uaha*    | go-live       | *yiboba’ae* | sleeps      |             |
|   | *ibu*     | water         | *âgu*       | swiftly     | *yibumena*  |
|   |           |               | *hua*       | mother      | sleep-man   |
|   |           |               |             |             | *bereboba’ae* | is lost     |

| 6. | *nami*    | pig           | *ko’onomo*  | Ko’ono      | *aba-o*     |
|    |           |               |              | its         | father, oh! |
|    |           |               | *yo*        |             |             |
|    |           |               |             | *dawabo*    |             |
|    |           |               | *gesa*      | Sawa        | *aba-o*     |
|    |           |               |              | its         | father, oh! |
|    |           |               | *dawabo*    |             |             |
|    |           |               | *dawabo*    |             |             |
7. nami  duni  yo  aba
    pig  many  their  father
        dawabo
        dawabo

gesa  sawa  yo  aba
dog  Sawa  his  father
        dawabo
        dawabo

1. Near the fish dam where you habitually sleep
   There you have gone to rest
   Near the fish dam where you are wont to stay
   There you have gone to sleep the night

2. Near the fish dam where you habitually sleep
   There you have gone to rest
   Near the fish dam where you are wont to stay
   There you have gone to sleep the night

3. He who sleeps near the rushing water
   There he silently sleeps
   Near the rushing hissing water
   Only the river’s sound we hear

4. The man who sleeps near the sibilant water
   He has gone to rest there
   The soft crash of rushing water
   But he is lost

5. He who removed the flotsam as he paddled
   He has gone there to sleep
   Near the splashing rushing water
   He is lost

6. The father of the pig Ko’onobo
   Dawabo
   The father of the dog Sawa
   Dawabo
7. The man who cared for many pigs
   *Dawabo*

   He who cared for the dog Sawa
   *Dawabo*

---

**Men’s Song 27**

Singers: Kora and Abeabo.\(^{10}\) Recorded 4 December 1984 at Hegeso village.

The gentle up-and-down movement of a canoe as it moves through water is evoked in this song. (See Weiner 1991:99–101.)

1. \(ba’a\) \(na’a\) \(bare\) \(ga\) \(burayodi\) \(dibiri\)
   boy    your    canoe    prow  rise from water    curved

   \(na-o\) \(mihiba’an\) \(we\)
   I      to embark    come!

   \(ba’a\) \(na’a\) \(bare\) \(ga\) \(yōdibi\)
   boy    your    canoe    prow    dips into water

   \(na-o\) \(moware\) \(do’ane\) \(we\)
   I too     to embark    to speak    come!

2. \(ba’a\) \(na’a\) \(bare\) \(ga\) \(ya\) \(sabeyu\) \(arumaibi\)
   boy    your    canoe    prow  bird   cockatoo  tongue-taken

   \(na-o\) \(moware\) \(do’ane\) \(we\)
   I too     to embark    to speak    come!

   \(ba’a\) \(na’a\) \(bare\) \(ga\) \(ya\) \(sabeyu\) \(arumaibi\)
   boy    your    canoe    prow  bird   cockatoo  tongue-taken

   \(na-o\) \(moware\) \(do’ane\) \(we\)
   I too     to embark    to speak    come!

3–4. [verse 2 repeated two more times]

---

\(^{10}\) As well as being skilled singers and close friends, Kora Midibaru and Abeabo Waibo were my field assistants, helping me to translate many of the songs in this volume (Weiner 1991:ii, xiii).
1. Boy, the curved prow of your canoe lifts gently from the water
   Come fetch me too
   The bow of your canoe dips gracefully back into the water
   Oh come and let me embark too!

2. Boy, your cockatoo-tongued canoe prow
   Come and get me, I say!
   Boy, your canoe prow as beautiful as the cockatoo’s tongue
   I too want to get in your canoe

3–4. [verse 2 repeated 2 more times]

5. Boy, your Faya’a Creek flowing into the Mubi
   *Ibu Dawabo*

   We are the men of the mouth of Hesa Creek
   *Dawabo*
Men’s Songs

Men’s Song 28


This song was sung in memory of a Wage River man who migrated to Hegeso village and remained there for the rest of his life. His name was Ayamena, which literally means ‘above man’. Like most Highlands men, he wore a knitted cap, and after his death, this cap was likened to a cassowary’s crest. Denabuyu and Kinabo were Ayamena’s mother and father respectively; Ayamena’s name itself is not mentioned in the dawa.

1. togeganuga
cassowary crest

\[
\begin{array}{ccc}
\text{ira} & \text{waboba} & \\
\text{tree} & \text{come} & \\
\text{iburi} & \text{yage} & \\
\text{water} & \text{drowned} & \\
adiba & \text{bush covered} & \\
\end{array}
\]

2. ira
tree

\[
\begin{array}{ccc}
\text{foraye} & \text{uboba’a} & \\
\text{broken} & \text{has gone} & \\
\text{masene} & \text{dogo} & \\
\text{arrow} & \text{bundle} & \\
\text{foroma} & \text{uboba’a} & \\
\text{broken + take} & \text{has gone} & \\
\end{array}
\]

\[
\begin{array}{ccc}
\text{gu} & \text{gua} & \\
\text{duru} & \text{fence} & \\
\end{array}
\]
1. The man of the cassowary crest  
The bush has covered him over  
Drowned in the river  
The trees have hidden him

2. The Highlands’ *gua* tree fence  
Has been broken off  
The Highlands’s *masene* arrow bundle  
Has been snapped in two

3. The woman of the Wage River, Denabuyu  
The boy Kinabo  
The woman of the Wage River, Denabuyu  
The boy Kinabo

4. The woman of the Wage River, Denabuyu  
The boy Kinabo  
The woman of the Wage River, Denabuyu  
The boy Kinabo

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<td>girl</td>
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<td>Daribu</td>
<td>Denabuyu</td>
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</table>
Men’s Song 29


A man’s trees, flowers, and garden vegetables become prey to wild animals and birds and to furtive humans after he has died. The signs of life and regeneration of a man’s plantings gradually are consumed, by animals or people as well as the bush itself, after the man has died.

1. kō cordyline  
   tegeri tegeri  
   virima uboba’ae 
   shot + taken has gone

2. ba’a boy  
   na’a your  
   agiri stolen  
   hua struck  
   uboba’ae has gone

3. hãya Ficus  
   auwa  
   hua struck  
   uboba’ae has gone

   su’uri Ficus  
   su’uri  
   uboba’ae has gone

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<tr>
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<td>shot + taken</td>
<td>has gone</td>
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<td>ba’a</td>
<td>na’a</td>
<td>ga</td>
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<td>your</td>
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<td>struck</td>
<td>has gone</td>
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<td>na’a</td>
<td>hãya</td>
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<tr>
<td></td>
<td>boy</td>
<td>your</td>
<td>Ficus</td>
</tr>
<tr>
<td></td>
<td>agiri</td>
<td>vira</td>
<td>uboba’ae</td>
</tr>
<tr>
<td></td>
<td>stolen</td>
<td>shot</td>
<td>has gone</td>
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<tr>
<td>3.</td>
<td>hãya</td>
<td>auwa</td>
<td>agiri’ame</td>
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<tr>
<td></td>
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<tr>
<td></td>
<td>hua</td>
<td>uboba’ae</td>
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<td></td>
<td>struck</td>
<td>has gone</td>
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<tr>
<td></td>
<td>su’uri</td>
<td>Ficus</td>
<td>agiri’ame</td>
</tr>
<tr>
<td></td>
<td>su’uri</td>
<td></td>
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<tr>
<td></td>
<td>viri</td>
<td>uboba’ae</td>
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</tr>
<tr>
<td></td>
<td>shot</td>
<td>has gone</td>
<td></td>
</tr>
</tbody>
</table>
4. aya sky unubu
   ya bird flying fox
   dawabo dawabo dawabo dawabo

5. aya sky unubu
   ya bird flying fox
   dawabo dawabo dawabo dawabo

1. Perhaps your tegeri cordyline has been stolen
   They struck it and left
   Perhaps your tegeri cordyline has been stolen
   They struck it and left

2. Boy, your auwa Ficus leaves
   Perhaps the flying foxes have eaten and stolen it
   Boy, your auwa Ficus leaves
   Perhaps the flying foxes have shot it and left

3. Your auwa Ficus leaves
   They have struck them and left
   Your su’uri Ficus leaves
   They have shot them and left

4. The flying fox high in the sky
   Dawabo
   The sky bird, the flying fox
   Dawabo
5. The flying fox high in the sky
_Dawabo_

The sky bird, the flying fox
_Dawabo_

**Men’s Song 30**


When the subject of this song, Sega, was mortally ill, he was flown to the hospital in Mendi. He eventually was flown back to Pimaga, and he died in Hegeso. This song makes use of the aeroplane image. (See Weiner 1991:47; 2001:26.)

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
</table>
| 1. | _turu_ | _mogo_ | _bagia_ | _vira_
|   | sky    | mist   | divides | shot  |
|   | _iribiwae_ | saw not |   |   |
|   | _bare_ | _údia_ | _vira_ | gone |
|   | aeroplane | hummed |   |   |
|   | _iribiwae_ | saw not |   |   |

| 2. | _turu_ | _mogo_ | _bagia_ | _vira_
|   | sky    | mist   | divides | shot  |
|   | _iribiwae_ | saw not |   |   |
|   | _bare_ | _údia_ | _vira_ | gone |
|   | aeroplane | hummed |   |   |
|   | _iribiwae_ | saw not |   |   |

| 3. | _bare_ | _údia_ | _vira_
<p>|   | aeroplane | droned | went |
|   | <em>nabo</em> | <em>dibiwae</em> | said not |</p>
<table>
<thead>
<tr>
<th></th>
<th>Songs of the Empty Place</th>
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<tbody>
<tr>
<td>bare aeroplane</td>
<td>òdia droned</td>
</tr>
<tr>
<td>nabo to me</td>
<td>diibiwae said not</td>
</tr>
</tbody>
</table>

### 4. wa’aridobo

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Wa’aridobo</td>
<td>ka woman</td>
<td>hasobe Hasobe</td>
</tr>
<tr>
<td>ba’a boy</td>
<td>sega Sega</td>
<td></td>
</tr>
<tr>
<td>ira tree</td>
<td>namani clan</td>
<td>yarogemo Yaroge</td>
</tr>
<tr>
<td>ba’a boy</td>
<td>fu’ubuĩ Fu’ubuĩ</td>
<td></td>
</tr>
</tbody>
</table>

### 5. wa’aridobo

<p>| | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Wa’aridobo</td>
<td>ka woman</td>
<td>hasobe Hasobe</td>
</tr>
<tr>
<td>ba’a boy</td>
<td>sega Sega</td>
<td></td>
</tr>
<tr>
<td>ira tree</td>
<td>namani clan</td>
<td>yarogemo Yaroge</td>
</tr>
<tr>
<td>ba’a boy</td>
<td>fu’ubuĩ Fu’ubuĩ</td>
<td></td>
</tr>
</tbody>
</table>

1. **Through the cloud-covered mountains you flew**  
   But we did not see you  
   The aeroplane droned as it disappeared  
   But we saw you not

2. **Through the cloud-covered mountains you flew**  
   But we did not see you  
   The aeroplane droned as it disappeared  
   But we saw you not

3. **The aeroplane buzzed as it flew away**  
   But you said nothing to us
The aeroplane hummed as it disappeared through the cloud
But to us you said nothing

4. The Wa‘aridobo woman, Hasobe
   Her son Sega
   The clan of the namani tree, the man Yaroge
   His son, Fu’u’ubi

5. The Wa‘aridobo woman, Hasobe
   Her son Sega
   The clan of the namani tree, the man Yaroge
   His son, Fu’u’ubi

---

**Men’s Song 31**

**Singers: Viya and Komo’o. Recorded 2 January 1985 at Hegeso village.**

In January 1985 the Hegeso men held their pig-kill. This song, composed some months before by one of the Hegeso women, expressed the uncertainties that surround the planning of such a pig-kill. The verse concerning the bird feathers refers to the placing of such feathers in mens’ headdresses.

1. **ira**
   tree
   **nabu**
   casuarina
   **gugu’anegebe**
   will it flower?

   **dobo’owa**
   spoken of
   **togebe**
   is this it?

   **ira**
   tree
   **sonane**
   sonane
   **gugu’anegebe**
   will it flower?

   **dobo’owa**
   spoken of
   **togebe**
   is this it?

2. **sui**
   cane
   **gerewa**
   gerewa
   **hae**
   fruit
   **do’ane**
   to speak
   **dobo’owa**
   spoken of

   **togebe**
   is this it?
<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td><em>ira</em></td>
<td><em>gua</em></td>
<td><em>hae</em></td>
<td><em>gugu’ane</em></td>
<td><em>dobo’owa</em></td>
</tr>
<tr>
<td>tree</td>
<td>gua</td>
<td>fruit</td>
<td>to flower</td>
<td>spoken of</td>
</tr>
<tr>
<td><em>togebe</em></td>
<td></td>
<td></td>
<td></td>
<td>is this it?</td>
</tr>
</tbody>
</table>

### 3.

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<th></th>
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<tbody>
<tr>
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<td><em>furu</em></td>
<td><em>sae</em></td>
<td><em>ho’ane</em></td>
<td></td>
</tr>
<tr>
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<td>furu</td>
<td>feathers</td>
<td>to insert</td>
<td></td>
</tr>
<tr>
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<td></td>
<td></td>
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</tr>
<tr>
<td>spoke of</td>
<td>togebe</td>
<td></td>
<td>is this it?</td>
<td></td>
</tr>
<tr>
<td><em>ya</em></td>
<td><em>garobo</em></td>
<td><em>sae</em></td>
<td><em>ho’ane</em></td>
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<tr>
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<td>garobo</td>
<td>feathers</td>
<td>to insert</td>
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<td><em>dobo’owa</em></td>
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<td></td>
<td></td>
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<tr>
<td>spoken of</td>
<td>togebe</td>
<td></td>
<td>is this it?</td>
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### 4.

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<td><em>ibu</em></td>
<td><em>faya’a</em></td>
<td><em>wagibu</em></td>
<td></td>
</tr>
<tr>
<td>men</td>
<td>ibu</td>
<td>Faya’a</td>
<td>mouth</td>
<td></td>
</tr>
<tr>
<td><em>dawabo</em></td>
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<tr>
<td><em>dawabo</em></td>
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<tr>
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<td><em>hesa</em></td>
<td><em>tage</em></td>
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<td>Hesa</td>
<td>mouth</td>
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### 5.

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<tbody>
<tr>
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<td><em>koroba</em></td>
<td><em>sabe</em></td>
<td><em>u’ubi-o</em></td>
<td></td>
</tr>
<tr>
<td>men</td>
<td>koroba</td>
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<td>children</td>
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</tr>
<tr>
<td><em>dawabo</em></td>
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<td><em>dawabo</em></td>
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<td></td>
</tr>
<tr>
<td><em>amen</em></td>
<td><em>baiga</em></td>
<td><em>sabe</em></td>
<td><em>u’ubi</em></td>
<td></td>
</tr>
<tr>
<td>men</td>
<td>baiga</td>
<td>Ridge(^{12})</td>
<td>children</td>
<td></td>
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<tr>
<td><em>dawabo</em></td>
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</tbody>
</table>

---

11 Site of the Herebo longhouse.
12 Site of the Barutage longhouse.
1. The casuarina tree that we have been speaking of
   Will it flower?
   The flower of the sonane tree
   Will it appear as we said it would?

2. Will the fruit of the gerewa cane
   Appear as we spoke of?
   Will the gua tree flower appear
   That which we have been speaking of for so long?

3. The furu bird feathers that we wanted to plant
   Is it these that we see before us?
   The garobo bird feathers which we wanted to plant
   Is it these here?

4. We are the men of the end of the Faya’a Creek
   Dawabo
   We are the men of the end of the Hesa Creek
   Dawabo

5. We are the men of Koroba Ridge
   Dawabo
   We are the men of Baiga Ridge
   Dawabo

---

**Men’s Song 32**

**Singers: Viya and Komo’o. Recorded 2 January 1985 at Hegeso village.**

A man is angry at the birds who eat his bananas and other fruit. He addresses them, ‘we didn’t plant these things together; they’re not yours.’

1. *ga* banana  
   *dõbe* planted  
   *hiri* that  
   *bare*  

   *yage* ours  
   *wae* no
### Songs of the Empty Place

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<thead>
<tr>
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<td><em>bai</em></td>
<td><em>duru</em></td>
<td><em>bare</em></td>
</tr>
<tr>
<td>tree</td>
<td>bai</td>
<td>fence</td>
<td>that</td>
</tr>
<tr>
<td><em>yagemo</em></td>
<td>wae</td>
<td>not</td>
<td></td>
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</tbody>
</table>

2. | *ga* | *mahagi* | *hiri* | planted |
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
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<td>mahagi</td>
<td>hiri</td>
<td>planted</td>
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<td><em>yagemo</em></td>
<td><em>ga</em></td>
<td>belongs to</td>
<td>wae</td>
</tr>
<tr>
<td>our</td>
<td></td>
<td></td>
<td>not</td>
</tr>
<tr>
<td><em>ira</em></td>
<td><em>onobó</em></td>
<td><em>duru</em></td>
<td>fence</td>
</tr>
<tr>
<td>tree</td>
<td>onobó</td>
<td><em>duru</em></td>
<td>fence</td>
</tr>
<tr>
<td><em>yagemo</em></td>
<td><em>ga</em></td>
<td>belongs to</td>
<td>wae</td>
</tr>
<tr>
<td>ours</td>
<td></td>
<td></td>
<td>not</td>
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</tbody>
</table>

3. | *ira* | *bai* | *duru* | *bare* |
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<td>fence</td>
<td>that</td>
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<td>wae</td>
<td>not</td>
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<tr>
<td><em>wāsia</em></td>
<td><em>kamua</em></td>
<td><em>hiri</em></td>
<td><em>bare</em></td>
</tr>
<tr>
<td>pitpit</td>
<td>kamua</td>
<td>hiri</td>
<td>bare</td>
</tr>
<tr>
<td><em>yagemo</em></td>
<td>wae</td>
<td>not</td>
<td></td>
</tr>
</tbody>
</table>

4. | *ga* | *dōbe* | *hiri* | *tore* |
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<thead>
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<th></th>
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<td>dōbe</td>
<td>hiri</td>
<td>tore</td>
</tr>
<tr>
<td><em>yagemo</em></td>
<td>mohobiwae</td>
<td>planted</td>
<td>not</td>
</tr>
<tr>
<td>ours</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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<td><em>duru</em></td>
<td><em>tore</em></td>
</tr>
<tr>
<td>tree</td>
<td>bai</td>
<td><em>duru</em></td>
<td>tore</td>
</tr>
<tr>
<td><em>yagemo</em></td>
<td>wae</td>
<td>not</td>
<td></td>
</tr>
</tbody>
</table>

5. | *yiya* | *amen* | *ya* | *ganiyu* |
<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>we</td>
<td>men</td>
<td>bird</td>
<td>ganiyu</td>
</tr>
<tr>
<td><em>dawabo</em></td>
<td><em>dawabo</em></td>
<td></td>
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</tbody>
</table>
yiya we
amenya men
yabird
dēse dēse
dawabo
dawabo

6. yiya we
amenya men
yabird
gabanana nobo eaten
dawabo
dawabo
yiya we
amenya men
yabird
ganiyuganiyu
dawabo
dawabo

1. These dobe bananas here
We didn’t plant them
This fence of bai wood around my garden
You didn’t help me make it

2. This mahagi banana here
It is not ours
This onobo tree wood fence
It doesn’t belong to us

3. This bai wood fence
It is not the two of ours
This kamua pitpit here
It is not ours

4. This dobe banana here
We didn’t plant is together
This bai wood fence
We didn’t build it together

5. We are the ganiyu birds
Dawabo
We are the dēse parrots
Dawabo
6. We are the banana eating birds
   *Dawabo*

   We are the *ganiyu* birds
   *Dawabo*

---

**Men’s Song 33**


A woman from Ibutaba longhouse, east of Hegeso, composed this song, in which she complains about the unfair treatment she has been subject to at the hands of her husband. The second verse refers to the beatings she has endured with certain hardwood sticks her husband used.

1. *buru*  
   black  
   *kirari*  
   rope  
   *ma*  
   take  
   *diburo*  
   talk

   *kama*  
   mind  
   *dibibie*  
   did not speak

   *kare*  
   women’s  
   *kui*  
   sago  
   *mekea*  
   cook  
   *diburo*  
   talk

   *koremo*  
   with mouth  
   *do’ora*  
   not said

2. *ba’a*  
   boy  
   *na’a*  
   your  
   *ira*  
   tree  
   *waru*  
   waru  
   *fura*  
   stick  
   *bamo*  
   that

   *ai*  
   *nano*  
   my  
   *gariko-e*  
   neck-oh!

   *ai*!  
   *nano*  
   my  
   *tui-e*  
   ribs-oh!

3. *ya*  
   hand  
   *kiririma*  
   rope  
   *diburo*  
   talk
1. You did not tell me to hold the rope of the black pig
   How should I know what you want of me?
   You didn’t tell me to cook afternoon sago
   How can I tell what your thoughts are?

2. Boy, your waru tree stick there
   Oh, my poor neck!
   Boy, your mono tree stick there
   Ai, my poor rib-cage!

3. To take the pig’s rope with my hands, you did not say
You didn’t tell me what you were thinking  
To cook afternoon sago, you did not say  
You should have told me with words

4. The man of the yerebi bamboo clan, Baihaihubu  
His son, Guma  
The Cooked Sago clan woman Isanoka  
Her son, Herebo

5. The Cooked Sago clan woman Isanoka  
Her son Herebo  
The Cooked Sago woman only  
Her son Guma

Men’s Song 34


This is a common sago melody. The two men who sang this song, instead of calling out the name of a commemorated man in the dawa, sang ‘sago clan’, as a rendition of the subject of this woman’s sago song.

1. na’a  huamo  kui  huamaba’ayo’o  
your  mother’s  sago  strike-take  
gibihamone  
do not keep crying  

2. na’a  huamo  abu  biri  maba’ayo’o  
your  mother’s  mallet  this  to take  
gibihamone  
do not keep crying
### Men’s Songs

<table>
<thead>
<tr>
<th></th>
<th>na’a</th>
<th>huamo</th>
<th>kui</th>
<th>huamaba’ayo’o</th>
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<tbody>
<tr>
<td></td>
<td>your</td>
<td>mother’s</td>
<td>sago</td>
<td>strike-take</td>
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</table>

**Gemone**

do not cry

<table>
<thead>
<tr>
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<th>huamo</th>
<th>kui</th>
<th>gesamaba’ayo’o</th>
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<tr>
<td></td>
<td>your</td>
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<td>sago</td>
<td>remove pith</td>
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**Hirabumone**

do not cry

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<tbody>
<tr>
<td></td>
<td>your</td>
<td>mother’s</td>
<td>sago</td>
<td>hand</td>
<td>snap-take</td>
</tr>
</tbody>
</table>

**Gibihamone**

do not keep crying

<table>
<thead>
<tr>
<th></th>
<th>amen</th>
<th>kui</th>
<th>hebo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>men</td>
<td>sago</td>
<td>hebo</td>
</tr>
</tbody>
</table>

**Dawarabo**

*dawabo*

<table>
<thead>
<tr>
<th></th>
<th>amen</th>
<th>kui</th>
<th>kenege</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>men</td>
<td>sago</td>
<td>mid-rib</td>
</tr>
</tbody>
</table>

**Ibuhebo**

*dawabo*

<table>
<thead>
<tr>
<th></th>
<th>amen</th>
<th>kui</th>
<th>kenege</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>men</td>
<td>sago</td>
<td>mid-rib</td>
</tr>
</tbody>
</table>

**Ibuhebo**

*dawabo*
1. Child, let your mother beat her sago  
   Don’t keep crying  
   Child, let your mother wash her sago  
   Do not cry

2. Let your mother take her sago mallet  
   Child, stop crying  
   Let your mother keep pounding sago  
   Child, do not cry

3. Child, let your mother remove the pith  
   Do not keep crying  
   Let your mother snap her wrists  
   Do not cry so

4. We are the men of the *hebo* Sago clan  
   *Dawarabo*  
   We are the men of the *kenege* Sago clan  
   *Ibu Hebo*

5. We are the men of the *hebo* Sago clan  
   *Dawarabo*  
   We are the men of the *kenege* Sago clan  
   *Ibu Hebo*

---

**Men’s Song 35**

**Singers: Tari and Abuyu. Recorded 31 December 1983 at Hegeso village by Kora Midibaru.**

This is also a common woman’s sago song. A woman’s child cries out ‘like a hornbill’ to be fed while she is busy making sago. As with men’s song 34, this *sorohabora* is not a commemorative song per se, but an untransformed rendition of a common woman’s sago song. In the *dawa*, the men sing ‘hornbill clan’ to mark the imagery the woman uses for her child. The verb ending used in the second line of each couplet, *-yebe*, is an interrogative particle with sarcastic overtones. The woman is thus singing, ‘So, you are crying out heartily that I have not given you sago. What do you think I do all day?!’ (See Weiner 1991:154.)
1. **wana’ari**  
mid-day  
**kui**  
sago  
**migi’orebo’o**  
have not given  

*dibuyebe*  
are you saying?  

**kare**  
women’s  
**kui**  
sago  
**migi’orebo’o**  
have not given  

*tawadibuyebe*  
are you complaining?  

2. **kare**  
women’s  
**kui**  
sago  
**migi’orebo’o**  
have not given  

*odibuyebe*  
are you calling out?  

**tābura**  
bamboo filled  
**kui**  
sago  
**migi’orebo’o**  
have not given  

*tawadibuyebe*  
are you complaining?  

3. **tābura**  
bamboo filled  
**kui**  
sago  
**migi’orebo’o**  
have not given  

*hirabubuyebe*  
are you crying?  

**kare**  
women’s  
**kui**  
sago  
**migi’orebo’o**  
have not given  

*dibuyebe*  
are you saying?  

4. **yiya**  
we  
**amen**  
men  
**ya**  
bird  
**ware**  
hornbill  

dawabo  
dawabo  

**yiya**  
we  
**amen**  
men  
**ya**  
bird  
**weigo**  
hornbill  

dawara’abo  
dawabo
5. yiya we          amena men          ya bird          ware hornbill
    dawabo
    dawabo

yiya we          amena men          ya bird          weigo hornbill
    dawara’abo
    dawabo

1. So I haven’t given you your mid-day sago
   Is that what you think you’re telling me?
   So I haven’t given you your evening sago
   Is that what you’re complaining about?

2. I haven’t given you your evening sago
   Is that why your calling out to me?
   Sago cooked in a new bamboo tube you haven’t received
   Is that what I hear you complaining about?

3. Your new bamboo cooked sago you haven’t eaten yet
   Is this what you’re crying about?
   Your evening sago you haven’t eaten yet
   Is this what you’re saying to me?

4. We are the men of the hornbill
    Dawabo
    We are the men of Ayayewego, the hornbill
    Dawara’abo

5. We are the men of the hornbill
    Dawabo
    We are the men of Ayayewego, the hornbill
    Dawara’abo
Men’s Song 36


This song likens the deceased Hegeso headman Iriharabu to a bird with a broken wing, which crippled, falls to earth.

1. **ibu**
creek

**uri**
Uri

**gakobo**
source

**ya**
bird

**fifinu**
fifinu

**auwa**
wing

**forage**
broken

2. **ibu**
creek

**uri**
Uri

**ga**
source

**tegare**
ko’oya tree

**foraboba’ae**
cut down

**ibu**
creek

**uri**
Uri

**ga**
source

**ira**
tree

**fore**
large

3. **ibu**
creek

**kumagi**
Kumagi

**ya**
bird

**aiyabe**
hawk

**viramaiba’ae**
shot-taken

**ibu**
creek

**uri**
Uri

**ya**
bird

**fifinu**
fifinu

**vira**
shot

**uboro**
gone

---

13 Gakobo is a contraction of ga korobo: ‘source upstream’. The source of the Uri Creek is ‘upstream’, in Ayamo country. This song, like men’s song 6, is about the former headman Iraharabo of Hegeso, and makes use of the same imagery.
4. *wa’aridobo* palm clan  
   *kabe* man  
   *degayo* Degayo

<table>
<thead>
<tr>
<th><em>kabe</em> man</th>
<th><em>iraharabo</em> Iraharabo</th>
</tr>
</thead>
</table>

5. *wa’aridobo* palm clan  
   *kabe* man  
   *mege* only  
   *bamo* that

<table>
<thead>
<tr>
<th><em>dawabo</em> dawabo</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><em>wa’aridobo</em> palm clan</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><em>dawabo</em> dawabo</th>
</tr>
</thead>
</table>

---

1. At the source of the Uri Creek, the *fifinu* bird  
   Broken winged

   At the head of the Uri Creek, the hawk  
   Cripple winged

2. At the source of the Uri Creek, the *ko’oya* tree  
   Cut down

   At the origin of the Uri water, the large *tegare* tree  
   The wind has uprooted it

3. At the Kumagi Creek, the hawk  
   Long time shot

   At the Uri Creek, the *fifinu* bird  
   Shot and taken

4. The man of the *wa’ari* palm clan, Degayo  
   His son, Iraharabo
The lonely man of the wa’ari palm clan
Iraharabo

5. This man only of the Wa’aridobo clan
Dawabo

This man only of the Wa’aridobo clan
Dawabo

Men’s Song 37


Highlands men cover their pearl shells with red ochre. The woman singing of the dead man Terewaro, a Highlander who came to live in a Foi village, remembered seeing his red pearl shells and composed this song.

1. nomo
   my
   gi
   ochre
   hare
   red
   dogo
   bundle
   fisige
   removed
   nomo
   my
   gi
   ochre
   damani
   red
   dogo
   bundle
   fisige
   removed

2. gi
   ochre
   hare
   red
   dogo
   bundle
   fisige
   removed
   ba’a
   boy
   na’a
   your
   gi
   ochre
   damani
   red
   dogo
   bundle
   fisige
   removed
3. **amen** men  
   **ibu** river  
   **wage** Wage  
   **habu** lived  

   *dawabo*  
   *dawabo*  

   **amen** men  
   **duma** mountain  
   **dira** Dira  
   **wagibu** ending  

   *dawabo*  
   *dawabo*  

4. **yiya** we  
   **amen** men  
   **ba’a** boy  
   **terewaro** Terewaro  

   *dawabo*  
   *dawabo*  

   **yiya** we  
   **amen** men  
   **ba’a** boy  
   **terewaro** Terewaro  

   *dawabo*  
   *dawabo*  

1. My bundle of red ochre 
   Has been removed  
   My parcel of red ochre 
   Has been taken  

2. The red ochre bundle 
   Taken  
   Boy, your red ochre parcel 
   Removed  

3. The men who lived near the Wage River  
   *Dawabo*  
   The men who live at the end of Mt Dira  
   *Dawabo*  

4. We are Terewaro’s men  
   *Dawabo*  
   We are Terewaro’s men  
   *Dawabo*
Men’s Song 38


This song commemorates all the headmen who died in Hegeso’s recent past. The places referred to are spots owned by previous Hegeso headmen.

1. *hiba’aweĩ*  
   Hiba’aweĩ  
   *merabe*  
   *harbour*  
   *aodoboba’ae*  
   *bush covered*  
   
   *nomo*  
   *my*  
   *ibu*  
   *river*  
   *faya’a*  
   *Faya’a*  
   *geno*  
   *riverbend*  

2. *nomo*  
   *my*  
   *ira*  
   *tree*  
   *fiwa*  
   *fiwa*  
   *dera*  
   *that*  
   
   *forabi’ae*  
   *fallen*  
   
   *nomo*  
   *my*  
   *ira*  
   *tree*  
   *furabo*  
   *furabo*  
   *dera*  
   *that*  

3. *nomo*  
   *my*  
   *kosa’a*  
   *Ficus*  
   *buru*  
   *black*  
   *ga*  
   *base*  
   *merabe*  
   *harbour*  
   *aodoboba’ae*  
   *bush covered*  
   
   *nomo*  
   *my*  
   *ira*  
   *tree*  
   *furubu*  
   *furubu*  
   *ga*  
   *base*  
   *merabe*  
   *harbour*
4. nomo ibu faya’a tage geno
geno riverbend

kigiboba’ae
tree covered

nomo ira furubu dera
my tree that

foramaboba’ae
fallen down

5. yiya amena ibariabe sabe u’ubi
dawabo dawabo

u’ubi children

yiya amena yageneboro sabe u’ubi
men Yagenebo Ridge children

ibuhebo dawabo

6. yiya amena hiba’aweĩ merabe iba’ae
ibudawabo ibudawabo

are

yiya amena yageneboro sabe
we men Yagenebo Ridge

dawabo dawabo

1. Hiba’aweĩ Harbour
   The bush has hidden it
   My Faya’a Creek whirlpool
   The trees have covered it over

2. My fiwa tree there
   Has fallen by itself
Men's Songs

My furabo tree there
Has fallen down

3. My harbour near the base of the kosa’a buru tree
   The forest has reclaimed it
   My harbour near the base of the furubu tree
   The bush has obliterated it

4. The still water near the mouth of the Faya’a
   The forest has taken it back
   My furubu tree there
   Has fallen down

5. We are the children of Ĩbariabe Ridge
   Dawabo
   We are the children of Yegenbo Ridge
   Ibu hebo

6. We are the men of Hiba’aweĩ Harbour
   Ibu Dawabo
   We are the men of Yagenebo Ridge
   Dawabo

---

Men’s Song 39


Kora heard his wife’s mother singing this song. She had married the man Waria as an aged widow, and he used to beat her repeatedly, claiming she was no good for anything. The woman refers to the nettles she must rub against her bruised skin and the walking stick she must use because of her sore limbs. (See Weiner 1991:142–44.)

1. nane yengi bay’a dogo hua iyo’o
   I nettles bay’a bundle mother am

   ba’a na’a dibiyebi boy you not saying?
<table>
<thead>
<tr>
<th>nane</th>
<th>yengi</th>
<th>fagena</th>
<th>dogo</th>
<th>hua</th>
<th>iyo’o</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>nettles</td>
<td>fagena</td>
<td>bundle</td>
<td>mother</td>
<td>am</td>
</tr>
</tbody>
</table>

*dibiyebe*

not saying?

<table>
<thead>
<tr>
<th>2. nane</th>
<th>ira</th>
<th>waru</th>
<th>tābu</th>
<th>hua</th>
<th>iyo’o</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>tree</td>
<td>waru</td>
<td>stick</td>
<td>mother</td>
<td>am</td>
</tr>
<tr>
<td>ba’a</td>
<td>na’a</td>
<td>ka’arubidiyebe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>boy</td>
<td>you</td>
<td></td>
<td>not complaining?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>nane</th>
<th>ira</th>
<th>mono</th>
<th>tābu</th>
<th>hua</th>
<th>iyo’o</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>tree</td>
<td>mono</td>
<td>stick</td>
<td>mother</td>
<td>am</td>
</tr>
</tbody>
</table>

| ba’a  | na’a      | tenewanediyebe |        |       |         |
| boy   | you       |        | not muttering? |

<table>
<thead>
<tr>
<th>3. budu</th>
<th>kirari</th>
<th>ma’aboya’ayo’o</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>black</td>
<td>rope</td>
<td>should take</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| ba’a  | na’a      | ho’obuyebe    |        |       |         |
| boy   | you       | not dislike?  |       |       |         |

| kare  | kui       | ino’oya’ayo’o |        |       |         |
| women’s| sago     | should cook   |       |       |         |

| ba’a  | na’a      | tenewanediyebe |        |       |         |
| boy   | you       | not muttering? |

<table>
<thead>
<tr>
<th>4. abu</th>
<th>biri</th>
<th>mayiye</th>
<th>diburo</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>mallet</td>
<td>here</td>
<td>haven’t taken</td>
<td>talk</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| ba’a  | na’a      | dibuyebe      |        |       |         |
| boy   | you       | are you saying? |

<table>
<thead>
<tr>
<th>abu</th>
<th>wasa</th>
<th>mayiye</th>
<th>dibure</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>haven’t taken</td>
<td>said</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| ba’a  | na’a      | dibuyebe      |        |       |         |
| boy   | you       | are you saying? |

<table>
<thead>
<tr>
<th>5. yo</th>
<th>hua</th>
<th>kabo</th>
<th>keborame</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>his</td>
<td>mother</td>
<td>girl</td>
<td>Keborame</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| kabe  | waria     |               |         |       |         |
| man   |           | Waria         |         |       |         |
1. My parcel of stinging nettles I carry
   Now what do you say to me?
   I carry my little package of fagena nettles
   Boy, what do you say about me now?

2. I am the mother of the waru wood walking stick
   Boy, are you criticising me now?
   I am the mother of the mono wood walking stick
   Are you muttering under your breath about me?

3. So, I am not taking the rope of the black pig
   Is that what you dislike about me?
   Evening sago I am unable to cook
   Is that what you are swearing about under your breath?

4. I haven’t taken my sago mallet
   Come now boy, is that what you are saying?
   I haven’t taken my sago hammer
   Is that what you are saying?

5. His mother, the woman Keborame
   The man Waria
   His mother, the only woman
   The man Waria
6. The Kibudobo man, Tonebo
   His son, Waria

   His mother, the woman Keborame
   Her son, Yamagi

---

**Men’s Song 40**


Men themselves—sadly, a dead man's own clansmen—are most instrumental in obliterating the signs of that man's productive life after his death, as this song alludes to. (See Weiner 1991:106–8.)

1. \( ba'a \)  \( na'a \)  \( yebibu \)  \( ibu \)  
   boy  your  Yebibu  creek  
   \( aginoba'aye \)  
   let another steal it  
   \( ba'a \)  \( na'a \)  \( yefua \)  \( duma \)  
   boy  your  Yefua  mountain  
   \( aodoba'aye \)  
   let bush cover it  

2. \( ba'a \)  \( na'a \)  \( yebibu \)  \( ibu \)  
   boy  your  Yebibu  creek  
   \( aginoba'aye \)  
   let another steal it  
   \( ba'a \)  \( na'a \)  \( yefua \)  \( duma \)  
   boy  your  Yefua  mountain  
   \( aodoba'aye \)  
   let bush cover it  

3. \( na'a \)  \( huamo \)  \( ibu \)  \( sumaniyu \)  
   your  mother’s  creek  Sumaniyu  
   \( ibu \)  \( aginoboba'ae \)  
   stolen eaten
Men’s Songs

<table>
<thead>
<tr>
<th>ba’a</th>
<th>bamo</th>
<th>yahadenabo</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>that</td>
<td>Yahadenabo</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ibu</th>
<th>aodoba’aye</th>
</tr>
</thead>
<tbody>
<tr>
<td>water</td>
<td>let bush cover it</td>
</tr>
</tbody>
</table>

4. | ba’a | na’a | ibu | agegenebo |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>your</td>
<td>creek</td>
<td>Agegenebo</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ibu</th>
<th>aodoba’aye</th>
</tr>
</thead>
<tbody>
<tr>
<td>creek</td>
<td>let bush cover it</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ba’a</th>
<th>na’a</th>
<th>yebibu</th>
<th>ibu</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>your</td>
<td>Yebibu</td>
<td>creek</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ira</th>
<th>waba’aye</th>
</tr>
</thead>
<tbody>
<tr>
<td>tree</td>
<td>let come</td>
</tr>
</tbody>
</table>

5. | ba’a | na’a | sonobo | duma |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>your</td>
<td>Sonobo</td>
<td>mountain</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>aodoboba’ae</th>
</tr>
</thead>
<tbody>
<tr>
<td>bush covered</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ba’a</th>
<th>na’a</th>
<th>yefua</th>
<th>duma</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>your</td>
<td>Yefua</td>
<td>mountain</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>kigiboba’ae</th>
</tr>
</thead>
<tbody>
<tr>
<td>tree covered</td>
</tr>
</tbody>
</table>

6. | oro | yerebi | dobo | ba’a | hamabo |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>bamboo</td>
<td>clan</td>
<td>boy</td>
<td>Hamabo</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>kabe</th>
<th>kabusa</th>
</tr>
</thead>
<tbody>
<tr>
<td>man</td>
<td>Kabusa</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>oro</th>
<th>yerebi</th>
<th>dobo</th>
<th>kabe</th>
<th>mege</th>
<th>bamo</th>
</tr>
</thead>
<tbody>
<tr>
<td>bamboo</td>
<td>clan</td>
<td>man</td>
<td>only</td>
<td>this</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ba’a</th>
<th>dāwano</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>Dāwano</td>
</tr>
</tbody>
</table>

7. | kuidobo | ka | enegoaimo |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sago clan</td>
<td>woman</td>
<td>Enegoai</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ba’a</th>
<th>kabusa</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>Kabusa</td>
</tr>
</tbody>
</table>
1. Boy, your Yebibu Creek  
   Let another man eat it  
   Boy, your Yefua Ridge  
   Let the bush cover it over

2. Boy, your Yebibu Creek  
   Let another man eat it  
   Boy, your Yefua Ridge  
   Let the bush cover it over

3. Your Sumaniyu Creek  
   This creek, let another man steal it  
   This boy’s Yahadenabo Creek  
   Let the bush cover it over

4. Boy, your Agegenebo Creek  
   Let the forest reclaim it  
   Boy, your Yebibu Creek  
   Let the trees cover it up

5. Boy, your Sonobo Ridge  
   Let the bush cover it  
   Boy, your Yefua Ridge  
   The forest will be allowed to hide it

6. The clan of the *yerebi* bamboo, the man Hamabo  
   His son, Kabosa  
   The clan of the *yerebi* bamboo, this only man  
   His son, Dāwano

7. The Kuidobo clan woman Enegoai  
   Her son, Kabosa  
   His mother, the only woman  
   Her son, Dāwane
Men’s Song 41


This song illustrates one of the commonest images used in these songs: a man’s inhabited places become reclaimed by the forest after his death, when he is no longer able to maintain them as sites of human intervention. (See Weiner 2001:39–42.)

1. ba’a  na’a  namikiribi  iga
   boy  your  Namikiribi  path
   iga  aodiba’ae
       path  tree covered
   ba’a  na’a  tigifu  iga
   boy  your  Tigifu  path
   iga  aodiba’ae
       path  tree covered

2. ba’a  bamo  waya’arihabo  iburo’o
   boy  this  Waya’arihabo  creek
       aodibihaba’aye
           let the bush cover it
   ba’a  bamo  domege  ibu
   boy  this  Domege  creek
       aodoba’aye
           let bush cover it

3. ba’a  na’a  duma  orege  duma
   boy  your  mountain  Orege  mountain
   memo  aginoba’aye
      another  let steal it
   ba’a  na’a  sōa  duma
   boy  your  Sōa  mountain
   memo  aginoba’aye
      another  let steal it
1. Boy, your Namikiribi path
   That path is covered over
   Boy, your Tigifu path
   That path is hidden by the forest

2. This boy’s Waya’arihabo Creek
   It is obliterated by trees
This man’s Domege Creek
Is covered over by the jungle

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 3. | Boy, your Orege Mountain | Let another man steal it
|   | Boy your Sõa Mountain | Let another man steal it

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 4. | The Kibudobo woman Ya | Her son Sese
|   | The Banimahu’u man Irihaimabo | His son Sisu’umena

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 5. | The clan of the high flying \textit{banima} bird, Irihaimabo | His son Sese
|   | The Kibudobo woman Ya | Her son Sisu’umena

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 6. | His mother, this woman alone | Her son Sese
|   | His mother, this lonely woman | \textit{Ibu Dawabo}

### Men’s Song 42

**Singers:** Fahaisabo and Oromene. Recorded 5 January 1985 at Barutage village.

This song capitalises on the lexical meaning of the deceased’s hidden name, Tību, which is the name of a variety of cane. The phrase ‘cane water’ refers to a creek or river alongside which cassowary snares have been set. In common with other Fringe Highlands hunters of this area, the Foi set their traps near known drinking and eating places of animals, and place snares and deadfalls near discovered tracks of animals near the various watercourses and trees in fruit. The elements of haiku are especially noteworthy in the terseness of the phrasing here. ♫ online example 12.

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 1. | \textit{ba’a} | \textit{na’a} | \textit{sui} | \textit{ko’ome} | \textit{ibu}
|   | boy | your | cane | \textit{ko’ome} | water |
### Songs of the Empty Place

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>ibu</td>
<td>weigebe</td>
<td>has it come?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>water</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ba’a</td>
<td>na’a</td>
<td>sui</td>
<td>gagi</td>
<td>ibu</td>
</tr>
<tr>
<td>boy</td>
<td>your</td>
<td>cane</td>
<td>gagi</td>
<td>water</td>
</tr>
<tr>
<td>ibu</td>
<td>weiba’ae</td>
<td>has come</td>
<td></td>
<td></td>
</tr>
<tr>
<td>water</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### 2.
| sui    | dabe   | ibu    | wa     |
| cane   | dabe   | water  | come   |
| konaye | iba’ae | is     |        |
| full   |        |        |        |        |
| sui    | gerewa | ibu    | wa     |
| cane   | gerewa | water  | come   |
| konaye | ba’ae  | is     |        |
| full   |        |        |        |        |

#### 3.
| sui    | tibu   | ibu    |        |
| cane   | tibu   | water  |        |
| konabo’o | dibiga| stated |        |
| full   |        |        |        |        |
| sui    | ko’ome | ibu    |        |
| cane   | ko’ome | water  |        |
| yiragedobo’o | dibiga| stated |        |
| coming down from mountain |        |        |        |        |

#### 4.
| sui    | ko’ome | ibu    |        |
| cane   | ko’ome | water  |        |
| konabo’o | dibige| stated |        |
| full   |        |        |        |        |
| sui    | wa     | ibu    |        |
| cane   | come   | water  |        |
| konabo’o | dibige| stated |        |
| full   |        |        |        |        |

#### 5.
| orodobo | ka     | wa’ane |
| Orodobo | woman  | Wa’ane |
### Men’s Songs

<table>
<thead>
<tr>
<th>ba’a</th>
<th>ayamena</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>Ayamena</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>banimahu’u</th>
<th>ba’a</th>
<th>yore</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banimahu’u</td>
<td>boy</td>
<td>Yore</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>kabe</th>
<th>tibu</th>
</tr>
</thead>
<tbody>
<tr>
<td>man</td>
<td>Tibu</td>
</tr>
</tbody>
</table>

#### 6. karewényudobo

<table>
<thead>
<tr>
<th>ba’a-u</th>
<th>kabe</th>
<th>mege</th>
<th>ba</th>
<th>ma’amæ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banimahu’u</td>
<td>man</td>
<td>only</td>
<td>that</td>
<td>thing</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ayamena</th>
<th>ba’a</th>
<th>ayamena</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>Ayamena</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>oro</th>
<th>taru</th>
<th>dobo</th>
<th>ka</th>
<th>wa’anemo</th>
</tr>
</thead>
<tbody>
<tr>
<td>bamboo</td>
<td>great</td>
<td>clan</td>
<td>woman</td>
<td>Wa’ane</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ba’a</th>
<th>tibu</th>
</tr>
</thead>
<tbody>
<tr>
<td>boy</td>
<td>Tibu</td>
</tr>
</tbody>
</table>

---

1. **Boy, your ko’ome cane snare creek**
   Is the water coming?
   Boy, your gagi cane snare creek
   Water is coming

2. **Dabe** cane snare water coming
   Water is full
   Gerewa cane snare water coming
   Full

3. **Tibu** cane water
   Full
   Ko’ome cane creek
   Out of the mouth of the mountain

4. **Ko’ome** cane creek
   Full, we say
   Cane coming creek
   Full, we say

5. Orodobo woman Wa’ane
   The boy Ayamena
Songs of the Empty Place

Banimahu’u boy Yore
The man Tību

6. The Karewēyudobobo clan man only
The boy Ayamena
The Great Bamboo clan woman Wa’ane
The boy Tību

Men’s Song 43

Singers: Abeabo and Gobero. Recorded 2 January 1985 at Hegeso village.

Places in the deep bush, where hunting and fishing activities characteristically take place, are the most common places associated with a man after death, as the imagery in this song depicts.

1. \(ya\) | \(koa\) | \(duma\)
bird | bird of paradise | mountain

\(aodibihaboba’a\)
bush covered

\(yefua\) | \(duma\)
Yefua | mountain

\(ira\) | \(waboba’a\)
tree | come

2. \(ba’a\) | \(na’a\) | \(kana\) | \(ibu\) | \(dera\)
boy | your | stone | creek | that

\(aodoboba’ae\)
bush covered

\(ba’a\) | \(na’a\) | \(suanobo\) | \(ibu\)
boy | your | fish dammed | creek

\(kigiboba’ae\)
tree covered

3. \(yo\) | \(hua\) | \(ka\) | \(fofo\)
his | mother | woman | Fofo
Men’s Songs

1. Bird-of-Paradise mountain
   Bush covered

   Yefua Mountain
   Trees come

2. Boy your stony creek
   Bush covered

   Boy your fish dammed creek
   Strongly covered

3. His mother, Fofo
   The boy Kawaru

   The Momahu’u clan woman Fofo
   The boy Baya

4. His mother, Fofo
   The boy Kawaru

   The Momahu’u clan woman Fofo
   The boy Baya
Men’s Song 44


As I described in *The Empty Place*, during a man’s life, he leaves imprints or traces on the land, made for example by setting animal traps or constructing fish dams. When a man dies, the bush begins to cover over these traces and erase them, out of which the Foi construe an image of the most common results of a man’s death.

1. **ba’a** \( ba’a \) **masiba** \( masiba \) **duma** \( duma \)
   - boy, \( na’a \) your \( Masiba \) mountain
   - *aodoba’aye*
   - let the bush cover it

   **ba’a** \( ba’a \) **dagina** \( dagina \) **ibu** \( ibu \)
   - boy, \( na’a \) your \( Dagina \) creek
   - *kigiba’aye*
   - let the strong trees claim it

2. **ba’a** \( ba’a \) **duma** \( duma \) **bugi** \( bugi \) **duma** \( duma \)
   - boy, \( na’a \) your \( mountain \) \( Bugi \) mountain
   - *aginoba’aye*
   - let another man steal it

   **ba’a** \( ba’a \) **masiba** \( masiba \) **duma** \( duma \)
   - boy, \( na’a \) your \( Masiba \) mountain
   - *aginoba’aye*
   - let another man steal it

3. **ba’a** \( ba’a \) **bamo** \( bamo \) **dagina** \( dagina \) **ibu** \( ibu \)
   - this \( bamo \) boy’s \( Dagina \) creek
   - *aginoba’aye*
   - let another man eat it

   **ba’a** \( ba’a \) **bamo** \( bamo \) **kubarohimu** \( kubarohimu \) **ibu** \( ibu \)
   - this \( bamo \) boy’s \( Kubarihimu \) creek
   - *aodoba’aye*
   - let the bush cover it
### 4. Men’s Songs

<table>
<thead>
<tr>
<th>ba’ā</th>
<th>bamo</th>
<th>asiba&lt;sup&gt;14&lt;/sup&gt;</th>
<th>honamo</th>
<th>ira</th>
</tr>
</thead>
<tbody>
<tr>
<td>this</td>
<td>boy’s</td>
<td>sago</td>
<td>honamo</td>
<td>sago</td>
</tr>
</tbody>
</table>

**aodobā’aye**
let the bush cover it

<table>
<thead>
<tr>
<th>ba’ā</th>
<th>bamo</th>
<th>asiba</th>
<th>yora</th>
<th>ira</th>
</tr>
</thead>
<tbody>
<tr>
<td>this</td>
<td>boy’s</td>
<td>sago</td>
<td>yora</td>
<td>sago</td>
</tr>
</tbody>
</table>

**irawabā’ame**
let the trees come and cover it

### 5. Men’s Songs

<table>
<thead>
<tr>
<th>wa’aridobo</th>
<th>ka</th>
<th>hasebāmeno</th>
</tr>
</thead>
<tbody>
<tr>
<td>wa’ari palm clan</td>
<td>woman, Hasebame</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>kabe</th>
<th>fumena&lt;sup&gt;15&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>her son,</td>
<td>Fumena</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ira</th>
<th>namaniidobo</th>
</tr>
</thead>
<tbody>
<tr>
<td>the</td>
<td>namani tree clan man, Yaroge</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>kabe</th>
<th>sega</th>
</tr>
</thead>
<tbody>
<tr>
<td>his son,</td>
<td>Sega</td>
</tr>
</tbody>
</table>

### 6. Men’s Songs

<table>
<thead>
<tr>
<th>ira</th>
<th>namaniidobo</th>
<th>yarogemo</th>
</tr>
</thead>
<tbody>
<tr>
<td>the</td>
<td>namani tree clan</td>
<td>Yaroge</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>kabe</th>
<th>sega</th>
</tr>
</thead>
<tbody>
<tr>
<td>his son,</td>
<td>Sega</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>yo</th>
<th>hua</th>
<th>ka</th>
<th>hasebame</th>
</tr>
</thead>
<tbody>
<tr>
<td>his</td>
<td>mother, woman</td>
<td>Hasebame</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>kabe</th>
<th>fumene</th>
</tr>
</thead>
<tbody>
<tr>
<td>the man</td>
<td>Fumene</td>
</tr>
</tbody>
</table>

1. Boy, your Masiba Mountain  
   Let the bush cover it  
   Boy, your Dagina Creek  
   Let the strong trees claim it

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<sup>14</sup> *Asiba* or *asipa* is the Fasu term for ‘sago’ (May and Loeweke 1981:19).

<sup>15</sup> Sega’s ‘hidden’ name.
2. Boy, your Bugi Mountain
   Let another man steal it

   Boy, your Masiba Mountain
   Let another man steal it

3. This boy’s Dagina Creek
   Let another man eat it

   This boy’s Kubarihimu Creek
   Let the bush cover it

4. This boy’s honamo sago
   Let the bush cover it

   This boy’s yora sago
   Let the trees come and cover it

5. The wa’ari palm clan woman, Hasebame
   Her son, Fumena

   The namani tree clan man, Yaroge
   His son, Sega

6. The namani tree clan Yaroge
   His son, Sega

   His mother, the woman Hasebame
   The man Fumene
This text is taken from *Songs of the Empty Place: The Memorial Poetry of the Foi of the Southern Highlands Province of Papua New Guinea*, by James F. Weiner and Don Niles, published 2015 by ANU Press, The Australian National University, Canberra, Australia.