

XI 1b, iv

A Collection of notes on Corroborees,  
Ceremonies and Songs of the  
Goldea district



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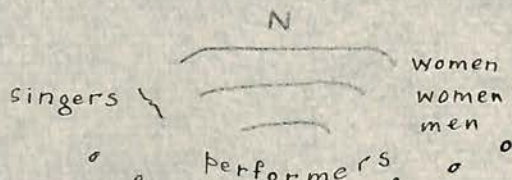


20th April, 1923.

They are performing the molonggo ceremony - Guyoma, Wailgur, Banjuri, Karinin, Dhamboo, Ginyin, Yalliyalla, Ngalgyam and some others, not very many.

The afternoon performance :

Women seated in half circle, men facing south.

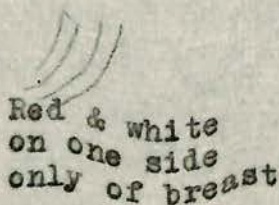


Women with white streak across nose. No other decoration.

Men naked, all with long wiboo (poles) on their heads. Poles decorated with tassels of eaglehawk and other feathers. A kind of grey fibrous stuff (mulga leaves) was appended from each side of head like grey, ghostly whiskers. Markings on bodies (front only) were various.



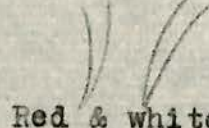
white & red



Red & white on one side only of breast



Black & white



Red & white

(This was the needle leaves of the mulga)

and so on.

Two tassels hung from the hairbelt of one who led the dance. Only 8 performers in the afternoon. They first high stepped in single file past the singers, then in twos they crossed over like a measure in the lancers! or a sort of ladies' chain - skipping to and fro. Then each got a forked and decorated feathered painted stick called kala, red and white, and placing their heads in the fork they held the points in front of them. Here the bunari (leader) high stepped towards the centre of the ground and the 7 faced him each time. He went North, Southeast, and West, and all stood and high stepped in unison with him - always facing him as he changed from north to east, etc. After each of these performances, they resumed their sentinel half circle, standing quite motionless for a couple of minutes. Three times they changed the measures - putting away the forked sticks and then again picking them from the ngura.



Then they sat in a row and got up quickly, high stepping in single file past the singers and the performance was over.

The night performance was mainly singing: twice during a certain song one of the singers went behind the ngura (hut) and twirled a lighted stick which made a perfect circle of fire during the continuance of the song. Before this wheel was whirled, pointing sticks were first stuck round the fire for a moment and then placed upright in the hair beside the ear. Music was supplied by 2 kaili, a miroo and small club, and a large and small club - time kept was perfect. The young growing girls all sang.

Some of the songs :-

Yaggo yā, mā lā ne larnā.

While wheel was rotating :

Bina bā.

Wina wini, wiri jibbala,

Nyabara.

-----

III Bili warna wurna

Barnar inji wan

Bili warna warna

Barnar inji wan.

-----

Before putting pointed sticks in hair, they sang :

Mara ni le le,

Mara ni le le.

-----

Ngara ngara nga,

Yu inna urura

Urija bunga.

-----

Wari na warai

Warna na.

-----

Ginyin fainted during night ceremony and Gambia wailed.



The chain and skipping part and the leader facing and the high stepping were all the same. The two movements were repeated throughout, high stepping to slow measure and "skipping" and high stepping to quick measure. When they carried the sticks under arm their hands were folded behind their backs.

All disappeared for a moment, then advanced in single file past the "orchestra" of men and women and with this measure the performance finished for the afternoon.

The movements of muscle and limb were splendid.



19/2/25

A very interesting ceremony this morning.

Wailguri, Amungurra, Jundabil, Manningu, Dhaagula, Munggummidil, Guyama, Dhambu, Ginyin, Mobbinya, Milyili, Marburning, Biradhugurr, all the waddi in camp, desiring to regain my favour and make me forget their being tampered with by the workmen, came to show me practically that I held my old high place in their consciousness.

First, those who had been most active in response to the white man's tampering - Guyama, Wailguri, Jundabil, cut their hair and beard with my scissors (they never cut it in their own country - they pull it out by the roots!) and buried the hair round my camp. Then Marburning and Biradhugurr brought some well-made muldhara and I gave them flour, tea and sugar and Biradhugurr a shirt. Then they called me to the group and said, "Kabbarli, we are going to leave our inma with you for you to take care of, and so that you shall keep all sickness away from us while we are at Tarcoola and until we come back. You are bunari and mamu and dhugurr. You come with us to the place."

All got green branches then in their hands, and placing these gently against my breast, they filed one by one - asking me to come with my wana - also in the file, and get a green branch. We went west of the camp. They had lighted a fire near and had made a large bed of green branches upon which three large inma - two of them about 10 or 12 feet and 4 inches wide and the third about 7 or 8 feet and 8 inches wide. This was giniga (round marks done with white pipeclay) and broad markings like a camel track. The others were kallais (emu) markings and were of the emu totem.

I was seated on the branches beside the inma, and all sat round in silence for a moment before the inma - covered with branches - were uncovered. I recognised the inma at once. I knew the procedure and beat it with my branches and all followed me in this.



They had been turned face (carved side) downwards. They were upturned, and I saw they were old inma - jilbi inma, and had been made with kandi (cutting flints), only beautifully smoothed on the plain side.

Then Giniga took one of them and going north he held it aloft with his hands behind his back, and moved and jerked knees and thighs in the old way, all done partly behind a bush - then Guyama took one west and repeated the performance - running back with it held horizontally and running zigzag from bush to where we stood.

We all sang and beat our branches while this was being done. Before Ginyin and the others took the inma away we were all touched on the breast with it, and also when they returned with it and before it was laid on the ground. Dhambu went east and Amungurra N.W. Amungurra performed best of all. He ran with it to a bush, getting behind the bush he held it aloft. Through the bush I could see his legs quivering, but now and again he rose up straight and holding the inma aloft behind his back, let his face and head become visible, appearing as though only the head and inma were there, no body; very interesting.

Guyama kept time to the singing with my wana and a stick. All had to leave mats and weapons behind. Then Jundabil went west and did as Amungurra did - both are old men. All present pressed the inma on my breast the same as they did on the others.

Then the inma were given to me to take care of and place in a thickly branched thallyura. They attribute the deaths that have occurred at Tarcoola and elsewhere to their own misdeeds and said that "dhugurr" were angry with them for leaving me and "talking too much to the whitefella" and they want to be sure that they won't die, and they said, "If you look out for our inma and take care of them and grease them



and go and look at them, we won't die, but if you don't do this we will all die."

And so they went away, leaving the inma in a tree until I had time to grease them and put them in a place of safety, which I did later in the evening. They were heavy to carry to the hiding place and it was hard work greasing them, but I must be ready always to do anything they ask of me. They went away quite happy - all had a good meal, and all left me in absolute trust and faith in renewed feeling of my protection, and new respect, though this is only unconsciously expressed. But as they said - "we have only one kabbarlu bunari and she will look out for all of us. She makes better all the sick ones and it is only when we go away from her that our mothers and sisters and sons and daughters die. She is always kabbarli, always sitting down alone and waiting and looking out for us."

I was glad indeed that this voluntary and very great mark of respect and reverence came so spontaneously from them. They all know I have never betrayed them, never shown forbidden objects to the young children, never have asked forbidden questions, never discussed anything that women and girls or boys should not hear. I thanked God that my influence was still for good amongst them. I expect they will bring me all the poison bones in camp before they go away to Tarcoola.

The backs of the long inma are smooth and highly polished, the karrgu wood beautifully grained. The broad flat inma is unevenly chipped on the ungrooved side and is not so smooth. They told each other that "I was a waddi" (man) in dhugurr times though I am a woman now and my skin is white. Their feeling for me is supernatural - not a trace of sex, or idea of "female sex" was in the mind of anyone - very interesting indeed, and showing me the high unique place I hold in their poor minds.



I brought them all - civilised and semi-civilised - into that level that keeps my influence strong and always for good. They may lie and steal and thieve and fight and get drunk and they may see low whites also do this, but as I heard them talk today, at Eucla in 1913, Nullarbor, Fowler's Bay, Wirilya, Yuria, Coldea, I was "always the same, always looking out, always "balya" (good)." God help me to keep this influence with and over them. The women have all been sent a long way south.



Ooldea

Notebook 6b, P. 24

Burrungga wonnungga - name of new dance coming from the  
N.E. or N.W.

P. 48

The Warnai-ongu dance now being performed (July 1925) was  
bartered from the Nyundunjarra and Yaggangura groups from  
the Oodnadatta area.



Bird and other Dhoogoorr Totem Songs

(Sung by Mobbinya and Jugunji)

Burnburn boolala (bellbird)

Wijanderi wijanderi i burnburn boolala,  
burnburn boolala.

i Wijanderi wijanderi i burnburn boolala, etc. etc.

Mingari (horned devil) Song

Mingari wilanggana wilanggana

i Mingari wilanggana wilanggana, etc.

Jindirr-jindirr (black and white fantail - "Willie Wagtail")

i Jindirr-jindirr du bara marrara

Ai-u yu jarda jardarn dhardi, etc.

Walilya (black banded bandicoot)

Walilya kunguroo indijoo

a kandunoo ren be ingoo

rewe bungoo, etc.

Burling (parrot)

Burling gijanggoo kardiji bala balonggoo

Nyinara rurr mannainyi

i burling, etc.



From Notebook 6b, P. 5  
See also Notebook 6a, P. 73

Ginjarra's Song

(boy about 12)

Waiulu marē la

Biudē ra minā na

repeated ad lib.

Also

Kamminjarra

Ramminjarā

Page 17

These words are sung to a very plaintive tune - they come from the area North-east of Ooldea, the Arrunda and Willyari mob sing them :-

Warnga warngamba

Warnga bibi mai

Kuju warngamba

Warnga warngamba, etc.

Anganna, Ngunyarnga and Bommiya singing :-

(Page 22)

Wi junggur maa naa

Juju warri wa ri

Page 27

Nalbin's Song

Bau bau ūga gabbi

Jogga bidi ngagu bidi.

---

Gabbingu buyini  
Rain falling

Wibu nana garring  
Tail "standing up".



HERE WE GO ROUND THE "BOGGURDA" BUSH

Ngannana boggurda yanggula nyinninji,  
 Boggurda boggurda yanggula nyinninyi,  
 Ngannana boggurda yanggula nyinninyi,  
 Ungudharra nyin'nga aru.  
 (On a) morning cold (and) frost(y).

Nangu gurdu nangu gurdu  
 (This is the way)

Marra gurdu mulgani  
 (We) wash our hands

Marra gurdu mulgani  
 Wash our hands

Marra gurdu mulgani  
 Wash our hands

Nangu gurdu nangu gurdu  
 This is the way (we)

Marra gurdu mulgani  
 Wash our hands

Ungudharra nyinnga aru.  
 (On a) morning cold (and) frost(y).



Songs Sung at Yocala Corroboreefor H.R.H.Ooldea, E.W. line20/2/20

- (1) Murdering ba, idhari, warlarna. (repeated ad lib.)
- (2) Loonjuroo yau-a da idarna,  
Gileen jurja-a-ra, gileen joor baga,  
Gileen jurbin, Lunjuroo, etc.
- (3) Boorlina ra nara kurga,  
Lal barnai, boorlina, etc.
- (4) Yauada idarna linjura injanna (repeated)
- (5) Laminda mindarna, kooluurn duurl gala,  
Laminda, etc.
- (6) Murdi warba lardimbarlga ra manain,  
Murdi wariba, etc.
- (7) Ya muda doorlai marinja oorlgarama mara waranai,  
Ya muda, etc.

Instruments :- Thick short club held in two hands, hitting the ground with measured beats. Women's left hand opened flat and grasped across back with right hand, then the hand is clapped hard on the hollow of the closed thighs just below namoo (womb).

At the close of the corroboree a general shout almost like a cheer is given.



Babba balgomuning - the advancing short barks of visiting dingo men.

"Thaggin" - leader in Yauala eenma (corroboree)

"Kammanda" = driver in Yuala eenma,

also "statue" set up beside the kardal (grave) from which the spirits emerge.

Directions given to natives at their Display for H.R.H. at Cook siding, July 10, 1920.

Kajji dargul jingara = rattle spears (in welcome)

Kai'ulūrū = shout (a welcome shout)

Inma nindila = dance begin

Wala bulga = quickly

Darrga ingganyi = sing quickly and loudly

Native Occupations

Waru rungguni (make fire by sawing method)

Jina muldhara woggarni (make murderers' slippers of emu feathers and hair string)

Rungani burduru - spin hair into string

Ūlū būngini rūng'gūra ūlūba, grind seeds on native millstone

Kaḥ'nini - separate ants and earth or seeds and husks in weerra (wooden scoop)

Kandi aḍduni - sharpen cutting flints with native hammer

Kajji irini - spears make (with cutting flints)

Karli irini - boomerangs make " " "

Miru irini - spearthrowers make " "



Windu windu and others sang this inma while we watched for  
the snake (train) from behind a bush :-

Miri miri balilongur,

Woorrba manjurda,

Ija na ila-a

Mala gurdiri

Ngadari-ja.



## Notebook 6a, P. 43

Waliji women lie on the men waliji's stomach but do not have intercourse with them unless in the case of brothers exchanging their wives. Maggundi lay on the bellies of the men to whom she was waliji, but none of them had intercourse with her.



Nyundunjarra's group

(Initiation)

Operators on boy

Dhugurr inma, initiation. Slow time, all the same time.

1

Kulambiri

Yauarandari

Jajjana ma kulambiri

2

Yamallurnda birinjiladha

Birgabi lanaa

3

Larna uruba nyinjingarni

Larna uruba nyinjingarni

4

Dinyi waleru ngadhamba ballurnba

Rila ngadhami

5

Yura yuragai munggi dhaaba la,

Arra yuraga