ENGLISH	TETUN
Sung poetry (vaihoho) Much of Fataluku oral literature is held and told through the vast body of sung poetry known as *vaihoho*. *Vaihoho* engage metaphor to tell historical events. *Vaihoho* were once predominantly themed around the melancholia of love, but are now more about recent tragedies of conflict, war and loss. Others themes pertain to harvest. *Vaihoho* are traditional poems either spoken or sung, often in call-and-response format performed acapella by choirs of varying sizes. *Vaihoho* two-part singing is performed for welcoming guests, weddings, harvests, funerals and heavy work (threshing rice, hauling a tree from the forest, planting the post of a house, harvesting sea worms, walking, passing the time). Symbolism and imagery is engaged in the telling of vaihoho, which range in length from one to many stanzas. *Vaihoho* poems may be told in the ordinary daily language, but often use a high literature language with rare or archaic words. To be able to sing *vaihoho* requires understanding its complicated and intricate rules and archaic words. For this reason opportunities to learn *vaihoho* are diminished today, and few people born after 1980 are able to sing *vaihoho*. A range of *vaihoho* were documented in this study, including a bride price song, *lipal vaihoho nu*, used in negotiating a wedding contract; rice husking songs (orontafa) used when preparing rice for ceremonies; songs about love, *iha-rala vaihoho*, and songs about the hardships of the period of resistance to the Indonesian occupation, *halu vaihoho*, which uses a metaphor of a large tree that falls on the land; and vaihoho iharala, songs about the orphans left after war. Funeral singing, *sa'u*, is used at the funerals of elders, and has its own rituals involving making offerings of gifts of animals and textiles. As *sa'u* rituals are sacred, these were not able to be documented by researchers,	Dadolin ho knananuk (Vaihoho) Barak husi literatura orál Fataluku nian espresa liuhusi dadolin ho knananuk ka koñese liu ho naran *vaihoho*. Vaihoho envolve metáfora hodi ko'alia kona-ba eventu istóriku sira. *Vaihoho* uluk iha tema predominante maka melankolia domin nian, maibé agora ne'e kona-ba trajédia sira foin lalais nian; kona-ba konflitu, funu no lakon. Tema sira seluk mak kona-ba kolleita. *Vaihoho* maka dadolin tradisionál sira ne'ebé ko'alia ka kanta, dala barak iha formatu bolu no hatán, no hatudu liuhusi akapella ho númeru koru oioin. Dadolin vaihoho ne'ebé kanta ho parte rua baibain atu simu bainaka sira, iha kazamentu, tempu ko'a hare, seremónia hakoi mate no serbisu todan sira (hanesan hasai hare musan husi hare kain, dada ai-hun boot sira husi ai-laran, monta ai-riin uma foun, halibur meci, la'o dook no halimar). Simbolizmu no imajen ne'ebé varia husi estofe ida to'o barak inklui iha narasaun *vaihoho*. Dadolin *vaihoho* bele espresa iha lian lorloron nian, maibé dalaruma uza lian ne'ebé aas ho lia-fuan sira ne'ebé raru ka antigu. Atu bele kanta *vaihoho* presiza komprensaun kona-ba regras no lia-fuan antigu ne'ebé difisíl. Ho razaun ida ne'e, oportunidade hodi aprende *vaihoho* komesa menus iha tempu agora, no ema oituan de'it ne'ebé moris depois tinan 1980 mak bele kanta *vaihoho.* Iha *Vaihoho* lubuk ida maka dokumenta iha peskiza ida-ne'e, inklui knananuk kona-ba barlake nian, *lipal vaihoho nu*, ne'ebé uza ba negosiasaun barlake nian; knananuk hamoos batar nian (orontafa) ne'ebé uza

despite their frequent occurence in the Lautem region. War song, *halu vaihoho*, tells about the tragedy of the conflict and massacres involved when Indonesia occupied Timor Leste. Many people were killed, and some were able to escape by hiding in forest areas. The song uses the metaphor of a large tree that fell across Timor Leste, killing a large number of people and taking with it the country's youth.	hodi prepara batar ba serimónia; knananuk sira kona-ba domin, *iharala vaihoho*, no knananuk sira kona-ba susar sira durante períodu rezisténsia hasoru okupasaun Indonézia nian, *halu vaihoho*, ne'ebé uza metáfora ai boot monu ba rai; no vaihoho *iharala,* knananuk sira kona-ba oan-kiak sira hafoin funu. Knananuk funerál, sa'u, uza iha funeral bainhira avó ruma mate no iha ninia rituál rasik ne'ebé envolve oferta animál no tais. Tanba rituál sa'u sira ne'e sagradu, nune'e la konsege hetan dokumentasaun husi peskizadór sira, maski rituál sira ne'e akontese beibeik iha rejiaun Lautém. Knanuk funu, *halu vaihoho,* haktuir kona-ba trajédia husi konflitu no involve masakre sira bainhira Indonézia okupa Timor-Leste. Ema barak hetan oho, no balu konsege halai hodi subar iha ai-laran. Knanuk sira-ne'e uza metáfora kona-ba ai boot ne'ebé monu iha Timor-Leste tomak, hamate ema lubuk ida no lori juventude nasaun ne'e nian.
 Photo: Halu vaihoho sung in Raça, Lospalos sub-district.	 Foto: Kanta *Halu vaihoho* iha Raça, Postu Administrativu Lospalos.
Video: Halu vaihoho sung in Leuro, Lospalos sub-district: https://youtube.com/watch?v=qTflc547C7o	Vídeo: Halu vaihoho kanta iha Leuro, Postu Administrativu Lospalos:

	https://youtube.com/watch?v=qTflc547C7o
 Photo: Amelia Sarmento, Lucia Ximenes, Martina Ximenes, and Juliao Coimbra sing halu vaihoho in Vailana, Lospalos sub-district.	 Foto: Amelia Sarmento, Lucia Ximenes, Martina Ximenes, no Juliao Coimbra, kanta *halu vaihoho* iha Vailana, Postu Administrativu Lospalos.
Video: Singing halu vaihoho in Vailana, Lospalos sub-district: https://www.youtube.com/watch?v=mIOwcI85dL8	Vídeo: Kanta *halu vaihoho* iha Vailana, Postu Administrativu Lospalos: https://www.youtube.com/watch?v=mIOwcI85dL8
Video: Explaining the story of the halu vaihoho in Vailana, Lospalos sub-district: https://www.youtube.com/watch?v=X0Rs3fzKE8Q&t=7s	Vídeo: Esplika kona-ba istória *halu vaihoho* iha Vailana, Postu Administrativu Lospalos: https://www.youtube.com/watch?v=X0Rs3fzKE8Q&t=7s
Orphan song, *vaihoho iharala*, tells about the bitterness of life, the sadness that children experience following the loss of their parents or family during the occupation period. Orphan songs are sung with notes that indicate different levels of emotion. Slower rhythms and lower notes indicate sadness and melancholy, to help the listeners and performers express their sad feelings in relation to common events such as war and sickness that takes parents from their children.	Knanuk kona-ba oan-kiak, *vaihoho iharala,* haktuir kona-ba moris nia susar ne'ebé labarik sira esperiénsia hafoin sira lakon sira-nia inan-aman ka família durante tempu okupasaun. Knanuk oan-kiak nian ne'e kanta ho nota ne'ebé hatudu nivel emosaun oioin. Ritmu ne'ebé neneik no nota ne'ebé badak hatudu tristeza no destruisaun, hodi ajuda rona-na'in sira no ema ne'ebé kanta atu fó sai sira-nia sentimentu tristeza relasiona ho eventu komún sira hanesan porezemplu funu no moras ne'ebé hafahe inan-aman husi sira-nia oan.

 Photo: *Iha-rala Vaihoho* (orphan song) performed in Soikili, Lautem sub-district.	 Foto: *Iha-rala Vaihoho* (knanuk oan-kiak) hatudu iha Soikili, Postu Administrativu Lautem.
Video: *Iha-rala vaihoho* (orphan song) performed in Soikili, Lautem sub-district: https://www.youtube.com/watch?v=KD7fFNeIsyA	Vídeo: *ha-rala Vaihoho* (knanuk oan-kiak) hatudu iha Soikili, Postu Administrativu Lautém: https://www.youtube.com/watch?v=KD7fFNeIsyA
Common love songs, *Icatutun vaihoho*, are sung by couples when they work in the fields. Singers described having learnt about this song - which has various different interpretations each with its own note and rhythm - from their parents. *Icatutun vaihoho* are sung about a person one is in love with, or about being gossiped behind ones back. A woman vaihoho singer said that love songs can be sung to ask a lover to wait while they can prepare to be married and can 'journey though life together'. The singer said also that before there were telephones, they had to arrange to meet using song. Lovers created the song words so that others wouldn't understand. The songs helped them to arrange to meet, or to express their feelings for one another without others knowing.	Knanuk baibain sira kona-ba domin, *Icatutun vaihoho*, kanta ho pár bainhira sira servisu iha toos. Kantór sira deskreve katak sira aprende kona-ba knanuk ida-nee - ne'ebé iha intrepetasaun oioin, ida-idak ho ninia nota no ritmu rasik - husi sira-nia inan ho aman. *Icatutun vaihoho,* knanuk ne'e haktuir kona-ba ema ida ne'ebé iha domin (laran-monu hela), ka atu sai hanesan objetu ba gossip nian. Kantora sira ne'ebé kanta vaihoho dehan katak knanuk domin sira ne'e bele kanta hodi husu ba doben ida atu hein enkuantu sira prepara hela atu kaben no bele "hala'o viazen hamutuk iha sira-nia moris." Kantora ne'e hateten mai katak antes iha telefone, amante sira kria lia-fuan sira ne'e hodi nune'e ema seluk labele hatene/komprende. Knananuk sira ne'e ajuda amante sira hodi buka tempu hasoru-malu, ka hodi espresa sira-nia sentimentu ba malu atu ema seluk labele hatene.

 Photo: Lucinda da Costa, and other *Icatutun vaihoho* singers in Leuro, Lospalos sub-district.	 Foto: Lucinda da Costa, no kantór sira seluk *Icatutun vaihoho* iha Leuro, Postu Administrativu Lospalos.
https://www.youtube.com/watch?v=H2R6hQhsS88 Video: *Icatutun vaihoho* performed in Leuro, Lospalos sub-district.	Vídeo: *Icatutun vaihoho* hatudu iha Leuro, Postu Administrativu Lospalos: https://www.youtube.com/watch?v=H2R6hQhsS88