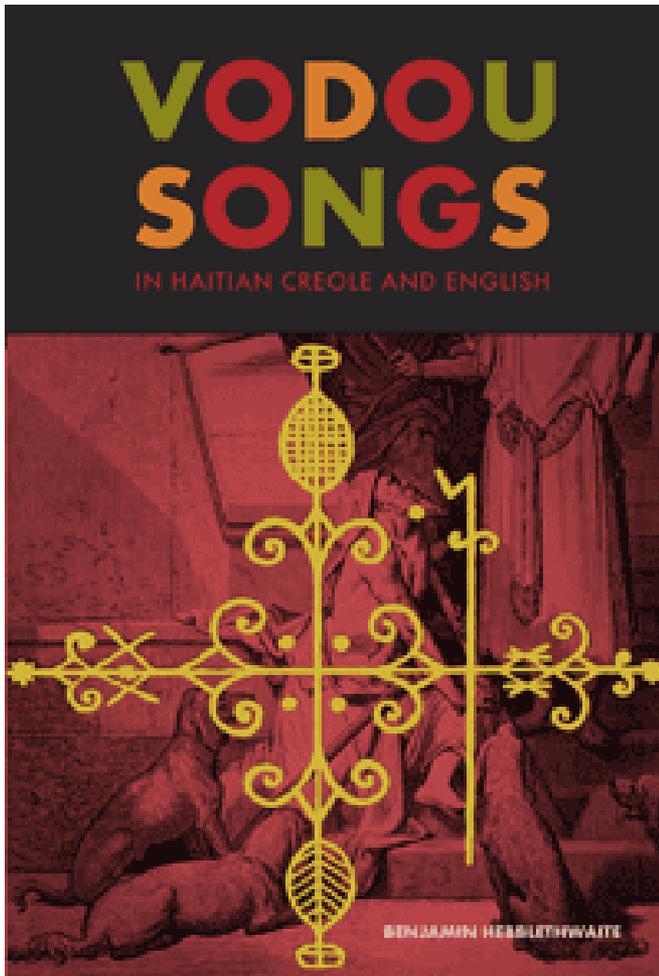


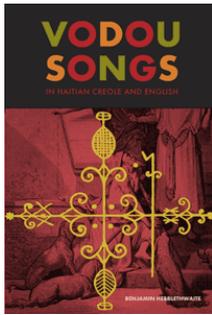
Vodou Songs in Haitian Creole and English

Benjamin Hebblethwaite with the editorial assistance of Joanne Bartley, Chris Ballengee, Vanessa Brissault, Erica Felker-Kantor, Andrew Tarter, Quinn Hansen and Kat Warwick



Special thanks to:

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- Temple University Press



Vodou Songs in Haitian Creole and English: Chapter headings and corresponding vèvè

VODOU SONGS in Haitian Creole and English

*Chante Vodou
an kreyòl ayisyen ak angle*



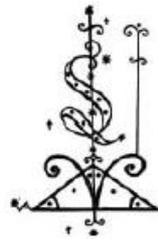
BENJAMIN HEBBLETHWAITE

With the editorial assistance of

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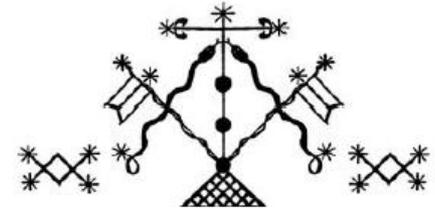
CHAPTER 1

The World of Vodou Songs



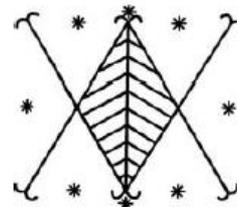
CHAPTER 2

Historical Songs



CHAPTER 3

Jacques Roumain's, Werner A. Jaegerhuber's, at Jean Price-Mars's Songs



CHAPTER 4

Milo Marcelin's Songs

**BENJAMIN HEBBLETHWAITE
and JOANNE BARTLEY**

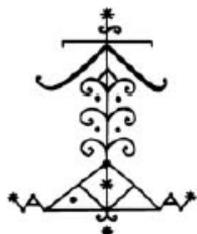


Vodou Songs in Haitian Creole and English: Chapter headings and *vèvè*

CHAPTER 5

Laura Boulton's Songs

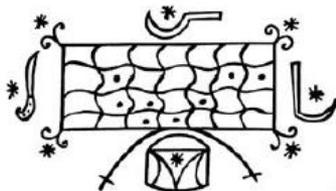
BENJAMIN HEBBLETHWAITE
and JOANNE BARTLEY



CHAPTER 8

Harold Courlander's Songs

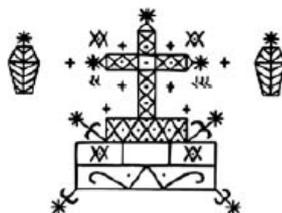
BENJAMIN HEBBLETHWAITE
and ERICA FELKER-KANTOR



CHAPTER 6

J.L.'s Songs

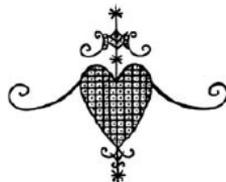
BENJAMIN HEBBLETHWAITE
and CHRIS BALLENGEE



APPENDIX A

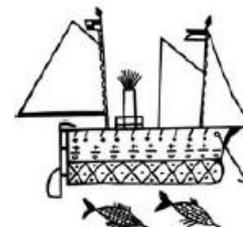
Dictionary of Vodou Terms

BENJAMIN HEBBLETHWAITE,
with contributions from Joanne Bartley,
Andrew Tarter, Quinn Hansen, and Kat Warwick



CHAPTER 7

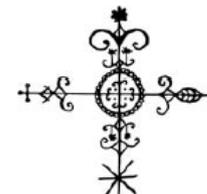
Benjamin Hebblethwaite's Songs



APPENDIX B

Outline of Haitian Creole Grammar

BENJAMIN HEBBLETHWAITE
and VANESSA BRISSAULT



Vodou fundamentals

- Bondye, Marasa, Lwa, Dantan
- Hierarchical with a priesthood
 - Hereditary and non-hereditary religion
 - Initiation as the entry way to Vodou and ascension to the priesthood. Special ceremonies.
- Vodou is non-apostolic, non-prescriptive
 - Persecuted and exploited historically and contemporaneously
- Domestic (shrines) and public Vodou (altars)
- Constructed and found altars

Vodou fundamentals

- The sky, the earth and under the water are the resting places of the lwa
- Religion that is drummed, danced and sung
 - Possession & possession rituals
 - Serving and feeding the lwa and the community with animal sacrifice and feasting. Maintaining balance.
- *Xenophilia* and *heterodoxy*, not xenophobia and orthodoxy
- There is no central authority; each *oungan* or *manbo* determines what is right for his or her community

What is Vodou? Historical ethno-linguistic origins of Vodou:

West Africans + Central Africans + Creolization.

Slave trade: Dahomey (c. 1680-1750) + Kongo (1750-1791).

Vodou is a synthesis of the Traditional African Religions in West and Central Africa and it is the creative unification of those religions through Creolization.



Map found at:

<http://www.nationsonline.org/oneworld/map/african-language-map.htm> and
http://en.loadtr.com/Map_of_Haiti-490851.htm

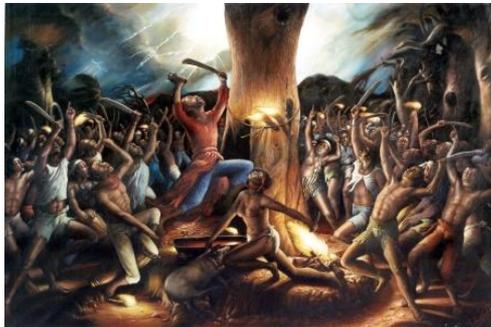
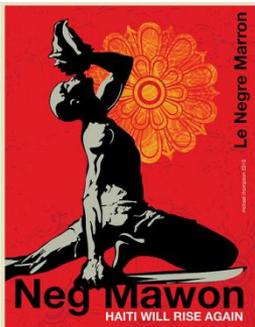
Because of the slave trade and colonization, Vodou and related ATRs religions are found in Brazil, Haiti, Jamaica, Trinidad, U.S.A. and throughout the African Diaspora



Map from: <http://www.slaverysite.com/Body/maps.htm>

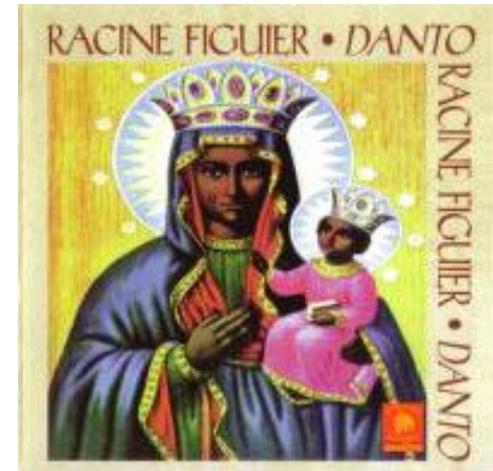
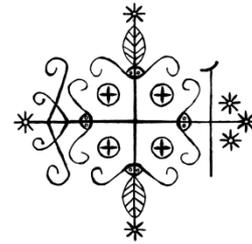
A sketch of Vodou history

- Vodou and its antecedents are thousands of years old
- African religions Creolize in Saint-Domingue, c. 1680 – 1791
- Vodou priests and practitioners fight for independence, 1791-1804
- Synthesis and maintenance in Haiti, 1804-2011
- 1804-1860 – absence of the *official* Catholic church in Haiti
- Persecutions: 1835, 1864, 1896, 1915-1934, 1941-42, 1986, 2010
- Aristide's 2002 presidential decree in support of Vodou
- Expansion into the U.S. with the Haitian Diaspora since 1960



Lafanmi o ‘Oh the family’ on Racine Figuiet’s album, *Dantò* (1999)

Lafanmi o,
an n rasanble (Ayibobo!) nan demanbre a
n pral fè seremoni an. (Adje se la m pral fè maji a mache!)
Limen balenn nan—o an n rele lwa yo.
Sonnen ason an—rele Papa Legba.
Nan kafou a, o nou angaje.
Papa Legba—ouvè baryè pou lwa yo.



Oh my **kith and kin**,
let’s **assemble** (Ayibobo!) for the family’s Vodou **ceremony**,
we’re going to do the **service**. (Oh my that’s where I’m going to do magic!)
Light the **candle**—oh let’s call the **lwa**.
Shake the **rattle**—call Papa **Legba**.
At the **crossroad**, oh we’re in **trouble**.
Papa Legba—**open the gate** for the lwa.

Afoutayi! - *Yi!*
Bila bila - *Kongo!*
Lè bounda fache, kote l
chita? – *Atè!*

What is Vodou? Basic elements of a Vodou ceremony:



The Vodou priestess (*manbo*) shakes the sacred rattle (*ason*) and bells (*klochèt*) to salute the main stations in the Vodou temple, direct the drummers, and call forth the lwa

Photograph on left by Jérôme Soimaud



The altar (*pe*) on the left: for the lwa Èzili Dantò. The altar displays the symbols of the lwa. Èzili Dantò's heart-shaped diagram (*vèvè*) has been traced in front of the altar to consecrate the space. Oungan Marcenat's altar on right.

Urban altar (Miami, U.S.A.)



Photograph by Jérôme Soimaud

Rural altar (Belle-Rivière, Haiti)



Photograph by Ben Hebblethwaite

--The drummers (*ountò*): in a ceremony they provide the rhythmic foundation for ritual, dancing, and possession.

--Drumming insistently calls the lwa and it drives the lwa into the head of the lwa's horse (the one possessed).



Vodou drumming in Miami (photograph by Jérôme Soimaud)

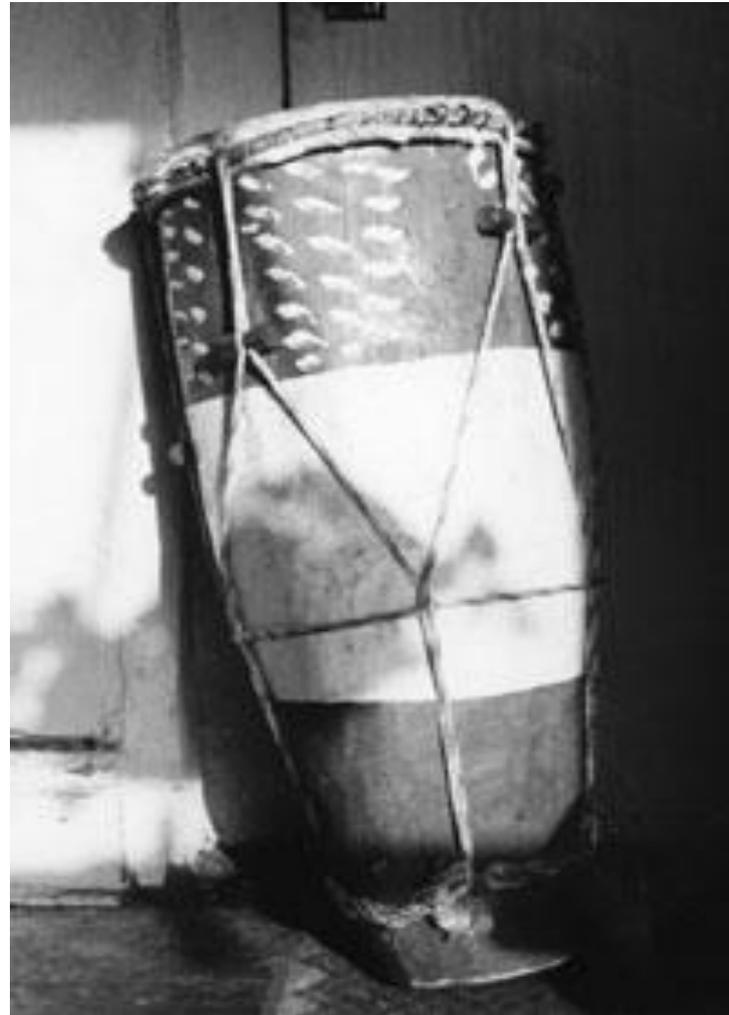


Vodun drumming in Benin (Rouget 2001). Three drums (Rada); sacrificial blood is splashed on the drum because it has a sacred status in Vodun (a *vodun* dwells within it).
Fon/Haitian Creole: gan = ogan; agida = agida

Rada



Kongo-Petwo



Foula: the oungan consecrates the drums (potomitan, worshipers, audience) with pulverized rum and creates an intense religious atmosphere



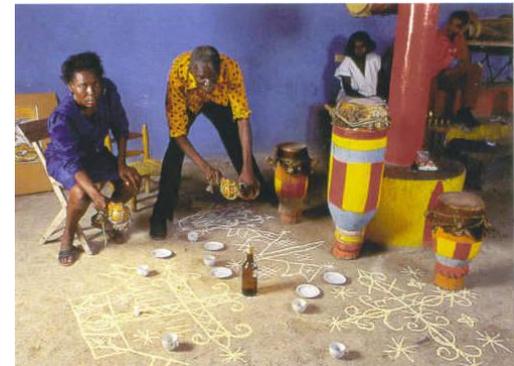
The centerpost (*potomitan*): the symbolic tree around which all Vodou worship circles. The lwa rise and descend through this channel that links the three domains of the lwa: the sky, the earth, and the water (center photograph by Jérôme Soimaud)



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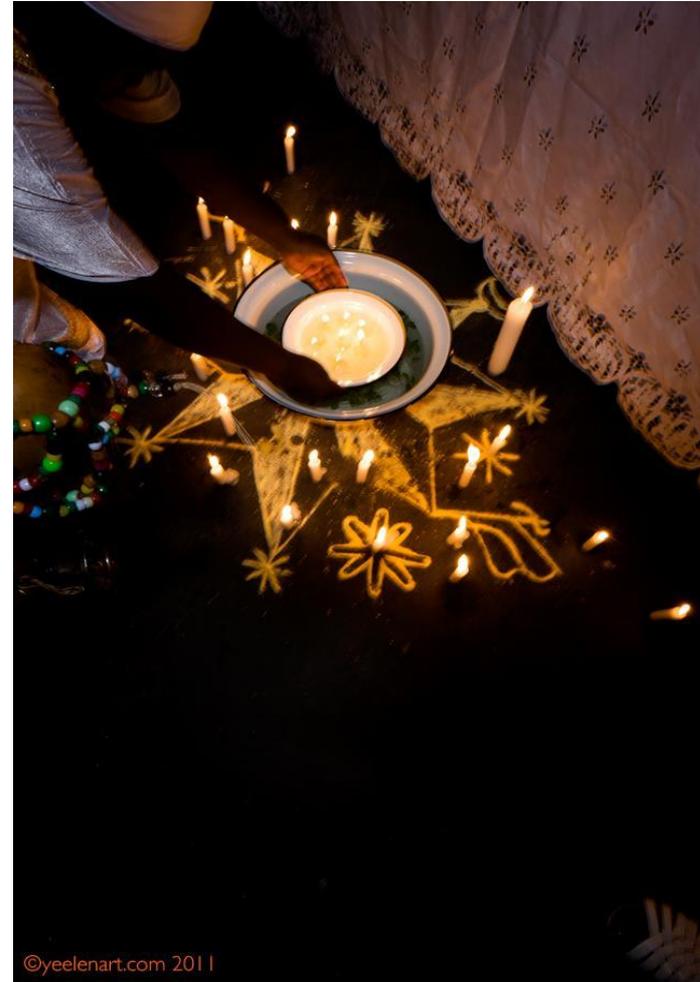
Above: Vodouists at a found altar Souvnans near Gonaives



A Vodou priest (*oungan*) traces a diagram (*vèvè*) to honor the lwa and consecrate the place of the ceremony (photographs by Jérôme Soimaud)



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Salutation: the Vodou priestess (*manbo*) shakes the sacred rattle and bells as she salutes the main stations of the Vodou ceremony: the altar, the drums, the centerpost, the *vèvè*, the Vodouists present (photograph by Jérôme Soimaud)



Two Vodouists greet each other during a ceremony
(photograph by Jérôme Soimaud).

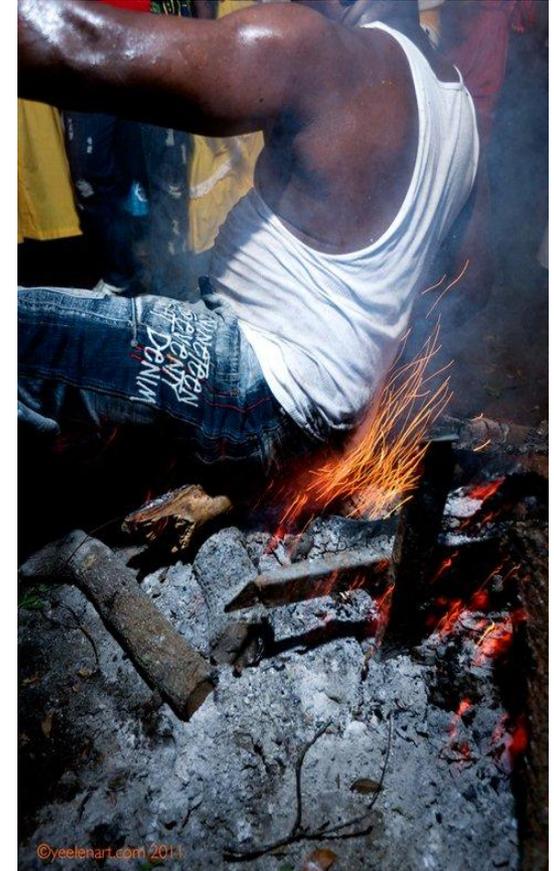


Worship: the lwa dance in the heads of their servants.
Revelation is living and open. The lwa reveal Bondye.
Revelation cannot be frozen in books.



All photographs by Jérôme Soimaud

The lwa mount their servants. The Vodouist is a vessel.
The individual is temporarily ridden by the lwa; the lwa
manifests her or his characteristics.



All photographs by Jérôme Soimaud

Composure and calm are expected of Vodouists.
Emotion is reserved for war and possession (Blier 1995: 81).



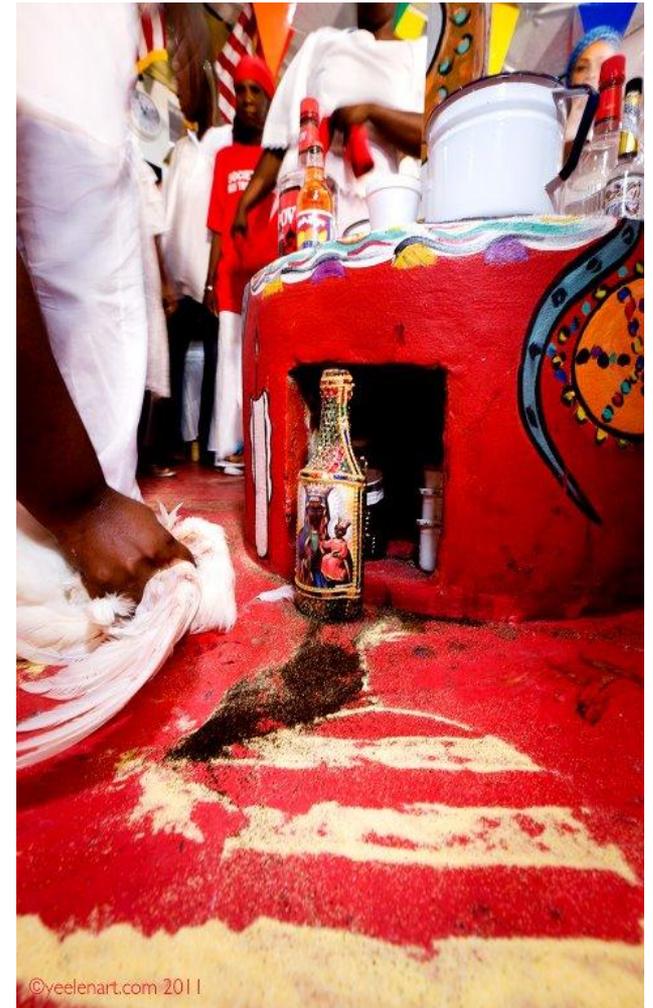
All photographs by Jérôme Soimaud

Animal sacrifice: feeding the lwa with blood and preparing a feast for the lwa and their servants



Photograph on the right by Jérôme Soimaud

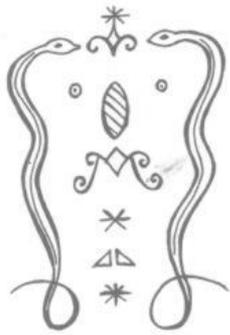
<http://www.life.com/gallery/62471/image/ugc1251681/inside-haitian-vodou#index/7>



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A manbo officiates a Petwo ceremony involving the sacrifice of a pig





Milo Marcelin's (1950a & b) songs and texts
Benjamin Hebblethwaite and Joanne Bartley

Damballah Oueddo, cé coulève d'leau!
Chèché Damballah, qui bô oua ouè-li?
Papa Damballah, cé coulève d'leau,
Li plongé en ba d'leau!

37.

Danbala Wèdo se koulèv dlo!
Chèche Danbala, ki bò w a wè li?
Papa Danbala se koulèv dlo,
li plonje anba dlo!

37.

Danbala Wèdo is the water snake!
Look for Danbala, where will you see him?
Papa Danbala is the water snake,
he dives under water!

- Orthographical corrections
- Grammatical reanalysis
- Punctuation
- Translation

Laura Boulton's (1947) songs and texts

Benjamin Hebblethwaite and Joanne Bartley

Symbi an dè zo, sa yo di moun!
Cymbi between two waters, what do people say?

Symbi an dè zo, sa ya fè moin? sa ya di'm!
Cymbi between two waters, what shall I do! what shall I say?

Moin prolé lan semityé; moin prolé chaché poin moin.
I'm going to the cemetery; I'm going to seek out my poin.

Moin prolé choché poin makaya; moin prolé choché poin symbi an dè zo.
I'm going to seek out poin makaya; I'm going to seek out poin cymbi
between two waters.

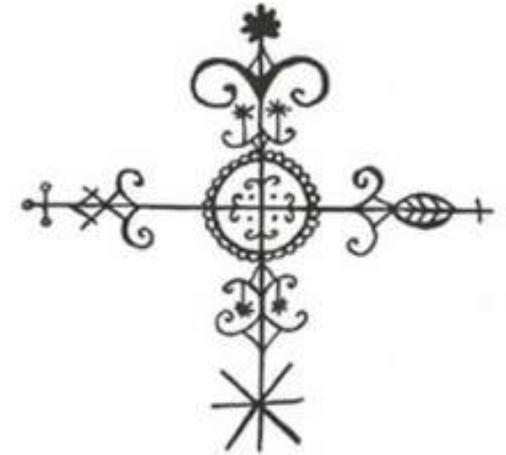
Moin prolé choché an ba, neg; moin prolé choché poin.
I'm going to seek down yonder, brother; I'm going to seek out poin.

22.

Simbi Andezo, sa yo di moun?
Simbi Andezo, sa y a fè mwen?
Sa y a di m?
Mwen prale lan simityè;
mwen prale chache pwen mwen.
Mwen prale chache pwen Makaya;
mwen prale chache pwen Simbi Andezo.
Mwen prale chache anba, nèg;
mwen prale chache pwen.

22.

Simbi Andezo, what do they say to people?
Simbi Andezo, what will they do to me?
What will they tell me?
I'm going to the cemetery;
I'm going to seek out my magic charm.
I'm going to seek out Makaya's charm;
I'm going to seek out Simbi **Andezo's** charm.
I'm going to seek down yonder, brother;
I'm going to seek out a charm.



Appendix A: Dictionary of Vodou Terms (Hebblethwaite with contributions from Bartley, Tarter, Hansen and Warwick)

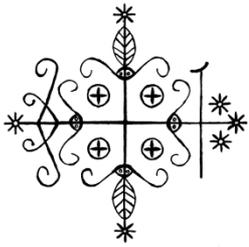
Anayiz; Anaïs This lwa is the daughter of Èzili Dantò.⁶⁸

anba dlo See **dlo**.

andezo; an de zo The *an de zo* lwa are of “two waters or substances” and therefore are worshiped in both Rada and Kongo-Petwo rites.⁶⁹ Legba and Simbi are examples of *an de zo* lwa.

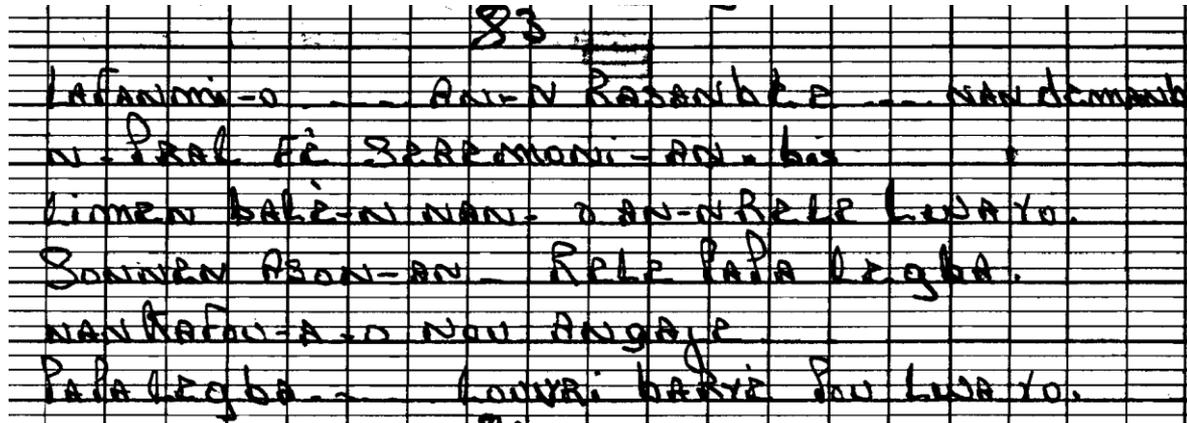
andwaye The “blessing and naming of an infant” is a ritual that Oungan Nelson Marcenat conducts two weeks after he has delivered a child. In Nago (Yorùbá) culture, the name is chosen on the ninth day.⁷⁰ See **non vanyan**.

angaje The lwa are called by those who are *angaje* (in trouble).⁷¹



J.L.'s (1996) songs and texts

Benjamin Hebblethwaite and Chris Ballengee



82.

Lafanmi o, an n rasanble nan **demanbre** a,
n pral fè seremoni an.

Limen balenn nan – o an n rele lwa yo.

Sonnen ason an – rele Papa Legba.

Nan kafou a, o nou angaje.

Papa Legba – louvri baryè pou lwa yo.

82.

Oh my kith and kin, let's assemble at the home ritual,
we're going to do the ceremony.

Light the candle – oh let's call the lwa.

Shake the rattle – call Papa Legba.

At the crossroad, oh we're in trouble.

Papa Legba – open the gate for the lwa.

Appendix A: Dictionary of Vodou Terms (Hebblethwaite with contributions from Bartley, Tarter, Hansen and Warwick)

degrade mò A ritual to separate a dead person from his or her principal lwa.³⁵⁴ See **desounen**.

degre A magical protective device.³⁵⁵ See **pwen**.

deka An object used by a Vodou priest or priestess to call the lwa.³⁵⁶ See **ason**.

dekanpe A substance that wards off evil spirits.³⁵⁷

dekoupe The middle size of the three Rada drums.³⁵⁸ See **segon**.

demanbre; demanbwe A sacred place where the family ancestors are buried.³⁵⁹ A *demanbre* is a gathering of extended family to feast and honor ancestral Vodou lwa.³⁶⁰ It is also a sacred piece of land in which the lineage of ancestors is buried.³⁶¹ See **babako; kandjanhoun; lakou**.

demann A prayer request written on paper and placed on an altar. The *demann* is submitted to the lwa with a lit candle in hand.³⁶²

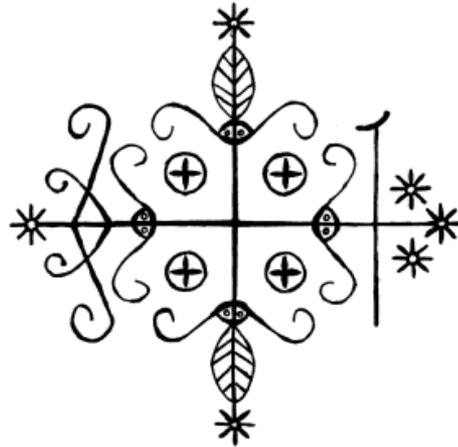
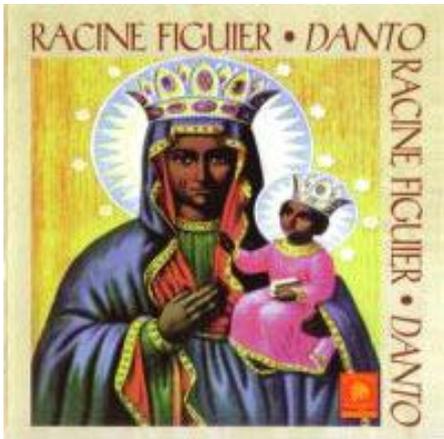
derechanj, derechany See **rechanj**.

desele Unsaddled; when the *chwal* (horse) is no longer ridden by the lwa.³⁶³

Manje Legba & Kay lwa m boule on Racine Figuier's album, *Dantò* (1999)

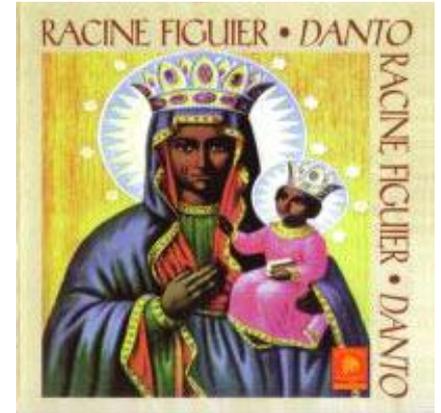
Manje Legba sou dife, l ap boukannen.
Sèvis la pral konmanse o. (Bilolo!) (x2)
Devan baryè a se la m trase vèvè m
ane a pou m fè sèvis lwa yo.
Nan pwent baryè a se la m trase vèvè m
ane a pou m fè sèvis lwa yo. (Ayayay!)
Papa Legba, kouvè a pare
Atibon Legba, kouvè a pare,
Èzili Dantò, kouvè a pare

Legba's **food** is on the fire, it's roasting.
Oh the **service** is going to begin. (Bilolo!)
In front of the **gate** is where I traced my **vèvè**
this year so I can do the service of the lwa.
At the end of the gate is where I traced my **vèvè**
this year so I can do the **service** of the lwa.
Papa Legba, the table is ready
Atibon Legba, the table is ready
Èzili Dantò, the table is ready



Kay lwa m boule, Racine Figuier

Kay lwa m boule, li tounen sann o.
M ape mande sa ka ranmase lwa yo?
Mezanmi, kay lwa m boule,
demanbre a la woy.
An n (Fò n) rasanble pou n ka ranmase lwa yo.



My temple of lwa burned down, oh it turned into ashes.
I'm asking **what can gather up the lwa?**
Oh my, my temple of lwa burned down,
Oh the **ceremony** is here.
Let's (**We must**) **get together** in order to gather up the lwa

Themes in Vodou songs

- Songs about Bondye (God), the lwa, the Marasa, and the ancestors (mythologies and attributes)
- The importance of serving the lwa
- The history and the African origins of Vodou
- The culture and organization of Vodou
- Philosophy and worldview
- Songs about nature & medicine: natural places where lwa dwell and medicinal or symbolic plants and trees

Themes in Vodou songs

- Apologetics (defense of Vodou)
- Songs about Vodouists and Vodou objects and symbols
- Animal sacrifice and feeding the lwa
- Family, community, spiritual family
- Conflict and conflict-resolution
- Vodou-Catholic songs

The Functions of Vodou Songs

- Invocation of the lwa (*rele lwa*)
- Response and prayer to the lwa
- Leave taking or farewell to the lwa
- *Booms* (cyclical songs reserved for special ceremonies held only once every seven years)
- Reproach or satire (*chante pwen*)
- The conveyance of themes

Structure and features of songs

- Short and repeated.
- Chorus and verse. Call and response.
- Compressed and coded parables about the lwa and their servants (Carvalho 2008: 426; Mason 1992; Verger 1999)
- Cryptic tricksterism (Karen McCarthy Brown 1991)
- West African language retentions, blessings, warnings, signs, oracles, praises, cosmologies and relationships

Vodou as a hereditary religion

Racin Bwa-Kay-Iman, *Sa'm fè moun yo* (can you hear the *ogan*?)

Since I was small, I have been singing for the lwa.
Oh it wasn't a little guy who showed me how to sing.
Ever since my mother's womb,
my great lwa have claimed me. Bilolo!
Oh heavens, who showed me how to sing, man/God!
(Beauvoir 2008b: 220)

Afoutayi! - Yi!

Bila bila - Kongo!

Lè bounda fache, kote l chita? – Atè!

Depi m piti, m ap chante pou lwa yo. Bilolo!

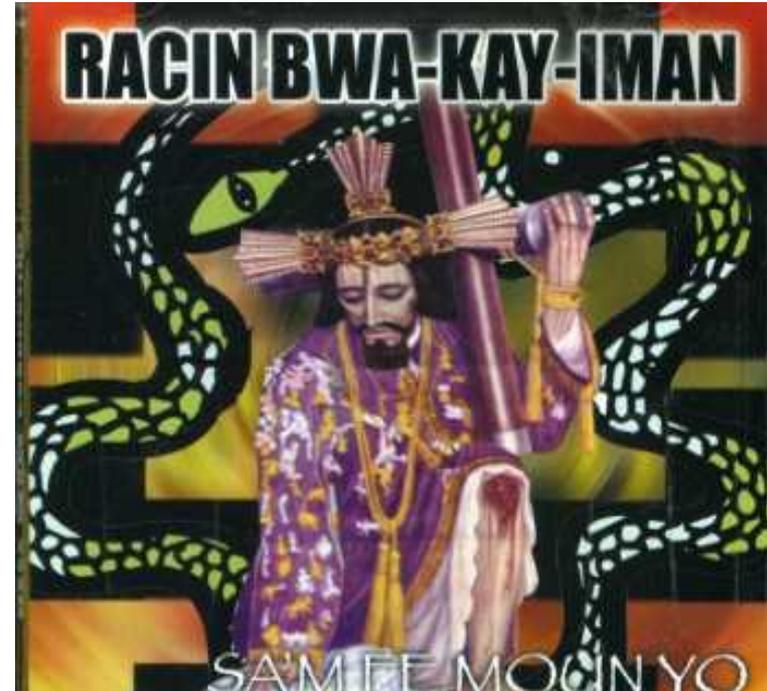
Se pa ti nèg ki te montre m chante o. (x 2)

Depi nan vant manman m,

gwo lwa m yo reklame mwèn. Bilolo! (x 2)

Se pa ti nèg ki te montre m chante o

Adje, (ti nèg) ki te montre m chante, msye/Bondje!



Appendix A: Dictionary of Vodou Terms

(Hebblethwaite with contributions from Bartley, Tarter, Hansen and Warwick)

lwa An immaterial spiritual being, force, or spirit. The lwa are spirits created by God; they are also ancestors of great importance who have become the patrons of specific domains.⁸³⁸ *Sèvi lwa* (to serve the ancestral spirits) refers to calling the lwa and serving as their *chwal* (horses) in possession; it means to sing, chant, divine, offer food and drink, sacrifice animals, construct shrines, observe taboos, make ritual cuisine, and follow rules.⁸³⁹ *Afê lwa* (business of the spirits) refers to Vodou practice, and *fê sèvis lwa* is “to conduct a Vodou ceremony.” To *gen lwa*, like *monte*, is to be temporarily possessed by a Vodou spirit. A *gwo lwa* refers to any revered Vodou lwa who dates from at least the Haitian Revolution. The terms *lwa achte* (purchased lwa) and *lwa bèlflè* (beautiful flower lwa) refer to fiery lwa called on at a Petwo service. A *lwa bitasyon* (lwa of the farm) is the lwa who is established on a farm to protect it. A *lwa blan* (white lwa) is an undefiled lwa; a *lwa bosal* (wild lwa) is any violent and unidentified lwa. A *lwa djab* (djab lwa) refers to the Petwo rite. A *lwa Ginen* (Guinean lwa) refers to the Rada rite. *Lwa je wouj* (red-eyed lwa) refers to an aggressive Petwo lwa. A lwa who originates in the New World is a *lwa kreyòl* (Creole lwa). A *lwa mèt tèt* is one’s principal protective lwa, and he or she receives allegiance. *Lwa pwen* (point lwa) refers to a Vodou spirit who provides special protection or powers. A *lwa rasin* (root lwa) is one’s ancestral lwa. *Lwa zenga* is a lwa who is deaf or without ears.

Many entries in the Dictionary of Vodou Terms are *encyclopedic*:

A *mare lwa* (tying the lwa) is a ceremony to restrain a troublesome lwa. *Ranvwa lwa* (sending of the lwa) expedites the lwa back to the woods or Africa.⁸⁴⁰ Four hundred and one lwa and *orisha* are typically counted in Haitian and Yorùbá tradition, respectively.⁸⁴¹ The pantheon of lwa reflects *xenophilia* and *heterodoxy* in that new lwa are happily incorporated and are so diverse that they defy any acknowledged standard.⁸⁴² The lwa can be forces of nature, deceased humans who have been made divine, or mysterious spirits with complex characteristics; they have specific symbolic (e.g., Èzili Dantò's *ponya* [daggers]) and iconographic (e.g., chromolithograph) attributes. Many of these key attributes reflect core aspects of Haitian culture and society (e.g., the symbolic link between Èzili Dantò's daggers and her inspiration of the indigenous army during Haiti's war of independence). The lwa are *sakre* (sacred) and they *pale nan tèt* (speak in the heads) of their servants.⁸⁴³ The authentic and valued lwa are inherited through the family; as one song says, "This Lwa is my father's Lwa, / I'm going to beg in order to serve them!"⁸⁴⁴ In Yorùbá culture, as in Haiti, failure to serve the *orisha* or lwa causes a *dangerous disorder*.⁸⁴⁵ The lwa are usually anthropomorphized because as great ancestors, they have names, personalities, preferences, relationships, children, weaknesses, among other human qualities.⁸⁴⁶ In Yorùbá religious philosophy, the deities are immortal even if they have human or natural origins.⁸⁴⁷ At the same time, each lwa has extraordinary powers. The expression *lwa danse nan tèt (li)* (a lwa dances in his or her head) refers to possession. In this book, *lwa* is used in the English discussions and the word can be singular or plural. A clue to the origin of *lwa* may be found in the Yorùbá and Fon words for a priest of Ife, Babaláwò (the father of secrets), where *lávò* refers to what is secret and mysterious.⁸⁴⁸ See **djab; lesen; lespri; papalwa; Vodou; zanj.**



Konbit Zaka, Boukmann Eksperyans, **1995**

Travay m ap travay o
Kouzen Zaka, m ap travay avè w, tande
Travay m ap travay o
Zaka Mede, m ap travay avè w, tande
Kouto digo m nan men m
Djakout mwen sou do m
M ap sekle
Kouto digo m nan men m
Vye alfò sou do m
M ap sèkle
Jou m g on fanm, l ale kite m,
Demen m ap jwenn youn lòt o (x 2)

Travay m ap travay o, m ap travay avè w
Zaka mete m travay (x 2)
M pa t panse si m te ka fè travay sa yo
Zaka mete m travay la nan bitasyon mwen
Kouzen, m ap travay avè w, tande
Kouzen, Kouzen, n ap travay avè w, tande

Oh I'm working away
Kouzen Zaka, I'm working with you, you hear
Oh I'm working away
Zaka Mede, I'm working with you, you hear
My sickle in my hand
My straw bag on my back
I'm weeding
My sickle in my hand
My old napsack on my back
I'm weeding
The day I have a woman, she goes and leaves me
Oh tomorrow I'll find another (x 2)

Oh I'm working away, I'm working with you
Zaka put me to work
I didn't think I could do those tasks
Zaka put me to work here on my farm
Kouzen, I'm working with you, you hear
Kouzen, Kouzen, we're working with you, you hear

Feuilles-o, Simon & Garfunkel, 1970

Fèy o, sove lavi mwen
nan mizè mwen ye o.
Pitit mwen malad, mwen kouri
kay gangan, Simbi o.
Pitit mwen malad,
mwen kouri kay gangan.
Si ou bon gangan, sove lavi mwen
nan mizè mwen ye o.



Oh leaves, save my life
from the misery I'm in.
My child is ill, I run
to the house of the gangan, oh Simbi.
My child is ill,
I run to the house of the gangan.
If you're a good gangan, oh save my life
from the misery I'm in.



Conclusion: The goals of *Vodou Songs* *in Haitian Creole and English*

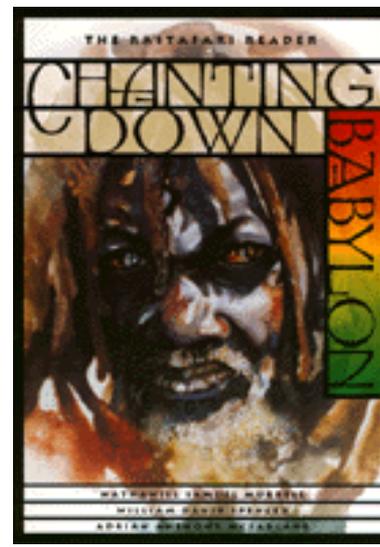
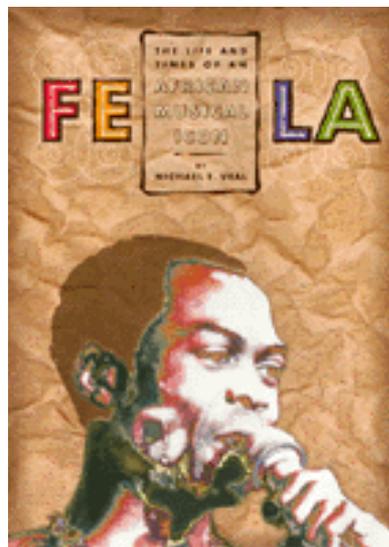
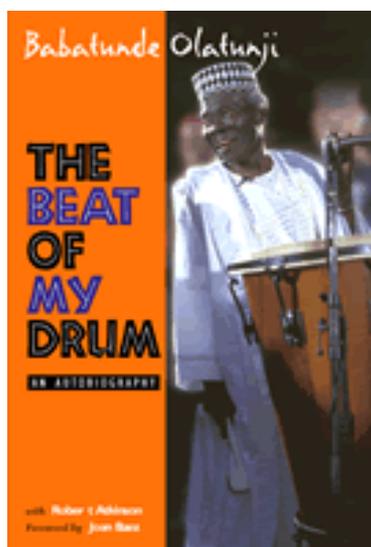
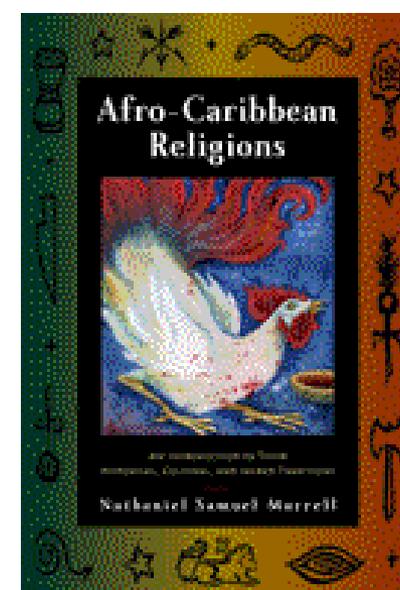
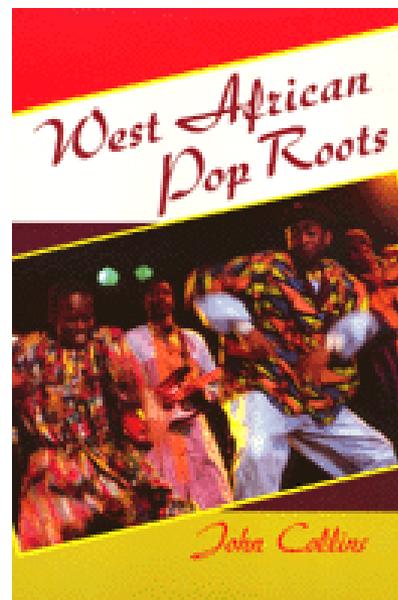
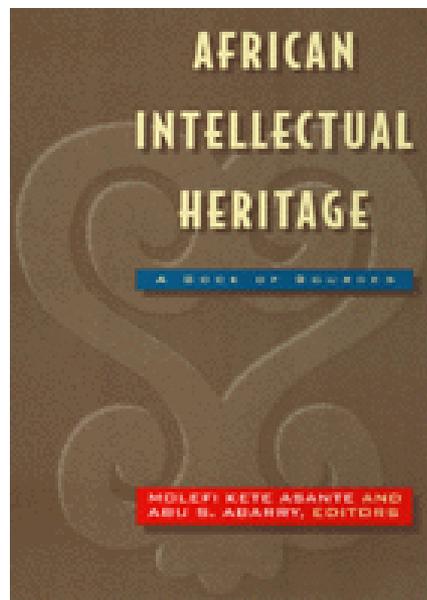
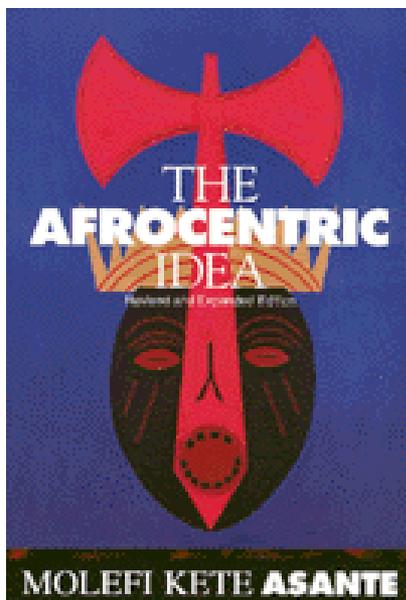
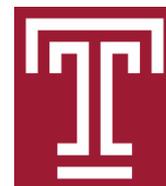
- Investigate basic aspects of the Vodou religion and culture
- Collect the *source texts* in Vodou's actual language, Haitian Creole, and produce an English translation
- Bring linguistic methods to Vodou studies: sketch of Haitian Creole grammar; orthographical modernization of all texts in the standard spelling of Haitian Creole; lexicographical and etymological research in the Dictionary of Vodou Terms

Conclusion: The goals of *Vodou Songs in Haitian Creole and English*

- Wed the illustration and defense of Vodou and Haitian Creole to interpretation and analysis
- Bilingual or trilingual books that use a side-by-side format provide the means for the accelerated study of the respective languages and cultures
- Establish a foundation for the growth of both secular and Vodouist scholarly *exegetis* and *criticism* dedicated to Vodou sources
- The Vodou Archive: <http://ufdc.ufl.edu/vodou>

Other related books in Temple's list:

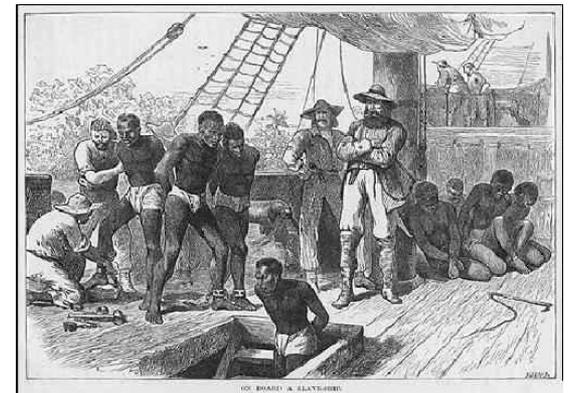
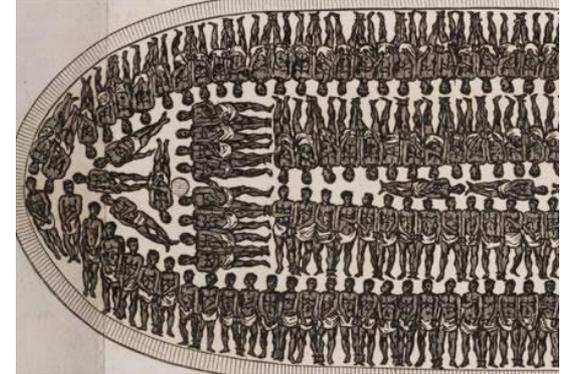
<http://www.temple.edu/tempres/index.html>



Extras:

Historical themes: Vodou and survival

If there weren't Lwa, as for us, we'd all drown!
If there weren't Lwa, as for us, oh we'd all perish
in foreign countries.
We come from Ginen,
hand bound to hand, foot bound to foot!
We'll go to a place, when we arrive, we'll own it!
In the hold of the slave ship, we're going
somewhere,
all bathed and powdered with the Great Lwa,
we're sailing! (Beauvoir 2008b: 335)



Hereditary and protective properties of lwa

I have something in my head,
it's when I'm in trouble.

They will see what's in my head.

I'm going to see what's in my head.

But when I'm in trouble,
my mother's lwa are unchained.

(J.L.'s song 144)

Ethics and philosophy

They pay me money to do evil,
I don't want to!
If I do evil, God is going to turn against me.

I thought I was poor, oh I was poor,
when I looked, I saw there were worse off ;
oh I mustered my courage.
While I was napping,
the one worse off stole my calabash bowl.
Look, it's in the calabash bowl
that he takes care of all his business in this life.
Never say you're the worst off,
there are those who are even worse off .



Bondye ‘God’

1. There is God; there are the lwa
who are giving you all you need. (J.L. 49)
2. It is God who gave me the lwa to hold on to.
What shall I tell the lwa, oh what shall I say! (Marcelin 16)
3. I serve God, I serve the Pwen,
Tchakou, tchakou, the great Lwa are with me.
I serve God,
I serve the Three plates of the Marasa.
Tchakou, tchakou,
men are not Gods in this country.
(Beauvoir 2008b: 279).
4. Nanpwen anyen la pase Bondye.
There is nothing here except Bondye! (Marcelin 15)
[God is everything]

Vodou-Catholic Songs

83.

Mari ou sen, ou se manman Bondye;
nou se pechè, o lapriyè pou nou.
Avan n ap sèvi lwa yo,
n rele Bondye avan.
Mari ou sen, ou se manman Bondye.
Nou se pechè, o lapriyè pou nou.

86.

Twa Patè, o twa Ave Mariya, nou kwè nan
Dye a ki ban nou lavi a, men gen Ginen.
Nan Ginen, o genyen lwa, genyen lwa o
nan Ginen lafanmi o, an nou met
tèt ansanm pou n ka sove peyi a.

86.

Three Paters, oh three Hail Marys, we believe in
the God who gave us life, but there is Ginen.
In Ginen, oh there are lwa, there are lwa oh,
oh the family is in Ginen, let's put
our heads together so we can save the country.

83.

Mary, you are holy, you are God's mother;
we are sinners, oh pray for us.
Before we are serving the lwa,
we call upon God first.
Mary, you are holy, you are God's mother.
We are sinners, oh pray for us.

Vodou-Catholicism

- Parallel
- Stratified
- Overlapping at the peripheries
- Apologetics

Èzili Dantò ‘Musique du monde’

Èzili Dantò prete poulè pou nou an la
pou m fè maji a mache / m pral fè maji a mache
Se ou k mache, se ou ki wè (atò o) (bis)

Adje m pral fè maji a mache
Èzili Dantò prete poulè pou nou an la
pou m fè maji a mache / m pral fè maji a mache
Se ou k mache, se ou ki wè (atò o) (bis)

A w a prete m poulè pou nou an la
pou m fè maji a mache
m pral fè maji a mache

Religion and its role in preparing us for death

