

CHAMORRITA LYRICS

CLASSIC CHAMORRO TEXTS Rota chamorrita singers

LITERAL ENGLISH TRANSLATIONS Gerald M. Calvo

FREE ENGLISH VERSION W. M. Peck

First singer: Rudolfo Atalig Mundo

1

ORIGINALS
Si Mapongo, maila' hattalom Mapongo,
ya un lie' kao pine'lo-mu.
Sa' interoroha chinile' ina'paka'-mu,
yan ina'tilong-mu.

LITERAL
Mapongo, come further inside, Mapongo,
so you can see if its your putting [love making]
Because it took all your whiteness,
and your blackness.

FREE ENGLISH
Mapongo, enter this house, Mapongo
and say, "This sweet babe is mine"
for its whiteness equals thy whiteness,
and its blackness is clearly thine.

COMMENT
This chamorrita is obviously a stratagem meant to force a 'bushlover' into admitting his paternity. It is the only one in this collection which, one might postulate, may have antedated Spanish occupation. Grounds for such a postulate are two-fold: (1) The singer stoutly maintains that of all chamorrita on Rota, this is the only one deserving the designation of oku', a rare word even on Rota, that signifies ancient lineage and conotes ethnic purity. The singer believes that the melody associated with this text is also oku', and that all other melodies are of later origin. (2) The second reason is that the text is devoid of Spanish words, the only one in this collection without such Spanish imprint. The word 'si' in Si Mapongo does not count for any chamorrita singer would add it at time of performance. Could the word interoroha (which means encompass) have derived from a Spanish antecedent? Probably not though this might be argued. The thought occurs to me here, though I shall pursue it no further, that the presence of Spanish words (their percentage and their modification) might, like strata in an archeological dig, be used to date chamorrita.

ORIGINALSi Solaki, pula' Lindo magagu-mu,
 ya bai hanao ya bai fa'gasi.
 Sa' ti bai hu atbidon nai gapgap,
 lao bai atbidon nai fa'i.

LITERALSays Solaki, "Take off your shirt, Lindo,
 so I can wash it.
 I won't starch it with arrowroot,
 but I'll starch it with rice water."

FREE ENGLISHOff with thy shirt, my Lindo
 so I can wash its filth, though not
 with good arrowroot will I starch it
 [O shame on me! Shame on this household]
 for wretched rice water's all I've got!

COMMENTBoth literal and free english translation of thispoem fail to reproduce the anger
 expressed by the original singer, and it requires a much freer translation to do
 justice to the situation.

FREER ENGLISHSolaki speaks to her husband:

"Thy shirt, my Lindo
 Thy dirty, ragged shirt
 Take it off
 For it shames thy very manhood
 It shames thy cleanly wife
 Take it off, careless man
 So I can patch it properly
 Wash off its filth
 Press it as suits thy good repute . . .
 Though I am desolate & distraught
 For I've been using good arrow root starch
 a lot
 And wretched rice water's
 all I've got
 O forgive my many deficiencies"

ORIGINALI hu na'i hao na konsehu,
 dialu sa' ti un agradesi.
 Yanggen hafa sinisedi-mu,
 po'lo ada ya un padesi.

LITERAL The advise I gave you . . . never mind
because you didn't appreciate it.
If something happens to you,
let it be your suffering.

FREE ENGLISH My advice I gave you . . . forget it,
My advice that you ignore,
For wilfulness will destroy you
And I'll be your friend no more.

4

ORIGINAL Hagu fumanagu i patgon,
guahu bai hu na'i sustansionia.
Ya tatayuyut si Yu'us,
ya hu ta li'e' dinankolonia.

LITERAL You bore the child,
I provide the nourishment.
And we pray to God
that together we may watch him grow.

FREE ENGLISH In agony you bore this child.
By sweat & toil I shall provide
his keep. Let us pray holy God
that as he grows, so shall our pride

5

ORIGINAL Ni ngai'an ti hu na' empas,
i dibi-hu gi as nana.
Nuebi meses yu dia katga,
kinse dias di kumama.

LITERAL Never could I pay
what I owe my mother . . .
Nine months she carried me,
fifteen days she was in bed.

FREE ENGLISH Bad debtor am I forever
for those things I owe my mother:
Nine months I lay in her belly,
fifteen days she lay to recover

6

ORIGINAL Ti hu ofresi hao nu'i langet,
sa' i langet ti langetto.

Ya i fuestsa-ku hao bai ofresi,
manu chinia i masapeto.

LITERALI can't offer you heaven,
because the heaven isn't my heaven.
But I offer you my strength
To whatever limit it will bear.

FREE ENGLISHHeaven's what I want to give thee
but heaven's not attainable.
Take instead my strength
for it is thine available.

7

ORIGINALRastron patas sina mapos,
sa' guenaguaifi nu'i manglo'.
Lao i rastron i tataotao-hu,
solo matai yu gi tano'.

LITERALFoot prints vanish
for the wind blows them away,
but the prints of my body
will flourish till Death takes me.

FREE ENGLISHFoot prints vanish
with winds fickle breath,
but prints of my body
remain until death.

COMMENTFootprints: children conceived out of wedlock
Prints of my body: children conceived in wedlock.

8

ORIGINALYanggen un hasso yu yumute',
Yutiyo nai tagalog.
Sa' mas ti un lie' yu ta'lo,
sa' ha kilili yu i manglo'.

LITERALWhen you think of abandoning me,
throw me from a great height,
so no more will you see me
because a wind will drift me away.

FREE ENGLISHAbandon me, Love, if ever you do
from a very great height

and a strong wind will carry me
out of your sight.

9

ORIGINAL Yanggen un hasso yu yumute'
halom bu'o' yan koriente.
Sa' mas ti un li'e' yu ta'lo.
sa' ha kilili yu siempre.

LITERAL When you think of abandoning me,
throw me inside a current with bubbles
so no more will you see me
because definitely it will drift me away.

FREE ENGLISH Abandon me, Love, if ever you do,
in a storm's riptide
and a current will take me
to a place I can hide.

10

ORIGINAL Hagu maolek nui humanao,
sa' un konsesela hao gi chalan.
Pa'go guahu nai sumaga,
ai mata'chong yu ya manman.

LITERAL You're lucky -- you who have gone
because you're cheering yourself on the road.
Now for me who must remain . . .
I, I sit and stare blankly.

FREE ENGLISH Lucky man without a care --
up the road, laughing and drunk.
Forlorn, I wait at the door . . .
blank stare, heartbroken, hope sunk.

11

ORIGINAL Achokka' ti un malago',
yanggen si Yu'us hit umagang.
Ya anesta eleknia maila',
hafa hit para tasangan.

LITERAL Even though we don't want it,
if God calls us
and says 'come',
what are we going to say?

FREE ENGLISH Even though you don't agree,
when God's voice calls you directly
and says: "come now, O don't delay!"
What will you do if you do it correctly?

12

ORIGINAL I bendision i tata,
hana' fan fifitme i gima' i famagu'on-na
I matdision i nana,
hayeyengyon asta i man fitme na guma' siha.

LITERAL The blessing of the father
makes his children's house strong.
The curse of the mother
shakes all strong houses.

FREE ENGLISH A father's blessings benign
make his children's houses robust.
A mother's curses malign
shake their strong houses to dust

13

ORIGINAL Ni ungai amigu mit,
para konsuelo-mu uno ha'.
Ya i desgrasia ni un yage que'.

LITERAL A thousand friends . . .
but only one will be there to console
when you are disgraced.

FREE ENGLISH A thousand good friends
but only one will be there
when you are disgraced

COMMENT: Might this have been meant as Haiku? Probably not.

14

ORIGINAL Eyak i hu mihi gi pinatgon-mu,
ya ungai tiningo' gi inamko'-mu.
Cha'mu munanai i manglo',
nui fino' i menhalom na amko'.

LITERAL Learn, my son, during your childhood
so you'll be knowledgeable in maturity.
Don't give to the wind

the saying of an intelligent elder.

FREE ENGLISH Be thou attentive in thy youth,
for facts thus learned mature to wisdom. . . .
Waste not on the fitful wind
a wise elder's honored dictum.

15

ORIGINAL Gi pago hao u kuentuse
Ti un hahaso trambia
Lao gaige gi korasonhu
Ya ti bai polo hao pumotfia

Gi pago hao u kuentuse
Un na' tekon i ilumo
Lao hafa mohon na un mamalao
Lao guaho taotao parehumo

Puminite yan mumahalang
Pareho i dos chetnot
Mumahalang ti sungunon
Puminite kanno pekno'

LITERAL When I first talked to you
You were not thinking about it.
But it's in my heart
that I will not give you up.

When I first talked to you
You had bowed your head.
But why then should you be ashamed?
I am as human as you are.

To be sad and to be lonely
Both are a disease.
To be lonely is uncontrollable,
To be sad is almost killing.

FREE ENGLISH When first we met and spoke
our love was a passing joke,
save in my heart, Love, save in my heart
Where anguished love awoke.

When first we met and spoke
You bowed your head, bowed your head.
Why such shame, Love, why such shame

our human needs to dread?

O, to be sad and lonely
is to be tortured by dread disease.
Loneliness overwhelms us, Love,
and sadness kills heartsease.

SECOND SINGER; Bartolo Ogo

1

ORIGINAL
Nai ma plantasi tareha,
todo man denesamina.
I umusussune ichecho',
si Maria yan Clementina.

I umususune i checho',
si Maria yan Clementina.
Nai ma planta i tareha,
todo man denesamina.

Ya i lancho giya Inayan,
kada puenge i larata.
Ya guaha nai matbida,
ya uhananao bumasta.

Ya guana nai matbida,
ya u hananao bumasta.
Ya i lancho giya Inayan,
kada puenge i larata.

Bai hu simura' tres dias ki totnon Domingon-Ana
ya i totnon Josen-Maria nai bai kumple un semana.
Ya i totnon Josen-Maria nai bai kumple un semana.
Bai hu simura' tres dias ki totnon Domingon-Ana.

Ti i checho' yo' humalang,
i distansia mampos chago'.
I yakatatan as I gua',
i lichan-na iya Talo'.

I yakatatan as I gua'
i lichan-na iya Talo'.
Ti i checho' yo' humalang,
i distansia mampos chago'.

LITERAL
When they set up the schedule

everyone was disgusted.
The ones who are the best workers
are Maria and Clementina.

The ones who are the best workers
are Maria and Clementina.
When they set up the schedule
Everyone was disgusted.

At my farm in Inayan
Every night there is hide & seek.
If there should be bad play
I will quit for sure.

If there should be bad play
I will quit for sure
At my farm in Inayan
Every night there is hide & seek.

I will work three days for Domingon-Ana *
And the same for Josen-Maria *, completing one week.
And the same for Josen-Maria, completing one week.
I will work three days for Domingon-Ana.

It's not the work that will discourage me
It's that the distance is too far
The way east is by Igua
The way west is by Talo'.

COMMENT: This is a work-song that was originally extemporized and sung in a cotton field during Japanese times by Clementina Manglona, long-dead aunt of the present singer. It was sung in honor of (or perhaps to tease) a friend who became pregnant while playing hide & seek on Clementina's farm. The last two lines are secret code to location of the cotton field. Maria Hocog is still living.

*Two supervisors in the cotton field.

The poetical structure of this work (repetition of lines in stylized order) is suggestive of the more elaborate 'pantoum' of Malayan origin; also of the French 'villanelle.' In the Malayan pantoum the second and fourth lines of each quatrain recur as the first and third in the next. Several quatrains of this order by an anonymous Malayan poet are given here as an example.

Morn and noon and night
Here I lie in the ground;
No faintest glimmer of light,
No lightest whisper of sound.

Here I lie in the ground;
The worms glide out and in;
No lightest whisper of sound,
After a lifelong din.

The worms glide out an in;
They are fruitful and multiply;
After a lifelong din
I watch them quietly;

They are fruitful and multiply,
My body dwindles the while;
I watch them quietly;
I can scarce forbear a smile

My body dwindles the while,
I shall soon be a skeleton;
I can scarce forbear a smile
They have had such glorious fun.

From POETRY HANDBOOK by Babette Deutsch

The previous chamorrita is the only one in this form that I have been able to retrieve, though several old persons have told me that others once existed. I think that it would be most exceptional if Clementina actually invented this form in a cotton field. It seems more likely that the form was imported from elsewhere, very likely from Malay itself. Historically such possible contacts can be cited.

2

ORIGINALGinen mamanu i tronko?
Ginen papapa' gi edda'.
Sigi hulo' nai manramas,
para flores yan tinekcha'.

Desde tronkon korason-hu,
este ottimon saga-mu.
Ya ni ngai'an un malayu,
sa' sumen mayahu sombra-mu.

LITERALWhere is the tree coming from?
From down in the soil.
It branches as it grows
for flowers and fruit.

From the stem of my heart
This is your last place,

And you could never be wilted
because your shade [shelter] is very shady.

FREE ENGLISHBehold jungle's sturdy trees . . .
Their roots penetrate the soil
Their branches reach for the sky
Bearing flowers and fruit in season.

So doth love rise from my heart
To shelter thee, nourish thee forever
and within its pleasant shade
shalt thou wither? Never. O Never.

ORIGINALApman tiempo na humita,
lao ti un li'e' tinailayi-ku.
kada bes di hu konsidera,
menggua didide' i katne-ku.

LITERALWe're together for a long time,
but you never saw me being rude.
Everytime I give a thought to it,
my flesh diminishes a little.

FREE ENGLISHOur long life together . . .
I've never treated thee rudely
and the thought of it now
diminishes my body crudely.

THIRD SINGER: Rosina A. Atalig

1

ORIGINALBunitayi, bunitayi,
Man speaksapo'magi gi apaga-hu.
Ya u fanague hao puminiti,
ya un pininiti nu guaho.

Woman speaksBuente hinasoma buente,
na un chote' yo' hu bubu.
Gloria para i korason-hu,
sa malulok yo' gumupu.

Man speaksHago guenao, guaho guene,
ahe' ti umaali'e matata.
Songon papa' i pinitimo,
esta ke guaha lugatta.

Woman speaksGinen mamano i manglo,
ginen hihilo' gi notte.
Sigi papa' di manguaife,
esta ke matto gi notweste.

Woman speaksPuti puti
puti tronkon korasonhu.
Enao na hu sente puti,
i manaigue i famagu'onhu.

LITERALO pretty Oh pretty one
Man speaksLean toward my shoulder
I will teach you how to be sympathetic
So you can be sympathetic with me.

Woman speaksPerhaps you think maybe
if you abandon me, I'll be mad.
Glory to my heart
Because I shall have more time to fly. [the wind]

Man speaksYou're over there. I'm over here.
We don't see each other's eyes
Bear down your sorrow
Until we have time.

Woman speaksWhere is the wind coming from?
Coming from up north
Keeps blowing down
Until it comes to the northwest*

Woman speaksPainPain
The trunk of my heart is in pain
This is how I feel pain
In the absence of my children.

FREE ENGLISHPretty oneO my pretty one
Man speaksComfort thy head on my shoulder
so I may instruct thee in sympathy
though our love grows colder.

Woman speaksDo not think, Once-my-dear-love
that abandoning me will make me mad
for there'll be glory in my heart
as I fly the wind, no longer sad.

Man speaks You're there. I'm here. We're far apart
We don't see each other's eyes
O bear the pain we share, Love
As jealousy, defeated, dies.

Woman speaks The wind I feel the wind.
It is coming from the North
It is blowing steadily and harsh
and changes, O changes, yea changes Northwest.

Woman speaks Painful, painful is the wind
Painful at the root of my heart.
This is where I feel pain, Love
For my children of the wind.

Comment: The 'wind' and 'affairs of the wind' are often used in Chamorro speech as metaphors for unsanctioned sex and for bastardy. This poem, with its changing mood, is set to the No. 3 melody that includes a coda; and is an example of how the mood of the music can influence poetical content, for in the last quatrain (coda), the lovers' conflict is resolved in a strange metaphorical way that is in keeping with the final, almost reverent, musical statement.

FOURTH SINGER: Ursula Hocog Atalig

1

ORIGINALEstaba sesso hao magi
Woman speakspa'go ekkiao fatto-mu.
Kulang hao i ma bininuyi
nai un chulie' i malago'-mu.

Woman speaksGi anai gaige yu gi kama,
ai ti matto hao manbisita.
Maskinungka na un halom,
lao bai hu siente hao gi oriya.

Man speaksYa malago' ha' yu nai un homlo',
lao taya amot tiningo-hu.
Ai ya hafa yu bai fatinas,
ben sabidios i minalago-hu.

Woman speaksTodo amot esta hu chagi,
mediko yan praktikanti.
Lao nai matto hao manbisita
homlo' sin uma'amte.

LITERALYou used to come often,
Woman speaksnow you seldom show up.

Seems like you got poisoned
when you took what you wanted.

Woman speaks
When I was bedridden
You didn't come to visit.
Although you don't have to come inside,
but I'd have sensed that you were nearby.

Man speaks
O I want you to be healed,
but I have no knowledge in medicines.
What I'd have concocted
would've been less than I wanted.

Woman speaks
I tried all medicines,
doctors and practitioners
but when you came to visit
I healed without medication.

FREE ENGLISH
Once you came ever
Woman speaks
Now almost never
As if you'd been daunted
When you got what you wanted.

Woman speaks
When I was ill
Your visits were nil . . .
Should've come to my window
To show your goodwill.

Man speaks
I wished you good health
and wished it would hurry
but such was my flurry
could do nothing but worry.

Woman speaks
O I tried every pill
but still I stayed ill,
and about the same
till at last you came . . .
(then I got well—unmedicated)

ORIGINAL
Un atkiya, un poinata,
un chinina yan un panu.
Yanggen malingu este na kasas,
kuatro meses di un malangu.

LITERAL One hair-pin, one comb,
one dress and one scarf.
And if these things are lost,
you'll be sick for four months.

FREE ENGLISH One hairpin, one comb,
one scarf and one dress . . .
lose them and you'll get
four months of distress.

3

ORIGINAL Yanggen bali man promesa,
bai na' bula promesa-hu
ya bai fanayuyut gi as Yu'us,
ya hu keguaiya yu i yahu.

LITERAL If it's worth promising,
I'd pledge plenty
And I'd pray to God
so the one I love will try to love me.

FREE ENGLISH If love's worth promising
I'll pledge it thee entire
And pray to holy God
you will return its fire.

4

ORIGINAL Bai hu na'i hao un chinina,
lao na fatto ha' gi un semana.
Sa' bai chinina gi Damenggo,
sa' hu faisen yu si nana.

LITERAL I give you my shirt
but return it in a week,
because I must wear it on Sunday
for mother might ask me.

FREE ENGLISH I give you my shirt also
but in one week give it back.
If I don't wear it on Sunday
Mother'll guess what else I lack.

ORIGINAL I quinaiya-ku gi yahagu,
kulang'i rimachin lulok.
Korason nai hu pega,

ya i pecho-ku hu inafuchot.

LITERALMy love for thee
is like riveted metal.
I place it in my heart . . .
my chest embraces it.

6

ORIGINALGuinaiya-ku gi yahagu,
ti una' sisina mumidi.
Puti giya guahu,
didide'ha ya mata'luyi.

LITERALMy love for you,
I can barely measure. . . .
And painful
If it would increase a little more.

FREE ENGLISHMy love for thee
is beyond measurement.
Should it increase
I'll live in torment.

7

ORIGINALYa palao'an yu tinetpi,
sinembatgo tayaguaha.
Ya i onran i tataotao,
dankolo nu kantidaha.

Yanggen man manguaiya hao giya guahu,
ai pues kematai finena.
Bai hu ado i kostombrem-mu,
sa' guahu para umagobetna.

LITERALI was brought forth as a woman by birth,
nevertheless nothing matters.
And the honor of my human body
is tremendously plentiful.

If you do love me,
O, then first try sacrificing yourself while
I keep watch on your habits
Because I shall be governed by my husband.

FREE ENGLISHBorn female, for my sex
was not foretold.

But the honor of my female body
is a wonder to behold.

Love, I am watching you
to see if you'll sacrifice your life
working . . . 'fore I promise
to be your obedient, life-long wife.

8

ORIGINALObligasyon-na i patgon lahi,
u famaisen nai palao'an.
Ya obligasyon-na i palao'an,
u fan plasu para nai'an.

LITERALIt's an obligation for the male youth
to ask the female.
And it's the obligation of the female
to set the date.

FREE ENGLISHYoung man's obligation is
to ask, "Shall we, then?"
Young maiden's obligation is
to say 'yes' and 'when.'

9

ORIGINALMatto yu mamaisen saina,
ya ma plasu yu gi un anu.
Buente sina hu kontinua,
anti ha totpe yu malangu.

Ya anhu tufong kuantos meses,
dose meses para hu lachai.
Bai fanayuyut gi as Yu'us,
puedi yo ti bai matai.

LITERALI came asking your parents for
your hand in marriage,
and they gave me a year's time of engagement.
Maybe I could continue.

If I am not hit by sickness
and if I count how many months,
twelve months for me to finish off
I pray to God, hoping that I won't die.

FREE ENGLISHYour parents said 'yes . . .
but not for a year."
Can I make it without you
for twelve months? O dear!

O I dread getting sick
from just waiting around.
A year doing nothing could finish me off
and I pray God, "Please keep my health sound."

Esta quiya yu na motto,
hafa tatatmanuhao neni?
Kao parehu ha' yan antes,
anai quahu hao mumanteni?

LITERALAlready here I come.
How are you doing, my baby?
Is it the same as before
when I hold you?

FREE ENGLISHLove, I have returned
And hold you in my arms once more
Do you love me, dearest
As you did before?

FIFTH SINGERBrihida Camacho Maratita

1

ORIGINALEsta quiya yu na matto,
hafa tatatmanuhao neni?
Kao parehu ha' yan antes,
anai quahuhao mumanteni?

LITERALAlready here I come.
How are you doing, my baby?
Is it he same as before
when I hold you?

FREE ENGLISHLove, I have returned
and hold you in my arms once more.
Do you love me, dearest
as you did before?

2

ORIGINAL Panuon dikiki adios,
yan kontodo situ'aya.
Ya maolek-na yu gi langet,
ke i tano' na saga-hu.

LITERAL Goodby little handkerchief
and also the Towel.
And give my greetings
to those who are there in the south.

FREE ENGLISH Goodby Little Handkerchief
Little Towel, farewell.
Remember me kindly to friends
who wish me well.

3

ORIGINAL Basta nana ditumanges,
sa'un nalachi i karera-hu.
Ya maolek-na yu gi langet,
ke i tano' na saga-hu.

LITERAL Stop crying mother
because you might mislead my journey,
and I am better off in heaven
than my place on earth.

FREE ENGLISH Don't hold me back, Mother,
and please stop crying
for I'm better off in love's heaven
than in this dear home sighing.

COMMENT Two songs, 2 & 3, sung by a girl on leaving home for marriage. Little Handkerchief and Little Towel are terms of endearment for younger sisters.

4

ORIGINAL Ada korason un hanao,
hayi korason ga'chong-mu.
Ya malago' yu nai hu tungo',
nmai'an korason fatton-mu.

LITERAL O, Sweetheart are you going,
who is your partner Sweetheart?
And I want to know
when are you returning, Sweetheart?

FREE ENGLISH Dear one, are you leaving?
Why, Sweetheart? When & with whom?
These questions near kill me,
and will you come back soon?

5

ORIGINAL Todo i tasi hu laoyague,
Todo i tano' hu liliko'i.
Likidu cheulu- neni,
tunas yu sin ma fa'nu'i.

Este (Luta) yan Saipao,
ma devidi nai tasi.
Yan hagas chalan tumano'
hagas adtu na hu hanague.

LITERAL I cruised all the sea.
I travelled all the earth.
Fortunately, my sibling baby [lover]
I came straight without being shown.

Here (Rota and Saipan
are divided by the sea.
And if it was a road on land,
I could have travelled it long ago.

FREE ENGLISH O I travelled the whole earth
I searched all oceans affected
Then came straight, Love
Straight, straight to thee undirected

But Luta and Saipan have
a great ocean between them;
O, if by bridge they'd been connected
I'd have come sooner than expected.

COMMENT It is believed that this is the song of an unfaithful lover from Luta (traditional name for Rota) who is trying to explain to his love on Saipan why it took him so long to get there, the implication being that he probably stopped off to meet another lover on Tinian.

SIXTH SINGER : Casimira M. Cruz

1

ORIGINAL Un susedi un disgrasia,
ai Malilog na lugat.
Ya ti ilek-ku na ti un matai,

lao un matai naturat.

LITERATEYou've had an accident,
Malilog was the place.
I didn't say that you would not die
but that you would die naturally.

FREE ENGLISHNo, no, I did not say you will never die,
only that you must not die today
and from an accident at Malilog!
O what a terrible place is Malilog!

COMMENT Malilog is a popular, though dangerous fishing site on Rota.

2

ORIGINALDespasioyi hao, despasioyi hao,
e'kat hao puminalala.
Sa' yanggen hafa un susedi,
hagu lao sa' ti un lipara.

LITERATESlow yourself down, slow yourself down.
Take it easy, don't rush yourself.
Because if something happens to you,
it's your fault for not being watchful.

FREE ENGLISHSlow, take it easy, don't rush yourself
Relax and don't worry about wealth
For if disaster overtakes you
it's your fault . . . not caring about your health.

3

ORIGINALTungu'on yanggen gaigi,
sa' lo'mo'lo' gi bisinu.
Ya man lo'lo'lo' pumalu,
lao i lilo'-na konosidu.

LITERALHe is present
because he coughs near by.
O everybody coughs
but his coughing is recognizable.

FREE ENGLISHQuietly he coughs
outside in the dark.
O, everyone coughs
But his cough is love's code. O hark!

4

ORIGINALHafa nana un padesi,
nai mapopotge' hao nu guahu.
Enao ha ihu padesi,
i kada ratu chumatguahu.

LITERALWhat have you suffered, Mother
when you were pregnant with me?
My son, the only suffering I had
was frequent morning-sickness.

FREE ENGLISH"Tell me of your suffering, Mother,
those nine months agony you bore?"
"Morning sickness was all I had, Son,
morning sickness and nothing more."

5

ORIGINALEste na chinatpogo-ku
hafa hao gueni un malagu'i?
Ai ya hafa yu ufatinas,
na si Yu'us yu numa'i.

LITERALO this ugliness I have! . . .
What is here that you might want?
And what can I do
for it was God who gave it to me.

FREE ENGLISHUgliness I have had since birth
God gave me this imperfection
but my soul's without defection
and yearns thy love's selection.

6

ORIGINALEste na chinatpogo-ku
desde imafanagu-hu.
Yanggen este ha na difekto,
un manada parehu-mu.

LITERALThis ugliness! I have had it
since I was born.
Sure, I'm a mess
but there are others for you to scorn.

ORIGINALTai saganun ha i minames-mu,
yan i mafnot karinu-mu

Hu bettayi intero Luta,
lao ti husodda i parehu-mu.

LITERAL There's no saying about your sweetness,
and your tight affection.
I travelled all over Luta,
but didn't find your equal.

FREE ENGLISH I sing my Love's pure innocence,
I sing my Love's affection . . .
Luta! Luta! In all thy expanse
No other hath such perfection.

8

ORIGINAL Guahu yu i munafatto,
manguaiya yu sin interes.
Sen taya gi korason-hu,
nai hu fababa hao despues.

LITERAL That was I who showed
loving without selfishness.
There's nothing in my heart
that would ever deceive you.

FREE ENGLISH Love without selfishness
I have shown thee ever,
Nothing hides in my heart
To deceive thee. Never! Never!

9

ORIGINAL Susperiosho un hinatsa,
yanggen gaige hao gikama-mu
Ya un chagi sinetbe-ku
hafa na sinetben nana-mu.

LITERAL You would be lifted by my sighing
if you were sick in bed.
And you try my caring . . .
It's like your mother's caring.

FREE ENGLISH My sighing shall lift thee
from thy sick bed's distress
and my ministrations cure thee
as a mother's caress.

10

ORIGINALYanggen bali manago' ga'ga',
si abang tentago'-hu.
Mina ya-hu si ababang,
sa' ha osge i malagu-hu.

LITERALIf it's worth commanding an animal,
the butterfly is my messenger.
For I like the butterfly
because it has obeyed my wish.

FREE ENGLISHIf animals are messengers
a butterfly shall be mine
(O so attentive to its flower)
to carry my love to thine.

11

ORIGINALKalang yu i fina' ga'ga'-mu,
kalang yu i ga'mu ga'ga'.
Ya yanggen gagaige i manamko',
disimula kado taya.

LITERALSeems like I've become your animal.
Seems like your pet animal
And if the elders were here,
dissemble to pretend nothing.

FREE ENGLISHSo I'm merely your animal?
And a pet animal at that?
But when our relatives come
Pretend we've never spat.

12

ORIGINALDesde este asta iyo,
desde iyo asta este.
Para un tungo i guinaiya-ku,
bai atotga mamadese.

LITERALFrom this to there
from there to this.
For you to know the love I have,
I would dare to suffer.

FREE ENGLISHFrom here to there
from there to here I go
endlessly for you to know

that my love endures forever.

13

ORIGINALYanggen guahu hao sumangani,
sigi yu de unlalau'i.
Pues ki hagu ha sumagan,
basta had ma entalu'i.

LITERALWhen I was telling you,
you continued getting angry at me.
Then you were the one who said,
"Stop interfering with me."

FREE ENGLISHI pointed out your faults
and then you wanted to fight.
You're the one who said,
"Don't bother me. You've no right!"

14

ORIGINALGuaha ga'-hu galagito
na si Namara na'an-na.
Ti manlili'e sa' bachet,
ti man huhungok sa' tangnga.

LITERALI have a pet puppy.
Its name is Namara.
It can't see because it's blind,
It can't hear because it's deaf.

15

ORIGINALYanggen guaha kuadetnomo,
guahu neni sen kuadeno.
Pot eso guaha elu-hu,
para hutungo' hafa ilek-mu.

LITERALIf you have a notebook,
I am, baby, without a notebook,
for that I have a head
to know what you have said.

FREE ENGLISHNo, no, my Love
I do not need a notebook
for in my head are written
your every word and look.

SINGERS Ana T. Castro Jose Hocog

ORIGINAL Maigo', maigo', maigo' neni
Ya hu na'asson nao gi amaka.
Yan esta maigo' si neni
Dingu ha' sa' ti hu fakmata.

LITERAL Sleep, sleep, sleep, darling baby
and I will lay you on the swing.
And when baby sleeps
Leave her and she won't wake up.

FREE ENGLISH Sleep, sleep, sleep my baby
As I swing thee to & fro.
Sleep, sleep on into dawn
for work calls & I must go.

FREER ENGLISH Sleep, sleep, sleep
darling infant
Sleep as I swing thy
soft couch to & fro.
Sleep on, sleep sound into dawn
sleep peaceful, grow strong
As quietly I slip
from thy dream-side.

2

ORIGINAL Antes di para un hanao
Ai fangagagao lisensia.
Yanggen magof yu un hanao
Yan ti magof yu pasiensia.

Yanggen esta para un hanao
Hanao ha' lao munga atman.
Konsidera nai i taotao
Na sumen puti mahalang.

LITERAL Before you go
Ask for permission.
If I'm happy you may go,
If I'm not happy be patient.

If you are about to go,
Just go but don't be late.
Have pity on me
'cause missing you is hard.

FREE ENGLISH When you go, Love
Ask me if I mind
And if I'm happy, I'll agree
But when I'm sad, O Love, be kind.

Go, Love, go if you must
But don't come home late
O have pity on me Love . . .
It's missing you that I hate.

3

ORIGINAL Susu neni, susu neni
Susu neni sa' sisu-mu.
Cha'-mu mamasa' sumusu
Sa' esta hu na'i hao petmisu-mu.

LITERAL Drink baby, drink baby
Drink 'cause it's your breast.
Don't refrain from drinking
for I have given you permission

FREER ENGLISH Drink deep, new-born babe
Drink deep from this breast's
Famed nourishment
Breasts that were mine
Now are thine
Thine for thy very birthright
Thine for thy very greed's delight
And they offer thee suckle
Tenderly
O tenderly

4

ORIGINAL Ya i manglo' hao kumomme'
Pues i manglo' un nina'na'lo.
Ya manu hao nai kinenne'
Iyo nai un pine'lo ta'lo.

LITERAL And the wind took you
Then the wind shall return you
And wherever it takes you
That's where it will put you again.

5

ORIGINAL Godde biha i ga'mu babui
Sa' ha lachai i sini-hu.

Ti piniti yu ni saina,
I sinisu piniti-hu.

LITERAL Tie your pig, Grandma
'cause it will eat all the taro plants.
I don't have pity on the parents,
It's the springing sprouts I have pity for.

6

ORIGINAL Ya i pilan yan kahulo',
Todu i tano' maninina.
Ginen hagu todu i isao,
Pa'go ti un dinesanima.

LITERAL When the moon rises
all the earth is illuminated.
All the sins came from you,
Now you won't be feeling bad or sorry.

FREE ENGLISH As moon's pure light
Transfigures darkest night
So shall they
Cease their torment.

COMMENT The following chamorrita are not included on the tapes because the singer preferred, at this time, to speak them rather than sing them.

ORIGINAL Gi un diaha,
guaha un bihu yan un biha,
na humanao para i lanchon-nia,
para hufanfe' chandia,
para na' nia.

Lalalo' i bihu,
sa' nina'i nui biha,
na iyo na chandia,
i ti mamasa trabia.

Ya ilak-na i bihu,
na guiya ha' man gua-
guasan kada dia.
Inep'pi nui biha,
na ilek-na na esta nahong
hao ha' nui alegria.

LITERAL In one day

there's an old man & an old lady
going to their ranch
to pick watermelons
for their consumption.

The old man got mad
because the old lady gave him
those watermelons
that weren't ripe yet.

So the old man said,
"I was the one who's doing the weeding everyday."
The old lady
replied, saying
"You're enough with flirting."

FREE ENGLISH Old man & wife
To their melon patch made way
for to pick ripe melons
their hunger to allay.

Old man got upset
when wife picked by whim
only the greenest melons
she could find for him.

Spoke old man, "I'm the one
whose been doin' the workin".
Spoke old wife, "Not much workin'
and too much flirtin'
So the greenest one's go in your sack."

COMMENT Alternative english for last verses.
I've weeded this patch
Old man'till I've strained my back
and I claim the ripest melons
for my sack."

If you strained your back
Old woman in this melon patch
it's flirtin', not weedin'
that's done it
For that's your knack
And the greenest ones 'r in your sack.

ORIGINAL
Nai hu lili'e hao magi
ilek-ku nana sa' enao guiya.
Ya hubabayi hao nui petta,
ya hu plantatayi hao nui siya.

Estagui nana i taotao.
Fafaisen hafa malago'-na.
Ya un konsidera nana i taotao,
sa' sumen chago' tano'-na.

Nai i taotao nui onran-na
sa' i onran-na piniti-na.
Yanggen tataotao sin onra,
ai sumen taya bali-na.

Ya i muna' piniti i taotao,
siempre hu fatto piniti-na.
Sa' an si Yu'us manapasi,
dankolo i pinadesi-na.

LITERAL
When I saw you coming,
I said to Mother, "Here he comes."
And I opened the door for you,
and I set the chair for you.

"Here is the man, Mother.
And consider, Mother, the man
for he's from a far-away land.

"Give him his honor
because his honor is precious . . .
a human body without honor . . .
O, it is worthless.

"The one who hurts a person
will suffer in return.
If God punishes
the suffering will be great."

FREE ENGLISH
I saw you coming
I opened the door
and placed a chair in readiness.
"Mother," I said, "Here he comes.

"Here is the man, Mother
O ask him what he wants --

but courteously and with respect
for he is from a distant land.

"O honor him, Mother; guard his honor well
For his honor is precious
and a human being without it
is worthless.

"Destroy a man's honor, Mother
and you will be punished.
O beware, for if God intercedes
the punishment will be immense."
(Thus did you enter my life)

3

ORIGINAL Ilek-na i hahi, Guahu si Nunut
I tano'-hu Taipingot,
ya i batko-ku punot
i palu-na nuhut,
ya i layak-na gunut."

I lek-na lokkue i palao'an,
"Guahu si Yiyian.
lumuchan, kumattan,
ti umatompo', ti uma a'abang,
ya ti ma'a'nao yu ni hulu, ni lamlam,
ni potgatoriu, ni sasalagu."

LITERAL The man said, "I'm Nunut.
My land is Taipingot,
and my boat is a coconut husk
it's mast is a coconut leaf needle
and its sail is coconut fibre."

The lady said, also,
"I am Yiyian.
I go west, I go east,
I won't stumble, I won't bruise,
and I am not scared of thunder nor lightning
nor purgatory nor hell."

The remainder of the original & literal translations seems to be missing. Here is how I wrote a
FREER ENGLISH version when this basic material was available for reference.

FREER ENGLISH My name's Nunut [pronounced Nu-noot]
A tough galoot

From Taipingot
Where I got begot
And weaklings rot
Though not a lot
Do I care

Fiercefierce
Is my renown
And fearless am I at sea
Great waves lie down for me
When I frown

O
I can sail from here to Guam
In a canoe that's made of palm
Hull: half of a coconut husk
Mast: needle of a coconut leaf
Sail: frond's of fine bark
And get back 'fore dark
Disembark
And hark
To men's astonishment

The woman speaks:
Yiyian am I [Yiyian rhymes with well-bein']
And I never lie
I go west
I go east
And in one stride
collide
With men I won't abide
And skin their hide
But never knock out a tooth
Or die laughing

Thunder, lightning
Purgatory, damnation
Hellfire & gore
I ignore
And ask for more

"Nunut," Nunut!"
I roar
"Nunut," whom I abhor
(though secretly adore)
"For thy well-bein'

Stay away from Yiyian
Thou & thy
Famous canoe"