

Imdeduya

*Variants of a myth of love
and hate from the Trobriand
Islands of Papua New Guinea*

Gunter Senft

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Imdeduya

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Nijmegen

Volume 20

Imdeduya. Variants of a myth of love and hate
from the Trobriand Islands of Papua New Guinea
by Gunter Senft

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[Myths are] being composed out of compressed meanings. Any mythological tale can bear a thousand and one interpretations, because the people who have lived with and used the story have, over time, poured all those meanings into it. This wealth of meaning is the secret of the power of myth.

Salman Rushdie (1991: 48)

...and then she clearly understood
if he was fire, oh then she must be wood.
I saw her wince, I saw her cry,
I saw the glory in her eye.
Myself I long for love and light,
but must it come so cruel, and oh so bright?

Leonard Cohen (1971) "Joan Of Arc"

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I am very grateful that Greg Murphy and John Evans provided me with important information and insights on the history of staging and publishing John Kasaipwalova's poem "*Sail the Midnight Sun*".

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I would also like to thank Serah Kalabaku and Rod Clark as well as Lydia Kalabaku for their generous support of my research and for their hospitality and friendship over the years.

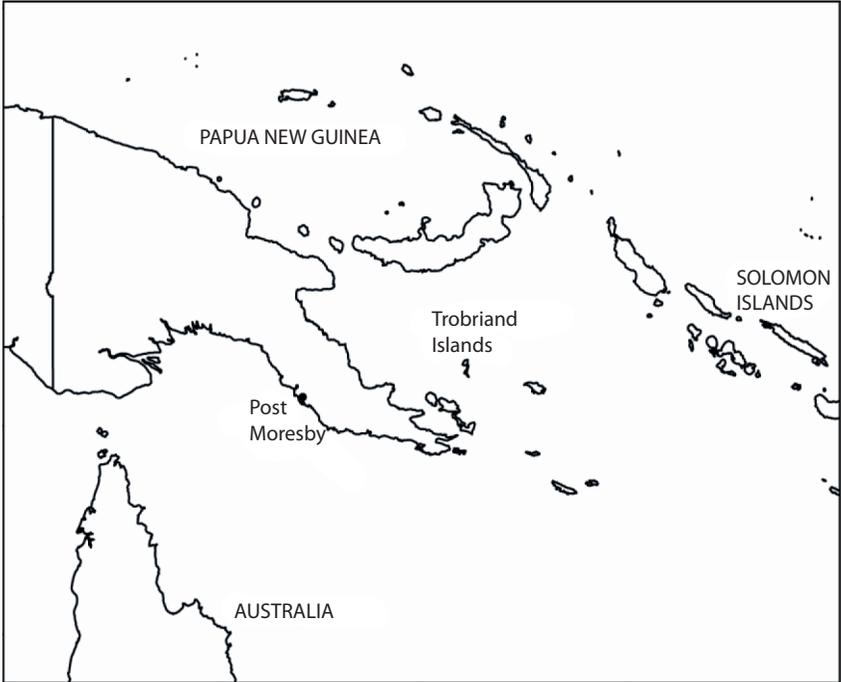
Last but not least I thank my wife Barbara for her patience and perseverance in discussing my research with me, criticizing it, and living and working with me in the field in 1983 and in 1989 and I would also like to thank our children Frauke and Sebastian very much for their understanding that their father almost annually left the family to do his field research and for living with their parents in Tauwema in 1989.

Abbreviations

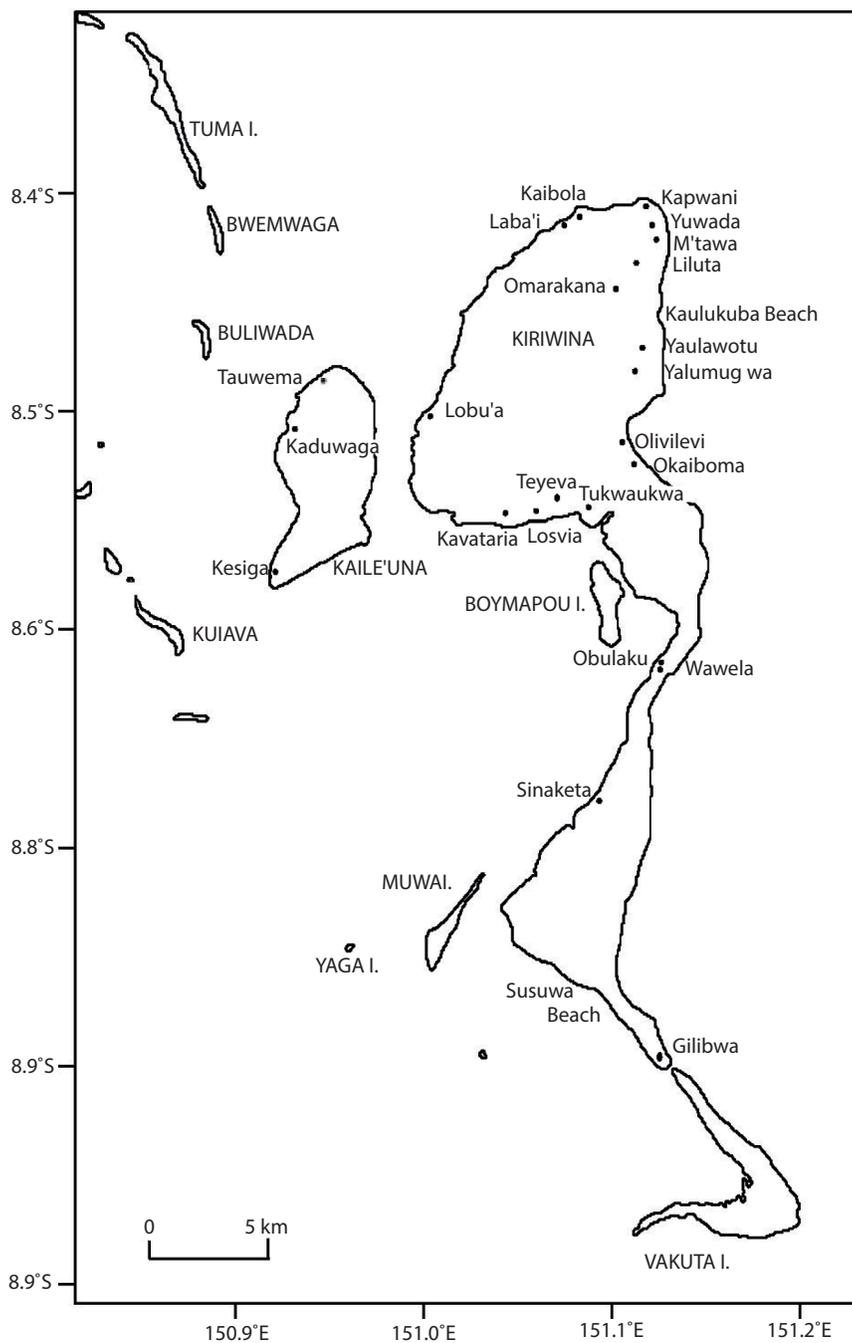
1.	first person	HABIT	Habitual
2.	second person	INCL.	inclusive
3.	third person	LOC	Locative
CP	Classificatory Particle, classifier	p.c.	personal communication
DEM	Demonstrative	PL	Plural
DIR	Directional	PNG	Papua New Guinea
EMPH	Emphasis	REDUP	REDUPLICATION
EXCL.	exclusive	TAM	Tense-Aspect-Mood
FUT	Future, Irrealis		

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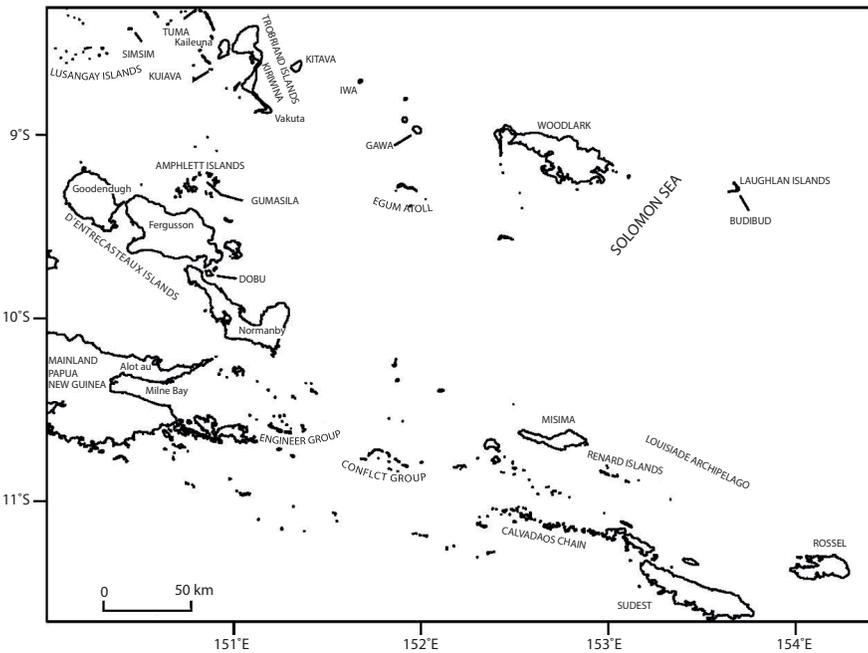
Maps



Map 1. Papua New Guinea



Map 3. Kiriwina, Vakuta, Kaile'una and other Trobriand Islands west of Kiriwina



Map 4. Milne Bay Province of Papua New Guinea

Note:

Not all place names mentioned in the variants of the Imdeduya myth could be geographically allocated.

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Introduction

The song *Imdeduya* and its consequences

When I returned to the Trobriand Islands in January 1983 together with my wife, after my first five months of anthropological linguistic field research there in 1982, it turned out that the most popular hit of the string band of Tauwema¹ was a rather schmaltzy song called “*Imdeduya*”. This song consists of four stanzas, a refrain and a lovely melody. Here are the lyrics (for a link to a recording see Appendix I; the English glosses try to be as close as possible to the Kilivila wording):

- (1) When the moon rises from the sea
 I have a dream of you my love:
Labi gibobwaili – I spoke words of love –
 please remember me!
 Take me down to Vau,
 let me travel along the coast,
 come along with me tonight
 before you change your mind.

Refrain (repeated after every stanza)

<i>Imdeduyo, Imdeduyo</i>	Imdeduyo, Imdeduyo
<i>kwanvedi bakenu,</i>	move a bit, I will lie down,
<i>yegu Yolina.</i>	I am Yolina.
<i>Levavegu kesa'i,</i>	They hit me the waves,
<i>nemtamata vovogu.</i>	tiredness is in my body.
<i>Imdeduyo, Imdeduyo</i>	Imdeduyo, Imdeduyo
<i>kwanvedi bakenu.</i>	move a bit, I will lie down.

1. As already mentioned in the acknowledgements, Tauwema is a village on Kaile'una Island; it was my place of residence on the Trobriand Islands during 16 long- and short-term field trips between 1982 and 2012.

(2)

*Kalasila isalili –
niva'ila wa idamu.
Ikeboku ula simla –
deli wala kayoyugu*

The sun goes down –
calm sea, just a smooth sea.
It is calm – not windy – my island –
with me there is only my sorrow.

(3)

*Tubukona iyuvola
mapilana o bomatu –
madagila visigala –
iomau ninamaisi.*

The moon rises
at this side when we are in the north –
very nice is its shine –
they are so sad.

(4)

*Yum yam, wiki, wiki,
tubukona – taitu, taitu –
akayoyou ulu valu –
avaituta bagisi?*

Day after day, week after week,
months – year after year –
I fly to my village –
when will I see you again?²

My consultants classified this song as a “*wosi tauwau topaisewa*” – a song of migrant workers from the Trobriands (see Senft 2004; 2010a: 231f.). They told me that Yolina is a man who works far away from the Trobriands in another part of Papua New Guinea (from here onwards abbreviated as PNG). He hopes that he will soon have earned enough money to fly back to the Trobriand Islands to see his sweetheart Imdeduya there.³

It took me a while to realize that already during the preparation period of our Trobriand project in autumn 1981 I had encountered these names in a poem by the Trobriand Islander John Kasaipwalova (1980). And when I first stayed in Port Moresby, the capital of PNG, on my way to the Trobriands in 1982, I bought a copy of this poem, a tape with Kasaipwalova reciting his verses (Kasaipwalova & Murphy 1980) as well as an issue of the journal “*Bikmaus*” in which Jerry Leach (1981) had published “A Folktale from Kiriwina”, featuring the same two protagonists. I had sent these booklets and the cassette back home before I continued my trip to the Trobriands – and by 1983 I had all but forgotten about Kasaipwalova’s

2. The Kilivila orthography is based on Senft (1986: 14ff).

3. Note that Imdeduya’s name is changed into Imdeduyo in the song (here and elsewhere); vowel changes like this one – especially in names – are often found in Trobriand songs (see for example Senft 2011: 52).

poem and Leach's article. When I asked the members of our string band whether they knew about this story, they all answered in the negative.

Anyhow, I was very fond of this song, made a musical transcription and sang it quite often in the late afternoons or early evenings, accompanying myself with my accordion which I took with me on my second 11 months-long field trip for times of recreation and for a change after the routines of fieldwork.

As already mentioned elsewhere (Senft 2008a: 140f.), the people of Tauwema liked my singing and my musical adaptation of their song very much. One evening – after I had finished some work on the classification and the local names of shells – my consultant Gerubara, one of chief Kilagola's sons, surprised me by telling me out of the blue that he knew a story about Imdeduya and Yolina, and then he told me the tale. Gerubara's roughly eight minutes long recitation of this story was very charming and appealing. I was fascinated by the unique way in which he told this story and performed a song that goes with it, and the next day I immediately started to transcribe and translate it.

Word spread that I was working on these data with much enthusiasm and that we even had renamed our dinghy "*Max Planckton*" into "*Imdeduya*". Three months after Gerubara's performance, Sipwesa, Gerubara's mother, came to our house and introduced her younger brother Mokopei and his eldest son Bwayaka to me and my wife. Mokopei, a man in his late fifties who lived in the neighbouring village Kaduwaga, asked me whether I would like to hear what he called the "*liliu Imdeduya mokwita*" – the real Imdeduya myth. He pointed out that the story of Imdeduya is not a "*kukwanebu*" – a fairy tale, but a "*liliu*", a myth – much more complex than what Gerubara had told me. Mokopei also emphasized that this myth was one of the Trobriand Islanders' most important myths, as important as the myth cycles about Tudava, the famous culture hero of the Massim area (see Baldwin 1971: 330–360; Senft 2010a: 82–148 and references to Malinowski there). I was more than eager to document Mokopei's version of "Imdeduya". Because he had announced that his narration would be much longer than the one of his nephew, I prepared two recorders for tape-recording his recitation without any interruption. At that time I had already learned that the Trobriand Islanders remember long texts as one piece of 'chunk', so to speak; interruptions had the potential to endanger the continuation of the narration of texts recited from memory. When Mokopei realized that I was ready for recording, he started his narration and finished it after an hour or so. His recitation of the myth was very lively and interspersed with the recurrent singing of a slightly elaborated version of the lines that constitute the refrain of the song of our village string band and with a number of stanzas of other songs some of which reminded me of songs I had heard during the harvest festival in fall 1982. When Mokopei had finished this recitation, a big crowd had gathered around our house – despite the fact that there was a heavy rain

while Mokopei told the myth. All the people – young and old – had as enchantedly listened to this experienced narrator as Barbara and I had. Mokopei asked for some tobacco which I gave him with sincere thanks for his great gift for us and for my research and then he returned to Kaduwaga.

This was not the last time for me to stumble upon Imdeduya and Yolina. During the 11th International Pragmatics Conference in Melbourne in July 2009 I visited the National Gallery of Victoria and found an exhibition of 14 relief sculptures that illustrate the plot of John Kasaipwalova's poem "Sail the Midnight Sun" (see: <<http://www.ngv.vic.gov.au/col/artist/13610?view=textview>> – see also: <<http://publications.ngv.vic.gov.au/artjournal/john-kasaipwalovas-sail-the-midnight-sun/#.U61UIRB8B8E>>). The carvings were purchased by the museum in 2003. John Kasaipwalova is mentioned as the carver of these sculptures, but knowing John quite well I find this very unlikely.⁴ Be that as it may, after this unexpected encounter with the Imdeduya myth I thought it was really high time to publish the various texts I had collected on the Trobriands in 1983 and to compare them with each other and with Kasaipwalova's poem and Leach's "folktale".

This is done in this book. In chapter 2 I present, analyze and discuss Gerubara's story about Imdeduya.

Chapter 3 presents Mokopei's version of the myth with a detailed analysis of both its form and contents.

The narratives told by Gerubara and Mokopei are first documented in a morpheme-interlinear transcription. This documentation is followed by an interpretative re-narration together with an analysis of the macro- and micro-structure of the respective story. In my detailed structural analyses of these stories presented in Appendices II and IIIa, I differentiate between **simple and complex episodes** of tales, and **events** that constitute them. A simple episode consist of one event, a complex episode consists of two or more **subevents**. Episodes represent the macro-structure of tales – i.e., the plot which summarizes the narrative as a whole (see Georgakopoulou 2011: 194; also de Beaugrande & Dressler 1981: 27). The events or subevents that constitute episodes represent the micro-structure – with the main narrative sequences – of a tale (see Senft 2015: 13). The differentiation of episodes and their (sub-)events is based and justified on linguistic grounds – referring to the verbal means the narrators use for structuring their narrative – and on context information given. I am aware of the fact that this analysis may be

4. My scepticism is supported by Sergio Jarillo de la Torre (2013: 283) who also refers to these "carved storyboards", pointing out that they were "wrongly attributed to John Kasaipwalova in 1979" and that "... Yobwita... the renowned master carver and one of the former directors of the Sopi Arts School" – which was started by John in Bweka on Kiriwina in the 1970s – "claims he was the artistic director of this project".

relatively subjective sometimes and readers may come up with different proposals for the structural analysis of these narratives, but this is the general and inherent problem of all philological analyses. The presentation of each of these two narratives ends with a summary of the above mentioned verbal means the narrators use for structuring the story, with observations with respect to the narrative tense used, and with some final comments especially on characteristic and/or culture-specific features of the story and the myth. Appendices IIIa&b provide the structure of, and a summary of Yolina's journey in, Mokopei's version of the Imdeduya myth.

Chapter 4 presents Sebwagau's version of "Imdeduya" which was recorded by Jerry Leach in 1971 in Sebwagau's village Kabulula in northern Kiriwina. It was published in an annotated English translation ten years later under the title "A Kula folktale from Kiriwina" (Leach 1981).⁵ Because Leach does not provide the original Kilivila version of the narrative, I can only present a simplified structural analysis of this version of the Imdeduya myth in Appendix IVa. In my discussion of this text (after its presentation) I also comment on this structural analysis and on characteristic and/or culture-specific features of this version of "Imdeduya". Appendix IVb provides a summary of Yolina's journey in Sebwagau's version of the Imdeduya myth.

Chapter 5 presents and discusses John Kasaipwalova's poem "Sail the Midnight Sun" which takes up protagonists and topoi of the Imdeduya myth and transforms them into a national poem for PNG.⁶ Appendix V presents the structure of John Kasaipwalova's epic poem.

Chapter 6 compares Mokopei's version of the myth with the song of the Tauwema string band, with Gerubara's story, with Sebwagau's version of the myth and with Kasaipwalova's poem.

And chapter 7 presents some concluding remarks on magic, myths and oral literature.

As far as I know this book is one of the very few attempts to present, comment, analyse and compare different versions of texts that are based on one and the same traditional myth – at least in New Guinea. In 2006 Hans Fischer published a book in which he presents, compares and analyses 26 versions of a story told by the Wampar people of PNG that were documented between 1915 and 2004. Fischer presents the stories in his German translations; the original versions in Wampar

5. I would like to thank Don Niles from the "Institute for Papua New Guinea Studies" for his permission to reprint this Imdeduya version. I also tried to contact Jerry Leach himself several times, but he did not respond to my e-mail messages.

6. I thank John Kasaipwalova very much for his permission to reprint his poem – and I also thank Sharon van Boven for being such a highly effective "go-between" during our e-mail contacts.

and Tok Pisin are given in the Appendix of the volume (Fischer 2006: 141–158), and brief excerpts of versions 14 and 15 are presented in a word by word translation (Fischer 2006: 62f.). In 2011 John Z'graggen published his volume “The Lady Daria and Mister Kamadonga: A legend for Papua New Guinea”, in which he compared “31 versions from different regions of an epic legend about the extraordinary woman, richly illustrated with maps of her travels and deeds” (Pawley 2014: 173). However, all these versions are only presented in their English translations (for other volumes which document Z'graggen's impressive collections of Madang and East Sepik legends and myths – mostly presented with annotations but little or no analyses, though – see Z'graggen 1992; 1995; 1996; 2012). And Jelle Miedema (1998; 2000; 2004) presents (in English translations) and comparatively discusses and analyses stories, myths and especially myth themes – or: “Mythemes” in Miedema's (1998: 227) diction – from the Bird's Head peninsula of West-Papua (for his text collections see Miedema 1995; 1997 a & b) – but all these stories and myths are texts in their own right that cannot be understood as different versions of one and the same story or myth.

The interested reader of this book has the opportunity to access the original data presented in chapter 2 and 3 – which I documented on audio-tapes – via the internet. Excerpts from John Kasaipwalova's staged poem are also documented on the website that goes with this book. Appendix I presents the metadata that briefly describe these sound files. The data can be found at the following URL: <<http://www.mpi.nl/people/senft-gunter/research>>. In order to access the recordings, please make sure that you have a modern browser. The recordings of Gerubara's and Mokopei's version of the Imdeduya myth and John's recitation of his poem impressively illustrate the concept Richard Bauman (1975) refers to as “verbal art as performance”.

But before we have a look at the texts, I want to briefly introduce the Trobriand Islands, the Trobrianders, some important aspects of their culture, especially the *Kula* trade as well as their language, Kilivila:

On his search for the missing ship *La Pérouse*, the French naval officer and explorer Joseph Antoine Bruni D'Entrecasteaux (1739–1793), discovered an island archipelago which he named after one of his officers on his ship “*Espérance*”, Jean François Sylvestre Denis, comte de Trobriand (1729–1810). The indigenous name of the biggest island of this archipelago, which is now called Kiriwina, is *Boyowa*. The Trobriand Islands, a group of about 20 islands and islets, in the Solomon Sea are situated at the 151.04° of Eastern Longitude and 8.38° of Southern Latitude in the Milne Bay Province of Papua New Guinea. Kitava Island is an elevated coral island which rises to about 30 m at a central ridge. The other islands and islets are low-lying flat coral atolls. All islands are coral formations composed of coralline limestone. Most of them are fringed by coral reefs. The islands Kitava, Kiriwina,

Vakuta, Kaile'una, Muwa, Kuiawa, Munuwata, Tuma, and Simsim are populated. The islands are considered to be an important tropical rainforest eco-region. The climate on the Trobriands is tropical. The average temperature is between 28° and 30°, with maximal temperatures of about 35° and minimal temperatures (at night) of about 22°. The humidity is very high throughout the year with an average of more than 90 %. The rainy season lasts from November till April with the north-west monsoon as the prevailing wind, the dry season lasts from May till October with a constant southeast trade wind blowing.

The Trobriand Islanders have become famous, even outside of anthropology, because of the anthropologist Bronislaw Kasper Malinowski, who did field research there between 1915 and 1918 (see Young 2004; also Senft 2006; 2009a). The Trobriand Islanders belong to the ethnic group called 'Northern Massim' (see Haddon 1894: 184; also Liep 2015: 185). They are gardeners, doing slash and burn cultivation of the bush; their most important crop is yams. Moreover, they are also famous for being excellent canoe builders, carvers, and navigators, especially in connection with the ritualized '*Kula*' trade, an exchange of shell valuables that covers a wide area of the Melanesian part of the Pacific (see Malinowski 1922; Persson 1999; Uberoi 1962). Malinowski describes the *Kula* as a "form of exchange of extensive, intertribal character ... carried on by communities inhabiting a wide ring of islands which form a closed circuit" (Malinowski 1922: 81). It covers most of the geographic area presented in Map 4 (see also Leach and Leach 1983). Because the *Kula* becomes important in the discussion of Seb wagau's version of the Imdeduya myth (in chapter 4 and in chapter 6), I provide here Malinowski's account on this famous exchange ritual in some more detail. Malinowski (1922: 81ff) continues with his characterization of the *Kula* as follows:

Along this route, articles of two kinds, and these two kinds only, are constantly travelling in opposite directions. In the direction of the hands of a clock, moves constantly one of these kinds – long necklaces of red shells, called *soulava* ... In the opposite direction moves the other kind – bracelets of white shells called *mwali* ... Each of these articles, as it travels in its own direction on the closed circuit, meets on its way articles of the other class, and is constantly being exchanged for them. Every movement of the *Kula* articles, every detail of the transactions is fixed and regulated by a set of traditional rules and conventions, and some acts of the *Kula* are accompanied by elaborate magical ritual and public ceremonies.

On every island and in every village, a more or less limited number of men take part in the *Kula* – that is to say, receive the goods, hold them for a short time, and then pass them on. ... Thus no man ever keeps any of the articles for any length of time in his possession. One transaction does not finish the *Kula* relationship, the rule being "once in the *Kula*, always in the *Kula*," and the partnership between two men is a lifelong affair... [S]ide by side with the ritual exchange of

arm-shells and necklaces, the natives carry on ordinary trade, bartering from one island to another a great number of utilities, often unprocurable in the district to which they are imported, and indispensable there. Further, there are other activities, preliminary to the Kula, or associated with it, such as the building of sea-going canoes for the expeditions, certain big forms of mortuary ceremonies, and preparation taboos.

The Kula is thus an extremely big and complex institution, both in its geographical extent, and in the manifoldness of its component pursuits.

Other highly important features of the Trobriand Islanders' society are the facts that it is matrilineal and follows the rule of patrilocality – or virilocal residence – which means that a newly married couple lives in the village of the husband (see Baldwin 1971: 246, 270ff).

Kilivila, the language of the Trobriand Islanders, is one of 40 Austronesian languages spoken in the Milne Bay Province of PNG (see map 4). It is an agglutinative language; its word order is rather free; the most frequent word order is SVO, however, its general unmarked word order pattern is VOS (Senft 1986). The Austronesian languages spoken in Milne Bay Province are grouped into 12 language families; one of them is labeled Kilivila. The Kilivila language family encompasses the languages Budibud (or Nada, with about 200 speakers living on Budibud Island), Muyuw (or Murua, with about 4,000 speakers living on Woodlark Island) and Kilivila (or Kiriwina, Boyowa, with about 40,000 speakers); Kilivila is spoken on the islands Kiriwina, Vakuta, Kitava, Kaile'una, Kuiawa, Munuwata and Simsim. The languages Muyuw and Kilivila are split into mutually understandable local dialects. Typologically, Kilivila is classified as a Western Melanesian Oceanic language belonging to the Papuan-Tip-Cluster group (Senft 1986:6).

Gerubara's version of Imdeduya – a “*kukwanebu tommwaya tokunabogwa*” – a story of the old men in former times

In the evening of the 25th of January 1983, after having finished some ethnobiological work on the classification of shells and their indigenous names with Gerubara, the 39-year old son of chief Kilagola told me that he knew a “*kukwanebu*” – a story or fairy tale, or, more precisely, a “*kukwanebu tommwaya tokunabogwa*” – a story of the old men in former times – about Imdeduya and Yolina. I asked him whether he would like to tell the story so that I could document it on tape and he agreed. Here is Gerubara's version of Imdeduya:

Imdeduya i-sisu Omyuva Yolina i-sisu Keli.

Imdeduya 3.-live Omyuva Yolina 3.-live Keli.

Imdeduya lives in Omyuva, Yolina lives in Keli.

Mi-na-na Imdeduya sena na-manabweta E

Dem-CP.female-Dem Imdeduya very CP.female-beautiful and

This girl Imdeduya is very beautiful. And

i-la i-yoyou butula valu valu kumwedona;

3.-go 3.-fly news village village all

the news spread all over the world;

ekalikubali magi-si bi-gisesi Imdeduya. E m-to-na

news wish-their 3.Fut-see Imdeduya and Dem-CP.male-Dem

(with this) news they (all) want to see Imdeduya. And this

(5)

Yolina i-sisu i-luki ina-la: “E ina ku-vagikagu

Yolina 3.-be 3.-say mother-his Yes Mom 2.-make.my.food

Yolina is (there and) says to his mother: “Yes Mom prepare my food and

agu sopi, ba-la ba-gisi Imdeduya e-yoyou butula”.

my water 1.Fut-go 1.Fut-see Imdeduya 3.-fly news

my water, I will go and I will see (whether) the news spread about Imdeduya (is true)”.

E i-simwa, ebogi e-masisi. Eyam kaukwau

and 3.-stay night.falls 3.-sleep day.breaks morning

And he stays, night falls and he sleeps. Day breaks in the morning

i-simwa, i-kumli ina-la kala. I-kumli
 3.stay 3.-make.earth-oven mother-his his.food 3.-make.earth-oven
 he stays, his mother prepares his food in an earth-oven. In an earth-oven
ina-la kala – i-vinaku. Eyam kaukwau i-didagi
 mother-his food 3.-finish day.breaks morning 3.-put.in
 his mother prepares his food – it is finished. Day breaks in the morning he puts (it)

(10)

va waga i-kobusi. I-kobusi o-ulaola o-ulaola
 Dir canoe 3.-start.paddle 3.-start.paddle 3.-paddle 3.-paddle
 into the canoe and starts to paddle. He starts to paddle he paddles he paddles
o-ulaola. O-ulaola otabwala bwalita i-seki:
 3.-paddle 3.-paddle in.the.middle.of sea 3.-starts:
 he paddles. He paddles in the middle of the ocean (and) he starts:

“*Bwada, bogwa ba-vina*”, *i-seki:*
 brother already 1.Fut-sing 3.-starts
 “Brother, already I will sing”, (and) he starts:

Imdeduyo, Imdeduyo, Imdeduyo,
Imdeduyo, Imdeduyo, Imdeduyo,

o Imdeduyo, o Imdeduyo,
 oh Imdeduyo, oh Imdeduyo,

(15)

(ku)-kwanuvedi, ba-kenu
 2.-move.over.on.mat 1.Fut-lie.down
 move over on your sleeping mat, I will lie down

yegu Yolina; le-vave-gu kesai
 I Yolina 3.Past-hit-me wave
 I am Yolina; it hit me the wave,

lemitamata vovo-gu, Imdeduyo Imdeduyo
 tiredness body-my Imdeduyo Imdeduyo
 the tiredness of my body, Imdeduyo, Imdeduyo.

I-kota o Simsim. “Mwa amakauwam?” “Gala,
 3.-arrive Loc Simsim man what.are.you.up.to nothing
 He arrives at Simsim. “Man, what are you up to?” “Nothing,
e-yoyou bulagala Imdeduyo, la-ma, mna, a-gisi gala
 3.-fly good.news Imdeduya 1.Past-come hm 1.-see not
 good news spread about Imdeduya, I came, hm, to see not

(20)

ami-vatotu ala-vatotu, Imdeduya, ba-lo Omyuva.” “Avaka
 you-for her-for Imdeduya 1.Fut-go Omyuva what
 you (but) her, Imdeduya, I will go to Omyuva.” “What

ku-vagi-si? "Gala, *ka-kalibom-si-wa(la)*,

2.-do-Pl nothing 1.excl-sing.harvest.festival.songs.and.drum-Pl-only
are you doing?" "Nothing, we just sing harvest festival songs and drum,

ka-kalibom-si-wa(la)".

Eyam

1.excl-sing.harvest.festival.songs.and.drum-Pl-only day.breaks

we just sing harvest festival songs and drum". Day breaks

i-komwenagua-wala.

la kesosau i-seki

3.-go.ashore.and.up.to.village-only his long.drum 3.-start

he just goes ashore and up to the village with his long drum (and) he starts

e-kalibom-wa(la).

3.-sing.harvest.festival.songs.and.drum-only

singing harvest festival songs and drumming.

(25)

E-kalibom,

3.-sing.harvest.festival.songs.and.drum

He sings harvest festival songs and drums

e-kalibom-wa(la).

Eyam, kaukwau

3.-sing.harvest.festival.songs.and.drum-only day.breaks morning

he just sings harvest festival songs and drums. Day breaks, in the morning

i-vagi-si kala i-vinaku-si, i-kalibusi e i-ulavola, i-ulavola,

3.-make his.food 3.-finish-Pl 3.-punt and 3.-paddle 3.-paddle

they make his food they finish it, he punts (out) and he paddles, he paddles

i-ulavola. I-ulavola otapwala bwalita i-seki:

3.-paddle 3.-paddle in.the.middle.of sea 3.-starts

he paddles. He paddles in the middle of the sea (and) he starts:

Imdeduyo, Imdeduyo, Imdeduyo,

Imdeduyo, Imdeduyo, Imdeduyo,

(30)

o Imdeduyo, o Imdeduyo,

oh Imdeduyo, oh Imdeduyo,

(ku)-kwanuvedi, ba-kenu

2.-move.over.on.mat 1.Fut-lie.down

move over on your sleeping mat, I will lie down

yegu Yolina; le-vave-gu kesai

I Yolina 3.Past-hit-me wave

I am Yolina; it hit me the wave,

lemitamata vovo-gu, Imdeduyo Imdeduyo

tiredness body-my Imdeduyo Imdeduyo

the tiredness of my body, Imdeduyo, Imdeduyo.

I-kota Tuma. I-katupoi-si: "Mwa amakauwam?"

3.-arrive Tuma 3.-ask-Pl man what.are.you.up.to
He arrives at Tuma. They ask: "Man, what are you up to?"

(35)

"Gala ami-vatotu ala-vatotu – Imdeduya, Omyuvo ba-loki".

Not you-for her-for Imdeduya Omyuva 1.Fut-go.to
"(I come) not for you (but) for her – Imdeduya, to Omyuva I will go".

E-komwenagua i-veki

3.-go.ashore.and.up.to.village-only 3.-go.to

He goes ashore and up to the village he goes to (them)

e-kalibom-si, i-yayosa

3.-sing.harvest.festival.songs.and.drum-Pl 3.-continue
he sings harvest festival songs and drums, he continues

kalibom. Iyam, i-vagi-si

singing.harvest.festival.songs.and.drumming day.breaks 3.-make-Pl

the singing of harvest festival songs and the drumming. Day breaks, they make

kala i-vinaku-si i-kedidagi va waga i-tabusi.

his.food 3.-finish-Pl 3.-put.in Dir canoe 3.-paddle.out

his food they finish (it and) he puts it into the canoe (and) paddles out into the sea

(40)

I-tabusi, i-ulaola, i-ulaola, i-ulaola.

3.-paddle.out 3.-paddle 3.-paddle 3.-paddle

He paddles out into the open sea, he paddles, he paddles, he paddles.

I-ulaola otapwala bwalita i-seki:

3.-paddle in.the.middle.of sea 3.-start

He paddles in the middle of the sea (and) he starts:

Imdeduyo, Imdeduyo, Imdeduyo,

Imdeduyo, Imdeduyo, Imdeduyo,

o Imdeduyo, o Imdeduyo,

oh Imdeduyo, oh Imdeduyo,

(ku)-kwanuvedi, ba-kenu

2.-move.over.on.mat 1.Fut-lie.down

move over on your sleeping mat, I will lie down

(45)

yegu Yolina; le-vave-gu kesai

I Yolina 3.Past-hit-me wave

I am Yolina; it hit me the wave,

lemitamata vovo-gu, Imdeduyo Imdeduyo
 tiredness body-my Imdeduyo Imdeduyo
 the tiredness of my body, Imdeduyo, Imdeduyo.

I-kota Kaduwaga, i-katupoi-si "Mwa amakauwam?"
 3.-arrive Kaduwaga 3.-ask-Pl man what.are.you.up.to
 He arrives in Kaduwaga, they ask him: "Man, what are you up to?"
"A gala alu-vatotu mna Imdeduya ba-loko Omyuva".
 Ah nothing her-for hm Imdeduya 1.Fut-go.to Omyuva
 "Ah, nothing, for her, hm, Imdeduya, I will go to Omyuva".

I-komwenagua iveki
 3.-go.ashore.and.up.to.village-only 3.-go.to
 He goes ashore and up to the village he goes to (them)

(50)

e-kalibom-si.
 3.-sing.harvest.festival.songs.and.drum-Pl
 they sing harvest festival songs and drum.

E-kalibom-si,
 3.-sing.harvest.festival.songs.and.drum-Pl
 They sing harvest festival songs and drum,

e-kalibom. Eyam, kaukwau
 3.-sings.harvest.festival.songs.and.drums day.breaks morning
 he sings harvest festival songs and drums. Day breaks, in the morning

i-vagi-si kala i-vinaku-si i-kedidagi va waga.
 3.-make-Pl his.food 3.-finish-Pl 3.-put.in Dir canoe
 they make his food they finish it (and) he puts it into the canoe.

I-tabusi i-lo va dom, i-ulaola, i-ulaola,
 3.-paddle.out 3.-go Dir lagoon 3.-paddle 3.-paddle
 He paddles out into the sea he goes into the direction of the lagoon, he paddles, he paddles

(55)

i-ulaola. I-ulaola otapwala bwalita i-seki:
 3.-paddle 3.-paddle in.the.middle.of sea 3.-starts:
 he paddles. He paddles in the middle of the sea (and) he starts:

Imdeduyo, Imdeduyo, Imdeduyo,
 Imdeduyo, Imdeduyo, Imdeduyo,

o Imdeduyo, o Imdeduyo,
 oh Imdeduyo, oh Imdeduyo,

(ku)-kwanuvedi, ba-kenu
 2.-move.over.on.mat 1.Fut-lie.down
 move over on your sleeping mat, I will lie down

yegu Yolina; le-vave-gu kesai
 I Yolina 3.Past-hit-me wave
 I am Yolina; it hit me the wave,

(60)

lemitamata vovo-gu, Imdeduyo Imdeduyo
 tiredness body-my Imdeduyo Imdeduyo
 the tiredness of my body, Imdeduyo, Imdeduyo.

I-katupoi-... be.... i-kota mna Loya. I-kota Loya,
 3.-ask- eh 3.-arrive hm Loya 3.-arrive Loya
 They ask..., eh, he arrives at, hm, Loya. He arrives at Loya

i-katupoi-si: "Mwa amakauwam?" "Oisi! Gala ami-vatotu alu-vatotu -
 3.-ask-Pl man what.are.you.up.to ah not you-for her-for
 they ask (him): "Man, what are you up to?" "Ah! (I came) not for you (but) for her -

Imdeduya, ba-loko Omyuva". E-komwenagua
 Imdeduya 1.Fut-go.to Omyuva 3.-go.ashore.and.up.to.village
 Imdeduya, I will go to Omyuva". He goes ashore and up to the village

i-veki e-ru'urausa-si. Bwadagwa, i-towala
 3.-go.to 3.-sing.and.dance-Pl my.brothers 3.-go.into.the.midst.of.circle
 he goes to them (and) they sing and dance. Brothers, he goes into the middle of the circle (of dancers)

(65)

i-rausa i-ru'u-rausa-la! Eyam, kaukwau
 3.-sing.and.dance 3-Redup-sing.and.dance-Emph daybreaks morning
 he sings and dances he really sings and dances! Day breaks, in the morning

i-vagi-si kala i-vokuva. I-kalibusi i-vola i-ulaola
 3.-make-Pl his.food 3.-finish 3.-punt 3.-paddle 3.-paddle
 they make his food it is finished. He punts out he paddles, he paddles,

i-ulaola. I-ulaola otapwala bwalita i-seki:
 3.-paddle 3.-paddle in.the.middle.of sea 3.-starts
 he paddles. He paddles in the middle of the sea (and) he starts:

Imdeduyo, Imdeduyo, Imdeduyo,
 Imdeduyo, Imdeduyo, Imdeduyo,

o Imdeduyo, o Imdeduyo,
 oh Imdeduyo, oh Imdeduyo,

(70)

(ku)-kwanuvedi, ba-kenu
 2.-move.over.on.mat 1.Fut-lie.down
 move over on your sleeping mat, I will lie down

yegu Yolina; le-vave-gu kesai

I Yolina 3.Past-hit-me wave

I am Yolina; it hit me the wave,

lemitamata vovo-gu, Imdeduyo Imdeduyo

tiredness body-my Imdeduyo Imdeduyo

the tiredness of my body, Imdeduyo, Imdeduyo.

I-vola i-talagwa Kitava. I-veki mini Kitava

3.-paddle 3.-arrive Kitava 3.-go.to people.of Kitava

He paddles he arrives at Kitava. He goes to the people of Kitava,

e-kalibom-si.

E-katupoi-si:

3.-sing.harvest.festival.songs.and.drum-Pl 3.-ask-Pl

they sing harvest festival songs and drum. They ask (him):

(75)

"Mwa amakauwam?" "Oisi! Gala ami-vatotu alu-vatotu – Imdeduya,

man what.are.you.up.to ah not you-for her-for Imdeduya

"Man, what are you up to?" "Ah! (I came) not for you (but) for her – Imdeduya,

ba-loko' Omyuva". E i-komwenagua i-la

1.Fut-go.to Omyuva and 3.-go.ashore.and.up.to.village 3.-go

I will go to Omyuva". And he goes ashore and up to the village he goes

i-kalibom.

Eyam, kaukwau

3.-sings.harvest.festival.songs.and.drums day.breaks morning

he sings harvest festival songs and drums. Day breaks, in the morning

i-vagi-si kala i-vinaku-si i-kedidagi o la waga.

3.-make-Pl his.food 3.-finish-Pl 3.-put.in Loc his canoe

they make his food they finish it (and) he puts it into his canoe.

I-vola i-kalibusi i-vola, bwadagwa bwena! – i-ulaola.

3.-paddle 3.-punt 3.-paddle my.brothers good 3.-paddle

He paddles he punts he paddles, brothers so well! – he paddles.

(80)

I-ulaola alayam alabogi alayam alabogi

3.-paddle day.comes night.comes day.comes night.comes

He paddles day and night day and night

alayam alabogi otapwala bwalita, i-seki:

day.comes night.comes in.the.middle.of. sea 3.-start

day and night in the middle of the sea, he starts:

Imdeduyo, Imdeduyo,

Imdeduyo, Imdeduyo,

Imdeduyo, Imdeduyo,

Imdeduyo, Imdeduyo,

(ku)-kwanuvedi, ba-kenu
 2.-move.over.on.mat 1.Fut-lie.down
 move over on your sleeping mat, I will lie down

(85)

yegu Yolina; le-vave-gu kesai
 I Yolina 3.Past-hit-me wave
 I am Yolina; it hit me the wave,
 lemitamata vovo-gu, Imdeduyo Imdeduyo
 tiredness body-my Imdeduyo Imdeduyo
 the tiredness of my body, Imdeduyo, Imdeduyo.

I-talaga Iwa i-veki Miraiwa,
 3.-arrive Iwa 3.-go.to Miraiwa
 He arrives at Iwa he goes to Miraiwa,

e-kalibom-si. E-katupoi-si
 3.-sing.harvest.festival.songs.and.drum-Pl 3-ask-Pl
 they sing harvest festival songs and drum. They ask him:
 “Mwa amakauwam?” “Ga gala ami-vatotu alu-vatotu – Imdeduya,
 man what.are.you.up.to No not you-for her-for Imdeduya
 “Man, what are you up to?” “No (I came) not for you (but) for her – Imdeduya,

(90)

ba-loko Omyuva”. I-vola, i-ulaola, i-ulaola. I-ulaola
 1.Fut-go.to Omyuva 3.-paddle 3.-paddle 3.-paddle 3.-paddle
 I will go to Omyuva”. He paddles, he paddles, he paddles. He paddles
 otapwala bwalita, alayam alabogi,
 in.the.middle.of sea day.comes night.comes
 in the middle of the sea, day and night
 alayam alabogi, alayam alabogi otapwala
 day.comes night.comes day.comes night.comes in.the.middle.of
 day and night, day and night, in the middle of
 bwalita, i-seki:
 sea 3.-start
 the sea, he starts:

Imdeduyo, Imdeduyo,
 Imdeduyo, Imdeduyo,

(95)

Imdeduyo, Imdeduyo,
 Imdeduyo, Imdeduyo,
 (ku)-kwanuvedi, ba-kenu
 2.-move.over.on.mat 1.Fut-lie.down
 move over on your sleeping mat, I will lie down

yegu Yolina; le-vave-gu kesai
 I Yolina 3.Past-hit-me wave
 I am Yolina; it hit me the wave,
lemitamata vovo-gu, Imdeduyo Imde...
 tiredness body-my Imdeduyo Imde...
 the tiredness of my body, Imdeduyo, Imde...

I-talagwa, mna, o la valu Imdeduya. I-veki
 3.-arrive hm Loc her village Imdeduya 3.-go.to
 He arrives, hm, at Imdeduya's village. He goes to (her),

(100)

e-kanukwenu be(ya) e-sisu. Bog(wa)-ebogi, ebogi
 3.-lie there 3.-is already-night.falls night.falls
 she lies there she is (there). Night falls already, night falls,
i-vakikina otapwala bwala i-nopipisi: "Imdeduyo,
 3.-come.near at.the.side.of house 3.-knock Imdeduyo
 he comes near to the side of the house, he knocks: "Imdeduyo

Imdeduyo, Imdeduyo", e-vavagi-ga. Imdeduyo
 Imdeduyo, Imdeduyo 3.-say-Emph Imdeduyo
 Imdeduyo, Imdeduyo" he is saying. Imdeduyo

va bwala e-kanukwenu. "Avela yokwa?" "Ah yegu
 Dir house 3.-lie who you ah I
 is lying in the house. "Who are you?" "Ah, I am

Yolina!" "O ina sopa, gala u'ula bita-ma,
 Yolina oh mother lie no reason Fut.Dual.incl-come
 Yolina!" "Oh mother, this is a lie, there is no reason one will come (to me),⁷

(105)

tauvabu!" So-da i-tomwa i-tota-la. Bogwa
 manly.trick friend-our 3.-be.present 3.-stand-Emph already
 this is a manly trick!" Our friend is there he stands still. Already
emwamwa i-vaguli: "Imdeduya, Imdeduya, Imdeduya."
 time.passes 3.-wake-up Imdeduya Imdeduya Imdeduya
 time is passing, he wakes (her) up: "Imdeduya, Imdeduya, Imdeduya."

"Avela yokwa? Baka-masisi-si, ku-vavagi-ga!"

who you 1. excl-sleep-Pl 2.-say-Emph
 "Who are you? We would like to sleep, speak!"

"A yegu Yolina ku-kipwani bwala iga(u) ku-gise-gu."

ah I Yolina 2.-peep.out house then 2-see-me
 "Ah, I am Yolina, peep out of the house then you see me."

7. Note that the Dual inclusive (we, i.e., you and me) in Kilivila is employed here as a defocusing and impersonalizing device (see Senft 1986: 32).

E i-simwa i-tomwa otapwala bwala.

And 3.-stay 3.-be.present at.the.side.of house

And he stays he is there at the side of the house.

(110)

I-kanava va bwala Imdeduyo. Ivatu, ivatu

3.-lie.down Dir house Imdeduyo time.passes time.passes

She lies down in the house, Imdeduyo. Time passes, time passes

bogwa-la e-vaweya daba-la. i-siga.

already-Emph 3.-break.through clouds head-its 3.-shine

already the sun breaks through the clouds and shines.

[note: elliptic utterance: “lilu” – “sun” is not produced, “dabala” refers to “lilu”!]

E i-luki vivila: “Mi bogwa ba-valova.”

and 3.-tell girl Girl already 2.Fut-leave

And he tells the girl: “Girl already I will leave you”.

I-kipwani-ga bwala Imdeduya, i-mweki Yolina

3.-peep.out house Imdeduya 3.-see Yolina

She peeps out of the house Imdeduya, she sees Yolina

okaukweda e-tota, i-yuvetaula i-la i-kepapi

in.front.of.the.door 3.-stand 3.-jumps 3.-go 3.-embrace

standing in front of the house, she jumps she goes she embraces (him)

(115)

vivila tau. I-suviya va bwala i-kaniyewa. Alayam

girl man 3.-bring Dir house 3.-lie.down day.comes

the girl the man. She enters the house she lies down. Day comes,

alabogi i-masisi-si-go. I-wai-si i-simwe-si

night.comes 3.-sleep-Pl-Emph 3.-marry-Pl 3.-stay.together-Pl

night comes, they sleep together for a long time. They marry they stay together

so-la Yolina. E bogwa mesinaku.

friend-his Yolina. And already finished

Yolina and his girlfriend. And it’s already finished.

A month later I had transcribed the story with the help of my consultants Gayoboda and Kalavatu and in the evening of the 27th of February I had the tale glossed with the help of my consultant Pulia and his father Nusai.

In what follows I summarize, annotate and analyse Gerubara’s tale and comment on its structure.⁸

8. I summarize the macro- and micro-structure of Gerubara’s version of the Imdeduya myth in detail in Appendix II.

Gerubara starts the tale with the introduction of the protagonists. We learn that Imdeduya is a very beautiful girl who lives in Omyuva. The fame of her unbelievable beauty has spread everywhere and everybody wants to see her.

Yolina, a man who lives in Keli, also heard of Imdeduya's beauty and decides to paddle to Omyuva to see whether all these rumours about this girl are true.

Note that Gerubara does not start what he claims to be a "*kukwanebu tom-mwaya tokunabogwa*" – a story of the old men in former times – with the ritualized formula "*kwanebuyeee*" which is typical for the genre "*kukwanebu*" – tales or stories (see Senft 2010a: 260; Senft 2015: 21); moreover, he does not specify either where Keli and Omyuva are – obviously he takes it for granted that everybody in his audience knows that Keli is a village on Fergusson Island, one of the D'Entrecasteaux Islands about a 100 km or so south of the Trobriands and that Omyuva (or Myuwa) is another name for Woodlark Island, more than 150 km (south)-east of the Trobriand Islands (see map 4).⁹ But back to the story.

Having made his decision, Yolina approaches his mother and asks her to prepare food and water for his journey. The next morning his mother prepares food for her son in an earth-oven – to preserve the cooked food for a longer time.

Two days after Yolina had made up his mind to go and see Imdeduya, he leaves Keli in the morning and paddles away.

Having paddled for a long time, being on the open ocean with his canoe, he starts to sing a song in which he addresses Imdeduya, asking her rather bluntly to make place for him on her sleeping mat so that he can lie down and rest. The song ends with Yolina introducing himself to Imdeduya, telling her that his long journey in his canoe over a rough sea has made him quite tired. Note that this song is almost identical with the refrain of the "Imdeduya" song of the Tauwema string band presented in chapter one.

Having finished his song, Yolina arrives at Simsim Island, the westernmost island in the Trobriand chain (see map 2).

He lands his canoe and the people of Simsim ask him why he came to them. He tells them that he did not specifically come to see them but that he is on his way to Omyuva to see Imdeduya.

Then he asks them what they are doing. They tell him that they celebrate their harvest festival, the "*milamala*", singing *milamala* songs and accompanying them with drumming.

As pointed out elsewhere (Senft 2009b: 92ff; see especially Senft 2011), the most important event in the course of the year for the Trobriand Islanders is still

9. Contrary to the information Gerubara provided me in regard of the geographical location of Yolina's village, my consultant Tokunupei claimed in 1992 that Keli was a village on Kwaiyaluma Island, one of the Lusancay Islands (see Senft 2010a: 136, fn 10).

the period of harvest festivals, as first described by Malinowski (1935). This period is called *milamala*. As Malinowski (1929: 220f.) has pointed out, the “harvest activities and festivals begin in June and last into August. The *milamala* begins in September and ends in October. Its date is fixed by the appearance of the *palolo* worm, which comes up regularly at a certain full moon”. Having brought the yam harvest from the gardens into their villages and having filled the yams houses with the yams tubers during the *dadodiga* ceremony, the Trobrianders open the *milamala* with a cycle of festive dances accompanied by drums and songs – the *wosi milamala*. The *milamala* songs are sung in the language of the *baloma*, the spirits of the dead. This variety of Kilivila represents the speech of the ancestors, the “old people”, and the songs serve the function of a salute to the spirits of the dead, honoring and celebrating them. The songs are verbal manifestations of the Trobrianders’ belief in immortal spirits, the *baloma*, that live in a kind of paradise in the underworld of Tuma Island (see maps 2 & 3; see also Malinowski 1916; 1974; Senft 2011). Therefore these songs are also called “*wosi Tuma*” (or: “*usi Tuma*”; see Baldwin 1945; 1950). The songs poetically and erotically describe the “life” of the spirits of the dead in Tuma. Trobriand Islanders believe that these spirits can be reborn; they can also visit their former villages, and they do so regularly during the *milamala* festival. During these visits the *baloma* control whether the present-day villagers still know how to garden, how to celebrate a good harvest, and how to behave even while celebrating exuberantly. The *wosi milamala* are also sung in the late evenings during the *milamala*, and sometimes they form the transition from one day to the next. After the end of the *milamala*, the *baloma* are ceremonially driven away from the villages and chased back “home” to their villages in the Tuma underworld. This ceremony is followed by a period of quieter festivity, usually without dancing, however with drumming and the singing of *milamala* songs. This period of feasts which may last for three months is called “*kalibom*” (Senft 2011: 25ff). Both the *milamala* festival and the period of the *kalibom* are characterized by conviviality, flirtation, and amorous adventures. During such festive periods, social norms, rules, and regulations were interpreted more liberally and generously than at other times. This might lead to jealousies and rivalries that, in escalation, could threaten the community. As my consultants told me, the mere fact that *wosi milamala* are sung prevents such a development. The songs remind Trobrianders of the presence of the *baloma* and of social norms that are valid even for the spirits of the dead, “living” in their paradise. Thus the guardians of the norms of the past are present, checking whether that past is still present in their former villages. The *baloma* must not be offended by unseemly and indecent behavior, which includes jealousy among bachelors. Keeping this in mind, Trobrianders must control their behavior, especially their emotions, because no

one would dare offend the spirits of the dead. Thus, Yolina comes to Simsim just at this festive period of the year.

The day after his arrival he goes from the shore to the village and joins the Simsim people celebrating their festival and singing the *milamala* songs.

The next morning Yolina's Simsim hosts provide him with food and then he continues his journey to Omyuva, paddling eastwards.

As soon as he is out on the open sea he starts to sing his song again; finally he arrives at Tuma, the home of the spirits of the dead, one of the Trobriand Islands north-west of the main island Kiriwina (see map 2).

The people who live on Tuma ask him why he came and he tells them that he is on his way to Omyuva to see Imdeduya.

They invite him to the village and he participates in the *kalibom*, singing *milamala* songs that are accompanied by drumming.

The next morning he receives food from his hosts, paddles out into the open sea, singing his song again.

He heads south towards Kaile'una Island and arrives at Kaduwaga, the biggest village on this island.

The people of Kaduwaga ask him why he came, and he tells them about his plan to see Imdeduya in Omyuva.

Then he enters the village, goes to the group of people who dance and sing *milamala* songs and joins them, singing and dancing.

The next day he receives food from his hosts, stores it in his canoe, leaves them, sings his song and arrives at Loya.

From there he paddles to Kitava, the easternmost island in the Trobriand chain and then to Miraiwa.

When he is on the open sea on his way to Loya, Kitava and Miraiwa he always sings his song and in the villages he makes the same experience as before in Simsim, Tuma and Kaduwaga – and in Loya and Kitava he joins the people in their dancing and singing of the *milamala* songs and receives food from his hosts. These events are not mentioned when Yolina stops in Miraiwa.

Finally he arrives at Imdeduya's village on Omyuva (i.e., Woodlark Island, see map 4). Although it is night, Yolina immediately goes to Imdeduya's house. Imdeduya is already lying on her sleeping mat. It is rather unusual for an unmarried young woman to have a house of her own. Until they marry, girls officially stay and sleep either in the house of their father and mother or, in some cases, also in the house of a usually widowed elder female kinsperson (see chapter 3, Mokopai's version lines 552–553). If a girl has an amorous date with a man, she cautiously sneaks into the man's house, spends the night with the man till shortly before dawn and then goes back to her family's house. There are no *bukumatula* any more on the Trobriands these days – the bachelors' and unmarried girls'

houses of Malinowski's times (see Malinowski 1929: 59ff). If a girl is seen in the morning sitting together with the man with whom she spent the night together on the veranda of his house, this means that the two have decided to marry each other. But back to the story.

Yolina knocks at one of the house poles and calls Imdeduya's name. She asks him who he is and he tells her his name. Imdeduya – who must have heard rumours about Yolina coming to see her – does not believe him and accuses him to be a liar and a trickster.

Yolina does not respond to that, waits a while and then wakes the girl up, again calling her name. Imdeduya asks who is there, Yolina tells her his name and asks her to peep out of the house so that she can see him. However, Imdeduya does not do this. She lies down on her mat again and sleeps.

Yolina waits all night long for her, staying at the side of her house. When the sun rises he tells Imdeduya who is still inside the house that he will leave her now. Only then does the girl peep out of her house and sees him. She jumps out of the house – houses in this part of the world are built on stilts – rushes to him and embraces him. She ushers him into her house and does what Yolina asked her to do in his song.

The next day and the next night they sleep together. Then they marry and stay together.

Gerubara finishes his tale with the explicit and also ritualized formula “*bogwa mesinaku*” – “already it is finished”. Together with the adverb “*bogwa*” the verbal expression with the habitual aspect marker “*m-*” (which is prefixed to the 3rd person singular marker “*e*”) explicitly marks the end of the tale in a coda-like way.

As illustrated in Appendix II, the tale consists of 9 complex episodes with up to 6 subevents.¹⁰ The vast majority of the verbs in this tale are produced without a Tense-Aspect-Mood (TAM) marker; a few verbs are realized with the marker for “future/irrealis” (“*b-*”), even fewer verbs are produced with the marker for completed actions (“*l-*”) and in the ritualized formula that announces the end of the story we note one occurrence of the habitual aspect marker “*m-*”. The Kilivila verbs without TAM-markers come close to what Indo-European scholars call “aorist” when they refer to unmarked verb forms. Erwin Koschmieder (1945: 26) describes the aorist as the ‘category for out of time actions and events’ (“Kategorie

10. As mentioned in the Introduction I differentiate between **simple and complex episodes** of tales, and **events** that constitute them. A simple episode consist of one event, a complex episode consists of two or more **subevents**. Episodes represent the macro-structure of tales – i.e., the plot which summarizes the narrative as a whole (see Senft 2015: 13; Georgakopoulou 2011: 194; also de Beaugrande & Dressler 1981: 27). The events or subevents that constitute episodes represent the micro-structure – with the main narrative sequences – of a tale.

für die Außerzeitlichkeit”); he emphasizes that the aorist is the narrative tense (“Erzähltempus”) in fairy tales in many languages (Koschmieder 1945: 44, 57). As illustrated in Senft (2015: 253f.) this is definitely true for Kilivila.

Gerubara marks the structure of this tale with a variety of different narrative means – which he sometimes even produces in combination – like

- change of protagonist/speaker (lines 2, 4, 18, 20, 34, 47, 105),
- tail-head linkage constructions¹¹ (lines 11, 28, 40/41, 55, 67, 79/80, 90/91),
- change of place (18, 23, 34, 36, 47, 49, 61, 63, 73, 87, 90, 99),
- reference to time and to change of time (lines 6, 9, 22, 26, 38, 52, 65, 77, 79, 100, 110, 115) and
- repetition of the structure of episodes with slight variations (see below).

His use of serial verb constructions (see e.g., lines 3, 5, 6, etc.),¹² his repeated production of one and the same verb to indicate intensity and duration of an action and his use of direct speech creates a lively atmosphere which makes the listener easily forget how repetitive the plot of this story is. The structure of the episodes 3–7 repeat the structure of episode 2 with slight variations only. This repetition of subevents experienced by the protagonist of a story with different partners or interactants at different places is a characteristic feature of many narratives of the Trobriand Islanders; it can be seen as “a narrative expedient, a stylistic overtone of familiarity found in storytelling” (Jarillo de la Torre 2013: 177). Repetition can be observed not only in tales like this one, but also in rather long and complex myths (see chapter 3; see also Senft 2010a: 81–148). However, it should be pointed out here that this kind of repetitiveness is highly characteristic for fairy tales in general (see Bürger 1971: 42; also Senft 2015: 252ff).

The important change in the repeated episode structure concerns the names of villages and islands. Yolina starts his journey in Keli, which is – as I learnt later from Gerubara – a village on Fergusson Island, quite far away from the Trobriands (see map 4). In Gerubara's story his journey to Omyuva (i.e. Woodlark Island, also far away from the Trobriands) leads him to Simsim and Tuma Island, to Kaduwaga village on Kaile'una Island, to Loya village (probably a village on Kiriwina Island), Kitava Island and to Miraiwa.¹³ A brief look at map 4 reveals that this journey via 6

11. Gerubara finishes the sentence “*Ikobusi o'ulaola o'ulaola o'ulaola.*” with the third repetition of the verb *o'ulaola* in line 11. In the next sentence he takes up this verb again in sentence initial position. This construction is called “tail-head linkage”. In the example presented here the construction is used to introduce a new subevent of the second episode.

12. For serial verb constructions in Kilivila see Senft 2008c.

13. None of my consultants – Gerubara included – could tell me where the villages Loya and Miraiwa are (or were) located.

villages on different islands is not the direct route from Fergusson to Woodlark. It seems that Gerubara took the poetic licence to refer to villages and islands within the Trobriand chain to familiarize his young listeners with their closer geographic environment.

The repetitive structure of this tale helps the narrator to memorize the plot of this story. And with its nine episodes Gerubara's story of Imdeduya and Yolina confirms George Miller's findings on the information processing capacity of the human memory which he published 1956 in his by now classic paper "The magical number seven, plus or minus two: Some limits on our capacity for processing information". In this famous paper Miller shows that the number of objects or items a person can hold and recall in short term (or working) memory is "seven plus minus two". He found that this memory span is limited in terms of units or chunks that allow the recall of the items that constitute these chunks.

Finally, it should be noted that Yolina's song and the last two subevents of episode 9 with their clear references to sexual intercourse illustrate that Trobriand tales co-constitute the "*biga sopa*" – the joking or lying speech, the speech which is not vouched for – which licenses the frequent use not only of sexual allusions and innuendos, but also of curses and rather blunt, bawdy and obscene speech (see Baldwin 1971: 98f.; Senft 2010a: chapter 9).

In sum, Gerubara's tale about Yolina – who paddles from his village Keli via Simsim and Tuma Island, via the villages Kaduwaga and Loya, via Kitava Island and the village Miraiwa to Imdeduya's village on Woodlark Island where he meets the beautiful Imdeduya, sleeps with her, marries and stays with her – is a happy-ending love story. The fact that Yolina's staying in Imdeduya's village violates the Massim rule of patrilocal residence after marriage does not seem to play any role whatsoever in Gerubara's story.

Mokopai's version of Imdeduya – the “*liliu Imdeduya mokwita*” – the real Imdeduya myth

On the 20th of April 1983 Gerubara's mother Sipwesa came to our house together with her younger brother Mokopei, a man in his late fifties who lived in Kaduwaga, the biggest village on Kaile'una Island. Mokopei was accompanied by his eldest son Bwayaka. As mentioned in chapter one, Mokopei offered to tell me the “real Imdeduya myth” – obviously being aware of the fact that a number of variants and versions of the myth abounded in the Trobriands. After I had prepared my tape-recorders, he started his one-hour-long recitation which I present here in morpheme-interlinear transcription:

Imdeduya. E-sisu Keli. I-sisu e-kaliyeya la bwala.
 Imdeduya 3.-live Keli 3.-live 3.-build her house
 Imdeduya. He lives in Keli. He lives (there and) he builds her house.

E-kebiga-si: “Avaka bwalela?” “La bwala Imdeduya
 3.-say-Pl what house Her house Imdeduya
 They say: “What is this house for?” “It is Imdeduya's house.

O ta-kaliyeya bwala ta-la ta-vakoli
 Oh Dual.incl-build house Dual.incl-go Dual.incl.-bring.back
 Oh one builds the house one goes one brings back

Imdeduya Omyuva bita-meya.” Iuvatu
 Imdeduya Omyuva Fut.Dual.incl-bring 3.-continue
 Imdeduya from Omyuva one will bring her.” He continues

(5)

i-kai'iki vovo-la. I-ovagi la waga
 3.-work.hard.get tired body-his 3.-prepare his canoe
 he works hard and it gets tired his body. He prepares his canoe,

i-dobusi i-dobusi i-vito'ula:
 3.-start.paddle 3.-start.paddle 3.-start
 he starts to paddle he starts to paddle he starts:

Imydeduya Imdeduyo Imdeduyo o-(ku)-kwanvedi
 Imdeduya Imdeduyo Imdeduyo binding.vowel-2.-move.a.bit
 Imdeduya, Imdeduyo, Imdeduyo, move a bit

ba-kenu. Avela yokwa? Yegu Yolina,
 1.Fut-lie.down who you I Yolina
 I will lie down. Who are you? I am Yolina
na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

(10)

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,
le-vave-gu odabala kesai
 3.Past-hit-me on.top waves
 it hit me on top of the waves
le-mtamata vovo-gu, Imde Imdeduyo Imdeduyo Imde
 3.Past-get.tired body-my Imde Imdeduyo Imdeduyo Imde
 it got tired my body, Imde..., Imdeduyo, Imdeduyo, Imde...

I-talagwa mna Kava, i-meki e-yosi-si vilovosi
 3.-arrive hm Kava, 3.-come 3.-sing-Pl song.of.the.village
 He arrives hm at Kava, he comes (and) they sing their village song:

Uuu uuu. Ave wosi e-keosi-si? eee eee,
 Uh Uh what song 3.-sing-Pl eh eh
 Uh, uh. Which song did they sing? Eh, eh,

(15)

e-keosi-si e-ki-kiosi-si Keli m-kwe-na mna
 3.-sing-Pl 3.-Redup-sing-Pl Keli Dem-CPgeneral-Dem hm
 they sing, they sing and sing in Keli this one, hm,
mina Kava e-yosi-si vilovosi m-pa-na
 people.from Kava 3.-sing-Pl village.song Dem-CP.piece-Dem
 the people from Kava they sing their village song, this piece,
mna Monigapani:
 hm Monigapani
 hm, the Monigapani song:

I-yonigo, ba(ta)-nigao-sa o kesa'i
 3.-be afraid 1.incl.Fut-afraid-Pl Loc waves
 He is afraid, we will be afraid on (top of) the waves,
ku-titoyego Kegilobigwa.
 2.-go.quickly Kegilobigwa-bird
 fly quickly Kegilobigwa bird.

(20)

Vivila e te-talogwa tau mna Yolina
 girl and CP.male-one man hm Yolina
 There is a girl and one man, hm, Yolina.

"Ambeya tole-m?" "Tole-gu mna Keli."
 Where be.from-you be.from-I mna Keli
 "Where are you from? "I am from, hm, Keli."

"Ku-ma ku-veya latu-la mna Talawaga,
 2.-come 2.-marry child-his mna Talawaga
 "Come and marry hm Talawaga's daughter

ku-simwa ku-vai ku-simwa ku-guyau olopola
 2.-stay 2.-marry 2.-stay 2.-become.chief in
 stay, marry (her) stay (and) become chief in

Kava." "O gala a-mi-vatotu beya gweguya
 Kava. Oh not 1.-you-come.for here chiefs
 Kava." "Oh I did not come here for you, chiefs,

(25)

a-lu-vatotu Imdeduya, Omyuva ba-loki."
 1.-her-come.for Imdeduya Omyuva 1.Fut.go.to
 I come for her (for) Imdeduya, to Omyuva I will go."

E i-gi-gisa wosi. I-kapwiki lilu i-masisi.
 And 3.-Redup-see song 3.-set sun 3.-sleep
 And he watches them sing (and dance). The sun sets (and) he sleeps.

I-masisi ebogi i-yosi kalibom.
 3.-sleep night.falls 3.-start kalibom
 He sleeps, night falls (and) they start the kalibom (singing harvest festival songs and drumming).

I-li-lagi valu i-masisi-si. I-ke'ula-ga
 3.-Redup-hear village 3.-sleep-Pl 3.-carries-Emph
 He hears (in) the village they are sleeping. He carries

la kupi i-komwena-gwa:
 his drum 3.-go.up-Emph
 his drum and goes up:

(30)

Eee ge-tatega ge-lole tuagu biga
 Eh he paddles he goes my brother, language,
Gebubuvatu. Ge-tatega ge-lole tua-gu
 Gebubuvatu stone. He paddles he goes my brother,

biga ge-tatega ge-lole
 language he paddles he goes.¹

I-yayosa kalibom. Iyumki i-kalibusi.

3.-continue kalibom day.breaks 3.-punt

He continues the kalibom, singing harvest festival songs and drumming. Day breaks (and) he punts (off).

I-kalibusi e-mema-la Kava. I-kosusuki i-tabusi

3.-punt 3.-come.to-Emph Kava 3.-go.to 3.-paddle

He punts he comes to Kava. He goes there he paddles [[[see line 13!]]]

(35)

o kovalava i-seki:

Loc beach 3.-start

to the beach he starts:

Imydeduya Imdeduyo Imdeduyo Imdeduyo
Imdeduya Imdeduyo Imdeduyo Imdeduyo
Imdeduya, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi ba-kenu.

binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yokwa? Yegu Yolina,

who you I Yolina

Who are you? I am Yolina,

na-ula-ola na-ula bogi

1.-paddle-Redup 1.-paddle night

I paddle I paddle all night

(40)

na-ula-ola na-ula yam

1.-paddle-Redup 1.-paddle day

I paddle I paddle all day,

le-vave-gu odabala kesai

3.Past-hit-me on.top waves

it hit me on top of the waves

le-mtamata vovo-gu,

3.Past-get.tired body-my

it got tired my body,

14. If I cannot provide a morpheme-interlinear glossing of certain songs presented in this volume, then these songs are sung in the “*biga baloma*” (the language of the spirits of the dead) variety of Kilivila which is also called “*biga tommwaya*” (the language of the ancestors). This is an archaic variety of Kilivila which my Trobriand consultants cannot parse any more (see Senft 2011).

Imde Imdeduyo Imdeduyo.
 Imde Imdeduyo Imdeduyo
 Imde..., Imdeduyo, Imdeduyo.

I-talagwa mna Konia. I-veki i-katukoi tega-la
 3.-arrive hm Konia 3.-go.to 3.-listen ear-his
 He arrives at – hm – Konia. He goes there he listens carefully

(45)

i-lagi e-yosi-si, mna, Badikavava:
 3.-hear 3.-sing-Pl hm Badikavava
 he hears they are singing, hm, the Badikavava song:

Kwalabumele suwagala,
 You are true their canoes,

kwalabumele a suwagala, kadubume...
 you are true ah their canoes you are tr...

“Ake, ave tau yokwa? Ku-yayosa wosi, ku-gisi
 Hey who man you 2.-hold song 2.-see
 “Hey who are you? Keep this song in mind, you see

Dukuvonu.” E-taina e-ma: “Mna ave tau?
 Dukuvonu. 3.-walk.around 3.-come Hm who man
 Dukuvonu village.” He walks around he comes: “Hm, who (is) this man?”

(50)

Ala beluma ala saveva ala dugudagula
 His big feather his betelnut.string his feathers
 His big feather, his betelnut string (on his breast), his feathers,

ina to-manabweta! Ave tau yokwa?”
 mother CP.male-beautiful who man you
 mother what a beautiful man! Who are you?”

“E yegu Yolina.” “Ku-ma ku-veya latu-la mna
 Yes I Yolina. 2.-come 2.-marry child-his mna
 Yes, I am Yolina. Come (and) marry, hm,

Mogiopota. Ku-simwa ku-guyau olopola Konia.”
 Mogiopota 2.-stay 2.-become chief in Konia
 Mogiopota's daughter. Stay (and) become chief in Konia.”

“Ois gala a-mi-vatotu beya gweguya
 Oh not 1.-you-come.for here chiefs
 “Oh I did not come here for you, chiefs,

(55)

gala a-mi-vatotu; a-lu-atotu Imdeduya ba-loki
 not 1.-you-come.for 1.-her-come.for Imdeduya 1.Fut-go.to
 not for you did I come, I come for Imdeduya, I will go to

Omyuva." *I-gi-gisa-la wosi. Ebogi i-kanava.*

Omyuva 3.-Redup-see-Emph song night.falls 3.-lie.down

Omyuva." He watches them sing (and dance). Night falls and he lies down.

I-kanava ebogi e-yosi kalibom:

3.-lie.down night.falls 3-start kalibom:

He lies down, night falls it starts the kalibom (singing and drumming):

E e: Tuagu biga Gebubuvatu

Eh, eh: My brother, language, Gebubuvatu stone

ge-tatege ge-lole tumagulibu

he paddles, he goes, the mourning of a father

(60)

Gebubuvatu ge-tatege ge-lole

Gebubuvatu stone, he paddles, he goes.

I-yayosa. Iyumki i-kalibusi e-mema-la Tuma

3.-continues day.breaks 3.-punt 3.-come.to-Emph Tuma

It continues (his journey). Day breaks, he punts he comes to Tuma.

I-kosusuki i-tabusi Ovedala i-seki:

3.-go.to 3.-paddle Ovedala 3.-start

He goes he paddles at the Ovedala area he starts:

Imydeduya Imdeduyo Imdeduyo Imdeduyo

Imdeduya Imdeduyo Imdeduyo Imdeduyo

Imdeduya, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi ba-kenu.

binding.vowel-2.-move.a.bit 1.Fut-lie.down

move a bit I will lie down.

(65)

Avela yokwai? Yegu Yolina,

who you I Yolina

Who are you? I am Yolina,

na-ula-ola na-ula bogi

1.-paddle-Redup 1.-paddle night

I paddle I paddle all night

na-ula-ola na-ula yam

1.-paddle-Redup 1.-paddle day

I paddle I paddle all day,

le-vave-gu odabala kesai

3.Past-hit-me on.top waves

it hit me on top of the waves

le-mtamata vovo-gu, Imde Imdeduyo Imde...
 3.Past-get.tired body-my Imde Imdeduyo Imde
 it got tired my body, Imde..., Imdeduyo, Imde...

(70)

I-yayosa kaikele e-kabi-kabi ne-talagwa
 3.-hold paddle 3.-Redup-paddle 3.-arrive
 He holds his paddle he continues paddling he arrives at

Kadai. La kavala i-setaula i-ma
 Kadai His stick 3.-go.straight.on 3.-come
 Kadai. (He takes) his stick he goes straight he comes to

Bwemwaga. I-kalibusi i-seki:
 Bwemwaga 3.-punt 3.-start
 Bwemwaga. He punts he starts:

Imydeduya Imdeduyo Imdeduyo Imdeduyo
Imdeduya Imdeduyo Imdeduyo Imdeduyo
Imdeduya, Imdeduyo, Imdeduyo, Imdeduyo
o-(ku)-kwanvedi ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

(75)

Avela yokwai? Yegu Yolina,
 who you I Yolina
 Who are you? I am Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-gu odabala kesai
 3.Past-hit-me on.top waves
 it hit me on top of the waves

le-mtamata vovo-gu, Imde Imdeduyo.
 3.Past-get.tired body-my Imde Imdeduyo
 it got tired my body, Imde..., Imdeduyo.

(80)

E-ulaole-ee bogwa e-ma o bwalita.
 3.-paddle-Emph already 3.-come Loc sea
 He paddles and paddles already he comes to the open sea.

E-katukovi tega-la i-lagi luluvala kupi.

3.-listen ear-his 3.-hear sound drum
He listens carefully he hears the sound of drums.

Yuvegili e-keosi-si, mna, amyagam wosi?

Yuvegili 3.-sing.and.dance-Pl hm what's.the.name song
In Yuvegili they sing and dance, hm, what's the name of the song?:

Eee: Yoilegu yoisi vemduba tausireregu,
Eh: You return to me oh I sit and watch a beautiful man

yoisi vemduba tausireregu,
oh I sit and watch a beautiful man

(85)

yoisi vemduba tausireregu,
oh I sit and watch a beautiful man

yoisi vemduba tau
oh I sit and watch a man

“Taga avaka miniki? Mna, o-ku-yosi-si, mna,

But what this Hm binding.vowel-2.-sing-Pl. hm

“But what is this? Hm, you sing, hm,

Rogayeva. (Ku-)kwenta'ila-si ku-gise-si o kwadumala-ga
Rogayeva 2.-turn.around-Pl 2.-see-Pl Loc main.road-Emph
the Rogayeva song. Turn around and you see on the main road

e-ma, ala biluma, ala dugudagula! Mwa,
3.-come his big.feather his feathers Hey
he is coming – his big feather, his feathers! Hey,

(90)

ambeya tole-m?” “O tole-gu Keli yegu.

where man.from-you oh man.from-I Keli I

where are you from?” “Oh, I am from Keli.

Imdeduya – e-yoyu bulagala.... Mna yegu Yolina.

Imdeduya 3.-spread news hm I Yolina

Imdeduya – it spread out the news... Hm, I am Yolina.

E-yoyu bulagala mna Imdeduya – ba-loki Omyuva.”

3.-spread news hm Imdeduya 1.Fut-go.to Omyuva

It spread out the news, hm, (for) Imdeduya – I will go to Omyuva.”

“E valola ku-ma ku-veya latu-la mna Boregai,

Yes far.away 2.-come 2.-marry child-his hm Boregai,

“Yes, that's far away, come (and) marry hm, Boregai's daughter,

ku-simwa ku-guyau m olopola m Yuvegili."

2.-stay 2.-become.chief hm in hm Yuvegili
stay (and) become a chief, hm, in, hm, Yuvegili."

(95)

"O *gala a-mi-vatotu beya kweguyau.*"

Oh not 1.-you-come.for here chiefs

"Oh I did not come here for you, chiefs."

E e-masisi. Bogwa ebogi, i-simwa i-kalibom:

And 3.-sleep already night.falls 3.-stay 3.-do.kalibom

And he sleeps. Night falls already, he stays he does the kalibom (singing and drumming):

Eee, Gebubuvatu getatoya genona,

Eh, Gebubuvatu stone he paddles he goes,

eee tamaguribu tamaguribu

eh the mourning of a father the mourning of a father,

eee Gebubuvatu getatoya genoleee,

eh, Gebubuvatu stone he paddles he goes

(100)

tamaguribu Gebubuvatu getatoya genoleee.

the mourning of a father Gebubuvatu stone he paddles he goes.

I-yayosa kalibom. Iyamki i-kalibusi e-mema

3.-continue kalibom day.breaks 3.-punt 3.-come.to

He continues the kalibom (singing and drumming). Day breaks he punts he comes to

Kaduwaga. E-kosisuki kauvala Kabunegi i-seki-ga:

Kaduwaga. 3.-go.to punt.pole Kabunegi.point 3.-start-Emph

Kaduwaga. He goes (with the) punt pole to Kabunegi point and he starts:

Imydeduya Imdeduyo Imdeduyo Imdeduyo

Imdeduya Imdeduyo Imdeduyo Imdeduyo

Imdeduya, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi ba-kenu.

binding.vowel-2.-move.a.bit 1.Fut-lie.down

move a bit I will lie down.

(105)

Avela yokwai? Yegu Yolina,

who you I Yolina

Who are you? I am Yolina,

na-ula-ola na-ula bogi

1.-paddle-Redup 1.-paddle night

I paddle I paddle all night

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-gu odabala kesai
 3.Past-hit-me on.top waves
 it hit me on top of the waves

le-mtamata vovo-gu,
 3.Past-get.tired body-my
 it got tired my body

(110)

Imde... Imdeduyo Imdeduyo.
 Imde..., Imdeduyo Imdeduyo
 Imde..., Imdeduyo, Imdeduyo.

Kavala kavala e-kalinapula Oliuva.
 Punt.pole punt.pole 3.-punt.around.point Oliuva
 Punt pole, punt pole – he punts around Oliuva point.

E-katupoi i-gisi-ga dugudagula. Kaduwaga
 3.-ask 3.-see-Emph feathers Kaduwaga
 He asks he sees feathers. In Kaduwaga

e-vosi-si mna Rogayeva:
 3.-sing-Pl hm Rogayeva:
 they sing, hm, the Rogayeva song:

Eee eee eee eee myobobu tau,
 Eh eh eh eh he embraces (her) the man,

(115)

eee roghimenuvagu, myobobu tau,
 eh you make me love you, he embraces (her) the man,

eee yolimenuvagu, myobobu tau,
 eh you make me love you, he embraces (her) the man,

eee yolimenuvagu, eee myobobu tau,
 eh you make me love you, eh he embraces (her) the man,

eee yolime...
 eh you make...

“Tauwau o-ku-ligeve-si Rogayeva (ku)-kwantalila-si
 Men binding.vowel-2.-stop-Pl Rogayeva 2.-turn.around-Pl
 “Men, stop singing (and dancing) the Rogayeva song, turn around

(120)

ku-gise-si Oliuva e-tola e-ma

2.-see-Pl Oliuva 3.-punt 3.-come

(and) you see at Oliuva point he punts he comes

*tau to-mitavasi. E-ma ala dagula ala*man CP.male-unknown 3.-come his feather his
an unknown man. He comes – his feather, his*dugudagula! Ku-yakaula-si ala bisila!”*feathers 2.-praise-Pl his pandanus.streamer
feathers! Praise his pandanus streamers.”*E i-kalilagua. “Ave tau yokwa?” “Eee yegu Yolina.*And 3.-punt.to.shore Who man you? Eh I Yolina
And he punts to the shore. “Who are you?” “I am Yolina.*E-yoyu bulagala mna Imdeduya ba-loki Omyuva.”*3.-spread news hm Imdeduya 1.Fut-go.to Omyuva
It spread out the news hm (for) Imdeduya I will go to Omyuva.”

(125)

“O ku-ligeva ku-ma ku-veya latu-la Kunu... Kunuvania,

Oh 2.-forget 2.-come 2.-marry child-his Kunu... Kunuvania

“Oh forget it, come (and) marry Kunu... Kunuvania's daughter,

*ku-simwa kuguyau Kaduwaga.” “M e gala*2.-stay 2.-become.chief Kaduwaga hm eh not
stay (and) become a chief of Kaduwaga.” “Hm, eh, not*a-mi-vatotu beya kweguyau a-lu-vatotu Imdeduya*1.-you-come.for here chiefs 1-her-come.for Imdeduya
for you chiefs did I come here, I come for Imdeduya*ba-loki Omyuva.” Ebogi i-gigisa wosi,*

1.Fut-go.to Omyuva night.falls 3.-see song (and dance)

I will go to Omyuva.” Night falls, he watches the singing and dancing,

ibogi-ki i-kanava i-yosi kalibom:

night.falls-Emph 3.-lie.down 3.-start kalibom

night falls indeed, he lies down, it starts the kalibom (singing and drumming)

(130)

Eee eee e Gebubuvatu getatoya genoneee,

Eh eh eh Gebubuvatu stone he paddles he goes,

e tomagulibu, e Gebubu... Gebubuvatu,

eh the mourning of a father eh Gebubu... Gebubuvatu stone,

getatoya genoneee tomagulibu,

he paddles he goes the mourning of a father,

e Gebubuvatu getatoya genoneee
 eh Gebubugvatu stone he paddles he goes

Iyam-gwa e-kalibusi. E-kalibusi kauvala
 day.breaks-Emph 3.-punt 3.-punt punt.pole
 Day breaks he punts out. He punts (with the) punt pole (to)

(135)

Odukwe'utina e-seki:
 Odukwe'utina.point 3.-start
 Odukwe'utina point, he starts:

Imydeduya Imdeduyo Imdeduyo Imdeduyo
 Imdeduya Imdeduyo Imdeduyo Imdeduyo
 Imdeduya, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yokwai? Yegu Yolina,
 who you I Yolina
 Who are you? I am Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

(140)

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-gu odabala kesai
 3.Past-hit-me on.top waves
 it hit me on top of the waves

le-mtamata vovo-gu,
 3.Past-get.tired body-my
 it got tired my body,

Imde... Imde...
 Imde..., Imde...

Kauvala kauvala kauvale-ee Onimoyuva.
 Punt.pole punt.pole punt.pole-Emph Onimoyuva
 Punt pole, punt pole, with the punt pole to Onimoyuva beach.

(145)

I-lagi luluvala kupi mna Kuiava e-kobilibili
 3.-hear sound drum hm Kuiava 3.-turn.canoe
 He hears the sound of the drums of – hm – Kuiava, he turns his canoe.

Igau bi-vagisa wosi Kuiava. I-kalibusi Sasani

then 3.Fut-see song Kuiava 3.-punt Sasani

Then he will see the songs (and dances) of Kuiava. He punts out to the Sasani reef

i-seki:

3.-start

(and) he starts:

Imydeduya Imdeduyo Imdeduyo Imdeduyo
Imdeduya Imdeduyo Imdeduyo Imdeduyo
Imdeduya, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi ba-kenu.

binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

(150)

Avela yokwai? Yegu Yolina,

who you I Yolina

Who are you? I am Yolina,

na-ula-ola na-ula bogi

1.-paddle-Redup 1.-paddle night

I paddle I paddle all night

na-ula-ola na-ula yam

1.-paddle-Redup 1.-paddle day

I paddle I paddle all day,

le-vave-gu odabala kesai

3.Past-hit-me on.top waves

it hit me on top of the waves

le-mtamata vovo-gu, Imde Imdeduyo.

3.Past-get.tired body-my Imde Imdeduyo

it got tired my body, Imde..., Imdeduyo.

(155)

I-yosi-si i-keo-si mina Kuiava wosi Tuma:

3.-sing-Pl 3.-dance-Pl people.from Kuiava song Tuma

They sing and dance the people from Kuiava a song from Tuma:

Mm eee todado Da'uva kadamai

Hm, ee, one man - Da'uva our uncle -

enaduku: Vegwanu ina vemdodo'u.

he starts singing: Stop girl calling (for them).

E Da'uva kadamai enaduku

Yes Da'uva our uncle he starts singing

vegwanu ina vemdodou.

stop girl calling (for them).

(160)

E Da'uva kadamai enaduku...
 Yes Da'uva our uncle he starts singing...

"Tauwau o-ku-ligeve-si usi Tuma!
 Men binding.vowel-2.-forget-Pl song Tuma
 "Men, forget singing the song from Tuma!

Ka e-kalilagwa Yamoyamo ma-ke-we-na
 well 3.-punt.ashore Yamoyamo Dem-CP.wooden-there-Dem
 Look he punts to the Yamoyamo shore that

waga m-to-we-na to-mitauvasina tau.
 canoe Dem-CP.male-there-Dem CP.male-strange man
 canoe, that strange man.

Ina to-manabweta ala dagula ala bisila!
 Mother CP.male-beautiful his feather his pandanus
 Mother what a beautiful man, his feathers, his pandanus streamers!

(165)

O ambe tole-m?" "O yegu mna Yolina.
 Oh where from-you oh I hm Yolina
 Oh where are you from?" "Oh I am, hm, Yolina.

E-yoyu bulagala Imdeduya ba-loki Omyuva."
 3.-spread.out news Imdeduya 1.Fut-go.to Omyuva
 It spread out the news (for) Imdeduya I will go to Omyuva."

"Ai varona, ku-ma ku-veya latu-la Monakim,
 Ai far.away 2.-come 2.-marry child-his Monakim
 "Ah, (that's) far away, come and marry Monakim's daughter,

ku-simwa ku-guyau olopola Nuvatubwa."
 2.-stay 2.-become.chief in Nuvatubwa.
 stay (and) become chief in Nuvatubwa."

"A gala a-mi-vatotu beee kweguya
 ah not 1.-you-come.for here chiefs
 "Ah I did not come here for you chiefs,

(170)

a-lu-vatotu Imdeduya, ba-loki Omyuva."
 1.-her-come.for Imdeduya 1.Fut-go.to Omyuva
 I come for her (for) Imdeduya I will go to Omyuva."

I-gi-gisa wosi, ibogi ke i-ke'ula
 3.-Redup-see song night.falls well 3.-carry
 He watches the singing and dancing, night falls, well he carries

mna kesosau e-tokovatana:
 hm big.long.drum 3.-stand.and.hit
 hm, his big long drum he stands (there) and hits (it):

Eee eee toligue Gebubuvatu.
 Eh, eh, I come from the Gebubuvatu stone.

Ge-tatoya ge-lona e tomagulibu
 He paddles he goes, yes the mourning of a father.

(175)

Gebubuvatu ge-tatoya ge-lole tomagu...
 Gebubuvatu stone - he paddles he goes father....

I-yayasa kalibom. Iyam ke e-kalibusi
 3.-continues kalibom day,breaks well 3.-punt
 He continues the kalibom, singing harvest festival songs and drumming. Day breaks, well, he punts

e-mema-na Dukuboi i-kosusuki i-seki:
 3.-come.to-Emph Dukuboi.point 3.-go.to 3.-start:
 he comes to Dukuboi point indeed he goes there and he starts:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
 Imdeduyo Imdeduyo Imdeduyo Imdeduyo
 Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo
o-(ku)-kwanvedi ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

(180)

Avela yokwai? Yegu Yolina,
 who you I Yolina
 Who are you? I am Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-gu odabala o kesai
 3.Past-hit-me on.top oh waves
 it hit me on top of oh the waves

le-mtamata vovo-gu,
 3.Past-get.tired body-my
 it got tired my body,

(185)

Imde Imdeduyo Imde...
Imde Imdeduyo Imde...
Imde..., Imdeduyo, Imde...

Kaike-la kaike-la kaike-la – i-talagwa Dukuboi
 paddle-his paddle-his paddle-his 3.-arrive Dukuboi.point
 His paddle, his paddle, his paddle – he arrives at Dukuboi point

e-seki:

3.-start

He starts:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo
o-(ku)-kwanvedi ba-ke... ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie 1.Fut-lie.down
 move a bit I will lie I will lie down.

(190)

Avela yokwai? Yegu Yoli Yolina,
 who you I Yoli Yolina
 Who are you? I am Yoli Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-gu odabala o kesai
 3.Past-hit-me on.top.of oh waves
 it hit me on top of oh the waves

le-mtamata vovo-gu,
 3.Past-get.tired body-my
 it got tired my body,

(195)

Imde Imdeduyo Imdeduyo Imdedu...
Imde Imdeduyo Imdeduyo Imdedu...
Imde..., Imdeduyo, Imdeduyo, Imdedu...

Eee mina Maniyawaga i-yosi-si mna valuwosi
 and people.from Maniyawaga 3.-sing-Pl hm village.song
 And the people from Maniyawaga they sing hm their village song:

Eee eee pilapala butuna Omyuva Kesiga

Eh eh thunder sound Omyuva Kesiga

ikepogi ruaba – Raibuta –

it shakes (them) – calmness – Raibuta songs –

yaura tayayaura. Iii pilapala butuna

it goes by they go by quickly. Ih thunder sound

(200)

Omyuva Kesiga ikepogi –

Omyuva Kesiga it shakes (them) -

ruaba – Raibuta – yaura tayayaura.

calmness – Raibuta songs – it goes by they go by quickly.

“Ke tauwau avaka mna wosi-la!” E-kalita’ina

well men what hm song-Emph 3.-turn.round

“Well men, what hm a song!” He turns around

tau Tupopu E-ma deli mna ka deli

man Tupopu 3.-come with hm well with

the man Tupopu. He comes with, hm, well with

ala dugudagula kala biluma e-tola e-ma

his feathers his big.feather 3.-stand 3.-come

his feathers, his big feathers he stands (there) he comes

(205)

to-manabweta. “Am(be) tole-m ki?”

CP.male-beautiful where from-you eh?

the beautiful man. “Where are you from, eh?”

“O tole-gu Keli yegu m Yolina. E-yoyu

oh from-I Keli I hm Yolina 3.-spread

“Oh I am from Keli, I am hm Yolina. It spread out

m bulagala Imdeduya ba-loki Omyuva.”

hm news Imdeduya 1.Fut-go.to Omyiva

hm the news (for) Imdeduya I will go to Omyuva.”

“O varona, ku-veya latu-la Topwakova

Oh far.away 2.-marry child-his Topwakova

“Oh, that’s far away, marry Topwakova’s daughter

ku-siwa ku-guyau olopola Bulakwa.”

2.-stay 2.-become.chief in Bulakwa.

stay and become chief in Bulakwa.”

(210)

“*Oi gala a-mi-vatotu beya kweguyau a-lu-vatotu*
 oh not 1-you-come.for here chiefs 1-her-come.for
 “Oh I did not come here for you chiefs, I come for her

Imdeduya mna ba-loki Omyuva.” E i-gi-gisa
 Imdeduya hm 1.Fut-go.to Omyuva and 3.-Redup-see
 (for) Imdeduya hm I will go to Omyuva.” And he watches (them)

Wosi. Ibogi-ki e-kanavana. Ebogi i-ke’ula
 song night.falls-Emph 3.-lie.down night.falls 3.-carry
 singing and dancing. Night falls he lies down. Night falls he carries

la kesosau ina:

his big.long.drum mother:

his big long drum – mother (what a song):

Eee tanonodi itanodiya’e tanonodi tanodiya’e
 Eh we go we go indeed we go we go indeed

(215)

gaulegu gaulegu
 you give death magic to me you really give death magic to me

tanonodi tanodiya’e
 we go we go indeed

I-yayosa. Iyam-ki i-kalibusi,
 3.-continue day.breaks-Emph 3.-punt
 He continues. Day breaks (and) he punts,

i-kalibusi-na i-seki:

3.-punt-Emph 3.-start:
 he punts indeed and he starts:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
 Imdeduyo Imdeduyo Imdeduyo Imdeduyo
 Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo

(220)

o-(ku)-kwanvedi ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yok yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,
le-vave-gu odabala o kesai
 3.Past-hit-me on.top oh waves
 it hit me on top of oh the waves

(225)

le-mtamata vovo-gu,
 3.Past-get.tired body-my
 it got tired my body,
Imde Imdeduyo Imdeduyo.
 Imde Imdeduyo Imdeduyo
 Imde..., Imdeduyo, Imdeduyo.

Kavala kavala – i-yosi-si iluwosi mna
 Punt.pole punt.pole 3.-sing-Pl village.song hm
 Punt pole punt pole – they sing their village song, hm

mina Kesiga:
 people.from Kesiga:
 the people from Kesiga:

Eee pwadide e gumagabu eee gumagabu
 Eh brothers eh from Gabu eh from Gabu

(230)

kinana sige otabwane vakoyo.
 cannibals light in the middle from the mountains
Gumagabe kinane eee sige otabwane
 from Gabu cannibals eh light in the middle
vakoyoyooo. Gumagabe...
 from the mountains there. From Gabu...

“Ki”, *ta-kalabiga:* “*Avaka yokwami vilowosi-la?*
 Hey Dual.incl-exclaim What your village.song-Emph
 “Hey”, one exclaims: “What kind of village song do you have?”

Ku-vakesaka-si!” E-taina tau m okubululela
 2.-survive-Pl 3.-walk.around man hm at.the point
 You have survived.” The man walks around the point of

(235)

valu: “Aaa ina to-manabweta am dugudagula!
 village ah mother CP.male-beautiful your feather
 the village: “Ah, mother, what a beautiful man – your feathers!

Ku-ma ku-veya latu-la mla Nuvetuvi

2.-come 2.-marry child-his hm Nuvetuvi

Come and marry Nuvetuvi's daughter

ku-simwa ku-guyau olopola mna Bulakwa e

2.-stay 2.-become.chief in hm Bulakwa and

stay and become chief in Bulakwa and

Kaisiga. "Ai gala a-mi-vatotu beya kweguyau,

Kaisiga ai not 1.-you-come.for here chiefs

in Kaisiga." "Ah I did not come here for you chiefs,

a-lu-vatotu Imdeduya ba-loki Omyuva."

1.-her-come.for Imdeduya 1.Fut-go.to Omyuva

I come for Imdeduya I will go to Omyuva."

(240)

Ebogi i-gigisa-na wosi. Ebogi e-kanau.

night.falls 3.-see-Emph song night.falls 3.-lie.down

Night falls, he watches (them) singing and dancing. Night falls, he lies down.

Ebogi i-yosi-si m vilowosi:

night falls 3.-sing-Pl hm village.song

Night falls and they sing hm the village song:

Eee eee eee e getatega geloleee e

Eh Eh Eh eh he paddles he goes yes

tumagulibu gebubu Gebubuvatu.

the mourning of a father beautiful Gebubuvatu.stone.

Getatega geloleee tumagulibu

He paddles he goes the mourning of a father

(245)

Gebubuvatu Getatega gelole tumagu

Gebubuvatu stone He paddles he goes the mourning...

I-yayosa kalibom. Ebogi-ki eyam-ki

3.-continue kalibom night.falls-Emph day.breaks.Emph

It continues the kalibom, the singing of harvest festival songs and drumming. Night falls and day breaks indeed (and)

i-kalibusi I-kalibusi e-mema la m gumagadu

3.-punt 3.-punt 3.-come.to its hm Gumagadu.point

he punts (away). He punts he comes to its... hm... Gumagadu point

i-seki waga i-vola:

he starts canoe he paddles

he starts paddling his canoe:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo

(250)

o-(ku)-kwanvedi *ba-kenu.*
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yo yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-gu odabala kesai
 3.Past-hit-me on.top waves
 it hit me on top of the waves

(255)

le-mtamata vovo-gu,
 3.Past-get.tired body-my
 it got tired my body,

Imde Imdeduyo Imde...
Imde Imdeduyo Imde...
Imde..., Imdeduyo, Imde...

Kaike-la kaike-la kaike-la e i-talagwa Boli.
 Paddle-his paddle-his paddle-his and 3.-arrive Boli.point
 His paddle, his paddle, his paddle – and he arrives at Boli point.

Kauvala i-kam:
 punt.pole 3.-eat
 Punt pole – he eats:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo

(260)

o-(ku)-kwanvedi *ba-kenu.*
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yo yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,
na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night
na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,
le-vave-gu odabala kesai
 3.Past-hit-me on.top waves
 it hit me on top of the waves

(265)

le-mtamata vovo-gu,
 3.Past-get.tired body-my
 it got tired my body,
Imde Imdeduyo Imdeduyo Im...
 Imde Imdeduyo Imdeduyo Im...
 Imde..., Imdeduyo, Imdeduyo, Im...

I-to-tola i-lagi-ga e-katukovi, tega-la
 3.-Redup-stand 3.-hear-Emph 3.-listen.carefully ear-his
 He stands he hears something he listens carefully, his ear

i-lagi-ga luluala kupi Kavataria. Igau
 3.-hear-Emph sound drum Kavataria. then
 hears the sounds of the drums from Kavataria. Then

e-yosi-si vilowosi Tokula deli silaya:
 3.-sing-Pl village.song Tokula with his.relative:
 they sing the village song, Tokula together with his relatives:

(270)

eee eee eee eee eee eee eee
 Eh eh eh eh eh eh eh

Ave wosi bita-wosi-si +++
 what song 1.Fut.incl-sing-Pl [pause]
 Which song will we sing?

Eee. Yakidasi i-yayosa-si wosi Kavataria,
 Eh. we 3.-keep.in.mind song Kavataria
 Eh. We... they remember the song of Kavataria,

m Rogayeva eee ++
 hm Rogayeva.songs eh [pause]
 hm, the Rogayeva songs, eh...

Basisu Giyavana rakutu maguvana –
I will sit at the Giyavana tree I decorate my herbs –

(275)

ka'i Rogayeva. Basisu Giyavana
tree Rogayeva. I will sit at the Giyavana tree

rakutu maguvana – kai Rogayeva.
I decorate my herbs – tree Rogayeva.

Basisu Giyavana rakutu magu...
I will sit at the Giyavana tree I decorate my...

Ta-kalabigala: "Avaka wala vilowosila Kumakesa!"
Dual.incl-exclaim what only village.song Kumakesa
One exclaims: "Just what a village song Kumakesa!"

E-kalita'ina ke-dodoga kai tau te-tinidesi.
3.-walk.around CP.wooden-crooked stick man CP.male-one.only
He walks around with a crooked stick just one

(280)

tau, "Avakava?" "O, am tau, am kunukunu, mwa
man what.is.it oh your man your hair hey
man. "What is it?" "Oh, your man, your hair, hey

ambeya tole-m?" "O tone-gu Keli." "O Keli."

where from-you Oh from-I Keli. Oh Keli.

where are you from?" "Oh I am from Keli." "Oh from Keli."

"E-yoyu bulagala mna Imdeduya ba-loki Omyuva."

3.-spread news hm Imdeduya 1.Fut-go.to Omyuva

"It spread out the news hm (for) Imdeduya I will go to Omyuva."

"Oi valola! Ku-ma ku-veya latu-la Kulayena

Oh far.away 2.-come 2.-marry child-his Kulayena

"Oh, this is far away. Come and marry Kulayena's daughter

ku-simwa ku-guyau Kavataria." "Oi gala

2.-stay 2.-become.chief Kavataria oh not

stay and become chief in Kavataria." "Oh I did not

(285)

a-mi-vatutu beya kweguyau a-la-vatutu Imdeduya

1.-you-come.for here chiefs 1.-her-come.for Imdeduya

come for you here chiefs, I come for her (for) Imdeduya,

Omyuva ba-loki." Aibogi i-gigisa wosi.

Omyuva 1.Fut-go.to night.falls 3.-see song

to Omyuva I will go." Night falls he watches them singing (and dancing).

E-kanava. Ebogi i-yosi kalibom. Eee i-ke'ula
 3.-lie.down night.falls 3.-continues kalibom yes 3.-carry
 He lies down. Night falls (and) it continues the kalibom. Yes he carries

la kupa i-komenaguva:
 his drum 3.-walk.up.from.beach.to.village
 his drum walking up from the beach to the village:

Eee eee Gebubuvatu getatoya geloleee
 Eh eh Gebubuvatu stone he paddles he goes

(290)

tumagulibu. Gebubuvatu getateya
 the mourning of a father. Gebubuvatu stone he paddles

geloleee tumagulibu Gebubuvatu
 he goes the mourning of a father. Gebubuvatu

getatega geloleee tu... eee
 he paddles he goes the mour... eh.

Bog(wa) eyam e-kalibusi. E-kalibusi i-seki o kovalava:
 Already day.break 3.-punt 3.-punt 3.-start Loc beach
 Day breaks already – and he punts off. He punts he starts at the beach:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
 Imdeduyo Imdeduyo Imdeduyo Imdeduyo
 Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo

(295)

o-(ku)-kwanvedi ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yo yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-gu odabala kesai
 3.Past-hit-me on.top waves
 it hit me on top of the waves

(300)

le-mtamata vovo-gu,
3.Past-get.tired body-my
it got tired my body,

Imde Imdeduyo Imdeduyo.
Imde Imdeduyo Imdeduyo.
Imde..., Imdeduyo, Imdeduyo.

Uuu eee i-totola i-lagi-ga luluvala mna
uh eh 3.-stand 3.-hear-emph sound hm
Uh... eh... he stand he hears the sounds hm of

kupi mina Mloseda; i-vosi-si mna mummyepu:
drum people.from Mloseda 3.-sing-Pl hm pawpaw
the drums of the people from Mloseda; they sing hm the pawpaw song:

Eee mummyepu danana mummyepu puam
Eh pawpaws a group of pawpaws your balls

(305)

pwatai ye nagagai. Rarana mummyepuya
in the big basket I am greedy A group of pawpaws

puam pwata'i
your balls in the big basket

"Tauwau ku-ligeve-si vilowosi. Ka e-ta'ina tau
men 2.-forget-Pl village.song well 3.-walk.around man
"Men forget the village song. Well he walks around a man

va Utila ina to-manabweta! Mwa ambe
Dir tila.tree mother CP.male-beautiful Hey where
at the Utila-tree, mother, what a beautiful man! Hey where

tole-m?" "O tone-gu Keli. E-yoyu bulagala,
from-you oh from-I Keli 3.-spread news
are you from?" "Oh, I am from Keli. It spread the news,

(310)

Imdeduya ba-loki Omyuva." "O varona.
Imdeduya 1.Fut-go.to Omyuva Oh far.away
(for) Imdeduya I will go to Omyuva." "Oh that's far away.

Ku-ma ku-veya latu-la m Bulasa
2.-come 2.-marry child-his hm Bulasa
Come and marry hm, Bulasa's daughter

ku-simwa ku-guyau olopola Mloseda." "O
2.-stay 2.-become.chief in Mloseda. Oh
stay and become chief in Mloseda." "Oh

gala a-mi-vatutu beya kweguyau a-la-vatutu
 not 1.-you-come for here chiefs 1.-her-come-for
 I did not come for you here chiefs, I come for

Imdeduya Omyuva ba-loki.” E i-gi-gisa wosi.
 Imdeduya Omyuva 1.Fut-go.to and 3.-Redup-see song
 Imdeduya to Omyuva I will go.” And he watches them singing (and dancing).

(315)

Ebogi e-kanava Mloseda. I-yosi kalibom:
 night.falls 3.-lie.down Mloseda 3.-continue kalibom
 Night falls and he lies down in Mloseda. It continues the kalibom:

Eee eee tumaguribu Gebubuvatu
 Eh eh the mourning of a father Gebubuvatu stone

getatega genone tumaguribo Gebu
 he paddles he goes the mourning of a father. Gebu...

Gebubuvatu getatega genone
 Gebubuvatu stone he paddles he goes

tumaguribu Gebu... eee
 the mourning of a father. Gebu... eh

(320)

Boga yam i-kalibusi. I-kalibusi omatala Vopu
 already day 3.-punt. 3.-punt in.front.of Vopu point
 Already it is day and he punts away. He punts to the front of Vopu point

i-seki:

3.-start

He starts:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
 Imdeduyo Imdeduyo Imdeduyo Imdeduyo
 Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yo yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,

(325)

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

na-ula-ola na-ula yam

1.-paddle-Redup 1.-paddle day

I paddle I paddle all day,

le-vave-gu odabala kesai

3.Past-hit-me on.top waves

it hit me on top of the waves

le-mtamata vovo-gu,

3.Past-get.tired body-my

it got tired my body,

Imde Imdeduyo Imde...

Imde Imdeduyo Imde...

Imde..., Imdeduyo, Imde...

(330)

I-to-tola eee i-katokovi taiga-la i-lagi

3.-Redup-stand eh 3.-listen.carefully ear-his 3.-hear

He stands, eh, he listens carefully his ears hear

m Teyava mna i-yosi-si "o busibusi"

hm Teyava hm 3.-sing-Pl Loc sea

hm the Teyava people hm they sing the "On the sea" song.

E-lagi-si e-veye-si e-ki-kiosi-si mi

3.-hear-Pl 3.-hit.the.drum-Pl 3.-Redup-sing-Pl people.from

They listen they hit the drum they sing the people from

Teyava "O busibusi":

Teyava Loc sea

Teyava the "On the sea" song:

Eee eee eee eee eee ooo ooo iii

Eh eh eh eh eh oh oh ih

(335)

Tugwa waga yegulai miyerugu

Brothers the canoe (and) I (in a) current

o busibusi. Genayopa kesaigu

on the sea. Very heavy (are) my waves

barakuyuva bunita. Tugwa waga

I do hard sailor's work at sea. Brothers the canoe

yegu. Tugwa waga yegulai

(and) I. Brothers the canoe (and) I

miyerugu o busibusi. Genayopa

(in a) current on the sea. Very heavy

(340)

kesaigu baraku(yu)va bunita.
 (are) my waves I do hard sailor's work at sea.

E tug...
 Yes broth....

“*Tauwau ku-ligeve-si mna avaka* “O *busibusila*”.
 men 2.-forget-Pl hm what Loc sea
 “Men forget about the – hm, what – the “On the sea” song.

E-ta'ina tau o kuvalava e-ma. O
 3.-walk.around man Loc beach 3.-come Oh
 He walks around a man at the beach, he comes. Oh

ambe tole-m?” “O *tone-gu Keli. E-yoyu*
 where from-you Oh from-I Keli 3.-spread
 where do you come from?” “Oh I am from Keli. It spread

(345)

bulagala Imdeduya ba-loki Om... Omyuva.”
 news Imdeduya 1.Fut-go.to Om... Omyuva
 the news (for) Imdeduya I will go to Om... Omyuva.”

“O *buku-veya latu-la mna Dabarayo'isi*
 oh 2.Fut-marry child-his hm Dabarayo'isi
 “Oh you will marry hm, Dabarayo'isi's daughter

ku-simwa ku-guyau m Teyava.” “M *gala*
 2.-stay 2.-become.chief hm Teyava Hm not
 stay and become chief hm in Teyava.” “Hm I did not

a-mi-vatuta a-lu-vatotu Imdeduya ba-loki
 1.-you-come.for 1-her-come-for Imdeduya 1.Fut-go.to
 come for you I come for Imdeduya I will go to

Omyuva.” *E i-gi-gisa-la wosi. I-kanava*
 Omyuva and 3.-Redup-see-emph song 3.-lie.down
 Omyuva.” And he watches them singing and dancing. He lies down

(350)

Teyava +++

Teyava

in Teyava [pause]

Eee tee tanonodi tanodiya'eee gumalele
 Eh te we go we keep on going no parents

gumaleleyooo. Tanonodi tanodiya talolodi
 no parents at all. We go we keep on going we go

talodiya'e gumalele gumaleleyooo.
 we keep on going no parents no parents at all.

Talolodi lalodiyae...
 We go we keep on going...

(355)

Boge eyamki eyam i-kalibusi. E-kalibusi o
 Already day.breaks day.breaks 3.-punt 3.-punt Loc
 Already day breaks, day breaks and he punts away. He punts on

kovalava e-seki:
 beach 3.-start
 the beach he starts:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo
o-(ku)-kwanvedi ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yo yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,

(360)

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-gu odabala kesai
 3.Past-hit-me on.top waves
 it hit me on top of the waves

le-mtamata vovo-gu,
 3.Past-get.tired body-my
 it got tired my body,

Imde... Imdeduyo Imdeduyo.
Imde... Imdeduyo Imdeduyo
Imde..., Imdeduyo, Imdeduyo.

(365)

Kavala i-kalipoi e-mema Obulaku i-kosusuki
 punt.pole 3.-take.direct.way 3.-come.to Obulaku 3.-go.to
 The punt pole – he takes the direct way he comes to Obulaku he goes there

e e-to-tola e-to-tola otapwana
 and 3.-Redup.stand 3.-Redup.stand in.the.middle.of
 and he stands he stands in the middle of the

Takali e-seki:
 Takali.area 3.-start
 Takali area he starts:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
 Imdeduyo Imdeduyo Imdeduyo Imdeduyo
 Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo
o-(ku)-kwanvedi ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut.lie.down
 move a bit I will lie down.

(370)

Avela yo yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,
na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night
na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,
le-vave-gu odabala kesai
 3.Past-hit-me on.top waves
 it hit me on top of the waves
le-mtamata vovo-gu,
 3.Past-get.tired body-my
 it got tired my body,

(375)

Imde... Imdeduyo Imdeduyo.
 Imde... Imdeduyo Imdeduyo
 Imde..., Imdeduyo, Imdeduyo.

I-to-tole-ee i-lagi luluvala mna kupi
 3.-Redup-stand-Emph 3.-hear sound hm drum,
 He stands there he stands he hears the sound of hm the drums of

Obulaku i-yosi-si "Lekolekwa":
 Obulaku 3.-sing-Pl "Lekolekwa"
 Obulaku they sing the "Rooster" song

Eee lekolekwa ekamroru Vabusa.
 Eh the rooster crows at the Vabusa-tree.

Migitebum om

Your face - your body.

(380)

Lekolekwa ekatuyapa Duvau eee...

The rooster claims (my name is) Duvau eh...

"Tauwau kalabiga te-tarogwa tau a,
men so.it.goes CP.male-one man ah

"Men – so it goes – one man, ah,

e-kalita'ina e-ma oko'uda, to-manabweta!
3.-walk.around 3.-come at.our.back CP.male-beautiful
he walks around he comes from the back, a beautiful man!

Am kunukunu am, tau! Mwa ambe tole-m?"
Your hair yours man Hey where from-you
Your hair, yours, man! Hey, where do you come from?"

"O tone-gu m Keli Keli. E-yoyu bulagala
Oh form-I hm Keli Keli 3.-spread news
"Oh, I am from, hm, Keli, Keli. It spread the news

(385)

Imdeduya Omyuva ba-loki." "O ku-ma ku-veya
Imdeduya Omyuva 1.Fut-go.to oh 2.-come 2.-marry
(for) Imdeduya to Omyuva I will go." "Oh come and marry

latu-la Modeboya ku-simwa ku-guyau olopola
child-his Modeboya 2.-stay 2.-become.chief in
Modeboya's daughter, stay and become chief in

Obulaku." "O gala a-mi-vatotu beya kweguyau,
Obulaku oh not 1.-you-come.for here chiefs
Obulaku." "Oh, I did not come for you here chiefs,

a-lu-vatutu Imdeduya ba-loko-oo Omyuva."
1.-her-come.for Imdeduya 1.Fut-go.to-Emph Omyuva
I come for her, for Imdeduya I will go all the way to Omyuva."

I-gi-gisa wosi. Ebogiki i-kanava. E-yosa kalibom:
3.-Redup-see song night.falls 3.-lie.down 3.-continue kalibom
He watches them singing (and dancing). Night falls and he lies down. He continues the kalibom (singing and drumming):

(390)

kalibom:

kalibom

the kalibom (singing and drumming):

Eee tanonodi tanodiya'eee gumalele
Eh we go we keep on going, no parents

gumaleleya. O *talolodi talodiya'eee*,
no parents at all. Oh we go we keep on going,

talolodi talodiya'eee gumalele
we go we keep on going, no parents

gumaleleyooo. Talolodiii e...
no parents at all. We go eh...

(395)

I-ya-yosa kalibom. Eyam i-kalibusi e-mema
3.-Redup-continue kalibom day,breaks 3.-punt 3.-come.to
He continues the kalibom. Day breaks and he punts off he comes to

mna Sinaketa e-kosisuki:

hm Sinaketa 3.-go.to

hm Sinaketa he goes there:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi ba-kenu.
binding.vowel-2.-move.a.bit 1.Fut-lie.down
move a bit I will lie down.

Avela yo yokwai? Yegu Yolina,
who yo you I Yolina
Who are yo.. you? I am Yolina,

(400)

na-ula-ola na-ula bogi
1.-paddle-Redup 1.-paddle night
I paddle I paddle all night

na-ula-ola na-ula yam
1.-paddle-Redup 1.-paddle day
I paddle I paddle all day,

le-vave-gu odabala kesai
3.Past-hit-me on.top waves
it hit me on top of the waves

le-mtamata vovo-gu,
3.Past-get.tired body-my
it got tired my body,

Imde... Imdeduyo Imdeduyo uuu eee...
Imde... Imdeduyo Imdeduyo uuu eee
Imde..., Imdeduyo, Imdeduyo, uh, eh...

(405)

Me Sinaketa i-yosi-si m vilowosi eee
 people.from Sinaketa 3.-sing-Pl hm village.song eh
 The people from Sinaketa sing hm the village song – eh -

me Sinaketa si-wosi +++
 people.from Sinaketa their song
 the people from Sinaketa – their song [pause]

Eee iii eee eee gayoile ya dimdim
 Eh ih eh eh Laplaps of the white men

reredi E Sinaketa kepuoko kepuoko.
 are ready. Yes in Sinaketa they arrive they arrive,

garayoileee Gayo'ile ya dimdim
 they sing the “laplap” song. Laplaps of the white men

(410)

reredi O Sin..
 are ready. Oh in Sin...

Kalabiga Vani: “Te-tarogwa tau kavakala
 Exclamation Vani CP.male-one man food.for.traveller
 Vani's exclamation: “One man – food for a traveller –

e-ma o kovalava e-kalilagwa e-kalilagwa
 3.-come Loc beach 3.-punt.ashore 3.-punt.ashore
 he comes, at the beach he punts ashore, he punts ashore,

kasietana galayomala to-manabweta. Am dugudagula!
 Kasietana-shells plenty CP.male-beautiful your feather
 Kasietana shells – many of them – a beautiful man. Your feathers!

Ambe tole-m?” “O tone-gu Keli, yegu Yolina.
 where from-you Oh from-I Keli I Yolina
 Where are you from?” “Oh, I'm from Keli, I am Yolina.

(415)

E-yoyu bunagala Imdeduya ba-loki Omyuva”
 3.-spread news Imdeduya 1.Fut-go.to Omyuva
 It spread the news (for) Imdeduya I will go to Omyuva.”

“E ku-ma ku-veya latu-la Toudauvada
 Eh 2.-come 2.-marry child-his Toudauvada
 Eh, come and marry Toudauvada's daughter

ku-simwa ku-guyau olopola m Sinaketa.”
 2.-stay 2.-become.chief in hm Sinaketa
 stay and become chief in hm, Sinaketa.”

“O *gala a-mi-vatuta beya kweguyau*

oh not 1.-you-come.for here chiefs

“Oh, I did not come for you here chiefs,

a-lu-vatutu Imdeduya ba-loki Omyuva.”

1.-her-come.for Imdeduya 1.Fut-go.to Omyuva

I come for her for Imdeduya I will go to Omyuva.”

(420)

E-sivana i-yosi kalibom:

3.-sit.in.the.middle 3.-sing kalibom

He sits in their middle he sings at the kalibom:

Eee eee eee tanonodi tanodiya’e

Eh eh eh we go we keep on going

gumalele gumaleleyo. Talolodi talodiya’e

no parents no parents at all. We go we keep on going

I-yayosa-wa i-gi-gisa wosi eh kalibom.

3.-continue-only 3.-Redup-see song eh kalibom

He continues he watches them singing – eh – the kalibom.

Eyamki i-kalibusi. I-kalibusi i-seki:

day.breaks 3.-punt 3.-punt 3.-start

Day breaks and he punts away. He punts away he starts:

(425)

Imydeduyo Imdeduyo Imdeduyo Imdeduyo

Imdeduyo Imdeduyo Imdeduyo Imdeduyo

Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi ba-kenu.

binding.vowel-2.-move.a.bit 1.Fut-lie.down

move a bit I will lie down.

Avela yo yokwai? Yegu Yolina,

who yo you I Yolina

Who are yo.. you? I am Yolina,

na-ula-ola na-ula bogi

1.-paddle-Redup 1.-paddle night

I paddle I paddle all night

na-ula-ola na-ula yam

1.-paddle-Redup 1.-paddle day

I paddle I paddle all day,

(430)

le-vave-gu odabala kesai
 3.Past-hit-me on.top waves
 it hit me on top of the waves

le-mtamata vovo-gu,
 3.Past-get.tired body-my
 it got tired my body,

Imde... Imdeduyo Imdeduyo.
Imde... Imdeduyo Imdeduyo
Imde..., Imdeduyo, Imdeduyo.

Kauvala kauvala kauvale ++
 Punt.pole punt.pole punt.pole
 Punt pole, punt pole, punt pole [pause]

e-kabi-kabi Susuva i-seki:
 3.- Redup-hold Susuva 3.-starts
 he really holds it (until he reaches) Susuva point (and then) he starts:

(435)

Imydeduyo Imdeduyo Imdeduyo
Imdeduyo Imdeduyo Imdeduyo
Imdeduyo, Imdeduyo, Imdeduyo,
o-(ku)-kwanvedi ba-ke...kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yo yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

(440)

le-vave-gu odabala kesae
 3.Past-hit-me on.top waves
 it hit me on top of the waves

le-mtamate vovo-ge,
 3.Past-get.tired body-my
 it got tired my body,

Imde... Imdeduyo Imdeduyo Imde...

Imde... Imdeduyo Imdeduyo Imde

Imde..., Imdeduyo, Imdeduyo. Imde...

Eee e-kalita'ina Giribwa e-katukovi tega-la
and 3.-punt.around Gilibwa 3.-listen.carefully ear-his
And he punts around to Gilibwa, he listens carefully his ear

i-lagi m mina Vakuta i-yosi-si mna
3.-hear hm people.from Vakuta 3.-sing-Pl hm
hears hm the people from Vakuta they sing hm

(445)

wosi i-li-lagi igau a-vagisa wosi Vakuta +++++
song 3.Redup-hear soon 1.-see song Vakuta
a song he hears – soon I see the song of Vakuta [pause]

Eee eee

Eh eh

Vakuta asi wosi...

Vakuta their song

Vakutans, their song ...

Eee eee eee eee eee

Eh eh eh eh eh

Ave wosi asi wosi?

What song their song

What song is their song?

(450)

Eee eee

Eh eh

Sitana ave wosi?

bit what song

Wait a minute, what's their song?

Eee +

Eh [pause]

Igau ++ I-gi-gisa-na wosi Vakuta.

Later 3.-Redup-see-emph song Vakuta

Later [pause]. He watches them singing Vakuta songs

Ebogiki e-kanava-wa +++ e-vaye-si

night.comes 3.-lie.down-only 3.-bring-Pl

Night comes, he just lies down, [pause] they brought it

(455)

e e i-lagi-si wosi mina Kaduwaga
 yes yes 3.-hear-Pl song people.from Kaduwaga
 yes, yes, they hear the song the people from Kaduwaga,

mina Vakuta i-yosi-si-wala:
 people.from Vakuta 3.-sing-Pl-only
 the people from Vakuta they just sing:

Idakwei. patina, vaimane'i
 It is destroyed the canoe fleet, they come back

vadigedaga va Tuma, e valu.
 they walk up to the village to Tuma, yes the village.

Idakwe'i patina va'imane'i
 It is destroyed the canoe fleet they come back

(460)

vadigedaga va Tuma
 they walk up to the village to Tuma.

"Tauwau kalabigala avaka wosi-la
 Men so.it.goes what song-Emph
 "Men – so it goes – what song

o-ku-lagi-si?" "O-ku-meye-si ka budagwa."
 binding.vowel-2.-hear-Pl binding.vowel-2.-bring-Pl well brothers
 do they hear?" "Well you brought it here brothers."

Kulukwevata e-ta'ila mna tau to-mitabwela.
 Kulukwevata 3.-walk.around hm man CP.male-beautiful
 In Kulukwevata he walks around hm the beautiful man.

"Am(be) tole-la?" "Oi yegu Yolina. E-yoyu bulagala
 where from-he oh I Yolina 3.-spread news
 "Where is he from?" "Oh, I am Yolina. It spread the news

(465)

mna Imdeduya ba-loki Omyuva." ++
 hm Imdeduya 1.Fut.go.to Omyuva
 hm for Imdeduya I will go to Omyuva." [pause]

"O ku-ma ku-veya latu-la Toudavada
 oh 2.-come 2.-marry child-his Toudavada
 "Oh come and marry Toudavada's daughter

ku-simwa ku-guyau mna Vakuta."
 2.-stay 2.-become.chief hm Vakuta
 stay and become chief in hm, Vakuta."

“O *gala a-mi-vatetu beya kweguyau*,
 o not 1.-you-come.for here chiefs
 “Oh, I did not come for you here chiefs,

a-lu-vatotu Imdeduya Omyuva ba-loki.”
 1.-her-come.for Imdeduya Omyuva 1.Fut-go.to
 I come for her for Imdeduya to Omyuva I will go.”

(470)

I-gi-gisa-la wosi Vakuta. Ibogiki i-kanavana
 3.-redup-see-emph song Vakuta night.comes 3.-lie.down
 He watches them singing the songs of Vakuta. Night comes, he lies down.

Ebogi i-yosi kalibom +
 night.comes 3.-continue kalibom
 Night comes and he continues the kalibom [pause]

Eee kee eee tanonodi talodiya'eee
 Eh ke eh we go we keep on going

gumalele gumaleleyooo Talolodi taloliya'e
 no parents no parents at all. We go we keep on going

gumalele gumaleleyooo. Talolodi taloliya'e
 no parents no parents at all. We go we keep on going

(475)

eee
eh

Iyamkiva Vakuta i-kalibusi e-mema Gilaboa.
 Day.breaks Vakuta 3.-punt 3.-come.to Gilaboa
 Day breaks in Vakuta, he punts off he comes to the Gilaboa reef channel.

O keda-la i-tola e-seki:
 Loc reef.channel-Emph 3.-stand 3.-start
 In the reef channel he stands and he starts:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo
o-(ku)-kwanvedi ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

(480)

Avela yo yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-gu odabala kesae
 3.Past-hit-me on.top waves
 it hit me on top of the waves

le-mtamate vovo-ge,
 3.Past-get.tired body-my
 it got tired my body,

(485)

Imde... Imdeduyo Imdeduyo Imde...
Imde... Imdeduyo Imdeduyo Imde...
Imde..., Imdeduyo, Imdeduyo, Imde...

E kaike-la kaike-la kaike-le-ee e-tauleya
 And paddle-his paddle-his paddle-his-Emph 3.-paddle.into
 And his paddle, his paddle, his paddle indeed he paddles into the middle of the

Dauya e-seki:
 Dauya.passage 3.-start
 Dauya passage he starts:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi ba-kenu.
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

(490)

Avela yo yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,
na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night
na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,
le-vave-gu odabala kesae
 3.Past-hit-me on.top waves
 it hit me on top of the waves

le-mtamate vovo-ge,
 3.Past-get.tired body-my
 it got tired my body,

(495)

Imde... Imdeduyo Imdeduyo Im...
Imde... Imdeduyo Imdeduyo Im...
Imde..., Imdeduyo, Imdeduyo, Im...

I-yayosa-la Kitava i-lagi valuwosi "Mwaga"
 3.-goes.on-Emph Kitava 3.-hear village.song mwaga
 He goes on to Kitava he hears the village song "Mwaga":

Eee taudimwage mwage...
 Eh crazy man crazy...

E-tamvau wosi, e. Ku-lo-si! Eee. i-valutu beya.
 3.-be.lost song yes 2.-go-Pl eh 3.-go.on there
 It is lost the song, yes. Go! Eh, he goes on (to another place) there
"Tauwau o (ku)-vate ku-ligeva (T 25 A) valowosi.
 Men oh (2.)-take.out 2.-forget village.song
 "Men, oh stop it, forget about the village song.

(500)

Tē-tala tau e-kalilagwa e-ma, tauwau,
 CP.male-one man 3.-punt.ashore 3.-come men
 One man punts ashore he comes, men,
to-minibweta, ala dagula galayomala.
 CP.male-beautiful his feather plenty
 a beautiful man, his feathers – plenty of them.

Ambe tole-m?" "O tole-gu Keli, yegu Yolina.
 Where from-you O from-I Keli I Yolina
 Where are you from?" "Oh I am from Keli, I am Yolina.

E-yoyu bulagala Imdeduyo ba-loki Omyuva."
 3.-spread news Imdeduyo 1.Fut-go.to Omyuva
 It spread the news for Imdeduyo I will go to Omyuva."
"O vorona! Ku-ma ku-vai Kitava...
 oh far.away 2.-come 2.-marry Kitava...
 "Oh, this is far away. Come and marry Kitava..."

(505)

ku-veya latu-la Mobuyai ku-simwa ku-guyau
 2.-marry child-his Mobuyai 2.-stay 2,-become.chief
 marry Mobuyai's daughter stay and become chief

mwa olopola mna Kitava. "O *gala a-mi-vatotu*,
 hey in hm Kitava oh not 1.-you-come-for
 hey in hm Kitava." "Oh I did not come for you,

a-lu-vatotu Imdeduya Omyuva ba-loki.
 1.-her-come.for Imdeduya Omyuva 1.Fut-come-for
 I come for her for Imdeduya to Omyuva I will go."

Eee...

Eh...

I-gi-gisa-na wosi. I-kanava. Obogi
 3.-Redup-see-emph song 3.-lie.down night.comes
 He watches them singing. He lies down. Night comes

(510)

i-yosi kalibom +++
 3.-sings kalibom
 He sings the kalibom song [pause]

Eee tanonodi tanodiyae gumalele
 Eh we go we keep on going no parents

gumaleleyo. Talolodi talolodi
 no parents at all. We go we go

taloliya'e gumalele gumaleleyo.
 we keep on going no parents no parents at all.

Talolodi taloliya'e eee...
 We go we keep on going eh...

(515)

Iyam i-kalibom. Iyamki Kitava. I-kalibusi
 Day.breaks 3.-do.kalibom day breaks Kitava. 3.-punt
 Day breaks and he does the kalibom. Day breaks in Kitava. He punts off

e-mema Omyuva. i-kosusuki. Mapuna-ga:
 3.-come.to Omyuva 3.-go.to reward-Emph
 he comes to Omyuva he goes there. A reward:

Mi-na-na Imdeduya bogwa e-lumkwali
 Dem-CPfemale-Dem Imdeduya already 3.-feels
 This Imdeduya already feels

nano-la. E-simwa e-yayosa. M Kenepu
 mind-his 3.-stays 3.-continues Hm Kenepu
 his determination. He stays he continues. Hm at Kenepu

deli bwada-la + e-ki-kakaya-si
 with brothers-his 3.-Redup-bathe-Pl
 with her sisters they are bathing

(520)

o kovalava.

Loc beach

near the beach.

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi ba-kenu.

binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yo yokwai? Yegu Yolina,
 who yo you I Yolina
 Who are yo.. you? I am Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

(525)

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-ge odabale kesae
 3.Past-hit-me on.top waves
 it hit me on top of the waves

le-mtamate vovo-ge,
 3.Past-get.tired body-my
 it got tired my body,

Imde... Imdeduyo Imde... uuu...
Imde... Imdeduyo Imde... uuu...
Imde..., Imdeduyo, Imde... uuu...

Kaike-la kaike-la kaike-le-ee i-vatu i-vatu
 paddle-his paddle-his paddle-his-Emph 3.-continue 3.-continue
 His paddle, his paddle, his paddle – he continues, he continues

(530)

i-bokoili (i)-bogwelu otapwala bwalita i-yosi:
 3.-chase 3.-catch in.the.middle.of sea 3.-sing
 he chases he catches (her) in the middle of the sea, he sings:

Imydeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo Imdeduyo Imdeduyo Imdeduyo
Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo

o-(ku)-kwanvedi *ba-kenu.*
 binding.vowel-2.-move.a.bit 1.Fut-lie.down
 move a bit I will lie down.

Avela yokwai? Yegu Yo... Yolina,
 who you I Yo... Yolina
 Who are you? I am Yo... Yolina,

na-ula-ola na-ula bogi
 1.-paddle-Redup 1.-paddle night
 I paddle I paddle all night

(535)

na-ula-ola na-ula yam
 1.-paddle-Redup 1.-paddle day
 I paddle I paddle all day,

le-vave-ge odabala kesae
 3.Past-hit-me on.top waves
 it hit me on top of the waves

le-mtamate vovo-ge,
 3.Past-get.tired body-my
 it got tired my body,

Imde... Imdeduyo Imdeduyo uuu... + + +

Imde... Imdeduyo Imdeduyo uuu...

Imde..., Imdeduyo, Imdeduyo – uuu... [pause]

E boge e-lumkwali mna nano-la Imdeduya.
 and already 3.-feel hm mind-his Imdeduya.
 And already she feels hm his determination, Imdeduya.

(540)

Bogwa e-kebiga: "Te-ta tau e-olaola
 Already 3.-say CP.male-one man 3.-paddle
 Already she says: "One man is paddling

o bwalita kena?" E-luki bwada-la i-yayosa-si
 Loc sea or 3.-tell sister-her 3-continue-Pl
 at the sea, right?" She tells her sisters to continue –

Kenepu – i-ki-kakaya-si i-ki-kakaya-si.
 Kenepu 3.-Redup-bathe-Pl 3.-Redup-bathe-Pl
 at Kenepu – bathing bathing.

I-gise-si-ga m-kwei-na kweiduya.
 3.-see-Pl-Emph Dem-CP.clam/shell-Dem Kweduya
 They see indeed this Kweduya shell.

E-giyami e-veya. "Bwada avaka
 3.-shake.softly 3.-bring sister what
 It shakes softly (and) she brings it. "Sisters, what

(545)

m-kwei-na *a kweiduya?* ++

Dem-CP.clam/shell-Dem ah Kweiduya

is this – ah – a Kweiduya shell?

Bwada ku-me-si ta-lupi-si mna mna kaputota

sister 2.-come-Pl 1.incl.lift-Pl hm hm steps

Sisters come we lift it hm hm (to the) steps (of our house)

bita-la'u-si. *E-me-si deli bwadala,*

1.Fut.incl.-take-Pl 3.-come-Pl with sister

we will take it.” They come with their sister,

e-katulova-si sisenuya i-seli-si

3.-change.clothes-Pl bathing.skirts 3.-put-Pl

they change clothes, the bathing skirts they put them

i-gabi-si-ga. *M-kwei-na* *kweiduya*

3.-carry.on head-Pl-Emph Dem-CP.clam/shell-Dem kweiduya

and carry them on their heads. This Kweiduya shell

(550)

i-gabi-si-ga. *M-kwei-na* *kweiduya*

3.-carry.on head-Pl-Emph Dem-CP.clam/shell-Dem kweiduya

they carry it on their head. This Kweiduya shell

i-gi-gabi-le *i-lau (i)-seva mna*

3.-Redup-carry-Emph 3.-take 3.-put hm

she carries (it) she takes (it) she puts it hm

o la kaukweda. So-la tabu-la

Loc her veranda Friend-her father's.sister-her

on her veranda. With her father's sister

mi-na-na *na-pem* *tabu-la,*

Dem-CP.female-Dem CP.female-crippled father's.sister-her

this one, her father's crippled sister,

e-n(a) i-kaniyeva e-lise-wa e-masisi-wa.

3.-go 3.-sleep.with 3.-lie.down-only 3.-sleep-only

she goes to sleep with her she just lies down she just sleeps.

(555)

E-masisi ekwayai *i-komwenagwa-si deli*

3.-sleep in.the.afternoon 3.-go.into.the.village with

She sleeps, in the afternoon they go into the village – with

bwada-la e-lo-si e-kabweta-si. E-kabweta-si

sister-her 3.-go-Pl 3.-fetch.flowers-Pl 3.-fetch.flowers-Pl

her sisters – they go they fetch flowers. They fetch flowers

i-ki-kabwuta-si e-me-si i-kakaya-si.
 3.-Redup-fetch.flowers-PL 3.-come-Pl 3.-bathe-Pl
 they continue fetching flowers they come they bathe.

I-vokwa i-lo-si i-kalibom-si-le.
 3.-be.finish 3.-go-Pl 3.-do.kalibom-Pl-Emph.
 It is finished they go and they do the kalibom singing and drumming indeed.

I-vokwa i-masisi-s(i). I-masisi-ga e
 3.-be.finish 3.-sleep-Pl 3.-sleep-Emph and
 It is finished they sleep. She really sleeps and

(560)

boge e-kenu e-masisi. M-tau-we-na
 already 3.-lie.down 3.-sleep Dem-Cp.male-there-Dem
 already she lies down she sleeps. That man there

mna Yolina olopola kweiduya e-kanukwenu
 hm Yolina inside kweduya 3.-lie
 hm Yolina inside the Kweduya shell he lies

i-lilagi valu Bogwa-la am... amyagala
 3.-listen village already-Emph what... what's.the.name
 he listens (for sounds in) the village. Already indeed – what... what's the name

e-masilaba-si E-kakupwanaga m-kwei-na
 3.-all.sleep-Pl 3.-break.open Dem-Cp.clam/shell-Dem
 they all sleep. He breaks open this

kweiduya i-sunapula. E-sunapula e-mema olopola
 Kweiduya 3.-come.out 3.-come.out 3.-come.to in.the.middle.of
 Kweiduya shell he comes out. He comes out he comes into the middle of

(565)

valu i-loya valu i-la-loya vale-ee.
 village 3.-walk village 3.-Redup-walk village-Emph
 the village he walks around in the village he really walks around in the village.

I-lau i-toyeva. i-loya kabuluyuvela. I-lau i-toyeva
 3.-go 3.-stand 3.-go village.sector 3.-go 3.-stand
 He goes he stands still he goes through the village sectors. He goes he stands still

i-keita e-ma i-kau mna la kupi.
 3.-come.back 3.-come 3.-take hm his drum
 he comes back he comes he takes hm his drum.

I-lau i-toyeva olopo(la) valu i-kalibom
 3.-go 3.-stand in.the.middle.of village 3.-do.kalibom
 He goes he stands still in the middle of the village and he does the kalibom

ala-maguta. E-sili i-kau la kupi e-sili:
 him-self 3.-sit.down 3.-take his drum 3.-sit.down
 (all) by himself. He sits down he takes his drum he sits down:

(570)

lil eee e tanonode tanodiyaeae
 lh eh eh we go we keep on going

gumalele gumaleleyo. Talolodi taloliyaeae
 no parents no parents at all We go we keep on going

gumalele gumaleleyo. Talodi talole eee
 no parents no parents at all We go we keep eh

Bogwa e-seva. Mi-na-na e-sakaula
 Already 3.-leave Dem-CP.female-Dem 3.-run
 Already he leaves. This girl he runs (to her)

e-seli mna la gubua, e-katubwagi o bwala
 3.-put hm her goods 3.-open Loc house
 he puts hm his goods (down), he opens (the door and) in the house

(575)

e-meki. E-masisi m-ei-na Imdeduya.
 3.-come.to.s.o. 3.-sleep Dem-CP.female-Dem Imdeduya
 he comes to her. She sleeps this Imdeduya.

I-kau kala kauya e-sili o kaba-la e-kanukwenu.
 3.-take his basket 3.-sit on bed-her 3.-lie.down
 He takes his basket he sits on her bed (where) she is lying

Imdeduya. Tabu-la i-masisi mi-na-na
 Imdeduya fathers' sister-her 3.-sleep Dem-CP.female-Dem
 Imdeduya. Her father's sister she sleeps, this woman

na-pwasa I-sili-ga okeidada i-simwa i-gesi
 CP.female-rotten 3.-sit-Emph beside 3.-stay 3.-peel
 full of sores. He sits down beside (her) he stays he peels

buva. I-gesi buva i-ki-kau. I-vanoki
 betelnut 3.-peels betelnut 3.-Redup-chew 3.-finish
 a betelnut. He peels a betelnut and chews (it). He finishes (chewing)

(580)

i-kau m-kwe-na kuku
 3.-take Dem-CP.thing-Dem betelnut-shell
 he takes this betelnut-shells

i-kuku i-vokwa i-ki-kisi.
 3.-chew.betelnut-shells 3.-finish 3.-make.a.garland
 he chews the betelnut-shells, he finishes (chewing) he makes a garland (out of them)

I-vokwa i-sela o kunu-la. Vivila m-ei-na-ga
 3.-finish 3-put Loc hair-her girl Dem-CP.female-Dem-Emph
 He finishes (it) and puts it on her hair. This girl

e-masisi-wa – gala e-lumkwali avaka.

3.-sleep-only not 3.-feel what
she just sleeps she does not feel anything.

E i-bogi i-yobilibili i-kenu
yes night.falls 3.-turn.around.and lie.down 3.-lie.down
Yes it's night she turns around lying down, she is lying there

(585)

i-kanukwenu. Yolina boge e-lumkwali valu
3.-lie.down Yolina already 3.-feel village
she lies there. Yolina already inspects the village
i-sunapula. I-isunapula e-meki m-kwei-na
3.-come.out 3.-come.out 3.-come.to Dem-CP.clam/shell-Dem
he comes out. He comes out he comes to this

lakabutotoni e-katukoi. E-katutani i-suvi
operculum (lid) 3.-close. 3.-open 3.-enter
operculum he had closed it. He opens it he enters
il(a) olopola i-kanava i-kanuvagasi i-masisi.
3.-go inside 3.-lie.down 3.-settles 3.-sleep
he goes inside he lies down, settles himself and sleeps.

I-mamata Imdeduya i-gi-gisi vovo-la
3.-wake.up Imdeduya 3.Redup-see body-her
She wakes up, Imdeduya, she sees her body

(590)

e-katupoi tabu-la: “Me beya avela?
3.-ask father's sister-her hey here who
and asks her fathers' sister: “Hey here, who (did this)?
Sita(na) ku-lumkwali? Ka buva o vovo-gu?
a.bit 2.-feel wow betelnut Loc body-my
Did you notice anything? – Wow – some betelnut on my body?

Mna ka-ka'ui kuku e-sela o kunu-gu.
Hm Dual.excl.chew betelnut-shell 3.-put Loc hair-my
Hm, we two chew betelnut-shells and he put it on my hair.

Sita ku-lumkwali?” “Eseki yokwa tabu-da!
a.bit 2.-feel so.what you friend-Dual.incl
Did you not notice anything?” “This is your and our friend's business.

Yegu kaike-gu mna e-teganini la-yayosa kwaiyai
I leg-my hm 3.-feel.painful 1.Past-hold afternoon
I – my leg hm felt painful I held it in the afternoon

(595)

e-manum la-kenu a-masisi-na, gala lita avaka
 3.-stop 1.Past-lie.down 3.-sleep-Emph not bit what
 it stopped and I lay down and slept deeply, nothing whatsoever

ba-lumkola gala-wala.” E ebogila eyam. E-tokeya
 1.Fut-feel no-only And night.comes day breaks 3.-get.uo
 could I notice, nothing at all.” And night comes and day breaks. She gets up

Imdeduya e-la i-kakaya. I-kakaya i-vokwa
 Imdeduya 3.-go 3.-bather 3.-bathe 3.-finish
 Imdeduya she goes and takes a bath. She finished bathing

i-kabi-si i-lo-si deli bwada-la i-kalibom-si.
 3.-hold-Pl 3.-go-Pl with sister-her 3.-do.kalibom-Pl
 whereupon they go – she with her sisters – to do the kalibom singing and drumming.

I-kalibom-se-ee, e-me-si i-su’i-si e-masisi-si.
 3.-do.kalibom-Pl-Emph 3.-come-Pl 3.-enter-Pl 3.-sleep-Pl
 They do the kalibom for a long time, they come they enter (their houses) they sleep.

(600)

E-lagi-ga m-to-na Imdeduya e-kanukwenu.
 3.-hear-Emph Dem-CP.male-Dem Imdeduya 3.-lie.down
 He hears this man that Imdeduya lies down.

Kweiduya boge e-ninagi valu. Amyaga ai
 kweiduya already 3.-check village What’s.the.name ai
 (From the) Kweiduya-shell he checks the village. Whats the name, ai,

i-tokeva i-tokeva-na e-kakupwana e-mema
 3.-get.up 3.-get.up-Emph 3.-open 3.-come.to
 he gets up he really gets up he opens (the operculum) he comes

olopola valu. E-kosusuki i-la i-gisa valu.
 in.the.middle.of village 3.-go.to 3.-go 3.-see village
 into the middle of the village. He goes he goes he looks at the village

I-la kalabiga i-tova e-m(a) i-ke’ula la
 3.-go so.it.goes 3.-stand 3.-come 3.-carry his
 He goes – so it goes – he stands still he comes he carries his

(605)

gugua e-ke’ita i-liyosi mna i-yosi
 goods 3.-come.back 3.-hold hm 3.-sing
 goods he comes back he holds (his goods), hm, he sings

kalibom:

kalibom

the kalibom singing and drumming:

Eee getatega genoneee tumaguribu
 Eh he paddles he goes the mourning of a father

Gebubuvatu Getatega geloleee
 Gebubuvatu stone. He paddles he goes

tumaguribu Gebubuvatu. Getatega
 the mourning of a father Gebubuvatu stone He paddles

(610)

gelole tumaguribu Gebubu eee
 he goes the mourning of a father Gebubu... eh

I-vanoki i-seli mna la kasosau i-suvi
 3.-finish 3.-put.down hm his big.drum 3.-enter
 He finishes it he puts down, hm, his big drum he goes

va bwala mapuna-ga. M-ai-we-na
 Dir house reward-Emph Dem-CP.female-there-Dem
 into his house (as) a reward. That woman

tabu-la mna na-pwasa bogwa e-tiganini
 father's.sister-her hm CP.female-rot already 3.-feel.pain
 her fathers' sister hm full of sores already feels pain

kaike-la. E-kanukenu e-gilagela e-lagi-ga
 leg-her 3.-lie.down 3.-make.noise 3.-hear-Emph
 in her leg. She lies down – it makes noise – she hears it

(615)

mna e-kakupwana m-kwei-na koiduya.
 hm 3.-open Dem-CP.clam/shell-Dem Kweduya
 hm it opens this Kweduya (operculum).

I-suvi nani e-kovana: "Ui ave tau e-meki?"
 3.-exit quickly 3.-look.up ui who man 3.-come.to.so
 She gets out quickly she looks up: "Ui, who is this man who came to us?"

E-ma e-kanukwenu. Mi-na-na numwaya –
 3.-come 3.-lie down Dem-CP.female-Dem old.woman
 He comes and he lies down. This old woman –

e-ma-ga e-setaula i-loki Imdeduya
 3.-come-Emph 3.-go.straight 3.-go.to Imdeduya
 he really comes he goes straight he goes to Imdeduya

e-kanukwenu. I-siva e-kanukwenu vivila
 3.-lie down 3.-stay 3.-lie down girl
 he lies down. He stays – he is lying down near the girl

(620)

i-simwa. I-kau i-kakau i-vanoki
 3.-stay 3.-take 3.-chew.betelnut 3.-finish
 he stays there. He takes and chews betelnuts he finishes it.

I-kuku buva i-vinau e-kauseli.
 3.-chew.betelnut-shell betelnuts 3.-finish 3.-put
 He chews betelnut-shells and betelnuts he finishes it he puts (them down).

I-yobilibili i-kenu. Kwe-ta(la) mamwa
 3.-turn.round.and lie.down 3.-lie.down CP.thing-one hour
 He turns around and lies down, he lies down. (After) one hour

e-tokeva bogwa e-kanukwenu. Tabu-la
 3.-get.up already 3.-lie.down father's sister her
 he gets up already (after) he had lay down. Her father's sister

mi-na-na na-pwasa e-gi-gisi e
 Dem-CP.female-Dem CP.female-rotten 3.-Redup-see yes
 that woman full of sores she sees yes

(625)

m-kwei-na. Bogwa e-gila-gela lekolukwa.
 Dem-CP.clam/shell-Dem already 3.-Redup-crow rooster
 this shell. Already it crows the rooster.

I-suvi i-la o la bwala. E-mamataga
 3.-enter 3.-go Loc her house 3.-wake.up
 He enters he goes into his house. She wakes up

Imdeduya "Uiii numwaya ku-gisi! A-vela e-ma
 Imdeduya. ui old woman 2.-look who 3.-come
 Imdeduya. "Ui old woman look! Who came

i-kenu beya?" "I-ma gala avela'i bogwa
 3.-lie.down here 3.-come not who already
 and lay down here?" "He came – not just anybody – already

olileyam. Iga ba-livala tabu-da ku-masisi.
 at dawn then 1.Fut-tell friend-Dual.incl 2.-sleep
 at dawn. Later I will tell you about our friend (what he did while) you slept.

(630)

te-tala tau m-kwei-na kweiduya
 CP.male-one man Dem-CP.clam/shell-Dem kweiduya
 One man – this Kweduya shell

olopola e-sisu A-kanukwenu a-lagi e-kakupwana
 inside 3.-be 1.-lie.down 1.-hear 3.-open
 inside of it he is. I lay down I heard (that) he opened (it)

e-sunapula Gala ku-doki. Tau i-la i-kalibom. E-ma
 3.-appear not 2.-think man 3.-go 3.-do.kalibom 3.-come
 he appeared. You won't believe it. The man went and did the kalibom. He came

i-setaula a-ligali i-ma i-suvi. E-ma
 3.-go.straight 1.-hear 3.-come 3.-enter 3.-come
 he went straight I heard he came he entered. He came

i-sili o kaba-m i-ki-kau
 3.-sit.down Loc bed-your 3.-Redup-chew.betelnuts
 he sat down near your bed and chewed betelnuts.

(635)

I-vokwa e-gesi buva e-kuku e-sela
 3.-finish 3.-peel betelnuts 3.-chew.betelnut-shell 3.-put
 He finished (it) he peeled betelnuts he chew the betelnut-shells he put (them)

o kunu-m – m-kwei-na kweiduya
 Loc hair-your Dem-CP.clam/shell-Dem kweiduya
 in your hair – this Kweduya shell

tommota olopola. Ibogi ku-bwali igau lagela
 person inside night.falls 2.-look.out later today
 a person is inside (of it). When night falls you look out (for him), later today

ba-bwali.” Ekwayai e-l(a) i-kakaya. I-vokwa
 1.Fut-look.out afternoon 3.-go 3.-bathe 3.-finish
 I will look out (for him).” In the afternoon she₍₁₎ goes she bathes. It is finished

i-la beya tama-la beya ina-la. I-yai-si
 3.-go there father-her there mother-her 3.-spread.out.mats-Pl
 She goes there to her father there to her mother. They spread out mats

(640)

i-kam-si e-ke'it(a) e-ma. E-ma i-katupoi
 3.-eat-Pl 3.-return 3.-come 3.-come 3.-ask
 they eat she comes back she comes. She comes she asks

tabu-la: “Ke ku-lagi amakala tuta e-ma?”
 father's.sister-her Well 2.-hear how time 3.-come
 her father's sister: “Well, do you hear when he comes?”

“A iga(u) bilubulatola.” “Ba-kenu ba-masisi.
 ah later at.midnight 1.Fut-lie.down 1.Fut-sleep
 “Ah later at midnight”. “I will lie down I will sleep.

Ba-masisi ku-lumkwali k(u)-vigule-gu.” I-kenu
 1.Fut-sleep 2.-sense 2.-wake.up-me 3.-lie down
 I will sleep (and if) you sense (anything) wake me up.” She lies down –

kalabiga mi-na-na vivila i-masisi.
 so.it.goes Dem-CP.female-Dem girl 3.-sleep
 so it goes – this girl and she sleeps.

(645)

Imdeduya bogwa e-kenu e-mama taga
 Imdeduya already 3.-lie.down 3.-get.drowsy but
 Imdeduya already lay down she gets drowsy, but

Yolina e-kakupwana m-kwei-na kweiduya
 Yolina 3.-open Dem-CP.clam/shell-Dem Kweduya
 Yolina opens this Kweduya shell

e-sunapola e olopola valu e-teta'ine.
 3.-get.out and in.the.middle.of village 3.-walk.around
 he gets out and in the middle of the village he walks around.

E-vanoku e-ke'it(a) e-ma i-kau la dumwa
 3.-finish 3.-return 3.-come 3.-take his flute
 He finishes (it) he returns he comes he takes his flute

i-ke'imali. I-ke'imali e-lau e-yosi kalibom
 3.-take.back 3.-take.back 3.-take 3.-sing kalibom
 he takes it back. He takes it back he takes it he sings the kalibom (song)

(650)

olopola valu:
 in.the.middle.of village
 in the middle of the village:

Eee tanonode tanodiya'e gumalele
 Eh we go we keep on going no parents

gumaleleyo. Tanonode tanodiya'e
 no parents at all. We go we keep on going

tanonode tanodiya'e gumalele
 we go we keep on going no parents

gumaleleyo. Tanono...
 no parents at all We go....

(655)

E e-ke'ita e-ma e-seli la gugua
 and 3.-return 3.-come 3.-put his goods
 And he comes back he comes he puts his goods (away),

e-sui va bwala. E-katubwagina bwala
 3.-enter Dir house 3.-open house
 he enters the house. He opens the house

i-suvi i-sili i-gigesina buva i-ki-kau
 3.-enter 3.-sit.down 3.-peel betelnut 3.-Redup-chew
 he enters he sits down he peels a betelnut he chews (it)

i-vanoku i-kanukwenu M-ai-na Imdeduya
 3.-finish 3.-lie.down Dem-CP.female-Dem Imdeduya
 he finishes (it) he lies down. This Imdeduya

i-gi-gisi-ga. bogwa e-mamata e-vanoki.
 3.-Redup-see-Emph already 3.-wake.up 3.-finish.
 she sees it all already she woke up she finished (sleeping).

(660)

I-ka-kaui Yolina, i-vokwa i-yobilibili
 3.-Redup-chew Yolina 3.-finish 3.- turn.around.and lie.down
 He chews (betelnuts) Yolina, he finishes (it) he turns around and lies down

i-kenu. I-va-vagi Imdeduya, e-katukwevili
 3.-lie down 3.-Redup-make Imdeduya 3.-turn.around
 he lies down. She makes (the following) Imdeduya, she turns around

yama-la i-kepapi i-simalalua. "Ave tau yokwa?"
 hand-her 3.-grap 3.-wake.up Who man you
 her hand grasps (him) he wakes up. "Who are you?"

"O yegu Yolina." "Ambe tone-m?" "Tone-gu Keli.
 oh I Yolina Where from-you from-I Keli
 "Oh I am Yolina." "Where are you from?" "I am from Keli

E-yoyu bulaga-m. La-ma sedidiye sedidiya
 3.-spread news-your 1.Past-come sedidiye sedidiya
 It spread your news. I came – sedidiye sedidiya –

(665)

Keli m-kwei-na-wa kweiduya."
 Keli Dem-CP.clam/shell-Dem-only Kweduya
 (from) Keli (with) this Kweduya shell."

"O-ku-meya-wa o-ku-meya ula waga."
 binding.vowel-2.-bring-only binding.vowel-2.-bring my canoe
 "Oh just bring it to me, o bring it to me my canoe."

E boge e-yosa-si e-kanuvagasi-si va moi
 and already 3.-feel-Pl 3.-settle-Pl Dir mat
 And already they feel (it) they settle (it) on the mat

so-la vivila ii-yayosa-si. Iyam i-pe-pela
 friend-her girl 3.-continue-Pl day.breaks 3.-Redup.rise
 her friend and the girl they continue (settling it). Day breaks it rises

lilu i-ma valakeva I-tulavaka ina-la tama-la
 sun 3.-come up.into the sky 3.-waits mother-her father-her
 the sun it comes up into the sky. She waits her mother, her father

(670)

*i-ma e-katupoi numwaya: "Taga mi-na-we-na?"*3.-come 3.-ask old.woman but Dem-CP.female-there-Dem
comes he asks the old woman: "What about this girl there?"*"A te-tala tau m-to-we-na*

ah CP.male-one man Dem-CP.male-there-Dem

*"Ah one man that one there**m-kwei-na Kweduya e-kau e-meya*Dem-CP.clam/shell-Dem Kweduya 3.-take 3.-bring
this Kweduya shell took and brought*tau olopola. Tau yaga-na Yolina. E-masisi*man inside man name-his Yolina 3.-sleep
the man inside (of it). The man's name is Yolina. He slept*e-katudeyu bogi. laka-nukwali. Lagela*3.-play.tricks night 1.Past.excl-know today
he played his tricks at night, we knew (that). Today

(675)

*m-kwe-na yam e-bubwali e-yosi e-vai-si.*Dem-CP.thing-Dem day 3.-look.out 3.-seize 3.-marry-Pl
this day she looked out (for him) she seized (him) they marry.*Va bwala e-kanukwenu-si." "A ku-seva bi-kanukwenu-si.*Dir house 3.-lie.down-Pl ah 2.-leave 3.-Fut.lie.down-Pl
In the house they lie down." "Ah, forget it, they will lie down.*Baka-lo-si o buyagu kwe-ta kaula*1.Fut.excl-go-Pl Loc garden CP.general-one food
We will go to the garden for some food*baka-me-si bi-sulu bi-kam-si." Kwayai e-ma*1.Fut.excl-come-Pl 3.Fut-cook 3.Fut-eat-Pl Afternoon 3.-come
we will come back she will cook and we will eat." In the afternoon he comes*i-vakoli: "Ku-me-si su-m tau bita-lo-si o*3.-say 2.-come-Pl with-your man 1.Fut.incl-go-Pl Loc
he says: "Come with your man we will go to

(680)

*da-bwala-si." I-lo-si i-kanave-si. E-katuvagwagu*our-house-Pl 3.-go-Pl 3.-stay-Pl 3.-talk.to.people
our house." They go they stay (there). He announces the marriage to the people*tama-la. "Nabyeya. ku-loke-si mna la kubudoga latu-gu*father-her Tomorrow 2.-go.to-Pl hm her big.veranda child-my
her father. "Tomorrow you go to hm my daughter's big veranda

ku-meye-si. Mi-sunapula bi-yau mata-la
 2.-bring-Pl 3.Poetic-come.out 3.Fut-blow face-her
 you bring (goods). Oh she comes out, wind will blow into her face

e-kato'ula." I-liliya-si kubudoga i-vanaku-si. Eyam
 3.-sick 3.-build.up-PL big.veranda 3.-finish-Pl day.breaks
 she is sick." They build up the big veranda they finish it. Day breaks

kaukwau i-simwe-si i-kakaya-si va bwala
 morning 3.-stay-Pl 3.-bathe-Pl Dir house
 in the morning they stay they bathe near the house

(685)

so-la vivila Yolina Imdeduya. I-kakaya-si i-vanova-si
 friend-her girl Yolina Imdeduya 3.-bathe-Pl 3.-finish-Pl
 her friend and the girl, Yolina and Imdeduya. They bathe they finish (it)

i-simwe-si i-katubayasa-si i-vanuku-si. "E ku-sunapula
 3.-stay-Pl 3.-decorate-Pl 3.-finish-Pl Yes 2.-come.out
 they stay they decorate themselves they finish (it). "Yes, come out

e ku-sunapula na-vau yokwa kwe...
 yes 2.-come.out CP.female-new you CP.thing
 yes come out new woman you ...thi...

na-bogwa yokwa e ki bi-gise-m-si". "Oi igau..."
 CP.female-old you and yes 3.-Fut-see-you-Pl oi later
 old woman you and yes they will see you!" – "Oi – later..."

"Tauwau a tua-dasi e-vai kena?"
 men ah brother-our 3.-marry or
 "Men, ah brothers, she marries, doesn't she?"

(690)

"Kaika-si kweya-vasi!" E e-sunapula mna Imdeduyo
 Feet-their CP.limb-four And 3.-come.out hm Imdeduya
 "Their four feet!" And she comes out hm Imdeduya,

e-katugogovi-si i-mwa i-simwa.
 3.-shout.huhuhuhuhu.joyfully-Pl 3.-come 3.-stay
 they shout joyfully she comes she stays (there).

I-sunapula-ga. "Ai ina to-manabweta!" "Ambe tone-m?"
 3.-come.out-Emph ai mother CP.male-beautiful where from-you
 He then comes out. "Ai mother a beautiful man." "Where do you come from?"

"Yolina Keli tone-na E-yoyu bulagala Imdeduya.
 Yolina Keli from-he 3.-spread news Imdeduya
 "Yolina is from Keli. It spread the news about Imdeduya.

E-ma e-veya." I-vai-si i-simwe-si.
 3.-come 3.-marry 3.-marry-Pl 3.-stay-Pl
 He comes he marries (her)". They marry and they stay (there).

(695)

I-suma i-valulu tau. I-doki yaga-la Yolina.

3.-get.pregnant 3.-give.birth man 3.-think name-his Yolina

She gets pregnant and gives birth to a boy. She thinks his name (will be) Yolina

natula "Ba-doki latu-gu Yolina." I-valutu.

child 1.Fut-call child-my Yolina. 3.-go.on

the child. "I will call my child Yolina." Time passes.

M-to-na gwadi bogwa e-nekala.

Dem-CP.male-dem child already 3.-grow up.

This child already it grows up.

I-suma-vau m-ai-na Imdeduya

3.-get.pregnant-again Dem-CP.female-Dem Imdeduya

She gets pregnant again this Imdeduya

e-'uni gudi-kekita gudi-tala vivila.

3.-give.birth CP.child-small CP.child.one girl

she gives birth to a small girl.

(700)

E i-va i-sivaga-si i-bugubagula E i-valutu.

And 3.-go 3.-stay.forever-Pl 3.-garden yes 3.-develop

And he goes they stay forever he works in the garden. Yes, time passes.

E m-kwe-na la yam e-l(a) i-bugubagula.

And Dem-CP.thing-Dem his day 3.-go 3.-garden

And on this – his – day he goes he works in the garden.

I-makeya- lubo-la – i-sili-si va bwema,

3.-come.back sister.in.law-his 3.-sit-Pl Dir yams.house

He comes back – his sister in law – they sit on the small yamshouse,

bweni i-kikayaku-si. I-sili-ga i-ki-kebwana

good 3.-chat-Pl 3.-sit-Emph 3.-Redup-peel.food

in a good mood they chat with each other. She sits she peels food

i-yosi gwadi i-valam. "Yolina ku-meki gwadi

3.-hold child 3.-cry Yolina 2.-come.to child

she holds the child it is crying. "Yolina come to the child

(705)

ba-kebwana-ga. Ku-sisu ku-simwa gisigisala,

1.Fut-peel.food-Emph 2.-be stay stranger

I will peel food. You are and you stay here as a person without relatives here,

m 'malu kukupi m 'malu e."

your village short your village yes

your village is far away, your village, yes."

Boge e-lagi i-dou-vau Gala i-sisu-si
 already 3.-hear 3.-shout-again not 3.-be-Pl
 Already he hears she shouts (it) again. They are not here
i-butu-si la vevai i-lo-si I-simwa-ga
 3.-go.away-Pl his relatives 3.-go-Pl 3.-stay-Emph
 they went away his wife's relatives they went off. He stays
va bwema ala-maguta Bweni I-sisu i-luki
 Dir small yamshouse him-self good 3.-be 3.-tell
 near the small yamshouse all by himself. Good. She is there she tells

(710)

latu-la m-to-na Yolina e-luki: "Ku-la
 child-her Dem-CP.male-Dem Yolina 3.-tells 2.-go
 her son this Yolina she tells (him): "Go
ku-luki tama-m kauva-m Yolina. Ta-loki:
 2.-tell father-your food-his Yolina Dual.incl-tell
 tell your father his food (is ready), Yolina." One says:
"Ina-gu bogwa e-yai bita-kam tama-gu
 mother-my already 3.-distribute Fut.Dual.incl-eat father-my
 "My mother already distributes food, one should eat my father
Yolina, o tala ta-kam, boge
 Yolina oh one.yams Dual.incl.eat already
 Yolina, oh one yams one should eat, already
e-yai ina-gu. "Ku-la ku-kwam ba-sisu-gwa."
 3.-distribute mother-my 2.-go 2.-eat 1.Fut.stay-only
 she distributes food my mother." "Go and eat I will stay."

(715)

I-lilo-tala kaikivi, i-lulo-yuvela, e-ke'ita. E-ma
 3.-go-once telling, 3.-go-twice 3.-return 3.-come
 He goes once telling (his father), he goes twice, he comes back. He comes
e-bus(i) e-mwa e-ma. "Ku-kwam!" E beya gala
 3.-come.down 3.-come.to 3.-come 2.-eat and there no
 he comes down he comes there he comes. "Eat!" And there is no
bigatona. "Yaga-la o-ku-peki latu-da,
 talk name-his binding.vowel-2-dislike child-our
 talking (to each other). "You do not like our child's name,
la-livala-la." Gala i-kam, i-masisi, i-lupi latu-la
 1.Past-say-Emph not 3.-eat 3.-sleep 3.-carry child-his
 I said." He does not eat, he sleeps (the boy), he carries his child
m-to-na e-doki Yolina, i-simwa i-kopu
 Dem-CP.male-Dem 3.-calls Yolina 3.-stays 3.-carries
 this boy she calls Yolina, he stays he carries (him)

(720)

i-vilam. E i-li-lagi la kwava boge
 3.-cry and 3.-Redup-hear his wife already
 he cries (for him). And she hears it his wife, already

e-masisi i-simwa. I-katubayasa bi-ke'ita i-katubayasa
 3.-sleep 3.-stay 3.-decorate 3.Fut-return 3.-decorate
 she slept, (but) she stays (there). He decorates himself, he will go back, he decorates himself

Yolina I-vanoku i-lupi m-kwei-na
 Yolina 3.-Finish 3.-carry Dem-CP.clam/shell-Dem
 Yolina. He finishes it he carries this

Kweiduya i-kalikeyu. Lubulatola boge, e-pela
 Kweiduya 3.-carry.on shoulders midnight already 3.-rises
 Kweiduya shell, he carries it on his shoulders. It is midnight already, it rises

Kubwana. I-meya i-seli o kovalava
 Kubwana 3.-bring 3.-put.down Loc beach
 the Orion. He brings (the shell) he puts it down onto the beach,

(725)

i-tapulupula m-kwai-na mna kweiduya,
 3.-slide.on.sand Dem-CP.shell/clam hm Kweiduya
 it slides onto the sand this hm Kweiduya-shell,

i-lo o bwalita. I-lupi-vau i-simwa i-popwi.
 3.-go Loc sea 3.-lift-again 3.-stay 3.-float
 it goes into the sea. He lifts it up again, he stays for a while it floats.

I-pu-popwa, i-vanakwa, i-kau i-seli e-lupi.
 3.-Redup-float 3.-finish 3.-take 3.-put.down 3.-lift
 It really floats, it is finished, he takes it he puts it down he lifts it up.

E-la walakeva i-sipela i-sila Yolina i-tabusi.
 3.go on.top 3.-get.in 3.-sit.down Yolina 3.-paddle
 He goes on top (of it) he gets in he sits down Yolina, he paddles away.

Mapuna-ga m-ai-na i-kanukwenu,
 retaliation-Emph Dem-CP.female-Dem 3.-lie.down
 The retaliation for the fact that this woman lay (with another man).

(730)

i-makeya kwevokwa, boge e-luvai
 3.-come.back gone (forever) already 3.-remembers
 That he comes back is gone forever she already realizes (this and)

i-sakaula. I-sakaula i-toli i-gisi-ga bogwa
 3.-run 3.-run 3.-stand 3.-see-Emph already
 she runs (for him). She runs she stands she really sees already

e-talei dada bog(wa) e-va. I-dou-na:

3.-leave reef already 3.-go 3.-shout-Emph
he has left the reef already he goes away. She shouts vigorously:

"Yolina *ku-toli!*" *I-seva. "Gala." Boge e-la.*

Yolina 2.-stand 3.-leave no already 3.-go

"Yolina stop!" He leaves. "No." Already he goes.

E-dou tautola tau i-seki:

3.-shout himself man 3.-start

She shouts (but) he himself the man he starts (to sing):

(735)

Kibwayo kibwayo kibwayo kibwayem

It cries it cries it cries it cries for you

manuva Kikoili manuva irere Myuva

the bird (girl) It tried (it) the bird from Omyuva-

Aredoyegu irere Myuva

It takes me there (it) from Omyuva

redoyegu

takes me there

E bogwa e-ola e-ma tautola-ga. Vivila

and already 3.-paddle 3.-come himself-Emph woman

And already he paddles he comes he himself. The woman

(740)

i-mwena e-tola oreyava u'una:

3.-climb 3.-stand oreyava root

she climbs she stands on the roots of an Oreyava tree:

Sou migiro sou sou migiro

Good her face good good her face

yalue Misimeee ime tatom tamkevai

spirit from Misima come by yourself by yourself only.

Ke i-sevana. Gala, bogwa e e-vola:

Well 3.-try No already eh 3.-paddle

Well she tries. No, already eh he paddles:

Kibwayo kibwayem manuva.

It cries it cries for you the bird.

(745)

Kikoili manuva irere Myuva

It tried (it) the bird from Omyuva.

Aredoyegu irere Myuva.
It takes me there (it) from Omyuva

aredoyegu. Kibwayo
it takes me there. It cries

I-vavagi vivila i-seki:
3.-say girl 3.-starts:
She says the girl she starts:

Suu migiro sou sou migiro
Good her face good good her face

(750)

o yalue Misime Misime tatom tamkevai
oh spirit from Misima Misima by yourself by yourself only.

I-valutu. Boge e-vilusi mna e-kapatu
3.-go,on already 3.-look hm 3.-become.small
He goes on. Already she looks – hm – it becomes small (at the horizon)

viyota. E-yosi-go kaike-la:
outrigger.platform 3.-sing-Emph paddle-his:
the outrigger-platform. He sings – his paddle

Kibwayo kibwayo kibwayo kibwayem.
It cries it cries it cries it cries for you.

O manuva. Kikoili manuva irere Myuva.
Oh the bird (girl). It tried (it) the bird from Omyuva.

(755)

Aredoyegu irere Myuva
It takes me there (it) from Omyuva

redoyegu.
takes me there.

I-ulaole i-mwe-mwena-ge vivile, bogwa e-tola
3.-paddle 3.-Redup-climb-Emph girl already 3.-stand
He paddles, she climbs up the girl, already she is standing

o budagala mna reyava ma-sisi-na:
Loc branch hm reyava Dem-CP.bough-Dem
on this branch hm of this Reyava-tree:

Sou migiro sou sou migiro
Good her face good good her face.

(760)

yalue Misime tatom tamkevai
spirit from Misima by yourself by yourself only.

E i-vatu i-vate i-vavagi tau i-seki:
 and 3.-continue 3.-continue 3.-say man 3.-start
 And he continues he continues he says the man he starts:

Kibwayo kibwayo kibwayem.
 It cries it cries it cries for you.

O manuva Kikoili manuva irere Omyuva.
 Oh the bird (girl). It tried (it) the bird from Omyuva.

Aredoyegu irere Myuva
 It takes me there (it) from Omyuva

(765)

redoyegu.
 takes me there.

I-vatu i-vatu i-vate-ee. E-mwena e-la e
 3.-continue 3.-continue 3.-continue-Emph 3.-climb 3.-go eh
 He continues, he continues, he really continues. She climbs up she goes to eh

kisivela e-la i-tola i-seki:
 two.branches 3.-go 3. stand 3.-start
 two branches she goes she stands she starts:

Sou migiro sou sou migiro
 Good her face good good her face.

yalue Misime e tatom tamkevai
 spirit from Misima yes by yourself by yourself only.

(770)

E-vavagi-ga tau e-kamapu:
 3.-say-Emph man 3.-repeat
 He says the man he repeats:

Kibwayo kibwayo kibwayo kibwayem.
 It cries it cries it cries it cries for you.

O manuva Kikoili manuva irere Omyuva.
 Oh the bird (girl). It tried (it) the bird from Omyuva.

Aredoye..yegu irere Myuva
 It takes me..me there (it) from Omyuva

aredoyegu.
 it takes me there.

(775)

Boge e-valutu e-mila'utila makawala.
 Already 3.-continue 3.-go.far.get.small like
 Already he continues he goes far and gets small like (an utila fruit),

e-yosi-go kaikei-la. E-mwena-ga m-ai-na
 3.-continue-Emph paddle-his 3.-climb-Emph Dem-CP.female-Dem
 he continues indeed – his paddle. She climbs up this woman

boge e-valutu e-lo odabwana kai:
 already 3.-continue 3.-go on.top.of tree
 already she continues she goes to the top of the tree:

Sou migiro sou sou migiro
 Good her face good good her face.

yalue Misime e tatom tamkevai
 spirit from Misima yes by yourself by yourself only.

(780)

E i-katukovi tega-la i-li-lagi i-vokwa.
 And 3.-listen.carefully ear-her 3.-Redup-hear 3.-finish
 And it listens carefully her ear she listens it is finished.

I-seki-ga tau:
 3.-start-Emph man
 He starts indeed the man:

Kibwayo kibwayo kibwayo kibwayem.
 It cries it cries it cries it cries for you.

O manuva. Kikoili manuva irere Omyuva.
 Oh the bird (girl). It tried (it) the bird from Omyuva.

Are... aredoyegu irere Myuva
 It takes it takes me there (it) from Omyuva

(785)

aredoyegu.
 it takes me there.

Ei-valutu. I-gi-gisi boga makala e-mila
 3.-continue 3.-Redup-see already like 3.-look.like
 He continues. She looks already he looks like

beba. I-mwena i-mwe-mwena i-valutu i-lu-uu
 butterfly 3.-climb 3.-Redup-climb 3.-continue 3.-go-Emph
 a butterfly. She climbs she climbs and climbs she continues she really goes to

ma-si(si)-na oyolala odabwana:
 Dem-CP.bough-Dem tree.top on.top
 this branch on top of the tree top:

Sou migiro sou sou migiro
 Good her face good good her face.

(790)

yalue Misi...Misime tatom tamkevai
spirit from Misi..Misima by yourself by yourself only.

I-gi-gisi bogwa i-seki-ga tau:

3.-Redup-see already 3.-start-Emph man

She looks and looks already he starts the man:

Kibwayo kibwayo kibwayo kibwayem.

It cries it cries it cries it cries for you.

O manuva. Kikoili manuva irere Omyuva.

Oh the bird (girl). It tried (it) the bird from Omyuva.

Are... aredayegu irere Myuva

It takes it takes me there (it) from Omyuva

(795)

aredayegu.

it takes me there.

I-kali kaikei-la i-kalisa. Uli i-lulu o o

3.-strike paddle-his 3.-strike Taro 3.-pull.out oh oh

He strikes his paddle he strikes it. Taro he pulls out, oh, oh,

i-vagi ta-doki ke-tala m lubakatakela.

3.-make Dual.inck-think CP.wooden-one m rainbow

he makes it one thinks one hm rainbow.

E-vavagi-ga vivila e-seki

3.-make-Emph girl 3.-starts:

He really makes (it) and the girl starts:

Sou migiro sou migiro

Good her face good her face.

(800)

yalue Misime tatom tamkevai
spirit from Misima by yourself by yourself only.

E e-seki i-gi-gisi tau boge e-valutu-eee

And 3.-start 3.-Redup-see man already 3.-continue-Emph

And she starts she sees that the man already continues indeed

boga mna e-supani. I-seki-ga tau:

already hm 3.-lost 3.-start-Emph man

already hm he is lost (and out of sight). He starts the man

Kibwayo kibwayo kibwayo kibwayem.

It cries it cries it cries it cries for you.

O *manuva. Kikoili manuva irere Omyuva*
 Oh the bird (girl). It tried (it) the bird from Omyuva

(805)

aedoyegu
 it takes it takes me there

E e-ulaola e-ulaola i-vate-ee
 and 3.-paddle 3.-paddle 3.-continue-Emph
 And he paddles he paddles he really continues.

M-ai-we-na i-seva sita bi-gisi tau.
 Dem-CPfemale-there-Dem 3.-try bit 3.Fut-see man
 That woman there she tries a bit she wants to see the man

Boge e-supani i-seki:
 Already 3.-lost 3.-start
 Already he is lost (and out of sight) she starts:

Sou migiro sou sou migiro
 Good her face good good her face.

(810)

yalue Misime tatom tamkevai
 spirit from Misima by yourself by yourself only.

I-nene'i-ga tau pomesta. I-utu
 3.-search.for man already.finished 3.-break
 She searches for the man – already it is finished. It breaks

ma-sisi-na Reyava odabwana i-kapusi Imdeduya
 Dem-CPbough-Dem Reyava on.top 3.-fall Imdeduya
 this branch of the Reyava tree (and) from its top falls Imdeduya

i-kaligudu keyo-la. I-vola-ga mna Yolina
 3.-break neck-her 3.-paddle-Emph hm Yolina
 it breaks her neck. He paddles indeed hm Yolina

e-mema-la o du-valu-si e-kusuki i-kauna
 3.-come.to-Emph Loc our.incl-village-Pl 3.-go.to 3.-take
 he indeed comes to our village he goes there he takes

(815)

waga i-seki Bomatu o kobulula:
 canoe 3.-start Bomatu Loc point
 his canoe he starts at Bomatu point:

Kibwayo kibwayo kibwayo kibwayem.
 It cries it cries it cries it cries for you.

O *manuva. Kikoili manuva irere Omyuva.*
 Oh the bird (girl). It tried (it) the bird from Omyuva.

Aredoyegu *irere* *Myuva*
It takes it takes me there (it) from Omyuva

aredoye...
it takes...

(820)

E kali-tala *i-sesesile* *o kobulula Bomatu,*
And cp.paddle.strike-one 3.-go.towards Loc point Bomatu
And one paddle strike and it goes towards Bomatu point,

i-kalisasa e-mema Sisiyo'ula i-kosusuki
3.-pass 3.-come.to Sisiyo'ula 3.-paddle.to
he passes it he comes to the Sisiyo'ula sea part he paddles to the

Sisiyo'ula i-seki:

Sisiyo'ula 3.-start

Sisiyo'ula sea part he starts:

Kibwayo kibwayo kibwayo kibwayem.
It cries it cries it cries it cries for you.

O manuva. Kikoili manuva irere Omyuva.
Oh the bird (girl). It tried (it) the bird from Omyuva.

(825)

Are..redoyegu *irere* *Myuva*
It take...takes me there (it) from Omyuva

aredoyegu.
it takes me there.

Sisiyo'ula e-koma kala. I-kile'i e-mema-la
Sisiyo'ula 3.-eat his.food 3.-leave.behind 3.-come.to-Emph
On the Sisiyo'ula sea part he eats his food. He leaves it behind he really comes to

m Kaunamava i-seki i-tota Kaunamava i-tota
hm Kaunamava 3.-starts 3.-stand Kaunamava 3.-stand
hm Kaunamava Island he starts, he stands at Kaunamava Island he stands

mna Kudalabi otapwala beya oveva i-seki:
hm Kudalabi in.the.middle here out.at.sea 3.start
hm at Kudalabi Island in the middle there out at the sea and he starts:

(830)

Kibwayo kibwayo kibwayo kibwayem.
It cries it cries it cries it cries for you.

O manuva. Kikoili manuva irere Omyuva.
Oh the bird (girl). It tried (it) the bird from Omyuva.

Aredoyegu irere Myuva
It takes me there (it) from Omyuva

aredoyegu.
it takes me there.

Kali-tala i-kali kali-yuvela i-kali
CP.paddle.strike-one 3.-paddle CP.paddle.strike-two 3.-paddle
One paddle strike he paddles, two paddle strikes he paddles

(835)

i-sesisila i-valutu. Keli i-la i-kutava. I-ke'ita Yolina
3.-float 3.-continue Keli 3.-go 3.-stay 3.-return Yolina
it floats he continues. To Keli he goes he stays there. He has returned Yolina,

i-l(a) i-sivaya mna Keli. Bogwa me-sinau.
3.-go 3.-stay hm Keli already 3.Habit-finish
he goes and stays hm in Keli. It is already finished.

In what follows I summarize, annotate and analyse this myth and comment on its structure.¹⁵

Mokopei starts his narrative with the name of the myth: “Imdeduya”. But the first sentence of the myth refers to Yolina. However, Mokopei refers to this second most important protagonist of his narrative just with the third person subject prefix which is added to the stem of the first verb, not with a fully realized subject noun phrase. This constitutes a reference tracking problem for culturally uninformed listeners. The problem is partly resolved in line 2 where the introduced protagonist refers to Imdeduya – but we only learn in line 8 that the person who is introduced as living in Keli, a village on Fergusson Island, is Yolina.

In his home village Yolina builds a house. When by-standers ask him why he does this, he informs them that he builds the house for Imdeduya. He will go to Omyuva, Imdeduya’s village on Woodlark Island, with the intention to marry her and bring her from there back to Keli (see map 4).

After he has finished the house for Imdeduya and himself, Yolina prepares his canoe for his long journey. When everything is ready, he paddles the canoe out of the reef into the deep sea and starts to sing his song in which he enacts his first meeting and conversation with Imdeduya.

This “Imdeduya”-song – which we know quite well by now – will be a kind of leitmotif of the narrative until Yolina arrives at Omyuva.

15. I summarize the macro- and micro-structure of Mokopei’s version of the Imdeduya myth in detail in Appendix IIIa. In what follows, paragraphs attempt to mirror and indicate the various episodes with their subevents.

The first part of his journey brings Yolina to Kava.¹⁶ Arriving there he hears the villagers singing their village song.

Mokopei starts to intone the song, asks his son Bwayaka whether he knows this song, but then remembers that the people from Kava sing the *Monigapani* song and he sings a stanza of it. These two verses are most probably part of a “*wosi milamala*”, a song of the harvest festival (see chapter 2 above).

When Yolina arrives at the beach, a girl asks him where he comes from and after Yolina's answer she invites him to come and stay in her village, to marry chief Talawaga's daughter and to become chief of Kava.

In the meantime obviously more people from Kava, some of them of chiefly rank, had come to the beach and Yolina tells the girl and the other bystanders that he only came to Kava because he is on his way to Omyuva to see and marry Imdeduya.

Then he listens to the villagers singing their songs and watches them dancing their dances. Exhausted from his journey he falls asleep and only awakes 24 hours later because he hears some villagers singing and drumming, while others are already sleeping. Yolina takes his drum and joins the villagers who are celebrating the *kalibom* period which prolongs the time of the harvest festival (see chapter 2 above, also Senft 2009b: 92ff; 2011: 30).

Together they sing another *milamala* song which features the *Gebubuvatu* stone, a beautiful round reef stone which is taken to play an important part for the origin of the Lukwasisiga clan.¹⁷

When the sun rises, Yolina leaves Kava, punts his canoe out of the reef into the deep sea and paddles to Konia, an island close to Simsim, one of the Trobriand Islands west of Kiriwina (see map 2).¹⁸ He arrives at the beach and sings his Imdeduya-song.

Yolina goes to the village and hears the people singing the *Badikavava* song – and Mokopei intones and repeats a line from this *milamala* song.

When the villagers notice Yolina, they ask him for his name and tell him to keep this song about the village Dukuvonu in mind.¹⁹ Walking around in the

16. Neither Mokopei nor any other of my consultants could provide information about the geographical location of this village.

17. Unfortunately my consultants could not provide me with more detailed information about the stone. The Trobriand clan hierarchy consists of four clans with the Malasi as the socially highest-ranking clan followed by the Lukuba clan, the Lukwasisiga clan and the Lukulabuta clan. All four clans also differentiate named subclans.

18. Note that in line 34 Mokopei repeats the name of the village Kava again instead of referring to Konia.

19. My consultants could not provide me with any information about why Mokopei makes this reference to a village named in the *Badikavava* song.

village the people of Konia ask each other whether anybody knows this beautiful man, admiring the big cockatoo feather and many other beautiful feathers in his hair and the string of big betelnuts over his shoulder, breast and back.

Again they ask for his name and then invite him to stay in their village, marry chief Mogiopota's daughter and become chief in Konia. And again Yolina tells them that he is on his way to Omyuva because of Imdeduya and then watches them celebrating the *kalibom* with songs accompanied by drumming. After sunset he lies down and sleeps while the *kalibom* goes on.

Mokopei intones and sings fragments of the song about the *Gebubuvatu* stone and a mourning father.

Next morning Yolina continues his journey and comes to Tuma, another island of the Trobriand chain, and while he paddles at the Ovedala area of this island, he sings his Imdeduya song again (see maps 2 & 3).

Then he arrives at Kadai and paddles on to Bwemwaga Island singing his song.²⁰

Despite the fact that he is still at sea, he can hear the sound of drums beaten in Yuvegili, an inland village on Kaile'una Island. Yuvegili is the name of the former inland village which the people of Tauwema left three generations ago to found their new village at the beach (see maps 2 & 3).

Mokopei cannot remember the name of the *milamala* song; however, he starts to intone it and then he sings a stanza of a song about a girl who sees a beautiful man. Then he realizes that the stanza he just sang belongs to the *Rogaveya* song cycle.

He continues his story reporting that a singer in Yuvegili notices a man with a big feather in his hair approaching the village on the main road from the beach and that he points this out to his fellow villagers. When Yolina has arrived, they ask him where he comes from. Yolina answers the question and tells them about his plans to sail to Omyuva to marry Imdeduya.

The people from Yuvegili point out that this is still a long journey and they offer him chief Boregai's daughter, to stay in their village and become their chief. Again, Yolina declines this offer.

He takes a nap in Yuvegili, but later at night he joins the singers and drummers doing the *kalibom*, singing fragments of the song about the *Gebubuvatu* stone and a mourning father again.

Next morning Yolina paddles from Yuvegili to Kaduwaga, a village at the beach south-west of Yuvegili (see maps 2 & 3). While he punts around Kabunegi point he sings his song again.

20. Coming from Konia Island Yolina would actually first pass Kadai, then come to Tuma and then to Bwemwaga Island.

Punting around Oliuva point he sees men with feathers in their hair in Kaduwaga who also sing the *Rogayeva* song – this time Mokopei intones and sings another stanza of this song which describes the lovemaking of a couple.

One of the men makes the others stop singing and points out that he sees at Oliuva point a canoe with an unknown man that is approaching their village. The man is decorated with beautiful feathers in his hair and admirable pandanus streamers are fastened to his *kwasi* bracelets on his upper arms and on his punting pole. When Yolina punts ashore, the question and answer ritual starts again.

This time Yolina is invited to marry chief Kunuvania's daughter and become chief himself. He declines these offers again, watches the *kalibom* feast for a while, then lies down and sleeps while the *kalibom* continues.

Again Mokopei intones and sings some lines from the song about the *Gebubuvatu* stone and a mourning father.

The next morning Yolina leaves Kaduwaga and on his way to Oduke'utina point in the south-west of the village he starts to sing his song again.

He heads further south-west towards Kuiava Island and when he reaches the reef there, he punts to the beach called Onimoyuva. Hearing the sound of drums, he turns his canoe and punts to the Sasani reef, singing his song again (see maps 2 & 3).

He hears the people of Kuiava singing the *Da'uva* song from Tuma about a girl and a man called Da'uva.

One of the singers sees Yolina, interrupts his fellow singers and points to the stranger who punts towards the Yamoyamo shore, praising the man's beauty, his adornments and his pandanus streamers. Yolina punts ashore and the question and answer ritual is repeated.

The people from Nuvatubwa village invite him to stay, marry chief Monakim's daughter and become their chief. Yolina declines these offers again, watches their *kalibom* and then participates in their singing and their drumming all night long.

Mokopei sings some lines of the *milamala* song about the *Gebubuvatu* stone and a mourning father again.

In the morning Yolina leaves Kuiava and punts to Dukuboi, the southernmost point of Kaile'una just opposite of Kuiava Island (see maps 2 & 3).

He sings his song on his way and continues singing it until he arrives at Dukuboi point.

At the same time the people from Maniyawaga²¹ sing their village song *Raibuta*. Mokopai intones and sings a stanza of this *milamala* song and repeats it once.

21. Maniyawaga may either be the name of the area around Bulakwa (see map 2) or an old name of this village.

One of the singers – a man called Tupopu²² – hears Yolina singing his song. He interrupts his fellow singers, turns around and sees that Yolina is approaching them – in all his beauty and with his impressive feather adornment. The by now well known conversation between the villagers and Yolina starts again.

The villagers invite him to stay in Bulakwa, to marry chief's Topwakova's daughter and to become their chief. Yolina declines these offers, of course, watches their *kalibom* and finally joins them singing their songs until the rise of the sun. Their songs are represented by a stanza from yet another *milamala* song, *Gaulegu*, which topicalizes death magic.

Early in the morning Yolina leaves Bulakwa and punts on, singing his song. He punts on until he hears the people of Kesiga (also: Kaisiga; see map 2) singing their village song – *Kinana*, a song that deals with cannibals who live in a village called Gabu in the mountains – that is somewhere on the D'Entrecasteaux Islands.²³

Singing their song, the Kesiga people hear somebody who is making some sarcastic comments on the song and its singers. They look around and see a beautiful man with stunning feathers in his hair entering their village. Without any ado they immediately offer Yolina to marry chief Nuvetuvi's daughter and to stay with them as their chief. As usual, Yolina declines these offers, watches them doing the *kalibom* and then goes to sleep.

The people of Kesiga sing and dance all night long – and Mokopai illustrates this by singing a stanza of the *milamala* song about the *Gebubuvatu* stone and a mourning father.

The next morning Yolina leaves Kesiga, continues his journey, and punting and paddling to Gumagadu point he sings his song again.

He paddles and paddles, crossing the channel between Kaile'una and Kiriwina and arrives at Boli point, singing his song again.

Then he hears the distant sounds of the drums of Kavataria village on Kiriwina Island (see maps 2 & 3). Coming closer he recognizes the voices of Tokula and his relatives who sing their village song.

22. This is a strange name – and it may well be a bawdy joke: The prefix “to” – here realized (in disguise?) as “tu” is the classifier for males and the noun “popu” refers to excrements ...

23. “In the mountains” or “to the mountains” are phrases the Trobrianders use to refer to the D'Entrecasteaux Islands. Together with Goodenough, Normanby, Ferguson, Sanaroa and the Amphletts, Dobu is one of the D'Entrecasteaux Islands about a 100 km or so south of the Trobriands. Up to the days of Malinowski – who did his field research on the Trobriands between June 1915 and February 1916 and between November 1917 and September 1918 – the Trobriand Islanders were *Kula*-partners of the people of Dobu Island and the Amphletts. In these days the Dobuans and the people from the Amphlett Islands were feared not only because of their strong black magic but also because they were unpredictably fierce cannibals (see Fortune 1932).

Intoning this song Mokopai has some problems to remember the verses, but after a short pause he sings and repeats three times a stanza from the *Rogayeva* cycle of *milamala* songs which describes someone sitting at a tree decorating his or her herbs in her or his armlets – these herbs are usually perfumed with a fluid that carries love-magic (see Senft 2011).

The Kavataria people hear someone praising their song. A man with a crooked stick meets the stranger who commented on their village song and asks him where he comes from. Yolina answers the question and tells him that he is heading for Omyuva to marry Imdeduya.

He is invited to stay with the people of Kavataria, to marry chief's Kulayena's daughter and be their chief. Again he declines these offers and invitations.

He remains at the beach, watching the *kalibom* in Kavataria. Then he sleeps for a while before he walks up to the village to join the villagers' singing and drumming during their *kalibom*.

Illustrating the ceremony Mokopai again sings the stanza of the *milamala* song about the *Gebubuvatu* stone and a mourning father.

The next morning Yolina leaves Kavataria, punts his canoe into the open sea, paddles along the western coast of Kiriwina to the south and starts singing his song again.

After a while he hears the drums of the people from Mloseda who sing the *Pawpaw* song – and Mokopei sings a rather bawdy stanza of this song.

Again one of the singers interrupts the performance and points out to his fellow-villagers that he sees a beautiful man at the *utila* tree. After the by now well-known question and answer ritual with the usual invitations – this time it is chief Bulasa's daughter whom Yolina should marry – and Yolina's declination of these proposals, he watches the villagers doing the *kalibom* for a while and then goes to sleep – while the *kalibom* continues all night long.

Mokopei illustrates this by singing the familiar stanza of the *milamala* song about the *Gebubuvatu* stone and a mourning father.

In the morning Yolina leaves Mloseda and paddles on. Having reached Vopu point he starts singing his song again.

After a while he hears the people from Teyava (see map 3) singing their village song – *O busibusila* – On the sea – and Mokopei intones, sings and repeats three times a stanza of this *milamala* song which deals with a man with his canoe in distress at sea.

When Yolina lands his canoe on the beach, the singers interrupt their song, start the question and answer ritual with the usual invitations – including a marriage with chief Dabarayo'isi's daughter – and Yolina's refusals.

Yolina then watches the *kalibom* for a while before he goes to sleep. The *kalibom* in Teyava continues during the night – this time Mokopei illustrates the

kalibom by singing a stanza of a *milamala* song *Gumalele* that deals with two orphans wandering around.

Next morning Yolina leaves Teyava, paddles further south, singing his song. Having reached Obulaku (see map 3) and the area called Takali nearby, he repeats his song once more.

Then he hears the villagers drumming and singing their village song which is called *Lekolekwa* – the Rooster.

Mokopei sings a stanza of this *milamala* song which deals with a man being together with a woman while a rooster crows.

Seeing Yolina, the singers interrupt their song, praise Yolina's beauty – especially the beauty of his hair – and then the same conversation takes place as before – here we learn that the name of the chief of Obulaku is Modeboya.

Yolina watches the *kalibom* for a while and then goes to sleep, while the *kalibom* continues.

Again, Mokopai sings the *Gumalele* song.

In the morning Yolina leaves Obulaku heading further south until he comes to Sinaketa (see maps 2 & 3). On the way he is singing his song again.

When he reaches this village he hears the people singing their village song *Gayoileva* which deals with laplaps, that is, waist- or loincloths that were imported to Sinaketa by white traders.

Vani, a man from Sinaketa, interrupts the singers and announces Yolina's arrival at the beach, praising his beauty and his shell- and feather-adornments. When Yolina joins the group of singers, they have the same conversation with each other as the ones Yolina experienced before; here we learn that the name of the chief of Sinaketa is Toudauvada.

Yolina joins them in celebrating the *kalibom* all night long. Again Mokopei illustrates the festive ceremony by singing the *Gumalele* song.

In the morning Yolina leaves Sinaketa, heading further south singing his song. He punts on until he reaches Susuva point. There he starts singing his song again.

He punts around the point and finally reaches Gilibwa, the southernmost village on Kiriwina Island, just opposite of Vakuta Island (see maps 2 & 3). When he arrives there he hears the people from Vakuta Island singing their village song.

Mokopei tries hard to remember this song, but finally gives up and continues his narrative reporting that Yolina watches the Vakuta people singing their songs and then goes to sleep. After a short pause he remembers that the people from Vakuta once visited Kaduwaga and sang their song there – he remembers it and sings a stanza of this *milamala* song called *Idakwai* which reports the shipwreck of a *Kula* fleet and the drowned sailors' spirits of the dead being on their way to the Tuma underworld.

After praise for this song, Yolina walks around in Kulukwevata, a village on Vakuta (see maps 2 & 3). His beauty is praised again and then the villagers and Yolina have the usual conversation with each other; here we learn that the name of the chief of Kulukwevata is Toudavada.²⁴

Yolina first watches the villagers doing their *kalibom*, then lies down for a while and finally joins the singers and drummers doing the *kalibom*.

Again Mokopei illustrates this ceremony by singing the *Gumalele* song.

The next morning he leaves Kulukwevata and punts to the Gilaboa area where he starts to sing his song again.

After he has finished his song he paddles out into the middle of the dangerous Dauya passage (see Senft 2008b: 346, 348) heading to Kitava Island far out in the north-east of Vakuta (see map 2).

On this long journey he also sings his song until he reaches Kitava and hears the village song called *Mwaga* – crazy.

Mokopei intones the song and sings the first line, but then realize that he has forgotten this song.

He continues reporting that Yolina approaches the singers. One of them sees him, interrupts the performance and praises the beauty and the feather-adornment of the stranger. Then the villagers and Yolina have the usual conversation; here we learn that the name of the chief of Kitava village is Mobuyai.

Yolina then watches the villagers doing the *kalibom* again and goes to sleep, while the ceremony goes on.

To illustrate this, Mokopei is singing the *Gumalele* song again.

The next morning Yolina leaves Kitava and continues his journey until he reaches Omyuva (i.e., Woodlark Island; see map 4).²⁵

The reward for Yolina's efforts is that Imdeduya already feels the intensity of his determination to marry her. This is due to Yolina's magic (to which Mokopei alludes with his cryptic remark in line 518: "He stays he continues"). While Yolina is performing his magical rites, Imdeduya is taking her morning bath with her sisters in the Kenepu fresh water well near the beach.

Having finished his magical rites, Yolina sings his song again. He imagines that he paddles towards Imdeduya, that he chases her and that he finally catches her in the middle of the sea. Again he sings his song – which seems to have magical powers, too.

24. It remains unclear whether the chief of Kulukwevata – Toudavada – and the chief of Sinaketa – Toudavada – are two different persons or whether Mokopei refers to one and the same man here.

25. Note that the distance between Kitava and Woodlark is roughly more than 150 km.

Imdeduya once more senses that there is a man who is determined to marry her. While bathing she tells her sisters that she sees a man out at sea paddling towards them and asks them to continue with their bathing until he has reached them.

After a while they just see a *kweduya*-shell²⁶ shaking softly on the waves. Imdeduya goes and gets it, asks her sisters what kind of shell this is and then realizes that it is a *kweduya*. She decides to lift it up and take it to the steps of her house and store it there. The girls agree to do this, they change their clothes and put their bathing skirts on their heads. Imdeduya puts the *kweduya* on top of her bathing skirt, carries it home and puts it on her veranda.

Then she goes to bed in her house which she shares with a crippled sister of her father. Both women lie down and take their after-lunch sleep.

In the afternoon Imdeduya and her sisters go into the village, collect flowers, take a bath again, adorn themselves and join the other villagers celebrating the *kalibom*. After a while Imdeduya gets tired; she goes to bed and sleeps.

Yolina, lying inside his *kweduya*-canoe, listens to the sounds of the village. Here we learn that Yolina's canoe is not an ordinary outrigger canoe, but a magical *Kweduya*-shell canoe! Thus, besides the flying canoes that are featured in the famous "Kudayuri" myth (see Malinowski 1922: 311–316; Tambiah: 1983) and in "The Tale of Magibweli" (Senft 2015: 172ff [= subsection 3.2.5]), the Trobriand Islanders know of yet another magical canoe – the *kweduya*. When Yolina realizes that all villagers must be asleep, he opens up his *kweduya* shell – taking off the operculum – and comes out of it. He walks around the village, inspects all its sectors and then comes back to Imdeduya's veranda, takes his drum out of his canoe, goes to the centre of the village and does the *kalibom* all by himself.

He sits down there and sings the *Gumalele* song.

Then he leaves the place and runs to Imdeduya's house. He stores his goods away in his *kweduya*-canoe, enters the house and comes to Imdeduya who is sleeping there together with her father's sister – a woman not only crippled but also full of sores. Yolina sits down besides Imdeduya, husks a betelnut and chews it. Then he takes the shells of the betelnut, chews them, makes a little garland out of them and puts it on Imdeduya's hair. Betelnuts play an important role in love magic – and Yolina's action is certainly another part of the various forms of magic he has been performing to win Imdeduya's love. The girl does not sense Yolina's presence and she does not sense the little garland on her hair, either. She is fast asleep. Yolina checks whether the coast is clear outside, leaves the house, opens the operculum of his *kweduya*-canoe, goes inside and lies down to sleep.

26. *Kweduya* is the archaic name of a shell that is now called *duya*, i.e., *Melo aethiopicus* (Linnaeus) of the *Volutidae* family, see Hinton (1979: 50); also Senft (1996: 214f.).

When Imdeduya wakes up she notices the garland and asks her aunt whether she knows who put the wreath of betelnut-husks in her hair. Imdeduya's interpretation of the situation is that she must have chewed betelnuts with a man who then made the garland and put it on her hair.

Obviously she cannot remember any such thing and therefore asks her aunt whether she has not noticed something. Her rather brusque answer is that this is Imdeduya's and this man's business. She had some pain in her legs in the afternoon and when the pain stopped later she lay down and slept a deep sleep. Therefore, she did not notice or sense anything happening last night.

Another day and another – undisturbed – night passes. In the morning Imdeduya gets up, takes a bath and together with her sisters she joins the *kalibom* ceremonies. In the evening she and her sisters go home, lie down in their houses and sleep.

Yolina in his *kweduya* canoe hears that Imdeduya is going to sleep. He checks again whether he can get out unseen by the villagers, leaves his *kweduya*, goes to the village with his drum and some other goods and does a *kalibom* all by himself, this time singing the *Gebubuvatu* song.

Having finished his *kalibom* ceremony he goes back to his *kweduya* canoe – his house, so to speak. When he puts his drum in the *kweduya*, Imdeduya's aunt with all her ulcers feels pain in her legs and wakes up. When she lies down to sleep again she hears the noise Yolina makes opening the operculum of the *kweduya* and storing his drum away. She rushes outside and sees Yolina. While she wonders who this man may be, Yolina goes into Imdeduya's house and lies down there. Imdeduya's old aunt witnesses that Yolina stays there for a while, chewing betelnuts or just lying there. After an hour he gets up and goes to his *kweduya*. Imdeduya's aunt sees how Yolina enters the shell.

At the same time – with the first crows of the rooster – Imdeduya wakes up, notices that somebody must have lain by her side and asks her aunt whether she has noticed anything and whether she knows who had lain beside her.

Imdeduya's aunt tells her that it was a man – an extraordinary one – who came to her at dawn. She will tell Imdeduya what he did while she was sleeping at a later time but informs her that the man is inside of the *kweduya* shell. She claims that she heard him getting out of it, doing the lonely *kalibom* and she saw him coming back to their house and entering it. He sat down, chewed betelnuts and made a little garland out of the husks of the betelnuts which he put on her hair. She tells Imdeduya to watch the *kweduya* in the evening and during the night. She will keep watch in the afternoon.

In the afternoon Imdeduya takes her bath, goes to her parents and has her dinner with them. Then she comes back to the house she shares with her aunt and asks her to wake her up if she notices or senses anything. Although Imdeduya must be

aware that she made a different deal with her aunt in the morning, she lies down and wants to sleep.

Imdeduya is already drowsy when Yolina opens the operculum of his *kweduya*, gets out of it and strolls around in the village. Then he comes back, fetches his flute and does a *kalibom* in the village center, singing the *Gumalele* song.

He comes back again, stows away his goods and enters Imdeduya's house. He sits down again, peels a betelnut, chews it and then lies down by the girl's side.

Imdeduya witnessed all this because she woke up when Yolina entered her house. Imdeduya now turns around, grabs Yolina and asks him who he is. He introduces himself, answers her follow-up question about where he comes from and then tells her why he came to Omyuva with his fast-floating *kweduya* canoe. Imdeduya's reaction to Yolina's words is a flowery paraphrased, but nevertheless rather direct invitation to have sexual intercourse with her – this reading of her innuendo is confirmed immediately. They make love on Imdeduya's sleeping mat, staying there until the late morning of the next day.

Imdeduya's mother waits for her daughter outside of the house. Her father comes, too and they meet his sister there.

When they ask her what is going on, she points to the *kweduya*-shell and tells them that this *kweduya* is actually the canoe which brought Yolina to Omyuva. She reports that he made magic at night – and her innuendo that they know what kind of tricks he played reveals that it must have been love magic. She ends her report by telling Imdeduya's parents that their daughter looked for this man, seized him, slept with him and that she will marry him.

Her parents take this news quite gallantly. They tell Imdeduya's aunt to let the young couple do what they like and inform her that they will go to the garden to get some food for dinner.

They return from the garden in the afternoon and ask their daughter to come with her husband-to-be to their house to have dinner. They stay there and Imdeduya's father publicly announces his daughter's marriage to the villagers, inviting them to bring their marriage presents to his daughter's veranda the next day. Imdeduya comes out of her parents' house – looking as if she was sick. This may be a hint to point out how strenuous it was for her using all her love magical powers that were necessary to change Yolina's mind and stay with her in her village on Woodlark Island. It is interesting to note here that many Trobrianders believe that love magic or "*kwaiwaga* used by females is far more potent than that used by men" (Lepani 2015: 60). Be that as it may, we learn now that her father and his friends build a big veranda in front of Imdeduya's house for the expected presents for the newly-weds.

Next morning Yolina and Imdeduya first take a bath together – something which is actually considered indecorous for husband and wife on the Trobriands – and then decorate themselves for their presentation to the villagers.

While they are inside the house, the villagers ask them to hurry up and come out. They make their comments – some of which are rather risqué – on what's going on and what will happen.

Then Imdeduya presents herself to her fellow-villagers and is welcomed with shouts of joy and admiration. When Yolina comes out of the house to present himself to the Omyuva people, the villagers praise his beauty. Questions about his place of living are asked and answered and word spreads that he came for Imdeduya to marry her.

They indeed marry and they stay in Omyuva. This is a decisive change in Yolina's plans, because he originally wanted to bring Imdeduya home to Keli and live with her in the house he had built for her before he set out on his voyage to Omyuva. As mentioned above, it may well be that Imdeduya used her magical powers to make Yolina change his mind. Anyway, now he stays in a village in which he has no relatives – and no landrights – and thus no gardens, either. He and Imdeduya break the rule of patrilocal residence of a couple after marriage – a rule which holds throughout the Massim area.²⁷

Imdeduya becomes pregnant and gives birth to a boy whom she calls after his father “Yolina”. This is another break of etiquette, because proper names are clan property and given the fact that in the Massim area we have the marriage rule of clan exogamy, Imdeduya – belonging to a different clan than Yolina – has no rights whatsoever to chose her husband's name as the name for her son. Yolina grows up and Imdeduya gets pregnant again and gives birth to a girl. Her husband Yolina works in the gardens – most probably in the gardens of his father-in-law – and he stays with his family for a long time in Omyuva.

One day Yolina comes back from the gardens and sees his sister-in-law sitting on the platform of a small yamshouse with her young child. He joins her, chats with her and cares for her crying baby while she peels a banana for her child. Suddenly she realizes that Yolina has no relatives in Omyuva and that his home village Keli is far away – and she points this out to him. She even shouts at him, blaming him for that break of Massim residence rules. Then she leaves him sitting

27. The tale of “Morevaya and Bukuruvi” features and topicalizes the same theme of a man who leaves his home-village to marry a beautiful girl with whom he lives in her village after their marriage (see Senft 2015: 218ff [= subsection 3.2.8]). The only exception to this general rule of virilocal residence in the Massim area seems to be Sudest, for which Lepowsky (1994: 47, 108) reports bilocal residence (see also Liep 2009: 61, 105ff).

on the platform – and he notices that all his wife’s relatives and even his family are not in the village at that moment. He realizes that he is all alone by himself there.

The next thing we learn is that Imdeduya tells her son to go to his father and tell him that his food is ready. Little Yolina goes to his father and tells him that Imdeduya is distributing food for dinner at home and that he should come and eat something, at least one tuber of yams. Yolina obviously does not react to his son’s first invitation. The boy goes back to his mother who once more sends him to his father to make him come home. But little Yolina comes back without having achieved anything.

Finally his father comes home and Imdeduya invites him to join their meal. He does so, but remains silent. There is no talking to each other for a while until Imdeduya accuses her husband of not liking their son’s name. Yolina does not react verbally. He stops eating, then he carries his sleeping boy for a while and cries for him.

Noticing that Imdeduya has already gone to sleep, he starts to decorate himself: He has decided to leave his family.

Having finished his decoration he takes his *kweduya* shell and carries it on his shoulders to the beach. It is midnight and Orion is rising. Yolina puts the *kweduya* down on the beach and shoves it into the sea. He lifts it up again, waits a while and then puts the shell down on the waves where it floats. He enters his *kweduya* canoe, sits down and paddles away. And just in passing we learn that Yolina leaves the love of his life and their two children also because Imdeduya has deceived him, having had a love affair with another man (see line 729).

Imdeduya wakes up, realizes that Yolina has gone – and knows that he will not come back to her any more. She runs to the beach and sees that he already has paddled from the reef out into the open sea. She shouts to stop him, but in vain. Yolina is on his way home.

While she is shouting to stop him, Yolina sings a song about a bird from Omyuva that cries for somebody and that took him where he is.

While he paddles on, Imdeduya climbs onto the roots of a *reyava* tree and sings a song about a woman with a good face, the spirit of Misima Island who should come to help her.²⁸

While she sings, Yolina paddles away, singing his song, and Imdeduya responds to his song with her song again.

28. We can assume that both Yolina’s and Imdeduya’s songs have magical powers. While Imdeduya’s song either attempts to make her husband come back to her or invokes a flying witch, a *munukwausi* (see Malinowski 1922: 241) to do some harm to him, Yolina’s song most probably protects him in his canoe against his wife’s magical powers and guarantees his sound and safe return to Keli.

Yolina and his canoe get smaller and smaller at the horizon, but he still sings his song. Imdeduya climbs up the tree and standing on a branch of the tree she sings her song again.

Yolina answers her song with his song and paddles on singing all the time. Imdeduya has to climb up higher to see him and then sings her song again, which Yolina answers once more with his song.

To Imdeduya Yolina and his *kweduya* look as if an *utila* fruit was floating at the horizon. She climbs into the top of the tree to see him and sings her song again.

When she has finished her song, she listens carefully and hears that Yolina is singing his song in turn again, still paddling away.

Yolina and his *kweduya* now look to Imdeduya like a butterfly on the horizon. She climbs onto the tree top and sings her song, which is again answered by Yolina with his song.

He paddles on, then he takes some taro out of his *kweduya* and with his magical skills he makes a rainbow.²⁹

Imdeduya sings her song again – but by now Yolina is out of her sight. Nevertheless she still can hear him singing his song after she had finished hers.

She wants to see Yolina as long as possible, tries to climb up even higher and sings her song again while she looks for him in vain. She is standing on the highest branch of the *reyava* tree when the branch suddenly breaks. Imdeduya falls down and breaks her neck.³⁰

Yolina paddles on until he reaches Bomatu point; having arrived there he sings his song again.

He paddles on until he comes to the Sisiyo'ula part of the Solomon Sea – and once there he sings his song again.

29. If a *Kula* expedition returns home and sails towards a rainbow – or, even better – towards a double rainbow, this is taken as a sign that the expedition was extremely successful. I have no idea about the meaning and importance of the rainbow in Yolina's situation here. Eric Venbrux (p.c.) speculates that the rainbow may be “a still sign of Yolina's presence, although he is already out of sight”.

30. Until this fatal accident, Imdeduya and Yolina duetted eight times. I want to note here that Imdeduya's death reminds one of the concept of *lo'u*, i.e., suicide by jumping from a tree (usually a big coconut palm) mentioned by Malinowski (1929: 100ff, 399, 461, 475f.) and characterised as a “well-known method of escaping from an unpleasant situation” and from shame – especially because of the suicidal person's sexual (mis-) behavior (Malinowski 1929: 424). Remember that in line 729 of the myth we learn that Imdeduya committed adultery and that this was – besides their residing in Imdeduya's village – one of the main reasons why Yolina decided to leave her and their children.

He rests there for a while, eating his food, paddles on and reaches Kaunamava Island. From there he paddles on to Kudalabi Island where he sings his song for the last time on his journey back home.

The fact that Yolina sang his song three more times after Imdeduya's fatal accident supports the assumption that the songs of both protagonists are songs with magical powers; in the case of Yolina the hypothesis that his song seems to have protective magical powers that guarantee a safe journey is quite plausible now. He is almost back home, he just paddles on for a while and finally reaches Keli. He has returned home – safe and sound – and he will stay there.

Mokopei finishes his recitation of the myth in the same way as Gerubara finished his story about Imdeduya, namely with the ritualized coda-like formula that explicitly marks the end of a narrative.

Mokopei's version of the Imdeduya myth consists of four parts – apart from the introductory naming of the myth and the ritualized coda-like formula which indicates the end of the narrative.³¹

The first part (lines 1–246) introduces Yolina, his plans, his departure from Keli – where he resides – and the first part of his journey to Omyuva via the Trobriand Islands north and east of Kiriwina Island. It consists of 8 episodes with a minimum of three and a maximum of 9 subevents. After the report of what he did in Keli and the start of his journey to Omyuva, episodes 2–8 describe his journey to various villages on his way and the experiences he has arriving and staying there; they also present the songs that are sung by the villagers during the *kalibom* period after the *milamala* festival.

Part two of the myth (lines 246–515) describes Yolina's journey from the southern shores of Kaile'una Island to Omyuva via Kiriwina Island, Vakuta Island and Kitava Island. It consists of 7 episodes with a minimum of 7 and a maximum of 8 subevents. These episodes and subevents report the same events as the episodes 2–8 of part one, albeit in different villages on different islands.

The third part of the myth (lines 515–729) reports on Yolina's journey from Kitava Island to Woodlark Island, his stay in Omyuva during the first four days and nights, how he wins Imdeduya's love, their marriage, their life in Omyuva and Yolina's decision to leave his family. This part consists of 6 episodes with a minimum of three and a maximum of 8 subevents.

The last part of the myth (lines 730–836) describes Imdeduya's attempts to change her husband's mind and Yolina's reaction; it reports on Imdeduya's death

31. I summarize the macro- and micro-structure of Mokopei's version of the Imdeduya myth in detail in Appendix IIIa, following the conventions developed in Senft (2015: 13; see also Senft 2010a: 145ff).

and on Yolina's journey back home to Keli. This part consists of 2 episodes with 17 and 4 subevents.

This structural format of the myth with its 4 parts (that can be justified on their contents and on geographical grounds) and their subdivision in episodes and subevents (justified by the narrative means used as structural markers mentioned below) agrees more or less with George Miller's (1956) findings on the information processing capacity of the human memory already mentioned in the previous chapter. Only the subdivision of the first episode of the last part of the myth seems to be somewhat problematic here.

However, this episode presents 8 highly repetitive song duets of Yolina and Imdeduya (described in 16 subevents); if we couple these duets then this episode would consist of 9 subevents and thus would agree with Miller's observation that the number of objects or items a person can hold and recall in short term or working memory is "seven plus minus two".

Nevertheless, narrating this version of the Imdeduya myth certainly constitutes considerable strain on the narrator's memory. Mokopei impressively proves his excellent knowledge of the Massim areal geography with all its islands, points, passages, reefs, beaches, and villages.³² Moreover, it is quite striking that he can assign not only the names of the chiefs to all the 15 villages Yolina visits on his journey from Keli to Omyuva,³³ but also the names and a stanza of the songs of 13 of these villages.³⁴ In contrast to these songs the *kalibom* songs with which 14 of the 15 episodes of the first two parts of the myth end are quite repetitive again – they encompass only three songs (two of which are also sung by Yolina when he does his lonely *kalibom* during his first nights in Omyuva).³⁵ Nevertheless, the number of village names, village songs and names of the respective chiefs excels George Miller's (1956) findings about the information processing capacity of the hu-

32. That Mokopei made a mistake with respect to the order of the islands Yolina passes on his way from Konia to Kaile'una Island in the fourth episode of part one of the myth can be neglected here (see footnote 20 above).

33. It remains unclear, though, whether the chief of Sinaketa – Toudavada – and the chief of Vakuta – Toudavada – are really two different persons or whether Mokopei refers to one and the same man being the chief of these two villages on Kiriwina and on Vakuta Island; see footnote 24.

34. Note, however that Mokopei had problems remembering the *Rogayeva* song of Kavataria (see line 270), the song of Vakuta about a shipwreck (see lines 445–457) and the song of Kitava called "crazy" of which he just remembered one line of a stanza and then admitted that he forgot this song (see lines 497–498). Note also that the three stanzas of the *Rogayeva* songs that Mokopei sings as the village songs of Yuvegili, Kaduwaga and Kavataria are different from each other.

35. These three songs deal with two orphans, the Gebubuvatu stone and death magic.

man memory mentioned above. Mokopai's narrative skills reveal his exceptional capacity of memory!³⁶

However, all in all the structure of the first two parts of the myth is highly repetitive (as I have indicated in the detailed structure of this myth presented in Appendix IIIa) – not only because Yolina's Imdeduya song permeates these parts of the myth like a leitmotif. In part three of the myth we observe repetitive structure only in the first four of the six episodes, but in part four we again observe highly repetitive structures in the dueting between Yolina and Imdeduya. Thus, many of the episodes are told over and over again, but with tiny modifications. This repetition of episodes and their subevents done or experienced by Yolina at different places with or without different interactants enhances and supports the memorability of this complex myth.

Mokopei clearly marks the structure of his narrative with a variety of different narrative means – which he sometimes even combines:

- change of character (lines 20, 48, 87, 119, 161, 202, 208, 233, 278, 283, 307, 310, 342, 346, 381, 385, 411, 416, 461, 466, 498, 504, 516, 539, 552, 560, 589, 593, 600, 626, 628, 645, 661, 671, 676, 686, 690, 709, 716, 730, 734, 739, 743, 748, 752, 757, 761, 766, 770, 776, 781, 786, 791, 798, 802, 807, 813);
- change of place (lines 13, 44, 70, 111, 144, 155, 186, 196, 227, 257, 267, 301, 330, 365, 376, 405, 433, 443, 486, 496, 655, 739, 743, 748, 752, 757, 761, 766, 770, 776, 781, 786, 791, 798, 802, 807, 813, 820, 827, 843);
- change of/reference to time (lines 33, 56, 61, 96, 101, 128, 134, 171, 176, 217, 240, 246, 286, 293, 320, 355, 395, 424, 476, 515, 555, 596, 626, 638, 645, 668, 678, 683, 701);
- direct speech (lines 22, 48, 52, 93, 119, 125, 161, 167, 202, 208, 233, 278, 283, 307, 310, 342, 346, 381, 385, 411, 416, 461, 466, 498, 504, 593, 628, 671, 676, 686, 716);
- song (lines 7, 14, 30, 33, 46, 58, 83, 97, 114, 130, 156, 173, 197, 214, 229, 242, 270, 289, 304, 316, 334, 351, 378, 391, 407, 421, 446, 472, 497, 511, 521, 570, 607, 651);
- explicit marking of a new event (lines 5, 26, 96, 171, 211, 314, 349, 389, 420, 470, 509, 543, 596, 695, 720);
- explicit marking of the end of an event (lines 5, 573, 611, 722); and
- tail-head linkage (lines 555, 694).

The use of direct speech and the various songs enhances the vividness of the narration. And the frequent use of serial-verb constructions gives the storyline of

36. See Appendix IIIb which lists Yolina's journey with the villages, islands, points, beaches, reef channels, village songs, names of the village chiefs and the *kalibom* songs.

the myth a special pace and a vivid atmosphere (see e.g., lines 620–622). As in Gerubara's Imdeduya tale, the vast majority of the verbs in Mokopai's myth are also produced without TAM-markers. Again, there are just a few verbs that are realized with the marker for “future/irrealis” (“*b-*”) and even fewer verbs are produced with the marker for completed actions (“*l-*”). The habitual marker “*m-*” is only realized once with the verb that co-constitutes the coda-like formula announcing the end of the myth. As mentioned in chapter two, these unmarked verb forms can be compared with what Indo-European scholars called “aorist” – the narrative tense especially of fairy tales in many languages of the world (see Koschmieder 1945: 44, 57).

Yolina's Imdeduya song with its explicit reference to sexual intercourse, the description of Imdeduya's and Yolina's first night together (lines 661–668) and the gallant reaction of Imdeduya's parents to her daughter's new lover (line 676), the comment of one villager on the newly-wed couple (line 690), the bawdy paw-paw song of the Bulasa villagers (lines 304–306) and the scatological *Sprachspiel* with the name of a man from Bulakwa (line 203, see also footnote 18) are features that are characteristic of the *biga sopa* variety of Kilivila. The label of this speech-variety can be glossed as “the joking or the lying speech, the speech that is not vouched for”. As mentioned at the end of chapter two this speech-register licenses the use not only of allusions and innuendos, but also of curses and rather blunt, bawdy and obscene speech (see Baldwin 1971: 98f.; Senft 2010a: chapter 9). However, compared to other stories and tales (see Senft 2015) and given the length of Mokopai's myth, these few instances of *sopa* do not contradict the claim of the Trobriand Islanders' indigenous typology of genres or text-categories that myths co-constitute the *biga mowita*, the true speech, the register that Trobriand Islanders use when they are convinced (or at least claim) that what they say is true and has actually happened in times of old (see Senft 2010a).

Given the length of the myth it is remarkable that Mokopai makes only a few speech errors. As already mentioned above, he shows some insecurities with some of the village song stanzas (lines 14, 271, 446 (but see line 457)) and he admits that he forgot one (line 497). Besides some longer pauses we only notice another hesitation phenomenon (in line 125) and his production of the hesitation utterance “*amyagala*” – “what's the name” (in line 562). Moreover, he repairs a wrong classifier immediately with the correct one (*kwe-... → na-bogwa*, line 687). Contentwise we noted already that he repeats the name of the village Kava instead of referring to the village Konia (in line 34; repaired in line 44), that he makes a geographical mistake with respect to the route from Konia via Kadai and Bwemwaga to Tuma Island (part I, episode 4, see footnotes 20 & 32) and that it remains unclear whether the chief of Sinaketa – Toudavada – and the chief of Vakuta – Toudavada – are really two different persons (lines 416, 466: see footnote 24 & 33).

Unlike Gerubara's Imdeduya tale, Mokopei's myth does not have a happy end. On the contrary, Mokopei's version of the myth reports how a love affair – perfect at first – comes to its tragic end because the loving couple disregards Massim residence rules for husband and wife which results

- in Imdeduya committing adultery with another man of her home village, most probably one of her former lovers,
- in Yolina's decision to leave his adulterous wife and her village in which he has no relatives and no landrights, and finally
- in Imdeduya's death when she tried in vain to change Yolina's mind climbing higher and higher on a Reyava-tree to see her husband vanishing at the horizon.

Yolina finally arrives at his home village Keli. His original plan to bring Imdeduya to Keli and to live with her in the house he built has failed in a tragic way.

It is interesting to realize that the Trobriand audience does not expect any explanation whatsoever for Yolina's and Imdeduya's motives and actions. There was also no kind of speculation about how Yolina might have been received by his relatives and home villagers when he had returned to Keli, neither by members of the audience nor by Mokopai.

Sebwagau's version of the Imdeduya myth documented by Jerry Leach in annotated English glosses as "A Kula folktale from Kiriwina"

As mentioned in the introduction, Jerry Leach published a version of the Imdeduya narrative in 1981 in the journal *Bikmaus* under the title "A Kula Folktale from Kiriwina" which his informant Sebwagau of Kabulula village in northern Kiriwina told him in 1971 (Leach 1981: 50). The article was written for the *Kula* conference which was organized by Jerry and Edmund Leach at King's College in Cambridge in 1978. However, this article was not included in the publication which resulted from this conference (Leach and Leach: 1983).³⁷

After an introduction in which he first tries to justify why he refers to this piece of narrative as a folktale and not as a myth and a brief summary of the plot of the narrative, Leach discusses various aspects of this text, especially those that are relevant for the *Kula* trade. These aspects include male-female relationships in general and *Kula* relationships in particular.³⁸ At the end of his paper – in a kind of appendix – he presents Sebwagau's version of Imdeduya in his English translation presented in a text column together with a commentary column. In what follows I present Leach's English text (with numbers that seem to indicate its parts) and add (in brackets) some of the information Leach provides in his commentary column; I provide additional information for a better understanding of the text in footnotes.³⁹

37. Jerry Leach's contribution to this volume is entitled "Trobriand territorial categories and the problem of who is not in the Kula" (Leach 1983).

38. Below and in chapter 6 I will come back to some of the points Leach makes in this article.

39. I have corrected Leach's numbering where it is inconsistent or erroneous. Blank lines in the text presentation indicate my analysis of the episodic structure of this version of "Imdeduya" (see also Appendix IVa). I would like to thank Don Niles from the Institute for Papua New Guinea Studies for the permission to reprint this Imdeduya version. I also want to thank my student assistant Frédérique Schless for transforming the printed text into a word-file.

IMDEDUYA⁴⁰

1. This is the story of Imdeduya.
2. Imdeduya lives at Moluveyowa (a hamlet on north-eastern Woodlark)⁴¹ and Yolina at Tuutauna (a hamlet in the Dobuan speaking area of southeast Fergusson).
3. Imdeduya's fame as a beautiful woman has spread from Moluveyowa throughout all the villages of Myuwa (= Omyuva = Woodlark Island), Kilivila and Dobu and Yolina has heard about her.
4. Having heard about her, he made himself a canoe.
5. He sailed to Duau (at the north coast of Normanby) and brought back a hundred famous necklaces, a hundred baskets of sago, a hundred bunches of betel-nut, a hundred clay cooking pots, and a hundred coconuts.
6. Yolina took these things back to Tuutauna.
7. His mother and father cooked food for his journey.
8. The next morning he sailed from Tuutauna.
9. He hoisted his sails and sailed away.
10. The girls of Tuutauna were coming down to the beach and Yolina sang:
11. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
12. The girls of Tuutauna as they were walking into shallow water responded:
13. "Oooooooooou, rejoice, rejoice, rejoice, rejoice, rejoice, rejoice, rejoice, rejoice, rejoice, and rejoice."
14. "Who is singing?" (narrated in Dobuan)
15. "We the girls of Tuutauna." (narrated in Dobuan)
16. "Come and lie with the chief's daughter." (narrated in Dobuan)
17. "No, I have not been with her before and my destination is Myuwa." (narrated in Dobuan)
18. "Come and get for her some necklaces, betel-nut, sago, and coconuts." (narrated in Dobuan; note that Yolina gives gifts to the girl he refuses)

40. See maps 2, 3 and 4 for villages and places mentioned.

41. The name of Imdeduya's village consists of the noun "*molu*" which translates as "hunger, famine, privation, need" and the stem "*veyo-*" which is realized with pronoun affixes indicating inalienable possession; thus, "*veyo-la*" is glossed as "her/his relative(s)". The village name *Moluveyowa* could mean "deprivation of relatives" and thus may be a telling name in this myth. However, I have to point out that this is sheer speculation.

19. He sailed away to Kweyagauga and there sang:
20. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
21. The Kweyagauga girls waded into shallow water and responded:
22. "Eiiiiiii, going together, o listeners, stretching open, going together, going together."
(this song alludes to sexual intercourse)
23. "Who is singing?"
24. "We the girls of Kweyagauga."
25. "Come and lie with the daughter of a chief."
26. "No, I have not been with her before and my destination is Myuwa."
27. "Come and get for her some necklaces, betel-nut, sago, and coconuts."
28. He sailed away to Gumasila (one of the Amphlett Islands) and there sang:
29. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
30. The Gumasila girls walked into shallow water and responded:
31. "Without protection, ritual line of mourning, relatives pass on, the European doctor is at Simsimla, without protection, ritual line of mourning." (The verse is ... in the Amphlett dialect ... the Amphletts are notorious for epidemic disease).
32. "Who is singing?"
33. "We the girls of Gumasila."
34. "Come and sleep with the daughter of Tobauwo the chief."
35. "No, I have not come for her nor have I been with her before and my destination is Myuwa."
36. "Come and get for her some necklaces, betel-nut, sago, and coconuts. I am bound for Myuwa."
37. He sailed away passed Yawai and Yakum Islands (of the Amphlett group) and arrived at Vakuta where he sang:
38. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
39. The Vakuta girls walked into shallow water and responded:

40. "O red feather (a mark of chiefly rank) I place resolutely, feather, red feather, I place resolutely, feathery, red feather, I place resolutely, occipital ornament, hanging ornament, privilege from Labai, I place resolutely the red feather, I place resolutely."
41. "Who is singing Robwayawa?"
42. "We the girls of Vakuta."
43. "Won't you sleep with the daughter of Debudebu?"
44. "No, I have no deep desire for the daughter of the chief."
45. "Come and get these baskets of betel-nut, valuables, sago, and two coconuts and take them to her."
46. "I have a mind to sail to Myuwa."
47. He went on to Gilibwa and sang:
48. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
49. The girls of Gilibwa waded into shallow water and responded:
50. "The paddle skirts the shore, the chief leads, the paddle skirts the shore, Mogudaya leads, it skirts the shore, Tokivina appears at Gilibwa passage, the chief guides the paddle around the shore, the chief guides the paddle around the shore, the chief guides the paddle around the shore."
51. "Who are you girls singing Mogudaya?"
52. "We the girls of Gilibwa."
53. "Come into the village and sleep with the daughter of Motukei."
54. "No, I have no deep desire for the daughter of the chief."
55. "Come and get these baskets of betel-nut, valuables, sago, and two coconuts and take them to her."
56. "I have a mind to sail to Myuwa."
57. He went on to Sinaketa and sang:
58. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
59. The girls of Sinaketa waded into shallow water and responded:
60. "O ornamented yamhouse, elaborate yamhouse, voluminous yamhouse where I gathered abundance, decorated with cowrie shells, ornate with cowrie shells, splendour of high rank where I gather wealth. With rows of cowrie shells for Toudawada, pride of Sinaketa men, Toudawada whom all re-

spect. O ornamented yamhouse, elaborate yamhouse, voluminous yamhouse where I gather wealth.”⁴²

61. “Who are you girls singing Nolegu?”
62. “We the girls of Sinaketa.”
63. “Come into the village and sleep with the daughter of Toudawada.”
64. “No, I have no deep desire for the daughter of the chief.”
65. “Come and get these baskets of betel-nut, valuables, sago, and two coconuts for her. I have a mind to sail to Myuwa.”
66. Yolina went on to Obulaku and sang:
67. “O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo.”
68. The girls of Obulaku waded into shallow water and responded:
69. “O policemen go, Temani come, policemen go.”
70. “Who are you girls singing Lekoleko (chicken)?”
71. “We are the girls of Obulaku.”
72. “Come into the village and sleep with the daughter of Kadilakula.”
73. “No, I have no deep desire for the daughter of the chief.”
74. “Come and get these baskets of betel-nut, valuables, sago, and two coconuts and take them to her.”
75. “I have a mind to sail to Myuwa.”
76. He went on to Kaituvi and sang:
77. “O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo.”
78. The girls of Kaituvi waded into shallow water and responded:
79. “O stimulating mustard fruit, bunches of betel-nuts, turn my mind to chewing. O stimulating mustard fruit, bunches of betel-nuts, turn my mind to chewing. O stimulating mustard fruit, bunches of betel-nuts, turn my mind to chewing.”⁴³
80. “Who are you girls singing Usiyawenu?”

42. Only members of the highest-ranking Malasi-clan have the privilege to decorate their yamhouses, especially the big “*liku*” yamhouses, with white cowrie shells.

43. The noun “*mweya*” which is glossed as “mustard” refers to leaves, herbs and some fruits which are chewed together with lime and betelnuts. These betelnuts, the seeds of the areca palm

81. "We the girls of Kaituvi."
82. "Come into the village and sleep with the daughter of Kadinaka."
83. "No, I have no deep desire for the chief's daughter."
84. "Come and get these baskets of betel-nuts, valuables, sago, and two coconuts and take them to her."
85. "I have a mind to sail to Myuwa."
86. He went on to Tukwaukwa and sang:
87. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
88. The girls of Tukwaukwa waded into shallow water and responded:
89. "O cuddlesome child, my hunger, children who make one tender-hearted, I lullaby my child, I lullaby my child, I lullaby my infant, I lullaby to all of you, o cuddlesome child of mine, my hunger, children make one tender-hearted as one cuddles them on one's lap."
90. "Who are you girls singing Usituma?"
91. "We are the girls of Tukwaukwa."
92. "Come into the village and sleep with the daughter of Mwasilibu."
93. "No, I have no deep desire for the chief's daughter here at Tukwaukwa."
94. "Come get some valuables, sago, two coconuts, and betel-nut and take them to the daughter of the chief."
95. "I have a mind to sail to Myuwa."
96. Yolino left and sailed to Oyuveyova and sang:
97. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
98. The girls of Oyuveyova waded into shallow water and responded:
99. "I am a woman of competition, today is yours to control, the villages will rejoice. I, Botabalu (a female Tabalu village leader of the 1890s), am of competition, today Bobiwewa is yours to control, the villages of Mitakato will rejoice I am your woman of competition."
100. "Who are your girls singing Kaduguwai?"
101. "We are the girls of Oyuveyova."
102. "Come into the village and sleep with the daughter of Usigula."

(*Areca catechu*) are the only drug to which almost all Trobriand Islanders are addicted. It is relatively mild (see Beran 1988; Rooney 1993).

103. "No, I have no deep desire of sleep with the chief's daughter."
104. "Come get these baskets of betel-nuts, valuables, sago, and two coconuts and take them to her."
105. "I have a mind to sail to Myuwa."
106. He sailed to Kavataria and Mlosaida and sang:
107. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
108. The girls of Kavataria and Mlosaida waded into shallow water and responded:
109. "Laibutu charmed a man from Tuma, into lying on the sleeping mat with me. Laibutu charmed the herbs. What mat are you folding Moiluma? Are you folding as a farewell to the man from Tuma? Laibutu charmed the herbs."
110. "Who are you girls singing Laibutu?"
111. "We are the girls of Kavataria."
112. "Come into the village and sleep with the daughter of chief Pulitala."
113. "No, I have no deep desire to sleep with the chief's daughter."
114. "Come and take these baskets of betel-nut, valuables, sago, and two coconuts for her."
115. "I have a mind to sail to Myuwa."
116. He sailed to Lobuwa and Oiliesi and sang:
117. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
118. "There is no equal, amazing, my elder sister has no equal, amazing, all in one skirt, the light of the village, there is no equal, amazing, my elder sister has no equal."
119. "Who are you girls singing Pwasumwasumwa?"
120. "We are the girls of Lobuwa."
121. "Come into the village and sleep with the daughter of Togewagewa."
122. "No, I have no deep desire for the daughter of the chief."
123. "Come take these baskets of betel-nut, valuables, sago, and two coconuts for her."
124. "I have a mind to sail to Myuwa."
125. He went on to Kuruvitu and sang:

126. “O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo.”
127. From the shore, the girls of Kuruvitu responded:
128. “The magical potion kubusudi, I stand at the northwest, Namili is at the southeast, the rainbow appears, the rainbow of the Kula group of the kwabusudi, I stand at the northwest, Namili at the southeast, the magical potion kubusudi.” (a famous magic useful in Kula and other ceremonial exchanges)
129. “Who are you girls singing Kubusudi?”
130. “We the girls of Kuruvitu.”
131. “Come in the village and sleep with the daughter of Kaidadaguyau.”
132. “No, I have no deep desire for the daughter of the chief.”
133. “Come get some baskets of betel-nut, valuables, sago, and two coconuts for her.”
134. “I have a mind to sail to Myuwa.”
135. He sailed away to Ikasi (the beach of Mwatawa village) and sang:
136. “O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo.”
137. The girls of Mwatawa came down to the beach and responded:
138. “I Kaveyova board the nagega canoe, from the masawa canoe, I Kaveyova board the nagega canoe, from the masawa canoe, my heir is Pakalai, I was driven out from Myuwa, and I drift among the seaweed, I Kaveyova board the nagega canoe.”⁴⁴
139. “Who are you girls singing Rogayewa?”
140. “We the girls of Mwatawa.”
141. “Come into the village and sleep with the daughter of Tosoba.”
142. “No, I have no deep desire for the daughter of the chief.”
143. “Come get these baskets of betel-nut, valuables, sago, and two coconuts and take them to her.”
144. “I have a mind to sail to Myuwa.”
145. He sailed away to Labai and sang:

44. “*Masawa*” refers to a large *Kula* canoe (see Helfrich 1984; see also the cover of Senft and Basso 2007); a “*nagega*” is the largest canoe to be found in Milne Bay Province; it is neither built nor used by the Trobriand Islanders but by other islanders who participate in the *Kula* trade (see Malinowski 1922: 144f.; Senft: 2016; see also Haddon & Hornell 1991).

146. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
147. The girls of Labai waded from the beach into shallow water and responded:
148. "Yodele, you embrace me on the mat, press me, Yodele, and embrace me on the mat. Topukaya, child denied me by enemies. Evil spirit, press me, Yodele, and embrace me on the mat, press me, Yodele."
149. "Who are you girls singing Yodele?"
150. "We the girls of Labai."
151. "Come into the village and sleep with the daughter of Matoya."
152. "No, I have no deep desire for the daughter of the chief."
153. "Come get some baskets of betel-nut, valuables, sago, and two coconuts for her."
154. He sailed away to Lomyuwa (the beach of Kaibola village) and sang:
155. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
156. From the beach the girls of Kaibola waded into the shallow water and responded:
157. "My flower crown is lustrous, my flower crown is lustrous, crown so lustrous, my flower crown is delicious, crown so delicious, my flower crown is so lustrous, crown so lustrous."
158. "Who are you girls singing Bwita?"
159. "We are the girls of Kaibola."
160. "Come into the village and sleep with the daughter of Kokomani."
161. "No, I have no deep desire to sleep with the daughter of the chief."
162. "Come get some baskets of betel-nut, valuables, sago, and two coconuts and take them to her."
163. "I have a mind to sail to Myuwa."
164. He sailed away to Kapwani and Yuwada and sang:
165. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
166. From the shore the girls of Kapwani waded into the sea and responded:

167. “One firestick dry, another wet, the gable stick of the large yamhouse, I rattle them, there is an echo in Tuma, there is the dark shape of the house of Topireta (the gatekeeper spirit who accepts or rejects people in the afterworld).”⁴⁵
168. “Who are you girls singing Gumalawenu?”
169. “We are the girls of Kapwani and Yuwada.”
170. “Come in the village and sleep with the daughter of Tobwauli.”
171. “No, I have no deep desire for the daughter of the chief.”
172. “Come get the baskets of betel, valuables, sago, and two coconuts for her.”
173. “I have a mind to sail to Myuwa.”
174. He sailed away to Bwemadou (a beach on north-eastern Kiriwina which serves Mtawa village) and sang:
175. “O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo.”
176. From the shore the girls of Mtawa waded into the sea and responded:
177. “I wash myself and put the demwana flower in my hair, the wind blows, cleansing my being, I clean myself at my bathing pool, I put the demwana flower in my hair, I call to the wind, Doyele, I clean myself at my bathing pool, and on my hair, ganogwa and kakamwa garlands kiss the wind, the southeast wind blows, cleansing my being, I clean myself at my bathing pool and on my hair are demwana flowers.”
178. “Who are you girls singing Okaidolala?”
179. “We the girls of Mtawa.”
180. “Come into the village and sleep with the daughter of Kailavasi.”
181. “No, I have no deep desire to sleep with the daughter of the chief.”
182. “Come get some baskets of betel-nut, valuables, sago, and two coconuts and take them to her.”
183. “I have a mind to sail to Myuwa.”
184. He sailed away to Dukulawasi (a beach at north-eastern Kiriwina which serves Liluta village) and sang:
185. “O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo.”
186. The girls of Liluta waded into the sea and responded:

45. See Senft (2011: 16ff).

187. "Weleku, like a store in our village, Weleku, who decorates the young in our village, your weakness, Yoisi, was rushing to the chieftaincy, the catalyst was Weleku."
188. "Who are you girls singing Weleku?"
189. "We the girls of Liluta."
190. "Come into the village and sleep with the daughter of Namwanaguyau."
191. "No, I have no deep desire to sleep with the daughter of the chief."
192. "Come get some baskets of betel-nut, valuables, sago, and two coconuts and take them to her."
193. "I have a mind to sail to Myuwa."
194. He sailed away and came to Wagai (the beach for Kwaibwaga village of north-eastern Kiriwina) and sang:
195. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
196. From the beach the girls of Kwaibwaga waded into the sea and responded:
197. "I cry from the village for my powerful gigiku (tree with a red flower), the wailings come from the road, I cry from the village for my powerful gigiku, the wailings come from the road, I cry and cry for my powerful one."
198. "What girls are you who are singing Lekoleko (chicken)?"
199. "We the girls of Kwaibwaga."
200. "Come into the village and sleep with the daughter of Mwadiyala."
201. "No, I have no deep desire for the chief's daughter."
202. "Come get some baskets of betel-nut, valuables, sago, and two coconuts and take them to her."
203. "I have a mind to sail to Myuwa."
204. He sailed away to Kaulukuba (the beach for Omarakana village) and sang:
205. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
206. The girls of Omarakana waded into the sea and responded:
207. "Decorated with rows of cowrie shells splendour that rebounds everywhere from the yamhouse of our chief. Decorated cowrie strings of chief Pulayasi, splendour that rebounds everywhere, from the yamhouse of our chief. Decorated with rows of cowrie shells, splendour that rebounds everywhere, from the yamhouse of our chief."
208. "Who are you girls singing Rogayewa?"

209. "We the girls of Omarakana."
210. "Come into the village and sleep with the daughter of Touluwa."
211. "No, I have no deep desire to sleep with the daughter of the chief."
212. "Come get these baskets of betel-nut, valuables, sago, and two coconuts and take them to her."
213. "I have a mind to sail to Myuwa."
214. He sailed away and came to Tilakaiwa and sang:
215. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
216. From the shore, the girls of Tilakaiwa waded into the sea and responded:
217. "Cry, we cry, the tender-hearted are sad, canoes are out at sea. Cry, we cry, the tender-hearted are sad, our canoes are at sea. Early morning, our despair eases, the northwest wind is abating, Yewau, to thee farewell, the great canoe will knife through the water, rows of cowrie at the head of the canoe. Cry, we cry, the tender-hearted are sad, our canoes are at sea, cry, we cry."
218. "Who are you girls singing Obebeqa?"
219. "We the girls of Tilakaiwa."
220. "Come into the village and sleep with the daughter of Mwewaga."
221. "No, I have no deep desire for the chief's daughter."
222. "Come get these baskets of betel-nut, valuables, sago, and two coconuts and take them to her."
223. "I have a mind to sail to Myuwa."
224. He sailed on to Youlawotu and sang:
225. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
226. The girls of Youlawotu waded into the sea and responded:
227. "Plaintively weeping weeping, women of Yewau weeping, the fleet of canoes is on the lagoon, fiercely struggling, Vakuta men bend their paddles, the canoe comes rushing forward."
228. He sailed to Yalumgwa and sang:
229. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."

230. From the shore the girls of Yalumgwa waded into sea and responded:
231. "O my husband, I call you till dawn, my husband Kailaga put Bovasesa in her lover's house, draw their blood, pluck their eyebrows, and let them couple tenderly, chief Kailaga, I call you till dawn, my husband, I call you till dawn."⁴⁶
232. "Who are you girls singing Yaulabuta?"
233. "We the girls of Yalumgwa."
234. "Come into the village and sleep with the daughter of Beona."
235. "No, I have no deep desire for the chief's daughter."
236. "Come get these baskets of betel-nut, valuables, sago, and these two coconuts for her."
237. "I have a mind to sail to Myuwa."
238. He sailed on to Okaiboma and sang:
239. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
240. The girls of Okaiboma waded into the sea and responded:
241. "Wide awake is my baby, distracting me on the sleeping mat, precious one, you awaken me, distracting me on the sleeping mat, wide-awake incomparable baby, the falling Northwest wind calms me, o attractive one on the sleeping mat, distracting me on the sleeping mat, precious one, you awaken me, distracting me on the sleeping mat, wide awake is my baby."
242. "Who are you girls singing Kaiyuyausa?"
243. "We the girls of Olivilevi." (Okaiboma and Olivilevi are immediately adjacent)
244. "Come into the village and sleep with the daughter of Numakala."
245. "No, I have no deep desire for the daughter of the chief."
246. "Come get these baskets of betel-nut, valuables, sago, and two coconuts for her."
247. "I have a mind to sail to Myuwa."
248. He sailed on to Wawela and sang:
249. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."

46. The plucking and biting off of eyebrows as well as scratching the backs of lovers until they start to bleed (the scratches are called "*kimali*") are described by Malinowski (1929: 387) as "characteristic of native love-making" on the Trobriands.

250. The girls of Wawela waded into the sea and responded:
251. "O Pinevau, you carrying me to Tuma, with so many delights you sign me, Pinevau, you carry me to Tuma, such delights create me desires in me."
252. "Who are you girls singing Pinevau?"
253. "We the girls of Wawela."
254. "Come into the village and sleep with Mwasiuna's daughter."
255. "No, I have no deep desire to sleep with the daughter of the chief."
256. "Come get these baskets of betel-nut, valuables, sago, and two coconuts and take them to her."
257. "I have a mind to sail to Myuwa."
258. He left Kiriwina and sailed across the sea passage called Dauya, came to Kitava, and sang:
259. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
260. The girls of Kumwageya waded into the sea and responded:
261. "The scent of nebusabusa flowers surround me on the road. Nebutu makes my heart rejoice, and the scent surrounds me on the road, Nebutu makes my heart rejoice."
262. "Who are you girls singing?"
263. "We the girls of Kumwageya."
264. "Come into the village and sleep with the daughter of Kovalakoya."
265. "No, I have no deep desire to sleep with the chief's daughter."
266. "Come get these baskets of betel-nut, valuables, sago, and two coconuts for her."
267. "I have a mind to sail to Myuwa."
268. He sailed on to Okabulula and sang:
269. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
270. The girls of Okabulula waded into the sea and responded:
271. "Big man, turn your mind, sadness of you, o great one, turn your mind, grief of Yowenai's song, and me a castaway at Okabulula, thrown ashore at Bobova beach, deserted by Kimlolu, great one, sadness for you, turn your mind."
272. "Who are you girls singing Yowenai?"
273. "We the girls of Okabulula."
274. "Come in the village and sleep with Kolobai's daughter."

275. "No, I have no deep desire to sleep with the chief's daughter."
276. "Come get baskets of betel-nut, valuables, sago, and two coconuts for her."
277. "I have a mind to sail to Myuwa."
278. He sailed away to Lalela and sang:
279. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
280. The girls of Lalela waded into the sea and sang:
281. "There is a feast, Yaliba, go search for the valuables of Suloga, you call and call and call, Yaliba, go search for the valuables of Suloga, you call and call and call." (Suloga is the area of Woodlark where the hornfels stone is quarried; Suloga also stands for a beautiful girl here)
282. "Who are you girls singing Gumapamotu?"
283. "We the girls of Lalela."
284. "Come into the village and sleep with the daughter of Tonibaku."
285. "No, I have no deep desire to sleep with the daughter of the chief."
286. "Come get these baskets of betel-nut, valuables, sago, and two coconuts for her."
287. "I have a mind to sail to Myuwa."
288. He left Kitava and sailed across the sea passage Galeya and came to Iwa where he sang:
289. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
290. The girls of Iwa waded into the sea and responded:
291. "Awaken and listen to the song Duleni, that fills and soothes me, at the hour of the rising moon. Mother, awaken and listen to Duleni, mother of mothers Yole listen to the sweet song Duleni. The moon is rising from over Myuwa, the morning star fills and soothes me, at the hour of the rising moon from over Myuwa."
292. "Who are you girls singing Duleni?"
293. "We the girls of Iwa."
294. "Come into the village and sleep with Tokudouya's daughter."
295. "No, I have no deep desire to sleep with the daughter of the chief."
296. "Come get these baskets of betel-nut, valuables, sago, and two coconuts for her."
297. "I have a mind to sail to Myuwa."

298. He sailed away across the sea passage of Bwabodila and came to Gawa and Kwewata where he sang:
299. “The message reaches to the shore, the loaded canoe remains upright, the message reaches to the canoe on shore, the loaded canoe remains upright, it reaches the canoe on shore.”
300. “Who are you girls singing Gungum?”
301. “We the girls of Kwewata.”
302. “Come in the village and sleep with the daughter of Dewoli.”
303. “No, I have no deep desire to sleep with the daughter of the chief.”
304. “Come get these baskets of betel-nut, valuables, sago, and two coconuts for her.”
305. “I have a mind to sail to Myuwa.”
306. He sailed across the sea passage of Litimyuwa and came to Gawa where he sang.
307. The girls of Gawa waded into the sea and responded:
308. “I try to get Lobolobo to beat my man, I try to get Lobolobo to beat my man, to beat my man, I try to get Lobolobo to beat my man.”
309. “Who are you girls singing Mwaga?”
310. “We the girls of Gawa.”
311. “Come in the village and sleep with Taubada’s daughter.”
312. “No, I have no deep desire to sleep with the daughter of the chief.”
313. “Come get these baskets of betel-nut, valuables, sago, and two coconuts for her.”
314. “I have a mind to sail to Myuwa.”
315. He sailed away to Yalabu and sang.
316. The girls of Yalabu waded into the sea and responded:
317. “Dela kitot onuwam silibe libinem kala sapine dulu yabelapu yakitutile onu-
wam silibeli ibekolosapi lamduku labe labe lakitote onuwam.” (Leach could not translate this song)⁴⁷
318. “Who are you girls singing Kalituna?”
319. “We the girls of Yalabu.”
320. “Come into the village and sleep with Tobesaula’s daughter.”
321. “No, I have no deep desire for the daughter of the chief.”
322. “Come get these baskets of betel-nuts, valuables, sago, and two coconuts for her.”

47. Note that this could be a third language (besides Kilivila, of course) which Sebwegau uses in narrating his version of the Imdeduya myth – after Dobu (see lines 14–18) and what Leach calls “an Amphlett dialect” (see line 31).

323. He sailed away and came to Bovagisa where he sang:
324. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
325. The girls of Bovagisa waded into the sea and responded:
326. "My song is Pamoyeni, Papuans have common origins, my song is Pamoyeni, Papuans have common origins, Koloteni is governor, Hanuabada is his place, Koloteni is governor, Europeans sign papers, Papuans are labour lines, my song is Pamoyeni, Papuans have common origins." (Koloteni may refer to Cleland, the Administrator of Papua and New Guinea in the 1950s and 1960s)⁴⁸
327. "Who are you girls singing Pamoyeni?"
328. "We the girls of Bovagisa."
329. "Come into the village and sleep with the daughter of Sikisipeni?"
330. "No, I have no deep desire to sleep with the daughter of the chief."
331. "Come get these baskets of betel-nut, valuables, sago, and two coconuts for her."
332. "I have a mind to sail to Myuwa."
333. He sailed away to Eguma and sang:
334. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
335. The girls of Eguma waded into the sea and responded:
336. "Do not land ships of Japan, the current is treacherous in the sea, we depart from Olokomani, sink the rifles before the Japanese fire cartridges, do not land ships of Japan, the current is treacherous in the sea."
337. "Who are you girls singing Diapani (the Japanese)?"
338. "We the girls of Eguma."
339. "Come into the village and sleep with the daughter of Pamkweni?"
340. "No, I have no deep desire to sleep with the daughter of the chief."
341. "Come get these baskets of betel-nut, valuables, sago, and two coconuts for her."
342. "I have a mind to sail to Myuwa."
343. He sailed to Kaulai and sang:

48. Hanuabada is located in Port Moresby, the capital of PNG. Koki village and Hanuabada village are the only remaining coastal stilt villages of Port Moresby.

344. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
345. "Trading, trading, trading, non-kula voyagers, taking the best things, trading, trading, trading, non-kula voyagers, taking the best things. Trading, trading, trading, non-kula voyagers, taking the best things."
346. "Who are you girls singing Kaladou?"
347. "We the girls of Kaulai."
348. "Come in the village and sleep with the daughter of Obeni."
349. "No, I have no deep desire to sleep with the chief's daughter."
350. "Come get these baskets of betel-nut, valuables, sago, and two coconuts for her."
351. "I have a mind to sail to Myuwa."
352. Imdeduya was dreaming about Yolina.
353. For one whole month she was dreaming and she was sure that her dreams would come true.
354. Imdeduya said to her parents:
355. "Mother and father, my husband is coming, sailing on the sea."
356. "He is coming in a large decorated canoe."
357. Imdeduya's parents answered her:
358. "You are a girl full of tales."
359. "Such people are travellers who go out from Myuwa and Budibudi to get food for mortuary ceremonies and for eating."
360. "You are always telling tales."
361. "No, I have been dreaming about him lately."
362. "The canoe of my husband will probably be here soon."
363. "Quickly, mother, cook and let me eat so I can go and wash and then come back and fix my hair."
364. Her mother cooked her food and she ate and then went and washed.
365. She came back and oiled her body, painted her face with aromatic black resin, combed her hair into a nice neat mop, and then brought forth her basket and started chewing betel-nut on the platform.
366. Yolina arrived at Myuwa beach and sang:
367. "O Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdeduyo, Imdedu, make a place for me, to lie down with you. I am Yolino, tossed by the waves, and tired of body, from continual paddling day and night, Imdeduyo, Imdeduyo."
368. Imdeduya's parents came to the beach after Yolina had landed.

369. Her father and mother ran and embraced him.
370. They brought his canoe up on the beach.
371. He asked "Where is Imdeduya?"
372. They answered "She is there on the platform chewing betel-nut."
373. They came together and were married and entered their own house.
374. The parents said "Go secure the canoe you newly-weds."
375. They carried into their house all of Yolina's necklaces, sago, betel-nuts, and coconuts until the canoe was emptied of its load.
376. Thusly Imdeduya and her husband were married and Yolina lived in his wife's house.
377. The following day Imdeduya's father killed pig, got betel-nut, and yam-food and made a traditional marriage gift.
378. Yolina made himself gardens and lived with his wife and in-laws.
379. They stayed like that and then she got pregnant and gave birth to a boy.
380. She breastfed him until he was big enough to be adopted out and his father sought to name him.
381. The father Yolina called his son Yolina.
382. The son said "Father, go fish in the sea. I want to eat fish."
383. His father answered "All right; and you and your mother go and get the yam-food which goes with our yams from your maternal uncles while I go and get some fish for us."
384. Yolina left and went fishing.
385. Imdeduya and her son went and took the yams directly out of the gardens.
386. They went and Imdeduya sought her former husband from Molveyowa (Imdeduya's village) and went with him.
387. Her son saw them in passionate embrace.
388. Yolina came back from fishing and put the paddle and the fish down.
389. "Father, were you the one in passionate embrace in the gardens with Imdeduya?"
390. "O, no. I didn't know that you and your mother went into the gardens."
391. "A man came to my mother and they went to Obulagweda and lay there and were passionately embracing in the gardens."
392. "Amorously they were embracing in the gardens and I am telling you I thought it was you."
393. "No, I went fishing for our fish."
394. "Go my son and eat the fish and yams with your mother."
395. "I am going to set sail to my home."
396. "I will no longer stay at Molveyeva."

397. "I must return to Dobu."⁴⁹
398. He packed his belongings and his father-in-law asked "Are you really going to set sail?"
399. "Yes, I will set sail."
400. So his father-in-law said: "Come then and let me repay the presents you have brought to me."
401. He loaded Yolina's canoe with a hundred armshells stored in his yamhouse, one hundred mats, one hundred blankets, one hundred aromatic black resins, and a hundred yams.
402. He told Imdeduya to help load the canoe because her husband was leaving and they were staying.
403. "That's right. Imdeduya, stay with your mother and father who will look after you."
404. "I will take my son to Tuutauna."
405. His son boarded the canoe.
406. Yolina rigged the sails of the canoe and sailed away.
407. Imdeduya waded along the shoreline while Yolina was sailing on the sea.
408. She sang out:
409. "Spirits of Misima, invisible ones, you come and take your husband away, my husband you take away, your husband I have taken away."
410. From the sea Yolina responded:
411. "Ginger your face is, ginger ginger is your face, like your mother, like your brother, like your maternal uncle, like your father, your faces are alike, your noses are alike, and your eyes are alike, ginger, ginger, ginger, ginger." (sou is translated as ginger)
412. Imdeduya answered from afar singing:
413. "Spirits of Misima, invisible ones, you come and take your husband away, my husband you take away, your husband I have taken away."
414. From the sea Yolina responded:
415. "Ginger your face is, ginger ginger is your face, like your mother, like your brother, like your maternal uncle, like your father, your faces are alike, your noses are alike, and your eyes are alike, ginger, ginger, ginger, ginger."
416. Imdeduya responded from the shore:
417. "Spirits of Misima, invisible ones, you come and take your husband away, my husband you take away, your husband I have taken away."
418. Yolina responded seated by his son from far out on the sea:

49. Note that Sebwagau here mixes up Dobu with Fergusson Island. In 2 he informs us that Yolina's village is Tuutauna, a hamlet on Fergusson Island.

419. "Ginger your face is, ginger ginger is your face, like your mother, like your brother, like your maternal uncle, like your father, your faces are alike, your noses are alike, and your eyes are alike, ginger, ginger, ginger, ginger."
420. Imdeduya ran to the other side of Woodlark and sang:
421. "Spirits of Misima, invisible ones, you come and take your husband away, my husband you take away, your husband I have taken away."
422. Yolina responded from the sea:
423. "Ginger your face is, ginger ginger is your face, like your mother, like your brother, like your maternal uncle, like your father, your faces are alike, your noses are alike, and your eyes are alike, ginger, ginger, ginger, ginger."
424. Yolina stood his son on the platform of the canoe.
425. "Imdeduya, I intended to take our son with me but now I will break his neck on the side of the canoe."
426. Yolina broke his son's neck and threw him into the sea.
427. "So, come get our child and take him away to your mother and father and mourn for him."
428. "I am going to my home village."
429. He sailed day and night, day and night, passed Gawa, Kwewata, Kitava, Gilibwa, Yawai, Yakum, Gumasila, and he finally arrived at Tuutauna.
430. Yolina's age-mates asked him "Did you get Imdeduya?"
431. "Yes, I married her. She gave birth to a son and I named him after me, but we have broken up our family and I killed our son and left them to come here."
432. "O, our brother, you are a false casanova. You lie to us because we cannot see any proof."
433. And that is the end of Imdeduya.

Because Leach does not provide the original Kilivila version of the narrative in his 1981 publication, I can only present a simplified structural analysis of this version of what Leach calls the Imdeduya "folktale" (see Appendix IVa). According to this (subjective) analysis, the "folktale" consists of five parts – besides the introductory presentation and naming of the narrative's title and the ritualized coda-like formula which indicates the end of a narrative.

In the first part – which consists of 5 episodes – we learn that Yolina has heard of Imdeduya's beauty, that he decides to travel to Woodlark, that he makes a canoe and gets valuables, coconuts and betelnuts in Duaua, takes some food from his parents and then starts his journey. He sings his Imdeduya song, then hears the girls of his home village singing a song. In a brief conversation with them he is invited to sleep with the chief's daughter, but he declines the invitation, explains why and gives them gifts for the girl he refused. Then he sails away. He comes to three

other villages, one on another island of the D'Entrecasteaux archipelago and two on the Amphlett Islands, and then continues his journey to Kiriwina. Everywhere he has the same experience that he had with the girls of his home village.

In the second part of this narrative we learn that Yolina sails to and arrives at Gilibwa village, the southernmost village of Kiriwina, the main island of the Trobriand chain. Then he sails up the western shore of Kiriwina, stops at another 11 villages until he reaches the two villages at the northern tip of Kiriwina. This part consists of 13 episodes (with stops at 13 villages).

The third part reports of his journey from the two northernmost villages of Kiriwina via the eastern shore of Kiriwina down south to Wawela. During this part of the journey he stops at another 9 villages (Wawela included). This part consists of 9 episodes.

The fourth part of this narrative describes Yolina's trip from Wawela to Woodlark Island. Before he arrives at Imdeduya's village he stops at another 10 villages on this long way from Kiriwina to Woodlark Island. This part consists of 10 episodes.⁵⁰

Whenever Yolina stops on his journey he has the same experience that he had with the girls of his home village. All songs of the girls of these 36 villages (including his home village) are different from each other.⁵¹ 31 of the 36 songs are labeled by Sebwagau with their specific names. The majority (16) of these songs deal with sexual innuendos, others with the *Kula* exchange (see numbered texts 128, 138, 217, 227, 271, 299), with foreign influences (see numbered texts 31, 69, 326, 336, 345), status and status symbols (see numbered texts 40, 60, 99, 187, 207), the Tuma underworld (see numbered texts 167, 197) and child care (see numbered text 189).

Sebwagau also mentions the names of the chiefs of 33 of these villages (see Appendix IVb). There are only a few instances where Sebwagau deviates from the general plot structure of these journey episodes: Thus, he does not sing Yolina's Imdeduya songs in three episodes (see numbered texts 298, 306, 315). In addition, he ends the repetitive plot of the journey episodes in part three of his narrative immediately after singing the song of the girls of Youlawotu village (numbered text 227) – and therefore neither mentions the name of their song nor the name of the chief of this village. Moreover, he does not mention the names of the chiefs of

50. Note that Leach (1981: 82) makes the following comment on line 278: "The storyteller does not know the geography of Kitava [Island] well, the order of villages should have been *Okabulula-Kumwageya-Laleta* or *Laleta-Kumwageya-Okabulula*."

51. ... although two belong to the same song cycle – *lekolekwa = lekoleko* (see numbered texts 70 & 178) and *Rogayewa* (see numbered texts 139 & 208). See also Appendix IVb.

his home village and of the village where he first stops on his long journey. Note that he – like Mokopai – mentions the name of the chief of Sinaketa, Toudawada.⁵²

Part five of Sebwagau's narrative reports on all the events that happened before and after Yolina's arrival in Imdeduya's village on Woodlark Island. This part consists of 9 episodes. They describe

- Imdeduya's dream of Yolina's arrival and her preparations for this occasion, Yolina's arrival in Moluveyova – note the rather abrupt change with respect to protagonist and place of action reported – from Yolina at sea to Imdeduya in her village back to Yolina approaching and landing at the shore of Imdeduya's village – as well as
- their marriage,
- their life in Imdeduya's village – in Imdeduya's house,⁵³
- the birth of a son whom Yolina names after himself,
- Imdeduya's committing adultery in the gardens being witnessed by young Yolina who informs his father about what has happened,
- Yolina's decision to leave Imdeduya and to sail back with his son to Tuutauna,
- the song contest between Yolina and Imdeduya,
- Yolina's killing of his son and
- his journey back home with his arrival at Tuutauna where he is ridiculed by his friends (the expression "false Casanova" in 432 is a very Eurocentric gloss; it was probably used by Leach to avoid the literal glossing of a bawdy Kilivila expression like, for example, *tosasopa tokakayta* – "braggy fucker").

This version of the Imdeduya narrative puts considerable strain on the narrator's memory, indeed – despite the (for a Western reader almost monotonous) repetitive structure of the 36 episodes which describe Yolina's long journey from Fergusson Island to Woodlark.⁵⁴ As Leach (1981: 50) points out,

The raconteur must know a great deal of local history about particular villages and their pre-eminent leaders and he must match this knowledge with selected excerpts from a large number of songs or by song creations of his own.

52. However, note that the names Sebwagau provides for the chief of Obulaku and the chief's of the three villages on Kitava differ from the names mentioned in Mokopai's Imdeduya myth.

53. Note that Sebwagau's myth – like Gerubara's tale – mentions that Imdeduya had a house of her own. In Sebwagau's myth Imdeduya shared the house with her paternal aunt. In the discussion of Gerubara's *kukwanebu* in chapter 2 I pointed out that it is rather unusual for an unmarried woman to have a house of her own, not only in the Trobriands, but also in the whole Massim area.

54. Note that according to my structural analysis presented in Appendix IVa this version of Imdeduya consists of 46 episodes in total.

Moreover, the narrator must have an excellent knowledge of the geography of the Massim region. Although one could come up with an even finer geographic division of Yolina's journey, the number of village names, village songs and names of the respective chiefs excels by far George Miller's (1956) findings about the information processing capacity of the human working memory. Sebwagau's narrative skills reveal his phenomenal capacity of memory!⁵⁵

Like Mokopei's version of the Imdeduya myth, Sebwagau's narrative does not have a happy end, either. It has features of a love story – however, they are not as prominent as in Gerubara's story and in Mokopei's myth.

As indicated by Leach's description of the myth in the title of his 1981 article it is also important in connection with the Trobriand Islanders' *Kula* trade.

And it topicalizes the breaking of highly important Trobriand taboos, namely

- uxorilocal instead of patrilocal residence of a married couple,
- adultery, and even worse, adultery committed in the gardens (see Malinowski 1929: 415), and
- a father giving his son his own name.

The tragic end of Yolina's and Imdeduya's love culminates in Yolina's killing of his son and Yolina being ridiculed as a "false casanova" and as a liar by his age-mates when he finally reaches his home village. Note that all these events are just reported – without any moral judgement whatsoever.

I will come back to all these points in Chapter 6 below. However, before finishing this chapter, I will briefly discuss Leach's classification of this narrative as a "folktale".

In the first section of his article – after the introduction – Jerry Leach (1981:50ff) defends his classification of Sebwagau's narrative as a "folktale". He correctly points out that Malinowski's classification of what he called Trobriand 'folklore' is incomplete and he shows that at times it is also internally contradictory.⁵⁶ He claims

55. See Appendix IVb which presents Yolina's journey with all the villages, islands, beaches and passages, the village songs and the names of the village chiefs. For similar reports on the fantastic capacity of memory observed among ethnic groups in PNG see, e.g., Ammann et al. (2013) who report that the Yupno people of the Finisterre Range have the ability to identify a few hundred of *konggap*, very short musical motives and identify their owner. See also Wassmann (2011; 2016: 125ff). For a general account on the "phenomenal memory" of European narrators in their performances of verbal art see Röhrich (1994: 429). On memory in nonliterate societies in general see also Baddeley (1990: 150ff; 1999: 287ff) and de Groot (1965). Miller (1962: 192) points out that "many psychologists prefer to speak of memory as something a person does, rather than something he has".

56. Leach quotes from Malinowski (1922: 299, 300); (1974: 99, 102, 104, 107, 109); (1927: 108); (1929: 339, 359); (1935 Vol.I: 95).

among other things that Malinowski “downgraded *kukwanebu* or folktales” and argues “that particular narratives can be ‘myth’ for children but ‘*kukwanebu*’ for adults” (Leach 1981: 51). He differentiates the *kukwanebu* into “*kukwanebubogwa* and *kukwanebuvau*, meaning old and new folktales respectively” (Leach 1981: 53) and he claims that myths – *liliu* – are differentiated into “*libogwa* ... narratives about ancient times ..., *lirereni* ... narratives which revolve around an explicit pedigree or genealogy ... and *livau* ... narratives regarded as true accounts of activities of people living within memory” (Leach 1981: 52f.). On the basis of these classifications he argues that Seb wagau's narrative is a “*kukwanebubogwa*” – a folktale which is “sometimes told to children as a *livau*.” (Leach 1981: 54).⁵⁷

If we compare Malinowski's attempts to classify what he called Trobriand folklore and Leach's arguments on why he classified Seb wagau's version of Imdeduya as a “folktale” with my documentation of the Trobriand Islanders' indigenous typology of genres (Senft 2010a), it becomes obvious that on the one hand the Trobrianders' understanding of genre is much more complex than Malinowski suspected; however, on the other hand it is also evident that Trobriand Islanders today no longer make the subtle differences with respect to the text category “myth” as in the days of Malinowski and Leach. On the basis of contemporary Trobriand Islanders' indigenous typology of genres and the speech varieties that are constituted by these text categories which are documented in Senft (2010a) as well as on the basis of what my consultants told me about the Imdeduya narrative, I do not agree with Leach's classification of Imdeduya as a “folktale”. All my consultants unanimously classified the versions of Imdeduya narrated by Mokopai and Seb wagau as a myth – a *liliu*, and therefore I can only but adopt this indigenous metalinguistic label for Seb wagau's version of the Imdeduya myth, too.⁵⁸

57. It remains unclear whether this claim is the result of Leach's own etic analyses of Trobriand narrative genres or an insight based on information obtained from his consultants.

58. I will briefly come back to this classification issue in chapter six. I would like to point out here, that another piece of evidence which supports my classification is the fact that only a culture hero would manage to sail all by himself from Fergusson to Woodlark and back again in a magical Kweduya-canoe.

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John Kasaipwalova's poem "Sail the Midnight Sun"

Ah, they'll never, they'll never ever reach the moon,
at least not the one that we're after;
it's floating broken on the open sea,
look out there, my friends,
and it carries no survivors.
But lets leave these lovers wondering
why they cannot have each other,
and let's sing another song, boys,
this one has grown old and bitter.

Leonard Cohen (1971) "Sing another song, boys"

In the mid-1970s John Kasaipwalova,⁵⁹ at the time already quite a famous author and poet from the Trobriand Islands, developed ideas for the establishment of what he called the "Sopi Arts School" on Kiriwina. The Kilivila word "*sopi*" literally means "water", but *sopi* is also the name of creative magic. "[*S*]opi ... takes the given tradition and gives it new form and content" (Kasaipwalova 1975: 242). In the frame of this aesthetic concept and – being well versed in Trobriand tradition, folklore and mythology – inspired by the Trobriand Imdeduya myth, Kasaipwalova wrote at the end of the 1970s an English poem with a few lines in Kilivila called "Sail the Midnight Sun" in which he took up topoi of the Trobriand myth, but transformed them to capture "Papua New Guinea and the Melanesian Way in poetry and myth" (Murphy 1980: 7; see also Narokobi 1980; Chatterton 1980: 117ff; Schulz 1998: 31f., 35).⁶⁰ Greg Murphy, then director of the Raun Raun Theatre in

59. John Kasaipwalova was born in 1949 in Okaikoda village on Kiriwina Island, studied at the Universities of Queensland and Papua New Guinea and started his literary career with the publication of two compilations of poems published in 1972 under the title "Reluctant Flame" and "Hanuabada". Hanuabada is the name of a Motu village which is now a part of Port Moresby, the capital of PNG (see also footnote 48).

60. Narokobi (1980: 6, 8) defines this concept as follows: "... the Melanesian Way is a total cosmic vision of life ... Our vision sees the human person in his totality with the spirit world as well as the animal and the plant world. This human person is not absolute master of the universe but

Goroka,⁶¹ became aware of this poem and wanted to stage it. With the help of John Kasaipwalova as a consultant and based on a traditional form of dance-drama performed on Fergusson Island in Milne Bay Province, Murphy developed a form of dance drama which he called “*Kesawaga*”. According to Murphy (1980: 2)

... [a] KESAWAGA is a form of a dance-drama using 4 dancers, 4 drummers and a KATUNENIA, a smaller drum which speaks differently. It originally came from the DAIO dances of the Morema villages on Fergusson Island. It is limited in that it only deals with one aesthetic concept at a time, only portrays sectionally.

In 1980 the Raun Raun Theatre staged “*Sail the Midnight Sun*” at the South Pacific Festival of Arts in Port Moresby as the first of three *Kesawaga* plays which were all produced by Murphy.⁶² In the same year John Kasaipwalova published his poem with a foreword by Murphy and 20 photographs of the staged play (Kasaipwalova 1980) and – again in cooperation with Greg Murphy – also an audio-cassette titled “‘*Sail the Midnight Sun*’. Musical highlights from the Raun Raun Theatre stage production linked by excerpts from the poem, read by the author John Kasaipwalova” (Kasaipwalova & Murphy 1980). Greg Murphy points out that “*Sail the Midnight Sun*

... is a poem based on a traditional story and a traditional hero figure ... The traditional story is about a man called YOLINA ... who married a woman called IMDEUYA, The story tracks the breaking of this marriage till the climax when YOLINA kills his own small son. This story is an extremely popular one in the Trobriands right now, the chief teller of it being a man called Sebwagau. SAIL THE MIDNIGHT SUN however, is not the traditional story: Kasaipwalova has expanded and changed it. YOLINA becomes the son who is killed, the MIDNIGHT SUN becomes the husband of IMDEDEYA and a second female character, a WOMAN OF THE MOONS is introduced to symbolize the dreamt-after ideal.

(Murphy 1980: 3)

an important component in an interdependent world of the person with the animal, the plant and the spiritual.”

61. Goroka is the capital of Eastern Highlands Province of PNG. For information on Greg Murphy and the Raun Raun Theatre see Murphy (2010) and Schulz (1989: 66f., 69, 71–74, 93f., 99–104, 171, 183, 191–209, 221f., 284f.).

62. These three *kesawaga* plays are based on two poems and a collection of stories written by John Kasaipwalova. They were staged at Raun Raun Theatre in Goroka and published in 1985 by Kasaipwalova and Murphy under the title “*Niugini Niugini*”. They are also known as the “*Sail the Midnight Sun*” trilogy which consists of this poem, the 1982 poem “*My Tide Let Me Ride*” and a collection of stories published in 1984 under the title “*The Dance of the Snail*” (see Nalu 2008).

In this chapter I first present John Kasaipwalova's poem.⁶³ Then I summarize its plot again and briefly discuss the poem's structure.

5.1 The poem

Sail the Midnight Sun

John Kasaipwalova©

I am the midnight sun
 My soul conceived to body
 The love embrace of that night
 When my Bwalai turned monster of the depths
 Trembling for blood revenge on mankind
 But instead summoned with burning desires
 My naked Libra in her virgin love
 Extasying the tender patience of the stars.

The waters raged like earthquake mountains
 To couch the love bed of my parent blood
 While the heavens throughout smoked their blackness
 To weave a marriage curtain of lovers' secrets
 As my Libra plunges into the ocean
 Into the trashing arms of my Bwalai erect with eagerness
 For her open flesh craved of untold hunger
 Of nights and days that never meet as one
 On that loving night my ocean depths flashed
 In unison with the openness of my heavens
 To join night with day as one lover's body soul
 And through the crescent peaks they whispered my name
 The midnight sun.

In the heat of passionate love kisses
 That smashes the chains of loneliness
 And the barren emptiness of waiting so long
 Bwalai shivers to trust his oceaned sperms
 From which come my limbs filled with currents to flow
 And in answer Libra shakes in soaring flights
 To born my mind out of heavenly flashes of delights
 Till the stars and ocean depths make one their flowing currents
 To shape my heart a fountain of love
 The heart of the midnight sun.

63. I have kept the author's original punctuation and stanza structure, but I have corrected a few typos in the 1980 edition of "Sail the Midnight Sun".

The midnight sun born of love
 Came forth with tears of life apart
 As the star and the ocean in the bliss of after loving
 Smiled their baby the unknown secrets of his course
 Horizon wedged to part the two
 When Libra caressed their farewell with mother's chant
 The blanket of heavens is torn apart
 To show the glimmering joys of the midnight stars
 And in praise in his lover's glistening flesh
 Bwalai prostrates the turbulent waves
 Into a soft cradle for their love child
 To wait the charge of breaking dawn.

The birth of the midnight sun
 Has rippled the heavens and the seas
 With tidings of their blood,
 With currents of their soul, so fast and loud
 A battle raged between night and dawn
 To decide the home for the midnight sun
 The love child of their dreams
 To grow and flourish the barren soils
 So often tracked by their lonely steps.

Dawn came blooded from the fight
 Her twilight fingers stretched in delight
 To kiss in adoration her new born son
 The love fleshed of the midnight sun
 She took the baby in her soft arms
 She straddled the east with her open legs
 To bid her smiling day shine forth
 As she turns away to below the horizons
 They travelled many days
 They sailed many nights
 First to the skies, then through the seas
 In search of Tutauna
 The land long written by the stars
 To be the home of the midnight sun.

One hundred days lined the paths of the travellers
 Two hundred nights fed them food and water
 While Dawn flowed her breasts with milk of tenderness
 For the growing midnight sun.
 The currents of the ocean depths have long commanded
 That the journey to the land of Tutauna

Must swell like the rising tide
 The shadows of many currents to come
 Whose seeds the rays of Dawn
 Must pierce the mind of the midnight sun.

Sopi magic of the seas being seeded
 Dawn smiled to see a handsome body grown
 Tempered by their travels to the land of Tutauna
 So the last day wiped away
 The hazy shrouds of landless horizons
 Black oceans blushed to green their waters
 As towering mountains beckon the land of Tutauna
 Dawn pointed to the midnight sun
 To look the soils that must feed his flesh and blood
 Till the currents of sopi seeds
 Break their waters to flow beyond
 Their magic and their tide.

Dawn stooped forward with countless tears in her eyes
 To shore the midnight sun on human soils
 His land of youth Tutauna.
 The golden sands danced their joys
 Green waters sent their feathered palms
 Mountains burst downward their waterfalls
 To greet and quench their dreams
 Long long promised by the moons.

Never has Tutauna seen such welcome feast
 Breezes trembling with music everywhere
 To carpet the steps of the midnight sun
 Women skirted their passionate waists with rainbows
 Men raised their flesh with conch shell blasts
 Children drummed their restless youths in tune
 To the seas, the mountains and the skies
 While drifting smoke marked the hundred pigs slain
 To sizzle the tongues of feasting dancers
 Mother earth spared no fruit from riping trees
 Left behind no foods in their swollen mounds
 To feast all feasts
 The coming of the midnight sun.

Time slept with the passing moons and rains
 The midnigt sun soon grew a man
 His limbs flow like ocean currents
 His mind opened like the heavens above

And where the rivers of his body
 Meets the twinkling flashes of his mind
 His heart grew a fountain of love
 Flowing through the lands of Tutauna.

Into the youthful fountain river
 The women soothed their burning flesh
 While the men sought in their wild wild dreams
 To be themselves the flowing waters
 With no currents to make new rivers
 Only lustful rolling in and out
 Between the fleshy folds of crying desires
 Till the frolicking swims and futile dreamings
 Turn to arrows of pain and loneliness
 For wanton fame and magic richness in themselves
 Are but solid rocks unmoving
 Against the melting point, against the flowing current
 The sad crying of the midnight sun.

The midnight sun grew full man
 Always giving but never receiving
 The loving desires of his heart.
 Days stretched like endless plains
 He spoke no words to the men
 Nights covered so cold like needles
 No woman wanted to share the pains of his loneliness
 That seem no end to sleepless torments
 But a sea of fear for the midnight sun.

One night when Tutauna had fallen deep asleep
 The midnight sun weary from crying
 Fell to his knees on the empty sandshore of desperation
 His heart feeble with no one to love
 He lay his limbs naked before the pillowing winds
 To let sleep of nowhere gate his mind
 Against the pain of empty frustrations.
 Soft and silent so not to wake the sleeping lover
 The virgin moon rose naked from the seas
 Her golden hair sparkling as they kiss the ocean
 Her soul angered to break those gates of nowhere
 Her flesh shyly trembling with desires
 To make love and let the currents of her passions
 Melt the heart of the midnight sun.

He woke as if she was but a dream
 She blushed her desires for his naked body
 Her beauty and her flesh set fires
 To the heart and blood of midnight sun.
 The moon melted her soft body into his
 The lovers currents making one river
 With not a word spoken to waste
 Their flesh, their minds and their hearts
 Speaking their longing years of separation.

No sooner would their mountain waves crash foaming
 The rising tide of their desires would swell again
 Till their loving carried them near the break of dawn.
 The cocks crowed in Tutauna
 To strike a silent fear between the lovers
 The midnight sun cried for her to stay
 Her fears dressed a shame around her naked flesh
 Her heart begged to stay but past memories
 Struck their pains of fear like thunder bolts
 Till again her virgin heart she cried
 "I have seen too many women laugh and swim
 In the currents of your river flows."
 And as Tutauna stirred new day
 The sad moon sank crying to the west.

Sadness clouded Tutauna
 Like monsoon rains before they fall
 The women frolicked no more
 The men silent with dreams
 The midnight sun grew thinner
 Loss his food, sadness his drink
 He searched the seas, he flew the mountains
 No leaf of the forests left unturned
 But nowhere could the midnight sun reach
 His lover, the flesh of moons.

Tutauna grew sadder still until one day
 They begged the midnight sun to hear
 The magic tales of the old man
 Who lives lonely in the caves where the waterfall breaks.
 Taking gifts the midnight sun set for the caves
 "Lonely mirror, your hair whitened by your journeys,
 Tell me which way to the land of my lost lover."
 His eyes sparkled to see the gifts of the midnight sun

“Young lover, I too am the corpse of once a dream
 But the seagulls sing the loveliest of the women
 Waiting sadly for her lover across the seas
 In the far distant land to the east
 Where the evening star has named her Imdeduya.”

The midnight sun took the tallest of the forest trees
 Night and day Tutauna shuddered
 To his sweat and skills
 As the fallen woods turned to shape
 His canoe like the rainbow curves.
 The women wove his gifts
 The men basketed the garden harvest
 The winds tensed ready to search
 The lost gone lover of the midnight sun.

Farewell tears of Tutauna rolled
 Like the breaking of the ocean reefs
 To anchor forever the sail of the midnight sun
 But he rose to his prows with tears in his eyes
 And the currents of his heart burst their longings

“Imdeduyo – Imdeduyo – Imdeduyo – Imdeduyo
 Kwanuwedi bakenu
 Yegu Yolina
 Newawegu Kesai
 Nemtemata uwogu
 Naluveyamu Naluvebogi Kamdoyoyu
 Imdeduyo – Imdeduyo

The spells of anchoring weight broke free
 The midnight sun set sail his back to Tutauna.

Blue waters parted to stream foams of white
 Before the jutting canoe of the midnight sun
 Flying fishes lept from the depths
 To catch sight of the pregnant sail
 A lonely steersman in the landless seas.
 Into the winds he threw his scented leaves
 Towards the land of seagulls now rising from the haze
 Fluttering hearts rose in flying salutations
 To conch the searching lover sails down to shore.

After feasting their joys the seagulls cried
 “Why torment your soul sleepless in search of love
 So illusive and bitter pain

When freely you can roam like the oceans and the gales?"
Their host cried to break their magic

“Imdeduyo – Imdeduyo – Imdeduyo – Imdeduyo
Let me lie against your breasts
I am the midnight sun
Thrashed by the ocean waves
My body frail
By night by day I long for you
“Imdeduyo – Imdeduyo

His canoe broke loose the ties of the seagulls
To sail east the Land of Happiness.

Many days sailed past
Many nights compassed the stars
To steer the passage clearly laid
By the old man of the caves
Till the twenty morning brought to shore
The land of Happiness he sought.
Dancing and music floated like gentle breeze everywhere
As beautiful women danced to sleep with the midnight sun
To fill his sorrowed heart with happiness.

In their happy feastings the chiefs pleaded
“Why sadden your heart by the one night love
That has but filled your heart with sorrows?
Take this land to fill you happiness all your days instead!”
The midnight sun cried the memory of that happy night

“Imdeduyo – Imdeduyo – Imdeduyo – Imdeduyo
Let me dance in your flesh again
I am the midnight sun
Music and song without you water my eyes
Sorrows burden my lonely heart
And passing stars only sleep my desires for you
Imdeduyo – Imdeduyo – Imdeduyo

No happiness can tie down his sails
The midnight sun parted for the Land of Beauty.

At every feast the solitary seaman rained his hosts
Gifts laden from Tutauna to lighten his searchings
But they packed his leave with new gifts
To weigh heavy his sinking heart
Yet between the crimson sunsets

And volcanic sunrises
 The midnight sun sailed further east
 Rainbow shores the land of Beauty.

In tranquil beauty they feasted and begged
 “Why blemish your youthful blood with dreams of love
 Whose ugliness surrounds you when you wake?
 Let your flesh and blood glory the beauty
 Solid rainbows at your touch and sight!”
 The midnight sun cannot answer the shapes of that night
 Embedded like glowing fires in the depths of his eyes

“Imdeduyo – Imdeduyo – Imdeduyo – Imdeduyo
 Let your burning eyes sparkle my sights
 I am the midnight sun
 Golden sunsets touch my dream
 Your face mirrored in the skies
 Darkness cannot make you blemish
 Imdeduyo – Imdeduyo – Imdeduyo

Once more the holding spell is broken
 To set sail to the Land of Truth.

For many days the midnight sun fought the tossing seas
 Angry waves turn to tender calmness
 Many nights the skies shrieked with fury
 Cyclones break into whispering breezes
 Blackness of nights couch the light of day
 Creatureless ocean surface harbours million fishes below
 Unbroken circling horizons of emptiness
 Turn rugged by peaks haloed with clouds
 The rising mountains shoring the land of Truth.

In the midst of their innocent feastings they asked
 “What truth is there in love
 That has no constancy but a fading memory?
 Learn the truth of mountains unmoving
 Constant and firm throughout the days!”
 The midnight sun cannot show the valleys in his heart
 Carved by the flowing currents of that night

“Imdeduyo – Imdeduyo – Imdeduyo – Imdeduyo
 Let your river flood my streams
 I am the midnight sun
 The valleys we have shaped
 Crush me restless in pains

Crying for our currents to meet again
 Imdeduyo – Imdeduyo – Imdeduyo

His steer untied their tangling words
 To set sail for the Land of Hope.

To sail the open seas alone
 Has no friendship laughter to comfort
 While silent men sleep below their roofs
 Madness hunts the fearful mind
 Of the midnight sun fevered on the seas.
 His sails strain in shaking obedience
 Tempted so often by the shores of ease
 To lie folded in restful despairs
 Against the shadows of the land of Hope.

They heard his dreams and cried to comfort
 "Why wrack your limbs to hope
 The love that is your desperation?
 Take the unbroken heavenly hopes
 That carry no pains to flesh and blood!"

He searched to capture the jealous tears of that night
 That seeded his hope amidst the spears of despair

"Imdeduyo – Imdeduyo – Imdeduyo – Imdeduyo

Let me kiss those fears away
 I am the midnight sun
 My hopes breed a madness
 From the jeering laughter of crowds
 Your jealous tears burn me alive
 Imdeduyo – Imdeduyo – Imdeduyo"

Their gifts changed hands to break their magic
 The midnight sun sailed for the Land of Leisure.

Weariness of toil spurned by mockeries
 Numbs the soul the think of death
 To end the cares of fruitless search
 For the woman whose love the seagulls sing
 Whose beauty is shaped in the old man's dream
 Doubting fears ice the thoughts of the midnight sun
 Can she be the woman same
 As the shores of Leisure rise to greet him.

Luxurious was the feast to greet the weary steersman

“But why tire your sweat and toils
 To the misty tales of the old man alone?
 Take the honey sweetness of leisure unconcerned
 Trusting not another’s words!”

Yet how can the midnight sun abandon now
 When one sea away lies the land of Love

“Imdeduyo – Imdeduyo – Imdeduyo – Imdeduyo
 Return to me your waking touches
 I am the midnight sun
 On your bed the scented leaves
 Bathe your oils shiny
 My flesh to touch and rest
 Imdeduyo – Imdeduyo – Imdeduyo

Fear of treachery fights the yearning tides of nearness
 As the midnight sun sets his sail for the land of Love
 Where live the loveliest of all woman.

Two years have passed since the land of Tutauna
 Raging seas and star filled nights
 Have sinewed the midnight sun
 Till the soft palms of untried youth
 Have turned to manhood bristled hands
 His song of search knotted to his music of love
 Have flung the turbulent cyclone clouds high
 Have dipped amidst the ocean currents wide

In the land of east, the land of Love
 Dressed in laughter and shining smiles
 She sits impatient longing her lover across the seas
 Many a man has sought to comfort her bed
 But none can quench her dream of the seagulls flown
 Till the breaking waves sing out their load
 Music song from currents afar

“Imdeduyo – Imdeduyo – Imdeduyo – Imdeduyo
 Kwanuwedi bakenu
 Yegu Yolina
 Newawegu Kesai
 Nemtemata uwogu
 Naluveyamu naluvebogi kamdoyoyu
 Imdeduyo – Imdeduyo – Imdeduyo

The midnight sun shook the shores with his magic conches

His canoe laden full of gifts of love.

The midnight sun married Imdeduyo
 In the land of Love, the land of the East
 Fulfilling the emptiness of the past
 Of ageing searchings on the ocean waves
 Of tireless dreaming that only seagulls hears.
 The men crowded to hear the distant tales
 Women sang the music of children to come
 While the marriage feast joined in one
 The land of the East to the land of Tutauna.

Many harvests passed
 Seeds of their marriage ripened
 To born a beautiful child
 With eyes like the open skies
 And face like the break of dawn
 Such a son as never shone before
 His mother gave her heart to him
 The midnight sun walked like granite cliffs
 In pride of their handsome son
 They begged the waves to call his name
 So with the seagulls screeking their joys
 The oceans roared their song
 "His name to be Yolina!"

Five monsoons flooded their waters
 Five harvests filled their yam houses
 Yolina grew his legs and arms
 By day the midnight sun seeded their gardens
 By night the fishes filled his nets
 Till his sweat and skills
 Brought them fame and riches
 The envy of the Eastern lands.

One night as Imdeduya sat lonely
 Waiting for the fisherman midnight sun
 Their son asleep to the furtive footsteps
 Of her once lover near long forgotten
 "Why wait in lonely tears of a husband
 Who can no longer comfort your bed?"

The secret lover smiled
 As the silent truth opened her closed lips
 "I beg you leave with our memories past

I have shared my husband's sleep
To flower our beautiful son."

The secret lover poured his poisoned farewell
"The midnight sun catches no fish alone at night"
As he crawled away his angered bitterness.

Who can measure the heights of treachery fears
Who can count the spears of suspicions
When waiting loneliness mattresses a marriage bed
And the doors of vanity secrets
Open to the knocking of fork-tongued gossips
Imdeduya cannot sleep in peace
Imdeduya cannot eat in laughter
As the poisoned drink trickled down her veins.

On a second night the secret lover came again
"Are you blind to your husband's daily absence
Have you not seen the twinkle for other women's eyes
While you sit dying with age?"

Imdeduya weakened her reply
"My honour is my husband
My son is my love
Whose house must stand before the neighbours' eyes"

The fires of old love began to stir their hate
"What fool you are in all our eyes
To lie trampled by your husband's wanderings
A stepping stone where once a morning star
Whose dignity none can equal."

When the heart of vanity takes eyes
Upon a fallen dignity once held high
By faceless neighbours seeking comfort false
Flowers begin to wither
As the roots of anchoring love leave their soils
To writhe upwards to the blistering heat
Till cloudy storms become her face
A wall to fence her crying heart.

Imdeduyo begged the words of the secret lover's third climb
"If your tongue carries a flowering innocence
Why do you plant the seed of falsehoods
When my husband stands unshaken
With tears for my pains

And crying for my shyly withdrawing love?"

The secret lover laughed to feel

The waited bait taken at last

"Let not your son cloud your eyes

To see the secrets of your husband's yearnings

Night after night to fish the empty waters

For his long gone lover a woman of the moons

Who once loved him naked from the seas."

The midnight sun woke next day to see

The footprints of the secret lover beside their house

Like fence stakes jagged and sharp

But when secret discoveries shake hands

With vanity dressed in fears and loneliness

Humble truths fall chained and imprisoned

And in their place like rotting graves opening their stench

Profusing lies spread like the forest creepers.

How can Imdeduya kill the angered pains of rejection

To ask him the naked woman from the seas

How can she face the fears of another more beautiful

Who will but trample her dignity and pride

Throughout the eyes of the Eastern lands

So she masked her beautiful face

To let her steeled heart weep dry tears

"These are but footprints of our neighbours come

To gossip away the hours till you shore your nets!"

The midnight sun saw the tears dry

But how can he tear the masks apart

Without making his wife cry more feeble lies

To turn the hate of countless suspicions

Into wedges oceaning their island separations.

The midnight sun fished at night no more

To keep company his wife's suspicions

She smiled to all their neighbours' asking

Shutting away the silent yearning of her husband

To open his dreams of the long lost lover

Till sunsets closes their doors

Locking their limbs in shivering coldness

As they sailed apart in their dreams.

Their gardens ceased to grow

Their nets raked seaweed and crabs

The midnight sun cannot speak before his fellow crowds
 Without the haunting jeers of his emptiness
 Imdeduya cannot smile to all the women
 Without the fears of her silent separation
 Taking flesh and blood to smear
 Her once beauty which seagulls sing.
 Where once their son swam in laughter and love
 Yolina sat silent and rejected like ocean driftwood
 While pretentious smiles and careless concerns
 Dried their rivers to make no currents flow
 Against their pains of bridging the chasms so deep
 A sad withdrawing love.

One day the midnight sun left to fish at the break of dawn
 Imdeduya took her son to the gardens alone
 And as the garden grasshoppers led Yolina around
 She met her secret lover near the bushes edge

“This naked woman of the seas has robbed my love
 No more my husband but my shames for all eyes to see!
 Sleep with me to quell my hurts
 My revenge against his treacherous lies!”

The evening brought them like gathering stormy clouds
 The fish lay rotting beside the pots
 Their throats lumped to hate the sight of foods
 While silence haunted them like a ghost
 Till Yolina cried out his ignorant innocence
 “My father, you promised to be at sea all day
 Why did you come to the gardens at morning noon
 To fight my mother near the bush’s edge?”
 His seeking tongue struck her face like lightning bolts
 To leave no words that can blanket the day
 As her angered palm slapped to shut the truth between his lips
 “My son, the open waters have shared my loneliness all day
 My veins have cried and cried to share their painful currents
 But vanity and revenge have drifted us so far apart
 I have no strength to fight your mother’s fears!”

When failure and sadness fight their wars
 Against the urchin spikes of determined revenge
 There is no turning back
 As eagle eyes of hatred pluck the eyes of love
 The midnight sun cannot breathe and flow
 In the barren fields of the Eastern lands

Nor can he face retelling the tears of broken love
 In the waiting lands of Tutauna
 Yet he must set sail, he must set sail with tears in his eyes.

The setting sun reddened her tears before parting the skies
 The midnight sun untied his sails to set free his heart
 Yolina cried desperately to beg his father return
 But as the sandshores disappeared Imdeduya cast her hatred loss
 "Witches of mountain tops take your meal his flesh and blood
 The midnight sun has burnt my beauty, my pride
 Take him dead that I may laugh again!"
 The horrid witches swooped down with hungry fangs to kill
 He snatched his scented leaves: their magic into the wind
 To cloud their eyes to flying blindness
 "Imdeduyo – Imdeduyo – Imdeduyo
 Your current is killed and dried by vanity
 I leave behind the fruits of the Eastern lands!"
 He shook the dress of the parting shores
 He threw them into the seas.

Having shed the leaves of his marriage lands
 The midnight sun trembled his fears of leaving
 With memories to chase him sleepless
 Throughout the nights in the open seas
 But the dancing waves washed anew his nakedness
 To melt his timid and frozen heart
 Embittered by the five seasons passed
 So he must set sail, he must set sail even with tears in his eye

Twilight began her watch like a placid judge
 Yolina sobbed his orphan tears
 Never to see again his mother's face
 As her voice filtered behind disappearing tree tops
 "Demon sharks of my waters around
 The midnight sun has robbed my heart
 Cut his veins that he may never love again!"
 They snapped their teeth with blood revenge in their eyes
 He snatched the ashing fire logs
 To feed their warrior gaping mouths
 "Imdeduyo – Imdeduyo – Imdeduyo
 Your memories fill me with shame
 Titauna shall not see my face!"
 The midnight sun tossed away his sleeping mats
 To drown behind the parting waves.

As the mats of bedded nights vanish
 Last traces of once tender moments drift forever
 Like sea mists before the morning breeze
 The heart of the midnight sun began to stir again
 Their once currents for the naked woman of the seas
 The deadening weight of his seasoned limbs
 Began to flow their youthful blood
 His urge to set sail, his set sail to wipe his tears.

Darkness fell behind the parting twilight
 To fade away the distant mountains of Eastern lands
 Yolina cried and cried and cried
 The last remorse of his mother's fading voice
 "Avenging monsters of the ocean graves
 Take four weapons into my son's limbs
 To strangle the neck of the midnight sun!"
 The dark oceans began to flash their thousand neon eyes
 Leaping their slimes of greenery upward so high
 Their snaky arms seeking to swell Yolina's limbs
 "Imdeduyo – Imdeduyo – Imdeduyo
 The currents of my heart flow wild and free
 To seek my lover in our new land!"
 The midnight sun broke Yolina's neck
 To smear the ocean monsters with his blood.

When yesterday is forever killed dead
 Her flesh and blood turn to shying spirits
 That must hide in the limbs of the midnight sun
 As lessons learnt but unsure to teach
 The faraway tomorrow that no one sees
 While lonely cry the hours of between
 With fears of destruction foretold to wreck
 The sail of the midnight sun.

Never was the night so blackest
 The stars so deeply buried by the tempest wild
 The skies opened their gates of terror
 To sanction loose their cyclone dragons
 Screaming their fury against the riggings
 Burning to tear apieces the midnight sun
 The summoned oceans rolled into mountains
 Their peaks so jagged and sharp always crashing
 To spit their thundering foam against his prows
 Tearing apart the canoe now lost in storm

The midnight sun jumped into the hungry boiling seas
 Clutching only his steer and bwalai stone to his heart
 As the ocean monsters devoured his broken sails

A splintered canoe sunk in midst of stormy seas
 Brings tears and wailings to the loved ones on shore
 Who weep their despairs with suspicious blames
 To lose their hopes of the battered seed of truth
 While the enemies of the midnight sun dance their joys
 Claiming their magic falsehoods to be so true
 Vowing with the cyclone storms their success to sink forever
 The flesh, the blood, the soul of the midnight sun.

The smell of blood summoned the witches again
 Bwalai stone swelled to a mountain cliff face
 To shield the drowning seaman from their greedy eyes
 The sharks attacked again their slighted revenge
 His steer spread between the raging waters and their teeth
 To send their gaping mouths grumbling away
 The ugly monsters of the ocean graves lept up again
 Hoping to chain him to their prison depths
 But their eyes and searching tentacles could only see
 A bwalai stone afloat a wooden steering oar
 While the midnight sun fought the screaming gales above
 And the lashing waves with stinging froth all around
 A shipwreck in the wild wild ocean storm.

Who has not stood petrified and hopeless
 When wrathful destruction reeks all around
 And inevitable death swings down to kill?
 The weak of heart die before their deaths
 The foolish smile to hide what their eyes behold
 But cool and lithe are the waiting sinews
 Of the midnight sun who carries a dream of love
 A heart of fountain strength no wave can swamp.

In anger the shooting tempest waves would gush
 The wreckaged sailor upward, upward like flying fish
 Into the giddy spiral twists of screaming gales
 Always biting, always tearing to break apart
 The midnight sun from his steer and bwalai stone
 And from the heights of heaven like a falling star
 The gales would plunge their hoped carrion downward, downward
 Back into the tumbling mountain waves so deep and dark
 Always crushing, always suffocating to wash apart

The midnight sun from his steer and bwalai stone
 Yet the armies of swirling skies and angry seas
 Cannot dislodge the welded clench between the three
 As he fought to see which way they flowed
 The gangling currents of cloud and frothing waves.

Trembling fears of waiting unknown cease
 Stunning moments of collision death withdraw
 For the lonely warrior who poises to return their blows
 And in their place the clouded mind is crystallised sharp
 The tired limbs swell the beating rhythm of the heart
 And as the gales swirled him through the skies
 His open hand traced their eddying currents
 While through the tumbling depths of crashing seas
 His hair screened the magnet ocean current flows.

Time disappears
 The midnight sun makes his home among the danger deaths
 And with his right he drops farewell the bwalai stone
 Down, down, down into the darkened seas
 In a flash the ocean depths shuddered awake
 The mother of swordfishes summoned at last
 By the knocking magic of bwalai stone at her doors
 She rose upward with swelling tides at her sides
 To search the call, her son the wreckaged midnight sun
 He leapt from the clutches of the tossing waves
 His feet firmly planted upon her back
 To ride the tides through the angry storms to shore
 His steer thrust beside the swordfish fins.

His steer fluttered taut their scented pendants
 Music quivered his lips with the rushing fish
 "Ride the tide, my tide let me ride
 Darkness my bride, my darkness always at my side
 Break, break, break you covering mists break
 Break away the fog in my eyes
 Tide away my darkness bride
 And where the dark ocean currents cry
 Come my love, my naked woman from the seas!"

Lightning bolts flashed from east to west
 Thunder quakes split in half the carrion darkness so deep
 And out of the angry seas broke the radiant moon
 She came so full, beautiful and so tender
 To meet her lover long remembered night

Now erect beside the swordfish tide
 They touched their bodies one, the burning hunger of so long
 She cried to hold forever their trembling kisses
 "My love, my love, my soul, my flesh
 My tears, my fears, my silent yearnings
 Have locked me barren and sad so long
 The countless years I have wasted us apart
 Waiting for you where the dark ocean currents cry!"

Into the raging storms he sang the happiness tears
 "My love, my beautiful woman from the seas
 I have walked the face of every soil
 Shame and blood scar my hands to retell
 My angry searchings to share you my flowing heart
 I have snatched the twisted currents of the skies
 To bind together the currents of swamping waves
 To know love where dark ocean currents cry!"

There is no freshness to compare the eyes
 Discovering each moment deeper still the mysteries
 Of beauty in touch, the smile, the dream
 When the currents of two hearts make one river flow
 "I have cried to see avenging death so close
 To rob me my silent longings all these years
 So short are the hours that remain
 To share our love, our cravings deep
 See my soul the flowing beauty of love at our feet
 The heavenly currents alone destroy with wrath
 Water currents alone swamp out the breath of life
 But our searching steer must link the separate passions
 To flow one river riding the swordfish tide
 A loving dream where dark ocean currents cry"

No riches can measure the treasures of love
 Searching to flourish new lands ahead
 As the midnight sun steered the swordfish tide
 "Ride the tide, our tide let us ride
 Before the sunrise breaks new day
 Let Yakeba shores catch your waves
 Yoyu caves to shelter our fires
 Bweka waters to wash away our salty tears
 Our love currents to turn a mountain spring!"

In the night and through the dangerous storms
 The swordfish shored the lovers on land

The shifting sands of Yakaba cliffs
 Where the midnight sun embraced his lover afresh
 To dance the firmness of his feet
 To end the many years on ocean waves.
 Then hand in hand their hearts as one
 They rested first at Yoyu caves
 To melt away the journey's stiffness
 Till they came to Bweka waters cool and sparkling
 To wash away forever their salty tears
 And there in love embrace they bore
 A yelu dream where dark ocean currents cry.

Today the rock of the midnight sun sleeps at rest
 With thousand secrets buried deep inside
 Whose back has carved many an ocean steer
 The silent passage through Yakeba beach
 Yoyu shall gape open and mossed with age
 The shelter for warming fires
 While Bweka waters is haunted filled
 With the dream of the midnight sun

Yes a dream
 A restless flowing dream
 Whose *sopi* was seeded
 Where dark ocean currents cry
 Whose waters I have drunk
 To love you today
 With the longings for the tomorrow
 Sunshine and flowers
 The flow of the mountain spring.

5.2 A summary of the poem's plot and a few remarks on its structure

The poem starts with the self-introduction of the protagonist “the Midnight Sun” as the child of the sea “or more precisely the Bwalai, a magic carved receptacle of safety in the prow of a canoe” and the stars “or more precisely John’s own sign in the Zodiac, Libra” (Murphy 1980: 3).⁶⁴ Kasaipwalova describes the passionate night of

64. The *bwalai* is also called *tokwalu*; it resembles one or two carved human figures with an apotropaic function in the upper rim of a *lagim* canoe board (see Campbell 2002:106 and plates 10–13 and Scoditti 1990: plates 10, 15, 20, 23–26, 40, 41–48, 68; see also Senft 1993; 2005; also Devereux 1981 and Eibl-Eibesfeldt & Sütterlin 1992).

their love and mentions the gifts of the father and the mother- "limbs filled with currents to flow" and a "mind out of heavenly flashes of delight". The Midnight Sun is born just before sunrise which made his parents Libra and Bwalai part again.

Dawn and Night fight for giving the abandoned child his home where he can live and grow up. Dawn wins the battle, takes the baby and travels for 100 days and 200 nights until they reach the land of Tutauna.

When Dawn and the Midnight Sun – who is "seeded [with] Sopi magic of the Seas"⁶⁵ – arrive at Tutauna they are greeted by the people with a big welcome feast with food abounding, music and dancing.

The Midnight Sun grows to manhood. He is very handsome, smart and popular. He enjoys the pleasures of youth but "eventually feels the need to fulfil himself. He becomes disillusioned with his Tutauna" (Murphy 1980: 4). He feels sad, he cries, his real desires are unfulfilled, he avoids social contacts and thus there is nobody who wants to share his fears and "the pains of his loneliness" with him.

However, one night the Midnight Sun with all his frustration, desperation and loneliness goes to the beach, undresses and tries to find some sleep there. After a while the virgin Moon rises "naked from the seas", goes to the naked young man and makes love to him all night long, letting "the currents of her passions melt the heart of the midnight sun". She is his perfect lover, but at dawn the Moon sadly "sank crying to the west".

The abandoned Midnight Sun now feels sadder than ever and his desperation encroaches upon the people of Tutauna. He searches for the Moon everywhere in Tutauna, but in vain.

One day the people of Tutauna beg the Midnight Sun to go to an old man who lives in a cave and knows magic tales to ask him for advice. He agrees, goes to the magician, presents him with his gifts and asks him whether he knows "the way to the land of [his] lost lover". The old man tells him that "[i]n the far distant land to the east" he will find the most beautiful girl called Imdeduya, the woman he is looking for.

The Midnight Sun immediately starts to build a seagoing canoe. When he is ready to sail away, the people of Tutauna bring him gifts and food. The winds are favourable, he bids his farewell to the Tutauna people, sings his Imdeduya song – in Kilivila (the song which we know quite well by now) – and sails off.

The Midnight Sun first comes to "the land of seagulls". He is welcomed by the sagulls who are "feasting their joys" to meet him and they tempt him to forget

65. As briefly mentioned above, *sopi* literally means "water". But *sopi* is also is the name of creative magic which "can only be implanted in a child ... *sopi* ... takes the given tradition and gives it new form and content" The term is usually used "in the appreciation of art works and performances of artists and craftsman in [Trobriand] society" (Kasaiपालova 1975: 242).

about his search for his love and live a life where he can freely “roam like the oceans and the gales”. The Midnight Sun breaks their magical temptation with his tears and with his Imdeduya song – a stanza which is sung in English and in which he anticipates his delight to lie against Imdeduya’s breasts – and leaves them sailing further east to “the Land of Happiness”.

After sailing for twenty days he reaches the Land of Happiness. There is music and dancing everywhere and beautiful women try to seduce our protagonist. After a while the chief approaches the Midnight Sun and offers him land where he can stay to fill his heart with happiness and forget about his search for his lover. The Midnight Sun cries once more, remembering his night of love with the Moon, sings another English stanza of his Imdeduya song in which he anticipates his lust to “dance in [her] flesh again” and then parts for the “Land of Beauty”.

At every feast the Midnight Sun distributes the gifts he received in Tutauna – but wherever he does this he receives new gifts from the people with whom he stayed for a while. When he arrives at the Land of Beauty, there is another feast in his honor and the people beg him to forget about his love, to stay with them and to “glory the beauty”. The Midnight Sun starts to sing another English stanza of his Imdeduya song in which he anticipates Imdeduya’s “burning eyes sparkle [his] sighs”. With this song he breaks the “holding spells” of the people of the Land of Beauty and then continues his journey sailing to the “Land of Truth”.

He sails for many days and nights in heavy seas until he sees the mountains of the Land of Truth. There is a feast again and the villagers tempt him to stay by questioning whether there is any truth in love. The Midnight Sun sings another English stanza of his Imdeduya song where he anticipates that his and Imdeduya’s “currents ... meet again” and then sets his sail for the “Land of Hope”.

When he reaches the Land of Hope, the people tempt him to forget about his love and to exchange his hopes for finding his lover with “heavenly hopes [t]hat carry no pains to flesh and blood”. The Midnight Sun sings another English stanza of his Imdeduya song in which he anticipates that finally he can “kiss ... his fears away”. Then he exchanges gifts with the people and starts sailing to the “Land of Leisure”.

The Midnight Sun is more and more wearied by his long and arduous journey and he starts to doubt whether Imdeduya is really the woman he is searching for. When he reaches the shores of Leisure the villagers celebrate a luxurious feast for him and then increase his fears by questioning why he trusts in “the misty tales of the old man alone”. But the Midnight Sun knows that only “one sea away lies the Land of Love” where Imdeduya is said to live. So he sings another English stanza of his Imdeduya song in which he anticipates their love-making on Imdeduya’s sleeping mat; then he leaves the Land of Leisure and “set his sail for the Land of Love”.

After two years the Midnight Sun finally reaches the land of east, the Land of Love. There Imdeduya sits, waiting and longing for the man she heard the seagulls singing about in her dreams. None of the other men who "sought to comfort her bed" could make her forget this "lover across the seas" – and now she hears the Midnight Sun singing the Kilivila stanza of his Imdeduya song. The Midnight Sun blows his magic conch shell and debarks his canoe "laden full of gifts of love" at the shore of the Land of Love. He marries Imdeduya and this "marriage feast joins in one the land of the east and the land of Tutauna".

Time passes and Imdeduya gives birth to a son whom the oceans name "Yolina". Another five years pass in which the Midnight Sun works in their gardens by day and does net fishing at night. With all his work he becomes rich and famous and is envied by the people of the land of the east.

During one of her lonely nights while her son is deep asleep, a former lover of Imdeduya tries to seduce her, pointing out that her husband "can no longer comfort [her] bed". Imdeduya sends him away, but this "secret lover" makes her suspicious, hinting at the possibility that the Midnight Sun is not alone at night.

During another nightly visit Imdeduya's former lover increases her fears and suspicions, trying to seduce her once again. The way in which she refuses the man's approaches and his "fork-tongued gossip" gets weaker. And during a third visit to Imdeduya the man points out that her husband fishes "the empty waters [f]or his long gone lover, a woman of the moons, [w]ho once loved him naked from the seas".

The next day the Midnight Sun sees the footprints of Imdeduya's nightly visitor besides their house. Imdeduya explains them as their neighbours' footprints who gossip with her until he returns from his fishing expeditions; she does not ask him about "the naked woman from the seas", though. They cannot properly communicate with each other any more.

The Midnight Sun stops fishing at night and stays with Imdeduya. He has realized that she is not the lost lover he was looking for and whom he cannot forget – even after all the years he has been living with Imdeduya. And Imdeduya is full of suspicion and jealousy. They "sail ... apart in their dreams". The Midnight Sun also stops working in the gardens and gets more and more isolated. Imdeduya feels that her fears about the end of their love have come true. And their son Yolina's joy of life is overshadowed by this development, he gets more and more silent and feels "rejected like ocean driftwood". Love is sadly withdrawing from the family.

One day the Midnight Sun goes fishing at the break of dawn and Imdeduya takes Yolina with her to work in the gardens. While Yolina chases grasshoppers, Imdeduya meets her former lover, complains that "[t]his naked woman of the seas has robbed [her] love", invites him to sleep with her and commits adul-

tery with him in the gardens. This is her revenge for the Midnight Sun's longing for his moon lover.

In the evening, back at their house where the fish which the Midnight Sun caught still lay "rotting beside the pots", Yolina breaks the silence between his parents by innocently asking his father "Why did you come to the gardens at morning noon [t]o fight my mother near the bush's edge?" Imdeduya slaps Yolina in the face "to shut the truth between his lips". The Midnight Sun answers his son's question, pointing out that he was alone all day fishing at sea. He concedes that he does not have the strength any more to fight for his marriage, which has been ruined by "vanity and revenge".

The Midnight Sun cannot stay any more in the land of the east. He takes his crying son and sets sail. Imdeduya's sorrow and her tears now turn into bottomless hatred. She invokes the flying witches, the *munukwausi*⁶⁶ to come and kill the Midnight Sun who has "burnt [her] beauty [and her] pride" and begs them to "[t]ake him dead [so] that [she] may laugh again". The *munukwausi* attack the Midnight Sun who protects himself with leaves prepared with counter-magic that clouds the eyes of the flying witches. He also sings just three lines of the Imdeduya song in which he blames Imdeduya for her vanity and announces that he will "leave behind the fruits of the Eastern lands". He undresses and throws his *mwebua*⁶⁷ into the sea. He is full of fear, remembering only too well the hardships he experienced at sea during his journey from Tutauna to the Land of Love. Nevertheless, he sets his sail and together with his son he sails away at twilight into the looming night.

Yolina is crying, realizing that he will never see his mother again. Imdeduya curses the Midnight Sun a second time, now invoking the sharks to "cut his veins that he may never love again", but the Midnight Sun fights the attacking sharks with fire logs. Again he sings three lines of his Imdeduya song in which he announces that he feels so ashamed about his relation with her that he won't return to Tutauna. Then he tosses away his sleeping mats, the "[l]ast traces of tender moments", and decides to continue his search for his dream love, "the naked woman of the seas".

Night has fallen, the Land of Love fades away at the horizon and Yolina continues crying. Nevertheless, he just hears Imdeduya's fading voice who curses the Midnight Sun a third time, now asking the "avenging monsters of the ocean graves" to make Yolina strong and provide him with weapons so that he can "strangle the neck" of his father. The monsters attack the Midnight Sun's canoe, but he sings three lines of his Imdeduya song again in which he announces that he will seek his

66. The *munukwausi* are terribly feared by the Trobrianders because they "often go at night to feed on corpses or to destroy shipwrecked mariners" (Malinowski 1922: 241).

67. The *mwebua* is a kind of loin-cloth made out of the bark of betel-palms.

true lover "in our new land" and then breaks his son's neck and throws his body towards the monsters of the ocean.

Now "yesterday is forever killed dead"; the Midnight Sun has indeed left every "fruit of the eastern lands" behind. By now the night has become pitch-black and the monsters have turned the sea into a wild and roaring ocean. Cyclones form and huge waves build up. They hit his canoe and tear it apart. The Midnight Sun cannot but jump into the waves "[c]lutching only his steering paddle and *bwalai* stone to his heart as the ocean monsters [devour] his broken sails".

His canoe sinks – and his enemies triumph, assuming that the power of their black magic has killed the Midnight Sun. The smell of his blood attracts the flying witches once more, but his magic *bwalai* stone swells up to shield the Midnight Sun "from their greedy eyes". The sharks renew their attacks, but with his steering paddle the Midnight Sun can fight them off. Now also the "ugly monsters of the ocean graves" try to rip him down into the deep sea, but the magic of his *bwalai* stone protects him so that they can only see the stone "afloat a wooden steering oar". Despite his "shipwreck in the wild wild ocean storm" the Midnight Sun does not despair, but trusts in his "dream of love, a heart of fountain strength no wave can swamp".

The "armies of swirling skies and angry seas" try to separate the Midnight Sun from his steering paddle and *bwalai* stone for a long time and finally make him drop the stone which falls down into the depths of the sea. There the magical stone alerts the mother of swordfishes who rises up to the surface of the sea, searching for her son.⁶⁸ The Midnight Sun leaps from the waves onto her back to "ride the tides through the angry storms to shore".

With his steering paddle he helps the swordfish navigating through the sea and he sings a song that prophesies his reunion with his naked woman from the seas. And indeed, in all the darkness and in a thunderstorm the "radiant moon" emerges "out of the angry seas" and meets her lover for whom she has been waiting for such a long time. They kiss and she cries out her love to him. He responds with another song in which he describes his long journey searching for his beautiful woman from the seas and then "the currents of two hearts make one river flow".

The Midnight Sun steers the swordfish to the shores near the village Yalumgwa on Kiriwina Island which is famous for its Yoyu caves with the beautiful and impressively big fresh water cave called Bweka.

68. Note that in the first stanza of his poem John Kasaipwalova introduces the "naked Libra in her virgin love" as the Midnight Sun's mother; however, at the end of his poem he refers to "the mother of swordfishes" as his protagonist's mother. We may take this as part of his poetical licence...

Swimming through the dangerous storms the swordfish finally places the two lovers ashore at the “shifting sands of Yakaba cliffs” where the Midnight Sun embraces his true love. Walking up to the village, they have a rest at the Yoyu caves and then they reach the Bweka waters

“[t]o wash away forever their salty tears
And there in love embrace they bore
A yelu dream where dark ocean currents cry.”⁶⁹

Today there are just the landmarks left which the Midnight Sun and the Moon – his woman from the seas – passed on their way from the shores to Bweka waters. The poem ends with a praise of the *yelu* dream for, and of, true love.

John Kasaipwalova’s impressive epic poem “Sail the Midnight Sun” has 78 stanzas consisting of 783 lines. It does not rhyme and there is no continuous and integrated rhythmic structure, meter or metrical pattern observable. Kasaipwalova’s prose poetry has admirable artistic qualities manifest especially in its rich and original imagery, its similes, its metaphors and the emotional effects created.

The poem can be subdivided into four parts (see Appendix V). The first part reports the Midnight Sun’s birth and his staying and growing up in Tutauna. This part consists of 5 episodes, the most important being the first episode, – in which the protagonist introduces himself, describes the passionate love making of his parents and his birth, – and the fourth episode, – in which the virgin Moon rises from the sea, makes love with him and leaves him again.

Part two of the poem describes the Midnight Sun’s journey to the land of the east to find his lost lover. He follows the advice of an old magician who told him that in the distant land to the east he will find a girl called Imdeduya, the woman he is looking for. It will turn out, though, that the old man is unknowingly wrong. This part of the poem consists of 7 episodes that describe the experiences the Midnight Sun makes in the land of the seagulls, in the land of happiness, in the land of beauty, in the land of truth, in the land of hope, in the land of leisure and finally in the land of love where Imdeduya is waiting for him. On his way to the land of love he refutes all the offers people make him and their invitations to stay with them, sings his Imdeduya song and continues his journey. He reaches the land of east, again singing his Imdeduya song, embarks his canoe, sees Imdeduya and marries her.

Part three of Kasaipwalova’s poem describes the Midnight Sun’s life with Imdeduya in the land of the east. This part consists of six episodes. Imdeduya bears a son whom the oceans name Yolina. They live together for five years, the

69. The noun “*yelu*” can be translated as “sea, ocean” and “current. The verb “-*yelu*-” means “to remember, to think of someone/something”.

Midnight Sun works hard – day and night – and becomes a rich and famous man. After a while lonely Imdeduya is approached by a former lover who wants to seduce her, making her suspicious that her husband is yearning for his long-gone lover, the woman of the moon. Returning from his nightly fishing expedition, the Midnight Sun sees the footprints of Imdeduya's visitor. Imdeduya explains them away, but her husband realizes that love is drawing from his family. One morning he goes out fishing at sea, and while he is at sea, Imdeduya commits adultery with her former lover. Little Yolina sees Imdeduya and her lover in the garden, and when his father returns home, he asks him why he has come back to the gardens to make love to Imdeduya. The truth is out – and the Midnight Sun decides to leave Imdeduya.

The fourth part of the poem describes how the Midnight Sun leaves Imdeduya and how he finds his dream lover. This last part of the poem consists of 7 episodes. The Midnight Sun takes his son Yolina and sails away with him. Imdeduya's sorrow and frustration turns into hatred and she asks the flying witches and the sharks to attack and kill her husband, but the Midnight Sun protects himself with powerful magic and fire logs. When Imdeduya calls the avenging monsters of the ocean graves to attack the Midnight Sun and to make Yolina strong enough to kill his father, the Midnight Sun first kills his son by breaking his neck and then tries to fight the monsters. In this fight he gets shipwrecked and jumps with his magical *bwalai* stone and his steering paddle into the sea. The stone makes him invisible from the flying witches who try to attack him, and he fights the attacking sharks off with his steering paddle. His magical powers also protect him against the monsters of the sea who try to drown him. Despite all this fighting, the Midnight Sun does not despair but trusts in his conviction that finally he will find his dream lover. The Midnight Sun's fight with his dreadful enemies finally makes him drop his *bwalai* stone, which stirs up the mother of swordfishes in the depths of the sea. She rises to the surface to search for her son, the Midnight Sun jumps on her back and helps her steering towards the shore, singing a song in which he prophesies his reunion with the naked woman from the seas. The Moon woman emerges, she cries for her lover, joins him and the swordfish finally reaches the shores of Yalumgwa where the lovers land. They walk up the village, rest at the Yoyu caves, reach the Bwaka waters, wash away their tears and make love to each other. The poem ends with a stanza which celebrates the dream for true love.

John Kasaiपालova's poem thus has a happy end again – just like Gerubara's Imdeduya story. However, it is a happy end for the Midnight Sun and the Moon woman from the seas. The Midnight Sun's marriage with Imdeduya comes to a tragic end though, not because the male protagonist is violating the patrilo-cal residence rule – obviously, this rule does not play a role in this epic poem whatsoever – but because of jealousies within the village community as well as

communication problems between husband and wife and the waning of their love and passion for each other. In the end, this results in Imdeduya committing adultery with her former lover in the gardens – which makes her breaking of the adultery taboo even worse.

The Midnight Sun then leaves Imdeduya, searching for his true love, the Moon woman of the seas. He has to kill his son Yolina, because Imdeduya's wrath makes her invoke flying witches, sharks and other monsters of the sea to fight the Midnight Sun and to empower his son Yolina so that he can attempt to kill his father.

The protagonist just manages to survive his fight with the ghostly monsters and his shipwreck not only because of his magical powers and the help of the mother of swordfishes who supports her son before he perishes, but most of all because of his firm conviction that he will be reunited with the love of his life again. And this conviction turns out to be true: "Omnia vincit amor"⁷⁰

Kasaipwalova's epic poem also describes its protagonist's journey to other places, but there are no allusions whatsoever to the Massim *Kula* trade.

Finally, I want to point out that almost all the events reported in this epic poem are evaluated and morally judged.

70. "Love conquers all" (Virgil 42–39 B.C., Eclogues X, line 69; see Slavitt 1990).

How do the five Imdeduya texts differ from each other and what do they share with one another?

A comparative text linguistic approach

The previous chapters presented a theme of oral literature from the Trobriand Islands realized in five variants – four of which constitute three different Kilivila text categories, i.e., myth, story and song – all realized in oral form, and one of which is an English poem in written form with just a recurrent song in Kilivila.

Two of these text categories – Mokopai’s and Seb wagau’s versions of Imdeduya – represent what the Trobriand Islanders in their indigenous typology of genres or text categories classify with the metalinguistic term “*liliu*” which translates as “myths”.

One of these text categories – Gerubara’s version of Imdeduya – is classified by the Trobrianders as belonging to the genre called “*kukwanebu*”, a “tale” or a “story”, and another one – the Tauwema string band’s lyrics on Imdeduya and Yolina – is classified by them as belonging to the genre “*wosi*”, a “song”, and even more specifically as a “*wosi tauwau topaisewa*” a “song about workers”.

All these three genres – *liliu*, *kukwanebu* and *wosi* – have as the title for the text which they represent the name of a protagonist which they feature, namely “*Imdeduya*”.

The last variant of the myth does not represent an indigenous genre within the Trobriand Islanders’ typology of text categories. It is an English poem with the title “*Sail the Midnight Sun*” written by the Trobriand Islander John Kasaipwalova. Within the Western tradition of literary studies this poem can be classified more specifically with the literary term “epic poem”.

Thus, to emphasize this polarity once more, we are confronted here with the clash between orality and literality / literacy / scripturality. As Fischer (p.c.) rightly points out, the two myth variants, the story and the song

are indigenous oral productions, like Homer’s *Odyssey*, learnt by heart and, with variations, conveyed through motifs, repetitions, and prescribed rhetorical expressions. But John Kasaipwalova’s *Sail the Midnight Sun*, in English, originates in writing, like Virgil’s *Aeneid*; not at all conveyed myth, but consciously created

epic poetry. This latter is an entirely different socio-psychological dimension, arising from a wholly different education. The earlier versions are nonliterate plastic conveyances based on orality, handed down for many generations and carefully moulded within traditional parameters. John Kasaipwalova's English epic poem represents, on the other hand, the fossilised creation of a single author coming out of Western literacy.⁷¹

Contrary to the fixed individual poetic text *Sail the Midnight Sun*, the oral *Imdeduya* texts presented here reveal the variability which is characteristic for oral tradition. This variability opens up questions about traditional stability and destabilization of oral literature, (see Röhrich 1994: 425), about what is preserved and why (see Röhrich 1994: 426, 436) and about the anonymity of text creators, authorship and copyright issues (see Röhrich: 1994: 440; see also Vansina 1965: 88).

Because of these differences with respect to literary tradition, variability/stability of the texts, mode of presentation, language used for presentation, authorship, genre and title of the texts, this chapter will try to answer its central research question by first looking at, and comparing, the Kilivila texts as belonging to the Trobriand Islanders' heritage of indigenous oral literature and then – on the basis of the results of this comparative text analyses – by looking at John Kasaipwalova's poem "*Sail the Midnight Sun*". The point here is not "Mündlichkeit gegen Schriftlichkeit auszuspielen, sondern beide in ihrem jeweiligen spezifischen Quellenwert zu erfassen und das Spannungsfeld zwischen beiden auszuloten" (Röhrich 1994: 425).⁷²

71. I want to note here that in connection with Virgil's *Aeneid* Brigitte Bauer (2016; p.c.) came up with the following interesting comment: "It is true that Virgil 'consciously created epic poetry', but at the same time we know that Virgil used existing myths (and legends) and that his aim (or rather Augustus's aim) was to create a myth about the origins of Rome. Existing myths that Virgil used have to do e.g. with Dido, the origins of Carthage (the later rival of Rome), (Pius) Aeneas and his Trojan origin, etc., etc. Augustus's aim to create a myth has to be seen in the light of the newly established Empire and the Julio-Claudian dynasty; its founding father so to speak was a son of Aeneas (Julius was either another name for Ascanius or he was the son of Aeneas and another woman) and therefore had divine roots. (Pius) Aeneas of course is the incarnation of Roman virtues and the personification of the leader whose only aim is what is best for his people ... Therefore the aim of the work was not just to create a foundation myth".

72. The point here is not "to play orality off against literacy, but to comprehend and grasp both with respect to their particular and specific source value and to fathom the area of conflict between them" [my translation, G.S.].

6.1 Ethnography reduced – or: What remains is the quest for love

In this subsection I will first elaborate a bit on the different Kilivila genres mentioned above which feature the protagonists Imdeduya and Yolina. Then I compare the three more complex texts first with respect to their contents and then with respect to the role of magic and the morals they convey. Here I also briefly discuss the various degrees of explicitness of what is said in the three texts. This comparison is followed by a discussion of the role of place names and landscape terms that are mentioned in the descriptions of Yolina's journey in the Imdeduya texts. This discussion highlights the relationship between the Trobrianders and their geographic environment, including the hypothesis that at least Sebwagau's version of the Imdeduya myth provides new insights into the Massim *Kula* trade. A closer look at the two protagonists then attempts to shed some light on the relationship between men and women on the Trobriands, especially with respect to morality and the morals that are crucial for this relationship. The section ends with a synopsis of what remains constant and what changes with respect to the contents of these four Kilivila pieces of oral literature. But let us first have a closer look at the genres that are constituted by these four texts.

At the end of chapter four I rejected Jerry Leach's classification of Sebwagau's version of Imdeduya as a "folktale" and, on the basis of my research on the Trobriand Islanders' indigenous typology of text categories – or genres, I classified this piece of oral literature as a "*liliu*", that is, a myth (see Senft 2010a). As mentioned in chapter three, Mokopai referred to his version of Imdeduya as the "*liliu Imdeduya mokwita*", as 'the real Imdeduya myth'. Trobriand Islanders still believe that what *liliu* report has happened at a time when their ancestors mastered the powerful magical formulae with which they could control nature. The *liliu* represent and co-constitute the '*biga mokwita*' – the true speech, the speech variety which is in opposition to the '*biga sopa*' – the joking or lying speech, the speech of fiction, so to speak, which is not vouched for.⁷³ The *liliu* are different from what modern Trobriand Islanders take as 'historical facts'; nevertheless, supernatural events described in the *liliu* are still believed to be true and continue to play an important role for the Trobriand Islanders' social construction of reality (see Berger and Luckmann 1966). These myths still justify the social stratification of the Trobriand society with its four clans and various subclans as well as important rules and regulations within the Trobriand society, such as, for example, the rule of patrilocal residence which plays such an important role in the two versions

73. As pointed out in the discussion of Mokopai's and Sebwagau's Imdeduya versions, this does not imply, though, that in Trobriand myths we will not find jokes and other literary tropes which are characteristic for the *biga sopa*.

of the myth (see also Senft 2010a: 7f., 81ff).⁷⁴ However, it has to be pointed out that these days even older people hardly ever tell myths to their grandchildren or other relatives, and younger people usually do not know or remember the *liliu* any more (see Senft 2010a: 148).

This is confirmed by Gerubara's Imdeduya tale. Unlike his maternal uncle Mokopai, he obviously did not know or could no longer remember the Imdeduya myth in all its complexity, but he remembered certain motifs of the *liliu* which he presented in a transformed and simplified way in his version of Imdeduya. He categorized his tale as a *kukwanebu tommwaya tokunabogwa*, as "a story of the old men in former times". The modification of the metalinguistic genre term *kukwanebu* by the phrase "of old men in former times" seems to indicate that Gerubara was aware that this story was a special one, but for him it was first and foremost a *kukwanebu*. This term encompasses what we call fairy tales, amusing stories and stories about untrue events, that is, stories that we would subsume under the label "fiction" (see Senft 2015). Most of these *kukwanebu* are classified by the Trobrianders as co-constituting the *biga sopa* mentioned above, but not all! The term *kukwanebu* can also refer – these days at least – to amusing or not so amusing non-fiction stories, to stories that report real events or to stories that resemble myths.⁷⁵ Thus, these days this genre somehow oscillates between the *biga sopa* and the *biga mokwita* register of Kilivila (see Senft 2010a: 153, 244ff). If we compare the two genres it is obvious that *kukwanebu* are less complex than *liliu* and socially far less important for the Trobriand Islanders' construction of their social reality.

The fourth piece of oral literature with the title Imdeduya consists of the lyrics of a song, a "*wosi*", which – because of its content – is specified with the metalinguistic genre term "*wosi tauwau topaisewa*" – as a song about workers. These *wosi tauwau topaisewa* constitute one of five subgenres of the Trobriand *wosi*. They deal with the situation of Trobrianders who left their islands to work in cities like Alotau, Madang, Lae, and Port Moresby, the capital of Papua New Guinea on the main island of New Guinea (see Senft 2004; 2010a: 231f.). As pointed out in the Introduction, the Imdeduya song featured by the Tauwema string band consists of four stanzas and a refrain. The first stanza consists of 8 lines, 7 of which are sung in English, and the other three stanzas consist of 4 lines each, all sung in Kilivila. The refrain consists of 8 lines – and this refrain is identical with Yolina's leitmotif-like song in the *liliu* and *kukwanebu* versions of Imdeduya, that is the song he repeatedly sings on his journey from his home village to Omyuva, that is Woodlark

74. It is interesting to see that Ralph Lawton in his 1997 Bible translation uses the term '*liliu*' to refer to the 'Chronicles'.

75. See for example the story of Tovitala and his two sons and the story of the killing of a white man on Tuma island documented in Senft (2010a: 245ff & 263ff).

Island where Imdeduya lives. Thus, this song is realized in all four Kilivila texts, but in the *wosi Imdeduya* it is integrated into a new context and refers to protagonists who have nothing to do with the leading characters of the *liliu* and the *kukwanebu*. As my consultants told me, the protagonist of this song, Yolina, is an ordinary Trobriander who works in another part of Papua New Guinea far away from home. He is a lonely man who remembers his beloved girl-friend Imdeduya, who lives back home on the Trobriands. He is longing for her and hopes to see her again one day. This refrain has lost all magical connotations of the song sung by the culture hero-like figure Yolina in Mokopai's and Sebwagau's myths and by the male protagonist in Gerubara's story; it is just a quite mundane expression of a lonely and somewhat homesick worker's quest for love.

These three genres – *liliu*, *kukwanebu* and *wosi* – represent texts with very different degrees of complexity. This implies that the Imdeduya plot is realized in a more and more simplified way and actually gets completely lost in the song, as discussed above. In what follows I will compare the two versions of the *liliu* and Gerubara's *kukwanebu* against the background of this general observation. Let us first look at the differences and commonalities in contents which I subsume under the following 11 points:

1. Title of the texts and the qualities of their protagonists

All three texts are titled *Imdeduya*. Sebwagau's *liliu* and Gerubara's *kukwanebu* mention the beauty of Imdeduya; only Mokopai points out that both protagonists are beautiful people; he especially praises Yolina's adornment.

2. The protagonists' places of living

In Mokopai's and Gerubara's text Yolina is said to live in Keli, in Sebwagau's *liliu* the home village of Yolina is Tuutauna, but all three narrators locate Yolina's village on Fergusson Island. They also report that Imdeduya lives in Omyuva (also called Myuwa), that is on Woodlark Island, but Sebwagau specifies Imdeduya's home village as being Moluveyowa (also: Moluveya), a village in the north-eastern part of Woodlark.

3. Reasons for Yolina to set out for his journey

Gerubara and Sebwagau mention that Imdeduya was famous for her beauty and that this is the reason why Yolina wants to marry her. In Mokopai's text this seems to be taken for granted, given the fact that Yolina is building a house to live together with her after he will have won her love. Mokopai's text is the only one

which clearly points out that Yolina originally had no intention whatsoever to live together with Imdeduya in her village on Omyuva.

4. Preparations for the journey, food and gifts

Sebwagau reports that Yolina builds a new canoe for his journey to Omyuva. He first gets necklaces, other valuables like pots, food and betelnuts in Duau village on Normanby Island. When he comes back home to Fergusson Island, his parents cook some more food for him. The valuables and the food are stored into his canoe and he starts his journey. We only know that Yolina distributes food and valuables during his journey, but it is not mentioned whether he receives food during his trip.

Mokopai does not mention any such preparations at all. In his text Yolina just takes his canoe – which is a magical *kweduya* shell, as we learn later – and sets out for his trip. Mokopai mentions food only once, on Yolina's trip back home (see line 827); thus food does not play a role in this version. Moreover, gifts are not mentioned either.

Gerubara just reports that Yolina takes some food with him when he starts his journey to Omyuva. During his journey he always receives food from the villagers he visits (although this is not mentioned when he leaves Miraiwa). There is no mention of gifts.

5. Yolina's Imdeduya song

The two variants of the myth and Gerubara's tale report that Yolina starts to sing his Imdeduya song when he starts his journey. This song has magical powers in uttering a kind of self-fulfilling prophesy of what will happen when Yolina meets Imdeduya.⁷⁶ In Sebwagau's text the song is sung 34 times, whenever Yolina has left a village and approaches a new one on his way to Omyuva. The song is not sung, however, when Yolina comes to Kwewata (line 298), Gawa (line 306) and Yalabu (line 315). In Mokopai's version of the myth the song is sung 23 times and in Gerubara's tale the song is sung 7 times. These differences in frequency depend on

76. Steven Roger Fischer (p.c.) comments on this song as follows:

“It was so clear to me while reading that the lyricism of Yolina's song represented the very deepest stratum of all. It reminded me so much of how, within our conveyed older literature of Western Europe and the Middle East, so much of what is oldest had first appeared in lyric form: e.g., the Song of Solomon incorporating many poems – including erotic love poems – which had originated elsewhere in the second millenium BC.”

the number of villages Yolina visits on his journey to Omyuva in the three texts. In the *wosi tauwau topaisewa* Yolina's song constitutes the refrain.

6. Villages Yolina visits on his journey to Omyuva

Sebwagau mentions 32 villages that lie between Tuutauna and Omyuva together with 6 beaches and 4 passages (see Appendix IVb). In his version of the myth Yolina neither stays in these villages nor joins the villagers doing the *kalibom* singing and drumming.

Mokopei mentions 17 villages between Keli and Omyuva together with 7 points, two passages, one reef and one beach (see Appendix IIIb); in this version Yolina stays in the villages for a night or two and joins the villagers doing the *kalibom*.

And Gerubara mentions 6 villages between Keli and Omyuva. In this tale Yolina also stays in the visited villages and also joins the villagers doing the *kalibom*.

7. The villagers' offers and invitations to Yolina and his reaction

In Sebwagau's version the girls whom Yolina meets at the beaches of their villages invite him to sleep with their chief's daughter if he stays with them. Yolina refuses the invitation, but he gives the girls gifts, including necklaces, for the rejected girl and then sails on to Omyuva.

Mokopai reports that the villagers invite Yolina to sleep with their chief's daughter and to become a chief in their village. Yolina refuses the offer, explaining that he wants to marry Imdeduya.

In Gerubara's tale Yolina is just asked about his plans, but he is neither invited to sleep with the respective village chief's daughter nor to stay permanently in the village he is visiting on his way to Omyuva.

8. Yolina's arrival at Imdeduya's village on Omyuva

Before Sebwagau and Mokopai report Yolina's arrival in Imdeduya's village, they change both scene and protagonist. The place of action changes from the open sea to Imdeduya's village.

Sebwagau's myth reports that Imdeduya had been dreaming about Yolina for a month. One day she announces to her parents that her husband-to-be is on his way to marry her. Her parents do not believe her, but obviously they have heard rumours about a man visiting other villages. Imdeduya ignores her parents' appeasing behavior, points out again that her husband will soon arrive in a large decorated canoe and asks her mother to prepare some food for him. She goes for a

bath, prinks herself up, sits down on her veranda and – chewing betelnuts – waits for Yolina. And indeed, he arrives after a while, singing his song. Imdeduya's parents welcome him at the beach and bring him to their daughter.

Mokopai reports on Imdeduya's sensing of Yolina's arrival and his determination to marry her while she is bathing with some other girls. Then – in a kind of panning shot – we are back with Yolina who approaches Omyuva, singing his magical Imdeduya song. Imdeduya who is still bathing at the beach has the premonition that a man is paddling towards them, but she only sees a *kweduya* shell on the waves. She takes the shell, goes to her house and puts it on her veranda. In the evening the girls do the *kalibom* and then go to sleep. Only then do we learn that the *kweduya* shell is Yolina's canoe. Hiding inside of this magic canoe he has finally arrived in Imdeduya's village.

Gerubara's tale just reports Yolina's arrival at Imdeduya's village in the late afternoon and points out that he immediately goes to Imdeduya's house, unnoticed by anyone.

9. Events before Imdeduya's and Yolina's marriage and the marriage itself

In Mokopai's myth Yolina gets out of his magical canoe, inspects the village, does the *kalibom* all by himself and then goes back to the house where Imdeduya sleeps together with her crippled old aunt; he enters the house, chews betelnuts and makes Imdeduya a small garland out of the nut's husks, puts it on her hair, lies down by her side and sleeps for a while. Then he goes back and hides in his canoe. The next morning Imdeduya wakes up, sees the garland and asks her aunt whether she has noticed anything. But she has not. Another night passes. In the third night after his arrival Yolina gets out of his canoe again and does the same things he did before. However, this time he is seen by Imdeduya's aunt. She informs Imdeduya about her nightly visitor who is hiding in the *kweduya* shell. When he visits Imdeduya during the fourth night of his stay and sleeps by her side, she wakes him up and they make love all night long. The next morning Imdeduya's aunt informs her parents about the young couple. They invite her daughter and her new lover for dinner and Imdeduya's father announces his daughter's marriage to the villagers. Mokopai mentions rather casually that Imdeduya looks as if she was sick on this occasion. This can be taken as a hint that Imdeduya was exhausted – insinuating that she had to use all her magical powers to change Yolina's mind not to bring her back to his village to live together with her in the new house he had built before he set out on his journey to Omyuva (see point 3 above). The next day the villagers bring gifts for the newly-weds and Imdeduya and Yolina present themselves to them in all their beauty.

In Gerubara's story Yolina has arrived at Imdeduya's house, unnoticed. Imdeduya is inside, all by herself. Night falls. After a while Yolina knocks on one of the houseposts and calls Imdeduya. She asks who is knocking and when he tells her his name she does not believe him and accuses him of being a trickster. After a while Yolina wakes her up again, tells her who he is and asks her to look out of the house to see that he is telling the truth, but Imdeduya does not react. Just before dawn he wakes Imdeduya up for the third time and tells her that he is leaving now. Imdeduya peeps out of her house, sees him, jumps out of the house, rushes to him, embraces him and drags and pushes him into her house. They make love and marry each other. The *kukwanebu* ends with the marriage of the two protagonists.

Note that in Mokopai's myth and in Gerubara's tale it is Yolina who enters Imdeduya's house and sleeps there; as Eric Venbrux (p.c.) pointed out, this is an inversion of the general habit on the Trobriands that unmarried girls visit their boyfriends and stay with them in their bachelor house.

Sebwagau's myth only mentions that after unpacking Yolina's canoe the couple was married and that on the next day Imdeduya's father organized a big feast and made the couple a traditional marriage gift.

10. Imdeduya's and Yolina's life in the village until the breakup of their marriage

Sebwagau's and Mokopai's variants of the myth report that Yolina stays in Imdeduya's village; Sebwagau also mentions that they live together in Imdeduya's house; By living in this house in Imdeduya's village, the protagonists violate the Massim rule of patrilocal residence of a married couple. Sebwagau's version of the myth also reports that Yolina lives with his wife and her relatives and works in the gardens – most probably in the gardens of his father-in-law, because as a man from Fergusson Island he has no landrights on Woodlark Island. Imdeduya gets pregnant and gives birth to a boy whom Yolina names after himself. One day young Yolina asks his father to go out fishing because he wants to eat fish. While Yolina is at sea, Imdeduya and her son go to the gardens. There Imdeduya meets a man – who is introduced as her former husband – and she has sexual intercourse with him in the gardens. Thus, she not only commits adultery, she also violates the Massim rule against not having sex in the gardens. Little Yolina sees the couple in their passionate embrace, and when his father returns from his fishing expedition, he asks him whether he was the man he saw with his mother in the garden. Yolina tells his son to go to his mother and eat the fish with her, and informs him that he will return to his home village on Fergusson Island.

Mokopai's version of the myth reports that Imdeduya gets pregnant and gives birth to a boy whom she calls after his father Yolina. This is a break of etiquette

because proper names are clan property and given the fact that we have clan exogamy as a marriage rule in the Massim area, she has no rights to name her son after her husband. Yolina works in the gardens. Imdeduya gets pregnant again and gives birth to a girl (whose name is not mentioned). The family stays together for a long time. However, one day Yolina meets his sister-in-law and she points out to him that he has no relatives in Imdeduya's village; she even blames him for his breaking of the Massim residence rules. In the meantime Imdeduya tells her son to bring his father home to have dinner with his family. The boy goes twice to his father who does not react to his calling. Finally he comes home but remains silent during the meal. Imdeduya picks a domestic quarrel with him, accusing her husband of disliking his son's name. Yolina does not react, but he carries his sleeping boy around for a while, crying for him. Having noticed that Imdeduya is asleep, he decides to leave his family.

11. Yolina leaving Imdeduya and his journey back home

Sebwagau's variant of the myth reports that after Yolina's announcement to leave his family his father-in-law first asks him whether he really wants to go and then repays Yolina for the presents he had brought with him. Imdeduya is helping her father loading her husband's canoe with valuables and food. Then Yolina asks Imdeduya to stay with her parents; he will take his son with him back to Fergusson Island. They board the canoe and sail away. Imdeduya starts to sing a song with which she addresses spirits of Misima. Yolina responds to this magical song with a magical song of his own, which is obviously a kind of countermagic to Imdeduya's song. After they have dueted for four times, Yolina announces that he will not take his son back with him to his village. He breaks his son's neck and throws the dead boy into the sea. He asks Imdeduya to get the corpse of the dead child and to mourn for him together with her parents. This is the climax of Imdeduya's and Yolina's marital tragedy. Then Yolina sails off. When he finally reaches his home village Tuutauna, his former friends ask him whether he managed to marry Imdeduya. When he tells them what has happened, they do not believe him and ridicule him because he cannot prove his story.

Mokopai's version of the myth reports that Yolina decorates himself for his journey back home. At midnight with the rise of Orion he takes his *kweduya* shell to the beach, puts it on the waves, enters his magical canoe and paddles away. It is only here that Mokopai in a very indirect manner and with a quite cryptic remark (see chapter 3, line 729) mentions that Yolina knows of Imdeduya having committed adultery. Imdeduya wakes up and realizes that Yolina has gone. She runs to the beach and shouts to stop him but Yolina sings a song which is most probably a magic one. Imdeduya is climbing onto the roots of a tree and

also sings a song whose magic should bring Yolina back to her. All in all they duet 8 times. Each time Imdeduya climbs up higher into the tree, while Yolina gets smaller and smaller on the horizon. After their sixth duet Yolina makes some more magic and creates a rainbow. After their eighth duet Imdeduya climbs onto the highest branch of the tree. The branch breaks, Imdeduya falls down and breaks her neck. Yolina paddles home, singing his magical song three more times. Finally he reaches his home village.

The four texts discussed in this subsection impressively verify Harwood's (1976: 789) observation that "[m]yths are not stable over time ... handed down through countless generations verbatim ... myths are forever changing" – and, as we have seen, these changes also affect changes of the genre "myth" into other text categories. However, there are also commonalities that we find in the three more complex texts, especially in Mokopai's and Seb wagau's variants of the myth but also in Gerubara's story. All three texts highlight the role magic plays not only for the Trobriand Islanders, but also for Massim people as a whole.⁷⁷ In Gerubara's *kukwanebu* Yolina's Imdeduya song still has its magical power as a kind of love magic in the form of a self-fulfilling prophesy (see point 5 above). Moreover, one could easily concede that even in Gerubara's tale another kind of magic, namely beauty magic plays a role in Yolina's seduction of Imdeduya (see point 1 above). This is also true for Mokopai's and Seb wagau's texts, but these two texts topicalize the role of magic much more often. Mokopai's version of the Imdeduya myth features a *kweduya* shell as Yolina's magical canoe (see point 4 above). *Melo aethiopicus* shells are quite large,⁷⁸ however, to sail such a shell over the deep sea and to hide in it requires additional magical skills, skills which its owner obviously had. It may also be that Yolina's powerful love magic is responsible for the fact that Imdeduya is dreaming about him and sensing his arrival – this is topicalized in both versions of the myth (see point 8 above). However, it may also be that Imdeduya's magical skills made her foresee and anticipate Yolina's coming. Another incident where love magic is involved is reported in Mokopai's version of the myth when Yolina makes a small garland for Imdeduya out of the husks of his betelnuts (see point 9 above). Betelnuts play an important role for Trobriand love-magic: betelnuts that young men offer to girls are believed to contain love

77. Trobrianders differentiate between various forms of magic; they know weather magic, black magic, healing magic, garden magic, fishing magic, dance magic, beauty magic, love magic, sailing and canoe magic, smoke magic, carving magic and magic against theft, earthquakes, witches, and sharks. Until recently all Trobriand Islanders used magical formulae to reach certain aims with the firm conviction that they can thus influence and control nature and the course of, and events in, their lives (see Senft 2010a: 40ff; 2010b: 79ff; for love magic see also Lepani 2015: 59ff).

78. The largest one I saw on the Trobriands was almost 50 cm in length.

magic; and the stronger the magic the smaller the girl's chances to resist its owner. However, it is not only men that know and use love-magic; Imdeduya also has these magical powers (see Lepani 2015: 60) – in Mokopai's version of the myth there is a cryptic reference to an almost sick Imdeduya when her father announces her marriage with Yolina to the villagers. As pointed out (in no. 9) above, this can be interpreted as a hint that she was exhausted because she needed all her magical powers to change Yolina's mind to go back with her to Fergusson Island, where he had built a house for her before he set out for his journey to Omyuva (see point 3 above). And finally the songs the protagonists sing after Yolina's decision to leave Imdeduya which are mentioned in both versions of the myth are magical songs. The magic of Imdeduya's songs should either make Yolina change his mind and come back to her or destroy him on his journey back home. The magic of Yolina's songs can be interpreted as a form of protective magic and thus as counter-magic to Imdeduya's magical skills.

Magic and the magical knowledge of the protagonists also play a role for at least some of the morals that are conveyed in the two versions of the myth – and also, to a certain extent at least, in Gerubara's tale. In all three texts Yolina succeeds in marrying Imdeduya, the most beautiful girl of the Massim area. And Yolina's magical Imdeduya song proves that he could trust in the power of his love magic codified in this song. The two variants of the myth mention additional forms of Yolina's love magic, but all these references and allusions just convey the moral that one can trust in the power of love magic.

This also holds for Imdeduya's love magic, although she uses her magical power to make Yolina violate the rule of patrilocal residence of a married couple which is valid in the Massim area (see point 10 above).

Yolina's acceptance to live in Imdeduya's village and even in her house which he did not build as her husband implies from the very beginning that he agrees to be completely dependent on his relatives-in-law. It is evident for every Trobriander that it is only because of their tolerance and good will that Yolina can garden on lands where he has no landrights at all and no chance of getting them. On the Trobriands and in the Massim area one of the the main paths to high economic status and reputation is to be a "*tokwaybagula*", an excellent gardener. Malinowski (1935, Vol. II: 124; see also 66, 118) defines this important concept as follows:

The term *tokwaybagula*, 'good gardener', has already been mentioned ... Its meaning from 'efficient husbandman' to 'perfect gardener', whose *butura*, 'renown', resounds over the whole district, never expresses being occupied in gardening – all Trobrianders are more or less gardeners – but rather excellency.

Being in a place where he has no landrights, Yolina may be able to gain this fame, but he can only achieve this renown by being completely dependent on others

who are not even kinspeople. This situation must sooner or later result in frustration on Yolina's side and it may result in the loss of sexual attraction and respect for her husband on Imdeduya's side. And this may be the reason for the gradual estrangement of the couple which finally resulted in Imdeduya's committing adultery. Thus, as pointed out repeatedly before, another important moral of the myth versions, probably the most important one, is to always respect the rule of patrilineal residence.

It is also interesting to point out that the four Kilivila texts differ very much with respect to the degree of explicitness with which they topicalize sexuality. The stringband song and Gerubara's tale represent the kind of "G-rated versions" of the Imdeduya myth. The Imdeduya song explicitly refers to the couple's cohabitation, and at the end of Gerubara's story we learn that the protagonists have sex together for a day and a night before they marry each other, but this is just what one could have expected from the overall plot of the story and is not at all shocking for Trobriand children (see 5, 7 & 9 above). Children are also not at all surprised by Imdeduya's active sexual moves in approaching Yolina; from a very early age onwards both boys and girls are granted much freedom of action and autonomy and thus it goes without saying for them that Trobriand adolescents, young men and young women "are free to exercise autonomy in choosing their sexual and marital partners" (Lepani 2015: 53; see also Malinowski 1929: 45ff; 54; Weiner 1976: 136; Liep 2014).

The two variants of the myth are much more explicit with respect to sexuality than Gerubara's *kukwanebu*. In both Mokopai and Seb wagau's version, Yolina is invited to have sex with the chief's daughter whenever he comes to a village during his journey from Fergusson to Woodlark Island (see point 7 above). One may wonder why these invitations could be made without the explicit consent of the girls in question. However, given the fact that Yolina is praised as a very beautiful and handsome man, the offerers may either act as go-betweens for the girl or they may just take it for granted that – given the sexual freedom Trobriand unmarried boys and girls enjoy – no Trobriand girl would refuse to spend a night with this attractive man. Mokopai also refers to the fact that at their first encounter Imdeduya and Yolina sleep with each other all night long and during a large part of the following day. Seb wagau is rather reserved here; he tactfully omits any reference to the couple's sexual intercourse at their first encounter and just mentions that they marry each other – which of course implies for his audience that they also have sex with each other (see point 9 above). With respect to the reference to Imdeduya's committing adultery it is Mokopai who just mentions it in passing in a cryptic remark which can easily escape the attention of a listener. He does not explicitly refer to the act, but briefly points out that Yolina knows about his wife's infidelity (see 11 above). In Seb wagau's version of the myth Imdeduya's adultery with a man

from her village who is introduced as a former husband of hers is explicitly mentioned (see chapter 4, lines 386 & 387 389, 391 & 392) with the emphasis that this betrayal happened in the gardens (see 10 above). As mentioned before, this makes the breaking of the rule that a married couple should be faithful to each other even worse: sex in and even near the gardens is strictly tabooed (see Malinowski 1929: 98f., 415). Mokopai's version seems to balance the rather tactful report of Imdeduya's adultery with mentioning Imdeduya's breaking of another taboo when she names her boy after his father. Proper names are the property of the Massim clans. In her exogamous marriage Imdeduya, being a member of a different clan than Yolina, has no rights to give her husband's name to her son who – in the matrilineal society of the Masim – is a member of her clan. However, this interpretation is based on sheer speculation. Finally, it remains to note here that some songs of the villagers in Mokopai's version of the *liliu* and many songs of the girls whom Yolina meets at the beaches in Sebwagau's variant of the myth are more or less explicit songs of sexual temptation.

Another important feature that Mokopai's and Sebwagau's *liliu* variants and Gerubara's *kukwanebu* share is the importance of the respective narrator's geographic knowledge (see point 6 above). As pointed out in Senft (2015: 276), the transmission of geographic knowledge plays a crucial role in Trobriand tales and stories that usually address an audience of children. They provide the children with primary geographic landmarks, place names and landscape terms that are highly important for their future orientation in, and for getting familiar with, their immediate and more remote geographic environment. Even at a very young age, this familiarity with their geographical – and also biological – environment is existential: it is crucial to survive in an area that is full of dangers and perils (see also Senft 2008b: 344). The age of the general audience of a tale like Gerubara's Imdeduya story also explains the discrepancy between the number of villages mentioned in the *kukwanebu* on the one hand and in the two variants of the Imdeduya myth on the other (see point 6 above).

The close connection between Trobriand myths and places has been observed by many scholars. Harwood (1976: 787), for example, points out that “[e]ach mythical event is closely associated with a particular location, or a series of locations” (see also Baldwin 1971: 14, 59, 357; Senft 2010a: 81ff.). And Gounder (p.c.) finds “the relevance of place and journey to be integral to the [versions of the] myths” presented here. Malinowski, of course, was the first to emphasize this connection. He pointed out that for the Trobrianders “the landscape represent[s] a continuous story” (Malinowski 1922: 298). Kilivila place names and landscape terms indeed tell tales (see Senft 2008b; see also Howes 2003: 242). Like place names and landscape terms in other languages and cultures, Kilivila toponyms also convey “cultural knowledge about the environment” (Kuipers 1984: 465) and

“signal something about the significant characteristics of the place” (Merlan 2001: 370). Discussing Native Americans’ stories and tales, Teresa McCarty and Ofelia Zepeda (1999: 206) point out the following:

In these narratives and in oral texts, land and place hold the mnemonic devices to assist collective memory. They prod the storing and transmission of memory, coloring the words with distinctive images. And in the tellings about land and place – in the social transactions surrounding these texts – identities are constructed, reconstructed, and affirmed.⁷⁹

In the same vein Frances Harwood (1976: 783) points out that place names and landscape terms in myths have at least the following three important functions:

In nonliterate societies, myths are often linked to specific geographical locations ... [I]t is argued that spatial location functions (1) as a mnemonic device for the recall of a corpus of myth, (2) as a structural marker dividing a corpus into separate thinkable units, and (3) as a means of restricting social change at least temporarily to specific institutions.

The first function(s) mentioned by McCarty and Zepeda and by Harwood agree with my structural analyses of the texts presented in the previous chapters (and illustrated in the appendices II–IV).⁸⁰

Harwood’s third observation – as well as McCarty and Zepeda’s second point, at least to a certain degree – take up “Malinowski’s ... concept of the interrelation between myth and social organization” in which “myths were to be viewed as charters for social institutions” (Harwood 1976: 784). Malinowski (1974: 96) notes that for the Trobrianders

... the sacred tradition, the myths, enters into their pursuits, and strongly controls their moral and social behaviour. In other words, ... an intimate connection exists between the word, the *mythos*, the sacred tales of a tribe, on the one hand, and their ritual acts, their moral deeds, their social organization, and even their practical activities on the other.

In this vein, Harwood connects the Tudava myth, one of the important Trobriand myths which Malinowski (1922: 304f.) classifies as a “Kultur myth”, among other things with the institution of gardening, because Tudava is presented in some versions of this myth as the culture hero who spread the knowledge of

79. For other studies on the role of toponymies in different cultures and for the role of landscape in space see, e.g., Burenhult (2008), Mark et al. (2011) and Nash (2013).

80. See also Wassmann (2016: 85f.) who points out that “[i]n societies without writing, history is commonly inscribed in landscape and maintained through repetitive oral narrations and naming so that local geography becomes a structure for remembrance”.

agriculture throughout the Massim area (see Harwood 1976: 787; also Malinowski 1935: 68ff).⁸¹

Similar to Harwood's approach, Leach (1981: 54) connects Sebwagau's version of the Imdeduya myth with the social institution of the famous *Kula* exchange (see also Schulz 1998: 179ff):

Imdeduya is ... entertaining, if not riotously funny... [But] it too carries serious messages. The tale moves at two levels. On the surface it is a love story and therein it 'says' important things about male-female relationships. Underneath it is a tale about the *Kula*, namely the psychology of *Kula* exchanges, which at that level 'says' different things about *Kula* transactions.

Looking at Yolina's journey, Leach (1981: 56) points out that

... the point from which Yolina starts his quest is the furthest point south with which Trobrianders have direct relationships. Likewise, Woodlark is the furthest point east to which Trobrianders ever sailed on *Kula* or trading expeditions ... Yolina's route around the northwest hemisphere of the *Kula* ring is therefore coterminous with the geographical extent of Trobriand transacting and sailing within the ring.

Leach seems to have come up with this hypothesis because of the following facts:

- In Sebwagau's version of the myth (but neither in Mokopai's version nor in Gerubara's tale) we learn that Yolina first gets food and valuables, including necklaces before he starts his journey from Fergusson Island to Woodlark Island (see point 4 above). He gives these gifts, including the necklaces, to the chiefs' daughters he is invited to have sex with, but whom he rejects as a kind of appeasement (see point 7 above).
- As Leach points out in the quote above – the direction of Yolina's route (see maps 3 & 4 and Appendix IVb) coincides with the clockwise direction of the route for the *soulava*-necklaces in the *Kula* exchange.
- He interprets the episode where Yolina's father-in-law loads Yolina's canoe with valuables before he leaves Omyuva as a repayment for the gifts Yolina had brought with him when he arrived in Imdeduya's village (see point 11 above) and Leach seems to infer that this exchange of gifts comes close to the exchange of valuables in the *Kula*.

If Leach's hypothesis is right, both Mokopai's and Sebwagau's version of the Imdeduya myth would undermine if not falsify Malinowski's claims about

⁸¹. For versions of the Tudava myth see Malinowski (1974: 228ff; 1935: 68; 1925: 210f.); Baldwin (1971: 335ff) and Senft (2010a: 81ff). Note that in most of these versions Tudava is presented as the founder of the *Kula*.

stories associated with the *Kula*. In his *Kula* volume “Argonauts of the Western Pacific” he states:

No *Kula* stories, associated with any villages in the Northern half of Boyowa [i.e. Kiriwina, G.S.] exist, nor does any of the mythical heroes of the other stories ever come to the Northern and Western provinces of the Trobriands. Such extremely important centres as Sinaketa and Omarakana are never mentioned.

(Malinowski 1922: 306f.)

And in his essay “Myth in Primitive Psychology” he notes:

...in all the myths the drift of migration, the trend of cultural influence, the travels of culture heroes takes place from north to south and generally, though less uniformly, from west to east. This is the direction which obtains in the great cycle of Tudava stories; this is the direction which we have found in the migration myths; this is the direction which obtains in the majority of the *Kula* legends...

(Malinowski 1974: 123f.)

Both Mokopai and Sebwagau mention Yolina’s stop at Sinaketa; Sebwagau also mentions Kaulukuba, the beach of Omarakana, as a place which Yolina passes on his journey to Omyuva (see Appendices IIB and IVb). Moreover, Yolina first travels from Fergusson up north till he reaches the Trobriands, then east- and south-eastwards from Kiriwina to Kitava and from there to Woodlark, and finally from Woodlark Island south-westwards back home to Fergusson (see map 4).

However, note that Malinowski and other researchers like for example Baldwin (1971) do not mention the Imdeduya myth as a *Kula* myth; interestingly, they do not mention this *liliu* at all. As pointed out above, the protagonist for their *Kula* myths is Tudava (see Malinowski 1974: 123f.; Baldwin 1971: 335ff). This agrees with the information my consultants provided me with on this topic. They never even hinted at the possibility that the Imdeduya myth should be discussed in connection with the *Kula*. And note that Sebwagau’s myth reports that some of the girls Yolina meets at the beaches of the villages on his journey greet him with songs about the *Kula* and the dangers *Kula* expeditions have to master when they are sailing on the open sea (see lines 128, 138, 217, 227, 271, 299 in Mokopai’s Imdeduya myth). This implies that the *Kula* already exists.

This seems to falsify Leach’s hypothesis that Sebwagau’s version of the Imdeduya myth can be understood as a myth about the *Kula* and the psychology of *Kula* exchanges – although I agree with Steven Roger Fischer (p.c.) that one of the first things that come into one’s mind when reading the texts presented here is the *Kula* itinerary. However, I cannot even see hints of a passive *Kula* sequencing with which an expert Trobriand audience would immediately identify (see Persson 1999).

But back to Leach. Based on his hypothesis – which is, as just discussed, most probably unfounded –, Leach presents some rather wild speculations. First he assumes that Imdeduya symbolizes a “*mwali* armshell of the highest rank” and then reports that “Yolina is variously interpreted as a *Kula* transactor seeking the highest prize or as a famed necklace seeking an equivalent mate” (Leach 1981: 55). Unfortunately he does not reveal who came up with these daring interpretations. Nevertheless, his symbolic interpretation of the myths’ protagonists makes Leach (1981: 56) claim that one of the messages of this myth is

‘don’t seek the highest shell at the outset of one’s *Kula* career’ or possibly better said ‘seek to build towards the highest shells through cumulative successes with lesser shells throughout one’s career’.

He supports his inference by elaborating his speculative hypothesis with his personal reading of the myth (Leach 1981: 56):

On his quest, Yolina, a young unmarried man, denies himself partnership with famous men by refusing their daughters, by implication their best shells. These are acts of the utmost daring and dedication. Yet they are also dangerous acts of rejection which require that Yolina expend (sic) his necklaces and goods as to lessen the offense. Only these payments prevent Yolina’s death at the hands of jealous rejected *Kula* transactors. In any case, the quest is doomed to failure as other men are certain to take Imdeduya anyway.

In the same vein of speculation Leach (1981: 57) discusses Yolina’s naming of his son and explains his fatal end:

Imdeduya and Yolina have created a son, a new valuable, but contrary to naming rules and to *Kula* rules, Yolina has named his son Yolina. The son-valuable is doomed because he has been improperly brought into society-*Kula*.⁸²

And this line of speculation makes Leach (1981: 57) conclude that

82. The other explanation Leach provides is even more abstruse, at least to my mind – but I am convinced that this is so even for a Trobriander. Leach (1981: 57) writes:

Yolina is in a dilemma. The child is of Imdeduya ... yet he has provided for him and named him. Yolina has not reciprocated his affines for their generosity in land and gifts and yet he takes more, one of their relatives. Yet to return the child to Imdeduya is to capitulate to her unjust treatment of a loyal spouse. The solution is for neither to have the child. The child is killed. There is no ‘material’ outcome of the marriage of Imdeduya and Yolina. Yolina, without ‘material’ proof, is disbelieved in his account of his success. He has only words in the end.

Note – as already mentioned at the end of chapter 3 – that the Trobriand audience does not expect to receive any explanation for Yolina’s (and Imdeduya’s) actions whatsoever.

[t]he major message of the Kula level of Imdeduya can be rendered as ‘one can aspire to and achieve fame in the Kula, but Kula transactions themselves produce no material outcome’ or more simply ‘one can get but not keep Kula shells’ or more elaborately ‘what remains after Kula transactions exists only at the level of ideas; men are left only with talk about their conquests’.

With this reading of the Imdeduya myth Leach claims to have refuted Malinowski’s (1974: 97) assertion in *Myth in Primitive Psychology* that there is ‘little room for symbolism in his (primitive man’s) ideas and tales’.

Although I agree with Leach that Malinowski’s antisymbolic stance with respect to Trobriand myths is untenable (see chapter 7), my understanding of the Imdeduya myth is much more conservative than Leach’s, and I am not convinced at all by his hypotheses, speculations and inferences, which seem at least to me to be very much influenced by approaches used in Western hermeneutics. Based on my analyses of myths and many other Trobriand text genres (see e.g., Senft 2010a; 2011; 2015), I would rather agree with Malinowski (1974: 101) who points out that myth is an “expression of its subject matter ... a narrative resurrection of a primeval reality told in satisfaction of deep religious wants, moral cravings, social submissions, assertions, even practical requirements”.

However, I do agree with Jerry Leach’s classification of the Imdeduya myth as “a love story” which “says’ important things about male-female relationships” (Leach 1981: 54).

One of Malinowski’s crucial insights into the functions of myth in societies like that of the Trobriand Islanders is central for discussing this aspect of the Imdeduya myth. Malinowski (1974: 101) emphasizes that

[m]yth fulfills in primitive cultures an indispensable function: it expresses, enhances and codifies belief; it safeguards and enforces morality; it vouches for the efficacy of ritual and contains practical rules for the guidance of man.

As I have pointed out repeatedly in the previous chapters, the Imdeduya myth topicalizes the following crucial aspects of Trobriand society, their moral and morality:

- After the young couple has lived for a year in the house of the man’s father and mother, the place of residence of a married Trobriand couple is the house the man has built for himself and his wife in his village (Malinowski 1929: 109; Baldwin 1971: 246, 270ff). Marriage is virilocal. A son of a Trobriand couple has landrights in his mother’s village because of his inborn membership to his matrilineal clan (see Malinowski 1929: 6, 10). In general, however, he transfers his landrights there and with the rent he gets for this transfer he can lease gardenland in his father’s village (see Hutchins 1980: 19ff; Liep 2014: 7f.).

- Trobriand marriage is exogamous, that is to say husband and wife must belong to different clans.
- Once a couple is married it should (ideally) lead a loving and lasting monogamous marriage.
- Trobriand society is matrilineal, that is, the children of a married couple are born into and belong to their mother's clan.
- Personal names are clan property.
- Adultery is tabooed; committing adultery in the gardens is the worst break of this taboo.
- If an act of adultery is made public, a person involved – mostly the woman – can escape from public shame by committing a ritualized form of suicide which is called *lo'u*, i.e., suicide by jumping from a tree (usually a big coconut palm: see Malinowski 1929: 100ff, 399, 424, 461, 475f.).

However, it is important to emphasize that neither Sebwagau's nor Mokopai's version of the Imdeduya myth provide any reasons for the protagonists' forms and ways of behavior, their actions and their deeds, and they do not render any moral judgements whatsoever on them, either.⁸³

At the end of this subsection I would like to come back again to the constancies and changes we observe with the 4 Kilivila texts discussed here that cover a time span of four generations and impressively confirm the observation that “narratives do not always stay the same” (Jarillo de la Torre 2013: 14).

All four texts feature Yolina's Imdeduya song; however, as the refrain of the *wosi tauwau topaisewa* this song has lost its magical power and connotation.

Sebwagau's version of the myth – documented in 1971 – is the most explicit one with respect to sexuality and the breaking of taboos, including the violation of the patrilocal residence rule, committing adultery in the gardens and Yolina's killing of his son. We can assume that in 1972 Sebwagau – who is characterized as “*the recognized raconteur for Imdeduya*” (Leach 1981: 50) – was a highly respected old man of Kabulula village. He was greatly admired on the Trobriands for his narrative skills and famous as a singer of an almost endless repertoire of songs of all kinds. He is briefly featured in the film “*Kama Wosi*” (see Don Niles, 1982 and McLaren and Kildea 1979; see also <<http://tvmultiversity.blogspot.nl/2011/02/>

83. This observation agrees with Heeschen (2014: 181) who states for the tales, stories and myths which he collected from the Eipo of West-Papua: “Ein Merkmal all dieser Erzählungen sind die Begründungslosigkeit des Geschehens und die Abwesenheit von ‘moralischen’ Urteilen” (see also Heeschen 1990). [A feature of all these stories is the absence of any reasons given for what happens and the absence of any ‘moral’ judgements (my translation, G.S.)]. I will come back to this point in chapter 7.

film-on-music-in-trobriand-islands.html> for a photograph of Sebwagau and a short take from the film featuring Sebwagau singing (3.20–5.00)).

Mokopai's version of the myth – documented in 1983 – constitutes a much more simplified text which also explicitly mentions sexuality and the violation of the patrilocal residence rule; however, there is just a kind of cryptic remark from which the attentive listener can infer that Imdeduya committed adultery; Imdeduya's fatal accident at the end of this version of the myth seems to confirm this inference. There is no mention of the fate of Yolina's son any more. Thus, this version shows some traits of expurgation. In 1983 Mokopai was a man in his late fifties, and I assume he represented the generation that followed Sebwagau's generation.

The tale of Imdeduya which Mokopai's nephew Gerubara told in 1983 topicalizes sexuality, but just as the natural feature and part of Yolina's quest for Imdeduya's love – the possible violation of the rule of virilocal residence does not seem to play any role in this *kukwanebu* any more.

And in the Imdeduya song of the Tauwema stringband that entertains Gerubara's children it is only a man's quest for a woman's love that remains as the gist of the song's contents.

6.2 Lasting in literature – à la recherche du temps perdu...

It is obvious that John Kasaipwalova's poem "Sail the Midnight Sun" takes up some of the topoi of the traditional Trobriand Imdeduya myth:

- There is a male protagonist, the Midnight Sun, who grows up in the land of Tutauna – a place which seems to be identical with the village Tuutauna on Fergusson Island that Sebwagau mentions in his version of the Imdeduya myth as Yolina's home village.
- The Midnight Sun is searching for his ideal lover.
- On his way to where this lover is said to live he has to pass a number of places where he has to overcome severe temptations in order to continue his journey to find this ideal woman.
- Finally he arrives at the place where his ideal lover was said to live – her name is Imdeduya.
- They marry, live together and have a son who is called Yolina.
- Imdeduya's former lover approaches her and tries to seduce her; Imdeduya and her husband get more and more alienated.

- While Imdeduya’s husband is fishing, she commits adultery with her former lover in the gardens; Yolina notices them and when his father comes home he asks him why he came back to his mother and met her in the gardens.
- Imdeduya’s husband then decides to leave his wife.

However, it is also more than obvious that Kasaipwalova’s poem differs very much from the traditional myth as its oral model:

- John Kasaipwalova’s poem is not titled “Imdeduya”; its title is “Sail the Midnight Sun”. According to Lynda Anne Schulz (1998: 183) John Kasaipwalova explained the reference of this title as follows:

‘Sail’ refers to motion on water, the ability of balancing the sky and the sea, which in Trobriand (and many other) belief systems symbolises the male and female principles respectively; ‘midnight sun’ is a non-reality, yet it exists as an ideal. ... The title therefore refers to the search for the ideal, and the tempering and maturing of the individual through the knowledge and experience of the journey.

- The protagonist in Kasaipwalova’s poem is the Midnight Sun, a child of the sea and the Libra star whose birth joined “night with day as one lover’s body soul”.
- The boy grows up in the land of Tutauna. Tu(u)tauna and the final destination of the Midnight Sun and his Moon lover – Yalumgwa village on Kiriwina Island – are the only places that are actually located in the Massim area. All the other places which the Midnight Sun visits during his search for his moon lover are fictive.
- The Midnight Sun grows up, but his real desires remain unfulfilled until one night the virgin Moon raises from the seas, makes love with him all night long and then leaves him. The woman of the Moon is the Midnight Sun’s perfect lover.
- After the Moon had to abandon him, the Midnight Sun searches in vain for her; close to despair he finally follows the advice of his fellow-villagers to ask an old magician where he can find his ideal lover; this old man tells the Midnight Sun to look for a woman called Imdeduya who lives in the Land of the East, the Land of Love. But as it turns out, “the old man is unknowingly wrong. He ... equated the Midnight Sun’s dream with the wrong woman” (Murphy 1980: 4).
- After a two-year-long journey,⁸⁴ the Midnight Sun arrives at the Land of Love, finds Imdeduya there and marries her. They live happily together for more than five years, but the Midnight Sun works day and night and hardly spends

84. Greg Murphy (1980: 4) interprets this journey as a “journey towards maturity, a test of strength, an initiation”.

time with his wife. A former lover of Imdeduya tries to seduce her and accuses the Midnight Sun to search at night for “his long gone lover a woman of the moons who once loved him naked from the seas”. Imdeduya gets suspicious, her husband stops his nightly fishing expeditions, their love gradually fades away – and the Midnight Sun realizes that Imdeduya is not his long lost lover, the Moon woman. The old magician’s wrong equation of Imdeduya with the Moon woman which he made more than seven years ago in Tutauna and the Midnight Sun’s all too willing and self-deceptive readiness to see his desired Moon woman in the beautiful girl that met him with all her beauty full of wanton love and passion in the Land of the East are the reasons for the “sad withdrawing love” they experience which leads to the tragic failure of the Midnight Sun’s relationship with Imdeduya.

- The character of Imdeduya is sketched out in a quite sophisticated way, changing from “the loveliest of all women” – who is impatiently longing for the Midnight Sun – to a lonely wife waiting at night for a husband who is out fishing but “no longer comfort[s] [her] bed”. She has become a rejected woman, full of fears and suspicions who finally commits adultery as her revenge for the Midnight Sun’s “dreams of [his] long lost lover”. And when her husband has decided to leave her together with his son, she invokes flying witches, ‘demon sharks’ and ‘monsters of the ocean graves’ to kill the Midnight Sun. She even uses her strong black-magic powers to make her son kill his father, thus forcing the Midnight Sun to kill Yolina. At the end, the loveliest and most beautiful of all women has changed into a monstrous murderous witch – full of hate for the Midnight Sun.
- Imdeduya almost succeeds in destroying the Midnight Sun. Fighting the invoked powers of evil in the stormy seas, he gets shipwrecked, but despite his almost hopeless situation he still believes in his “dream of love”. Finally the monsters’ attacks make him drop his magical *bwalai* stone. This alerts the mother of swordfishes who searches for her son and rescues him.⁸⁵ Riding on the back of his mother, the Midnight Sun sings a song with which he tries to enchant his ideal lover to join him. And indeed, the radiant Moon appears and the two lovers land sound and safe at the shores close to Yalumgwa village on Kiriwina Island.⁸⁶
- The poem provides many comments on, and moral evaluations of, the protagonists’ drives, intentions, forms of behaviour, actions, sensitivities and

85. See footnote 68.

86. Note that Yalumgwa is the village where John Kasaipwalova lives.

emotions and thus creates a highly emotionally laden and charged description of the Midnight Sun's fate and fortune.

The most important difference between John Kasaipwalova's epic poem and the Kilivila versions of the Imdeduya myth is that the latter texts tell (at least at first sight) the tragic love story of two Massim people – Yolina, the handsome man from Fergusson Island and Imdeduya, the beautiful woman living on Woodlark Island – and that "Sail the Midnight Sun" celebrates the reality of an ideal love between the Midnight Sun – the son of the sea and the Libra star – and the (woman of) the Moon. Greg Murphy (1980: 7; see also Schulz 1998: 195) summarizes the gist of this poem as follows: "SAIL THE MIDNIGHT SUN is about the birth of a reality from the marriage of opposites, the sun and the moon, night and day, East and West, male and female...". Thus, for him the central protagonists of the poem are actually symbols for a variety of antithetical and antagonistic constellations. The first and foremost opposition Murphy lists is already codified in the names of the poem's hero and (real) heroine, namely sun and moon.

It is interesting to note in this connection that Gerubara – after he had recited the Imdeduya *kukwanebu* in 1983 – told me that after her death Imdeduya metamorphosed into the moon and that Yolina after his death metamorphosed into the sun (see Senft 2011: 66). During my third period of field research on the Trobriand Islands in 1989, Tokunupei, then a man of about 62 years belonging to the highest-ranking Malasi clan and one of my best consultants in Tauwema, remembered my interest in the Imdeduya myth, confirmed Gerubara's information about the fate of Imdeduya and Yolina after their death and provided me with the following additional information about the two protagonists of the myth which I already reported elsewhere (Senft 2008a: 142):

Imdeduya and Yolina were actually siblings.⁸⁷ They are the ancestor parents of all human beings – as the sun (*lilu*) and the moon (*tubukona*) are the parents of all stars (*utuyam*).⁸⁸ Imdeduya's and Yolina's children went to Kiriwina. Imdeduya's and Yolina's parents are Tudava and his wife Moyetukwa. They had two more children, Topileta and Nabwakesa. These two men became the headman of the underground villages of the spirits of the dead on Tuma Island (Topileta) and on Bomatu Island (Nabwakesa) and the guardians of the entrances to these villages (see Senft 2011: 16ff). The four children of Tudava and Moyetukwa brought yams

87. Note that the Normans also regarded sun and moon to be brother and sister (see Royen 1929: 343f.).

88. Tokunupei also told me that when *baloma* do not want to go to Tuma any more or to be reborn again (see Senft 2011), these spirits of the dead can become either stars or cowrie shells of a special type – *Cypraea mauritania* (Linnaeus); (see Hinton n.d.: 11).

to the Trobriand Islanders, and therefore they are also called “Gulagula” – the basic morpheme of this expression – *gula* – is a classifier that is used to refer to ‘heaps of yams’.⁸⁹

For my discussion of John Kasaipwalova’s poem “Sail the Midnight Sun” here it is quite important that two of my consultants connected Imdeduya and Yolina with the moon and the sun respectively. Leach (1981) does not mention any such connection, and Mokopai did not provide me with any such information, either. Even more interesting is the fact that in all the Kilivila Imdeduya texts there is not even an allusion to such a connection. This is actually rather stunning, because other myths, fairy-tales and stories like for example “The Tale of Magibweli” (Senft 2015: 172ff [= subsection 3.2.5]), “Kiu, the Myth” (Baldwin 1971: 295–308) and “Kalasia, the Sun” (Baldwin 1971: 309–312) feature the sun as a man, however, without a proper name.⁹⁰

Ulli Beier and Prithvindra Chakravarti (1974: 31 & 48) point out that “[t]he sun is an important figure in New Guinea mythology but there is little uniformity in the myths that deal with it” and they emphasize that “[s]tories about the moon are much more common in New Guinea than stories about the sun”. In the myths and stories they discuss, the sun is either male (e.g., on Manus) or female (e.g., on Jap) and so is the moon (e.g., male on the Gazelle Peninsula; female in Aitape

89. The following example illustrates the use of this classifier:

gula-lima *tetu*
 CP.heaps.of.yams-five yams
 five heaps of yams

Note that Tokunupei’s information about this part of Trobriand eschatology suggests that the Trobriand Islanders have origin myths that are so far undocumented. Unfortunately my consultants could not provide me with more information about these matters; but see Senft (2011). Note that Tokunupei’s remarks are only partly confirmed by Mark Mosko (2014: 27ff) who also mentions Topileta and Tudava. His consultants informed him that Topileta’s wife was called Tugilulalupa (but see Malinowski (1974: 157) who refers to Topileta’s wife with the name Bomjamaia; according to Seligman (1910: 733) she is called Tenupanupaia; see also Senft 2011: 16). Mosko’s informants also claim that these two “primal gods” were the parents of all “beings and entities of the cosmos” (Mosko 2014: 29). According to Mosko (2014: 27f.), their first children who emerged on Kiriwina Island were “creator deities ... the most notable [of whom] is ... Ika’ili Tudava, who has often been confused and/or conflated with the Tudava of the Dokonikani story correctly named Ikuli Tudava. These two Tudava characters are father and son” (see Senft 2010a: 81ff; see also footnote 79 above). I want to point out that the usage of expressions like “gods” and “deities” seems to me somehow inappropriate in the context of Trobriand eschatology.

90. Note, however, that Baldwin (1971: 132) also refers to a tale (“Migiyaweda, the Flying-Fox Man”) where the sun is featured as a woman.

and for the Motu people). Sun and moon as protagonists in tales and myths are not only found in Papua New Guinea (see, e.g., Sloane 2001 a & b; Schild 1977; Z'graggen 1983), but throughout the Pacific (see, e.g., Kirtley 1971; Hambruch 1998) and in Australia (see, e.g., Royen 1929: 345; Strehlow 1907–1920, Vol I 16f., 63 & Vol II 6, 8; Spencer and Gillen 1899: 623ff; Venbrux 2010). For cultures speaking Indo-European languages, Gerlach Royen (1929: 342) points out that the sun-moon pair is mythologically very important, too. In Indoeuropean languages, words for “sun” are in most cases either masculine or feminine and words for “moon” are always gender-specific, too. In Roman mythology, the moon – embodied by the goddesses Luna, Juno and Diana – is associated with pregnancy and childbirth (Brigitte Bauer 2016, p.c.). Many Indo-European cultures regard the sun and moon as a married couple (Royen 1929: 343). Royen also mentions that in Lithuania there is a myth which reports that the sun and the moon were a married couple, but that the moon committed adultery (Royen 1929: 343). And in the Indian love poem *Gita Govindam* of Jayadeva, the moon is also associated with sexuality and made responsible for the escapades of women; in punishment for this he got his collars.⁹¹

It seems that Gerubara’s and Tokunupei’s hint of the connection between the protagonists of the Trobriand Imdeduya myth with the sun and the moon is only preserved – with the major change of introducing the moon woman and a different portrayal of Imdeduya, though – in John Kasaipwalova’s modern poem about the Midnight Sun. This means that a particular component of Trobriand eschatology which is possibly as important as fragmentary, only survives in this epic poem, a piece of literature written in English by a Trobriand poet. It is hoped that this interpretation may contribute to motivate people interested in the Trobriand heritage of oral literature to keep on being ‘in search of lost time’ and build up the ‘remembrance of things past’...

91. See <http://www.sanskritdocuments.org/sites/giirvaani/giirvaani/gg/sarga7/gg_7_frame.htm> <http://www.sanskritdocuments.org/sites/giirvaani/giirvaani/gg_utf/gg_utf_intro.htm>. See also von Glasenapp (1980: 123, 217)

Concluding remarks on magic, myths and oral literature

The Imdeduya myth represents a teleological voyage, and the voyage structures the myth. As Fischer (p.c.) points out, this myth “reproduces in its own way both *Gilgamesh* and *The Odyssey*... It is an ancient structure found in nearly all cultures, and thus must arise from the human psyche itself: that is, it is socio-psychological”.

Moreover, myths are cornerstones of eschatological systems (see Senft 2011: 102f.). In his 1925 Frazer lecture on “Myth in primitive psychology” Malinowski (1932: 73) writes:

Studied alive, myth ... is not symbolic, but a direct expression of its subject-matter; it is not an explanation in satisfaction of a scientific interest, but a narrative resurrection of a primeval reality, told in satisfaction of deep religious wants, moral cravings, social submissions, assertions, even practical requirements. Myth fulfils in primitive culture an indispensable function: it expresses, enhances, and codifies belief; it safeguards and enforces morality; it vouches for the efficiency of ritual and contains practical rules for the guidance of man. Myth is thus a vital ingredient of human civilization; it is not an idle tale, but a hard-worked active force; it is not an intellectual explanation or an artistic imagery, but a pragmatic charter of primitive faith and moral wisdom.

The texts presented in this volume obviously falsify the first clause in Malinowski’s quote above. Malinowski’s antisymbolic stance here not only contradicts the apparent “wealth of meanings” (Rushdie 1991: 48) reflected by the Imdeduya versions. Especially the sexual symbolism transmitted in these texts is obvious. I completely agree with Steven Roger Fischer (2015, p.c.) who – commenting on a first version of this volume – pointed out that this sexual symbolism is

an integral part of the base myth [and] suggest[s] an ancient origin... The overall tale is clearly a myth of sexual search and conquest, and each [of the protagonist’s village and/or island] visit[s] appears only to rhetorically re-inforce this atavistic conveyance. The more condensed the version of the myth, the more apparent the sexual symbolism is.

But – as I have already pointed out at the end of subsection 6.1 – Malinowski is right with his other insights into the characteristic features and functions of

myth. In the previous chapters of this book I have documented and explained how the versions of the Imdeduya myth told by Mokopai and Sebwagau and also John Kasaipwalova's poem "Sail the Midnight Sun" topicalize "moral cravings" and "social submissions" and how these texts "codify beliefs", "safeguard and enforce morality" and "contain practical rules for the guidance of man" that are important for the Trobriand Islanders' construction of both their social reality and their indigenous belief systems.

One could argue, of course, that the Imdeduya texts presented here contradict Malinowski's understanding of "myth as charter of social institutions"; because the rules that should be followed are broken by the protagonists and – as already mentioned at the end of subsection 6.1 – Sebwagau's and Mokopai's versions of the myth do not pass any explicit moral judgements whatsoever on the protagonists' forms and ways of behavior (Eric Venbrux, p. c.). However, the tragic and even fatal consequences the protagonists have to face after having broken these rules for the guidance of man enforce their importance as charter *ex negativo*, so to speak (see also Venbrux 2010: 34). The addressees of these texts have to realize that even exceptional people like culture heroes have to follow the rules if they want to escape disappointment, disillusion, derision, and even disaster and death.

Malinowski also points out that the results of his studies on Trobriand myths can be seen as being valid for human civilization in general. He emphasizes this generalization of the importance of belief systems and myths for the explanation of nature and human culture explicitly on the the last pages of his Frazer lecture as follows (Malinowski 1932: 115ff):

Belief ... whether in magic or in religion, is closely associated with the deepest desires of man, with his fears and hopes, with his passions and sentiments. Myths of love and death, stories of the loss of immortality, of the passing of the Golden Age, and of the banishment from Paradise, myths of incest and of sorcery, play with the very elements which enter into the artistic forms of tragedy and of romantic narrative...

... [O]nce we have realized that myth serves principally to establish a sociological charter, or a retrospective moral pattern of behaviour, or the primeval supreme miracle of magic – it becomes clear that elements both of explanation and of interest in nature must be found in sacred legends. The function of myth, briefly, is to strengthen tradition and endow it with a greater value and prestige by tracing it back to a higher, better, more supernatural reality of initial events. Myth is, therefore, an indispensable element of all culture.

I hope that the various versions of the Imdeduya myth presented in this volume contribute to emphasizing the impact of Malinowski's insights. However, I am sure that they have also illustrated how myths change – as does the culture in which they are told. In what follows I elaborate a bit on this topic.

In the quote cited above, Malinowski also refers to ‘the primeval supreme miracle of magic.’ In his essay “Complex and myth in mother-right” Malinowski (1925: 213) points out the “intimate connection between magic and myth”:

Most of the super-natural power displayed by heroes in myth is due to their knowledge of magic. Present humanity differs from the great mythical heroes of the past in that nowadays the most effective types of magic have been lost. Could the strong spells and the powerful rites be recovered, men could fly through the air, rejuvenate and thus retain their life for ever, kill people and bring them to life again, be always beautiful, successful, loved and praised.

But it is not only myth which draws its power from magic. Magic is also dependent on myth. Almost every type of spell and rite has its mythological foundation. The natives tell a story of the past which explains how this magic came into man’s possession, and which serves as a warrant of the magic efficiency. In this lies perhaps the main sociological influence of myth. For myth lives in magic, and since magic shapes and maintains many social institutions, myth exercises its influence upon them.

If it is really true that ‘myth draws its power from magic’ and ‘lives in magic’, then what happens when cultural changes influence the role and impact of magic within a society?

As early as 1894 the Overseas Mission Department of the Methodist Church commenced work in the Trobriand Islands (see Senft 2010b: 87ff; 2011: 103ff). In 1935 Roman Catholic Missionaries from Australia began their work on the Trobriands. Up to 1988 the Roman Catholic Church was represented by two Australian priests from the Mission of the Sacred Heart (M.S.C.). Then the bishop of the Massim diocese allowed the Italian P.I.M.E. (Pontificio Istituto Missioni Estere) mission to start their work on the Trobriands, and moved the two M.S.C. missionaries to other places. In the late 1970s the Seventh Day Adventists Church began their missionary work in a few villages in the Trobriand Islands; however, so far they have only played a marginal role there. Recently there are also Pentecostal churches such as Rhema, Four Square, and Christian Revival Church (CRC) on the Trobriands (see MacCarthy 2016: 152). Today, the church with the most followers is the Methodist Church. All Methodist pastors on the Trobriand Islands are Papua New Guineans – most of them Trobrianders, and every village with a Methodist church has at least one local village pastor, the so-called “*misinari*”. The Catholics took over this policy from the Methodists and established a network of local catechists in the villages with Catholic inhabitants; these catechists are also called *misinari*.

In general, the local *misinari* are individuals with highly motivated social upward mobility in Trobriand society with its strictly hierarchical stratification. With the growing influence of the Christian churches on the Trobriands, members of

the two lowest-ranking clans engaged themselves in these new institutions of political impact. With the increase of the churches' power, being a *misinari* implies being a woman or a man of rank. The fact that the *misinari* have achieved political influence within the villages is documented by the ritualized greeting formula that is used to start important public speeches: In this formula the *misinari* are addressed immediately after the chief(s).

This indicates that the *misinari* managed – at least with respect to official acknowledgement – to displace the magicians, traditionally the second most important representatives of social power and control – following in rank after the chiefs. This had severe consequences for the Trobriand magicians and the role of magic on the Trobriands.

When I first came to the Trobriand Islands in 1982, magic still played a dominant role, and the power of magicians and their magical formulae clearly pervaded everyday life on the Trobriands. In 1983 the chief of Tauwema, Kilagola, gave me parts of his canoe magic as a present, when he adopted me as one of his sons. His brother Weyei made me a similar present consisting of five formulae of his weather magic as a sign of his friendship (see Senft 1985). And Vaka'ila, one of the oldest men of the village, presented me with a number of formulae of his garden magic because I reminded him of his late brother Keyalabwala. These three men were the only persons who offered me such personal and secret information – and I was rather proud of being honoured by them in this way.

In 1989, however, more than a dozen women and men approached my wife and me and offered to sell magical formulae for money and tobacco. We felt as if we were in the middle of a big closing-down sale for magic (see Senft 1997). In 1983 Trobriand Christians still lived in an interesting form of syncretism that combined traditional belief in magic and Trobriand eschatology with Christian ideas. In 1989 these syncretic features of Trobriand Islands Christianity had decreased dramatically. To displace the magicians in rank, the *misinari* had to fight against the magicians and their *Weltanschauung*, and thus against the model of culture they represented and guarded. Because the magicians were too powerful, the missionaries could not start directly to fight their rival, their “natural enemy”, the “sorcerer”, who stands for “conservatism, the old tribal order, the old beliefs and appointment of power” (see Malinowski 1926: 93). Therefore, they had to fight first against the standards and values the Trobriand magicians represented. Belief in magic was not denounced directly as something ‘heathenistic’. Instead, the strategy pursued to fight these ‘pagan’ customs – according to the village priests’ judgment – had been much more subtle (see Senft 2011: 106f.): The local village priests and catechist, the *misinari*, argued that there are two ways to live one’s life. One way is the old, traditional way which includes magic and the eschatological belief in the immortal spirits of the dead living in the Tuma underworld. The other

way is the new Christian way of life with its specific Christian beliefs and its own eschatological ideas. Both ways are mutually exclusive, or, to say it in the local priests' words: "one can either walk on the way of the ancestors or on the Christian way together with *Jesu Keriso*, the Lord Jesus Christ". From the very beginning of their work the *misinari* had been telling the Trobriand Islanders to pray for things like a good yams harvest, rain or nice weather and not to ask a magician for help. In 1989 there were even some special public prayers for good harvests. In the late 1980s especially women had accepted the missionaries' ways of Christian preaching and self-presentation, and the clear and simple alternatives – the traditional magicians with their formulae and rites on the one hand and the *misinari* and their prayers on the other hand – caused much tension in families where the husbands of pious wives were expert magicians (or vice versa). Thus, in 1989 magicians, both female or male, had lost their influence in the society, and accordingly the estimation and appreciation of their magical skills and their knowledge of magical formulae had decreased. Magical formulae had started to lose not only their societal and political value but also their value as personal property. Therefore, many Trobrianders thought that there was no need any more to bequeath the formulae to members of the younger generation. In turn, the younger generation hardly saw any sense any more in learning these formulae in a number of long and tiresome lessons from their elder (matrilineal) relatives, their fathers, or some experts brought in to teach them. By now the genre "magical formulae" and the register that they constitute, the "*biga megwa*" – "the language of magic" is moribund (see Senft 2010b: 83, 87ff; 2011: 107).

This loss of magic is mirrored in the more and more simplified versions of the Imdeduya texts presented here. So it seems that Malinowski's insights are confirmed. If myth lives in magic, it will also die with it – and vice versa. This is certainly a deplorable fact, but as I have pointed out elsewhere (Senft 2010b: 90f.; 2011: 109f.), cultures and languages are dynamic phenomena; they change – and that's the way it is. Our task is to describe and document these dynamics. However, we should also feel obliged to document the richness of a society's heritage of oral literature with all the cultural knowledge codified in it as long as we can, to preserve it for future generations. I hope that this volume contributes to this goal.

John Kasaipwalova has shown us another way to keep at least some aspects of this heritage alive "to 'preserve', to redeem, to revive and/or contest the inherent values of 'traditional' society, to adapt the past to be of relevance to the present, and to inform the future". In his "desire to 'preserve' [these] cultural forms ... [he] 'contemporise[d]' traditional storytelling through transformation of the original material and forms" (Schulz 1998: 106). With his transformation of the Trobriand Imdeduya myth into his English poem "Sail the Midnight Sun", John Kasaipwalova has achieved that the myth somehow lives on ...

guest IP: 195.169.108.24 On: Tue, 01 Aug 2017 11:02:37

Metadata for the variants of the myth documented on audio-tape

See URL: <http://www.mpi.nl/people/senft-gunter/research>

Click: Web page for “*Imdeduya – Variants of a myth of Love and Hate from the Trobriand Islands of Papua New Guinea*”

Chapter 1. The Imdeduya song

Imdeduya_song.wav

This wav.file documents the refrain and the first stanza of the Imdeduya song, sung by the children Towesei (6 years old), Eremia (7y), Imkubul (11y), (Yabilosi (5y), Igiobibila (6y), Olopola (8y), Emi (11y), Kwelubituma (5y) and other children in 1983.

Imdeduya_Song_Gunter_Senft_Version.wav

This wav.file documents Gunter Senft's version of the song.
Gunter Senft holds the copyright for this version of the song.

Chapter 2. Gerubara's Imdeduya story

Gerubara_Imdeduya_Myth.wav

This wav.file documents Gerubara's Imdeduya tale.

Chapter 3. Mokopai's Imdeduya myth

Tauwema_1983_T25+T25A.wav

This wav.file first documents Vaka'ila's garden magic with G. Senft's comments and then Mokopai's version of the Imdeduya myth. The first part of this version of the myth starts at 11:30 and ends at 47:36 – with line 499 of the morpheme inter-linear transcription; the second part of the myth starts at 47:53 – with line 488 of the morpheme interlinear transcription – and ends at 1:11:43.

Chapter 5. Sail the Midnight Song

sail_the_midnight_sun.wav

This wav.file documents excerpts from the tape “*Sail the Midnight Sun. Musical Highlights from the Raun Raun Theatre stage production linked by excerpts from the poem, read by the author John Kasaipwalova*” published by John Kasaipwalova and Greg Murphy in 1980.

Unfortunately the last part of this magnetic tape disintegrated during the digitization process (the tape ends with Episode 4 of Part III of the poem; see appendix V)

The structure of Gerubara's "Imdeduya" tale

Note:

Repetition of (the structure of) episodes (e) and subevents (s) are indicated with the sign \approx with the corresponding number of the episodes(e) and subevent(s) concerned

	lines
Introduction of the protagonists and their places of living	1
<i>Episode 1: Yolina (Y) decides to paddle to Omyuva to see Imdeduya (Im)</i>	2–9
Subevent 1: Like everybody else Y has heard of Im's beauty and wants to see her.	2–4
Subevent 2: Y tells his mother that he wants to go to Omyuva (Woodlark Island) to see Im and asks her to prepare provisions for his journey.	4–6
Subevent 3: The next day Y's mother prepares supplies for her son.	7–9
<i>Episode 2: Y leaves Keli and paddles to Simsim Island</i>	
Subevent 1: The next morning Y leaves Keli heading for Omyuva.	9–11
Subevent 2: On the open sea he decides to sing his song and he performs it.	11–17
Subevent 3: Y arrives at Simsim.	18
Subevent 4: The Simsim people ask him why he came to them and he tells them that he is on his way to Omyuva.	19–20
Subevent 5: Y asks his hosts what they are doing and they tell him that they celebrate the <i>kaliborn</i> .	20–22
Subevent 6: The next day Y goes to the village and celebrates with his hosts.	22–26
<i>Episode 3: Y leaves Simsim and paddles to Tuma Island</i>	
Subevent 1: The next morning the Simsim people provide Y with food and he paddles away.	26–28
Subevent 2: On the open sea Y sings his song. \approx episode (e) 2 / subevent (s) 2.	28–33

- Subevent 3: Y arrives at Tuma Island.
 $\approx e2/s3.$ 34
- Subevent 4: The Tuma people ask him why he came and Y tells them that he is on his way to Omyuva.
 $\approx e2/s4.$ 34–35
- Subevent 5: Y goes to the village and celebrates the *kalibom* together with his hosts. 36–38

Episode 4: Y leaves Tuma and paddles to Kaduwaga

- Subevent 1: The next morning the Tuma people provide Y with food and he paddles away.
 $\approx e3/s1.$ 39–40
- Subevent 2: On the open sea Y sings his song.
 $\approx e2,e3/s2.$ 40–46
- Subevent 3: Y arrives at Kaduwaga.
 $\approx e2,e3/s3.$ 47
- Subevent 4: The Kaduwaga people ask him why he came and Y tells them that he is on his way to Omyuva.
 $\approx e2,e3/s4.$ 47–48
- Subevent 5: Y goes to the village and celebrates the *kalibom* together with his hosts.
 $\approx e3/s5.$ 49–52

Episode 5: Y leaves Kaduwaga and paddles to Loya

- Subevent 1: The next morning the Kaduwaga people provide Y with food and he paddles away.
 $\approx e3,e4/s1.$ 52–55
- Subevent 2: On the open sea Y sings his song.
 $\approx e2,e3,e4/s2.$ 55–60
- Subevent 3: Y arrives at Loya.
 $\approx e2,e3,e4/s3.$ 61
- Subevent 4: The Loya people ask him why he came to them and he tells them that he is on his way to Omyuva.
 $\approx e2,e3,e4,e5/s4.$ 61–63
- Subevent 5: Y goes to the village and celebrates the *kalibom* together with his hosts, singing and dancing.
 $\approx e3,e4/s5.$ 63–65

Episode 6: Y leaves Loya and paddles to Kitava

- Subevent 1: The next morning the Loya people provide Y with food and he paddles away.
 $\approx e3,e4,e5/s1.$ 65–67
- Subevent 2: On the open sea Y sings his song.
 $\approx e2,e3,e4,e5/s2.$ 67–72

- Subevent 3: Yolina arrives at Kitava where the people celebrate the *kalibom*.
 ≈ e2,e3,e4,e5/s3. 73–74
- Subevent 4: The Kitava people ask him why he came to them and he tells them that he is on his way to Omyuva.
 ≈ e2,e3,e4,e5/s4. 74–76
- Subevent 5: Y goes to the village and celebrates the *kalibom* together with his hosts.
 ≈ e5/s5. 76–77

Episode 7: Y leaves Kitava and paddles to Miraiwa

- Subevent 1: The next morning the Kitava people provide him with food and Y paddles away.
 ≈ e3,e4,e5,e6/s1. 77–79
- Subevent 2: He paddles for three days and three nights and he sings his song on the open sea. 80–86
- Subevent 3: He arrives at Miraiwa where the people celebrate the *kalibom*.
 ≈ e6/s3. 87–88
- Subevent 4: The Miraiwa people ask him why he came to them and he tells them that he is on his way to Omyuva.
 ≈ e2,e3,e4,e5,e6/s4. 88–90

Episode 8: Y leaves Miraiwa and paddles to Omyuva

- Subevent 1: Y paddles away from Miraiwa. 90
- Subevent 2: He paddles for three days and three nights and he sings his song on the open sea.
 ≈ e7/s2. 90–98
- Subevent 3: Y arrives at Im's village. 99

Episode 9: Y and Im.

- Subevent 1: Night falls and Y goes to Im's house where she is sleeping. 99–100
- Subevent 2: Y knocks at a house post and calls Im; she asks who is calling her and when he tells her that he is Y, she accuses him of being a liar and a trickster. 100–105
- Subevent 3: After a while Y calls Im again, she asks who he is, but again does not believe him. She does not even look who is outside and goes back to sleep. 105–110
- Subevent 4: At dawn Y tells Im that he will leave now. She looks out of the house, sees him, rushes to him, embraces him, brings him into her house and she lies down on her mat. 110–115
- Subevent 5: They sleep together in her house throughout the day, then they marry and stay together. 115–117

Ritualized formula that announces the end of the story 117

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The structure of Mokopei's version of the Imdeduya myth

Note:

Repetition of (the structure of) episodes (e) and subevents (s) are indicated with the sign ≈, with the number of the part of the myth as well as the corresponding number of the episode(s) and subevent(s) concerned. If this information is given in bold it means that the repetition is literal.

	lines
Introduction: Mokopei (M) just mentions the name of the myth	1
Part I: Yolina, his plans, his departure from Keli and his journey to the Trobriand Islands north and east of Kiriwina Island	1–246
<i>Episode 1: Yolina's plans and his departure from Keli</i>	1–12
Subevent 1: Yolina (Y), a man from Keli, builds a house for Imdeduya (Im) whom he is determined to visit in Omyuva (= Woodlark Island), marry her and bring her back home.	1–5
Subevent 2: Having finished the house for Im he prepares his canoe and paddles into the open sea.	5–6
Subevent 3: He sings his Imdeduya song.	7–12
<i>Episode 2: His arrival and stay in Kava</i>	13–33
Subevent 1: Y arrives at Kava Island and hears the villagers singing their village song.	13–17
Subevent 2: M intones the song and finally sings a stanza from the <i>Monigapani</i> song.	14–19
Subevent 3: A girl asks Y where he comes from and he answers the question.	20–21
Subevent 4: Y is invited to marry the chief's daughter, stay in Kava and become chief there, but he declines the invitation and explains why.	22–25
Subevent 5: Y watches the Kava people doing the <i>kalibom</i> , sleeps for a while and then joins them.	26–29
Subevent 6: M sings the song about the <i>Gebubuvatu</i> stone and indicates that the <i>kalibom</i> lasts all night long.	30–33

<i>Episode 3: Y's journey from Kava to Konia and his stay there</i>	33–61
Subevent 1: In the morning Y punts into the open sea and sings his Imdeduya song.	33–43
Subevent 2: Y arrives in Konia and hears the villagers singing the <i>Badikavava</i> song. ≈ episode (e) 2 / subevent (s) 1.	44–45
Subevent 3: M sings a stanza from the <i>Badikavava</i> song. ≈ e2/s2.	46–47
Subevent 4: A man meets Y, admires his beauty and his bodily adornments, asks him who he is and Y answers the question. ≈ e2/s3.	48–52
Subevent 5: Y is invited to marry the chief's daughter, to stay in Konia and to become chief there, but he declines the invitation and explains why. ≈ e2/s4.	52–56
Subevent 6: Y watches the Konia people doing the <i>kalibom</i> and then goes to sleep. see: e2/s5.	56–57
Subevent 7: M sings a new version of the <i>Gebubuvatu</i> song and indicates that the <i>kalibom</i> lasts all night long. ≈ e2/s6.	58–61
<i>Episode 4: Y's journey from Konia to Yuvegili on Kaile'una Island via Tuma, Kadai and Bwemwaga and his stay in Yuvegili</i>	61–101
Subevent 1: In the morning Y leaves Konia and first punts to Tuma Island where he sings his Imdeduya song. ≈ e3/s1.	61–69
Subevent 2: Y punts on to Kadai Island and Bwemwaga Island where he sings his Imdeduya song again.	70–79
Subevent 3: Still at sea Y hears the people of Yuvegili village on Kaile'una Island singing the <i>Rogayeva</i> song. ≈ e2/s1; e3/s2.	80–82
Subevent 4: M intones and sings a stanza of the <i>Rogayeva</i> song. ≈ e2/s2; e3/s3.	83–86
Subevent 5: Someone notices Y with his feather-adornments approaching the village, asks him where he comes from and Y answers the question and tells them why he visits them. ≈ e2/s3; e3/s4.	87–92
Subevent 6: Y is invited to marry the chief's daughter, to stay in Yuvegili and to become chief there but he declines the invitation. ≈ e2/s4 & e3/s5.	93–95
Subevent 7: After a nap Y joins the people of Yuvegili doing the <i>kalibom</i> . see: e2/s5.	96

Subevent 8: M intones and sings a stanza of the *Gebubuvatu* song and indicates that the *kalibom* lasts all night long.
 ≈ e2/s6; e3/s7. 97–101

Episode 5: Y' short trip from Yuvegili to Kaduwaga on Kaile'una Island 101–131

Subevent 1: In the morning Y punts to Kaduwaga and at Kabunegi point his sings his Imdeduya song.
 ≈ e3, e4/s1. 101–110

Subevent 2: At Oliuva point he sees people adorned with feathers and hears them singing the *Rogayeva* song.
 ≈ e2/s1; e3/s2; e4/s3. 111–113

Subevent 3: M intones and sings another stanza of the *Rogayeva* song.
 ≈ e2/s2; e3/s3/ e4/s4. 114–118

Subevent 4: Someone notices Y, praises his feather adornments and his pandanus streamers and when Y arrives they ask him where he comes from. Y answers the question and tells them why he visits them.
 ≈ e2/s3; e3/s4; e4/s5. 119–124

Subevent 5: Y is invited to marry the chief's daughter, to stay in Kaduwaga and to become chief there, but he declines the invitation and explains why.
 ≈ e2/s4; e3/s4/ e4/s6. 125–128

Subevent 6: Y watches the Kaduwaga people doing the *kalibom* and then goes to sleep.
 ≈ e3/s6. 128–129

Subevent 7: M intones and sings a stanza of the *Gebubuvatu* song.
 ≈ e2/s6; e3/s7; e4/s8. 130–133

Episode 6: Y's journey to Kuiava Island via Odukwe'utina point and the Sasani reef 134–176

Subevent 1: The next morning Y punts from Kaduwaga to Odukwe'utina point south-west of the village and sings his Imdeduya song there.
 ≈ e3;e4,e5/s1. 134–143

Subevent 2: Y punts further south-west to Kuiava Island and at Onimoyuva beach he hears the drums of the people from Kuiava, turns his canoe and sees them singing and dancing. Punting towards them he sings his Imdeduya song again at the Sasani reef.
 ≈ e4/s3. 144–154

Subevent 3: Coming closer he hears the people of Kuiava singing a *milamala* song.
 ≈ e2/s1; e3/s2; e4/s3; e5/s2. 155

- Subevent 4: M intones and sings the *Da'uva* song.
 ≈ e2/s2; e3/s3; e4/s4; e5/s3. 156–166
- Subevent 5: Someone notices Y, praises his feather adornments and his pandanus streamers and when Y arrives they ask him where he comes from. Y answers the question and tells them why he visits them.
 ≈ e2/s3; e3/s4; e4/s5; e5/s4. 161–166
- Subevent 6: Y is invited to marry the chief's daughter, to stay in Nuvatubwa and to become chief there, but he declines the invitation and explains why.
 ≈ e2/s4; e3/s5; e4/s6; e5/s5. 167–170
- Subevent 7: Yolina watches the Kuiuava people doing the *kalibom* and then joins them.
 see: e2/s4; e3/s4; e4/s7; e5/s6. 171–172
- Subevent 8: M intones and sings a stanza of the *Gebubuvatu* song and indicates that the *kalibom* lasts all night long.
 ≈ e2/s6; e3/s7; e4/s8; e5/s7. 173–176
- Episode 7: Y's journey to Maniyawaga (Bulakwa) on Kaile'una Island* 176–217
- Subevent 1: Next morning Y punts and paddles north-eastwards to Kaile'una Island and sings his Imdeduya song.
 ≈ e3, e4, e5, e6/s1. 176–185
- Subevent 2: When he has reached Dukuboi point he sings his Imdeduya song again.
 ≈ e4/s2. 186–195
- Subevent 3: Y hears the people from Maniyawaga/Bulakwa singing a stanza of the *milamala* song *Raibuta*.
 ≈ e2/s1; e3/s2; e4/s3; e5/s2; e6/s3. 196
- Subevent 4: M intones a stanza from the *Raibuta* song.
 ≈ e2/s1; e3/s3; e4/s3; e5/s2; e6/s4. 197–201
- Subevent 5: A man called Tupopu notices Y, praises his beauty and his feather adornments, asks him where he comes from and Y answers the question and tells him why he has come.
 ≈ e2/s3; e3/s4; e4/s5; e5/s 4; e6/s5. 202–207
- Subevent 6: Y is invited to marry the chief's daughter, to stay in Bulakwa and to become chief there, but he declines the invitation and explains why.
 ≈ e2/s4; e3/s5; e4/s6; e5/s5; e6/s6. 208–211
- Subevent 7: Y watches the Bulakwa people doing the *kalibom*, sleeps for a while and then joins them.
 see: e2/s4; e3/s4; e4/s7; e5/s6; e6/s7. 211–213

- Subevent 9: M intones and sings a *milamala* song called *Gaulegu* that deals with death magic and indicates that the *kalibom* lasts all night long.
 ≈ e2/s6; e3/s7; e4/s8; e5/s7; e6/s8. 214–217

Episode 8: Yolina's trip to Kaisiga on Kaile'una Island 217–246

- Subevent 1: In the morning Y leaves Bulakwa and punts to Kesiga, singing his *Imdeduya* song.
 ≈ e3, e4, e5, e6, e7/s1. 217–226

- Subevent 2: He punts on until he hears the people from Kaisiga singing their song *Kinana* about cannibals on the D'Entrecasteaux Islands.
 ≈ e2/s1; e3/s2; e4/s3; e5/s2; e6/s3, e7/s3. 227–228

- Subevent 3: M intones and sings a stanza of the village song.
 ≈ e2/s1; e3/s3; e4/s3; e5/s2; e6/s4; e7/s4. 229–232

- Subevent 4: One of the men comments on this song and then notices Yolina, praises his beauty and invites him to marry the chief's daughter, to stay in Kaisiga and to become chief there, but Y declines the invitation and explains why.
 ≈ e2/s4; e3/s4,s5; e4/s5,s6; e5/s4,s5; e6/s5,s6; e7/s5,s6. 233–239

- Subevent 5: Y watches the Kaduwaga people doing the *kalibom* and then goes to sleep.
 ≈ e2/s4; e3/s4; e4/s7; e5/s6; e6/s7; e7/s7. 240–241

- Subevent 6: M intones and sings a stanza of the *Gebubuvatu* song and indicates that the *kalibom* lasts all night long.
 ≈ e2/s6; e3/s7; e4/s8; e5/s7; e6/s8; e7/s9. 242–246

Part II: Y's journey from the southern shores of Kaile'una to Omyuva via Kiriwina Island, Vakuta Island and Kitava Island 246–515

Episode 1: Y's journey from Kesiga on Kaile'una Island via Gumagadu point and Boli point to Kavataria on Kiriwina Island and his stay there. 246–292

- Subevent 1: The next morning Y leaves Kesiga, paddles eastwards to Gumagadu point and sings his *Imdeduya* song.
 ≈ Part I e3–7/s1. 246–256

- Subevent 2: Y crosses the channel between Kaile'una and Kiriwina and having reached Boli point he sings his *Imdeduya* song again.
 ≈ Part I e4, e7/s2. 257–266

- Subevent 3: Y hears Tokula and other people from Kavataria drumming and singing the *Rogayeva* song.
 ≈ Part I e2/s1; e3/s2; e4/s3; e5/s2; e6/s3; e7/s3; e8/s2. 267–269

- Subevent 4: M intones and sings a stanza from the *Rogayeva* song.
 ≈ Part I e2/s1; e3/s3; e4/s4; e5/s3; e6/s4; e7/s4; e8/s3. 270–277

- Subevent 5: A man comments on the song, notices Y, praises his beautiful hair and asks him where he comes from and Y answers the question and tells him why he has come.
 ≈ Part I e2/s3; e3/s4; e4/s5; e5/s4; e6, e7/s5. 278–282
- Subevent 6: Y is invited to marry the chief's daughter, to stay in Kavataria and to become chief there, but he declines the invitation and explains why.
 ≈ Part I e2/s4; e3/s4,s5; e4/s5,s6; e5/s4,s5; e6/s5,s6; e7/s6; e8/s4. 283–286
- Subevent 7: In the evening Y watches the Kava people doing the *kali-bom*, takes a nap and then joins them.
 ≈ Part I e2/s4; e3/s4; e4/s7; e5/s6; e6/s7; e7/s7; e8/s5. 286–288
- Subevent 8: M intones and sings the *Gebubuvatu* song and indicates that Y stays another day and another night in Kavataria.
 ≈ Part I e2/s6; e3/s7; e4/s8; e5/s7; e6/s8; e7/s9; e8/s6. 289–293
- Episode 2: Y's journey from Kavataria to Mloseda on Kiriwina Island and his stay there* 293–319
- Subevent 1: The next morning Y leaves Kavataria and punts southwards along the western coast, singing his Imdeduya song.
 ≈ Part I e3–7/s1.
 Part II e1/s1. 219–301
- Subevent 2: Y hears the people from Mloseda drumming and singing the *Pawpaw* (papaya) song.
 ≈ Part I e2/s1; e3/s2; e4/s3; e5/s2; e6/s3, e7/s3; e8/s2.
 Part II e1/s3. 301–303
- Subevent 3: M intones and sings the *Pawpaw* song.
 ≈ Part I e2/s1; e3/s3; e4/s3; e5/s2; e6/s4; e7/s4; e8/s3.
 Part II e1/s4. 304–306
- Subevent 4: A man interrupts the singers, points out that he sees a beautiful man coming, asks him where he comes from and Y answers the question and tells him why he has come.
 ≈ Part I e2/s3; e3/s4; e4/s5; e5/s 4; e6/s 5; e7/s5.
 Part II e1/s5. 307–310
- Subevent 5: Y is invited to marry the chief's daughter, to stay in Mloseda and to become chief there, but he declines the invitation and explains why.
 ≈ Part I e2/s4; e3/s4,s5; e4/s5,s6; e5/s4,s5; e6/s5,s6; e7/s6; e8/s4.
 Part II e1/s6. 310–314
- Subevent 6: Y watches the Mloseda people doing the *kalibom* and then goes to sleep, but the *kalibom* lasts all night long.
 ≈ Part I e2/s4; e3/s4; e4/s7; e5/s6; e6/s7; e7/s7; e8/s5.
 Part II e1/s7. 314–315

- Subevent 7: M intones and sings the *Gububuvatu* song.
 ≈ Part I e2/s6; e3/s7; e4/s8; e5/s7; e6/s8; e7/s9; e8/s6.
 Part II e1/s8. 316–319

Episode 3: Y's journey from Mloseda via Vopu point to Teyava on Kiriwina Island. 320–354

- Subevent 1: The next morning Y leaves Mloseda, paddles to Vopu point and sings his Imdeduya song.
 ≈ Part I e3–7/s1.
 Part II e1,e2/s1. 320–329

- Subevent 2: Y then hears the people from Teyava singing the song *O busibusi* – “On the sea”.
 ≈ Part I e2/s1; e3/s2; e4/s3; e5/s2; e6/s3, e7/s3; e8/s2.
 Part II e1/s3; e2/s2. 330–333

- Subevent 3: M intones and sings the song “On the sea”.
 ≈ Part I e2/s1; e3/s3; e4/s3; e5/s2; e6/s4; e7/s4; e8/s3.
 Part II e1/s4; e2/s3. 334–341

- Subevent 4: A man interrupts the singers, points out that he sees a man coming to them, asks him where he comes from and Y answers the question and tells him why he has come.
 ≈ Part I e2/s3; e3/s4; e4/s5; e5/s 4; e6/s 5; e7/s5.
 Part II e1/s5; e2/s4. 342–345

- Subevent 5: Y is invited to marry the chief's daughter, to stay in Teyava and to become chief there, but he declines the invitation and explains why.
 ≈ Part I e2/s4; e3/s4,s5; e4/s5,s6; e5/s4,s5; e6/s5,s6; e7/s6; e8/s4.
 Part II e1/s6; e2/s5. 346–349

- Subevent 6: Y watches the Mloseda people doing the *kalibom* and then goes to sleep.
 ≈ Part I e2/s4; e3/s4; e4/s7; e5/s6; e6/s7; e7/s7; e8/s5.
 Part II e1/s7; e2/s6. 349–350

- Subevent 7: M intones and sings the *milamala* song *Gumalele* about two orphans.
 ≈ Part I e2/s6; e3/s7; e4/s8; e5/s7; e6/s8; e7/s9; e8/s6.
 Part II e1/s8; e2/s7. 351–354

Episode 4: Y's journey from Teyava to Obulaku on Kiriwina Island 355–395

- Subevent 1: The next morning Y leaves Teyava, paddles further south and sings his Imdeduya song.
 ≈ Part I e3–7/s1.
 Part II e1,e2,e3/s1. 355–364

- Subevent 2: He paddles on to Obulaku and having reached the Takali area he sings his Imdeduya song again.
 ≈ Part I e4,e7/s2. 365–375

- Subevent 3: Y then hears the people from Obulaku drumming and singing the *Lekolekwa* song (“the rooster”).
 ≈ Part I e2/s1; e3/s2; e4/s3; e5/s2; e6,e7/s3; e8/s2.
 Part II e1/s3; e2,e3/s2. 376–377
- Subevent 4: M intones and sings the *Lekolekwa* song.
 ≈ Part I e2/s1; e3/s3; e4/s3; e5/s2; e6/s4; e7/s4; e8/s3.
 Part II e1/s4; e2,e3/s3. 378–380
- Subevent 5: A man interrupts the singers, points out that he sees a beautiful man coming to them, praises his hair, asks him where he comes from and Y answers the question and tells him why he has come.
 ≈ Part I e2/s3; e3/s4; e4/s5; e5/s 4; e6/s 5; e7/s5.
 Part II e1/s5; e2,e3/s4. 381–385
- Subevent 6: Y is invited to marry the chief’s daughter, to stay in Obulaku and to become chief there, but he declines the invitation and explains why
 ≈ Part I e2/s4; e3/s4,s5; e4/s5,s6; e5/s4,s5; e6/s5,s6; e7/s6; e8/s4.
 Part II e1/s6; e2,e3/s5. 385–388
- Subevent 7: Y watches the Obulaku people doing the *kalibom* and then goes to sleep, but the *kalibom* lasts all night long.
 ≈ Part I e2/s4; e3/s4; e4/s7; e5/s6; e6/s7; e7/s7; e8/s5.
 Part II e1/s7; e2,e3/s6. 389–390
- Subevent 8: M intones and sings the *Gumalele* song and indicates that the *kalibom* lasts all night long.
 ≈ Part I e2/s6; e3/s7; e4/s8; e5/s7; e6/s8; e7/s9; e8/s6.
 Part II e1/s8; e2,e3/s7. 391–395
- Episode 5: Y’s journey from Obulaku to Sinaketa on Kiriwina Island* 395–424
- Subevent 1: The next morning Y leaves Obulaku, paddles further south to Sinaketa and sings his Imdeduya song.
 ≈ Part I e3–7/s1.
 Part II e1,e2,e3,e4/s1. 395–404
- Subevent 2: He hears the Sinaketa people singing their *Gayoileva* (“laplap”) song.
 ≈ Part I e2/s1; e3/s2; e4/s3; e5/s2; e6,e7/s3; e8/s2.
 Part II e1/s3; e2,e3/s2; e4/s3. 405–406
- Subevent 3: M intones and sings the *Gayoileva* song.
 ≈ Part I e2/s1; e3/s3; e4/s3; e5/s2; e6/s4; e7/s4; e8/s3.
 Part II e1/s4; e2,e3/s3; e4/s4. 407–410

- Subevent 4: A man called Vani interrupts the singers, announces the arrival of a beautiful man with feather- and shell-adornments, asks him where he comes from and Y answers the question and tells him why he has come.
 ≈ Part I e2/s3; e3/s4; e4/s5; e5/s 4; e6/s 5; e7/s5.
 Part II e1/s5; e2,e3/s4; e4/s5. 411–415
- Subevent 5: Y is invited to marry the chief's daughter, to stay in Sinaketa and to become chief there, but he declines the invitation and explains why.
 ≈ Part I e2/s4; e3/s4,s5; e4/s5,s6; e5/s4,s5; e6/s5,s6; e7/s6; e8/s4.
 Part II e1/s6; e2,e3/s5; e4/s6. 416–419
- Subevent 6: Y joins the people of Sinaketa doing the *kalibom*.
 ≈ Part I e2/s4; e3/s4; e4/s7; e5/s6; e6/s7; e7/s7; e8/s5.
 Part II e1/s7; e2,e3/s6; e4/s7. 420
- Subevent 7: M intones and sings the *Gumalele* song and indicates that the *kalibom* lasts all night long.
 ≈ Part I e2/s6; e3/s7; e4/s8; e5/s7; e6/s8; e7/s9; e8/s6.
 Part II e1/s8; e2,e3/s7; e4/s8. 421–423
- Episode 6: *Y's journey from Sinaketa via Gilibwa on Kiriwina Island to Kulukwevata on Vakuta Island* 424–475
- Subevent 1: The next morning Y leaves Sinaketa, paddles further south and sings his Imdeduya song.
 ≈ Part I e3–7/s1.
 Part II e1–5/s1. 424–432
- Subevent 2: He paddles on until he reaches Susuva point and there he sings his Imdeduya song again.
 ≈ Part I e4,e7/s2.
 Part II e4/s2. 433–442
- Subevent 3: He punts around Susuva point to Gilibwa and hears the people on Vakuta Island singing their song.
 ≈ Part I e2/s1; e3/s2; e4/s3; e5/s2; e6,e7/s3; e8/s2.
 Part II e1/s3; e2,e3/s2; e4/s3; e5/s2. 443–445
- Subevent 4: M intones the song of Vakuta but does not remember it; M points out that Y watches them singing their song and then goes to sleep. After a longer pause M remembers the verses and sings a stanza from the *Idakwai* song about the shipwreck of a *kula*-fleet.
 ≈ Part I e2/s1; e3/s3; e4/s3; e5/s2; e6/s4; e7/s4; e8/s3.
 Part II e1/s4; e2,e3/s3; e4/s4; e5/s3. 446–460

- Subevent 5: A man interrupts the singers, points out that he sees a beautiful man coming to them, asks him where he comes from and Y answers the question and tells him why he has come.
 ≈ Part I e2/s3; e3/s4; e4/s5; e5/s 4; e6/s 5; e7/s5.
 Part II e1/s5; e2,e3/s4; e4/s5; e5/s4. 461–465
- Subevent 6: Y is invited to marry the chief's daughter, to stay on Vakuta and to become chief there, but he declines the invitation and explains why.
 ≈ Part I e2/s4; e3/s4,s5; e4/s5,s6; e5/s4,s5; e6/s5,s6; e7/s6; e8/s4.
 Part II e1/s6; e2,e3/s5; e4/s6; e5/s5. 466–469
- Subevent 7: Y watches the Vakuta people doing the *kalibom* and then goes to sleep, but the *kalibom* lasts all night long.
 ≈ Part I e2/s4; e3/s4; e4/s7; e5/s6; e6/s7; e7/s7; e8/s5.
 Part II e1/s7; e2,e3/s6; e4/s7; e5/s6. 470–471
- Subevent 8: M intones and sings the *Gumalele* song.
 ≈ Part I e2/s6; e3/s7; e4/s8; e5/s7; e6/s8; e7/s9; e8/s6.
 Part II e1/s8; e2,e3/s7; e4/s8; e5/s7. 472–475
- Episode 7: Y's journey from Vakuta Island to Kitava Island* 476–514
- Subevent 1: The next morning Y leaves Vakuta, punts to the Gilboa reef channel and sings his Imdeduya song.
 ≈ Part I e3–7/s1.
 Part II e1–6/s1. 476–485
- Subevent 2: Y paddles on and in the middle of the Dauya passage he sing his Imdeduya song again.
 ≈ Part I e4,e7/s2.
 Part II e4,e6/s2. 486–495
- Subevent 3: He paddles on till he reaches Kitava where he hears the song *Mwaga* ("crazy") of the Kitava people.
 ≈ Part I e2/s1; e3/s2; e4/s3; e5/s2; e6,e7/s3; e8/s2.
 Part II e1/s3; e2,e3/s2; e4/s3; e5/s2; e6/s3. 496
- Subevent 4: M tries to intone and sing the song but he forgot it.
 ≈ Part I e2/s1; e3/s3; e4/s3; e5/s2; e6/s4; e7/s4; e8/s3.
 Part II e1/s4; e2,e3/s3; e4/s4; e5/s3; e6/s4. 497–498
- Subevent 5: A man interrupts the singers, points out that he sees a beautiful man with feather-adornments coming to them, asks him where he comes from and Y answers the question and tells him why he has come.
 ≈ Part I e2/s3; e3/s4; e4/s5; e5/s 4; e6/s 5; e7/s5;
 Part II e1/s5; e2,e3/s4; e4/s5; e5/s4; e6/s5; e7/s5. 498–503

- Subevent 6: Y is invited to marry the chief's daughter, to stay on Vakuta and to become chief there, but he declines the invitation and explains why.
 ≈ Part I e2/s4; e3/s4,s5; e4/s5,s6; e5/s4,s5; e6/s5,s6; e7/s6; e8/s4.
 Part II e1/s6; e2,e3/s5; e4/s6; e5/s5; e6/s6. 504–508
- Subevent 7: In the evening Y watches the Kava people doing the *kalibom*, takes a nap and then joins them.
 ≈ Part I e2/s4; e3/s4; e4/s7; e5/s6; e6/s7; e7/s7; e8/s5.
 Part II e1/s7; e2,e3/s6; e4/s7; e5/s6; e6/s7. 509–510
- Subevent 8: M intones and sings the *Gumalele* song.
 ≈ Part I e2/s6; e3/s7; e4/s8; e5/s7; e6/s8; e7/s9; e8/s6;
 Part II e1/s8; e2,e3/s7; e4/s8; e5/s7; e6/s8. 511–514

Part III Y's journey from Kitava Island to Woodlark Island, his stay in Omyuva winning Im's love and marrying her, their life in Omyuva and Y's decision to leave his family 515–729

Episode 1: Y's journey to Omyuva and his first day in the village 515–538

- Subevent 1: The *kalibom* in Kitava lasts all night long, and in the morning Y leaves the island and paddles to Omyuva. 515–516
- Subevent 2: In Omyuva Im already feels the intensity of Y's will to marry her – Y is performing love magical rites on his journey – while Im is taking her morning bath with her sisters near the beach. 516–520
- Subevent 3: In the open sea Y sings his *Imdeduya* song, paddles on and on and sings his *Imdeduya* song once more, imagining that he chases and finally catches Im. 521–538
- Subevent 4: Im again senses that there is a man paddling towards Omyuva who wants to marry her, tells it to her sisters and asks them to wait for him. 539–542
- Subevent 5: After some time they see a *kweduya*-shell drifting towards them, they decide to pick it up, change their clothes and Im carries the shell on her head home and puts it on the veranda of her house. 543–552
- Subevent 6: Together with her crippled aunt Im takes her nap at noon. 552–554
- Subevent 7: In the afternoon Im goes and fetches flowers, has another bath, celebrates the *kalibom* and then goes back to her house and sleeps. 555–560

Episode 2: Y first night in Omyuva 560–668

- Subevent 1: Y in his *kweduya*-canoe realizes that the villagers are all asleep, comes out of his shell, inspects the village and then celebrates the *kalibom* all by himself. 560–569

Subevent 2: Y sings the *Gumalele* song.
 ≈ Part II e2,e3/s7; e4/s8; e5/s7; e6/s8. 570–572

Subevent 3: Y goes back to Im's house, enters it, sits down besides the girl, who is sleeping there together with her crippled aunt, chews betelnuts, makes a small garland out of the husks, puts it on Im's hair, lies down by her side and after a while he leaves her, goes into his shell, lies down, sleeps for a while and then goes back and hides in his canoe. 573–588

Episode 3: Y's second and third day and night in Omyuva 589–626

Subevent 1: The next morning Im wakes up, notices the small garland in her hair and asks her aunt about the betelnuts. 598–593

Subevent 2: Im's aunt assumes that Im had a date with a man and answers that she did not notice anything last night. 593–596

Subevent 3: Another undisturbed day and night pass. 596

Subevent 4: In the morning Im gets up, takes a bath and celebrates the *kalibom* till late at night and then goes to sleep.
 ≈ Part III e1/s7. 596–599

Subevent 5: Y hears Im, checks whether the villagers are asleep, comes out of his shell, goes into the village yard, gets his drum and celebrates the *kalibom* again all by himself.
 ≈ Part III e2/s1. 600–606

Subevent 6: Y sings the *Gebubuvatu* song.
 ≈ Part I e2/s6; e3/s7; e4/s8; e5/s7; e6/s8; e8/s6.
 Part II e1/s8; e2/s7. 607–610

Subevent 7: Y goes back to Im's house, stows away his drum before he enters Im's house. However, this time Im's aunt wakes up because of some pain and the noise Y makes, rushes out and witnesses that Y stows away his drum, that he enters the house, that he lies down beside the sleeping girl, that he chews betelnuts and makes a garland out of the husks which he puts on Im's hair, that he leaves her when the rooster crows and that he goes into his shell, lies down and sleeps.
 ≈ Part III e2/s3. 611–626

Episode 4: Y fourth day and night in Omyuva 626–668

Subevent 1: With the crowing of the rooster Im wakes up, notices that she must have had a visitor last night and asks her aunt whether she has noticed anything.
 ≈ Part III e3/s1. 626–628.

Subevent 2: Im's aunt tells Im what she had seen last night and proposes that she will watch the *kweduya* in the afternoon and that Im should do this in the evening and at night. 628–638

Subevent 3:	In the afternoon Im takes a bath and has dinner with her parents, then she goes back to her house, tells her aunt to wake her up if she notices anything and goes to sleep.	638–644
Subevent 4:	While Im is getting drowsy, Y gets out of his shell, strolls through the village, comes back, fetches his flute and celebrates the <i>kalibom</i> all by himself again. ≈ Part III e2/s1; e3/s5.	645–650
Subevent 5:	Y sings the <i>Gumalele</i> song. ≈ Part II e2,e3/s7; e4/s8; e5/s7; e6/s8; Part III e2/s2.	651–654
Subevent 6:	Y goes back to Im's house, stows his goods away, enters the house, sits down besides the girl, chews a betelnut, and lies down by Im's side. ≈ Part III e2/s3; e3/s7.	655–661
Subevent 7:	Im turns around, grabs Y's hand, wakes him up and they act out Y's <i>Imdeduya</i> song, finally making love on Im's sleeping mat until late in the morning of the next day.	661–668
<i>Episode 5: Im's parents learn about their daughter's lover and the announcement and celebration of their marriage</i>		668–694
Subevent 1:	In the morning Im's parents come to her aunt and ask about the whereabouts of her daughter.	668–670
Subevent 2:	Im's aunt informs them about the arrival of Y in a <i>kweduya</i> -shell and about the love magic he performed on their daughter very successfully.	671–676
Subevent 3:	Im's parents take the news quite gallantly; they do not disturb the young couple but go to the gardens to get food for dinner.	676–678
Subevent 4:	In the afternoon Im's father invites his daughter (who looks a bit battered) and her lover for dinner, announces Im's marriage to the villagers and asks them to build a special veranda for their marriage gifts.	678–683
Subevent 5:	The next day the young couple takes a bath and they decorate and adorn themselves.	683–686
Subevent 6:	The villagers request the young couple to present themselves to the community.	686–690
Subevent 7:	First Im and then Y come out of Im's house, impress the villagers with their beauty and word spreads that Y came from Keli with the intention to marry Im.	690–694
Subevent 8:	After the marriage the couple stays in Omyuva.	694
<i>Episode 6 Im's and Y's life in Omyuva and Y's decision to leave his family</i>		695–729

Subevent 1:	Im' gets pregnant and first gives birth to a boy whom she named Y after his father, and then to a little girl, while Y works in his father-in-law's gardens.	695–700
Subevent 2:	Having lived in Omyuva for a long time, Y comes back from the gardens one day, chats with a sister-in-law who realizes and blames him for the fact that he is without relatives in Omyuva and lives with his wife far away from his village, and Y realizes that he is all alone by himself in Omyuva.	701–709
Subevent 3:	Im tells her son to go to his father and bring him home for dinner, but Y only reacts to his son's invitation after Im had sent her son to him a second time.	709–716
Subevent 4:	They eat together in silence and after a while Im accuses her husband that he does not like his son's name, Y stops eating, takes his son, carries him around for a while and cries.	716–720
Subevent 5:	Y realizes that Im is sleeping and decorates himself having made up his mind to travel back home to Keli.	720–722
Subevent 6:	Y takes his <i>kweduya</i> -shell and at midnight he launches it at the beach, make it float again, enters it and paddles away – abandoning his children and Im, also because his wife has had an affair with another man.	722–729

Part IV Im's attempts to change her husband's mind, Y's reaction, Im's death and Y's journey back home 730–836

Episode 1: Im's death 730–813

Subevent 1:	Im wakes up, realizes that Y has gone, runs to the beach and shouts to stop him, but in vain.	730–733
Subevent 2:	Hearing Im shouting, Y starts to sing a song about a bird in Omyuva and paddles on.	734–739
Subevent 3:	Im stands on the roots of a tree and also starts to sing a song about a spirit of Misima.	739–743
Subevent 4:	Y paddles on and reacts to Im's song with his song. ≈ Part IV, e1/s2.	743–747
Subevent 5:	Im reacts to Y's song with her song again, realizing that Y's canoe gets smaller and smaller at the horizon. ≈ Part IV, e1/s3.	748–752
Subevent 6:	Y paddles on and reacts to Im's song with his song. ≈ Part IV, e1/s2,s4.	752–757
Subevent 7:	Im climbs on a branch of a tree and reacts to Y's song with her song. ≈ Part IV, e1/s3,s5.	757–760
Subevent 8:	Y paddles on and reacts to Im's song with his song. ≈ Part IV, e1/s2,s4,s6.	761–766

Subevent 9:	Im climbs further up the tree and reacts to Y's song with her song. ≈ Part IV, e1/s3,s5,s7.	766–769
Subevent 10:	Y paddles on, reacts to Im's song with his song and his canoe gets smaller and smaller – as if it was an <i>utila</i> -fruit – on the horizon. ≈ Part IV, e1/s2,s4,s6,s8.	770–776
Subevent 11:	Im climbs into the top of the tree and reacts to Y's song with her song and listens whether Y sings back again. ≈ Part IV, e1/s3,s5,s7,s9.	776–780
Subevent 12:	Y reacts to Im's song with his song and paddles on. ≈ Part IV, e1/s2,s4,s6,s8,s10.	781–786
Subevent 13:	Y's canoe at the horizon looks as if it was a butterfly, Im climbs to the branch on the very top of the tree and reacts to Y's song with her song. ≈ Part IV, e1/s3,s5,s7,s9,s11.	786–790
Subevent 14:	While Im looks for him Y reacts to her song with his song, paddles on, takes some taro out of his <i>kweduya</i> -canoe and makes a rainbow. ≈ Part IV, e1/s2,s4,s6,s8,s10,s12.	791–797
Subevent 15:	While Y makes a rainbow, Im reacts to his song with her song, realizing that Y is out of sight now. ≈ Part IV, e1/s3,s5,s7,s9,s11,s13.	798–802
Subevent 16:	Y reacts to Im's song with his song and paddles on. ≈ Part IV, e1/s2,s4,s6,s8,s10,s12,a14.	802–806
Subevent 17:	Im wants to see Y again on the horizon, she reacts to his song with her song and when she finished singing the branch of the tree breaks, she falls down and breaks her neck. ≈ Part IV, e1/s3,s5,s7,s9,s11,s13,s15.	807–813
<i>Episode 2 Y finishes his journey back home and arrives in Keli</i>		813–836
Subevent 1:	Y has not noticed what has happened to Im and he paddles on until he reaches Bomatu point where he sings his song again. ≈ Part IV, e1/s2,s4,s6,s8,s10,s12,s14,s16.	813–819
Subevent 2:	Having reached Bomatu point he paddles on into the Sisiyo'ula part of the Solomon Sea and there he sings his song again. ≈ Part IV, e1/s2,s4,s6,s8,s10,s12,s14,s16; e2/s1.	820–826

Subevent 3:	Paddling through the Sisiyo'ula part of the Solomon Sea, Y eats some food, paddles on to Kaunamava Island. From there he paddles on to Kadalabi Island where he sings his song for the last time on his journey back home. ≈ Part IV, e1/s2,s4,s6,s8,s10,s12,s14,s16; e2/s1,s2.	827–833
Subevent 4:	Then he paddles on until he reaches Keli. He has returned to his home village and he stays there.	834–836
Ritualized formula that announces the end of a narrative		836

Yolina's journey in Mokopei's version of the Imdeduya myth

<i>village/island/point/beach/reef</i>	<i>village song</i>	<i>chief's name</i>	<i>kalibom song</i>
1.) Keli	Ø	Ø	Ø
2.) Kava	Monigapani	Talawaga	Gebubuvatu
3.) Konia	Badikavava	Mogiopota	Gebubuvatu
4.) Kadai	Ø	Ø	Ø
5.) Bwemwaga	Ø	Ø	Ø
6.) Yuvegili	Rogayeva ₁	Boregai	Gebubuvatu
7.) <i>Kabunegi point</i>			
8.) <i>Oliuva point</i>			
9.) Kaduwaga	Rogayeva ₂	Kunuvania	Gebubuvatu
10.) <i>Odukwe'utina point</i>			
11.) <i>Onimoyuva beach</i>			
12.) <i>Sasani reef</i>			
13.) Kuiuva <i>Yamoyamo shore</i>	Da'uva	Monakim	Gebubuvatu
14.) <i>Dukuboi point</i>			
15.) Bulakwa/Maniyawaga	Raibuta	Topwakova	Gaulegu
16.) Kesiga	Kinana	Nuvetivi	Gebubuvatu
17.) <i>Gumagadu point</i>			
18.) <i>Boli point</i>			
19.) Kavataria	Rogayeva ₃	Kulayena	Gebubuvatu
20.) Mloseda	Mumyepu	Bulasa	Gebubuvatu
21.) <i>Vopu point</i>			
22.) Teyava	O busibusila	Dabarayo'isi	Gumalele
23.) Obulaku <i>Takali area</i>	Lekolekwa	Modeboya	Gumalele
24.) Sinaketa	Gayoileva	Toudavada	Gumalele
25.) <i>Susuva point</i>			
26.) Gilibwa & Vakuta	Idakwai	Toudavada	Gumalele

<i>village/island/point/beach/reef</i>	<i>village song</i>	<i>chief's name</i>	<i>kalibom song</i>
27.) <i>Gilboa reef channel</i>			
28.) <i>Dauya passage</i>			
29.) <i>Kitava</i>	Mwaga	Mobuyai	Gumalele
30.) <i>Omyuva</i>			Gumalele Gebubuvatu Gumalele
31.) <i>Bomatu point</i>			
32.) <i>Sisiyo'ula sea part</i>			
33.) <i>Kaunamava</i>			
34.) <i>Keli</i>			

The (simplified) structure of Sebwagau's version of the Imdeduya myth

	Numbered glosses
Introduction: Sebwagau mentions the name of the narrative	1
Part I: Yolina hears of Imdeduya, prepares for his journey to Dobu and sails from Fergusson Island via the Amphlett Islands to Kiriwina Island	2–46
Episode 1: Yolina (Y) hears of Imdeduya (Im), makes a canoe, gets valuables, sago, betelnuts and coconuts and starts his journey from Tuutauna on Fergusson to Molveyowa on Woodlark.	2–7
Episode 2: Sailing away he starts to sing his Imdeduya-song, the girls of his home village sing a song and invite him to sleep with the chief's daughter. Y declines the invitation explaining why and gives them presents for the girl he refused.	8–18
Episode 3: Y sails to Kweyaguga singing his song; he experiences the same with the girls there.	19–27
Episode 4: Y sails to Gumasila (Amphletts) singing his song; he experiences the same with the girls there.	28–36
Episode 5: Y sails to Yawai and Yakum (Amphletts) singing his Song; he experiences the same with the girls there.	37–46
Part II: Yolina sails from Gilibwa in the south via the western coast of Kiriwina up to Kabwani and Yuwada at the northern tip of Kiriwina	47–173
Episode 1: Y sails to Gilibwa (on Kiriwina) singing his song; he experiences the same with the girls there.	47–56
Episode 2: Y sails to Sinaketa singing his song; he experiences the same with the girls there.	57–65
Episode 3: Y sails to Obulaku singing his song; he experiences the same with the girls there.	66–75
Episode 4: Y sails to Kaituvi singing his song; he experiences the same with the girls there.	76–85
Episode 5: Y sails to Tukwaukwa singing his song; he experiences the same with the girls there.	86–95

Episode 6:	Y sails to Oyuveyova singing his song; he experiences the same with the girls there.	96–105
Episode 7:	Y sails to Kavataria and Mlosaida singing his song; he experiences the same with the girls there.	106–115
Episode 8:	Y sails to Lobuwa and Oiliesi singing his song; he experiences the same with the girls there.	116–124
Episode 9:	Y sails to Kuluvitu singing his song; he experiences the same with the girls there.	125–134
Episode 10:	Y sails to the Ikasi beach of Mwatawa singing his song; he experiences the same with the girls there.	135–144
Episode 11:	Y sails to Labai singing his song; he experiences the same with the girls there.	145–153
Episode 12:	Y sails to the Lomyuwa beach of Kaibola singing his song; he experiences the same with the girls there.	154–163
Episode 13:	Y sails to Kapwani and Yuwada singing his song; he experiences the same with the girls there.	164–173

Part III: Y sails from Kapwani and Yawuda in the north via the eastern coast of Kiriwina to Wawela 174–257

Episode 1:	Y sails to the Bwemadou beach of Mtawa singing his song; he experiences the same with the girls there.	174–183
Episode 2:	Y sails to Dukulawasi singing his song; he experiences the same with the girls there.	184–193
Episode 3:	Y sails to the Wagai beach of Kwaibwaga singing his song; he experiences the same with the girls there.	194–203
Episode 4:	Y sails to the Kaulukuba beach of Omarakana singing his song; he experiences the same with the girls there.	204–213
Episode 5:	Y sails to Tilakaiwa singing his song; he experiences the same with the girls there.	214–223
Episode 6:	Y sails to Youlawotu singing his song and just hears the girls singing their specific song.	224–227
Episode 7:	Y sails to Yalumgwa singing his song; he experiences the same with the girls there.	228–237
Episode 8:	Y sails to Okaiboma and Olivilevi singing his song; he experiences the same with the girls there.	238–247
Episode 9:	Y sails to Wawela singing his song; he experiences the same with the girls there.	248–257

Part IV: Y sails from Wawela to Woodlark 258–351

Episode 1:	Y sails across the Dauya passage to Kumwageya on Kitava Island singing his song; he experiences the same with the girls there.	258–267
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Episode 2:	Y sails to Okabulula on Kitava Island singing his song; he experiences the same with the girls there.	268–277
Episode 3:	Y sails to Lalela on Kitava Island singing his song; he experiences the same with the girls there.	278–287
Episode 4:	Y sails across the Galeya passage to Iwa singing his song; he experiences the same with the girls there.	288–297
Episode 5:	Y sails across the Bwabodila passage to Kwewata; he experiences the same with the girls there.	298–305
Episode 6:	Y sails across the Litimyuwa passage to Gawa; he experiences the same with the girls there.	306–314
Episode 7:	Y sails to Yalabu; he experiences the same with the girls there.	315–322
Episode 8:	Y sails to Bovagisa singing his song; he experiences the same with the girls there.	323–332
Episode 9:	Y sails to Eguma singing his song; he experiences the same with the girls there.	333–342
Episode 10:	Y sails to Kaulai singing his song; he experiences the same with the girls there.	343–351

Part V: Events before and after Y arrives at Woodlark	352–432
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Episode 1:	Im dreams of Y, tells her parents that her husband-to-be will soon arrive and prepares herself for meeting him.	352–365
Episode 2:	Y arrives at Molveyowa on Woodlark Island singing his song; he is greeted by Im's parents, goes up to Im's house and marries her. The newly-weds secure Y's canoe and bring Y's good into the house of Im's parents. They stay in Molveyowa.	366–376
Episode 3:	Im's father celebrates his daughter's marriage and gives Y his marriage gift. Y lives with Im and his in-laws and gardens on their land. Im gets pregnant and gives birth to a boy which Y names after himself.	377–381
Episode 4:	One day young Y tells his father to go fishing while he will go with his mother to the gardens. Im meets a former lover there and young Yolina sees them having sexual intercourse with one another.	382–387
Episode 5:	When Y comes back from fishing his son tells him what he has seen.	388–393
Episode 6:	Y decides to leave Molveyowa and Im. His father-in-law presents him with valuables and food and Y announces that he will take his son with him to Tuutauna.	394–404
Episode 7:	Yolina and his son sail away, Im and Y sing their magical songs in four duets.	405–423

Episode 8: Yolina kills his son, asks Im to burry him and mourn for him and announces that he will sail back to Fergusson alone. 424–428

Episode 9: Yolina sails home, arrives at Tuutauna; he tells his peer-group what had happened, but they don't believe him and ridicule him as a false casanova. 429–432

Ritualized formula that announces the end of a narrative. 433

Yolina's journey in Sebwagau's version of the Imdeduya myth

<i>village/island/point/beach/reef</i>	<i>village song</i>	<i>chief's name</i>
1.) Tuutauna		
2.) Duau		
3.) Tuutauna	no name	no name
4.) Kweyagauga	no name	no name
5.) Gumasila	no name	Tobauwo
6.) Yawai		
7.) Yakum		
8.) Vakuta	Robwayawa	Debudebu
9.) Gilibwa	Mogudaya	Motukai
10.) Sinaketa	Nolegu	Toudawada
11.) Obulaku	Lekoleko ₁	Kadilakula
12.) Kaituvi	Usiyawenu	Kadinaka
13.) Tukwaukwa	Usituma	Mwasilibu
14.) Oyuveyova	Kaduguwai	Usigula
15.) Kavataria & Mlosaida	Laibutu	Pulitala
16.) Lobuwa (Lobu'a) & Oiliesi	Pwasumwasumwa	Togewagewa
17.) Kuluvitu	Kubusudi	Kaidadaguyau
18.) <i>Ikasi beach</i> of Mwatawa	Rogayewa ₁	Tosoba
19.) Labai	Yodele	Matoya
20.) <i>Lomyuwa beach</i> of Kaibola	Bwita	Kokomani
21.) Kapwani & Yuwada	Gumalawenu	Tobwauli
22.) <i>Bwemadou beach</i> of Mtawa	Okaidolala	Kailavasi
23.) <i>Dukulawasi beach</i> of Liluta	Weleku	Namwanaguyau
24.) <i>Wagai beach</i> of Kwaibwaga	Lekoleko ₂	Mwadiyala
25.) <i>Kaulukuba beach</i> of Omarakana	Rogayewa ₂	Touluwa
26.) Tilakaiwa	Obebega	Mwewaga

<i>village/island/point/beach/reef</i>	<i>village song</i>	<i>chief's name</i>
27.) Yaulawotu	no name	no name
28.) Yalungwa	Yaulabuta	Beona
29.) Okaiboma & Olivilevi	Kaiyuyausa	Numakala
30.) Wawela	Pinevau	Mwasi'una
31.) <i>Dauya passage</i>		
32.) Kitava		
33.) Kumwageya	no name	Kovalakoya
34.) Okabulula	Yowenei	Kolobai
35.) Lalela	Gumapamotu	Tonibaku
36.) <i>Galeya passage</i>		
37.) Iwa	Duleni	Tokudouya
38.) <i>Bwabodila passage</i>		
39.) Gawa & Kwewata	Gumgum	Dewoli
40.) <i>Litimywa passage</i>		
41.) Gawa	Mwaga	Taubada
42.) Yalabu	Kalituna	Tobesaula
43.) Bovagisa	Pamoyeni	Sikisipeni
44.) Eguma	Diapani	Pamkweni
45.) Kaulai	Kaladou	Obeni
46.) Myuwa		
47.) Gawa		
48.) Kwewata		
49.) Kitava		
50.) Gilibwa		
51.) Yawai		
52.) Yakum		
53.) Gumasila		
54.) Tuutauna		

The structure of John Kasaipwalova's poem "Sail the Midnight Sun"

Part I: *The Midnight Sun's birth and his staying in Tutauna*

- Episode 1: The Midnight Sun introduces himself, describes the nightly love making of his parents, the sea and the Libra star, his birth just before dawn, his naming and the parting of his parents.
- Episode 2: Night and Dawn fight for the child, Dawn wins the battle and she travels with the baby to the land of Tutauna, where they are greeted with a big welcome feast.
- Episode 3: The Midnight Sun grows up, enjoys the pleasures of youth but realizes that he is missing something. He feels frustrated, desperate and lonely.
- Episode 4: One night he goes to the beach, undresses there and tries to find some sleep. The virgin Moon rises, sees the naked man and makes passionate love with him all night long. She is his perfect lover, but at dawn she has to leave him.
- Episode 5: The Midnight Sun feels sadder than ever; he searches for his lover everywhere in Tutauna, but in vain. The Tutauna people tell him to go to an old magician and ask him for advice – and he tells him that in the far distant land to the east he will find his lost lover, a girl called Imdeduya.

Part II: *The Midnight Sun's journey to the land of the east to find Imdeduya*

- Episode 1: The Midnight Sun builds a canoe, sings his Imdeduya song and leaves Tutauna. He first comes to the land of the seagulls. They try to persuade him to stay with them, but he refuses their offer, sings a variant of his Imdeduya song and leaves them.
- Episode 2: After a while he reaches the land of happiness. The people there try to persuade him to stay with them, but he refuses their offer, sings a variant of his Imdeduya song and leaves them.
- Episode 3: The he reaches the land of beauty. The people there try to persuade him to stay with them, but he resfuses their offer, sings a variant of his Imdeduya song and leaves them.

Episode 4: After a while he reaches the land of truth. The people there try to persuade him to stay with them questioning whether there is any truth in love, but he refuses their offer, sings a variant of his Imdeduya song and leaves them.

Episode 5: Then he reaches the land of hope. The people there try to persuade him to stay with them, but he refuses their offer, sings a variant of his Imdeduya song and leaves them.

Episode 6: The midnight Sun, wearied out by his long and arduous journey, starts to doubt whether Imdeduya is really the woman he is searching for. But then he reaches the land of leisure. The people there try to persuade him to stay with them, questioning why he trusts in the tales of an old man, but he refuses their offer, sings a variant of his Imdeduya song and leaves them.

Episode 7: After two years the Midnight Sun reaches the land of love where Imdeduya is waiting for him. He sings his Imdeduya song, blows his conch shell and lands his canoe. He embarks, sees Imdeduya and marries her.

Part III: *The Midnight Sun's life with Imdeduya in the land of the east*

Episode 1: Time passes and Imdeduya bears him a son whom the oceans name Yolina. Five more years pass. The Midnight Sun works in the gardens by day and fishes at night. He becomes a rich and famous man, but he is envied by the people.

Episode 2: One night a former lover of Imdeduya approaches the lonely woman and tries to seduce her, but she refuses him. The man comes back on two other nights, trying to seduce Imdeduya. He is unsuccessful, but he manages to make her suspicious of a long gone lover of her husband – the woman of the moons.

Episode 3: In the morning the Midnight Sun sees the footprints of Imdeduya's nightly visitor, but Imdeduya explains the treacherous tracks away. It becomes clear, though, that they cannot properly communicate with each other any more.

Episode 4: The Midnight Sun stops fishing and working in the gardens. He has realized that Imdeduya is not the lost lover he was looking for. Imdeduya is full of suspicion and jealousy and the Midnight sun feels that love is withdrawing from his family.

Episode 5: One morning the Midnight Sun goes fishing again. Imdeduya and Yolina go to the gardens. While Yolina is playing, Imdeduya meets her former lover and commits adultery with him in the gardens.

Episode 6: In the evening Yolina asks his father why he came back to the garden and had sexual intercourse with his mother. Imdeduya slaps

her son in the face, but the truth is out. The Midnight Sun decides to leave Imdeduya.

Part IV: *The Midnight Sun leaves Imdeduya and finds his dream lover, the naked woman from the seas*

- Episode 1: He takes his crying son and prepares his canoe to sail away. Imdeduya's sorrow turns into bottomless hatred and she invokes the flying witches to come and kill her husband. They attack him, but the Midnight Sun protects himself with magical leaves. He sings three lines of his Imdeduya song, blaming Imdeduya for her vanity, takes off his *mwebua*, throws it into the sea and while naked sets his sails, sailing into the looming night.
- Episode 2: Imdeduya now invokes the sharks to attack her husband's canoe, but he fights them with fire-logs, warding them off. Then he tosses away his sleeping mats and decides to continue his search for his dream love.
- Episode 3: Imdeduya is out of sight already, but she invokes the monsters of the sea to make Yolina strong enough so that he can kill his father. The canoe is attacked, but the Midnight Sun breaks his son's neck and throws his body against the monsters.
- Episode 4: The monsters continue to attack the Midnight Sun; they turn the sea into a wild and roaring ocean. Cyclones form and waves build up – and his canoe is torn apart. The shipwrecked man jumps into the sea – just with his magical *bwalai* stone and the steering paddle of his canoe. The flying witches look out for him, but the magic of his stone makes him invisible for them. The sharks attack again, but he fights them off with his steering paddle. And the monsters of the sea try to rip him down into the depths of the ocean, but his magic protects him once more. The Midnight Sun does not despair but trusts in finding his dream of love.
- Episode 5: Finally the sea gets so wild that he drops his *bwalai* stone; it falls to the depths of the sea. There it stirs up the mother of swordfishes; she rises to the surface of the sea to search for her son. He jumps on her back and they ride through the sea towards land.
- Episode 6: The Midnight Sun helps the swordfish navigating with his steering paddle, singing a song in which he prophesies his reunion with his naked woman from the seas. And indeed the moon emerges from the sea, meets her lover and cries out her love for him.
- Episode 7: Finally they reach the shores near Yalumgwa village on Kiriwina Island. The walk up to the village, have a rest at the Yoyu caves and

then reach the Bweka waters were they wash away their tears and
make love to each other.

The poem ends with celebrating the dream for true love.

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This volume presents five variants of the Imdeduya myth: two versions of the actual myth, a short story, a song and John Kasaipwalova's English poem "Sail the Midnight Sun". This poem draws heavily on the Trobriand myth which introduces the protagonists Imdeduya and Yolina and reports on Yolina's intention to marry the girl so famous for her beauty, on his long journey to Imdeduya's village and on their tragic love story. The texts are compared with each other with a final focus on the clash between orality and scripturality. Contrary to Kasaipwalova's fixed poetic text, the oral *Imdeduya* versions reveal the variability characteristic for oral tradition. This variability opens up questions about traditional stability and destabilization of oral literature, especially questions about the changing role of myth – and magic – in the Trobriand Islanders' society which gets more and more integrated into the by now "literal" nation of Papua New Guinea.

