SPEECH COMMUNITY-BASED DOCUMENTATION, DESCRIPTION, AND REVITALIZATION: KAR’NJA IN KONOMERUME

by

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A DISSERTATION

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Original approval signatures are on file with the Graduate School and the University of Oregon Libraries.
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Since 2005, I have been working with members of the Kari'nja community of Konomerume, Suriname to document, describe, preserve, and revitalize their heritage language, the Aretyry dialect of Kari'nja (Cariban family). Simultaneously, I have worked to develop, pilot, and articulate a model of field research that depends on participation from speech community members. This dissertation combines exposition of this model of field research with presentation of a large body of the results from the application of that new model.

Ethnically Kari'nja, Konomerume community members have witnessed a decline in language use in recent generations. Although I work primarily with members of the Konomerume community, a village on the banks of the Wajambo River in Suriname, in recent years, I have expanded my work to include two other communities in the region, Corneliskondre and Kalebas Kreek. My work with Kari'nja community members
concerns four broad, interrelated areas of endangered languages research, each described in a section of the dissertation. Following Chapter 1, which provides an orientation to the dissertation as a whole, Chapter 2 reviews strengths and problems with prior models of fieldwork, then proposes a new model of fieldwork with members of Indigenous communities. Chapter 3 demonstrates some of the linguistic results of our work together in Konomerume, offering a more pedagogical overview of some aspects of Kari’nja grammar followed by more academic descriptions of nonverbal predication and an innovative main clause progressive construction. Chapter 4 addresses how documentation can be combined with applied linguistics to support revitalization through formal language teaching. Finally, Chapter 5 describes the documentary corpus that is found in the appendices, explaining procedural steps used in creating the corpus and outlining the actual documentary products that we have produced.

The Appendices are the concrete representation of the body of collaborative work that the Kari’nja community and I have done together. They include DVD videos, a substantial collection of transcribed, translated, and grammatically annotated texts in multiple genres, a dictionary, a pedagogical grammar sketch, and a curriculum guide for formal teaching of introductory Kari’nja.
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As we express our gratitude, we must never forget that the highest appreciation is not to utter words, but to live by them.

- John Fitzgerald Kennedy

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*Amu jako terapa, tamushi maro.*
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CHAPTER I
INTRODUCTION

Since 2005, I have been working with members of the Kari'ňja\(^1\) community of Konomerume, Suriname to document, describe, preserve, and revitalize the Aretyry dialect. Simultaneously, I have worked to develop, pilot, and articulate a model of field research that depends on participation from speech community members. Although I work primarily with members of the community of Konomerume, a village on the banks of the Wajambo River in Suriname, in recent years, I have expanded my work to include two other communities in the region, Corneliskondre and Kalebas Kreek. Ethnically Kari'ňja, Konomerume community members have witnessed a decline in language use in recent generations. This dissertation presents many aspects of our work to date.

1.1 Organization of the Dissertation

The dissertation is composed of four parts, each of which addresses one of four interrelated areas of endangered languages research based on my work with community members in Konomerume and beyond. These four areas are: social science fieldwork models, academic description, applied linguistics and language teaching, and language

\(^{1}\) Also known as Carib of Suriname, speakers’ autodesignation is Kari’ňja Auran for the language and Kari’ňja for its speakers. Speakers support my shorthand usage of Kari’ňja for the language here.
documentation. Social science fieldwork models are addressed in Chapter 2. Chapter 3, which begins with an orientation to Kari'ija grammar, provides an academic description of particular aspects of the language. In Chapter 4, I address the issue of documentation for formal teaching. Finally, Chapter 5, combined with a substantial body of appendices, provides a documentary corpus of the Aretyry dialect of Kari'ija. Each of the four areas of inquiry is further described below.

In the remainder of section 1.1, I describe the four components of this dissertation. Although information in the four sections overlaps somewhat, each chapter may be read independently. This chapter concludes with a brief introduction to community collaboration, ethnographic information, the status of the language, and ongoing work.

1.1.1 Community Partnerships Model of Linguistic Fieldwork

My interest in models of linguistic fieldwork has developed out of a recognition that a traditional model was untenable in my own particular fieldwork situation. This recognition led to my piloting and articulating the more community-responsive model described in Chapter 2 of this dissertation. My overarching concern is with how to conduct social science research within communities that have a direct interest in our work in a way that is respectful, responsible, and reciprocal. I strive to work with members of a community that shares an interest in this work rather than on a language or "subjects" with no voice in the process. Community empowerment is the lens through which the other areas of the dissertation are presented.
An important part of my learning experience has been discovering what methodology would allow me to maintain the kinds of relationships I want with my friends and colleagues in the Kari’nja community while also allowing me to collect the kind of scientifically reliable data that makes for good language documentation and lays a foundation for insightful linguistic analysis. In order to develop a successful model, I have ranged well beyond the linguistics literature, reading widely in Anthropology, Ethnic Studies, and Critical Indigenous and Decolonizing Methodologies. Combined with my ongoing work with members of the Konomerume community, this broader investigation has resulted in the Community Partnerships Model described in Chapter 2. The model articulates a collaborative approach to field research with members of Indigenous communities whose languages may be endangered. The model is grounded in literature on Critical Indigenous and Decolonizing Methodologies, and draws on Sustainable Community Development models for its methods.

Built into the model is planned obsolescence for the outsider researcher. Although a researcher may continue to develop and undertake new projects with a particular community, an overarching goal of the model is to provide the tools and training necessary to empower community members to conduct independent projects of their own design. The model assumes a long-term commitment to a particular community on the part of the researcher, with community members assuming new responsibilities as additional projects are developed. The Community Partnerships Model relies heavily on speech community members’ ownership of and participation in research that concerns them.
Grounding in Critical Indigenous Methodologies opens a door to new types of collaboration that not only value but actively engage with Indigenous ways of knowing about and understanding the world. Although the data presented in this dissertation are more traditional in nature, there is nonetheless a partnership with community members that opens the door to novel kinds of work. For example, we intend to work together in the coming year to compile ethnobotanical information from a Karî'nja perspective. This will allow us to present information and represent knowledge in a way that makes sense to Karî'nja from Konomerume.

The model is broadly applicable to the practice of social science research with members of Indigenous communities in academic disciplines other than linguistics. In particular, the model's recommendations for implementation, and their grounding in Sustainable Community Development models have wide applicability. For example, discussions of community entry and the accompanying observation and adjustment periods are applicable to any research situation that places an outsider academic researcher in an Indigenous community that is not his or her own. The specific situation described herein involved community members working with an outsider academic on language related issues, including documentation, description, preservation and revitalization of Karî'nja as it is spoken in the Wajambo region of Suriname. However, the underlying methodology is directly relevant to social science field research in a more general way.
1.1.2 Academic Description

In my fieldwork, I seek to explain how and why people do what they do with language by examining it in actual use. My academic interest lies in what that says about the nature of language in general and what is possible in human language. This approach affects, for example, how I collect data in that I am more interested in recording a database of naturalistic language than I am in filling the boxes in a paradigm through elicitation.

My choice of what to describe, as an academic linguist, is guided both by speech community input and by structural facts about the language that have typological, historical, and language teaching implications. I am most interested in understanding the “slice of time” the synchronic language represents within the greater diachronic context. Often, in situations of language endangerment, diachronic changes that would take generations to actualize in a healthy language seem to happen in fast-forward. As such, I believe that adequate description of threatened languages depends on an understanding of diachronic change.

Academic descriptions of Kari'nja have focused primarily on phonological, morphological, and morphosyntactic systems (c.f. Hoff, 1968, 1986, 1995). Syntax and semantics have been examined primarily within the finite main clause system. Nonverbal and innovative main clause systems remain under-described.

In Chapter 3 of this dissertation, I describe two aspects of the language that are outside of the typical main clause system in Kari'nja. These include the structure and semantic functions of nonverbal predication in Kari'nja, and a historically nominalized
subordinate clause form that appears to have evolved into an independent main clause construction (henceforth referred to as the Main Clause -ry construction). Chapter 3 begins with an orientation to general structural facts about Kari'nja and continues with independent sections on nonverbal predication and the Main Clause -ry construction.

### 1.1.3 Applied Linguistics and Language Teaching

I am interested in three primary questions relating applied linguistics and language teaching to situations of language endangerment: How does second language teaching pedagogy apply to situations of endangered languages? What are the specific challenges in an endangered language situation, and how can they be addressed? How can documentation directly feed formal teaching and revitalization? I address these questions in Chapter 4. This chapter describes the process of concurrently creating formal teaching materials and a documentary corpus of Kari’nja.

### 1.1.4 Documentation

Since 2005, community members and I have expanded the documentary corpus of the Aretyry dialect of Kari’nja (Cariban) to include primary data in the form audio and video recordings, and annotated texts. In addition, we have developed applied descriptive and pedagogical materials. Combining local teachers' experience and my background in language teaching and curriculum development, we have developed yearlong elementary school and adult course curricula, a three-language dictionary, a learners' grammar, and additional pedagogical materials. The last part of the dissertation
represents the documentation. It includes Chapter 5, an orientation to the documentation as well as metadata, followed by a substantial body of appendices that include primary and descriptive data.

1.2 Collaboration

My relationship with community members dates to a three-year residence in the community as a Peace Corps Volunteer beginning in 1995. My spouse and I lived and worked in the community as volunteers in the Rural Community Development sector. At the time, then-Chief Ferdinand Mandé was working on his own to write down as much of the language as he could remember, and consulting with elders when his memory failed him. I could offer rudimentary advice at that time, but did not begin working with him on the language until much later.

After our return to the U.S., my spouse and I kept in touch with members of the community. When, in 2003, I decided to pursue an advanced degree in linguistics, I contacted Chief Mandé to offer my support to his ongoing documentation. I described what I would be able to do, what my own academic goals were, and what each of us might expect to gain from a partnership. After he enthusiastically agreed, I set about applying to programs, and he sought consent from elders and other community members for us to begin our collaboration. In 2005, we began to work on an extensive language documentation project that was to include audio and video recording. We have developed and implemented all activities collaboratively, always seeking advice and participation from other community members.
We have taken a team approach to documentation and preservation with community member teams taking responsibility for different aspects of each project. We see all projects as interrelated and long term. As such, there is overlap and communication among the various teams such that all projects feed into and benefit from each other. For example, elder speakers are adamant that cultural practices be documented along with the language. Younger teachers, who take a communicative approach to language teaching, feel it essential that naturalistic language be taught. Both groups decide together what to document and what to teach such that all parties' needs are met.

Although my skills are not completely obsolete in the community—I continue to develop and nurture projects—there are elements of our shared work for which I am no longer solely responsible. Community members have taken control of the technical aspects of documentation. Since training a technology team, I have not had to stand behind a video camera or operate a voice recorder. In addition, lesson planning for the elementary and adult school courses is done by teachers in cooperation with native speaking elders. Community ownership of and responsibility for aspects of our shared work frees me to focus on developing new projects both within and beyond Konomerume's borders.

1.3 The Community

Konomerume is located in the northwest quadrant of Suriname, on the southern bank of the Wajambo River, west of Corneliskondre. In Map 1.1, the location of
Konomerume is indicated with a star [🔗]. Konomerume is the Indigenous name for the community known as Donderskamp to outsiders. There is debate as to the origins of the name. *Konomerume*, in Kari'nja, and *donderen*, in Dutch, both mean 'thunder' so the term may have been calqued in one direction or the other. However, one of the early outsider missionaries to visit the community was a Dutch priest, Pater Donder. Outsiders' histories of the region tend to credit him with naming the village.
Map 1.1. Map of Suriname
© Noordhoff Publishers Atlas Productions
Used with permission.

Konomerume is located on the banks of the Wajambo River in the Sipaliwini district of Suriname. As the crow flies, it is approximately 35 kilometers from the East-West Highway. However, the intervening swampland makes it impossible to access
the village by car. There is a well-maintained airstrip in the community that is used primarily by doctors for their quarterly visits to the community, and occasionally by politicians during election season. Charter flights are possible, but are prohibitively expensive. Although the airstrip is maintained year-round, it tends to flood during the rainy seasons, making air travel to the community an unreliable choice.

Since there is no road, and air travel tends to be expensive and unreliable, the primary means of getting to Konomerume from the capital city of Paramaribo is by boat. The typical route is to hire overland transport to Boskamp—a bumpy 2-hour ride—followed by a 10- to 24-hour boat ride. Types of boat include a purportedly monthly boat operated by the Scheepvaart Maatschappij Suriname (SMS), an unreliable weekly lumber mill barge (that requires additional private transportation for the 1-4 hour ride from the mill to the village), occasional barges carrying sand and gravel from Nieuw Nickerie to Paramaribo, and privately owned dugout canoes with outboard motors. Community members travel to Paramaribo to purchase non-staple foods, household supplies, and general goods. Transportation is a constant source of concern.

The main village of over 350 residents rests on approximately one square kilometer with footpaths to different neighborhoods within the village, and beyond that to the fields where staple crops are grown. The front part of the village, on the banks of the river, is mud, the back part of the village is a white sand savannah, and the middle part is a combination of the two. Originally, Konomerume was two villages—a Kari'nja village on the riverbanks, and a Lokono community in the savannah. Over time, through intermarriage, the two communities merged into a single, predominantly Kari'nja, village.
A democratically elected village council comprised of one chief and 2-6 council members governs the village. The council serves as an intermediary between community members and the national government as well as outsiders. Local protocols dictate that any outsiders arriving in the village ask an assistant chief to organize a meeting with the chief in order to introduce themselves and their reason for being in the village formally to the community at large. The current council, elected in 2009, includes one chief and three council members. This progressive council includes two female council members.

The community includes an elementary school overseen by the Catholic Church that serves approximately 110 students in grades K through 6. Several years ago, then-Chief Mande made an agreement with the leadership of the Roman Catholic Denominational Education Council (RKBO) to train local community members to be teachers. Prior to that, the RKBO had been sending teachers from Paramaribo to staff the school. At that time, teacher retention was an ongoing problem for the frequently understaffed school. Since training community members as teachers, teacher attrition has been much less frequent.

Students who want to continue formal schooling beyond the sixth grade must move to Paramaribo. There have been discussions of the possibility of establishing a boarding school in the region so that students and their families are not faced with the social and financial burdens of supporting a child living in Paramaribo, but said school has not been established to date.

In addition to the elementary school, there is a mission-run clinic also staffed by community members who were trained in Paramaribo. The clinic provides a wide range
of services including prenatal care, pharmacy services, and tooth pulling. Community
organizations include a Women's Group, a Sports Club, and an agriculture cooperative.

1.4 Status of Kari'nja

Kari'nja, a member of the Cariban language family, is classified as highly endangered by the UNESCO Red Book (2003). There are an estimated 10,226 Kari'nja speakers worldwide (Gordon, 2005). This number may be inflated, however, as census figures in individual countries conflate speakers and members of an ethnic group (Gildea, in press). Three dialects have been identified, though comparative work within the language is limited. Of 10,226 Kari'nja, an estimated 7,251 in Venezuela speak the Tabajari dialect, 1,300 in French Guiana and Brazil speak Tyrewuju, 475 in Guyana speak the Aretyry dialect, and an estimated 1,200 Kari'nja speakers in Suriname speak either Tyrewuju or Aretyry (Gordon, 2005). Of these 1,200, the vast majority speaks Tyrewuju, the prestige dialect. As Aretyry dialect speakers, members of the Konomerume community frequently feel discriminated against. In fact, the more common name for their dialect, Murato (a term which they consider pejorative), reflects the notion that their dialect is somehow "bastardized" and therefore less valuable than the more prestigious Tyrewuju.²

Scientific publications on Kari'nja exist for all three dialects, but little of it is accessible to speakers. Mosonyi (1978, 1982) has published descriptive work on Tabajari.

² By some accounts (c.f. Hoff, 1968:26), the name Murato reflects historical intermarriage between Kari'nja from western Suriname and members of other tribal groups, possibly Saramaccan or Kwinti, who are descendants of escaped slaves. Konomerume community members I have spoken with reject this version of their history, preferring to refer to themselves as "pure" Kari'nja.
Renault-Lescure (1981, 1983) has described aspects of Tyrewuju (also known as Galibi, as spoken in French Guiana). The same authors have also created some applied materials for these two dialects, written in Spanish and French, respectively. Courtz (2008) describes aspects of the Tyrewuju dialect. Descriptions of the Aretyry dialect can be found in Hoff (1968, 1978, 1986, 1995, 2002), and Yamada (in press); Gildea (1994, 1998) provides further analysis of Hoff's (1968) primary descriptive materials. Hoff's (1968) grammar provides an academic description of Aretyry phonology and morphology and his subsequent publications address aspects of morphosyntax. Hoff (1968) includes a collection of traditional stories and one conversation. Until quite recently, these 16 texts represented the only widely available documentation of the Aretyry dialect.

In addition to one Lokono (Arawakan) community, Tapu Ripa, the Coppename/Wajambo region of Suriname includes three Aretyry Kari’nja villages: Konomerume, Corneliskondre, and Kalebas Kreek. In these three communities, most elder native speakers aged 65 and above still use Kari’nja daily as their primary language of communication among themselves. Middle-aged speakers, who range in age from 40 to 65 years old, are native speakers, though many no longer use the language daily. Younger adults aged 20 to 40 understand the language, but are not fluent speakers. Currently, children are not acquiring the language natively, but there is an effort to revitalize the language through formal lessons and expanded contexts of use.

Most ceremonial contexts, including first blood celebrations, mourning rituals, and other major life events are partially conducted in Kari’nja. The Catholic Church, in which lay community members conduct services, has adopted a Kari’nja component. The
communities in this region have shifted to Sranan Tongo, the national lingua franca, and Dutch is learned as a second language at school through sink-or-swim immersion. Few of the oldest native speakers were schooled in any language, though some are partially literate in Dutch. A majority of the middle-aged native speakers as well as all young adults are literate in both Dutch and Sranan Tongo.

Originally two independent communities, one Lokono and one Kari’nja, Konomerume is the largest of the three Kari’nja communities in the region, and it has the greatest number of living speakers. Approximately 15 elders still use the language daily, and another 25 middle-aged speakers use the language regularly to communicate with elder parents. Since documentation and revitalization began in 2005, the language has enjoyed increased prestige in the community, and middle aged and young adult speakers are making a greater effort to use the language more often among themselves. In addition, weekly lessons in the elementary school have re-introduced children to the language. Many younger parents, most of whom are passively fluent, have found that it is their children who inspire them to attempt to speak the language.

With the exception of the Hoff (1968) texts, there was no published material that was accessible to speakers of the Aretyry dialect prior to our work together. Although some community members are able to read the Hoff (1968) texts, they find the orthography and English translations mostly inaccessible. There have been no widely available applied materials for the Aretyry dialect of Kari’nja, and the descriptive work that exists is intended for an audience of academic linguists, and is thus inaccessible to speakers. No locally available linguistic work on Kari’nja has been published in a
language that is spoken in Suriname. All but the eldest Aretyry Kari’nja speakers are literate in Dutch and Sranan Tongo, but work from Venezuela is in Spanish, that from French Guiana is in French, and that from Suriname is in English. There is a need in the speech community for documentation that is physically and intellectually accessible to speakers, as well as descriptive and pedagogical materials that will support them in their revitalization efforts. We will continue our work to address this situation.

1.5 Future Directions

The completion of this dissertation represents an intermediate step in my ongoing work with members of the Konomerume community. We will continue to work toward goals in each of the four areas examined here.

1.5.1 Refining and Testing the Community Partnerships Model

My work in Konomerume has followed a logical progression toward community members’ independence as documenters and preservers of their heritage language. We began with interactive workshops in documentation, linguistic description, and formal teaching methods. This was followed by workshops they designed and delivered in other communities in the region as well as our co-presentation of an academic paper to the annual meeting of the Society for Caribbean Linguistics in French Guiana (Yamada et al., 2008). Our commitment to advancing the model as described here is evident in our ongoing work together. Members of the community continue to learn both about their
heritage language, and how to most effectively document, describe, preserve, and revitalize it.

In 2010, nine members of the Konomerume team came to Oregon to participate in a series of workshops that provided them with more advanced training than I have been able to deliver in the field. These workshops were offered through two separate institutes that joined forces for their respective 2010 iterations. The Institute on Field Linguistics and Language Documentation (InField) provided linguists, language activists, language teachers and members of minority language communities with linguistics field training on a variety of topics that are relevant to language documentation, maintenance, and revitalization. Since 1997, the Northwest Indian Language Institute (NILI) has provided training in applied language teaching and in linguistics to Native American language teachers of the Northwest through its summer institute and on-site trainings.

During the NILI/InField workshops, the Konomerume team worked on a variety of individual projects both independently and in collaboration with others. This represents the next logical step in the process of empowering community members to develop their own projects employing the tools and training they have received to date. In addition, they expanded on their current knowledge with more advanced training. They participated in intensive workshops on Kari'nja linguistics, videography, lexicography, Immersion teaching methods, language activism, and materials development, among others. In addition, they presented aspects of their ongoing work to the Models plenary session. Finally, Chief Mandé co-presented a workshop on fieldwork ethics and community partnerships.
Our next goal with regard to the Community Partnerships Model is to test its replicability with members of new communities. Although the model as it is currently articulated has been piloted and tested in Konomerume, it remains to be seen whether and to what extent it is more broadly applicable. Future projects will seek to address a variety of issues of replicability as well as the extent to which an outsider researcher must be integrated in the speech community, the role of community motivation, the effects of limited access to formal schooling on capacity for documentation work, and how to ensure that resources are actually used by the wider community rather than guarded by a few powerful parties. Members of the Konomerume community and I intend to take the model to the greater region by working to document and describe Lokono, a language of a different family.

1.5.2 Additional Academic Description

My own future descriptive goals include examining the role of prosody in the construction of interrogatives. Although Hoff has examined intonation and stress in unpublished manuscripts (Gildea, p.c.), published descriptions of the language (c.f. Hoff 1968, 2005, Mosonyi 1978) are incomplete in their examination of the role of prosody in the formation of interrogatives. However, our initial recordings suggest that intonation, rather than morphology, plays a central role in forming interrogatives. While at Oregon in 2010, members of the Konomerume team recorded elders in the controlled environment of the lab. These recordings will shed light on previously under described
prosodic features of the language, including the possible role of intonational melodies in distinguishing interrogative versus declarative utterances.

Recordings made in 2010 will also shed light on other prosodic phenomena in the language. Areas that require additional investigation include the roles and interaction of vowel length, glottalization, intensity, and pitch excursion and their effects on rhythm, intonational melodies, and the identification of primary and secondary stress. Hayes (1995) provides an unusual theoretical treatment of primary stress assignment in related language Hixkaryana, assigning primary stress to the extrametrical final syllable before footing creates a separate layer of secondary stresses; Meira (1998) describes and models the stress system of Tiriyó. As summarized by Gildea,

An interesting facet of these iambic stress systems is that in most of these languages, the iambs are only useful for predicting secondary stress, which correlates almost solely with vowel length. In contrast, primary stress appears to be based on pitch excursion, which has been claimed to fall on the (never lengthened) final syllable in Hixkaryana, Apalai, Makushi, and (perhaps) Tiriyó (cf. Hayes 1995 on the typological oddity of this pattern, which leads to difficulty modeling it in his theory of metrical phonology) (in press).

Hayes’ model cannot account for the still more complex stress phenomena of Kari’nja, as described in Hoff (1968). The recordings made in the UO phonetics lab in 2010 will allow us to perform the instrumental analysis necessary to confirm and add acoustic detail to Hoff’s (1968) transcriptions. Sources and realization of prosodic phenomena in the language will be the subject of future academic descriptions. These issues, and how they relate to practical orthography development, are revisited in sections 3.1.2, 4.4.2.1, and 5.1 of this dissertation.
1.5.3 Ongoing Pedagogical Goals

We will continue to expand and refine the pedagogical materials provided herein. Future versions of the dictionary will be illustrated, and an updated pedagogical grammar will be based on curricular themes rather than on structural facts. We will develop a second-year course that builds on content taught in the first year.

1.5.4 Documenting New Domains, Dialects, and Languages

Part of the description discussed in Section 1.5.2 involves recording native speakers in the controlled environment of a lab. Although this is an unnatural setting, every effort was made to document naturalistic speech. In addition to recording individual words, naturalistic frame sentences were employed. Our goal is to capture previously undocumented aspects of the prosodic system by recording sentences at natural rates of speech. Speakers were asked to recite short sentences from memory rather than reading them. This methodological choice serves two purposes. One is to preemptively alleviate potential embarrassment for non-literate speakers, and the other is to fulfill the goal of recording naturalistic spoken, rather than read, speech.

In the immediate future, we hope to record speakers of a previously undocumented variety of Karin'ja as spoken in Guyana as a part of our NILI/InField project. We will travel to the monolingual community of Baramitra to begin documentation with community members there. My role as facilitator will support Konomerume team members as they record speakers in a variety of genres. In addition, the NILI/InField project will support the team as they work with members of the two other Wajambo
region Kari'ńja communities to provide the tools and training necessary to establish independent documentation and preservation projects there. Future goals include collaborating with members of the Lokono community of Powakka to begin documentation and preservation of this highly endangered Arawakan language.

Data on actual numbers of Lokono speakers are outdated, and there is little natural language documentation of the language. Existing descriptions rely primarily on older word lists and bible translations. There is a need for an accurate census of Lokono speakers and community members, documentation of natural language in a variety of speech genres, and for linguistic descriptions that draw on these data. In addition to testing and refining the Community Partnerships Model of linguistic field research articulated herein, we hope future projects will result in a significant contribution to the documentation and description of Lokono.
CHAPTER II
THE COMMUNITY PARTNERSHIPS MODEL

This chapter is motivated by my desire to recognize that I work with people, in addition to on a language. The people I work with and I share an interest in their heritage language. Our motivations differ, but we have a mutual goal of better understanding how the language works. In addition, we share a passionate commitment to the speech community—them as insider members, me as an outsider academic with strong ties. We have been engaged in this research together as partners rather than as researcher/subjects.

When I came to graduate school, I learned about scientific objectivity and the importance of subject anonymity. I read articles that included poignant mention of language consultants in the acknowledgements but nowhere else. I met tenured professors who had not returned to their field sites since they were graduate students. I met other graduate students who were looking forward to the year of fieldwork/year of dissertation writing that seemed to be the expected cycle when earning a Ph.D. in linguistics. The underlying message seemed to be that specific, long-term engagement with members of subject communities would somehow invalidate academic results and that scientific objectivity required distance from subjects.
I have found that this objectivity is one of the most complicated issues to negotiate, and one of the least addressed in print. The hardest part of graduate school, for me, has been in finding a balance between scientific objectivity and interpersonal engagement with my "subjects." In most cases, linguists engaged in the documentation and description of endangered languages become a part of the speech community in one way or another. I work closely with mothers and grandmothers, uncles and sons. I have benefited both personally and professionally from their patience and kindness. I have laughed at their jokes and cried at their losses. I feel a deep and personal grief when another elder passes away.

What many of the more traditional models of fieldwork lack is overt recognition that relationships with people are inherent in this type of research. No matter what their objective, their theoretical framework, or their institutional allegiance, all linguistic fieldworkers collect language data in its natural setting from the people who speak it. As such, linguistic fieldwork is very much a social enterprise, and linguistics a social science. Even the most laboratory-oriented theoretical linguist must contend with the fact that language data come from people. However, unlike laboratory linguists, who may have limited social interaction with their subjects, linguistic fieldworkers are, by necessity, thrust into intricate and complex social interactions with people. In fact, in a linguistic fieldwork situation, those with whom we work cease to be objectified "subjects," and instead become informants, consultants, teachers, collaborators, partners, friends. Each of these terms defines a particular type of relationship, and each attempts to recognize the differential status a participant in field research has.
What this has meant for me is that I find it impossible to neglect community members' interests and just "do the linguistics." Community members want to play an active role in "my" research, and I have invited their participation. When the Chief of Konomerume wanted to continue his own documentation in partnership with me, I could not say no. When elders told us what we should be documenting, we had to listen. When one of the village teachers suggested we develop an elementary school curriculum, I could not take seriously an advisor's suggestion that I save "that applied stuff" until after I had a job and tenure somewhere. My relationships with people in Konomerume necessitate a model of field research that promotes active engagement with and by speech community members.

For me, traditional models have been untenable. I am too involved with the people with whom I work to be able to simply write academic papers about the language and then move on. This was something I heard often in my early days in Suriname, "Soon, you'll go back to America, publish a book about us, make a lot of money, and then forget all about us—just like every other outsider we have welcomed." Furthermore, community members are too involved with me to be able to allow me to see them or their language as mere objects of study.

Language endangerment does not happen in a vacuum, nor does work with endangered Indigenous languages. There is a whole social, cultural, and political context that is often backgrounded in the name of scientific objectivity. In the sense that objective means "undistorted by emotion or personal bias" (Miller, 2010), I am not objective. I am passionately engaged in the business of language documentation,
description, and revitalization with a community of people who reinforce my commitment. As with many such communities, the reasons behind their situation and that of the language are deep and complex. Understanding and responding to the context demands an emotional investment and a time commitment that go beyond those typically required of an academic researcher.

I advocate a model of linguistic fieldwork that does two things. One is to link academic descriptions to the greater context. Grammatical descriptions of threatened languages that neglect to recognize the context of language endangerment are not unethical, they are simply incomplete. The second goal for an updated model is to empower community members to take more active roles in research into their languages. Their engagement can result in shared labor, greater recognition of interpersonal connections, and richer grammatical description. A more responsive model would provide overt recognition of the different types of relationships between researchers and speech community members inherent in linguistic fieldwork, mechanisms for community members to blur the line between "researcher" and "subject" by actively participating in research that concerns them, and specific engagement with the greater social, political, and ethical contexts of language endangerment.

Fortunately, I am not alone. Academic researchers who engage in linguistic fieldwork have been calling for new models, models that recognize "subjects" as people who have a vested interest in this work. Scholars in other disciplines, too, are demanding that attention be paid to how we interact. Grinevald (1998) and Deloria (1988), Smith (1999) and Rice (2004), among others, have asked the questions and provided the
challenges that underpin this work. Emerging models of linguistic fieldwork and examples of community engagement can be found in Stebbins (2003), Wilkins (1992), Czaykowska-Higgins (2009), Florey (2004) and Dwyer (2006). I am humbled by these researchers' precedent and grateful to be following in their considerable footsteps.

This chapter contributes to a small but growing literature that says that a natural science based model of research with speakers of endangered Indigenous languages may no longer be tenable. We have long known that engaging with people the way we do demands a greater commitment to understanding both the greater context of language endangerment and community needs. However, we are only just beginning to articulate more responsive and responsible models of field research. This chapter represents one such attempt.

2.1 Terminology

Much of the terminology used in this chapter is necessarily broad. In this section, I describe the sense in which I use relevant terms, and cite other researchers' definitions where appropriate.

*Social sciences* include those academic disciplines concerned with human behavior and society. They frequently include more qualitative methods of data interpretation and analysis. Social science disciplines include, but are not limited to, branches of anthropology, psychology, economics, political science, sociology, and linguistics. I often contrast social sciences with *natural sciences*, which focus on the physical world and include such disciplines as the geosciences, biology, astronomy,
chemistry, and physics. They tend to rely on experimental, quantitative methods. There is frequent overlap in terms of method, and many branches of social science rely on experimental methods. In linguistics, experimental studies are common: for example, psycholinguistic studies that include advanced brain-imaging techniques. However, most linguistics work among Indigenous peoples calls for more qualitative approaches.

*Linguistic fieldwork* consists of any work a linguist might do *in situ* as opposed to in the controlled environment of a lab. Grinevald (1979) defines this as “the investigation of a language directly from its native speakers.” The linguistic fieldworker must travel to the place where the language is spoken in context. There is an unfortunate association for many between “the field” and some “exotic” and faraway locale. This association is unfortunate because of the “othering” of speech community members it engenders (Sardar, et al., 1993, and Abu-Lughod, 1991). Nonetheless, the most “typical” linguistic fieldwork situation involves an outsider linguist working with a community of speakers to document and describe a lesser-documented and often threatened Indigenous or minority language. Of course, what’s typical is not easily defined, and is changing as more native speakers of lesser-documented languages become trained linguists capable of doing their own documentation and description (c.f. Caesar-Fox, 2003; Bommelyn, 1984).

*Indigenous* refers to original or native inhabitants of a particular area, as determined by local community histories. I use the term to refer to both peoples and their languages. I contrast this term with *outsider*, which I use primarily in reference to academic researchers who are not Indigenous members of the communities in which they
work. When discussing historical relationships, I occasionally use White to refer to the outsider majority or colonizer culture, and non-White to refer to the minority Indigenous culture. The more traditional case was that of a White, male, Euro-origin researcher working within a non-White community. One sub-goal of this chapter is to challenge the nature of and assumptions inherent in this traditional scenario, and its failure to recognize contributions made by outsider researchers regardless of their gender or ethnicity. As a non-White female working with members of a community that is not my own, I am a non-traditional outsider researcher. Furthermore, an important element of the model described herein includes providing insider community members with the tools and training to conduct research projects of their own design. As more Indigenous researchers conduct their own projects, the nature of the "typical" situation is further challenged.

I employ speech community in reference to the group of target language community members. In situations where the language is endangered, members of the speech community may be at all levels of fluency—from native-speaking elders who use the language as their daily means of communication to children who have no fluency in the target language but who are nonetheless ethnically and culturally members of the speech community. Speech community members may live in the community, or they may be former residents who have moved to another community (usually a larger city) for economic or other reasons. Target language refers to the language of focus, often endangered, minoritized, or under-studied. The academic fieldworker and speech community members may communicate in some other lingua franca.
Methods are the “how” of data collection. In linguistic fieldwork, methods include the step-by-step manner or technique by which one elicits, records, and analyses language data. In a linguistic fieldwork situation, this includes such questions as, does one record texts, interview subjects, use questionnaires, or do direct elicitation? Will one use video recording, audio recording, or paper and pencil? Methods include the hands-on, technical aspects of data collection, management, and analysis.

Methodology is often employed in reference to method, yet the two terms are different. Methodologies are the “why” of methods. Methodology refers to the overall structure or framework that governs one’s choice of method. In linguistic fieldwork with speakers of endangered Indigenous languages, researchers’ scientific methodology governs how they interact with participants. Methodologies may be either quantitative or qualitative and have an influence on how one interacts with speech community members. Researchers driven by quantitative methodologies that depend on statistical validity and generalizability may see those from whom they collect data as mere “subjects” who produce quantifiable tokens on demand. Quantitative methods include structured, quantifiable data collection techniques, and the resulting language data are controlled and theory-driven. By contrast, qualitative methodologies emphasize description of phenomena as they actually exist. Qualitative methods include more open-ended, global data collection techniques and the resulting data and analyses are naturalistic and languages-driven. Although linguistic descriptions may rely on quantitative data—that is, descriptions of observable patterns—language documentation relies on qualitative data—naturalistic recordings of language in use.
How researchers interact with participants is strongly influenced by their methodological approach to social science research. In addition, how researchers collect or record data is strongly influenced by their theoretical approach to language. If one is interested in the formal aspects of language as "a system of rule-governed structures" (Brown, 2001:34), one might choose direct elicitation of paradigms. However, a researcher interested in functional aspects of language as a communicative system may prefer to record speakers in more authentic settings. Questions asked when determining which methods to employ might include: why would one choose to record texts rather than do direct translation and what are the advantages of video recording over audio?

*Ethics* refers to standards of conduct. How one behaves in the field, and the role one’s “subjects” play in research are governed by the personal and professional ethical posture one chooses to assume. This includes researcher responsibility to those whose languages they study as well as the nature and limits of that responsibility (Cameron et al., 1997).

*Subjects* refers to those from whom a researcher collects data. The term is borrowed from biomedical research that assumes the objectivity inherent to a positivist framework. This objectivity has the unfortunate side effect of objectifying those from whom a researcher collects data. While accepted in a laboratory setting, objectification of individuals in a typical fieldwork situation is insensitive, patronizing, and inappropriate. Fortunately, linguistic fieldworkers have largely abandoned the term. Each of the terms with which it has been replaced carries its own set of issues. ³ Each

³ See Pimple (1995) for more on this topic.
unique fieldwork situation requires that the outsider researcher and insider community members negotiate mutually acceptable terms of address. In addition, speech community members and fieldworkers must be prepared to choose new terms as their relationships evolve and responsibilities shift.

*Epistemology* refers to ways of knowing and theorizing knowledge. Academia, as a largely positivist-based system, tends to be limited in terms of acceptable ways of constructing knowledge. The present work is guided in part by a desire to expand the structure of the *academe* to include different knowledge systems and ways of categorizing and understanding the world. An underlying goal is to invite insiders' representations of themselves (c.f. Parker & John, 2010). The validity and reliability of data collected and tested empirically are not compromised when one is open to different ways of knowing. In fact, our understanding of the world can only be improved when we expand our definition of knowledge to include epistemologies that depart from the empiricist, positivist-oriented system (c.f. Smith, 1999). This is not to suggest that empirical study be abandoned. It is simply to say that, as a social science, linguistics would benefit from the inclusion of data points that originate from non-positivist knowledge bases.4

Cove (1995) suggests that both researcher and communities of "the researched" stand to gain from expanding definitions of science that include differing epistemologies. For example, Maori rejection of Euro-intellectual imperialism has led in part to greater

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4 C.f. Gegeo & Watson-Gegeo (2001), for a description of The Kwara'ae Genealogy Project. Note especially the discussion of ways in which Kwara'ae construct knowledge. Interestingly, "sensory information is privileged among the sources of information from which the Kwara'ae construct knowledge" (Gegeo & Watson-Gegeo, 2001:62).
self-determination, a reversal of language endangerment, and a stronger sense of self for a formerly oppressed minority. Furthermore, Maori-centered research challenges academics to expand notions of knowledge and what it means to know (c.f. Smith, 1999:172). Battiste (2004), too, argues for the recognition of Indigenous epistemologies by academia. She echoes the arguments of Nettle and Romaine (2000) that Indigenous knowledge has value to "Western" science. She quotes scholars who "acknowledge (that) indigenous peoples throughout the world have practiced earth science and have discovered by their own methods important knowledge that enable [sic] them to live sustainably" (2004:3).

Differing epistemologies have many applications to the practice of linguistic analysis and description. Indigenous epistemologies apply to Indigenous categories and can enhance ways of understanding language systems. For example, Caesar-Fox (2003) found that members of the Waramadong community had well articulated speech genres that had been absent in other analyses of Akawaio. Franchetto (2010:131, n. 10) identifies a formal unit of Kuikuro clause-level syntax that has no parallel in current linguistic theories. Inviting differing ways of knowing about and understanding the world does not challenge current academic practice, but rather enhances it.

Colonialism refers to the practice of overtaking, subjugating, and governing people in one region by a ruling class in another (c.f. Kohn, 2006). Decolonization, in a strictly political sense, refers to the achievement of independence by a former colony. However, I use the term here in a much broader social sense to include actions that "undo" damage done by colonization. Sites of decolonization include areas where the
colonizing culture has dominated, minoritized, and portrayed as inferior Indigenous peoples. Decolonization includes practices that recognize differing ways of understanding the world as equally valid, and that empower formerly colonized peoples toward autonomy and self-determination. Steps toward decolonization include: identifying colonialist practices and their modern remnants (including assumptions that underlie current practices), eliminating practices that contribute to continued exploitation and disempowerment, providing opportunities for members of colonized communities to speak for themselves, and promoting Indigenous-led research.

A model of field research unifies several of the terms defined so far. A model includes methodological underpinnings, actual methods employed, and an examination of how methods support the methodology. The Community Partnerships Model (CPM) articulated in this chapter includes methods of decolonizing the practice of linguistic fieldwork with members of Indigenous communities.

2.2 Why Are Things the Way They Are? Tradition!

If you are neutral in situations of injustice you have chosen the side of the oppressor. If an elephant has its foot on the tail of a mouse, and you say that you are neutral, the mouse will not appreciate your neutrality.

-Bishop Desmond Tutu, quoted in Fine et al., 2004: 4

To answer the question of why people with whom we work have, by and large, been absent in the products of that work, we need to understand something about the history of social science research among Indigenous peoples. Two interacting aspects of the legacy of social science research with members of Indigenous communities have
affected our interactions with and representations of the people with whom we work. First, social science research has been deeply entwined with colonialism. Second, social science research borrowed a positivist approach from the natural sciences. I discuss the legacy of each of these in turn.

Scientific research among Indigenous peoples has been "implicated in the worst excesses of colonialism" (Smith, 1999:1). Scientific observation—both natural and social—of Indigenous peoples has been used to justify conquering, "civilizing," and eradicating the Indigenous peoples of the world. In the natural sciences, skulls were filled with millet to measure cranial capacity in an effort to prove that non-Whites were intellectually inferior (Gould, 1996), thereby justifying their exploitation. Social science became a purportedly objective "way of representing the dark-skinned other to the White world. ...Anthropological and sociological observers went to a foreign setting to study the culture, customs, and habits of another human group. Often, this was a group that stood in the way of White settlers. Ethnographic reports of these groups were incorporated into colonizing strategies, ways of controlling the foreign, deviant, or troublesome other" (Denzin and Lincoln, 2008:4). Colonialist practices purporting to "tame the Savage" have had a profoundly negative impact on Indigenous languages. Social scientists have been complicit with practices seeking to exterminate and/or assimilate all peoples seen as standing in the way of "progress."

I have heard the defense, "but I am not a colonizer—I am just interested in advancing human knowledge and the greater good." However, part of the legacy of colonialism is a privileging of one perspective at the expense of another. Indigenous
peoples have become the objects of White inquiry with little power in the process. The outsider academic formulates "valid" research questions and then investigates them in Indigenous contexts (Swadener and Mutua, 2008:38). Working from this model, the outsider researcher inherently assumes a position of entitlement and power. The "greater good" usually applies primarily to that of the community of outsider researchers with little or no attention paid to Indigenous people's needs. According to Smith, "obvious as this may be, it must be remembered that, historically, Indigenous peoples have not seen the positive benefits of research" (1999:191).

Questions and issues formulated and addressed by the academic may or may not be relevant to communities of "the researched." That is not to say that members of Indigenous communities have no interest in academic research. However, outsider researchers rarely seek input or advice from speech community members in formulating questions of import. The researcher's perspective is privileged and the assumptions that underlie the approach are rarely questioned. For instance, outsiders assume that they have a right to study other peoples, but communities of "the researched" have no such reciprocal right. Furthermore, they are denied even the right to participate in research in any meaningful way other than in the role of "data provider."

In addition to the imprint left by colonialist history, social science research among Indigenous peoples is affected by its basis in a positivist approach to science. "Positivism entails a commitment to the study of frequency, distribution, and patterning of observable phenomena and the description, in law-like general terms, of the relationships between those phenomena" (Cameron et al., 1992:6). Observable facts are used to formulate
predictions, and falsifiability and truth conditions are key elements in the approach. The researcher's role is to act as an objective observer who records values-free facts. In language work, the object of study, the language, is provided by speakers who, by and large, have been treated in a manner consistent with the role of "subjects" in other types of research. There is no room, here, for context or subjectivity. Researchers are expected to be distant, objective, and employ professional detachment.

Linguists working to describe a language for an academic audience spend much of their time recording data and observing and reporting patterns. A positivist approach demands a type of objectivity and academic distance on the part of the researcher that is appropriate in natural and health science research.\(^5\) This sense of scientific detachment has traditionally been expected of researchers in more socially oriented research, including that conducted among members of Indigenous communities, as well. It has been widely accepted that we have a responsibility, as researchers, to remain unengaged, and we declare our detachment with a sense of pride. "It would have been presumptuous of us to weigh the loss of a language against the burdens facing Uganda. We tried to behave like responsible linguists with professional detachment" (Ladefoged, 1992:810, as quoted in Czaykowska-Higgins, 2009:34).

Positivism's "prescriptions for objectivity" (Roscoe, 1995:48) can lead to an objectification of "subjects" (in this case, the language speakers). The language, as an object of study, becomes devoid of any real connection to its speakers, who become mere data generators. In this role, speakers, treated as subjects, are expected to remain

\(^5\) There are areas of linguistic research where detachment may be appropriate, but these are usually more akin to natural science studies (e.g., neurolinguistic study of language processing among English speakers).
anonymous. When the object of study is a language that is (or has been) spoken by living, breathing people who have been colonized, minoritized, and otherwise mistreated in the name of "progress," a lack of engagement can be problematic. Our "subjects" do more than "provide data" that is the object of our study. We ask them to engage with us in deeply personal ways so that we can record something that is a part of their heritage and identity. In my experience, very few prefer to remain anonymous.

The legacy of colonialism and a natural science model as it has been applied to the social sciences is evident in the terms used to describe participants in research, the ways in which participants are represented in results, and the practices expected of both researchers and members of the communities researched. Emerging models of social science field research, particularly research as it relates to members of Indigenous communities, are looking critically at these issues in an attempt to develop more responsive and responsible models of fieldwork. However, traditional models are not easily usurped, and the greater academic community has been slow to adopt novel practices. Emerging approaches are largely initiated and carried out by individual researchers on a smaller scale. Members of Indigenous communities and outsider researchers with whom they work are demanding that we look critically at institutional practices grounded in colonialism in an attempt to both root out exploitative practices and develop more responsible approaches.
2.3 Criticism

What was funny at one point ain't funny no more. One of my mama's favorite jokes was, "How do you name all them Chinamen? Drop the silverware. Ting-tong. Ching-chong." That ain't funny no more.

-Jesse Jackson (quoted in Fussman, 2008)

Civil rights movements in the United States and elsewhere demand that we look critically at the relationships between members of the majority culture and members of ethnic and racial minorities. In this climate of examination and re-evaluation of long-held assumptions, social scientists are examining the historical roots of our practice and our relationship to members of communities in which we work. As social scientists begin to realize that our history of imperialism and hegemony has had a profoundly negative effect on members of Indigenous communities and their languages, we are recognizing that "That ain't funny no more." That is, practices that objectify and devalue the people with whom we work are no longer tenable. In this section, I highlight some criticism of the ways in which social science research has been conducted among Indigenous peoples and examine critical Indigenous responses. Just as the civil rights movement asked us to examine the roots of long-held prejudices, so the authors of critical Indigenous and decolonizing methodologies ask that we evaluate the assumptions inherent in traditional models of field research with Indigenous peoples. Whose epistemology is privileged? Who has the right to conduct research projects? What assumptions are inherent in the practice of research by White outsiders "on" Indigenous peoples?
The history of relationships between outsider academic researchers and members of Indigenous communities is rife with stories of colonialism on the part of researchers and justified mistrust on the part of community members. Indigenous scholars and allies have criticized an academic enterprise that sees members of Indigenous communities as mere "subjects" available for research that advances the researcher’s scholarly agenda with insufficient attention paid to the needs or goals of the Indigenous or minoritized community. Furthermore, savvy communities are working to prevent research with their members that does not include some sort of collaboration or attention paid to Indigenous interests.

In a seminal essay, Deloria (1969) opened the door to published criticism of the way in which social science research is conducted among Indigenous peoples. This early critique paints a picture of anthropologists (that could easily be applied to linguists) as willing participants in colonialist and exploitative practices. He describes a researcher so consumed by the pursuit of "pure" knowledge and professional advancement that he fails to see his research subjects as fully realized human beings with needs and knowledge of their own. Deloria criticizes the social scientist’s practice of pursuing one form of knowledge "for knowledge's sake." Furthermore, he calls for a rejection of research agendas that fail to address the needs of Indigenous peoples. "We should not be objects of observation for those who do nothing to help us" (Deloria, 1969:94).

Limon (1991) argues that the modern researcher cannot escape the influence of precursors. He outlines how social science has, either consciously or unconsciously, supported social domination of marginalized minorities and suggests, “the precursor’s
influence has been deeply internalized” by modern science. He implores modern
scientists to think about their precursors' influence with an eye toward distancing
themselves from a racist past.

Warren (1998:82) quotes Luis Enrique San Colop's ethical failures of outsider
researchers, which include:

- neglecting to consult with community members prior to initiating projects,
- rarely presenting research products to the community,
- failing to make products intellectually accessible,
- hiding religious agendas,
- foregrounding the researcher's agenda, and
- taking community input for granted (as cited in Stephen, 2002:12).

Other authors argue that, despite some attempts to acknowledge and change the
way in which research is conducted among Indigenous peoples, it is nonetheless the
outsider's perspective that is privileged. The structural relationship is still colonialist
(Biolsi and Zimmerman, 1997:18), with the outsider researcher holding all the power,
and Indigenous peoples still fulfilling the role of "research subjects." Furthermore, the
outsider has become the "expert" on all things Indigenous. Wax (1997:55) asks, "How
did it happen that anthropologists came to think of themselves as having the mandate not
only to study but to speak for Indian peoples?" Outsiders confuse observations and
interpretations with true understanding and unwittingly represent themselves as "experts"
on a particular culture. Linguists understand structural facts about the language from an academic's perspective, but rarely have the time to truly understand what the language means to its people. "But knowing what others have observed about another culture does not mean that the scholar emotionally understands that culture, and this point many anthros miss completely" (Deloria, 1997:218).

Critical Indigenous and decolonizing methodologies have emerged in response to the status quo in social science research, and a need for more community-oriented approaches. Smith (1999) challenges the ways in which research has been conducted in Indigenous communities, and reminds us that we are products of our history. Colonialism has had a profound impact on the practice of social science research, and by privileging one way of knowing over all others, we often unwittingly perpetuate imperialist ideals. She describes a methodology from the perspective of "the researched," and calls for models that put Indigenous peoples' needs and goals at the forefront.

Core values underlying critical Indigenous methodologies include self-determination and autonomy for Indigenous peoples, and centering Indigeneity by privileging the Indigenous voice in research projects. The articles in Denzin et al. (2008) outline approaches to research that privilege an Indigenous perspective. These methodological approaches to field research with Indigenous communities call upon researchers to reframe their methods such that community members are empowered to participate in research that affects them. Some characteristics of decolonizing research

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6 By no means do I intend to suggest that gaining an insider's perspective should be a goal for outsider linguists. Instead, we might consider ways in which an insider's perspective could be included in our descriptions. I will suggest later in this chapter that this is possible if we work in partnership with insider community members. C.f. section 2.5.1.7.
involving Indigenous community members and outsider academics in social science research include the following (adapted from Denzin et al., 2008 and Smith, 1999):

- collaboration on all aspects of a project
- sustained time in the community for the outsider researcher
- intellectual and physical access to results/publications for community members
- local ownership and control of projects
- community input into what is studied and how members are represented in results
- researcher accountability to community
- social activism
- privileging Indigenous epistemologies
- training for community members

Critical Indigenous methodologies are necessarily broad and refer to all research, regardless of discipline, done with and by members of Indigenous communities about these communities. Emerging decolonizing methodological theories criticize traditional approaches, and some provide case studies describing more community-responsive research (c.f. Smith, 1999:142-162). However, there has been little practical discussion of methods in most disciplines. Authors of critical Indigenous methodologies occasionally mention language and culture as sites for decolonization, but none go so far as to discuss actual methods of practicing field research in a decolonizing way. Few descriptions of linguistics fieldwork mention critical Indigenous theory directly.
However, there is a small but growing body of literature that advocates for more community-inclusive approaches. These are the topic of the next section.

2.4 Methodologies and Linguistics

Cameron et al. (1992, 1997) describe three approaches to linguistics research that are based on how outsider researchers and those with whom they work interact. Ethical research is research on subjects. Ethical researchers are concerned with treating their informants fairly, and happily pay them for their time. The relationship is not collaborative, and the investigator stands to gain the most from the relationship. It is not uncommon for subjects in an ethical research situation to feel the researcher has exploited them. I once challenged an ethical researcher with a comment I'd heard many times in the field. “You’re going to take these data and publish a book and make a lot of money and we’ll still be here living the same way.” The researcher in question argued that royalties he had earned from the book he had published were, in fact, a pittance and that his subjects had been fairly compensated for their time. He was able to ignore the fact that publication of his book and the resulting tenured position had earned him a comfortable upper middle class existence while the speech community remained relatively unchanged for the encounter. While “ethical,” the ethical model fails to take into account those non-monetary perks one is afforded in academia (Smith, 1999). Furthermore, ethical research explicitly ignores the socio-political and cultural context of the language and its speakers.
*Advocacy* research is research on and for subjects. The advocacy framework suggests that linguistic fieldworkers need to use their knowledge in service of those with whom they work. Cameron et al. (1997) describe Labov’s testifying in the Ann Arbor trials as a classic example of advocacy fieldwork. Labov testified that Black Vernacular English is a systematic, distinct variety of English, and not merely “bad English.”

Wolfram (1998) describes another case of advocacy fieldwork. His work with a dialect awareness program with the Oracoke brogue was of an advocacy approach. There was community-based collaboration, but the researchers still had the power to usurp community decisions. Furthermore, there was a lack of ownership of the project by the community. Despite collaboration, individuals still referred to programs as “Walt’s.”

Cameron et al. (1997:154) argue that linguistic fieldworkers need to move beyond advocacy research toward an empowerment framework. *Empowerment* research is done on, for, and with social science subjects. Its basic tenets include interactive methods, acknowledgement of subjects’ own agendas, and the sharing of knowledge. It is important to note that an empowerment framework does not advocate researchers subjugating their own agendas in favor of those with whom they work. Instead, it advocates working collaboratively toward some mutually determined and mutually beneficial goal. Researchers have many potential roles in the field and these should be exploited to their own benefit and that of their collaborators.

Grinevald (1998) offers support for this idea by suggesting that the linguistic fieldworker is usually the only linguist available to a particular community. As such, the linguist has a responsibility to share knowledge and expertise with the community.
According to Cameron et al. (1997:161), “if knowledge is worth having, it is worth sharing” and worth making accessible to non-experts.

According to England (1992), we have several obligations to speech community members. These include:

1. Recognizing the political and social context for our research and, where necessary, taking the part of the language we study and its speakers.
2. Recognizing the rights of speakers of politically subordinate languages over those languages, and paying attention to their expressed wishes for the public presentation of facts about their languages.
3. Contributing to the training of linguists who are speakers of subordinate languages, at every level from the empirical to the theoretical.
4. Publishing descriptions and analyses of the languages we work on that are of the highest possible quality, and making those publications available to speakers of the language (1992:34-5).

In one of few linguistics articles that explicitly draws on critical Indigenous theory, Czaykowska-Higgins (2009) moves beyond an empowerment approach to include research done on, for, with and by speech community members. Crucial distinguishing features of her Community-Based Language Research include recognition "that community members have expertise and can be experts" (2009:25), and a dedication to partnerships across the community member/researcher boundary. She argues that
research on endangered Indigenous languages is a non-neutral activity, and that we have an ethical obligation to use our skills as linguists to further speech community aspirations. She borrows elements of community-based research from other disciplines including:

- collaboration between the researcher and community members,
- democratization of knowledge,
- social action and social change for achieving social justice, and
- recognition of research as a practical act with practical implications for improving social conditions (2009:25-26).

2.5 Community Partnerships Model

In linguistics, the subfield of endangered language documentation frequently necessitates work with members of Indigenous communities, many of whom have a vested interest in research into their languages. Many are already engaged in some form of documentation and/or revitalization or have solicited the advice and cooperation of a university-trained linguist to help initiate programs. Collaboration has become a buzzword, and there have been several case studies published that describe research done in cooperation with speech community members (c.f. Axelrod, 2010; Stebbins, 2003; Wilkins, 1992; Yamada, 2007; Bowern & James, 2005; Battiste, 2004; B. Leonard, 2001; Rieschild, 2003; and Hale, 2001). Newer guides to field research include issues to consider when working with communities (c.f. Bowern, 2008; Grenoble & Whaley,
There are several models that call for community-based collaboration (c.f. Dwyer, 2006; Furbee & Stanley, 2002; and Penfield et al., 2008). However, there has been little practical examination of field research methods within the specific contexts of critical Indigenous methodologies and methods of sustainable community development. Furthermore, there has been no attempt to develop, pilot, and test a coherent collaborative model that also includes practical methods of implementation.

The remainder of this chapter outlines a model of linguistic field research with members of Indigenous communities that draws on critical Indigenous methodologies as well as on sustainable community development approaches that depend on community participation. I describe hallmarks of the model in the context of decolonization, and then illustrate each element through research conducted with members of the Kari'ínja community of Konomerume, Suriname. This is followed with a discussion of how to extend and implement the model in other communities.

The Community Partnerships Model (CPM) described here is part of an emerging movement that seeks to reframe the practice of field research with members of Indigenous communities. It shares many features with Community-Based Language Research (CBLR) as articulated by Czaykowska-Higgins (2009), including recognition of speech community members as partners in research that concerns them. There is a social activism component, as well as a commitment to establishing and nurturing long-term relationships. Furthermore, the model builds on the notion of speech community members as experts by valuing their voice and by providing training so that they can eventually conduct research projects of the community's design. This model is not meant
to compete with the CBLR and other speech community-oriented models, but rather to expand on and complement them.

The CPM encourages participation in research and builds capacity for future projects initiated, developed, and implemented by community members. By working in partnership with an outsider researcher, community members gain the tools and training to be able to conduct fully independent research projects. During the partnership, the outsider researcher and Indigenous community members work together toward mutually determined and mutually beneficial goals. However, an overarching objective of the model is to build capacity for non-partnered, Indigenous-centered research.

The model is not meant to be a "one size fits all" model. It is appropriate for the specific context of community-oriented social science field research conducted in partnership with members of Indigenous communities. It is assumed that community members want to play an active role in said research. Researchers investigating non-endangered minority languages may find that speakers have no interest in forming research partnerships, in which case, other models may be more appropriate.

2.5.1 Hallmarks of the Community Partnerships Model

Each of the features of the Community Partnerships Model places additional demands on the outsider researcher over the short term. However, long-term benefits compensate for the increased time commitment required at the outset of a project. The model is characterized by new approaches in the following areas:
1. Collaboration
2. Teamwork
3. Integration
4. Ownership and control
5. Accountability
6. Ongoing training
7. Community-member voice
8. Accessibility of products
9. Long-term commitment
10. Activism

This CPM assumes that outsider researcher(s) will be working in partnership with Indigenous community members. Each aspect of the model is designed to foster effective partnerships. An important aspect of a decolonizing approach is the recognition that community member partners are intelligent, capable researchers in their own right. At the outset of a collaborative project, they may lack the tools and training to conduct their own academic research, and a goal of the CPM is to build capacity for Indigenous-led research. Planned eventual obsolescence for the outsider researcher is an underpinning of the approach. As community members take on new responsibilities, the outsider may continue to provide opportunities for community members to grow and learn to the extent that they are interested in doing so. In addition, the outsider researcher's role may change and include functions including, teacher, facilitator, or advisor. This model advocates
work in a reciprocal, engaged, responsive manner that encourages input from and values equally the opinions of all members—outsider and Indigenous—of a community partnership. Furthermore, the approach demands transparency in all aspects of a research project.

This section describes each of these in terms of additional demands on the outsider researcher and community members, long-term benefits to the researcher and speech community, and how each approach supports decolonization. This is followed by a case-study illustration from my own work in Konomerume, and a plan for implementing the Community Partnerships Model.

2.5.1.1 Collaboration

In 1992, Language published a group of short essays on endangered languages and responsible linguistics (Hale et al., 1992). In it, several prominent linguists called for responses to language endangerment that include collaboration with speech communities and local ownership of projects. Since then, the field of language documentation as a unique endeavor has begun to take shape. The calls for speech community involvement of fifteen years ago have given rise to today’s calls for approaches that address speech community issues more directly. Despite an interest in and a desire to meet speech community needs, linguists often struggle with meeting both their own and community needs. Attempts are made to address community needs only after the goals of the outsider researcher have been met. According to Nathan and Fang, “documentation as it
is currently practiced mainly serves the purposes of descriptive and typological linguists" (2008:177).

According to the CPM, the researcher and community members work together toward mutually determined and mutually beneficial goals. Each may take on different roles, with community members taking increased responsibility for work more traditionally done by an outsider. This model bridges the gap between outsider academic linguist and insider speech community linguist by inviting community member participation in the research process. This benefits the researcher by establishing and building trust within the community, and by sharing the workload. This allows for increased data recording and descriptions that reflect native speaker insights.

This aspect of the CPM supports decolonization and benefits the speech community by working to redistribute the power that defines the research agenda (c.f. Swadener & Mutua, 2008:38), and empowers community members to have a voice in research that concerns them. Community members are equal partners with equal power to suggest or reject potential projects. Cooperative determination of a research agenda is assumed at the outset of any collaboration, and projects are only undertaken if they are of balanced mutual benefit. It is sometimes the case that individual aspects of a particular project may focus more on one member's needs, but the overall partnership is balanced. The needs and goals of one group are not subjugated in favor of those of another. The researcher relinquishes "the power and authority that has traditionally rested unquestionably on the researcher and the institutions that the researcher represents" (Swadener & Mutua, 2008:41). We, as outsider researchers, are accustomed to
entertaining community needs only after our own goals are met. The CPM demands that we work in a truly collaborative way by establishing goals at the outset that meet the shared needs of all partners.

2.5.1.2 *Teamwork*

Although the "lone wolf" linguist is becoming a thing of the past in endangered language research, newer approaches frequently assume that teams are composed of multiple outsider academic researchers. The CPM assumes a team approach with different *community member teams* working in conjunction with the outsider researcher on different aspects of a project. By this model, the outsider academic is not the only expert in the room. Rather, the researcher contributes his or her own unique expertise to a collaborative effort that includes knowledge and skills contributed by speech community members who share equal status and responsibility. This aspect of the model supports decolonization by building capacity among Indigenous community members, providing training, and redistributing the workload. Community members are not the researcher's employees, but rather members of teams that work toward mutually determined goals.

The researcher must identify and train team members, with the result that the workload is later shared with motivated community members. The outsider researcher does not need to be a member of all teams. Once the community's and researcher's needs and goals have been identified, teams can be established. The outsider researcher, in cooperation with community leaders, works to establish teams and to identify and train
various team members. Once team members have been trained, they take responsibility for and ownership of particular aspects of a project. An eventual goal is to train community members to conduct their own research, taking responsibility for all aspects of a project. In a typical documentation and description project, different community member teams can operate equipment, transcribe and translate texts, build a documentary corpus, and begin developing research questions. In addition, trained community member teams may begin to record their own ways of knowing about their world. An additional goal of the model is to encourage community-led research and differing epistemologies. In training community members how to record and document on their own, they may then have the capacity to how they are represented to outsiders.

Teams might include a technology team that operates and maintains equipment, a documentation team that records, transcribes and translates texts, a curriculum development and teaching team that works on revitalization, and an analysis and description team that develops research questions. When working with communities that have had limited access to formal schooling, the outsider may need to provide more ongoing oversight of the analysis team. However, once team members have been introduced to basic linguistic concepts and analysis techniques, they are able to participate in academic discussions of their languages (c.f. Axelrod (2010), who provides a description of community-led investigation of ergative patterns in Ixil Mayan). The extent to which team members are able to participate in academic discussions depends on the type and level of training.
2.5.1.3 **Integration**

Identifying and building community member teams depends on some measure of community **integration** on the part of the outsider researcher. In order to best determine which members of the community are best suited to each task, the outsider researcher needs to know what skills and knowledge are available in the community. Furthermore, an understanding of community politics and protocols is essential to building the trusting relationships the CPM demands. Integration as a participant-observer can be accomplished by becoming involved in non-language related projects in the community, by performing basic tasks for elders, and by attending important community meetings (c.f. Watahomigie and Yamamoto, 1987). Integration benefits the researcher by allowing greater access to community members and to community events. Effective documentation depends on varied, naturalistic data from a variety of genres, access to which, in turn, depends on trusting relationships with community members.

This element by no means supports the practice by some researchers of "going native" (Crowley & Thieberger, 2007:175-6). According to Crowley & Thieberger, "While it is perfectly possible for a linguist to adopt local traditions as a way of being respectful, and local people may even encourage you to do this, nobody will be fooled into believing that you have become one of 'them,' even if you might believe this yourself" (2007:175). Although a well-integrated researcher may become "like family," the outsider researcher nonetheless has many privileges not usually afforded to Indigenous partners, including the privilege of leaving the community. While the relationship between the outsider academic and insider community member may be one
of cooperation, it is also one of difference. "The relationship is also—from the Indigenous side of difference—significantly one of struggle, resistance, and caution" (Jones & Jenkins, 2008:473). By this model, the researcher is encouraged to participate in community events when invited while remaining mindful of his or her status as an outsider.

Developing lasting relationships with community members comes with corresponding responsibilities. Researchers may be asked to provide funding, labor, or other help for individual and community events. The more integrated the researcher, the more blurred the line between personal and professional becomes. Relative wealth between researcher and community members make it difficult, in many cases, to say, "No." Furthermore, the engagement required by the CPM further blurs the lines. The model does not advocate compromising one's personal finances in order to serve the community. However, the researcher can help community members meet their non-language related goals by helping seek alternative sources of funding or acting as an intermediary between community members and outsider NGOs, for example.

In order to be well integrated in a community, the researcher must, by default, spend time interacting with its members. This aspect of the CPM supports decolonization by promoting more long-term interaction with a particular community. Furthermore, a well-informed advocate is a more effective advocate. Once integrated within a community, the outsider researcher can provide valuable support to social activism efforts on the part of community members.
2.5.1.4 Ownership and Control

A significant element of building balanced partnerships includes balancing ownership and control. Of all the characteristics of the Community Partnerships Model, this is perhaps the most difficult for outsider academic researchers to embrace. We are accustomed to having the sole power to determine a research agenda and complete control over how our goals are realized. For many researchers, the idea of relinquishing some control is terrifying. This model asks that we depend on community members in a way that is unfamiliar to us. With tenure review deadlines looming over us, we may feel that depending on community members to be able to complete aspects of our shared work in what we consider to be a timely manner seems ill-advised at best and impossible at worst. However, building trusting relationships is not a one-sided endeavor. We ask community members to trust us to not exploit them—despite their decades of experience with researchers doing just that. In return, we have to trust that, once they have adequate tools and training, community members will complete the tasks they undertake.

This element departs from Indigenous methodologies in that the outsider researcher and Indigenous community members initially share control. However, it nonetheless seeks to decolonize power structures by empowering community members to have a voice in and shared responsibility for research that concerns them. The outsider researcher is de-centered in favor of a collaborative approach to needs assessment, goal setting, project development, team building, training, and implementation. Community members and the outsider researcher share power and control over all aspects of a collaboration. A true partnership depends on two-way dialogue (c.f. Stephen, 2002:343).
By sharing ownership of a research agenda, the outsider researcher opens the way for a more authentic, balanced partnership, and eventual ownership of independent projects by speech community members.

In addition to shared ownership of the research agenda, the CPM advocates that equipment used to record language data remain the property of the speech community. Over the short term, this element requires that the outsider researcher train community members in equipment maintenance and use. Over the long term, it allows for recording to continue in the absence of the researcher, and encourages community members to pursue independent projects of their own design.

This aspect of the model is more than an emotional appeal to relative wealth. While it is true that the outsider researcher is usually able to afford to purchase equipment and community members frequently are not, this aspect of the CPM seeks to build capacity within the speech community. Furthermore, this element builds trust. The researcher can be seen as contributing to the community's goals in a "put your money where your mouth is" way.

Training a local technology team and providing them with tools that remain in the village empowers community members to decide what to document and what to make accessible to outsiders. This leads to a sense of local ownership of the documentation process. In addition, time invested in training a local technology team allows community members to pursue goals beyond language documentation.

Finally, the outsider researcher and insider community members share ownership and control of data and analyses. Wider access to recordings, texts, and tokens of
language is controlled by the speech community in partnership with the outsider researcher. This particular aspect of the CPM is a thorny one for outsider researchers in that career advancement depends on one's ability to publish results. By this model, the researcher works with community members to determine how to approach publication and access in a manner that meets everyone's needs. Strategies for meeting community and outsider needs have included choosing not to publish sensitive materials, restricting access to data, requiring outsiders to apply to the community before being granted access to archived materials, blacking out tokens of language in publicly available analyses, and making documents available only to the community. The important part of this element is that control and ownership are shared, and an outsider researcher must be prepared to negotiate with community members in a way that empowers them to restrict access to data they deem sensitive.

2.5.1.5 Accountability

Many outsider researchers are accustomed to being accountable only to themselves and to the institutions we represent. The CPM demands that researchers be held accountable to their speech community partners, as well. I have heard many stories of researchers who promised the world and then delivered next to nothing, as far as community members were concerned. Early in a project's development, the outsider researcher and community member partners must divide labor and determine who is responsible for which aspects of a project. Although community members are likely to have limited access to bureaucratic means of protecting their rights, they must
nonetheless be empowered to terminate a project should the outsider researcher fail to meet pre-negotiated responsibilities. I recommend local protocols be followed, including written documentation of all members' rights and responsibilities where culturally appropriate.

Another area for accountability involves benefit. Before any project is undertaken, stakeholders ask, "Who benefits?" In addition, the outsider researcher asks, "How might internalized colonization be a factor?" If outsider researchers are to be truly accountable to community members, they must be able to honestly examine internalized systems of oppression and work against them once identified. The researcher and community members work together to ensure that the community's rights to self-determination, ownership of data, recordings and images, and privacy are protected.

2.5.1.6 **Ongoing Training**

During each phase of a documentation project, the researcher asks, "What are the tools and training necessary to complete this phase?" She or he then provides such to community member teams. Research, then, is able to continue in the absence of the outsider researcher and community teams are able to pursue additional independent projects. Furthermore, advanced training for community members encourages their participation in the greater academic discussion of their language and culture.

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7 An example of internalized colonization involves the "greater good" of academic research. We, as academic researchers, are conditioned to see the pursuit of academic knowledge as a benefit to "mankind." However, which "men" are included in "mankind" is rarely addressed. A thorough examination of internalized systems of oppression is outside the scope of this chapter, but c.f. Smith (1999), Said (1978).
Ongoing training for community members supports two additional features of the model: empowering community members to have a voice in research, and making products both intellectually accessible and physically available. This supports transparency in that community members both have a voice in the research agenda and can understand the goals and products of research. Furthermore, training serves community needs for capacity building to support ongoing and future research projects.

Note that training of this nature invites community members into the academic discussion in a novel way. Community members are empowered to have a voice in how they participate in research that concerns them, and especially how their language and cultural practices are represented to outsiders. This supports self-determination for community members. In addition, training for community members facilitates a more two-way dialog between community members and outsider researchers, which works to better balance power relationships. Indeed, as long as the researcher is providing training, there is a power imbalance, but training for community members can lead to more balanced relationships.

Table 2.1 outlines phases of a typical documentation and description project, the tools required, and necessary training. At each phase of a project, the outsider researcher develops training modules for community members. For some phases, such as orthography development, the researcher and community members work together to develop tools that meet both their individual and shared needs. The phases, as outlined here, assume that the researcher will be working with a computer to transcribe, translate, and analyze texts.
Table 2.1. Project phases, corresponding tools, and training

<table>
<thead>
<tr>
<th>Phase</th>
<th>Tools</th>
<th>Training Needs</th>
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| Record  | Recorder and/or camcorder     | Recording practices, including methods of gaining most useful data  
|         |                               | Mechanics of recorder use                           |
| Transcribe | Orthography  
              | Transcription software                  | Literacy  
|         |                               | Phonetics/Phonology                              |
| Translate | Word processing software       | Bilingualism                                        |
| Document | Dictionary building software   | Semantics                                           |
| Analyze  | Parsing software  
              | Data management software              | Morphology  
|         |                               | Syntax                                              |

This CPM draws on sustainable development models that depend on planned obsolescence for the outsider researcher. The researcher trains community member teams who can then train additional members within the community and in other communities. Although the researcher must develop and facilitate initial trainings, the eventual goal of the CPM is to develop the capacity for community member teams to conduct their own training programs for other communities. This results in greater sustainability for projects over the long term. This further supports decolonization by building capacity, increasing autonomy, and facilitating self-determination.

2.5.1.7 Community-Member Voice

Training for speech community members supports an additional component of the CPM. That is, community members are empowered to have a voice both in research that concerns them, and in how they are represented to outsiders. An important site for decolonization involves the question of whose voice is represented in research.
This model advocates recognizing speech community members as experts in their own right. An outsider's integration with a community and understanding of the language from an academic perspective does not equate to expert status within the community. It has been the case that outsider academics have learned the language well enough to be considered fluent speakers, and, in some cases, have become among the last speakers. However, it is community members who are experts on the language, especially as it relates to the culture. Although the outsider academic may be an expert on the community among other academics, in the field, this model advocates for the community member as expert.

Empowering community members to have a voice in research that concerns them requires that they be equipped with the tools, training, and access to the wider discussion of their languages. By providing tools and training and by developing projects collaboratively, the outsider researcher encourages participation by community members from the beginning. As the collaboration continues, community members are able to participate in more and more areas of research until they are eventually able to conduct independent projects wherein only their voice is represented. From the beginning, community members are viewed as experts who require only tools and training in order to be able to participate more fully in academic research. Eventually, the outsider researcher takes a less prominent role. This is only possible if the outsider is able to approach the partnership with modesty.

Crowley & Thieberger (2007:175-6), in a section entitled, "Linguists behaving badly," describe some egregious instances of an outsiders inappropriately representing
themselves as experts. In one case, the outsider repeatedly corrected native speaker elders on their language use. In another example, researchers at conferences repeatedly referred to "my" language, and "my" community when referring to the language and community with whom they work. The disrespect and cultural appropriation endemic to these two examples seem to be privileges of White academia that are desperately in need of challenge. A third example hits painfully close to home for me. In it, the outsider researcher insisted on using a local language in order to make a political statement when the dominant language would have been more appropriate. In my own associations in Suriname, I have been militant in my refusal to employ Dutch (the colonizer's language). I know that I have used the national lingua franca, Sranan Tongo, in situations when my Kari'nja partners in Konomerume would have preferred I use Dutch. I regret having needlessly embarrassed them through my own obstinate insistence that the local language be equally valued in all situations. I hope that I have since learned some measure of humility.

As with any partnership, mutually agreed upon divisions of labor are essential, and this includes whose voice is prominent. From a critical Indigenous perspective, Indigenous voices should be foregrounded. However, it is usually the outsider researcher who has the tools, training, and access to be able to participate in the greater academic discussion. Whose voice is foregrounded is an essential site for decolonization. The CPM advocates providing speech community members with training and access to be able to participate independently in the greater academic discussion of their languages.
Jones & Jenkins (2008) have chosen to handle the question of whose voice is heard by co-authoring papers written primarily by one member or the other. This model advocates for training community members in the language of academic such that they can eventually speak for themselves and be heard.

2.5.1.8 Accessibility of Products

I have heard numerous stories of researchers who have sought to meet speech community needs by "giving back" copies of recordings and publications to community leaders. Community members have frequently met these efforts with indifference. Products they have been "given" are either unusable (as in the case of the researcher who left CD recordings in a community with no electricity and a single, broken, battery-operated CD player), impossible to understand (as in the case of publications written in a language that is not spoken in the community or that are left with community members who have not had the benefit of access to formal schooling), or irrelevant to community goals or interests (as in a highly abstract study of X-Bar theory as applied to Indigenous languages of the Americas).

Rather than the academic "giving back" by providing documentation materials to the community after-the-fact (Nathan & Fang, 2008:178), the Community Partnerships Model advocates "working together" at the outset to assess needs and determine which products best support community goals. There are two important aspects of product accessibility. First of all, products of documentation need to be physically available to a community in a way that is useful. For example, if providing CD recordings of text data,
the researcher needs to ensure that community members have access to and knowledge of how to operate a CD player. This may seem irrelevant in a North American context, but it is not irrelevant in other parts of the world where access to electricity and electronics are not givens.

Secondly, products must be intellectually accessible. There are many ways to accomplish this, including training community members in linguistics, incorporating community member insights in analyses and descriptions, translating analyses into a local language, and creating maximally useful documentation by including, for example, reverse look-ups in a dictionary. Each of these examples is a way of introducing community members to academic work and initiating community access. An eventual goal of the model is for community members to participate in description and analysis as partners. Intellectual accessibility and physical availability of products are important sites for decolonization that are directly addressed by this aspect of the CPM.

This is not to say that all aspects of a multi-faceted partnership need to be equally accessible to all members. There are some academic descriptions that are only relevant to a small subset of researchers. Similarly, some cultural practices in need of documentation are less relevant in an academic context. The CPM advocates determining together which products are maximally useful and which serve the needs of one group or the other. Pursuing projects independently is not incompatible with the model, as long as there is balance in determining accessibility, and in whose needs are met with which types of products.
2.5.1.9  Long Term Commitment

The CPM assumes a long-term commitment to working within a particular community on the part of the researcher. "Helicopter" projects, where a researcher descends on a particular community for a short period of time to address single questions and then never returns, are compatible with the model as long as the researcher in question is a short-term member of the committed researcher's team. However, such projects must be in keeping with the community's overall goals. By the CPM, the primary researcher works with community members to develop multiple projects that build on each other such that a more complete picture of the language situation can be painted. This results in comprehensive documentation, as well as in detailed academic descriptions. Over the long term, the researcher is able to develop and address more informed questions of greater intellectual depth.

Lasting partnerships support accountability in that community members have ongoing access to the outsider researcher. Furthermore, the outsider researcher has an extended period of time to complete projects, and is under less pressure to deliver products immediately. A long-term commitment supports decolonization by providing greater opportunities to address community needs. The researcher and community members can work together toward longer-term community goals, rather than focusing solely on the researcher's short-term objectives. In addition, long-term relationships are more conducive to creating maximally useful products rather than the museum pieces that many short-term projects result in.
2.5.1.10  **Activism**

In situations of language endangerment, it is rarely just the language that is endangered. The assimilationist effects of colonization and minoritization include losses of cultural practices, economic stability, land, and self-determination. To focus on and problematize the language to the exclusion of the greater social, political and cultural context is to fail to see those with whom we work as fully realized, complex people with greater needs than documentation of their languages for posterity. To focus solely on the researcher's agenda with regard to the language is to perpetuate the colonialist and exploitative practices that have contributed to language endangerment.

When working with speakers of an endangered or minoritized language, researchers may choose to address the greater socio/political situation rather than scooping the language out of its context. Outsider linguists may no longer ignore the greater political and social systems that have led to endangerment. We have a responsibility to recognize and address the context using whatever tools we have at our disposal. Grinevald (1998) argues for contextualization of the enterprise of linguistic fieldwork. According to Grinevald, “The fact is, we can hardly afford to send the wrong people, unprepared people into the sensitive and complex situations that most of these endangered language situations are. There are linguistic fieldwork issues to handle, and there are also much larger ethical/sociopolitical issues that make sheer survival of a research project a difficult endeavor” (1998:157).

Areas in which linguists are uniquely qualified to engage more fully with the greater context include:
• support for revitalization

• training for community members

• advocacy with government and NGOs

• cooperative projects that support community activism

The CPM advocates for research as neither objective nor neutral. However, it does not encourage researchers to speak "on behalf of" community members. Rather, I recommend working in cooperation with Indigenous speech community members on projects of local community relevance. The role of advocate requires a different kind of responsiveness on the part of the researcher. Anthropologists have called this role "witness" (Stephen, 2002:22). According to Malkki, this involves "trying to be an attentive listener, recognizing the situatedness of one's intellectual work, and affirming one's own connections to the ideas, processes, and people one is studying" (as quoted in Stephen, 2002:22). The outsider researcher supports community activism. My earlier description of using the local language when the dominant language would have been more appropriate is an example of inappropriate activism. Rather than supporting community members, I caused them embarrassment. Were I in the same situation again, I would follow community members' lead, rather than expect the reverse.

This aspect of the Community Partnerships Model supports decolonization by acknowledging the greater context that leads to language endangerment, taking steps to counter it, and recognizing community members as experts on matters that concern them.
Furthermore, it places researchers in a position of advocate, working for a "greater good" that includes Indigenous peoples. Deloria (1997:218-221) implores researchers to analyze and improve their own society based on their non-romanticized knowledge of Indigenous peoples. Rather than problematizing the Indigenous context, Deloria suggests that researchers become problem-solvers in majority U.S. society. He asks that we develop a personal identity as concerned human beings and to move away from the comfortable image and identity of a detached "scholar."

2.5.2 Konomerume Case Study

The CPM developed as a direct result of my work with members of the Kari'ňja community of Konomerume. In this section, I describe the community and our work together in terms of how elements of our work reflect elements of the CPM.

2.5.2.1 The Community

_Aretyry_, a dialect of the Cariban language _Kari'ňja_, is spoken in western Suriname and eastern Guyana. Known to outsiders as _Murato_ (a term that speakers consider pejorative), _Aretyry_ is one of two dialects identified in Suriname. _Tyrewuju_, the prestige dialect, is spoken in the eastern part of the country. There are an estimated

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8 Kari'ňja is usually referred to in the literature as Carib of Suriname or simply Carib. I use speakers’ autodesignation throughout.

9 C.f. note 2 on _Murato_.

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10,226 Kari'inja speakers worldwide (Gordon 2005), but only a small percentage of those speak the Aretyry dialect.\textsuperscript{10}

Konomerume is a village of approximately 300 people located on the banks of the Wajambo River in northwest Suriname. As the crow flies, it is approximately 35 kilometers from the East-West Highway, but there is no way to get through the swampland that separates the village from the road. Getting to Konomerume from the capital city of Paramaribo involves a 2-hour bus ride followed by a boat ride of 12-24 hours, depending on type of boat. According to local historians, Konomerume represents the geographic and social border between Kari'inja and Lokono in northwest Suriname. The village was originally split with Kari'inja residing near the river and Lokono in the savannah. Eventually, through intermarriage, the two communities came to be recognized as a single, predominantly Kari'inja, village. Many community members claim dual Kari'inja/Lokono heritage. In the greater Wajambo region, Konomerume lies between the Kari'inja village of Corneliskondre to the east, and the Lokono community of Tapuripa to the west. Family ties between the three villages and beyond are common.

In Konomerume, there are four groups of speakers roughly delimited along age lines. Native speaking elders aged 65 and above are fully fluent and still use Kari’inja daily as their primary language of communication among themselves. “Middle aged” speakers range in age from 40 to 65 years old. They are native speakers who no longer use the language daily, and are thus less fluent than elders. Many younger adults aged 20

\textsuperscript{10} This section includes some redundancy with pages 8-15.
to 40 understand the language, but are not fluent speakers. Currently, children are not acquiring the language natively, and most understand only a few words.

2.5.2.2 (Some of) The People

Chief Ferdinand Mandé is a 60-year-old native Kari’nja speaker who stopped using the language regularly at age 16 when he left the village. He returned to Konomerume in the late 1980s when he was elected village chief. He decided then that one of his duties as chief would be to document Kari’nja, which had, in his adulthood, been all but replaced by Sranan Tongo, the national lingua franca, and Dutch, the official language of Suriname. He began writing down as much of the language as he could remember, and consulted with elders when he couldn’t recall important terms. He kept his recollections in notebooks in his home and spent so much time at his desk that he became known as “The Writing Chief.”

A driving force behind the documentation, description, and revitalization endeavor, Chief Mandé had been engaged in his own documentation of the language when he and I began our work together. He was chief of the village when we began, and has been instrumental in nurturing community support for our projects. He has been my primary counterpart in the village and is responsible for seeing through projects that we initiate together. In addition, he identifies and contacts potential collaborators for new projects. When he chose to retire from village leadership in 2006, he and I met with newly elected village leaders to ask for their support of our ongoing and planned projects. In addition to enthusiastically authorizing our work, the new chief, Roberto Joghie, has
emphasized the importance of maintaining Kari'nja during community meetings by inviting elders to address meetings in Kari'nja and encouraging young adults to attend the Kari'nja classes. In addition, he served as an actor in one of our locally produced elicitation videos.

Elder native speakers have witnessed profound changes in the community in their lifetimes. Many remember a time, before the Catholic Church brought a school to the village, when only Indigenous languages were spoken and traditional clothing worn. When the school came, children were forced to speak Sranan Tongo and Dutch, and to abandon their Indigenous attire in favor of the more "modest" styles introduced by the priests. While no one is advocating in favor of a complete return to the "old" ways exclusively, elders nonetheless lament all they have lost.

Henriette Alkantara is a well-respected advocate for cultural preservation and revitalization in Konomerume. She shares her knowledge of language and cultural practices with patience, and she is adamant that our language work include an emphasis on documenting cultural practices also in need of revitalization and on recording and teaching the language that accompanies them. Toward that end, she prepared for a recent elicitation session by assembling the various tools for cotton spinning. Amazed at our good fortune, Chief Mandé and I abandoned that day's original plan and recorded her description of spinning instead.

Elder native speakers serve as advisors and community protocols dictate that they be consulted individually as decisions are being made. As projects progress, Chief Mandé meets with elders to keep them informed and to seek their advice. Other elders
participate in language projects as consultants. Their voices are heard, figuratively, in what we choose to document, and literally in our recordings of the language. Although some elders have asked to not be recorded, most are in favor of documentation and revitalization of Kari'nja. Admittedly, there are a few elders who do not understand why we would want to revitalize a language that they have seen fall out of prestige in their lifetimes, but they have nonetheless given us their endorsement.

The community is currently engaged in revitalizing the language with a variety of activities. Among them is formal teaching. There is one adult course taught in the evenings and children receive weekly lessons in the community elementary school. Both elementary school teachers and middle-aged speakers participate in teaching.

Led by Chief Mandé, the original middle-aged speaker-teacher group included Maria Alkantara and one other teacher who has since passed away (her impact on the community is described in more detail below). This group of three teachers formed the core of the curriculum planning team. In addition, they have participated in workshops in Kari'nja grammar and linguistics, and in methods and materials for second language teaching. When the program was restructured last year, Cecilia Arupa joined this team.

Originally, the young adult teacher-learner group included the full K-5 elementary school staff of seven. This group partnered with the middle-aged speaker-teachers to develop teaching materials. They also piloted materials in the elementary school. As we continue to refine existing materials and develop new ones, we have worked with a smaller core group of three teachers. This group is led by Sieglien Jubithana (who also heads the technology team), and includes Yvonne Malbons and Regina Chu.
Finally, a group of students from the adult course has been an active part of the documentation and revitalization process. They have participated in assessment and dictionary editing workshops providing feedback on materials and teaching methods. Led by three of Chief Joghie's sisters, this group includes one of Chief Mandé's daughters and one of the new assistant chiefs.

When the groups come together, Chief Mandé, teacher-learner Sieglien Jubithana, and I act as workshop facilitators. We have also conducted a regional workshop and co-presented a paper in French Guiana. Each of us takes responsibility for different tasks, but we share leadership roles equally for various projects.

Young adults in the community are in the unique position of balancing the old and the new. The current leadership is committed to modernization in the community, including introducing electricity and running water, while maintaining and revitalizing important cultural practices, including the language.

In 2008, the community suffered a terrible tragedy when one of the middle aged speaker-teachers died suddenly.\footnote{I avoid using her name here not because of Kari'inja customs, but rather in recognition of the strong emotions it evokes both in me and in Konomerume community members. She is mentioned by name in the acknowledgements of this dissertation.} Her death had a profound effect on community members, and on me personally. As the community works to recover from this significant loss, several members have renewed their commitment to revitalizing the language. The teaching and documentation programs were restructured, but she can never be replaced. She continues to be deeply missed.
2.5.2.3 The Greater Context and Community-Outsider Relations

Suriname's present constitution—ratified in 1987 and amended in 1992 to reduce much of the military's power—makes no specific reference to Indigenous peoples or their rights (Kambel & MacKay, 1999:134). Indigenous peoples in Suriname have basic constitutional rights in common with others, including rights to equal protection and freedom of religion, but cultural rights, rights of self-determination, and land and property rights fail to meet international standards. Suriname is alone in failing to recognize or protect the land rights of Indigenous peoples (Rainforest Foundation, n.d.). Furthermore, if those rights that are recognized are violated, there are no adequate provisions for remedy (Kambel & MacKay, 1999:147).

According to Kambel and MacKay,

> From the perspective of indigenous and Maroon⁠¹² rights, their fundamental rights as indigenous peoples and Maroons and as Surinamese citizens, are not adequately protected. As mentioned above, they are completely invisible in the Constitution, despite the fact that (in the case of indigenous peoples) their existence predates the establishment of the colonial and post-colonial State and that (in the case of both the Maroons and indigenous peoples) the government has explicitly recognized their political autonomy in peace treaties...

> One of the main obstacles to effective protection of indigenous and Maroon rights is article 41 which provides that all natural resources are property of the nation. The lack of effective indigenous and Maroon participation in the policy-making structures of the State leaves the government (which remains dominated by coastlanders) with almost complete freedom to do as it pleases with natural resources. Since the majority of these resources are found in or near indigenous and Maroon territories, they are the first to suffer the consequences of the current

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¹² Maroons are descendents of escaped slaves who reside in Suriname's interior. They represent several tribal groups, each of which has a unique language and distinctive cultural practices largely influenced by African forbears.
policy of uncontrolled resource exploitation. Despite promises made by the government ... they are also the last to benefit from the positive aspects of such activities (1999:147-8).

This situation is reflected in situations wherein the government sells timber or mining concessions in traditional Indigenous hunting and gathering grounds. Local resources are exploited with little or no benefit paid to the Indigenous community.

The Association of Indigenous Village Leaders in Suriname (VIDS) has partnered with international organizations such as The Rainforest Foundation and the Amazon Conservation Team (ACT) to pressure the government to recognize Indigenous land rights and end timber and mining concessions on their traditional lands (Rainforest Foundation, n.d.). Activities have included local workshops, GPS lands demarcation projects, cultural mapping, and interviews with elders on traditional land use.

In 2006, Chief Mandé chose to step down as chief and a new village council was elected. The new council has sought out greater exposure in national affairs and has worked with the VIDS on a land demarcation and community mapping project. The new leadership is dedicated to establishing land rights in order to control logging activity in their traditional hunting, gathering, and fishing areas. They are also working to develop protocols for working with outsider researchers within the community.

Konomerume has hosted several outsiders, some with positive results, others with negative results, and some with a mixture of both. Missionaries representing Catholic, Jehovah's Witness, and evangelical Protestant denominations have had a strong influence on the community. With the Catholics came a school. While many see this as a positive contribution—most community members are now literate—it is not without negative
impacts on language use. Many elders recall having their mouths washed out with soap for speaking in their native language on school grounds.

Secular outsider non-governmental organizations (NGOs) have built structures in the community, but few have made arrangements for continued maintenance. As a result, most outsider-provided structures in the community are in various states of disrepair. The community pier, for example, was, until quite recently, dangerously unstable and a source of constant concern.

The United States Peace Corps had a successful presence in the community for five years, but then abruptly ended their relationship with the community. The lack of reliable transportation to and from Paramaribo was blamed for not placing volunteers in Konomerume after 2000. Community leaders have petitioned to have volunteers return, but it remains to be seen whether the Peace Corps will be able to honor this request.

Academic researchers have studied various aspects of community organization, but few have maintained contact with the community beyond their yearlong fieldwork periods. There is a sense in the community that researchers gain fame and fortune with their publications with no benefit paid to the community. While it is a rare publication on Kari'inja that results in substantial remuneration for the researcher, it is nonetheless the case that researchers reap significant non-monetary rewards from field research in terms of career advancement and prestige. Although no researcher sets out to exploit those with whom she or he works, there is nonetheless a justified mistrust among many community members of outsider researchers.
2.5.2.4 The Community Partnerships Model as Realized in Konomerume

2.5.2.4.1 Collaboration

Beginning in 1995, I spent three years as a Peace Corps volunteer in Konomerume. As a Rural Community Development volunteer, I worked with community members on such wide-ranging projects as rebuilding the village school and establishing a beading cooperative. In addition, I developed native-like fluency in the dominant language in the community, Sranan Tongo. At the time, Chief Mandé was working on his own to write down as much of the Kari'nja language as he could remember. We kept in touch after I returned to the U.S. and, in 2005, we, along with other community members, began a more extensive language documentation project that includes audio and video recording.

Because of my earlier integration in the community and Chief Mandé's ongoing documentation, he and I were able to immediately begin work on documentation in support of both my needs as an academic researcher and the community's revitalization goals. All activities undertaken are developed and implemented cooperatively, are of balanced mutual benefit, and involve additional members of the community. Early in our collaboration, Chief Mandé, other village leaders, community elders, and I discussed what to document and how to proceed. We all agreed that any documentation we undertook should not record tokens of elicited language, but rather cultural practices and the language that accompanies them. Together we decided that cassava-bread production would be a great place to start our documentation. A labor-intensive and time-consuming process, cassava-bread production is an important cultural practice rich in specialized
language. Village leaders were concerned that our documentation not exclude non-Kari’nja speakers. So, we decided to film different members of the community performing different aspects of the process and each actor would describe what he or she was doing in whatever language was most comfortable. During the editing process, clips would be compiled into a single film. We were as concerned with involving multiple community members and documenting cassava-bread making as we were with recording Kari’nja procedural discourse. Thus, the film has portions in Kari’nja, Sranan Tongo, and Dutch.

Concurrently with Cassava Film production, Chief Mandé, the technology team, and I were recording interviews with elders about various topics of interest, including village history, local geography, and family relationships. We found that some elders were more comfortable than others at just talking in Kari’nja. For the more timid elders, we found that elicitation tools such as the Frog Stories (Slobin 2004) provided them with a less threatening context for speaking. We decided to continue this technique using tools such as The Pear Film (Chafe 1980) or The Fish Film (Tomlin 1995, 1997). However, we eventually realized that The Cassava Film would be an excellent elicitation tool for our purposes. It was locally produced, featured actual community members, and was rich in locally appropriate cultural content. Also, we were less interested in the typological questions the Pear and Fish Film protocols are designed to address, and more interested in eliciting culturally relevant data (Yamada, 2007).

Our decision making process is collaborative, and community members take on roles and responsibilities more traditionally fulfilled by outsider academics. Our
planning and development meetings are done in a workshop format facilitated by different members. A consensus model guides our decision making and we are usually able to compromise when we disagree. However, we have also abandoned projects when we could not achieve consensus. For example, some team members were interested in documenting the process of making *kasiri*, a fermented beverage made from cassava. Other members were concerned that outsiders not be exposed to the process. We discussed various ways in which we could film the process—including possibly leaving out the more sensitive aspects, or restricting access to resulting films—but in the end we were unable to agree on a way to fully document the process while maintaining sensitivity to community secrets. As such, we have not documented this process.

Members of different community groups have participated in different workshops depending on need. For example, one dictionary editing workshop included elder speaker-teachers, young adult teacher-learners, and adult learners. Our process, though time-consuming, is rewarded by greater community participation in and ownership of projects. In addition, the time spent in workshops pays dividends in terms of greater distribution of the workload.

As our work has progressed, I have sought out Chief Mandé’s advice and input into questions of academic relevance. This process, and our shared commitment to establishing research goals cooperatively, has stimulated new academic research. For example, early on, we discovered a Kari'nja construction that had been previously described by Hoff (1986) that seemed to be used interchangeably with a second, similar, construction. Chief Mandé and I were both having trouble understanding the difference
between the two constructions on a metalinguistic level. In addition, Chief Mandé found that teaching the constructions was difficult because learners were unable to predict when to use one or the other. We asked for help from elder speakers who were unable to describe the difference between the two constructions, though they could easily identify contexts of use. Chief Mandé was having trouble teaching the constructions, and he disagreed with the existing academic analysis. I recognized one of the constructions as having typological and historical interest. We decided together that this would be a topic of both local and greater academic interest. This resulted in a description of the \([ky-V-ng]\) construction in Kari'ńja (Yamada, in press). A similar process led to our decision to analyze the Main Clause \(-ry\) construction described in Chapter 3.

### 2.5.2.4.2 Teamwork

In Konomerume, different community member teams take responsibility for different aspects of each project. Teams, including a team of elder speaker/teachers, a team of young adult teacher/learners, and a technology team, work with village leaders to develop projects. All projects are interrelated and long term. As such, there is overlap and communication among the various teams such that projects feed into and benefit from each other. For example, elder speakers are adamant that cultural practices be documented along with the language. Younger teachers, who take a communicative approach to language teaching, feel it essential that naturalistic language be taught. Both groups and I decide together what to document and what to teach such that all parties' needs are met.
The Konomerume technology team is a shining example of the success of the team approach. Sieglien and Dennis Jubithana, a young married couple, have headed this team since its inception, and they have shown themselves to be capable, motivated, and dedicated to Kari'inja documentation and revitalization. In 2006 and 2007, grants from the Endangered Language Fund (ELF) and the Endangered Languages Documentation Programme (ELDP) funded recording equipment for projects in Konomerume, but neither specified who would maintain ownership of equipment at project conclusion. Within the Community Partnerships Model, grant-funded equipment becomes community property. Since recording equipment was to stay in the village it was important to identify and train a technology team that would be responsible for ongoing equipment maintenance and use after my return to the U.S. Village leaders chose technology team members based on capability, responsibility, and long-term commitment. Dennis and Sieglien Jubithana agreed to take responsibility for recording and processing of data as well as for equipment maintenance.

As I began to train them, it became apparent that labor would be divided within the team. S. Jubithana took responsibility for the computer and D. Jubithana for the camcorder. D. Jubithana, who had never before used a camera, took to it with ease. In addition to demonstrating creativity and an eye for artistic production value, he is constantly looking for ways to improve both sound and video quality. S. Jubithana, an elementary school teacher, is a superior problem solver. Her attention to detail and dogged determination are demonstrated in her having taught herself to type, as well as to use programs such as Windows Movie Maker and Roxio Media Suite to create polished
finished products with raw documentary footage. She accomplished this despite never having used a computer prior to 2006.

In the six months after *The Cassava Film* was produced, the technology team made two additional films in my absence recording two important events: a birthday celebration for a respected elder that included traditional music, dance, and dawn rituals, and community participation in the National Indigenous Peoples' Day. They produced and distributed DVDs of these to several community members, and are working to create lesson materials to support the former. In addition, they established a relationship with the head of a repair company in the capital city who, motivated by a desire to contribute to Kari'ńja documentation and preservation, has provided service for the camcorder and laptop free of charge. The ongoing dedication and work of the technology team is an example of the success of the team approach.

2.5.2.4.3 Integration

My integration in the community dates to three years of continuous residence in Konomerume as a Peace Corps Volunteer. Although my own situation is unique—few researchers have the opportunity to live in a community for such an extended period of time—there are nonetheless elements of the Peace Corps community development model that are worthy of emulation in the social science field research context. Community entry is an important aspect of integration that is often neglected by time-pressured researchers intent on "hitting the ground running." Community members need time to observe how the researcher interacts with people and community protocols, and the
outsider needs time to observe and learn how the community functions. I spent the first few weeks in Konomerume attending meetings, meeting community members, participating in work parties, and simply being visible in the community. Time spent simply observing and learning is an investment that is later rewarded often unforeseen ways.

In my own case, I learned how the community operated and could then identify who might be more suited for different types of partnership. Often, the first person to volunteer is not necessarily the most suitable for a particular job. Through observation, I was able to learn about the various family and political ties in the community and how decisions are made. In addition, leaders began to trust that I was not there to tell them how to be, but rather to work together on goals that the community values.

I made plenty of mistakes as I worked toward integrating in the community. Maintaining my own values and recognizing which practices I could let go of was often a delicate balancing act. For example, when I arrived in Konomerume, I had been a vegetarian for eleven years. I attempted to maintain this dietary choice throughout my time in the village. Eventually, though, I realized that my steadfast insistence was causing more stress and work for community members who hunt and fish for proteins and farm for starches.

A common practice is to hold work parties in the community. The host provides a meal for community members who help clear a field or raise a roof. I realized after awhile that I was being invited to fewer work parties because no one could figure out what to feed me. Despite my assurances that, "I will just eat the rice!" community
members chose not to invite me rather than face the embarrassment of not being able to provide me with a complete meal. When I eventually gave up the practice, community members rejoiced in having made me "more human." I realized that many choices that are appropriate and easy to maintain in my own community may be inappropriate and interfere with integration in the speech community.

2.5.2.4.4 Ownership and Control

Ownership has occasionally been a problematic issue in Konomerume. Although we share a research agenda and community members participate actively in designing documentation, description, and revitalization projects, equipment ownership has provided some challenges over the long term.

Initially, Chief Mandé felt it was important that equipment be presented to the language project, and not to the community at large. In the past, outsiders have made blanket donations to the community and this has proven disastrous. Either equipment sat unused because no one knew how to operate it, or it was quickly broken by community members who felt they had a right to use it despite not having been trained in how to do so. Once equipment of this sort is broken, no one is willing to take responsibility for repairs. A common refrain is, "If I pay to fix it, I am going to keep it as my own."

I thought I was doing everything "right" with regard to equipment ownership. I involved Chief Mandé and other leaders in every aspect of decision making, and we ensured that a small group of people was adequately trained and fully responsible for equipment maintenance and use. In fact, this has worked for the most part. The
Jubithanas have been creative in their equipment maintenance. For example, they provide printing services in the community for nominal fees that they use to pay for supplies and maintenance not provided by their contact in Paramaribo.

As in any community, there have been problems in the area of control. The Jubithanas have found that some community members object to their carrying the equipment to Paramaribo for maintenance, despite initial agreements that this was necessary. In addition, some community members feel that there should be greater access granted to equipment, despite a community-wide agreement that anyone cleared to use equipment has to be trained by the Jubithanas first. We have agreed that the equipment belongs not to me, but to the Kari'ňja language program, and they are responsible for settling disputes independently. However, when disputes arise, community members often call me for advice on how to resolve them. Although I am happy to participate in discussions and express my opinions, I often feel like my suggestions carry more weight than those of community members. I am not entirely comfortable with my role in settling disputes.

Overall, the equipment is well cared for and continues to be used. However, there are still some minor unresolved issues of control and ownership. I am not suggesting that I should be eliminated from the information-gathering aspect of decision making (unless the community chooses to exclude me). Rather, my efforts at convincing community members that they really do have full ownership of and control over equipment have not been entirely successful.
Another area that has proved challenging is control over what to document. The technology and teacher teams agreed to produce an independent documentation and elicitation film on First Blood rituals. We worked together to identify a relevant topic, but it was agreed that the film would be produced independent of my involvement. To date, the film has not been fully completed. I believe there may be a sense in the community that this is "my" film and not theirs, and that I need to see it through to completion. I get this sense because other community-initiated films were seen through to completion. The difference is that I was not involved in any aspect of the latter films. The lesson learned, here, is that community-initiated projects can be completed independently, but those initiated in partnership need to be seen through in partnership. It is not a matter of trust, but rather one of cooperation. If we begin a project collaboratively, I need to be prepared to cooperate all the way through.

Despite some issues, however, the community has taken control over the equipment for use in independent projects. For example, the Konomerume team has used their equipment to make recordings in support of their struggle for land rights and to document recent flooding in order to make a stronger case for the need for federal aid to rebuild the community.

2.5.2.4.5 Accountability

I am accountable to members of the teams with which I work, community leaders, and the community at large. I have a responsibility to deliver on my promises, and show
up when I say I will. I am further expected to adhere to university protocols in terms of protection for my community partners.

Although community members have little legal recourse should I fail to meet my commitments, they do have the power to bar me from working with the community. This, combined with my dedication to the friendships I have established in the community, has been enough to compel me to maintain accountability. More difficult is admitting when I need help. I tend to believe I can "do it all" which works to the detriment of truly balanced partnerships. However, I have learned that it is preferable to admit my failings honestly and to ask for help when I need it.

2.5.2.4.6 Ongoing Training

At each phase of our collaboration, I have asked, "What are the tools and training necessary to complete this phase?" Community members and I have then worked together to develop workshops to provide such to relevant teams. Workshops are cooperative, hands-on, and students acquire knowledge inductively. Sample guidelines for a curriculum planning workshop can be found in Appendix A.

According to Stephen (2002:343), in a truly balanced partnership, speech community partners need to be able to go to the outsider's country for additional training. Chief Mandé's perspective is that a balanced partnership should include reciprocal study. He once challenged an outsider researcher seeking to work in Konomerume by asking, "You've come here over and over to study me. When do I get to go to your country and study you?" Although our work has yet to result in community members' independent
study of my language or culture, we are nonetheless taking steps toward training opportunities that bring them to the U.S. My advisor at the University of Oregon, Spike Gildea, and I were recently awarded an NSF-DEL grant that brought the Konomerume team to Oregon for more advanced training in linguistics, language documentation, and revitalization. The team received that advanced training at the 2010 Institute on Field Linguistics and Language Documentation and at the Northwest Indian Language Institute (NILI/InField). For that project, the Konomerume team intends to begin independent documentation of a variety of Kari'ńja spoken in Guyana.

2.5.2.4.7 **Community-Member Voice**

Chief Mandé's language activism predates his association with me. He had been documenting the language independently and had been advocating for new language policies with the VIDS since the early 90's. He has been a vocal supporter of language preservation both in his own community and within Suriname. What he has gained through our collaboration is access to a broader audience and greater exposure to more global issues of language endangerment.

As we have worked together, Chief Mandé and others in the community have gained the training and confidence necessary to be able to participate in the wider academic discussion of their language. The first two papers we worked on were strongly influenced by Chief Mandé's ideas and our conversations together. However, they were written primarily from my perspective and in my own voice.

We developed a practical orthography cooperatively, and our orthography reflects community members' ideas. Since Aretyry is not the prestige dialect in Suriname, there is a strong feeling of having been discriminated against in both development work in the country and academic representations of the language. Konomerume community members are adamant that we represent the language as they, themselves, speak it. As such, our orthography represents some phonetic details that would be absent in a more inclusive orthography. However, our choices are about more than just how the language is to be represented. In choosing to represent it in a particular way, we are making a political statement. Our orthography says that the Aretyry dialect is a full-fledged dialect in its own right, as worthy of representation as the more prestigious Tyrewuju.

Members of the Konomerume team are dedicated to sharing their knowledge and experience beyond the community's borders. In June 2008, 12 members of the Konomerume documentation and revitalization team successfully delivered an introductory workshop on language documentation and revitalization in the nearby community of Kalebas Kreek. Funding was provided by the Center on Diversity and Community at the University of Oregon (CoDaC) and private donation. Three participants from another nearby community, Corneliskondre, joined 12 from Kalebas Kreek for the weekend workshop during which the Konomerume team shared documentation and teaching tools they've produced to date. The workshop, conceived of and planned by members of all three communities, was led by the Konomerume team, and facilitated by me. One of the greatest benefits of this workshop was the fostering of relationships among the three communities. Konomerume team members were
empowered by their roles as workshop leaders, and those from Kalebas Kreek and Corneliskondre were inspired to initiate their own programs with advice and assistance from Konomerume.

Later that year, I was invited to present a paper at the annual meeting of the Society of Caribbean Linguistics (SCL) on our collaboration in Konomerume. I persuaded the conference organizers that a paper on collaboration should be presented collaboratively. They agreed and invited Chief Mandé and S. Jubithana to attend the conference and co-present the paper, in English, with me. Chief Mandé's fluency in English comes from having worked for an American company in Suriname as a young man, and S. Jubithana was briefly schooled in English. The three of us cooperatively determined the content, organization, and division of labor for our presentation. We then each wrote individual segments independently so that each of our voices (both literal and figurative) would be heard in the presentation. Although Chief Mandé and S. Jubithana asked for help translating particular terms, the content of each of their portions of the paper is their own. The text of Chief Mandé's individual portion of the presentation can be found in Appendix B. With this conference, Ms. Jubithana and Chief Mandé became active participants in the academic discussion of their language. Their presentation was well-received and established them as linguists in their own right.

Presenting a joint paper was the next step toward independence for Konomerume community members. In 2010, Chief Mandé and I, as members of an international team of language activists, presented a workshop on fieldwork ethics and community partnerships to NILI/InField. In addition, the greater Konomerume team participated in
the Models plenary session, independently presenting the goals, achievements, and pitfalls of their work in language documentation, description, and revitalization to an international audience of language activists that included students and academics.

2.5.2.4.8 Accessibility of Products

In Konomerume, community control of equipment ensures that physical availability of documentary products is a given. We include blank media in our materials budgets so that recordings can be made available to speakers, community leaders, and teachers immediately. During one field trip, I used a portion of the budget for language consultants to purchase mini CD players for all elders who had been recorded to date (twenty in all). Simply presenting CDs and players, however, was not sufficient to make recordings accessible. In most cases, I had to take the extra step of training the elder or a younger family member to operate the player. In a few cases, I had to visit the elder multiple times to demonstrate player operation before they were comfortable using them on their own.

Providing CD players and training elders in their use helped make older recordings accessible, as well. After Berend Hoff generously made available recordings he had made in the 1950s, I frequently saw elders swinging in their hammocks with earphones in their ears and tears in their eyes as they listened to long-dead parents, uncles, and aunts "singing the old songs."

In addition to physical availability, the CPM advocates for making products of documentation intellectually accessible, as well. In Konomerume, this has meant
developing and facilitating workshops in introductory linguistics through the medium of academic descriptions of Kari'nja. Chief Mandé and I had been working on linguistics for some time before we were approached by community teachers asking us to create a workshop for them. We agreed, and facilitated a workshop together. Chief Mandé decided on the order in which we would present material, and we facilitated the workshop together. In an early workshop, I put the following paradigm on the board:

(1) \textit{toky kupija}  
\begin{verbatim}
  t- eky kupi -ja  
  3R- pet wash -Prs.Tns  
\end{verbatim}
'S/he washes h/er own pet'

(2) \textit{akupija}  
\begin{verbatim}
  a- kupi -ja  
  2O- wash -Prs.Tns  
\end{verbatim}
'S/he washes you'

(3) \textit{nifjupija}  
\begin{verbatim}
  ni- kupi -ja  
  3A3O- wash -Prs.Tns  
\end{verbatim}
'S/he washes h/er'

Participants noticed that, in the third example, the construction in which a third person agent acts on a third person object, the /kupi/ was pronounced differently. Unlike the other two, the /k/ is pronounced /f/. We noticed that this happened with other words, as well, and that it only occurred following an /i/ sound. Once we had identified and named the phenomenon ("The Ugly i"), we looked to see where else it occurred. We discovered that it frequently crosses word-clitic boundaries, and less frequently crosses word-word boundaries.
By illustrating patterns with real examples, allowing teachers to arrive at conclusions inductively, and coining terms that are intuitively accessible to the teachers, Chief Mandé and I were able to provide them with access to metalinguistic discussions of Kari’nja. After this workshop, participants began to notice other phonological phenomena, such as post-nasal voicing.

This has set the stage for us to examine other linguistic domains in a similar manner. Participants can bring things they notice to the larger group, and together we analyze what is happening. The process has made the unique way in which academic linguists examine language intellectually accessible to community members. This, in turn, opens the door to future independent analyses. Community members are invited to participate in metalinguistic discussions of the language in a way that respects their input and is meaningful to them.

Finally, we have taken additional steps in our dictionary development that are primarily aimed at making the dictionary maximally useful to outsider academics and community members alike. For example, the dictionary includes reverse look-ups in Sranan Tongo and Dutch as well as English. Also, examples are tied to text data so that users can find them in context. Finally, community members have participated in all aspects of dictionary development so that they are familiar with its format. Relevant teams are involved in editing and expanding the dictionary, as well.
2.5.2.4.9 **Long-term Commitment**

Chief Mandé, members of the Konomerume teams, and I have a 15-year history of friendship and collaboration. We have been working on documentation, description, and revitalization of Kari'nja for the past five years. Our work is well known in the region and beyond. As I develop new projects, I work with members of the Konomerume team to expand our existing work rather than abandoning them in favor of a new community.

As discussed in section 1.5.4, we hope to begin documentation of Lokono, an Arawakan language spoken in Suriname. Our documentation will include collaborating with Lokono community members and providing them with tools and training to be able to conduct their own independent projects. The Konomerume team will record speakers and begin building a documentary corpus, and I will begin analyzing aspects of the language. All of this will be done in collaboration with Lokono community members who will participate in training workshops facilitated by the Konomerume team and by me. This project represents the logical "next step" in our work together. In 2008, we expanded our work with Kari'nja beyond the geographic border of Konomerume. We are now ready to expand beyond the linguistic border of Kari'nja. We share a long-term commitment to working together that does not end with the publication of this dissertation.
2.5.2.4.10 **Activism**

The greater context of language endangerment in Konomerume includes an ongoing struggle for the right to use and control ancestral lands both for traditional practices and to generate income. The Surinamese government continues to sell logging concessions in the areas traditionally used by the Konomerume and neighboring communities. There has been talk of selling mining concessions, as well. Community leaders are struggling to gain control of these lands in order to generate income by sustainably logging them independently and to protect traditional hunting, fishing, gathering, and farming areas. Toward this end, the VIDS has been working with community members to document and map their traditional territory.

In 2007, Chief Mande and Sieglien Jubithana conducted a series of interviews, in Kari'nja, with village elders. There were three overlapping goals for these interviews. Ms. Jubithana, working with the VIDS, hoped to establish the outer boundaries of the community's territory and to identify types of land use by location. She, along with community leaders and the VIDS, would use recordings to present their case to government officials as they struggle to obtain land rights. For Chief Mande, these interviews would form the basis for a history of the community that he is writing. For me, the interviews were an important element in the documentary corpus of the language. In addition, language teachers and other community members could use texts in support of revitalization activities. This cooperative project supports multiple objectives, including community activism.
In addition to struggling to obtain rights over their traditional territory, the community is actively engaged in Kari'nja revitalization. Our work together has provided materials for formal teaching, greater visibility for the language, and an increased sense of pride among community elders.

My own advocacy has included meeting with members of the VIDS in order to increase visibility and respect for the language work being done in Konomerume. There is an ongoing struggle in the country between prestige and non-prestige dialects. There is a not-unfounded belief among non-prestige speakers that greater resources are devoted to promotion and maintenance of the prestige dialect. I see it as part of my work as a linguist to advocate in favor of official recognition for the non-prestige dialect. I have argued that all dialects are equally valid, linguistically, and are worthy of support and preservation. Once Konomerume community members realized that their dialect has been unfairly devalued and inaccurately portrayed as "bastardized" (the dialect is known to outsiders as 'Murato,' a clear derivative of mulatto), they began working to counteract the negative effects of these long-held assumptions. I have used my training in linguistics to help support their struggle.

Finally, the community has used their training and equipment in support of independent advocacy. Recent flooding damaged much of the community pier. The technology team was able to document damage on video, and present striking visual evidence of the need for assistance to government authorities. This would not have been possible prior to our collaboration. The community now has a newly rebuilt pier.
2.5.3 Implementation

Implementation of the model draws heavily on asset-based models of sustainable community development. In particular, I have drawn on several Peace Corps training manuals implementing the Participatory Analysis for Community Action (PACA) model (Peace Corps, 2007), Urban Habitat's Participatory Planning for Sustainable Community Development (PPSCD) approach (Seitz, 2001), and the Methodology of Collaborative Cultural Mapping developed by the Amazon Conservation Team (ACT) (2008). Most of the phases of implementation come from the Peace Corps (2003) manual, and are adapted to linguistic field research. This manual is an excellent resource that includes specific activities for implementing each project phase.

Community partnerships are developed through workshops that draw on community assets, identify goals and objectives, and provide training for community members. Ideally, the outsider researcher will have been formally invited by the community to work on a particular project or projects and will be partnered with a speech community member at the outset who takes responsibility for guiding the researcher through the initial community protocols. The Community Partnerships Model is not compatible with approaches to field research that promote descending on a community with a pre-established research agenda created in the absence of community input. In the absence of an invitation, the researcher will have engaged with the community in some way prior to seeking funding for a particular project.

The first phases of project development—community entry and assessment—will have been completed before a researcher seeks funding for a project. Should advance
cooperation with the community be impossible, the researcher might need to be prepared to revisit project objectives based on community input. Stephen suggests that the researcher:

- "(write) a proposal in the local language and (be) prepared to change it substantially in response to the needs of those one works with"
- "(present) oneself and one's proposal to the community, (answer) questions, and (be) prepared to submit to collective opinion the issues of whether and how one may proceed" (2002:11).

Successful community development depends on a number of factors contributing to project sustainability. These same factors contribute to the success of community-oriented field research projects, as well. Characteristics of successful community development projects that could equally apply to community research partnerships include the following (adapted from Peace Corps, 2003):

- Involve all stakeholders in all aspects of project planning, including setting goals and developing a research agenda
- Set realistic goals, objectives, time frame, and budget
- Clearly define project tasks and responsibilities
- Train community members to conduct their own projects
- Assign qualified community members to specific roles
• Monitor project progress
• Inform and involve larger community
• Evaluate and reflect on each project phase
• Instigate changes as necessary throughout project implementation

In implementing the Community Partnerships Model, community members are involved in each phase of the process. Teams of community members are taught how to conduct each project phase, and the researcher serves as a facilitator. The process of identifying and developing projects cooperatively builds community capacity for developing projects of their own design. Community members learn how to assess needs, recognize assets, set goals, assign roles and responsibilities, and implement projects. Should they later decide to seek outside funding for independent projects, they will be equipped to negotiate outsider protocols for developing and submitting proposals.

Project phases include: community entry, assessment, prioritizing, project design, team building, training, and implementation. Although phases are presented in a linear manner, they can be viewed as overlapping and cyclical. It is not the case that a phase is completed and then abandoned. For example, each time a researcher returns to a community, she or he may have to observe formal community entry protocols that may include presenting oneself to community leaders, explaining the goals for a particular visit, etc. Depending on researcher and community member schedules, implementation may be completed over the course of several shorter, two to four month, visits to the community, or a single, longer period of residence. Ideally, the researcher spends an
initial visit on entry, assessment, and initial project planning, and then returns to complete a project. Reflection is an important element at each phase. All partners must be given an opportunity to reflect on their involvement with projects, and share their impressions as new projects are developed. All phases in the following sections are adapted from Peace Corps (2003). The following sections describe each phase of implementation and how it relates to the practice of linguistic field research.

2.5.3.1 Community Entry

Community entry is an observation phase of field research. The outsider researcher takes time to observe and learn about community practices and protocols. This important phase will influence the researcher's integration in the community, ability to identify partners, and the strength of future partnerships. Note that observation is not unidirectional during this phase. Community members, too, are learning about the outsider researcher and are observing whether and how she or he follows formal community protocols, interacts with community members, and complies with local conventions. Ideally, the outsider researcher will have a primary partner or counterpart in the community, usually identified by community leaders, who will guide him or her through the early stages of community entry. Researchers should expect to spend much of this time explaining why they are in the community and what they and the community can expect from their partnership.

Formal community protocols for this phase may include the following:

- formal introduction to community leadership
• individual introductions to elders
• community-wide meetings facilitated by community leaders to introduce researcher to community—the researcher may or may not lead these meetings
• additional meetings with leaders to reflect on issues brought up at community-wide meetings

In addition to formal meetings with leaders and community members, the researcher is encouraged to seek out opportunities to interact informally with members of the community as they perform daily activities. This may not be practical if residents are employed outside the community. However, there may be retired elders with whom the researcher can interact. I would urge caution when offering "help" with activities since many tasks take years to learn how to do well. Presuming to be able to actually help may be seen as patronizing and disrespectful.

The community entry phase is also a learning phase. The researcher is learning how to function in the community, and community members are learning how to interact with the researcher. During this phase, the researcher can also begin observing language in use. She or he may be introduced to speakers at various levels of fluency. The researcher can learn who speaks the language and in what contexts. In addition to meeting with community leaders and elders, the researcher may interact with potential research partners who are younger and less fluent (or non-speakers, in many cases). The community entry phase is also a time to learn whom the researcher will be working with. Depending on community protocols, leaders may appoint partners or ask for volunteers.
It is important that the researcher observe local community protocols for identifying partners rather than approaching potential collaborators individually without input from community leaders.

2.3.5.2 Needs and Assets Assessment

Once community members and leaders have accepted the outsider researcher and partners have been identified, the researcher and community partners can begin assessing needs and assets. The needs and assets assessment phase is an information-gathering phase. During this time, the researcher and community members work together to identify resources and needs in the community. In addition, participants work together to determine community member and researcher assets in terms of talents, training, and interests. It is important to focus on the positive during this phase, identifying strengths in the community that will contribute to a planned collaboration. Since this is an information-gathering phase, it would be more useful for the researcher to resist the temptation to make recommendations or pass judgment.

Needs and assets assessment may be implemented in several ways including workshops, interviews, and formal meetings. Community assets include: individual skills and capacities among the researcher, community partners, and community members at large; local organizations including schools, women's groups, and sports organizations; and larger institutions such as Indigenous rights groups, NGOs, and government bodies. Needs may include language-specific issues such as support for revitalization or greater community infrastructure issues such as rebuilding community structures. During this
phase, the researcher and community members list all needs and assets they can think of, without regard for whether or not they will be "doable." Community members need to have a voice in the process and be heard, so it is important that all ideas be included. During the next phase, participants will work together to identify resources and associated projects.

The CPM assumes that all projects phases are conducted in partnership with community members, and that is especially true for this particular phase. A successful partnership depends on community members' engagement in the assessment of their own unique situation. Most communities of "the researched" are accustomed to being defined by outsiders using the outsiders' criteria. The right to define oneself is a crucial site for decolonization. It is imperative that community members define their needs and assets for themselves so that they are empowered to have ownership of the process, and be engaged in the work ahead.

This phase differs from assessment phases in community development models in that it is project/product oriented rather than goals oriented. Goals for partnerships between linguistics researchers and members of Indigenous communities may include documentation, description, preservation, and/or revitalization of endangered languages. Community members and researchers can begin this phase by identifying language-related goals and then discussing projects that support these established goals. It may also be useful during project identification and planning phases to discuss broader goals to ensure that community members and the researcher agree that they are worthy of pursuit.
Once needs and assets have been established, the researcher and community partners begin to list potential projects that they may choose to work on. As each project is listed, the researcher and community partners also list the skills or knowledge needed to complete a particular project, and issues or problems that may hinder project completion. During this phase, the researcher and community partners can begin to match previously identified assets with potential projects. For example, if one of the projects is the documentation of a particular cultural practice (for example, weaving a specific type of basket) and the language that accompanies it (for example, procedural discourse describing the necessary tools and their use), community members with skill in the practice may be identified.

It is useful at this phase if the researcher has a variety of products from other documentation or description projects. They may be complete or incomplete. Seeing work in progress may facilitate understanding of the process that went into creating it. Sample audio and video recordings, dictionaries, grammars, and pedagogical materials by the partner researcher or from other researchers and communities will allow community members to see an array of products in advance of determining which types materials might meet their individual needs. The researcher can also suggest timelines and discuss resources necessary to complete each type of project. The researcher may also find it useful to demonstrate different types of each product. For example, the researcher may display samples of illustrated thematic dictionaries that are narrow in scope side-by-side with samples of comprehensive encyclopedic volumes. The researcher and community members can discuss the relative merits of each and their usefulness to particular
audiences. They may also address time and resources issues with producing each type of product.

2.3.5.3 Prioritizing

Prioritizing requires that the team of researcher(s) and community members analyze and identify the value and importance of projects identified during the previous phase. Analysis includes determining what is needed to complete a particular project, and prioritizing includes deciding which projects are most important to the community and the researcher. Although the researcher is likely to facilitate this phase, she or he also has a vote. However, the researcher is not in a position to override community priorities in favor of his or her own.

This phase is best facilitated through workshops for community partners and other stakeholders including community leaders. During this phase, the researcher and community members analyze each potential project listed during the assessment phase. Interested stakeholders examine each project to establish its level of urgency, gauge community interest, determine whether they have the resources necessary to complete a project and what additional resources will be required, discuss probable timelines, and ascertain whether some projects might overlap. Once each potential project has been analyzed in this way, group members can begin prioritizing projects.

14 When I was in the Peace Corps, we called this phase "voting with leaves," because that was a strategy used to facilitate prioritizing among non-literate counterparts. Decision makers were given a number of small items (leaves, stones, shells) which they used to indicate their preference for particular projects over others. Projects that received more votes were given a higher priority than those that received fewer.
Trying to determine which potential project is "most important" involves too vague a criterion. More specific criteria include:

- greatest benefit to most people (e.g. documenting a specific cultural practice may serve both researcher and greater community revitalization needs, while documenting an isolated word list of names for things that may or may not exist in the community would serve a much smaller audience)
- biggest impact on community (e.g. involving the community in creating signage for community locations in the Indigenous language provides visibility in a way that one-on-one elicitation of place names does not)
- fewest outside resources required
- potential for completion in available timeframe

After analyzing and prioritizing potential projects, the researcher and community members can eliminate projects that are not within the scope of available resources. Most projects will require training for community partners. Training provides community members with the skills needed to become self-sufficient; thereby strengthening the overall project and supporting one of the hallmarks of the Community Partnerships Model. For example, a documentation project may require training in equipment operation that can be provided by the researcher. Other projects, for example, community mapping, may require tools and training, such as GPS systems, that are not immediately available, but may be obtained by partnering with other organizations. Some project ideas may be desirable, for example an internet-ready multimedia
dictionary, but may not ultimately be obtainable or useable because of a lack of technical resources in the community. Finally, some projects, such as rebuilding a village school, may be only tangentially related to the goals of the partnership and can be eliminated early on. It is nonetheless useful for the community to have developed a needs-based project list, as it may be revisited in partnership with other outsider researchers or organizations.

Once the researcher and community partners have a list of potential projects that can be accomplished with available resources, the team may rank projects according to priority. To the extent possible, the researcher and community members use traditional local decision-making methods. In some communities, this is done through democratic processes, in others, consensus is imperative. The researcher and community members then identify which specific project or projects they will undertake.

2.3.5.4 Project Planning and Design

Project planning includes several interrelated steps. In addition to planning how to create particular products and accomplish particular goals, team members identify training, personnel, and time needs.

This phase, too, can be conducted in a workshop format. It may involve only those community members who will be conducting the actual work of the partnership. As such, workshops conducted during this phase may be smaller than those for previous phases. Depending on local protocols, community leaders may choose to provide oversight of any workshops, either as participants or observers. Community leaders may
also need to be involved in the process of identifying and approaching potential personnel for different aspects of projects to be planned.

The researcher and community members should seek to undertake projects that are "SMART: Specific, Measurable, Attainable, Realistic, and Time-bound" (Peace Corps, 2003:78). Prior to embarking on any project, the following questions need to be addressed:

- Who are the relevant stakeholders?
- Who will participate and in what way?
- What teams are needed to complete the project(s)?
- What are the training needs?
- How will training needs be met?
- How does project implementation interact with the local seasonal calendar?
- What is the timeline?
- How will project progress and success be assessed?

By and large, the outsider researcher will be providing training workshops for relevant community members. These may involve technical training in equipment use and maintenance, introductory literacy and orthography development, best practices in documentation, lexicography, or training in individual topics in linguistics. Depending on what skills are needed for each project, the researcher can design workshops for particular community teams. If local resources or knowledge are to be incorporated, the
researcher may work with community members to develop training workshops to share their individual knowledge or skills.

An often neglected element of project planning is the seasonal calendar. Depending on the community, people may be unavailable during important planting times when they have to travel long distances to their fields. In other communities, there may be restrictions on storytelling at different times of the year. This could prove disastrous for a project that aims to record traditional stories during a season when traditional storytelling is prohibited. The researcher and community members plan projects carefully to avoid unforeseen obstacles caused by lack of knowledge of certain seasonal activities.

I will illustrate this point with a personal experience. I once made the mistake of assuming that the rainy season in Konomerume would be an ideal time to record elder speakers in their homes. Most families finish their annual planting before the start of the rainy season because the rains make it difficult to undertake long journeys to the fields. Community members are often involved in quieter homebound activities, such as cotton spinning and basket weaving that, I thought, would provide an ideal environment for recording. What I failed to plan for, however, was the effect the rains might have on recording. Many homes in Konomerume now have corrugated tin roofs (a shift from the more traditional leaf-roof architecture). Heavy rain on a tin roofed structure provided a less than ideal recording environment. In most cases, people had to resort to mime in order to make themselves understood. In addition, since the technology team and I had agreed that it was easier to record elder speakers in their own homes, we had to carry the
equipment through the village to the elders' homes. The winds that accompany a typical tropical monsoon made it nearly impossible to transport the equipment without some of it getting wet.

When planning a project timeline, in addition to seasonal considerations, the researcher and community members set mini-goals along the way. For example, if the project aims to produce a video recording and texts of elders narrating as they engage in traditional cultural practices, there will be intermediate steps to creating the final product. In this case, they may include: identification and training of a technology team; video related issues including recording and editing; identification and training of a text team; transcribing, translating and analysis of texts; and production of the final product(s).

Each task is identified and sequenced on the timeline along with the tools and training needed to complete each one. Tasks are organized in a spiral, with each task building a scaffold that supports the next. In addition, a reflection period is included for each intermediate step when team members can assess their progress toward the eventual goal. During the reflection periods, the researcher and community members evaluate their progress to date and ensure they have measures in place to embark upon the next project phase.

### 2.3.5.5 Team Building

Once projects have been identified, analyzed, and planned, the researcher and community members work together to organize teams that will take responsibility for each project phase. In some cases, one large team, composed of community leaders,
elders, young adults, and the outsider researcher will work on all aspects of a project. In others, training smaller teams is more appropriate, each of which is responsible for a different project segment. Working with teams of community members supports many of the goals of decolonization. Community teams take responsibility for their own research and are involved in each phase. In addition, they are building capacity for future independent projects of their own design and are involving as much of the community at large as possible. Finally, teams composed of community members working in cooperation with an outsider researcher maximize available resources and efficiency in that no single person has to "do it all."

Depending on local protocols, identifying and building teams may involve community leadership. Team members are chosen based on capacity, motivation, ability to complete tasks, and long-term commitment. Where possible, teams should include members of different ages, genders, and with different roles in the community. However, local politics and familial relations can make the identification of potential team members a delicate process. Care must be taken to avoid accusations of nepotism. Whenever practical, it is wise to involve as much of the larger community as possible in determining who would be best suited to particular tasks. There may be historical reasons why the community may choose one person over another, and the outsider researcher must exercise caution to avoid being drawn into long-standing disputes. Choosing potential team members is another area where it is imperative that the outsider researcher recognize speech community members as experts. Although the outsider researcher may have his or her own ideas about who is best suited to particular tasks, there may be other
local cultural aspects of choosing team members, such as particular familial ties and/or appropriate gender roles, to which the outsider is not privy.

Teams can work together to share roles and responsibilities. In addition, teams may choose to elect a leader who will be responsible for ensuring that tasks are actually carried out.

2.3.5.6 Training

For each individual project, the researcher and community members ask, "What are the tools and training necessary to complete this task?" They then work together to design training workshops to provide community member teams with the knowledge and skills necessary to complete each task.

In my experience, workshops are more effective if they are hands-on, encourage participants to learn inductively, and foster interaction among participants and the facilitator. Community members "learn by doing," and workshops are organized such that new skills are practiced as they are introduced. The plan provided in Appendix A illustrates a team-based workshop approach to developing an introductory curriculum.

2.3.5.7 Implementation

Implementation may not be separate in and of itself, but rather can be conceived of as part of an overlapping process. For example, part of training a technology team to conduct documentation involves actually recording speakers using the language. Resulting recordings can then be used in training a documentation team to transcribe and
translate recorded data. As the documentation team is being trained, the technology team can be making additional recordings that will eventually become a part of the greater documentary corpus. By this model, the training itself allows teams to create concrete products that are the goal of the partnership.

As teams begin working independently on particular project aspects, the outsider researcher works with team leaders to monitor several aspects of team progress. Materials and equipment need to be examined for appropriateness and adequacy. Teams need to determine whether they have received adequate training to perform particular tasks, or whether additional or more advanced training is necessary. Interest and motivation can begin to lag as teams become more engaged, and the outsider researcher and team leaders need to ensure that responsibilities are being met according to the previously outlined timeline. If time goals are not being met, team leaders work with the outsider researcher to determine why, and then teams work to adjust and implement a revised schedule. Unforseen circumstances can prevent work from progressing as planned. This is natural in a new project and should not be seen as a major obstacle. Team members simply adjust or revise the overall plan in a manner that considers and accounts for new factors.

The role of administrator can fall to the outsider researcher or to another motivated community member. The model assumes community members will be trained to eventually administer projects of their own design. As projects progress, the outsider researcher is engaging with teams and fulfilling his or her own roles as determined during the planning phase, including training community members to take over individual
responsibilities. Administration duties may be shared until community members are trained and comfortable with leading an individual project or projects.

A large-scale documentation, description, and preservation project involves several overlapping and interacting stages. Initially, the outsider researcher may bear most of the responsibility for implementation. However, an eventual goal (inherent in the CPM) is for the researcher to relinquish responsibility as community members become comfortable and proficient in their new roles.

2.3.5.8 Reflection

During the reflection phase, the outsider researcher and community teams work together to evaluate their progress, reflect on lessons learned, revise phases and projects as needed, and plan for future collaboration. This step is important at all phases, but reflecting at the conclusion of a particular project may be more formal than the ongoing reflection that occurs during intermediate steps. In addition to members of the implementation teams, community leaders, elder speakers, and other stakeholders may be involved in this phase. This is also a time to present results and products to community leaders and the community at large.

2.5.4 Overcoming Obstacles

My original title for this section was, "Reasons Why a Partnership Might Fail." I carefully listed all of the "failures" I had experienced in my own work, and those I had been told about. As I read through my list, I was embarrassed to discover that over 80%
of my reasons represented supposed failures on the community's part. I realized that I had been participating in the time-honored tradition by outsider researchers of blaming Indigenous people for project failures. When social scientists have attempted to engage community members in the academic endeavor, project failures are often blamed on community infighting, mistrust, misappropriation, or factionalism (c.f. Morrill, 2008, for a thoughtful explication of Klamath termination and the lasting legacy of outsiders having unfairly blamed factionalism). In my experience, it is difficult to identify and acknowledge my own role in a project's failure. One of the many legacies of colonialism is the ease with which we blame Indigenous community members for not being capable enough, schooled enough, assimilated enough, White enough.

In our rush to blame the community, we fail in two ways. We neglect to examine our own role, and we fail to recognize that no community is homogenous. We seem to assume that there should be no dissent in a small Indigenous community. Our assumptions get in the way of true collaboration, and, when a project fails, it is a lot easier for us to blame our Indigenous partners than to look for real reasons for failure and try to learn from them. In my experience, no group is homogenous, and factions, disagreements, and obstacles affect any group, regardless of size or origins of members. Our cross-cultural partnerships are not immune. All participants in a truly balanced partnership play a role in a project's successes and in overcoming obstacles. In this section I examine potential obstacles to success and discuss how they might be overcome.

One of the most daunting obstacles to successful collaboration is time. Traditionally-funded research projects rarely allow for adequate time spent in the
community on the part of the researcher. Furthermore, many researchers view time spent training community members as time wasted. The prevailing opinion is that all time in the community needs to be spent on the "more important" business of conducting research. However, this mindset interferes with building effective community partnerships. A well-trained team of community members can conduct independent research in the absence of an outsider academic. In a well-planned partnership, the outsider researcher does not have to be present in the community in order for tasks to be completed. Rather than viewing time spent in training as time wasted, we may view it as an opportunity to maximize available resources as well as build capacity for future productivity.

One common complaint I have heard from other researchers is that they do not have time while in a community to develop workshops cooperatively. This occasionally results in researchers attempting to predict what community needs might be in the absence of real engagement with community members. I once attended a conference presentation of a purportedly collaborative project where the presenter had developed workshops on language revitalization independently. He spent only 3-5 days in each of several communities during which he delivered the workshop in addition to engaging in other research activities. Although community members appeared engaged and interested during the workshop presentation, to call this sort of project collaborative is a misnomer. Introducing methods of revitalization is an admirable goal, but to do so in the absence of real community engagement is to continue the paternalistic practice of presuming to know what communities need or want. Given the researcher's lack of prior
contact with community members, he had no way of knowing whether and to what extent the community was interested in revitalization. A more community oriented approach would engage in a needs and assets assessment with community leaders rather than delivering a prepackaged workshop without prior engagement.

One of the realities of working with speakers of endangered Indigenous languages is that many of the people with whom we work are elderly. The tragedy of losing an elder can have resonating effects beyond the practical effects on a documentation project. The loss of an elder has a profound emotional effect on both community members and outsider researchers. It takes time to recover from such a loss, and it is appropriate to give ourselves permission to grieve.

Another obstacle to engaging in community-based collaboration involves individuals who want to work with a particular outsider researcher against the desire of the community at large. The Community Partnerships Model, as a community-based model, assumes that at least some portion of the community is interested in collaboration. Factions, political infighting, and nepotism are issues for any partnership, and must be dealt with on an individual basis.

Finally, differing notions of success can hinder successful collaboration. During the planning phase, team members must decide what they need to accomplish in order to be successful. In situations of language endangerment, it is rarely the case that the endangered language will be revitalized to the extent that it is once again used by all community members in all contexts. Often, this is what elders expect from a documentation project, and anything less is considered a failure. The researcher needs to
use caution when making promises, and all team members need to understand the goals of a project and how they will be achieved. Involving the greater community in project planning can contribute to greater understanding of just what is possible. The more informed the population, the greater the likelihood that community members will know what they can expect to accomplish and what are unrealistic goals (c.f. W. Leonard, 2008, on differing notions of success).

Other potential obstacles include a lack of information, preparation, or training. These are best addressed throughout the project rather than at the conclusion of a failed project. Reflection at each project phase includes assessment of progress and evaluation of ongoing training needs.

2.5.5 But I'm a Linguist, Not a Development Worker!

(Conclusions and Criticism)

A possible criticism of the CPM is the fact that, as a researcher and as a linguist, the outsider, by default, does not arrive in a community completely agenda-free. The researcher is there to do a research project, in linguistics, with speakers of an endangered Indigenous language. This is true. However, here again, what is required for decolonization of this type of research is a change in mindset on the part of both the researcher and community members. Arriving in a community uninvited with a fully-fledged project plan and research agenda is not supported by the CPM. Furthermore, the model does not support pushing an agenda on a community that has expressed no prior interest in language-related work.
The researcher sets out to work in communities who share an interest in working in some way with their Indigenous or heritage language. They may not have a specific project idea in mind, but by working in partnership, community members and the outsider researcher develop an agenda together. The researcher is no longer an expert who has arrived to tell the community how to live their lives. Nor is she or he a data miner sent to exploit community resources.

How one finds a community in which to work depends on networking on the part of the outsider researcher and community members. Once a researcher has established a collaborative project with a particular community, it is not uncommon for neighboring communities to take notice. For example, the boat ride from Paramaribo to Konomerume involves passing two other Kari'nja communities. After seeing us pass by several times and hearing about our work in Konomerume, leaders in both of these communities began to ask when Chief Mandé and I would begin working with them. The documentation workshop in Kalebas Kreek in 2008 originated with their queries. These sorts of contacts can bring new researchers and communities together. I can imagine introducing another researcher interested in working with Kari'nja to Chief Mandé, who could facilitate meetings with leaders in Konomerume-adjacent communities. I have heard other researchers say, "The community near where I work really wants to work with a linguist. I wish I knew of someone to recommend to them!" Motivated communities exist and can be found by networking with other researchers with already established projects in the region of interest.
In addition to relying on other researchers to serve as "matchmakers," outsider researchers may contact government and nongovernmental institutions in the country of interest for assistance in finding communities who have expressed a need for an outsider researcher. For example, the Museu Paraense Emílio Goeldi in Brazil has a long list of communities requesting *assessoria lingüística*, and not enough academic linguists to fulfill stated needs (Gildea, p.c.).

Another potential criticism of the model is the inherent power imbalance between the outsider researcher and speech community members. Since responsibility for providing training initially rests with the outsider researcher, there is still an imbalance of power, with the researcher holding the more powerful position. While the model goes a long way toward empowering community members to participate actively in research that affects them, there can nonetheless be a sense that the researcher is still the "leader" of projects undertaken by community member teams. By working toward mutually-determined and mutually-beneficial goals, all stakeholders benefit. In addition, training for community members builds capacity for future independent work of their own design.

A related criticism revolves around the notion of differing epistemologies. This work has been criticized for not pushing the epistemology envelope. That is, the linguistic results presented here are not unique in style. They represent a "Western" academic analysis of aspects of Kari'nja grammar. This way of analyzing and representing language is, indeed, a traditional one. In fact, representing Kari'nja from a Kari'nja perspective was never my intention here. What the CPM has allowed for is a
conversation between me and community member linguists about how their language works. Our analysis is a "Western" academic one because Kari'nja do not analyze or represent language in this way. Other projects, done both in collaboration and by Konomerume community members independently, represent more Kari'nja ways of observing and representing the world.

Finally, I would like to reiterate that the CPM is not meant to be a "one size fits all" model, nor do I intend to apply that research conducted in different ways is somehow unethical. In fact, there are many ways to conduct responsive field research with members of Indigenous communities. This model contributes to the conversation about manners and methods of conducting more responsible and collaborative research. I am, indeed, indebted to the researchers who have been writing about their own experiences with collaborative work for considerably longer than I have.

There are several models of field research with Indigenous languages that call for collaboration with community members, and the model described herein is meant to complement rather than compete with other collaborative models. What makes the Community Partnerships Model unique is the specific engagement with decolonizing and critical Indigenous methodologies. Furthermore, its basis in models of sustainable community development lends a practical aspect to the CPM. Recommendations for application of the model come directly from my experience as a Peace Corps volunteer in Rural Community Development, as well as from published sources. Community development models have been extensively piloted, tested, and refined to the point where

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15 c.f. Czaykowska-Higgins, 2009; Cameron et al., 1997
we know that they can lead to more balanced and responsive relationships among outsiders and Indigenous community members. Applying them to the practice of field research is a logical "next step."
CHAPTER III
LINGUISTIC RESULTS

This chapter is divided into three sections. Section 3.1 provides an overview of Kari'nja grammar as relevant to the sections that follow. In section 3.2, I describe the system of nonverbal predication in Kari'nja. Finally, section 3.3 provides a description of an innovative construction in the language, the Main Clause -ry construction.

3.1 Overview of Kari'nja Grammar

3.1.1 Introduction

Recordings of naturalistic data from a variety of speech genres provide the basis for sound academic descriptions. The Community Partnerships Model provides linguistic data that are of comparable quality to those recorded through other models. Furthermore, since community members are actively engaged in recording, transcribing, and translating primary data, a broader quantity of texts is available. Data recorded in collaboration with Konomerume community members confirm earlier analyses as well as provide the basis for the analysis of previously undescribed, poorly understood, or emerging phenomena.
The Kari'nja examples in this and other chapters come directly from texts recorded in Konomerume (and described in more detail in chapter 5). These texts also provide the basis for the academic description provided herein. Examples from the texts are marked with a letter/number code. All text examples are meant to be transparent in that they identify speakers and are easily located in the greater text context. Speakers have given informed consent for their information to be used in this way. Elicited examples are unmarked.

The Kari'nja line in all examples demonstrates the Konomerume practical orthography, which represents more phonetic detail than other orthographies. It includes, for example, a digraph following i to indicate a regular process of palatalization. This is followed by a more "linguist friendly" parse line that represents underlying forms unaffected by phonological processes. Motivation for orthography choices are described in more detail in section 3.1.2 below.

Rather than refer to Kari'nja as a nominative/accusative or ergative/absolutive language, I refer to patterns in the language that fall into one of these categories. In languages like some Cariban languages, that have more than one means of expressing argument structure, it seems more appropriate to refer to patterns. These patterns may be present in the morphological system, in the morphosyntax, or in word order restrictions. Throughout this chapter, I describe patterns in terms of how syntactic arguments are coded, indicate which arguments pattern together in a particular construction type, and how they do so.
In Kari'nja, these patterns appear in the morphology in the form of person markers, and in the syntax in word order restrictions. A and O refer to the two arguments of a transitive construction, and S refers to the single syntactic argument of an intransitive (c.f. Dixon, 1979, 1994). In nominative/accusative patterns, A and S pattern together forming a nominative category, and O forms an accusative one. In ergative/absolutive patterns, A is the single member of the ergative category, and S and O pattern together to form an absolutive category.

This overview includes an orientation to Kari'nja grammar condensed from previous descriptions of the language combined with my own analyses. I also include a description of how various phenomena are represented in the Konomerume practical orthography. This is followed by a description of the previously undescribed system of nonverbal predication. A final section provides a description of a nominalized subordinate clause construction that has been reanalyzed as a finite main clause progressive construction.

3.1.2. Phonology and Orthography

Hoff (1968) identified 17 consonants and 18 vowels in Kari'nja, while Courtz (2007) identifies only 9 consonants and 6 vowels. The primary difference between the two analyses is in how each linguist chooses to treat phonological processes. Hoff (1968) distinguishes, for example, long and short vowels as independent phonemes, while Courtz (2007) views vowel length as a prosodic feature. Courtz's minimalist approach is
further evident in the fact that he recognizes only voiceless stops as independent phonemes, and voiced stops as derived by rule.

In deciding our own approach to analysis of the phonological system, and, more importantly to us, how to represent it in a practical orthography, Chief Mandé and I have opted for an eclectic approach. Our goals include representing Kari'nja as it is spoken in Konomerume, supporting learners, and, more tangentially, representing the language in a manner that would be transparent to speakers of other Kari'nja dialects. Furthermore, we opted for representations that require the fewest keystrokes on a modern keyboard because community members are novice typists and find diacritics and unusual characters difficult to type.

We represent 14 independent consonants with single graphs, a velar nasal with a digraph, as well as 7 palatalized consonants with digraphs, as illustrated in Table 3.1. In the table, when two consonants appear in a single cell separated by a comma, the consonant to the left is voiceless. The glottal stop and alveolar fricative are voiceless, all other single consonants are voiced. Table 3.2 illustrates the 6 vowels, five of which are relatively transparent. The exception is y, which represents a High, Central, unrounded, tensed, spread vowel.
### Table 3.1. Kari'nja Consonants

<table>
<thead>
<tr>
<th></th>
<th>Bilabial</th>
<th>Alveolar</th>
<th>Palatal</th>
<th>Velar</th>
<th>Glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stop</td>
<td>p, b</td>
<td>t, d</td>
<td></td>
<td>k, g</td>
<td></td>
</tr>
<tr>
<td>Nasal</td>
<td>m</td>
<td>r</td>
<td></td>
<td>ng</td>
<td></td>
</tr>
<tr>
<td>Flap</td>
<td></td>
<td>r</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fricative</td>
<td>s</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Approximant</td>
<td>w</td>
<td>j</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lateral</td>
<td></td>
<td>l</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Stop</td>
<td>pj</td>
<td>tj, dj</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fricative</td>
<td>sh</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nasal</td>
<td>mj</td>
<td>nj</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Approximant</td>
<td>wj</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Table 3.2. Kari'nja Vowels

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>i</td>
<td>y</td>
<td>u</td>
</tr>
<tr>
<td>Mid</td>
<td>e</td>
<td></td>
<td>o</td>
</tr>
<tr>
<td>Low</td>
<td></td>
<td></td>
<td>a</td>
</tr>
</tbody>
</table>

The palatalized consonants are frequently realized as affricates. Hoff (1968:32-33) describes the fine-grained tongue-position distinctions between palatalized consonants and affricates and recognizes them as independent phonemes. Although it is possible that I do not hear the finer grained distinctions, it is also possible that they are not present in modern Konomerume Kari'nja. For our purposes, it is sufficient to identify and represent the palatalized consonants with digraphs, with the understanding that some may be pronounced slightly differently in different contexts by native speaking elders.

Some of the independent consonants palatalize to the same place and manner of articulation, leaving fewer palatalized consonants than independent ones. Table 3.3 illustrates Kari'nja's regular process of palatalization after /i/. In cases when an i-prefix
conditions palatalization, the prefix becomes optional. That is, speakers recognize no
functional difference between *ipjorir* and *pjorir*.
In the texts, we have chosen to
transcribe inflected words as pronounced—either with or without the prefix. A
word-initial palatalized consonant indicates an erstwhile *i*- inflection.

**Table 3.3. Palatalized Consonants**

<table>
<thead>
<tr>
<th>Process</th>
<th>Kari'inja</th>
<th>Gloss</th>
<th>Inflection</th>
<th>Result</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>p &gt; pj</td>
<td><em>pori</em></td>
<td>'branch'</td>
<td>i-pori-ry</td>
<td><em>ipjorir</em></td>
<td>'its branch'</td>
</tr>
<tr>
<td>m &gt; mj</td>
<td><em>mainja</em></td>
<td>'field'</td>
<td>i-mainja-ry</td>
<td><em>injainjary</em></td>
<td>'h/her field'</td>
</tr>
<tr>
<td>n &gt; nj</td>
<td>nimjoku</td>
<td>'hammock'</td>
<td>i-nimjoku-ry</td>
<td><em>injimjokuru</em></td>
<td>'h/her hammock'</td>
</tr>
<tr>
<td>w &gt; wj</td>
<td>wenapo</td>
<td>'behind'</td>
<td>i-wenapo</td>
<td><em>iwjenapo</em></td>
<td>'behind h/her'</td>
</tr>
<tr>
<td>t &gt; tj</td>
<td>tunda</td>
<td>'arrive'</td>
<td>ni-tunda-i</td>
<td><em>nitjundai</em></td>
<td>'s/he has arrived'</td>
</tr>
<tr>
<td>k &gt; tj</td>
<td>kupo</td>
<td>'atop'</td>
<td>i-kupo</td>
<td><em>ijupo</em></td>
<td>'on it'</td>
</tr>
<tr>
<td>d &gt; dj</td>
<td></td>
<td></td>
<td></td>
<td>idjeke</td>
<td>'for that reason'</td>
</tr>
<tr>
<td>r &gt; dj</td>
<td>-ry</td>
<td>'Pssd'</td>
<td>worryi-ry</td>
<td><em>woryidjy</em></td>
<td>'h/her woman'</td>
</tr>
<tr>
<td>g &gt; dj</td>
<td>pingo (ST)</td>
<td>'bush pig'</td>
<td>poindjo</td>
<td>'bush pig'</td>
<td></td>
</tr>
<tr>
<td>j &gt; dj</td>
<td>jako</td>
<td>'at.time'</td>
<td>i-jako</td>
<td><em>idjako</em></td>
<td>'at that time'</td>
</tr>
<tr>
<td>s &gt; sh</td>
<td>sapato</td>
<td>'shoe'</td>
<td>i-sapato-ry</td>
<td><em>ishapatory</em></td>
<td>'h/her shoe'</td>
</tr>
</tbody>
</table>

* This form is likely polymorphemic, historically.

Kari'inja has a number of reducing roots and stems. When inflected with a
particular subset of inflections, the final syllable of a reducing stem or root drops, leaving
vowel length behind. In our practical orthography, we enclose reducing syllables in ( )
in our dictionary entries and in the parse line of examples. This is illustrated in example
1 with a reducing root (which also includes a palatalized consonant in the practical
orthography), and example 2 with a reducing stem.

---

16 This description is somewhat incomplete. Depending on the environment, the reduced syllable may be
realized as glottalization (usually in front of a nasal consonant), a dip in pitch on the preceding vowel,
(usually in front of /s/ or /ʃ/), or as vowel length (in most other environments). All are represented with a
colon in our practical orthography.
(1) *kumi:sha.*\(^{17}\)
   kumi(ky) -ja
   wash.Inan -PRS.TNS
   's/he washes (O)'\(^{18}\)

(2) *Kyko'mapo:take.*
   ky- ko'ma -po(ty) -take
   1A2O- call -ITER -FUT.TNS
   'I will call you.' (Intv WiTo 0037)

Reducing roots and stems sometimes condition allomorphy in inflections. For example, the present tense suffix -ja \(\rightarrow\) -sa after non-nasal reducing roots as illustrated in example 1 above. The conditioned allomorph is shown in the practical orthography, and the original form is shown in the parse line of all examples. Resulting vowel length on the stem is represented with :, illustrated in examples 1 and 2.

Many suffixes do not condition reduction. In these cases, we represent the stem as it is pronounced, without ( ), in the practical orthography. For parsed examples, we include a parse line with the reducing root enclosed in ( ), as represented in dictionary entries and illustrated in example 3.

\(^{17}\) This verb form has an obligatory separate nominal O which causes vowel length in the first syllable of the verb. This is not typically represented in our current orthography.

(3) *pakotopotyr*\(^{19}\)
pakoto -po(ty) -ry
slash -\textsc{iter} -\textsc{nZr}
'it's repeated slashing'

As discussed in section 1.5.2, the prosodic system in the language remains poorly understood. Areas that have proven recalcitrant, from a descriptive standpoint, include the phonetics of stress and syllable loss (c.f. note 17), the phonology of stress, and predictability. The phonetic realization of stress in Kari'nja is neither completely consistent nor completely predictable. What may be realized as glottalization in one environment may be vowel length in another. In addition, there appear to be ideolectal differences among speakers, further hindering our ability to describe the phonetics of stress with full certainty. Elided syllables, such as those described earlier in this section, leave behind a heavy syllable. Here, too, its phonetic realization may vary depending on environment and speaker.

The prosodic system has been described as an iambic system (c.f. Gildea, in press), but there are complications. The foot structure, which differs from primary stress, is organized in such a way that the head of a foot gets prosodic prominence. However, the phonetic realization of prominence varies. Furthermore, there are both diachronic and synchronic phenomena that cause a heavy first syllable. A heavy first syllable does not effect the iambic system—the heavy syllable forms a foot on its own and subsequent

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\(^{19}\) The third person possessor results in vowel length in the first syllable. It is not regularly represented in the current practical orthography.
syllables continue predictable patterns—but conditioning factors for a heavy first syllable is unpredictable, which is problematic for learners.

A heavy first syllable may be the result of historical syllable loss or synchronic morphophonemics. Although historical forms are difficult to recover without extensive comparative work, synchronic forms include, for example, the marker of a first-person possessor of a consonant-initial noun. This situation causes a morphophonemic stress shift to the first syllable. Rather than describing the 0-marked first person possessor as a morpheme, one might view it as a prosodic element, underlyingly.

Finally, the diagnosis and representation of word, clitic, and morpheme boundaries can be problematic. Hoff (1968) used stress to diagnose word boundaries. The renewed attention paid to stress and its phonetic and phonemic realization may lead to updated decisions regarding word boundary identification and orthographic representation. For further discussion of orthography issues and our handling of them, see sections 4.4.2.1 and 5.1.

3.1.3. Word Classes

Hoff (1968) identifies six independent word classes that he describes based on structural properties. These are verbs, nouns, postpositions, adjectives, demonstratives, and numerals. He later (1986) described a separate class of non-modal particles. Courtz (2007) chooses to term Hoff’s (1968) demonstratives class ‘pronouns,’ and adds a separate class of interjections that includes subclasses of vocatives, onomatopoetic words, and other interjections.
Following Hoff (1968) and Courtz (2007), we identify seven unique classes that can be identified based on morphological properties and their function in the syntax. Kari'nja has a rich system of class-changing morphology that allows members of one open class to become members of another. Words so derived are fully realized members of the new class, subject to additional inflectional and class-changing morphology. In the sections that follow, I give a brief overview of each class in terms of structural properties and their function in the grammar followed by an illustration of class-changing morphology.

3.1.3.1 **Verbs**

The heart of the Kari'nja system lies in the verb. A complete sentence may be comprised of a single inflected verb word. Gildea (1998) terms it a Set I system, characterized by personal verbal prefixes that identify both the A and O of a transitive event, and the S of an intransitive event. A set of verbal Set I suffixes indicates Tense, Aspect, Mood, and Number (TAMN). Arguments may be further specified by a separate nominal element that is not case marked. Word order restrictions in the language exhibit a nominative-accusative pattern. Each of these elements is illustrated below.

3.1.3.1.1 **Person Marking**

Transitive refers to a two-argument event; intransitive to a single-argument one. A, O, and S are employed here as a means of distinguishing arguments in events designated by the verb. A and O represent the two arguments in a transitive event, and S
the single argument in an intransitive event (c.f. Dixon, 1979). Although this is primarily a syntactic distinction—that is, those arguments specified by the grammar—it is nonetheless the case that A generally refers to the semantically more “agentive” participant and O the semantically more “patient-like” one. Kari’nja has a Split-S system. That is, the S argument may be indicated through one of two sets of verbal person-marking prefixes. One set is termed Sa, the other, So. I refer to the syntactic category of S as "subject," in reference to the single actor in a one participant event, or, in the case of stative predicates, as the nominal element of which a state is predicated.

Speech Act Participant (SAP) is used throughout this chapter to refer to first and second person, speaker and hearer. Non-SAP is used to refer to third person participants, those who are not a direct part of the speech event. A third person may be a part of the speech event—I can talk about someone who is sitting next to me—but, as a non-SAP, s/he is neither the speaker nor the intended hearer. The SAP/non-SAP distinction becomes important in the discussion of direct versus inverse events. In Kari’nja, a direct event is one in which a SAP acts on a non-SAP. Inverse refers to the opposite scenario.

In Kari’nja, participants in any event designated by the verb are indicated by personal prefixes affixed to the verb stem. For 2-participant (transitive) events, prefixes are portmanteau forms that indicate the person of both the A-argument and the O-argument. Kari’nja distinguishes between 4 persons in this way: 1, 2, i+2, and 3.

---

20 Gildea (1998) notes that these portmanteau forms are sensitive to the SAP/non-SAP distinction and prefers to term them inverse/direct. As noted in Table 3.4, the inverse (3-A/SAP-O) prefixes are formally identical to the So intransitive set, and the direct (SAP-A/3-O) prefixes resemble the Sa set.
1+2 refers to the two Speech Act Participants, for which Kari’nja has a single category, recognizing the two persons together as a single syntactic argument.

Table 3.4 illustrates the verbal person-marking prefixes. The intransitive prefixes are aligned in the chart so that they illustrate the formal similarity to direct and inverse transitive prefixes. Allomorphy is indicated with parentheses or slashes. The 3A30 prefix may receive an additional (ky-) that is a relic of an old deixis marker. A thorough description of this morpheme is outside the scope of this chapter, but c.f. Yamada (in press) for a complete treatment.21 The reader should note only that the ky- is not related to transitivity, as its placement in the table might indicate.

Table 3.4. Verbal person marking prefixes

<table>
<thead>
<tr>
<th>A ↓ O →</th>
<th>1</th>
<th>2</th>
<th>1+2</th>
<th>3</th>
<th>Sa</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>k(y)-</td>
<td>s(i)-</td>
<td>w-</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>k(y)-</td>
<td>m(i)-</td>
<td>m-</td>
<td></td>
</tr>
<tr>
<td>1+2</td>
<td></td>
<td></td>
<td>kys(i)-</td>
<td>kyt-</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Θ-/j-</td>
<td>a(j)/o-</td>
<td>k(y)-</td>
<td>(ky-) n(i)-</td>
<td>(ky-) n-</td>
</tr>
<tr>
<td>So</td>
<td>Θ-/j-</td>
<td>a(j)/o-</td>
<td>k(y)-</td>
<td>(ky-) n(i)-</td>
<td></td>
</tr>
</tbody>
</table>

The following examples illustrate person marking for both transitive and intransitive finite main clause constructions.

(4) \textit{Sitjotoja (maria ke).}  
si- koto -ja maria ke  
1A3O- cut -PRS.TNS knife Instr  
‘I cut it (with a knife).’ (CF CeAr 0042)

\footnote{C.f. also Hoff (1986) for a different analysis.}
(5) Kyko'mapo:take.
ky- ko'ma -po(ty) -take
1A2O- call -ITER -FUT.TNS
‘I will call you.’ (Intrv WiTo 0037)22

(6) Yaroja.
y- aro -ja
3A1O- take -PRS.TNS
‘S/he takes me.’

(7) Mapitjaje.
m- apika -ja
2A3O- spread.out -PRS.TNS
‘You spread it out.’ (Mauru 00030)

(8) Kysitja:sa.
kysi- ka(py) -ja
1+2A3O- make -PRS.TNS
‘We make it.’

(9) Ajapoija.
a- apoi -ja
3A2O- hold -PRS.TNS
‘It holds you.’ (Mauru 00103)

(10) Napoija.
n- apoi -ja
3A3O- seize -PRS.TNS
‘It holds it.’ (CF JoKa 0042)

For intransitive events, Kari'nja has what has been termed a "Split-S" system.

That is, two separate sets of verbal prefixes can be employed to indicate the single argument of an intransitive event. The two sets are termed So and Sa, and the choice of set is determined based on the particular verb root. One subset of verb roots takes Sa prefixes and the other takes So. There appears to be a historical basis for the split in

22 This example is glossed here based on its discourse context. It may also be glossed as 'You will call me.' Context disambiguates.
other languages in the family. Although there is a small subset of historically monomorphemic verb roots unaccounted for, Meira (2000) provides convincing evidence that members of the Sa set were historically transitive roots that were detransitivized with a prefix. So prefixes are formally identical to transitive inverse prefixes, and Sa prefixes share some formal similarity to transitive direct prefixes. Each set is illustrated in the examples that follow.

**Sa:**

(11) *Ju'pa* wo'nykyi.
    ju'pa  w-  o'ny(ky) -i
    well  18a-  sleep  -REC.PST
    ‘I slept well.’ (FM-MA 00001)

(12) *My:tong.*
    m-  y(to) -ng
    2Sa-  go  -PRS.TNS
    ‘You’ve gone.’ (FM-MA 00427)

(13) *Mo'jaro* kysatong.
    mo'jaro  ky-  y(to) -ja -tong
    there  1+2Sa-  go  -PRS.TNS  -COLL
    ‘We all go there.’ (FM-MA 00565)

(14) *Ny:sa.*
    n-  y(to) -ja
    3Sa-  go  -PRS.TNS
    ‘He goes.’ (FF HeAl 00061)

**So:**

(15) *Eromete* jaitje:take.
    eromete  j-  aike(py) -take
    later  1So-  finish  -FUT.TNS
    ‘Later I’ll finish.’ (FF CeAr 00095)

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23 Hoff (1968) classifies the set based on his analysis of their being w- initial.
(16) *Ajawo:ja*
   aj- awo(my) -ja
   2So- stand -PRS.TNS
   ‘You stand up.’

(17) *Ero wara koma:ja tong.*
   ero wara k- ema(my) -ja -tong
   this way 1+2So- live -PRS.TNS -COLL
   ‘We live this way.’ (CF WiMa 0103)

(18) *Natyaje.*
   n- atya -ja
   3So- grow -PRS.TNS
   ‘It grows.’ (CF HeMa 0013)

3.1.3.1.2 **Argument Specification: Order and Constituency**

In addition to morphological person-marking, participants may be further specified by a separate nominal word. For intransitive events, the person marking prefix is obligatory even in the presence of a separate subject nominal. This is illustrated in example 19.

(19) *Racquel nitjundai rapa.*
    racquel ni- tunda -i rapa
    Nm 3So- arrive -REC.PST again
    ‘Racquel has arrived again.’

With transitive events, if the A argument is a SAP, and the O argument a separate nominal word, the separate O nominal and the AO prefix may co-occur:

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24 There is a vowel change from the root to the inflected form. e —> o / 1+2So—. C.f. Meira, Gildea, & Hoff (in press) for a thorough description and comparative reconstruction of ablaut in Cariban languages.
Here I wash my baking pan.' (CF CeAr 0030)

However, in situations in which 3A acts on 3O, a strategy is necessary to disambiguate two third-person participants (c.f. Hoff, 1995). When the separate nominal represents the 3O participant, it is in complementary distribution with the 3A3O prefix. That is, when the separate O nominal is present it must precede the verb and there is no personal prefix.

If a separate nominal precedes the verb and the prefix occurs, the separate nominal automatically refers to the A participant:

`Her husband helps her.'

* `she helps her husband'

When separate nominal words are employed to refer to both participants in a 3A3O event, word order disambiguates. The nominal that immediately precedes the verb
refers to the O participant, and the other nominal refers to the A. This situation represents one of few word order restrictions in Kari’nja (another exists in the nominal system described in section 3.1.3.2). The [O V] verb phrase constituent forms a tight bond, and the A argument is free to occur on either side of it.

(23a)  
\[A \quad O \quad V\]
\[
\text{Mo’kar} \quad a’na \quad \text{enejatong}^{25}
\]
\[
\text{mo’kar} \quad a’na \quad \text{ene -ja -tong}
\]
\[
3.\text{AN.COLL} \quad 1+3 \quad \text{see -PRS.TNS -COLL}
\]
‘They watch us.’

(23b)  
\[A \quad O \quad V\]
\[
A’na \quad \text{mo’kar} \quad \text{enejatong}.
\]
‘We watch them.’
* ‘they watch us’

(23c)  
\[O \quad V \quad A\]
\[
A’na \quad \text{enejatong} \quad \text{mo’kar}.
\]
‘They watch us.’
* ‘we watch them’

For intransitive events, a separate S nominal may occur on either side of the verb with no change in meaning.

(24)  
\[N\text{itjundai} \quad \text{mo’kar}.
\]
\[
\text{ni- tunda -i} \quad \text{mo’kar}
\]
\[
3\text{So- arrive -REC.PST} \quad 3.\text{AN.COLL}
\]
‘They have arrived.’

---

25 For purposes of verb agreement, the first person dual exclusive pronoun (1+3), is treated as a third person nominal in Kari’nja.
3.1.3.1.3 **TAMN**

Tense, Aspect, Mood, and Number (TAMN) are indicated in Kari'nda with verbal suffixes. Rather than a singular/plural distinction, Kari'nda marks collective/noncollective number. This is because the two SAPs, first and second person (1+2) together, is recognized by the grammar as a single independent grammatical argument. As such, "1+2 Singular" would actually be referring to more than one person. For this reason, collective/noncollective better reflects Kari'nda-internal number specifications.\(^{26}\)

While person marking is indicated with prefixes, TAMN are indicated with suffixes. Verbal suffixes code temporal distinctions such as future:

(25) *Sipjesasamatake.*
si- pesasama -take
1A3O- sprinkle -FUT.TNS
'1 will sprinkle some onto it.' (CF CeAr 0040)

modal distinctions such as optative:

(26) *Nownow* me mokaro wokyryjang mainja paty eneng.
nownow me mokaro wokyry -jang mainja paty ene -neng
right.now Attr 3.AN.COLL, man -COLL field place see -OPT
'Right now, the men must go look for field places.' (UrMaHeAl 00051)

and collective number:

(27) *Senejaong.*
s- ene -ja -tong
1A3O- see -PRS.TNS -COLL
'I see them.'

\(^{26}\) There is disagreement among Caribanists regarding the collective/noncollective distinction. For a more complete picture of how the singular/plural distinction is treated in the family by other analysts, c.f., Meira (1999) for Tiriyo, Derbyshire (1985) for Hixkaryana, and Hoff (1968) for Kari'nda.
The verbal collective marker, -tong, differs from collective markers for other word classes. In the nominal system, the collective marker is -kong, and it is -ine for postpositions. The verbal -tong also occurs as something like an infix in the Distant Past tense form, -jakong for non-collective and -jatokong for collective. See Table 3.17 for illustration of this form and Gildea (1998:102) for a full illustration of -to with other Set I suffixes.

In addition to Set I inflections, Kari'nja main clauses are subject to derivational morphology, as well. For example, a verbal suffix may indicate aspectual distinctions such as iterative:

(28)  Sakykapɔ:sa.
      s- akyka  po(ty)  -ja
      !A3O- press  ITER  -PRS.TNS
      ‘I press it repeatedly.’ (CF CeAr 0042)

There is an independent verbal suffix, -ry that is not to be confused with the -ry nominalizer/possessed marker nor the -ry imperfective suffix described in section 3.3. Verbal -ry indicates what Hoff (1968:175) terms non-temporal irrealis mood. It is affixed to verb stems that are also obligatorily inflected with the full complement of Set I prefixes.
3.1.3.1.4  *Verbalizing Morphology*

In Kari'nja class changing morphology easily allows members of one open class to become members of another. In the examples in Table 3.5, which by no means represent the full richness of the system, verbs become nouns and vice versa:

**Table 3.5. Word class changes**

<table>
<thead>
<tr>
<th>Root</th>
<th>Gloss</th>
<th>Derived Form</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>po(my)</td>
<td>'plant' Vt</td>
<td><em>pjomypo</em> i-po-po 3-plant-NZR</td>
<td>'his.planted.one' N</td>
</tr>
<tr>
<td>po(my)</td>
<td>'plant' Vt</td>
<td><em>pomyry</em> po-po plant-NZR</td>
<td>'planting' N</td>
</tr>
<tr>
<td>auhto</td>
<td>'house' N</td>
<td><em>auhtyma</em> auh-ta house-VZR</td>
<td>'give.house' Vt</td>
</tr>
<tr>
<td>pyi</td>
<td>'shyness, shame' N</td>
<td><em>pyi'tjo</em> pyi-to shyness-VZR</td>
<td>'make.shy' Vt</td>
</tr>
</tbody>
</table>

Borrowed verbs, which may be verbs in the source language, are subject to Kari'nja verbalizing morphology before being integrated into the system. A verb so borrowed may then be nominalized.

(29a)  
*seti* > *setimja*  
seti  
set (ST)  
'set'  

(29b)  
*Kynishetimjatong.*  
ky- ni- seti -ma -tong  
RM- 3A3O- set (ST) -VZR -COLL  
'They set them.' (FF CeAr 00008)
(29c) \[\text{shetimjary} \quad \text{poko}\]
\[\text{i- seti -ma -ry} \quad \text{poko}\]
3- set (ST) -VZR -NZR occ.with
'he is occupied with setting it' (Lit. 'its setting') (CF HeMa 0070)

3.1.3.2 Nouns

The area of the nominal system that is most relevant here is the morphosyntax of possession in Kari'ňja. Like most other Cariban languages, Kari'ňja indicates a noun is possessed with a suffix-ry (and allomorph-ru) for most nouns. The person of the possessor may be indicated by a person-marking prefix that is formally identical to those used on postpositions, and the SAP portion of the O/So set of verbal person markers. Possessor may also be indicated with a separate nominal element.

For SAP possessors, a separate pronoun may co-occur with the personal prefix. However it is redundant and sounds strange to speakers except in pragmatically marked emphatic contexts. For non-SAP possessors, the separate nominal is in complementary distribution with the person-marking prefix. [Possessor possessed] noun phrases form a tight bond, and represent another of the few word order restrictions in the language. Collective number is indicated with a suffix,-kong, that is unique to the nominal system. The collective marker may refer to either the possessor or the possessed. Context disambiguates. These facts are illustrated in Table 3.6.

---

Table 3.6. Nominal possessor morphology

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Person</th>
<th>Form</th>
<th>Gloss</th>
<th>Form</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>kursijara</td>
<td>'canoe'</td>
<td>asaka</td>
<td>'friend'</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>akursijara</td>
<td>'canoe'</td>
<td>ajasakary</td>
<td>'their friend(s)'</td>
</tr>
<tr>
<td>1+2</td>
<td>3</td>
<td>ikursijara</td>
<td>'canoe'</td>
<td>kasakary</td>
<td>'our friend'</td>
</tr>
<tr>
<td>3R</td>
<td>3</td>
<td>jopoto kursijara</td>
<td>'canoe'</td>
<td>jopoto asakary</td>
<td>'his own friend'</td>
</tr>
</tbody>
</table>

| 0-/j    | 1       | kursijarakong | 'my canoe(s)' | a: sakarykong | 'their friend(s).PSSD' |
| a-/aj   | 2       | akursijarary | 'your canoe' | ajasakary    | 'your friend' |
| ky-/k-  | 1+2     | kyakursijarary | 'our canoe' | kasakary     | 'our friend' |
| i-/Ø-   | 3       | ikijurijarary | 'his canoe' | asakary      | 'his friend' |
| ty-/t-  | 3R      | jykurijarary | 'his own canoe' | lasakary | 'his own friend' |

3.1.3.2.1 Collective Marking

In addition to the-kong collective marker, there are four other, highly restricted markers of the nominal collective. Each of these inflects a small subset of nouns, as identified by Hoff (1968:227-229). These are illustrated in Table 3.7.

Table 3.7. Irregular collective markers

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Example</th>
<th>Gloss</th>
<th>Collective Form</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>-kong</td>
<td>wo'to</td>
<td>'fish'</td>
<td>wo'tokong</td>
<td>'fishes'</td>
</tr>
<tr>
<td>-gong</td>
<td>aurang</td>
<td>'story'</td>
<td>auranggong</td>
<td>'stories'</td>
</tr>
<tr>
<td>-sang</td>
<td>je(pu)</td>
<td>'bone'</td>
<td>je:sang</td>
<td>'bones'</td>
</tr>
<tr>
<td>-jang</td>
<td>woryi</td>
<td>'woman'</td>
<td>woryijang</td>
<td>'women'</td>
</tr>
<tr>
<td>-nang</td>
<td>yuri</td>
<td>'brother'</td>
<td>yruinang</td>
<td>'brothers'</td>
</tr>
</tbody>
</table>

[Possessor possessed] noun phrases, like other noun phrases in the language, may further specify A, O, or S arguments of a matrix verb. For example:
3.1.3.2 Nominalizing Morphology

Kari'nja has several class changing morphemes that nominalize verb or adverb words. Table 3.8 illustrates a subset of nominalizing morphology, which by no means represents the full richness of the system. Of interest to the present discussion is the -ry nominalizer that was reanalyzed in the Main Clause -ry construction. Other nominalizers are included here in order to demonstrate a portion of the semantic breadth of the system.
Table 3.8. Nominalizing morphology

<table>
<thead>
<tr>
<th>Morpheme</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>-mbo</td>
<td>'past, former, devalued'</td>
<td>konymbo k-ene-mbo 1+2-see-Pst 'our former seeing'</td>
</tr>
<tr>
<td>-'po</td>
<td>'one who is/has Ved'</td>
<td>atyta'po atyta-'po grow-one.who.is 'grown one; having grown'</td>
</tr>
<tr>
<td>-neng</td>
<td>'one who does V'</td>
<td>uku:neng uku(ty)-neng know-one.who.does 'one who knows; expert'</td>
</tr>
<tr>
<td>-byng</td>
<td>'one who is/has not (been) Ved'</td>
<td>itjundabyng i-tunda-byng 3-arrive-one.who.is.not 'the one who has not arrived'</td>
</tr>
<tr>
<td>-ry</td>
<td>Action nominalizer</td>
<td>kotory koto -ry cut -NZR 'it's cutting'</td>
</tr>
</tbody>
</table>

3.1.3.3 Pronouns

The closed class of pronouns (or demonstratives) includes personal pronouns (such as 'I,' 'you,' 'he/she/it') and inanimate demonstratives (such as 'this' and 'that'). Hoff (1968:270) cleverly arranges the class of demonstratives according to the following distinctions: definite/indefinite, animate/inanimate, and those that indicate place or direction versus those that don't. Table 3.9 illustrates the set of indefinite demonstratives, 3.10 illustrates definite animates, 3.11 illustrates definite inanimates, and 3.12 illustrates a subset of pronominal morphological derivation (information in tables from Hoff, 1968:270-278 and from elicitation).
Table 3.9. Kari'nja Indefinite Pronouns

<table>
<thead>
<tr>
<th>Pronoun</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>noky</td>
<td>'who'</td>
</tr>
<tr>
<td>oty</td>
<td>'what'</td>
</tr>
<tr>
<td>o'to</td>
<td>'whatever'</td>
</tr>
<tr>
<td>owe</td>
<td>'where'</td>
</tr>
<tr>
<td>oja</td>
<td>'whither'</td>
</tr>
<tr>
<td>o'tonome</td>
<td>'for some reason or other; why'</td>
</tr>
<tr>
<td>o'toro</td>
<td>'a certain number; how many'</td>
</tr>
</tbody>
</table>

*O'toro and o'tonome are probably historically morphologically complex.*

Table 3.10. Kari'nja Definite Animate Pronouns

<table>
<thead>
<tr>
<th>Pronoun</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>awu</td>
<td>1</td>
</tr>
<tr>
<td>amoro</td>
<td>2</td>
</tr>
<tr>
<td>ky'ko</td>
<td>1+2; 'we.Inc'</td>
</tr>
<tr>
<td>a'na</td>
<td>1+3; 'we.Excl'</td>
</tr>
<tr>
<td>mose</td>
<td>3.AN.PX; 'h/her here'</td>
</tr>
<tr>
<td>mo'ko</td>
<td>3.AN.DIST; 'h/her there'</td>
</tr>
<tr>
<td>moky</td>
<td>3.AN.RM; 'h/her over there'</td>
</tr>
<tr>
<td>injoro</td>
<td>3.An Anaphoric; 'h/her just mentioned'</td>
</tr>
</tbody>
</table>

Table 3.11. Kari'nja Definite Inanimate Pronouns

<table>
<thead>
<tr>
<th>Pronoun</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>ije</td>
<td>'there'</td>
</tr>
<tr>
<td>mo'e</td>
<td>'over there'</td>
</tr>
<tr>
<td>ija</td>
<td>'to there (thither)'</td>
</tr>
<tr>
<td>mo'ja</td>
<td>'to over there'</td>
</tr>
<tr>
<td>eny</td>
<td>3.INAN.PX; 'this'</td>
</tr>
<tr>
<td>ero</td>
<td>3.INAN.PX; 'this'</td>
</tr>
<tr>
<td>moro</td>
<td>3.INAN.DIST; 'that'</td>
</tr>
<tr>
<td>mony</td>
<td>3.INAN.RM; 'that over there'</td>
</tr>
<tr>
<td>idjo</td>
<td>3.Inan Anaphoric; 'this just mentioned'</td>
</tr>
</tbody>
</table>
Table 3.12. Kari'nja Pronominal Morphology

<table>
<thead>
<tr>
<th>Morpheme</th>
<th>Gloss</th>
<th>Example</th>
<th>Gloss</th>
<th>Example</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>-bang</td>
<td>'kind'</td>
<td>otybang</td>
<td>'what kind?'</td>
<td>erobang</td>
<td>'one of this kind'</td>
</tr>
<tr>
<td></td>
<td></td>
<td>oty-bang</td>
<td></td>
<td>ero-bang</td>
<td></td>
</tr>
<tr>
<td>-mbo</td>
<td>'discrepancy'</td>
<td>owembo</td>
<td>'from where?'</td>
<td>mo'embo</td>
<td>'from yonder'</td>
</tr>
<tr>
<td></td>
<td></td>
<td>owe-mbo</td>
<td></td>
<td>mo'e-mbo</td>
<td></td>
</tr>
<tr>
<td>-kong</td>
<td>'Collective'</td>
<td>erokong</td>
<td>'these'</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ero-kong</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-ang</td>
<td>'who all?'</td>
<td>nokang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>noky-ang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-aro</td>
<td>'they'</td>
<td>mo'karo</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>mo'ko-aro</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Both animate and inanimate demonstrative pronouns share a three-way deictic distinction that includes distinct lexemes for proximal, distal, and remote. Based on the location of the speech event as the deictic center, a speaker may use a different word to refer to 'h/her.here,' 'h/her.there,' and 'h/her.over.there.' These are illustrated in examples 33 and 34.

(33a) mose
3.AN.PX 'h/her.here'

(33b) mo'ko
3.AN.DIST 'h/her.there'

(33c) moky
3.AN.RM 'h/her.over.there'

(34a) ero
3.INAN.PX 'this'

(34b) moro
3.INAN.DIST 'that'

(34c) mony
3.INAN.RM 'that.over.there'

Both Hoff (1968:270) and Courtz (2007:62) include the list of what might be called question words in their classes of demonstratives and nouns, respectively. Hoff (1968:270) classifies these as indefinite demonstratives. They are not termed question words because they may be used in a noninterrogative sense. A construction that
includes an indefinite pronoun as an argument requires a change in intonation and can co-occur with an optional question marking particle for an interrogative reading, illustrated in example 35.

(35) Noky ko mose na?
noky ko mose na
who QP 3.AN.DIST 3.COP
‘Who is this?’ (FF HeAl 00008)

3.1.3.4 Postpositions

Postpositions in Kari'nja form a small, closed class of words used to fulfill functions such as locative and dative. Hoff (1968:248-249) identifies 32 members of this class. In a postpositional phrase, the object precedes the postposition, and may be a separate nominal or pronominal element, a person marking prefix, or a full [Possessor Possessed] noun phrase. In the following examples, the object of the postposition is a separate nominal. Note that the nominal in example 36c is a nominalized verb.

(36a) marija ke (36b) topu tupo (36c) kiere ku:mitjyry poko
marija ke topu tupo kiere kumi(ky)-ry poko
knife Instr stone atop cassava wash.INAN-NZR occ
‘with a knife' 'atop a stone' 'occupied washing cassava'
(Lit. ‘cassava's washing’)

In addition to being inflected for person with prefixes, postpositions may be inflected for collective number with the suffix-ine. The same set of person-marking prefixes is used in the nominal system as possessor markers and, with the exception of
the 3 and 3R prefixes, in the verbal system as So markers. Table 3.13 illustrates person and collective marking morphology.

Table 3.13. Person and collective marking on postpositions

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Person</th>
<th>Form</th>
<th>Gloss</th>
<th>Form</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø-/j-/y-</td>
<td>1</td>
<td>japoritjo</td>
<td>'beside me'</td>
<td>-ine</td>
<td>Collective</td>
</tr>
<tr>
<td>a-/aj-/ə-</td>
<td>2</td>
<td>ajaporitjo</td>
<td>'beside you'</td>
<td>ajaporitjoinje</td>
<td>'beside you all'</td>
</tr>
<tr>
<td>k-/ky-</td>
<td>1+2</td>
<td>kyporitjo</td>
<td>'beside us'</td>
<td>kyporitjoinje</td>
<td>'beside us all'</td>
</tr>
<tr>
<td>i-/Ø-</td>
<td>3</td>
<td>aporitjo</td>
<td>'beside h/her'</td>
<td>aporitjoinje</td>
<td>'beside them'</td>
</tr>
<tr>
<td>ty-/t-</td>
<td>3R</td>
<td>taporitjo</td>
<td>'beside h/herself'</td>
<td>taporitjoinje</td>
<td>'beside themselves'</td>
</tr>
</tbody>
</table>

Of particular relevance to the discussion of nonverbal predication in section 3.2 is the attributive postposition, me. This postposition heads a phrase that performs an adverbializing function semantically, but that is syntactically a postpositional phrase. There is some evidence that it may be grammaticalizing and, as such, is semantically bleached—in many cases it serves only a syntactic role. In the construction types described in the next section, it performs the job of attributing the property of its nominal complement to the subject of a nonverbal predicate. In describing the distribution of different nonverbal predicate constructions and their complement types, I include me complements in the class of postpositional phrases. Note, however, that me phrases are semantically adverbial, with me loosely translating to 'like' or 'as.'

28 C.f. Derbyshire (1985) for a cognate form in Hixkaryana that he terms a 'denominalizer.'
3.1.3.5 Adverbs

The class of modifiers has been termed 'adjective' by Hoff (1968) and Courtz (2007), while Meira & Gildea (2009) call it an 'adverb' class. Although some analysts argue for a universal class of adjectives (e.g. Dixon 2006), there is syntactic evidence to suggest that the Kari'nja class of modifiers is, in fact, adverbial. The typical role of an adjective is to modify a noun or pronoun, while an adverb's function is to modify members of other word classes—including verbs, adjectives, and other adverbs. Initial findings suggest that nominal modification is done by means of other nouns in Kari'nja, and the class of modifiers is syntactically adverbial in that members of the class require a verbal or copular head.

In Courtz's (2007:72-73) examples, nominal modification requires that the modifying element be nominalized with a-\textit{no} suffix, the result of which he terms 'adnominal.' This is illustrated in his example, included here as example 38a.\textsuperscript{29} The bare modifier, in Courtz's examples, only occurs as the predicate of a nonverbal copular construction, as in example 38b below.

\begin{align*}
(37a) & \quad \text{peru} \quad \text{dog} \quad \rightarrow \quad \text{peru me} \\
& \quad \text{as, like a dog} \\
(37b) & \quad \text{jumy} \quad \text{father} \quad \rightarrow \quad \text{jumy me} \\
& \quad \text{as, like a father}
\end{align*}

\textsuperscript{29} Courtz's examples are presented here maintaining his orthography and glosses.
My own data suggest that nominal modification may be fulfilled by means of nominal modifiers in a [Possessor Possessed] relationship with the modified noun, while attribution with a modifying element requires a copula and an adverbial (or attributive postpositional phrase) modifier. Although there are data to suggest this relationship, it is possible that this is an extremely restricted construction. More focused elicitation is necessary to confirm this analysis. Examples 39 and 40 illustrate.

(39) paranakry woryidjy
paranakryry woryi -ry
White woman -PSSD
'the White woman'

(40) Towa'pore wa.
t- ewa'po -re wa
AZR- happiness -AZR 1.COP
'I am happy.'

Ultimately, what is important is what evidence is used to make a claim in favor of one category name or another. In the Kari'nga case, the syntax suggests that the class of modifiers is syntactically adverbial (must occur with a verb or copula, for instance),

30 'White' in example 39 refers to ethnicity and not color.
members of which must be nominalized to modify nouns. Since nominal modification is frequently done by means of other nouns, the nominalized adverbs fit with the rest of the system. A semantics-based classification might lead another analyst to term it an adjectives class. For my purposes here, I use the term 'adverb' for the class of modifiers not as a means of aligning with one analyst or another, but rather in recognition of initial syntactic findings. A more thorough treatment of the question of whether the modifying class in Kari'nja is adjectival or adverbial is beyond the scope of the present work, but will be the subject of a future paper (c.f. Schachter & Shopen, 2007:1-3, for a discussion of syntactic versus semantic groupings of word classes).

In addition to monomorphemic adverbs, the modifiers class welcomes new members by means of a well-attested adverbializing circumfix, t-N,V-Ce. The t-N,V-Ce affixes to either nominal or verbal roots resulting in an adverb. Resulting adverbs may modify verbs and serve as attributive predicates in nonverbal copular constructions.

(41a)    
\[ uwa \]  
\[ uwa \]  
'dance'  
Vo  
\[ tuwake \]  
\[ t- uwa -ke \]  
'fond of dancing'  
A

(41b)    
\[ ka(py) \]  
\[ ka(py) \]  
'make'  
Vt  
\[ tyka:se \]  
\[ t- ka(py) -se^{31} \]  
'made'  
A

---

31 Recall that Kari'nja has a number of reducing roots that condition allomorphy and vowel length. The reducing segment is enclosed in ( ) in the parse line. In addition, a nasal reducing root conditions a nasal suffix.
3.1.3.6 Numbers and Particles

Smaller numeral and particle classes are less immediately relevant to the present study. Since the introduction of formal schooling in Dutch, Kari'nja numbers have all but been replaced by Dutch numbers. People tend to know and use the numbers from one to ten, but few use Kari'nja numbers larger than ten. Kari'nja numerals are used in a few distributionally limited phrases such as the phrase for 'alone,' owing upupo, which translates to 'one head,' literally.

When Chief Mandé and I were working to document the system of numbers, there was disagreement as to the order of elements for numbers larger than ten. We have chosen Chief Mandé's system in favor of that described by Hoff (1968), but do not have high expectations for a universal revitalization of larger Kari'nja numbers. Table 3.14 lists a selection of Kari'nja numbers using Chief Mandé's system. C.f. Hoff (1968:179) for a thorough treatment of how larger numbers are built in Kari'nja.

According to Meira (p.c.), numbers larger than 10 (or possibly even 5) appear to have a low degree of lexicalization in other languages in the family. That is, higher numbers in other languages do not have standardized names. This may also be the case for Kari'nja.
Table 3.14. Kari'nja numbers

<table>
<thead>
<tr>
<th>Number</th>
<th>Kari'nja</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>owing</td>
</tr>
<tr>
<td>2</td>
<td>oko</td>
</tr>
<tr>
<td>3</td>
<td>oruwa</td>
</tr>
<tr>
<td>4</td>
<td>ok 'paim'</td>
</tr>
<tr>
<td>5</td>
<td>aijatone</td>
</tr>
<tr>
<td>6</td>
<td>owing tuwopyimja</td>
</tr>
<tr>
<td>7</td>
<td>oko tuwopyimja</td>
</tr>
<tr>
<td>8</td>
<td>oruwa tuwopyimja</td>
</tr>
<tr>
<td>9</td>
<td>owing apositjyyry</td>
</tr>
<tr>
<td>10</td>
<td>aijapotoro</td>
</tr>
<tr>
<td>11</td>
<td>aijapotoro owing itjuponaka</td>
</tr>
<tr>
<td>12</td>
<td>aijapotoro oko itjuponaka</td>
</tr>
<tr>
<td>13</td>
<td>aijapotoro oruwa itjuponaka</td>
</tr>
<tr>
<td>14</td>
<td>aijapotoro ok 'paim' itjuponaka</td>
</tr>
<tr>
<td>15</td>
<td>aijapotoro aijatone itjuponaka</td>
</tr>
<tr>
<td>16</td>
<td>aijapotoro owing tuwopyimja itjuponaka</td>
</tr>
<tr>
<td>17</td>
<td>aijapotoro oko tuwopyimja itjuponaka</td>
</tr>
<tr>
<td>18</td>
<td>aijapotoro oruwa tuwopyimja itjuponaka</td>
</tr>
<tr>
<td>19</td>
<td>aijapotoro owing apositjyyry itjuponaka</td>
</tr>
<tr>
<td>20</td>
<td>owing kari 'nja ('one human')</td>
</tr>
<tr>
<td>21</td>
<td>owing kari'nja owing itjuponaka</td>
</tr>
<tr>
<td>30</td>
<td>owing kari'nja aijapotoro itjuponaka</td>
</tr>
<tr>
<td>31</td>
<td>owing kari'nja aijapotoro itjuponaka owing itjuponaka</td>
</tr>
<tr>
<td>40</td>
<td>oko kari'nja</td>
</tr>
</tbody>
</table>

The particles class is a small closed class with limited inflectional possibilities, and no morphological means of welcoming new members. The reader is directed to Hoff (1986, 1995) for a thorough treatment of modal and nonmodal particles in Kari'nja.
3.1.4 Complex Constructions

In this section, I describe the process by which the phrases described above combine to form complex sentences. A complete sentence in Kari'nja may be composed solely of a single, inflected verb word. In addition, arguments may be specified by additional nominal elements—either simple nouns or [Possessor Possessed] noun phrases. Postpositional phrases, too, may act as arguments of a matrix verb, as well as fulfilling complementation functions. Little analysis of complex constructions in Kari'nja has been done to date, and a full treatment is outside the scope of this chapter. However, I will present here the types of complex construction most relevant to later discussions of nonverbal predication and the novel Main Clause -ry construction.

3.1.4.1 Simple Main Clause Construction

The simple main clause construction is illustrated in the section on verbs, section 3.1.3.1. This construction illustrates what Gildea (1998:16) terms the Set I verbal system in Cariban languages. It is characterized by a transitive personal prefix set as illustrated in Table 3.4, the collective suffix, and nominative word order restrictions for separate argument nominals (in that A and S pattern together as free constituents with the O nominal restricted to a position immediately preceding the verb in 3A3O events). In addition, many languages in the family share Kari'nja's Split-S system of intransitive personal prefixes. Auxiliaries are absent in Set I, as is case marking of the A and O nominals, when present. Although Gildea (1998:16) does not identify a single cognate Set I TAM suffix that exists across the family, the indication of TAM by means of a set
of verbal suffixes is consistent with a Set I system, and nearly all (if not all) of the Kari'nja Set I suffixes do have cognates in Set I systems in other languages (c.f. Gildea, 1998:101-103).

3.1.4.2 Adverbials and the Syntax

As noted in sections 3.1.3.4 and 3.1.3.5, adverbial functions may be fulfilled by monomorphemic adverbs, morphologically derived adverbs, and adverbial postpositional phrases. In addition to the attributive postposition me, other postpositions such as jako, 'at the time of,' can fulfill adverbial functions.

(42a) moro jako (42b) tybetiry me (42c) tmainjary me
that at.time his.own.bait as his.own.field as
'at that time' 'to act) as his bait' 'to act) as his field'
(CF WiMa 0139) (FF MaAl 00021) (CF JuAl 0001)

Noun phrases that include nominalized verbs as their heads may also be adverbiaized in this way:

(43) arepa pomyry jako
cassava plant-NZR at.time
'at cassava planting time' (CF WiMa 0016)

The resulting adverbial phrase may complement lexical verbs and it may function as a copular complement, as in:
Only one verbal element—either a lexical verb or a copula—is permitted with an adverbial predicate, and copulas do not function as auxiliaries in Kari'nja. In order to predicate 'angry' with a copula, the transitive verb 'to anger' is detransitivized and then adverbialized.  

32 Note that detransitivization is incidental to copular predication.

33 Note that some human propensity predicates (angry, hungry, etc.) are accomplished with lexical verbs in Kari'nja.

34 Hoff and Kiban (2009) argue in favor of terming the resulting nominals participles rather than nominalizations. Although I am sympathetic to their position, I have chosen to employ the more widely accepted term here.
appear as a subordinate clause copular complement, object of a postposition, or as an argument complement of a matrix verb. In the following Kari'nja examples, the nominalized subordinate clause acts as the complement of a matrix verb (example 48), the subject of a copula (example 49), or the object of the postposition *poko* (examples 50-52).

**Matrix Verb Complement:**

(48) *Moro awashi atytary seneja.*

moro awashi atyta-ry s- ene-ja
that corn grow -NZR 1A3O- see -PRS.TNS
‘I see the corn is growing.’ (Lit. ‘the corn’s growing’) (CF JeNj 0010)

**Copular Subject:**

(49) *Ero wara [arepa e’keidjy] [mang].*

ero wara arepa e’kei-ry mang
this way cassava bake -NZR 3.COP
‘This is how cassava is baked’ (Lit. ‘cassava’s baking is like this’). (CF WiMa 0105)

**Object of Postposition *poko***:

(50) *Pitjary pokö mo’ko mang.*

Ö- pika-ry pokö mo’ko mang
3- pee! -NZR occ.with 3.AN.DIST 3.COP
‘She is busy peeling it’ (Lit. ‘occupied with its peeling’). (FF HeAl 00028)
In the nominalized subordinate clause construction, the nominalized verb acts as a possessed noun. The [Possessor Possessed] noun phrase can fulfill the role of a separate nominal argument for the lexical or copular matrix verb. In example 48, *moro awashi atytary*, 'the corn's growing' is the noun phrase 0 complement of *seneja*, 'I see 0.'

The noun phrase 0 argument has its own internal structure. In the case of *moro awashi atytary*, in addition to acting as the possessor of *atytary*, 'growing,' *awashi*, 'corn,' is a notional S. In the case of transitive subordinate clause events, the possessor noun is the notional O argument, and the A argument is specified by the postposition *wa*, Dat/Agt, inflected for person with a prefix.

The nominalized subordinate clause acts just as other noun phrases in the language. The word order is [Possessor Possessed], the possessed element is inflected with the suffix-*ry*, and the person of the possessor may be indicated by a person marking.
prefix, or by a separate nominal element. As evidenced in example 53, the postposition refers to the A and not the O argument. The notional O or S arguments act as possessors of the nominalized verb.

(53)  

<table>
<thead>
<tr>
<th>Eroko</th>
<th>e:nery</th>
<th>jako</th>
<th>y'wa</th>
</tr>
</thead>
<tbody>
<tr>
<td>ero -kong</td>
<td>ene -ry</td>
<td>jako</td>
<td>y- 'wa</td>
</tr>
<tr>
<td>this -COLL</td>
<td>see -NZRj</td>
<td>at. time 1- DAT</td>
<td></td>
</tr>
</tbody>
</table>

jukme 'ne sepoija.
juku me 'ne s- epoi-ja

good ATTR INTNS 1A3J-find-PRS.TNS

'I find it pleasing when I see things like this.' (Lit. 'the seeing of these things by me') (CF WiMa 0028)

In the two sections that follow, I describe two parts of the Kari'nja system that are outside of the typical finite main clause. In 3.2, I describe the system of nonverbal predication. Section 3.3 provides a description of an emerging main clause progressive construction.

3.2 Nonverbal Predication

3.2.1 Introduction

Languages may use different formal means of coding states, processes, and actions. Processes such as movement and transformations, and actions, including changes of state, are generally coded with verbs. States, which may include locations, membership in categories, and attributes, are often coded by other formal means. Different stative functions may be predicated of a nominal element through different verbal or other means. In this chapter, I describe three construction types by which
Kari'nja codes states nonverbally. In addition, I describe the functional properties of nonverbal predication in Kari'nja.

The motivation for this chapter comes from a desire to understand the typology of nonverbal predication in the Cariban family. Furthermore, Chief Mandé and other teachers have, to date, had trouble explaining to students when one construction type is preferred over the other two. With this chapter, I hope to sort out the functional motivation for using each of the available nonverbal predicate construction types with a goal of better understanding the constructions in Kari'nja as well as to provide data for other academics interested in the formal and functional properties of nonverbal predication more generally.

3.2.2 Functional Categories of Nonverbal Predication

In a chapter entitled "Predicate nominals and related constructions," Payne (1997:111-128) describes six stative functions that languages may code outside of the verbal system. For each one, a nominal element, henceforth the "subject," has some property predicated of it with constructions that may include nominal, adjectival, adverbial, adpositional, or other predicate types. I use "subject" throughout to refer to the nominal element of which a state is predicated. Formally, the subject is obligatorily coded in the copular form in Kari'nja when present or by a pronoun or noun in the noncopular simple juxtaposition construction. In a copular construction, the subject may be further specified by a separate nominal element. Payne's six nonverbal predicate
functions include: equative, proper inclusion, attributive, locative, existential, and possessive.

**Equative** predicates link two cognitively distinct entities into a single participant as in "Salvador is my father." In this example, both "Salvador" and "my father" refer to the same unique entity. Since this construction type identifies a single participant, in languages with free word order, it may be difficult to distinguish the subject from the predicate. An equative predicate may be represented as, [Subject] = [Predicate].

Predicates of **proper inclusion** locate a subject within a category as defined by the predicate. "John is a teacher" includes "John" in the class of entities defined as "teachers." This may be represented as in Figure 3.1.

**Figure 3.1.** Proper Inclusion Predicate

Attributive predicates assign some characteristic or property to the subject nominal. Attributives modify or describe the subject. In English, attributes are frequently coded with adjectival predicates as in, "He is tall." Languages may code
attributive predicates similarly to proper inclusion in that the subject is included as a
member of the class of entities that share a particular property. For example, in "He is a
tall man," "he" is among the class that can be defined as "tall men;" this would be
represented as in Figure 3.1. This predicate type may also have some formal resemblance
to possessive predicates in that the attribute may be viewed as being possessed by the
subject nominal, as in Spanish, Tíene hambre, 'He has hunger' or English 'He has unusual
height.' This predicate type may be represented as in Figure 3.2.

Figure 3.2. Attributive Predicate

Predicate locatives locate the subject nominal in space or time with reference to
some other entity. For example, in "He is under the bed," "he" is located in relationship
to "the bed." Location in time includes nonverbal predicates such as, "He is early."
Locative predicates may also be represented by Figure 3.1 as, [Subject] at [Location], in
which the outer circle of Figure 3.1 represents an actual location within which the subject is located.

**Existential** constructions predicate the existence or availability of something, usually at some location. These may include general statements of existence such as, "There is a tooth fairy," in which the location is unspecified, or an entity made available at a specified location as in, "There's food out back."

**Possessive** predicates describe a particular relationship between two entities, that of "owner" and "belonger," or "holder" and "thing held." English can predicate possession with the verb of possession *have*, as in "I have a dollar." English may also indicate possession with a possessive pronominal adjective in a proper inclusion predicate such as, "That is my dollar," identifying "that" as a member of the class of things known as "my dollars." Many languages use locatives to predicate possession, which gloss in English to something like, "The dollar is by/near/at/with me."

In the sections that follow, I describe three constructions in Kari'nja that are used to predicate states of subject nominals. The subject may be coded with a separate nominal element, or by means of person-marking prefixes on one of the two available copular forms. Sections describing each of the formal constructions are followed by a discussion of their distribution among the semantic categories. A final section addresses problematic aspects of the analysis.
3.2.3 Kari'nja Forms

Kari'nja has three formal means of predicating property concepts of a nominal element nonverbally: simple juxtaposition, the a nonverbal copula, and the e'i verbal copula. Each construction type has different formal properties in terms of predicate type, person marking, negation, TAMN, and question forms. In addition, each formal construction type differs in terms of which set of Payne's (1997) semantic categories it codes.

Copula, here, is used in the sense of Pustet (2003) to refer to an element that acts as a predicate nucleus but "does not add any semantic content to the predicate phrase it is contained in" (2003:5) (c.f. also Dryer, 2007). As a predicate nucleus, it performs the verbal function of adding TAM to a nonverbal predicate, as well as, in Kari'nja, providing a home for person and number marking morphology.

The two copular forms described in this chapter are not limited to the constructions described herein. As described in sections 3.1.3.2.2 and 3.1.3.5, Kari'nja's rich system of class changing morphology allows lexical verbs to be easily nominalized or adverbialized. The resulting adverbial or nominal phrases can then act as complements of the copula, as in the negative construction (c.f. also Álvarez, 2000). In this construction, the adverbialized negative verb acts as a complement to the copula, as in example 54.

\[
\begin{align*}
Anene'pa & \quad wa \\
\text{an- ene -'pa} & \quad \text{wa} \\
3.\text{NEG- see -NEG} & \quad 1.\text{COP}
\end{align*}
\]

'I don't see it.' (Lit. 'I am not seeing it.')

\[35\]
In addition, postpositional phrase constructions may act as copular complements, such as with the desiderative postposition *se* in example 55.

(55) *Amu tuna se wa.*

    amu  tuna  se  wa
some  water  Desid  1.cop
'I want some water.' (Lit. 'I am wanting some water.')

Although these constructions are formally similar to the [copula + complement] constructions described in this chapter, their semantic functions are beyond the scope of the stative functions described herein. As such, these construction types are not included in this chapter. In addition, some property concepts, including some human propensities such as hunger, may be predicated with lexical verbs. These are a regular part of the verbal system and, as such, are not included in this chapter.

### 3.2.4 Kari'inja Nonverbal Predicate Constructions

In the following sections, I describe the three formal means Kari'inja has of predicking states of nominal subjects. These include the simple juxtaposition construction, the *a* copula, and the *e'i* copula. Each construction type is described in turn.

#### 3.2.4.1 Simple Juxtaposition

In order to predicate a property concept of a nominal element, Kari'inja speakers may juxtapose two elements, as in the following example:
As in all main clause constructions in Kari‘nja, the subject nominal of a simple juxtaposition construction may be a full noun, a pronoun, or a [Possessor Possessed] noun phrase.

**Full Noun:**

(57) *Poto pore mainja.*

poto pore mainja
big.one very field
'The field is a very big one.' (CF JeNj 0011)

**Pronoun:**

(58) *Mose 'ne sano.*

mose 'ne Ø- sano
3.AN.PX INTNS 1- mother
'This is my mother.'

**Possessor/Possessed Noun Phrase:**

(59) *Jawo ety 'ne Paco.*

jawo ety 'ne Paco
uncle name.PSSD INTNS Nm
'My uncle’s name is Paco.'
In the texts, predicates in a simple juxtaposition construction include noun phrases (NP), adverbial phrases (AP), or postpositional phrases (PP), as in the following examples:

(60) Subj Pred
    Ero [paranakry netry]NP.
    ero paranakry net -ry
    this white.person net -PSSD
    ‘This is a white person's net.’ (CF JuAl 0079)

(61) Pred Subj
    [Tomaminje pore]AP mose worryi ri.
    t- emamin -je pore mose worryi ri
    AZR- work -AZR very 3.AN.PX woman INTNS
    ‘This woman is very hardworking.’ (CF JeNj 0006)

(62) Subj Pred
    Mo'ko pitjani mje [tyjumy maro]PP.
    moko pitjani me ty- jumy maro
    3.AN.DIST child small 3R- father with
    ‘The little boy is with his own father.’ (CF HeAl 0063)

Although the subject is more often construction-initial, either the subject or predicate may come first with no apparent difference in meaning. When the predicate is a noun phrase, the intensifier 'ne, though not obligatory, frequently co-occurs with one of the nominal constituents.36

36 Although not a copula itself, the intensifier 'ne may be ripe to become one. In the related Cariban language Akawaio, a similar nonverbal, noncopular predicate nominal construction requires an intensifier on the subject nominal (Gildea, 2005 & p.c.).
The construction may be negated by means of a negative particle, such as *kapyn*, 'not,' placed after the predicate, as in example 64.

A past tense-like distinction is possible with the 'former, devalued' suffix, *-mbo* affixed to the predicate noun phrase.

In general, there is not a question form for the juxtaposition construction. A copula and change in intonation are necessary to form a polarity question.
I found examples in the texts of the juxtaposition construction fulfilling all but the existential and possessive functions. Simple juxtaposition is also rejected for these two functions in elicitation. Although juxtaposition is possible for all but these two functions, distribution among functions differs based on predicate type. Equative and proper inclusion functions are fulfilled only by NP predicates. Non-nominal predicates for either of these functions are rejected in elicitation.

Equate:

(67)  \textit{Ero a'na beredery.}  
\begin{tabular}{llll}
\textit{ero} & \textit{a'na} & \textit{berede-ry} \\
3.IN.PX & 1+3 & bread-PSSD \\
\end{tabular}  
\textit{‘This is our bread.’ (CF JuAl 0055)}

Proper Inclusion:

(68)  \textit{[Potonong]\text{NP itjerery.}}  
\begin{tabular}{llll}
\textit{poto-nong} & \textit{i-kiere-ry} \\
big.one-COLL & 3- cassava-PSSD \\
\end{tabular}  
\textit{‘Her cassava are big (ones).’ (CF JeNj 0017)}

(69)  \textit{Awu ’ne omepaneng.\textsuperscript{37}}  
\begin{tabular}{llll}
\textit{awu} & \textit{’ne} & \textit{emepa-neng} \\
1.Pro INTNS & teach-one.who.does \\
\end{tabular}  
\textit{‘I am a teacher’}  
\textsuperscript{37} Note that in this example, the \textit{e} of \textit{emepa} is an \textit{o} in the unpossessed form. C.f. Gildea, Meira, & Hoff (2010) for a comparative reconstruction of ablaut in the Cariban family.
The attributive function may also be fulfilled by adverbial phrase predicates, as in the following:

**Attributive:**

(70) \([\text{Tonameije}]_{\text{AP}} \text{oty } \text{w jotory } \text{andykyry.}\)

\(\text{tonameije oty i- woto -ry andyky -ry}
\text{slippery Hes 3- fish -PSSD tail -PSSD}
\)

‘His fish's tail is slippery.' (FF CeAr 00029)

(71) \([\text{Tarure}]_{\text{AP}} \text{w jotery.}\)

\(\text{tarure i- wewe -ry}
\text{dry 3- wood -PSSD}
\)

‘Her wood is dry.' (CF MaCh 0027)

Finally, the locative function may be fulfilled by either an adverbial or postpositional predicate.

**Locative Adverbial:**

(72) \([\text{Ty'se pore}]_{\text{AP}} \text{rapa oty sheifry.}\)

\(\text{ty'se pore rapa oty i- seif -ry}
\text{far very again Hes 3- sieve -PSSD}
\)

‘Her sieve is so very far away.' (FF JuAI 0065)

**Locative Postpositional** (repeated from 62):

(73) \([\text{Mo'ko} \text{pitjani mje [tyjumy maro]}]_{\text{PP.}}\)

\(\text{moko pitjani me ty- jumy maro}
\text{3.AN.DIST child small 3R- father with}
\)

‘The little boy is with his own father.' (CF HeAl 0063)
Although non-copular attributive adverbial predicates are not uncommon in the texts, they tend to be rejected in elicitation. When I ask for grammaticality judgements of the text examples, speakers consistently either add in a copula, or change the predicate to another word class to make the utterance more "correct." For example, *Mo'ko woryi tore'ke*, 'The woman is angry,' was consistently changed to one of the following (74a with a copula, 74b with the lexical verb form of *tore'ke*):

(74a)  
\[
\begin{array}{llll}
  & Mo'ko & woryi & [tore'ke]_\text{AP} \\
  mo'ko & woryi & t\text{-} wot\text{-} & \text{ere'ko -ke} \\
  3\text{-AN.DIST} & \text{woman} & \text{AZR-} & \text{DETR- make.angry -AZR 3.COP} \\
\end{array}
\]

'The woman is angry.'

(74b)  
\[
\begin{array}{llll}
  & Mo'ko & woryi & [norekoi]_\text{VP} \\
  mo'ko & woryi & n\text{-} wot\text{-} & \text{ere'ko -i} \\
  3\text{-AN.DIST} & \text{woman} & 3\text{S-} & \text{DETR- make.angry -REC.PST.TNS} \\
\end{array}
\]

'The woman is angry.'

Although it is accepted, the locative noncopular predicate, too, tends to be "corrected" in elicitation, with speakers adding in one of the copular forms. For example:

(75a)  
\[
\begin{array}{ll}
  & [Okoju eropo]_\text{VP} \\
  okoju & eropo \\
  \text{snake} & \text{here} \\
\end{array}
\]

'A snake is here.'

(75b)  
\[
\begin{array}{ll}
  & Okoju eropo \text{ ne'}. \\
  okoju & eropo \\
  \text{snake} & \text{here} \\
\end{array}
\]

'A snake was here.'

?Okoju eropo.
According to Gildea (p.c.), several other languages in the family permit only nominal predicates in nonverbal, non-copular constructions. Although they are not infrequent in the texts, given speakers' grammaticality judgements, the [AP NP] and [PP NP] constructions in Kari'nja are probably an innovation in progress, possibly due to elision of the third person copula, \textit{mang} (c.f. Hoff, in personal communication with Gildea, cited in Gildea 1998:266, note 7).

3.2.4.2 a Copula

The \textit{a} copula links a subject nominal to nominal, adverbial, or postpositional phrase predicates. Cognates to \textit{a}, and indeed the Kari'nja \textit{a} copula itself, have been termed 'suppletive' (c.f. Derbyshire, 1985) or 'defective' (c.f. Hoff, 1968:282) as a means of recognizing its limited distribution and inflectional possibilities. Tables 3.15, 3.16, and 3.17 illustrate the form's inflectional possibilities.

\textbf{Table 3.15. Universal tense declarative and polarity question forms of \textit{a} copula}

<table>
<thead>
<tr>
<th>Person</th>
<th>Copula</th>
<th>Gloss</th>
<th>Question</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>\textit{wa}</td>
<td>'I am'</td>
<td>\textit{wang}</td>
<td>'am I?'</td>
</tr>
<tr>
<td>2</td>
<td>\textit{ma(na)}</td>
<td>'you are'</td>
<td>\textit{mang}</td>
<td>'are you?'</td>
</tr>
<tr>
<td>1+2</td>
<td>\textit{kytaije}</td>
<td>'we are'</td>
<td>\textit{kytanong}</td>
<td>'are we?'</td>
</tr>
<tr>
<td>3</td>
<td>\textit{na}</td>
<td>'s/he/it is'</td>
<td>\textit{nang}</td>
<td>'is s/he/it?'</td>
</tr>
<tr>
<td>3</td>
<td>\textit{mang}</td>
<td>'s/he/it is'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 3.16. Collective Universal tense declarative and polarity question forms of a copula

<table>
<thead>
<tr>
<th>Person</th>
<th>Collective Copula</th>
<th>Gloss</th>
<th>Collective Question</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>-tong</td>
<td>Coll</td>
<td>-tong + Intonation</td>
<td>Coll.Interrog</td>
</tr>
<tr>
<td>2</td>
<td>mandong</td>
<td>'you all are'</td>
<td>mandong?</td>
<td>'are you all?'</td>
</tr>
<tr>
<td>1+2</td>
<td>kytatong</td>
<td>'we are'</td>
<td>kytatong?</td>
<td>'are we?'</td>
</tr>
<tr>
<td>3</td>
<td>nandong</td>
<td>'they are'</td>
<td>nandong?</td>
<td>'are they?'</td>
</tr>
<tr>
<td>3</td>
<td>mandong</td>
<td>'they are'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 3.17. Distant Past non-Collective and Collective forms of a copula

<table>
<thead>
<tr>
<th>Person</th>
<th>non-collective</th>
<th>Gloss</th>
<th>Collective</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>wakong</td>
<td>'I was'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>makong</td>
<td>'you were'</td>
<td>matokong</td>
<td>'you all were'</td>
</tr>
<tr>
<td>1+2</td>
<td>kytakong</td>
<td>'we were'</td>
<td>kytatokong</td>
<td>'we all were'</td>
</tr>
<tr>
<td>3</td>
<td>kynakong</td>
<td>'s/he/it was'</td>
<td>kynatokong</td>
<td>'they were'</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The a copula is confined to 'Universal' and 'Distant Past' tenses. Its inflections are limited to person marking, a collective affix, a Distant Past suffix, and an 'uncertainty' suffix that, when combined with interrogative intonation, is used to form polarity questions. The collective Universal tense form may be declarative or interrogative depending on intonation. Presumably, this is also true of the Distant Past tense form. In its base form, the a copula indicates 'Universal' tense, and may be inflected for Distant Past tense with the suffix -jakong.

38 What I term the 'Universal' tense form has also been referred to as present (Courtz, 2007:282), non-temporal (Hoff, 1968:175), or non-past (Gildea, 1998:98), among other terms. This tense form is used to refer to situations or events in the present, but may also be used for past events in contexts such as storytelling.
There are two different third person forms, mang and na. The difference between the two forms appears to be related to prior knowledge. According to Hoff, "na is used when the speaker makes a statement about a state of affairs he finds in existence at the moment of speaking, mang (orthography mine) is used when he makes a statement about a state of affairs which he already knew about apart from the speech event" (1968:213).

The person of the subject in an *a* copula construction is indicated in the copular form. Two analyses are possible here. It is possible that the root *a* is inflected with person marking prefixes. This analysis works for all but the third person known form, mang, which, with the exception of prosody, is formally identical to the second person interrogative and formally similar to the second person declarative form. Although it is likely the case that these forms were historically affixed with Sa prefixes, I find it more felicitous to view the non-Collective, Universal tense declarative forms as monomorphic synchronically. Speakers, too, prefer this word-centered choice for these high-frequency forms.

In addition to the copular person marking, the person of the subject may be further specified with a separate nominal element. In terms of word order, the *a* copula is typically construction final. This is consistent with other main clauses in the language, which are typically (though not obligatorily) verb final. Although [Predicate Subject Copula] is the more frequent order, separate Subject and Predicate constituents may occur in either order preceding the copula.
In addition to polarity question forms illustrated in Table 3.15, the *a* copula may be combined with a question word plus an optional question particle to form information questions.

The *a* copula permits several nonverbal predicate types to predicate property concepts of nominal, pronominal, and copula-internal subjects. These include the following:
Simple Noun:

(80) *Pyraporari 'ne mo'ko mang.*
pyraporari 'ne mo'ko mang
fish. sp INTNS 3.AN.DIST 3.COP
'That is a pyraporari fish.' (FF CeAr 00072)

(81) *Masuwa moro mang.*
masuwa moro mang
net 3.INAN.DIST 3.COP
'That is a fishing net.' (FF HeAl 00006)

Adverb:

(82) *Tykase mang.*
firm mang
net 3.COP
'It is firm.' (FF HeAl 00039)

(83) *Towa'pore wa.*
t- ewa'po -re wa
AZR- happiness -AZR 1.COP
'I am happy.'
Postpositional Phrase:

<table>
<thead>
<tr>
<th>Subj</th>
<th>[NP]</th>
<th>P</th>
<th>Pred</th>
</tr>
</thead>
<tbody>
<tr>
<td>(84)</td>
<td>Tumary</td>
<td>moro</td>
<td>wa'to</td>
</tr>
<tr>
<td></td>
<td>0-</td>
<td>tuma -ry</td>
<td>moro</td>
</tr>
<tr>
<td></td>
<td>1-</td>
<td>pot -PSSD</td>
<td>3.INAN.DIST</td>
</tr>
</tbody>
</table>

'My pot is on the fire.' (FF CeAr 00091)

<table>
<thead>
<tr>
<th>Subj</th>
<th>[N]</th>
<th>P</th>
<th>Pred</th>
</tr>
</thead>
<tbody>
<tr>
<td>(85)</td>
<td>Pitjary</td>
<td>poko</td>
<td>mo'ko</td>
</tr>
<tr>
<td></td>
<td>i- pika -ry</td>
<td>poko</td>
<td>mo'ko</td>
</tr>
<tr>
<td></td>
<td>3- peel -NZR</td>
<td>occ.with</td>
<td>3.AN.DIST</td>
</tr>
</tbody>
</table>

'She is busy (occupied with) peeling it.' (FF HeAl 00006)

<table>
<thead>
<tr>
<th>Subj</th>
<th>[NP]</th>
<th>P</th>
<th>Pred</th>
</tr>
</thead>
<tbody>
<tr>
<td>(86)</td>
<td>Ewa'po</td>
<td>ro</td>
<td>me</td>
</tr>
<tr>
<td></td>
<td>ewa'po</td>
<td>ro</td>
<td>me</td>
</tr>
<tr>
<td></td>
<td>happiness</td>
<td>indeed</td>
<td>ATTR</td>
</tr>
</tbody>
</table>

'He is indeed very happy.' (FF JeNj 00064)

As with the noncopular predicate, the distribution of semantic functions differs for a copula predicates depending on predicate type.

**Equative:**

The equative function is fulfilled only by NP predicates as in the following examples:

<table>
<thead>
<tr>
<th>P:ary</th>
<th>'ne]NP</th>
<th>mose</th>
<th>mang.</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-</td>
<td>pary</td>
<td>'ne</td>
<td>mose</td>
</tr>
<tr>
<td>1-</td>
<td>grandchild</td>
<td>INTNS</td>
<td>3.AN.PX</td>
</tr>
</tbody>
</table>

'This is my grandchild.'
Proper Inclusion:

Proper inclusion may be fulfilled solely by a *me* PP or NP:

(88)  
\[J:umy \ 'ne]_{NP} \ moko \ mang.\]
\[\emptyset \- jumy \ 'ne \ moko \ mang\]
1- father \ INTNS \ 3.AN.DIST \ 3.COP

'That is my father.'

(89)  
\[Awu \ 'ne \ [omepaneng \ me]_{PP} \ wa.\]
\[awu \ 'ne \ emepa-neng \ me \ wa\]
1 \ INTNS \ teach-one.who.does \ Attr \ 1.COP

'I am a teacher.'

(90)  
\[Omyja \ pore \ worryi]_{NP} \ mose \ mang, \ tjbrymbo \ kapyng\]
\[omyja \ pore \ worryi \ mose \ mang \ tjybry-mbo \ kapyng\]
beautful Supr woman \ 3.AN.PX \ 3.COP \ old.woman-Devl Neg(Ptc)

'This is a beautiful young woman, not an old grandmother.'(CF JuAl 0031)

Attributive:

The attributive function requires either an AP or PP predicate. The latter is headed by the attributive postposition, *me*.

(91)  
\[Towa'pore]_{AP} \ wa.\]
\[t- \ ewapo-re \ wa\]
AZR- happiness- AZR \ 1.COP

'I am happy.'

(92)  
\[Tanshi \ [tukobire]_{AP} \ mang.\]
\[tanshi \ tukobire \ mang\]
grandfather \ bald \ 3.COP

'Grandfather is bald.'
Locative:

Locative predication is fulfilled with postpositional phrase predicates and either copula-internal or separate nominal subjects.

(94)  
[Matasapai  tupo]PP mang.
matasapai  tupo  mang
matapi.stick  atop  3.COP
“She is (sitting) on the matapi stick.’ (CF UrMa 0023)

(95)  
Moro  kurijara  ‘ne  [pe’ja  po]PP  mang.
moro  kurijara  ‘ne  pe’ja  po  mang
3.INAN.DIST  canoe  INTNS  waterside  at  3.COP
“That canoe is at the waterside.’

(96)  
[Tafara  tupo]PP wa.
tafara  tupo  wa
table  atop  1.COP
‘I am on the table.’

Existential:

Existence is predicated with an adverbial predicate via the marked copula and separate nominal subject.

(97)  
Tamushi  [mondo]AP  mang.
tamushi  mondo  mang
god  present  3.COP
‘God exists.’
Possessive:

Possession with the *a* copula is predicated with a copula-internal or separate nominal subject with an adverbialized nominal predicate (he is 'bearded.', 'macheted,' 'wifed,' 'childed').

(98) \[Tysumbarake \ 'ne]_AP mang.\]

\text{t- sumbara -ke 'ne mang}

AZR- machete -AZR INTNS 3.COP

'He has a machete.'

(99) \[Totasipjoke \ 'ne]_AP mang.\]

\text{totasipoke 'ne mang}

\text{bearded INTNS 3.COP}

'He has a beard.' (Lit. 'He is bearded')

(100) \[Mose \ poitjo [typyke]_AP mang,\]

\text{mose poitjo t- pyty -ke mang}

3.AN.DIST young.man AZR- wife -AZR 3/cop

\[tymene]_AP mang.

\text{t- yme -ne mang}

AZR- child -AZR 3.COP

'This young man has a wife, he has a child.' (CF WiMa 0008)

A separate nominal or copular subject with a possessed noun predicate is also possible with the *a* copula. However, in this case, possession is not what is actually being predicated. This construction fulfills the proper inclusion function, identifying the subject ('that') as an item belonging in the category of "items owned by subject" ('his machete'). Example 102 is a more marginal use of this construction, and could be argued to be a predicate of possession. It could also be considered a bridging context, opening
the door to this construction being used as a possessive predicate. Until more widespread examples of this type surface, I will continue to analyze this as a proper inclusion, not possessive, predicate.

(101) *Ishumbarary* 'ne moro mang.
    i- sumbara -ry 'ne moro mang
    3- machete -PSSD INTNS 3.INAN.DIST 3.COP
    'That is his machete.'

(102) *Oruwa* 'ne *i'mjakory* mang.
    oruwa 'ne i- 'ma -kong -ry mang
    four INTNS 3- child -COLL -PSSD 3.COP
    'He has four children.' (Lit. 'His children are four')

### 3.2.4.3 *e'i* Copula

The *e'i* copula is a regular Sa verb, and, as such, participates in the full range of temporal, aspectual, and modal distinctions. It inflects as other Set I verbs do, with person marking prefixes and TAMN suffixes. In addition to its function as a copula in stative predications, *e'i* may also code processes such as 'become' or actions such as 'do.' The stative function 'stay' is also coded by *e'i*. These functions are outside the scope of this chapter because they do not involve direct linking of a state or property to a nominal subject. 'Become' predicates a change of state, but with a focus on the stative end point resulting from the change. Each of these glosses is possible alongside a stative predicate reading in all of the tense forms available to *e'i* with the exception of Universal tense. In Universal tense, the only tense in which *e'i* and *a* are in competition, *e'i* never receives a stative copula reading. This is described in more detail below. Table 3.18 illustrates person marking for the *e'i* in its copular function, and Table 3.19 illustrates TAM.
Table 3.18. Recent past tense declarative forms of e'i copula

<table>
<thead>
<tr>
<th>Person</th>
<th>Prefix</th>
<th>Form</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>w-</td>
<td>e'i</td>
<td>'I was'</td>
</tr>
<tr>
<td>2</td>
<td>m-</td>
<td>me'i</td>
<td>'you were'</td>
</tr>
<tr>
<td>1+2</td>
<td>kyt-</td>
<td>kytei</td>
<td>'we were'</td>
</tr>
<tr>
<td>3</td>
<td>n-</td>
<td>ne'i</td>
<td>'s/he/it was'</td>
</tr>
</tbody>
</table>

Table 3.19. TAM marking of e'i copula

<table>
<thead>
<tr>
<th>Tense</th>
<th>Suffix</th>
<th>Form</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recent Past</td>
<td>-i</td>
<td>we'i</td>
<td>'I was'</td>
</tr>
<tr>
<td>Past Habitual</td>
<td>-to</td>
<td>weitjo</td>
<td>'I used to be'</td>
</tr>
<tr>
<td>Distant Past</td>
<td>-jakong</td>
<td>kyneijakong</td>
<td>'he was then'</td>
</tr>
<tr>
<td>Imperative</td>
<td>-ko</td>
<td>eitjo</td>
<td>'you must'</td>
</tr>
<tr>
<td>Future</td>
<td>-take</td>
<td>we'itjake</td>
<td>'I will'</td>
</tr>
<tr>
<td>Future Optative</td>
<td>-neng</td>
<td>ne'inje</td>
<td>'let it be'</td>
</tr>
<tr>
<td>Future Optative</td>
<td>-seng</td>
<td>kyteisheng</td>
<td>'let us be'</td>
</tr>
</tbody>
</table>

The following examples illustrate TAM marking of the e'i copula in context.

Simple Past (-Ø):

(103) Awu erapa jopoto me we'ii.
awu erapa jopoto me w- e'i
1.Pro again boss Attr 1- COP
'I was the boss.' (FM-MA 00329)
Past Continuous (-to):

(104) Awu ko, anukuty'pa erapa weitjo.
awu ko an- uku(ty) -pa erapa w- e'i -to
1 Salnt NEG - know -NEG also 1- COP -PST.CONT
'Me then, I didn't know about it, either.' (Lit.' I was (continuously) not knowing.') (FM-MA 00360)

Imperative (-ko):

(105) Da m:aro eitjo mijaro.
da Ø- maro e'i -ko mijaro
then 1- with COP -Imper there
'Then you must stay with me there.' (Intrv WiTo 0065)

Future (-take):

(106) Erepa'mambo we'itjake.
erupa -'rna -mbo w- e'i -take
food -NEG -former 1- COP -Fut
'I will be without food.' (UrMaHeAI00012)

Future Optative (-neng):

(107) Weidjy Kong ne'inje.
we'i -ry -kong n- e'i -neng
COP -NZR -COLL 3- COP -OPT
'Let their being be.' (Intrv WiTo 0059)

Future Optative (Collective) (-seng):

(108) Ero wara kyteisheng, ja:sakarykong.
ero wara kyt- e'i -seng j- asaka -ry -kong
3.IN.PX way 1+2- COP -OPT.COLL 1- companion- POSS - COLL
'Let's be like this, my friends.' (CF WiMa 0057)

39 Though not a copular use of the form, this example is included to illustrate the tense marker.

40 This odd sounding example includes a nominalized e'i as the subject nominal, 'their being.' The speaker was discussing the love his daughter had for his then-future son-in-law, and his desire to not stand in the way of their being together. The greater discourse context included something like, "As long as they love each other, their being together is not a problem for me. Let their being (together continue to) be."
$e'i$ may also be inflected for Universal tense with the suffix $-ja$. In this tense, it is in direct competition with the $a$ copula. In $-ja$ tense, the $e'i$ copula fulfills a different semantic function than predicingating a state of a subject. In this tense form, $e'i$ means either 'become,' 'do,' or 'stay,' as in the following examples:

(109) Da moro arinjatu ashimbe
then 3.INAN.DIST pan hot

$kyneijang$.
"Then the pan becomes hot." (CF WiMa 0081)

(110) Amyijaro wapotosang me meijatong.
2Col elder -CaLL Attr 2- COP -PRS.TNS -Coll
"You all have become elders." (FM-MA 00541)

(111) Ero wara a'na eropo $kyneijang$.
this way 1+3 here RM- 3- COP -PRS.TNS -DBT
"We do it this way here." (CF JuAl 0029)

In most tenses, polarity questions are formed through a combination of uncertainty-$ng$ and a change in intonation. Polarity questions with $e'i$ in unmarked recent past are formed with a change in intonation only. Generally, prosody combined with context make it clear that a question is being asked.

(112) Aembo me'i?
finished 2- COP
"Are you finished?"
Information questions are formed in combination with a question word and an optional question particle. The e'i retains its tense marking in the interrogative construction.

As a regular Sa verb, the e'i copula participates in a wider range of constructions and is subject to meaning and class changing morphological processes, unlike the a copula. The following examples demonstrate some of the range of syntactic constructions a nominalized e'i participates in, none of which are possible with the a copula.
Nominalized argument of lexical verb:

(116) Da emydjy ngano,
da O- emyi -ry n- ka -no
then 3- daughter - PSSD 3Sa- say -PRS.TNS

Papa, eneta [owe tata weidjy]NP!
papa ene -take owe tata we'i -ry
father see - FUT.TNS where mother be -NZR
'Then his daughter said, "Papa, go see where mother is!"' (FM-MA 00392)

Nominalization with postpositional phrase:

(117) moro pjoko kyweitjokong
moro i- poko ky- we'i -to -kong41
3.INAN.DIST 3- occupied.with 1+2- COP - PST.NZR - COLL
'that thing we were occupied with' (UrMaHeAI 00036)

Adverbial of purpose:

(118) Eropo moro oty ari'njatu kumi:sha ju'pa weitjo'me.
eropo moro oty arinjatu kumi(ky) -ja ju'pa we'i -to'me
here that thing cassava.pan wash -PRS.TNS good COP -Purp
'Here she washes the pan so that it can be good.' (CF HeMa 0043)

My focus for this chapter is on this form's role as a copula in a nonverbal stative predication. Meira and Gildea (2009:39-40) posit an intransitive verb meaning 'dwell' as the etymological source for the synchronic copula e'i throughout the Cariban family.42

By their analysis, one might expect adverbial complement types in the copula

41 The nominalizing -to suffix is homophonous with the past continuous -to. Their difference, in this phrase, is reflected in the nominal collective -kong. Had this been a verbal construction, it would have taken the verbal collective marker-tong. In addition, the verbal prefix would have been the Set I kyt-.

42 A thorough examination of potential etymological sources for the copular form of e'i is outside the present scope. Therefore, I rely on Meira and Gildea's (2009:39-40) speculation. However, I do wonder how the more dynamic meanings of e'i as a change of state verb might have evolved from a stative verb like 'dwell.' Sassen (1997:91-94) provides an interesting description of change of state verbs evolving into copular forms as semantics shift from a focus on the change to a focus on the resultant state.
construction based on their source as "adverbial modifiers of the locative verb" (2009:40). They posit the following source and resultant constructions based on the origin of cognates to e'i as an intransitive verb meaning something like 'dwell' and its grammaticalization to a copular construction:

<table>
<thead>
<tr>
<th>Function</th>
<th>Example</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Locative</td>
<td>He dwells over there.</td>
<td>He is [over there]AP.</td>
</tr>
<tr>
<td>Attributive</td>
<td>He dwells happily.</td>
<td>He is [happy]AP.</td>
</tr>
<tr>
<td>Proper Inclusion</td>
<td>He dwells as a hunter.</td>
<td>He is [a hunter]AP.</td>
</tr>
<tr>
<td>Equative</td>
<td>He dwells as my father.</td>
<td>He is [my father]AP.</td>
</tr>
</tbody>
</table>

Following this logic, one can imagine many of these functions being fulfilled by adpositional phrases in languages that use them. One might also imagine the following additional forms and semantic functions in the source and resultant complements:

<table>
<thead>
<tr>
<th>Function</th>
<th>Example</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Locative</td>
<td>He dwells in a house.</td>
<td>He is [in a house]pp.</td>
</tr>
<tr>
<td>Attributive</td>
<td>He dwells like that.</td>
<td>He is [like that]pp.</td>
</tr>
</tbody>
</table>

Given its source as an intransitive verb, one would not expect to find nominal complements for the copula e'i. Furthermore, one might expect primarily adverbial or postpositional complements with adverbial meanings. These expectations are borne out.
in the synchronic complement types and semantic distribution of the copula e'i in Kari'nja. The most marginal of the source construction functions posited by Meira and Gildea, equative, is not found in the texts. Additionally, neither existential nor possessive were present in the texts. However, I do have some elicited examples of the possessive function with e'i. More focused elicitation across tenses may yield additional functions for this form. As with the posited source construction, the synchronic e'i copula allows only adverbial and postpositional predicates. The following examples illustrate each of the functions and complement types of the e'i copula construction.

Proper Inclusion is predicated with a postpositional phrase:

Proper Inclusion:

(119) Ah, moropo te'ne [bassja me]PP rapa me'itjo.
ah moropo te'ne bassja me rapa m- e'i -to
ah there actually ast.chief Attr again 2- COP - PST.CONT
'You were actually an assistant chief there.' (Intrv FlBr 0034)

(120) [Bestuur me]PP we'i.
bestuur me w- e'i
leader Attr 1- COP
'I was a leader.'

Attribution may be predicated by adverbial or postpositional phrase predicates:

Attributive:

(121) [Moro wara]PP ekepy'po te'ne ne'i.
moro wara ekepy'po te'ne n- e'i
that way death actually 3- COP
'Her death was like that.' (FM-MA 00431)
(122) \([Jato'ke \ por]\text{pp} \ ne'i.\)
\(j- \ ato'ke \ pore \ n-\ e'i\)
1- painful very 3- COP
'It was very painful to me.' (FM-MA 00419)

(123) \([Awosin \ me]\text{pp} \ kyneijang \ y'wa.\)
\(awosin \ me \ ky- n-\ e'i \ -\text{take-}ng \ y-\ 'wa\)
weight Attr RM- 3- COP - FUT.TNS -DBT I- DAT
'It will be heavy for me.' (FM-MA 00460)

(124) \([Typitje]\text{AP} \ kyte'i, \ uwa.\)
\(t-\ pyi\ -\text{se} \ kyt- e'i\ -i \ uwa\)
AZR-shame -AZR VET- COP -VET no
'You must not be ashamed.' (CF WiMa 0112)

Locative predicates with \(e'i\) include only postpositional phrases:

Locative:

(125) \([Moropo]\text{pp} \ ne'i.\)
\(moro \ po \ n-\ e'i\)
3.INAN.DIST at 3- COP
'He was there.' (FM-MA 00464)

As with the \(a\) copula, possession is predicated with a \(t-N-ke\) adverbialized noun:

Possessive

(126) \([Tysumbarake]\text{AP} \ ne'i.\)
\(t-\ sumbara\ -ke \ r-\ e'i\)
AZR- machete -AZR 3- COP
'He had a machete.'

(127) \([Tysumbarake] \ 'ne]\text{AP} \ me'i.\)
\(t-\ sumbara\ -ke \ 'ne \ m-\ e'i\)
AZR- machete -AZR INTNS 2- COP
'You had a machete.'
3.2.5 Comparing Noncopular, a, and e'i Predicates

Table 3.20 compares the distribution among tense, aspect, and mood suffixes of the one noncopular and two copular constructions. For each category, the declarative form is shown above, and the means of forming a polarity question (-ng, prosody, or both) is shown below.

**Table 3.20. Distribution of copular forms among tenses**

<table>
<thead>
<tr>
<th>TENSE →</th>
<th>Past</th>
<th>Present (Universal)</th>
<th>Future</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASPECT/MOOD ↓</td>
<td>Distant -jakong</td>
<td>Recent -θ</td>
<td>Unmarked</td>
</tr>
<tr>
<td>Punctual</td>
<td>a</td>
<td>e'i</td>
<td>no copula</td>
</tr>
<tr>
<td>Continuous</td>
<td>prosody</td>
<td>prosody</td>
<td>none</td>
</tr>
<tr>
<td>Optative/Hortative</td>
<td>e'i</td>
<td>both</td>
<td></td>
</tr>
</tbody>
</table>

As demonstrated in the table above, choice of copular form is primarily a tense-based choice. The noncopular form is restricted to 'universal' tense situations in which it is unmarked, morphologically. The 'former' suffix -mbo permits a past tense-like reading, but this has somewhat restricted distribution and is therefore not included in the chart. The a copula is employed for 'universal' and 'distant past,' and e'i is used for all other tense or aspect distinctions. The e'i copula may also be inflected for 'universal' tense with -ja, but in those cases, it is consistently glossed as something other than a simple copula, either 'stay,' 'do,' or 'become.'

These findings seem to support the oft-claimed notion that a lack of a copula, in languages that permit this type of construction, equates with present tense (c.f. Dryer,
In addition to linking subject to predicate, a copular form is necessary to indicate TAMN.

In Table 3.21, distribution among predicate types is demonstrated for each nonverbal predicate function. Marginal examples, those that were found in the texts but rejected in elicitation, are marked with \(?\). The table does not include the \textit{tuweitjo} form, described below.

Table 3.21. Distribution of predicate and construction types among semantic functions

<table>
<thead>
<tr>
<th>Function</th>
<th>Noncopular</th>
<th>(a) Copula</th>
<th>(e'i) Copula</th>
</tr>
</thead>
<tbody>
<tr>
<td>Predicate Type</td>
<td>NP</td>
<td>AP</td>
<td>PP</td>
</tr>
<tr>
<td>Equative</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Proper Inclusion</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Attributive</td>
<td>?</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Locative</td>
<td>?</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Existential</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Possession</td>
<td>X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For Equative and Proper Inclusion predicates, there seems to be no functional motivation for choosing the noncopular or \(a\) copula construction. However, the \(a\) copula construction is more frequent in the texts for these two functions, and is more easily elicited. For the functions in which the \(a\) and \(e'i\) copulas are in competition, the choice of one form or the other is based on tense/aspect, as described above.

3.2.6 Outstanding Issues

Up until now, I had hoped the reader would simply overlook the presence or absence of \(’ne\) in nonverbal predicates. I had also hoped the reader would not look too
carefully at the semantics of me-headed postpositional phrases. However, there are some outstanding issues where these two elements are concerned, which I will address now.

3.2.6.1 Use of me in Nonverbal Predicates

Historically, me is an attributive postposition roughly translating to 'as, like, resembling.' It still clearly performs this semantic function with lexical verb constructions, as in examples 128 and 129:

(128) Amu pishipjo y'kotojang tybetiry me
amu pisi-mbo y'koto-ja-ng ty-beti-ry me
a piece -devalued cut -PRS.TNS - DBT 3R- bait -PSSD Attr
tykoweidjy betitoto'me.
ty- kowei -ry beti -to -to'me
3R- fishhook -PSSD bait -VZR - PURP
'He cuts a small piece as his bait so that he can bait his hook.'
(FF MaAl 00021)

(129) Eropo amu, ah, ma'mi seneja
eropo amu ah ma'mi s- ene -ja
here some Hes boy 1A3O- see -PRS.TNS
wewe pa'kotory i'ja
wewe pa'koto -ry i- 'wa
tree slash -NZR 3- AGT
tymainjary me painjare.
ty- mainja -ry me painjare
3PSSR- field -PSSD Attr maybe
'Here some, ah, I see a young man cutting a tree perhaps for his field (to serve as his field).' (CF JuAl 0001)
However, in nonverbal predicates, the semantics of attribution often seems to have been bleached. Although this semantic value is still available, *me* marks predicates that cannot be interpreted to mean 'like' or 'resembling,' in that they serve equative or proper inclusion functions. For example:

(130) Mo'ko jumy me mang.
mo'ko jumy me mang
3.AN.DIST father Attr 3.COP
'He is my father.'

(131) Roberto Joghie ety me na.
roberto joghie ety me na
Nm Nm name.PSSD Attr 3.COP
'Roberto Joghie is his name.' (CF WiMa 0002)

(132) Mo'ko jopoto me kynakong.
mo'ko jopoto me kynakong
3.AN.DIST chief Attr 3.COP.DIST.PST.TNS
'He used to be chief.' (Intrv CeAr 0109)

Although example 130 could also be interpreted as 'He's like a father to me,' 131 and 132 both refer to predicates that are solidly equative or proper inclusion. In these cases, the *me* appears to fulfill the purely syntactic function of allowing a nominal element to be used as a predicate with a copula, distinct from the semantic function of attribution. This is a distinction noted by Hoff (1968:198). He suggested two separate elements: one postposition *me*, and a second particle or suffix *me*, the latter of which performs the strictly syntactic function of marking the complement of an *a* copula.

The construction types described herein employ the syntactic *me*. However, in these cases, it still seems to be an independent postposition, phonologically. It does not
condition reduction of the preceding element, and is phonologically independent.

Furthermore, *me* as described here does not alter the rhythmic structure of the complement word as would be expected of a suffix (c.f. Hoff, 1968:88-93).

While nominal complements of the *a* copula are not uncommon in the texts, they are unusual in the family. Although a reconstruction of the morphosyntax of copular complementation is outside the scope of this chapter, it will be the subject of future work.

### 3.2.6.2 Use of 'ne in Nonverbal Predicates

The intensifier 'ne, too, has proven recalcitrant from a descriptive standpoint. Although it is historically an intensifier, and it may still fulfill this semantic function, it, too, has bleached semantics. It frequently occurs in constructions that have no obvious semantic element of intensification. Given the apparent bleaching, I had hoped to discover a purely syntactic function for this particle, as well. I had thought originally that it might be marking the (pro)nominal subjects of noncopular, nonverbal predicates, as it frequently appears in this position. Examples 133 and 134 suggest such a function:

\[(133) \quad \text{Ome} \textpe} \text{neng} \quad \text{awu} \quad '\text{ne.} \]
\[\quad \text{omepa} \text{-neng} \quad \text{awu} \quad '\text{ne} \]
\[\quad \text{teach} \text{-one.who.does} \quad 1 \quad \text{INTNS} \]
\['I \text{am a teacher.}\]

\[(134) \quad Mose \quad '\text{ne} \quad \text{omep} \text{aneng.} \]
\[\quad mose \quad '\text{ne} \quad \text{omepa} \text{-neng} \]
\[\quad \text{3.AN.DIST} \quad \text{INTNS} \quad \text{teach} \text{-one.who.does} \]
\['He \text{is a teacher.}\]

\[43 \text{A function Gildea (2005) identified in a similar construction in Akawaio with the suffix -ro.}\]
However, the data have not borne this conclusion out. Although it frequently appears in this position, it also appears to mark predicates, and freely occurs in copular constructions. I later thought it might be "filling in" for me marking nominal complements of copulas. This hypothesis proved false when I discovered that 'ne is perfectly acceptable with an adverb (an expected collocation, given its historically intensifying function).

It also appears to be totally optional, and provides no additional semantics with its presence. It marks adverbial, nominal, and, most surprisingly, postpositional phrase predicates, as in the following (n.b. tuweitjo is the subject of the next section):

(135) Mo'ko D emydyjy maro 'ne tuweitjo, P.
    mo'ko D emyi-ry maro 'ne tuweitjo P
    3AnMd Nm daughter -PSSD with INTNS he.was.CONT Nm
    'He used to be with D's daughter, P.' (Intrv WiTo 0118)

The following examples were elicited on separate occasions when I was eliciting around predicates of possession. They demonstrate that 'ne may appear with either copular form, is optional, and does not appear to add any obvious semantic value.

(136) [Tysumbarake] t- sumbara -ke 'ne]AP mang.
    [Tysumbarake]AZR- machete -AZR INTNS 3.COP
    'He has a machete.'

(137) [Tysumbarake]AP n- e'i ne'i.
    t- sumbara -ke 3- COP
    'He had a machete.'
'Ne usually glosses to English 'really.' Two of the semantic functions of 'really' in English, one intensifying ('He is really big') and one validating, ('He is really a teacher'), seem to fit the distribution of this form in those cases when it adds semantic value. However, the semantics appear to have bleached to such an extent that it is often more of a filler. It still occupies the appropriate structural positions for the Kari'nja particle word class (i.e. it never follows a copula), but in most instances it is not obvious what semantic value it adds. Should it become more frequent in the noncopular construction, one might speculate that it may eventually be reanalyzed as a copula itself. This would yield a copular construction with unusual word order and inflectional possibilities. Although there are no documented sources for this speculation, more detailed descriptions of nonverbal predication in other Cariban languages may shed light on this potential (and potentially unusual) grammaticalization pathway.

3.2.6.3 Tuweitjo

There is one form of e'i that defies a simple explanation, tuweitjo. This form was glossed by Hoff (1968:432) as, 'always having been then.' This gloss fits the morphology of the form. The original copula, we'i is adverbialized by means of the t-V-se circumfix, and then nominalized by means of the past continuous nominalizing suffix -to.
The resulting form enters the syntax as a noun, and as such may be the subject or predicate of a noncopular, nonverbal construction. This is certainly a satisfactory analysis for the constructions that predicate equative or proper inclusion functions. In the following example, the postpositional phrase [ka\'topo me] 'my uncle' is predicated of the subject tuweitjo, 'the one that was continuously,' a predicate of proper inclusion.

(140) Ka\'topo me erapa tuweitjo, mo\'ko Arupa mi.

'He was also my uncle, the late Arupa.' (Intrv WiTo 0051)

(141) Da moro wara tuweitjoinje.

'They were always like that then.' (Intrv WiTo 0080)

This analysis is less tenable when there is an adverbial predicate (which is marginal in simple juxtaposition constructions), or when predicating some function other than equative or proper inclusion (the only functions for which the simple juxtaposition construction is permitted).
Adverbial:

(142) *Ma apyimje tuweitjoinje.*
ma apyime t- we'i -se -to -ine
but many AZR- COP -AZR - PST.CONT.NZR -COLL
'But they were many.' (Intrv WiTo 0147)

Locative:

(143) *Ero Kaitjapuru wyinjo.*
ero Kaitjapuru wyinjo
3.IN.PX Nm from

moro wyinjo te'ne tuweitjo.
moro wyinjo te'ne t- we'i -se -to
3.INAN.DIST from actually AZR- COP -AZR - PST.CONT.NZR
'It used to be over Kaijapuru way.' (Intrv FIBr 0065)

(144) *Da moropo soso Kari'inja nde.*
da moro po soso Kari'inja nde
then 3.INAN.DIST at only Kari'inja and.them

tuweitjoinje.
t- we'i -se -to -ine
AZR- COP -AZR - PST.CONT.NZR -COLL
'Only Kari'inja used to be there.' (Intrv WiTo 0105)

(145) *Moropo tomo, moro furu jo:mary.*
moro po t-omo moro.furu j- omo -ry
3.INAN.DIST at 3R-family mostly 1- family -Pos

moro po tuweitjo.
moro po t- we'i -se -to
3.INAN.DIST at AZR- COP -AZR - PST.CONT.NZR
'This family there, mostly my family used to be there.' (Intrv WiTo 0141)\(^{44}\)

\(^{44}\) *Tomo,* 'his own family' was a misspeak that the speaker self-corrected in the next utterance.
Existential:

(146) *Atyp*ty, *Atyp*ty *tuweitjo,*

\[
\begin{array}{lll}
\text{Atyp*ty} & \text{Atyp*ty} & \text{tuweitjo,} \\
\text{Tibiti} & \text{Tibiti} & \text{AZR- COP -AZR - PST.CONT.NZR}
\end{array}
\]

\text{Kari'nja} \quad \text{jumy} \quad \text{tuweitjo}

\[
\begin{array}{llll}
\text{kari'nja} & \text{jumy} & \text{t- we'i} & \text{-se -to} \\
\text{Kari'nja} & \text{INTNS} & \text{AZR- COP -AZR - PST.CONT.NZR}
\end{array}
\]

'Tibiti, it was Tibiti, there used to be a lot of Kari'nja.' (Intrv WiTo 0137)

In these cases, despite its nominal form, *tuweitjo* seems to fulfill the verbal function of a copula—adding tense and aspect to a nonverbal construction. I posit a trajectory wherein it entered the grammar as one of the nominal elements in a nonverbal, noncopular proper inclusion construction.

(147) *Omepaneng* 'ne *tuweitjo.*

\[
\begin{array}{llll}
\text{omepaneng} & \text{'ne} & \text{tuweitjo} \\
\text{teacher} & \text{INTNS} & \text{one.that.was.CONT}
\end{array}
\]

'He used to be a teacher.'

[the one that was continuously]_{NP} \text{ is [a teacher]}_{NP}

Over time, it has come to indicate the past tense imperfective value of the predicate rather than predicating proper inclusion of the subject noun in the category of things with that tense/aspect value. This change in semantics then allowed a wider range of complements, including adverbial and postpositional phrases, as well as separate subject (pro)nominals, all of which contributed to an increase in frequency for this form.
3.2.7 Future Work

This section represents a first pass at describing the formal and functional properties of nonverbal predication in Kari'nja, and is the first description to elucidate the opposition between the $a$ and $e'i$ copulas for any language in the family. Future work will include an examination of cognates in other languages in the family and a contribution to their reconstruction from independent sources. More and better descriptions will make this possible. Fortunately, there are several young Caribanists currently working to describe a wide range of languages in the family.

In addition, future work may include a description of different categories of attribution—color, size, human propensity, distance, etc.—and the formal properties of each category. In Kari'nja, many human propensities, such as hunger, sadness, and anger, are predicated with verbs,\(^{45}\) while other attributes are predicated with nouns. Future work will examine the formal means by which attributive categories are predicated and potential correlations between semantic category and syntactic word class.

\(^{45}\) C.f. example 46 in this chapter.
Finally, a future paper will examine whether time stability of the predicated property affects construction choice. According to Pustet (2003), in languages that have both copular and non-copular constructions available, more time stable concepts may be coded with non-copular forms, while less time stable concepts require a copula. Gildea (2005) claims the same of Akawaio. More focused elicitation is necessary to sort out the more fine grained aspects of the semantics of nonverbal predication in Kari'nja, with an eye toward different strategies for coding permanence versus time stability. Kari'nja presents an interesting case in that it has both a noncopular construction as well as two available copular constructions.

3.3 The Innovative Progressive

3.3.1 Introduction

Since community members and I are actively engaged with one another, ideas for descriptive topics often develop organically through our shared work. Such was the case with a historically subordinate clause nominalization that appears to function synchronically as a finite main clause construction. As Chief Mandé and I worked through the texts, we discovered several instances of a construction that he felt was ungrammatical in isolation. However, as we looked more carefully at instances of the construction and the contexts in which it appears, it became clear that there was more to it than simple speaker error. There appeared to be both formal and functional regularity in the construction as a finite main clause. We decided to examine the construction in various speech genres in order to describe its synchronic function, posit a diachronic
pathway, and situate it among cognate constructions in the family. The former supports community teaching goals, and the latter two contribute to our understanding of the Cariban family and greater theoretical issues of diachronic change and origins of ergative patterns.

### 3.3.2 The Construction

The predominant main clause system in Kari'nja is a Set I system (Gildea, 1998), characterized by a particular set of personal prefixes (illustrated in Section 3.1 above), the -tong collective suffix, accusative word order restrictions, and an absence of both auxiliaries and case marking. With the exception of auxiliaries, the Main Clause -ry construction differs from the Set I system in each of these formal properties. The following examples illustrate the construction in both transitive and intransitive events, and with the different patterns of argument specification available in the construction.

#### Intransitive

(149) Kyy, arepa punary.

kyy arepa puna -ry
hm cassava.bread grow -PRG
'Hm, the cassava is growing.' (CF MaCh 0008)

(150) Ty'muru me maro i'tjory.

ty- 'muru me maro i- y(to) -ry
3R.PSSR,son small with 3l- go -PRG
'He's going with his small son.' (CF MaCh 0047)

---

46 C.f. Hoff (1995) for a discussion of subject properties, including control of coreference with 3R, ty-. skeet
Transitive

\[
\begin{array}{ccc}
\{ \text{O} \} & \{ \text{V} \} & \{ \text{a- Erg} \}
\end{array}
\]

(151) \text{Ki} \text{er} \text{e apo} \text{emok} \text{yry} \text{i'} \text{ja}.
\text{kiere apo emo(ky) -ry} \text{i- 'wa}
cassava stick push -PRG 3- AGT
'He is pushing the cassava stick.' (CF MaCh 0007)

[ o- \text{ V } ] \{ \text{a- Erg} \}
(152) \text{I} \text{tjo} \text{topo} \text{tory} \text{i'ja}.
i- koto -po(ty) -ry i- 'ja
3- cut -ITER -PRG 3- AGT
'She's chopping it up.' (CF MaCh 0011)

[ o- \text{ V } ] \{ \text{a- Erg} \}
(153) \text{A} \text{motyryko} \text{kahty} \text{i'ja}.
Ø- amo(ty) -ry -kong kahty i-'wa
3- string -PRG -COLL perhaps 3-AGT
‘Maybe he is stringing them.’ (FF HeAl 0014)

[ A ] [ o- \text{ V } ] \{ \text{a- Erg} \}
(154) \text{T} \text{orawone} \text{moko wokyry} \text{'wa njo'pondory}.
torawone moko wokyry 'wa i- nopong -nto -ry
quickly 3AnMd man Agt 3- cover -ma -PRG
'That man is covering it quickly.' (CF HeAl 0010)

[ o- \text{ V } ] \{ \text{a- Erg} \}
(155) \text{Dju} \text{ukme 'ne rapa ipi} \text{tjary} \text{i'ja}.
djukme 'ne rapa i- pika -ry i- 'ja
good INTNS again 3- peel -PRG 3- AGT
'She's peeling it so nicely.' (CF JuA1 0021)

This construction is typologically interesting because it represents novel main clause ergative patterns in the language in terms of word order, case marking, and collective number marking. The S and O arguments together form an absolutive word order category. In both transitive and intransitive constructions, a separate nominal element is in complementary distribution with a prefix indicating person, as in examples 149 and 150 for intransitive, and 151 and 152 for transitive events. In the transitive
construction, the preverbal nominal or prefix refers to the O argument. In the intransitive construction, the preverbal nominal or prefix refers to the S. Together, these form an absolutive category, with the word order restriction that the S or O argument must immediately precede the verb unit. In the absence of a separate nominal, the verbal person-marking prefix refers to either the S of an intransitive or the O of a transitive event.

In the transitive construction, the ergative A argument, indicated with the Ergative postposition, 'wa, is free to occur on either side of the OV unit. This argument, too, may be indicated by a separate nominal element or by a prefix, with the separate nominal plus postposition forming a unit, as illustrated in example 154.

Case marking is restricted to ergative case, as indicated by the case marking postposition. The O and S arguments are not marked for case, leaving an unmarked absolutive category.

Collective number marking, too, follows an ergative/absolutive pattern. In intransitive main clause -ry constructions, a collective S argument is indicated by a suffix on the -ry inflected word. However, this suffix is the nominal -kong form rather than the -tong form generally associated with the Set I system. The collective intransitive form is illustrated in example 156.

\[
\text{(156) Itjoryko, } \text{pjyty } \text{wjenapo } \text{ta.}
\]

\[
i- y(t o) -r y -k o n g \quad i- p y t y \quad i- w e n a p o \quad t a
\]

\[
3- g o -P R G -C O L L \quad 3- \text{wife} \quad 3- \text{behind} \quad \text{at}
\]

‘They are going, his wife at his behind (behind him).’ (CF CeAr 0010)
Example 157 illustrates a collective transitive construction. Both A and O are plural with the collective O indicated by a suffix on the separate O nominal and the collective A indicated by a suffix on the agent-marking postposition. Presumably, the -ry verb would take a collective suffix in the absence of a separate O nominal, as it does with a collective S in the intransitive. The suffix -kong marks either the S of an intransitive or the O of a transitive event as collective. The A of a transitive event is marked with the collective marker -ine affixed to the Agent-marking postposition.

\[
\begin{array}{c|c|c}
\text{[O]} & \text{[V]} & \text{[A-]} \\
\hline
\text{Koreparykong} & \text{kapyry} & \text{ky'wainje.} \\
\text{k- erepa} & \text{-ry-kong} & \text{ka(py)-ry} & \text{ky- 'wa -ine} \\
\text{1+2- food -PSSD -COLL make -PRG} & \text{1+2- Agt -CCOLL} \\
\text{'We're making our cassava.' (CF WiMa 0099)}
\end{array}
\]

Additional information may be included in the Main Clause -ry construction either in the form of an oblique postpositional phrase or it may be modified with an adverbial element as in example 158.

\[
\begin{array}{c|c|c}
\text{(158) Torawone} & \text{jumy} & \text{wjopitjary.} \\
\text{torawone} & \text{jumy} & \text{i- wot- pika -ry} \\
\text{quickly} & \text{INTNS} & \text{3- DETR- peel -PRG} \\
\text{‘She is peeling so quickly.’ (CF HeAI 0025)}
\end{array}
\]

Since, in this construction, 'wa uniquely indicates the person of the A, there is an argument to be made in favor of analyzing 'wa as an Ergative case marking postposition with a person-specifying prefix. Since case is more typically a nominal category
cross-linguistically, I will continue to term this an A-marking postposition so as to avoid possible confusion with the more typologically common indicators of case.

The collective marker for S and O, illustrated in example 157, is -kong (rather than -tong as it is in the Set I system), while the A collective marker is -ine. The set of personal prefixes differs from that of the Set I system. The A-marking prefix set is formally identical to the postpositional set, and the S-marking set resembles nominal possessor markers. The sets of A- and S-marking prefixes are illustrated in Table 3.22.

Table 3.22. A and O/S person markers

<table>
<thead>
<tr>
<th>A Prefix</th>
<th>Person</th>
<th>Form</th>
<th>Gloss</th>
<th>S/O Prefix</th>
<th>Person</th>
<th>Form</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ø-/j-/y-</td>
<td>1</td>
<td>y'wa</td>
<td>'1.Agt'</td>
<td>Ø-/j-</td>
<td>1</td>
<td>punary</td>
<td>'I am growing'</td>
</tr>
<tr>
<td>a-/aj-/o-</td>
<td>2</td>
<td>o'wa</td>
<td>'2.Agt'</td>
<td>a-/aj-</td>
<td>2</td>
<td>apunary</td>
<td>'you are growing'</td>
</tr>
<tr>
<td>k-/ky-</td>
<td>1+2</td>
<td>ky'wa</td>
<td>'1+2.Agt'</td>
<td>ky-/k-</td>
<td>1+2</td>
<td>kypunary</td>
<td>'we two are growing'</td>
</tr>
<tr>
<td>i-/Ø-</td>
<td>3</td>
<td>i'ja</td>
<td>'3.Agt'</td>
<td>i-/Ø-</td>
<td>3</td>
<td>pjunary</td>
<td>'he is growing'</td>
</tr>
<tr>
<td>ty-/t-</td>
<td>3R</td>
<td>ty'wa</td>
<td>'3R.Agt'</td>
<td>ty-/t-</td>
<td>3R</td>
<td>typunary</td>
<td>'he, himself, is growing'</td>
</tr>
</tbody>
</table>

The regular process of palatalization conditions a 'w' allomorph of 'wa' following i. In many cases, the w elides, leaving ja as the palatalized allomorph of wa. Speakers recognize no functional difference between the different pronunciations i'wja and i'ja. I represent the less phonetically complex ja here as the palatalized allomorph because it appears more frequently in the texts.

Unlike most Set I inflections, the -ry inflection in the Main Clause -ry construction does not condition syllable reduction. For example, in example 156, the reducing root y(to) does not reduce. However, in a regular Set I construction inflected with Universal -ja tense, it does.
3.3.2.1  **Semantics and Discourse Distribution**

The construction appears to indicate progressive aspect describing an event or process that is ongoing, with no obvious end point, at the time of the speech act. The other available form for imperfective aspect is a verbal suffix /-jaine/, termed 'Durative' by Hoff (1968:175), and 'Habitual' by Gildea (1998:102). The construction described here fulfills a different aspectual function, that of an action in progress at the time of speaking with no specified start or conclusion. Speakers use the construction somewhat interchangeably with the 'Universal' -ja tense when describing ongoing events. In the discourse, the construction appears to be a finite main clause with no obvious lexical or copular verb controller. The stretch of discourse in example 159 illustrates this final fact.

This example comes from the *Cassava Film* narrations. For this set of texts, speakers were asked to narrate a locally-produced elicitation video. The main speaker in this example is a 65-year-old female who has resided in Konomerume all of her life. She speaks primarily Kari'inja in her daily life.

In this set of texts, speakers employ primarily 'universal' -ja tense in their descriptions. However, Main Clause -ry often appears as a part of the main descriptive narrative. There are also a few pragmatically-marked instances of clauses in -i tense used when the speaker is surprised. The one clause in future -take tense was an aside, off the

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47 Although the construction is previously undescribed, Hoff (1968:120) does make brief mention of a finite nominalized-ry construction used in pragmatically marked situations.
main event line, where a speaker says, 'I'm going to watch this and then I'm going to sleep well' (CF PaCh 0005).

In the following stretch of discourse, each sentence is separated by a pause of several seconds, and in some cases, a different speaker in the background prompts the main speaker to speak (indicated with parentheses and a different code for the background speaker). In addition, the speaker begins several sentences with an interjection after a several-second pause. Each of the events is separated in time both in the film and in the description.

Note that there's no obvious pattern to when the speaker uses the -ry form versus the -ja form. I originally thought she might be choosing the -ja form after prompting, and then would continue with the -ry form (indicating that the -ry forms were possibly governed by a -ja marked main verb), but on more careful examination, this did not bear out. The speaker uses -ry forms both for events on the main storyline ("He's pushing the cassava sticks"), and for adding asides or background information ("It's growing so nicely"). Example 159c could be eventive; it could be stative. In the particular piece of film, the camera goes to the newly sprouted cassava for a few seconds in order to indicate that it is growing. In this stretch of discourse, example 159c refers to the event of growing, and 159e adds information about the growing.
Whatever their discourse pragmatic function, Main Clause -ry constructions are clearly independent in discourse, and therefore finite by Givon's (2001) definition.

3.3.3 The Set II System

Gildea (1998:18-20) identifies a Cariban verbal system that shares the morphosyntactic features of the Main Clause -ry construction in Karínja. This system, which he terms "Set II," has several features also found in the Karínja Main Clause -ry construction. Set II features include absolutive personal prefixes, a separate marker of ergative case (specified with unique person markers), ergatively organized word order, and unique collective marking. Gildea (1998) argues convincingly that the Set I system is the conservative verbal system—one that he reconstructs to Proto-Carib—and that all
other Cariban verbal systems are innovative. The Main Clause -ry construction may have evolved along grammaticalization pathways similar to those identified in other languages with Set II systems. In the next section, I examine potential source constructions for this innovative construction.

### 3.3.4 Source Constructions

Subordinate clause nominalizations are a well-attested source of new main clause grammar in the family. In the Main Clause -ry construction, the subordinate clause has been reanalyzed as an independent main clause. The former nominalization functions as the main verb in the innovative construction. Since the entire subordinate clause construction has been reanalyzed, it brings with it all of the morphological and syntactic properties of the source construction. As such, the novel construction has patterns of argument structure, argument specification, and person and collective marking absent in other areas of the verbal system.

The postposition 'wa functions as a Dative in transitive nominalized subordinate clauses. The notional A is indicated by the person marking prefix:

(160) Ma'mi  seneja  wewe  pakotory  i'ja.
ma'mi  s- ene -ja  wewe  pakoto -ry  i- 'wa
boy  1A3O  see -PRS.TNS  tree  slash -ry  3r  Dat
'I see the young man is slashing a tree.' (Lit. 'the tree's slashing by him')
(CF JuAl 00001)
The object of a postposition may be indicated by means of a prefix or by a separate nominal element. For third person participants, the prefix and the separate nominal element are in complementary distribution:

\[(161a) \text{ i'ja} \quad (161b) \text{ weju} \quad (161c) \text{ *weju i'ja} \]

\[
\begin{array}{ll}
\text{i- 'wa} & \text{sun 'wa} \\
3- \text{ Dat} & \text{sun Dat} \\
'by h/her/it' & 'by the sun'
\end{array}
\]

In the novel construction, the Dative postposition is reanalyzed as an A marker with the person of the A specified by the person marking prefix or a separate A nominal, in complementary distribution. This results in a novel ergative category in Kari'nja, as only the A in a Main Clause -ry construction may be indicated in this way.

\[(162) \text{ Myry, myry} \quad [O- V ] \quad [A- ] \quad [tjary kaba i'ja! ] \quad [kaba i- 'wa ] \quad [3- remove -PRG already 3- Agt ] \quad [\text{Look at that! She's pulling it already!} ] \quad (\text{CF MaCh 0012}) \]

When a verb is nominalized in order to function as a subordinate clause, its notional arguments serve different syntactic functions in the resulting nominalization. For intransitive subordinate clauses, the erstwhile subject serves as the possessor of the nominalization in a [Possessor Possessed] relationship. For transitive subordinate clauses, the -ry nominalized verb is in a [Possessor Possessed] relationship with the notional O acting as possessor. The person of the possessor may be indicated with a
separate noun, or with nominal person markers. The obligatory [Possessor Possessed] word order in the subordinate clause source is reflected in the [S V] or [O V] order of the reanalyzed construction, resulting in a novel absolutive category in the language both in terms of word order and morphological argument specification.

Collective markers, too, reflect the subordinate clause source. As an erstwhile nominal construction, the reanalyzed verb brings with it the nominal collective marker -kong. The postpositional collective marker -ine marks the A in the reanalyzed construction.

Returning to example 149, Arepa punary, 'the cassava is growing,' the former possessor of punary, 'growing,' arepa, 'cassava,' is an S argument in the new construction. Example 151 illustrates the transitive construction. The O argument, kiere apo, 'cassava stick,' is the erstwhile possessor of emokyry, 'pushing,' in the Main Clause -ry construction. The A marker ‘wa in the reanalyzed construction derives from a dative postposition in the source.

Gildea (1998:161-182) reconstructs the Set II system for several languages from a variety of potential source constructions, all of which began as nominalized subordinate clauses. The source constructions as identified by Gildea (1998:161-182) that are relevant to Kari'nja Main Clause -ry include the simple juxtaposition and the a copula nonverbal predicate constructions.

Recall from the previous section that Kari'nja can predicate equative and proper inclusion functions of a subject nominal with another noun. That is, two noun phrases may be juxtaposed and form a complete sentence, as in example 163.
Since morphological derivation makes it possible to create a noun from a verb, it is a trivial matter to form a simple juxtaposition construction with a nominalized verb. For example, the nominalizer -`po can derive e'kei'pjo 'baked one' from the verb e'kei, 'bake.' The resultant nominal can then act as the predicate in a simple juxtaposition construction. Example 164 illustrates the construction with a non-derived noun, and example 165 illustrates the same construction with e'kei'pjo.

(163) Mose worryi Konomerume ponong.
mose worryi konomerume po-no(ng)
this woman Nm at-one.who.is.Nzr
'This woman is from Konomerume.' (Lit. 'a K one.') (CF WiMa 0068)

(164) Ero amu kurijara.
this one canoe
'This one is a canoe.' (CF HeAl 0063)

(165) Ero amu e'kei'pjo.
er amu e'kei'-po
this one bake -one.who.is
'This one is a baked one.'
This non-copular construction requires a nominal predicate, as illustrated below:

\[
\text{[NP ]} \quad \text{[NP ]}
\]

\[Potonong \quad itjerery.\]
\[\text{poto -nong } \quad \text{i- kiere -ry}\]
\[\text{big. one -COLL 3- cassava -PSSD}\]
\['\text{Her cassava are big ones.' (CF JeNj 0017)}\]

\[
\text{[AP ]} \quad \text{[NP ]}
\]

\[\text{Potome}\]
\[\text{itjerery.}\]

It is possible to posit the simple juxtaposition construction as the source of the Main Clause -ry construction. There is formal similarity between two juxtaposed noun phrases and the intransitive Main Clause -ry construction with a separate nominal subject. It is easy to imagine that 'Her pot is cooking' in example 167 may have been a simple juxtaposition meaning something like 'Her pot is a cooking one.'

\[Tjumary \quad motyry.\]
\[\text{i- tuma -ry } \quad \text{mo(ty) -ry}\]
\[\text{3- cooking.pot -PSSD cook -PRG}\]
\['\text{Her pot is cooking.' (FF HeAl 00073)}\]

However, since the simple juxtaposition construction allows only nominal predicates, one would need to posit an additional step wherein adverbial modification enters the construction. As illustrated in example 158 ('she is peeling quickly'), the Main Clause -ry construction allows adverbial modification of the -ry marked verb. If the construction is derived from the simple juxtaposition construction, the presence of adverbial modification might represent syntactic evidence for reanalysis of the formerly -
ry derived nominal as a true verb. However, I am not convinced that there is sufficient
time depth to the construction to have been so fully incorporated into the verbal system.

A more likely source is the a copular construction. This construction allows a
wider range of predicate types, and has also been identified as a source of Set II systems
in other languages in the family (c.f. Gildea, 1998:168-172).48 The primary problem with
this analysis is the lack of any remnant of the a copula in the reanalyzed construction.
Other languages in the family that have innovated Set II systems from cognate source
constructions retain some remnant of the copula, usually as an optional auxiliary (c.f.
Gildea, 1998:168-172). There is some evidence that, in the Kari'nya a copula
construction, the copula is optional (c.f. the last paragraph of 3.2.4.1; Hoff, 1995). Gildea
(1998:266n.7) describes a p.c. with Hoff where Hoff notes that the absence of the copula
is always interpreted as marga. If the copula is indeed optional, it is easier to posit this
construction as the source of Kari'nya Main Clause -ry. Particularly in the intransitive
construction with an optional copula, it is easy to imagine a semantic shift from 'It is the
cassava's growing' to 'The cassava is growing.'

3.3.5 Theoretical Matters

Up until now, I have used the term reanalysis as though it is a widely-accepted
phenomenon. In fact, debates about the nature and mechanisms of grammatical change
are far from resolved. Rather than enter the theoretical fray, I will highlight mechanisms

that are most relevant to this study and describe the sense in which I use them to explain what I have observed happening in Kari'ňja.

I take the point of view that any description of a language's forms is a description of a "slice of time." Living languages evolve over time and attempts to describe the state of a language with no regard for diachrony are likely to encounter forms that "break" synchronic rules. Descriptions that consider diachrony attempt to explain apparent weirdness in forms or categories as the result of changes in progress. Clines are assumed in historical descriptions and a particular form may be at any (somewhat arbitrary) point along a grammaticalization pathway. There is a statistical (though not universal) tendency toward unidirectionality in language change, which makes it possible to posit where a particular form might have come from.

Hopper and Traugott (2004:7) present the following cline to describe the general direction in which individual forms change:

content item > grammatical word > clitic > inflectional suffix

In general, big, heavy lexical words shrink in both phonological size and semantic content. Semantically, forms tend to move from more concrete to more abstract meanings. Formally, content words tend to become function words before becoming more bound forms.

Historical descriptions of structure are useful in explaining oddities. When a particular form has been assigned to a particular category based on its structural behavior
(e.g. it conforms to morphosyntactic restrictions), a description that takes diachrony into
account may explain why that form does not conform to all rules of a particular category
(e.g. it does not take a particular set of inflections). Functional descriptions are enriched
by inclusion of diachrony in that historical changes are often functionally motivated.

In the case of Main Clause -ry, the construction's noun-like behavior (in that it
lacks Set I inflectional morphology and does not participate in certain collocations) can
be explained based on its source as a nominalized subordinate clause. The construction
fills a functional gap in aspectual marking, providing a more specific means of referring
to present progressive aspect. Prior to the reanalysis of this construction, speakers had
three means of fulfilling this function: the habitual marker -jainje could be extended to
progressive situations, the 'universal' -ja tense was deployed, or ongoing events could be
described in a subordinate clause. The innovative construction provides a more specific
aspectual marker—for progressive, rather than habitual, aspect—than was previously
available.

Harris and Campbell (1995:50) posit three (and only three) mechanisms of
syntactic change: reanalysis, extension, and borrowing.\(^{49}\) Although other mechanisms
may or may not exist,\(^{50}\) the one that is most relevant to this study is reanalysis. The
construction is clearly neither borrowed nor calqued. Language-internal extension
involves the application of morphological forms or syntactic patterns associated with one
type of construction to another. Gildea uses the example of person-marking morphology:

\(^{49}\) They claim that other previously identified mechanisms are merely "specific instances or consequences
of" the three that they posit (Harris and Campbell, 1995:50)

\(^{50}\) A debate thereof is outside the present scope.
"a language might have two independent series of prefixes marking the same person distinctions, one series as possessors of nouns, the other as subjects of verbs. Given the essential similarity in categories of the person being marked, speakers could extend one series of prefixes to the other environment, displacing the second series of prefixes and leaving the language simpler than it was before" (1998:38). Grammatical changes resulting from extension tend to affect discrete categories of form. In Gildea's example, only the person-marking morphology in the second construction type is affected, not the construction as a whole.

In the Main Clause -ry construction, individual formal changes have yet to occur. Over time, as speakers recognize this as a verbal, rather than nominal, construction, internal extension may occur. For example, the Set I plural suffix -to might begin to mark the main clause use of -ry as it has in innovative progressives in Kaxúyana and Apalái (Gildea, 1998:211 for Apalái, and 1998:214 for Kaxúyana). The construction itself may be affected in the form of changes in inflectional morphology, or elements of the novel construction, such as ergative patterns, may creep into the rest of the verbal system.

More immediately relevant are grammatical changes affecting all aspects of a construction. Gildea (1992) terms this construction reanalysis. Most explanations describe reanalysis as a change in underlying structure that is not reflected in the surface form. According to Hopper and Traugott (2004:50), the hearer and speaker have different interpretations of the structure and meaning of a particular construction. In reanalysis, a change in meaning precedes any overt change in structure. Heine (2002)
refers to this early step as a bridging context. The source form and the reanalyzed form may exist simultaneously in the synchronic language with the source form unchanged, but the novel function is evident only in the reanalyzed construction. A reanalyzed construction may be in competition with older ways of saying the same thing. As a reanalyzed construction is used more frequently, the older construction may be restricted to certain pragmatically-governed situations, or it may drop out of use altogether.

The -ry subordinate clause form that is the source of Main Clause -ry is still a vibrant construction in Kari'nja. The -ry construction has taken on a novel function as a main clause. It has been subject to pragmatic changes in discourse distribution in that it appears to have replaced other means of referring to progressive aspect. There are no instances of -jainje as a TAM marker in my texts. When asked, speakers can translate -jainje marked verbs, but the form appears to have dropped out of use as a progressive marker.

Since a change in meaning precedes overt changes in structure in reanalyzed constructions, there has been much debate as to what constitutes sufficient evidence for reanalysis. Types of evidence for reanalysis include semantic, pragmatic, syntactic, morphological, and phonological changes. In the initial stages of reanalysis, a construction may only have changed in meaning and in discourse distribution. Early changes may not be obvious (to linguists), existing primarily in the minds of the speakers. However, as a form is used more frequently in the novel function, syntactic distinctions may start to emerge and language-internal extension may lead to discrete formal changes. Eventually, morphological evidence, such as the use of verbal rather than nominal person
markers, will confirm that a construction is a well-established member of a new category. Finally, phonological erosion can signal further evolution of the form.

I prefer to view reanalysis as a continuum along which novel uses of existing forms can be placed. Constructions can be more or less grammaticalized, depending on the amount of change they have undergone. A cline of evidence for reanalysis, based on types of changes, might look like this (with examples in parentheses):

semantic (change in meaning) > pragmatic (change in discourse distribution) > syntactic (change in form or collocation) > morphological (change in inflectional categories)

Phonological changes (e.g. erosion) are occasionally listed as the endpoint on clines of evidence for reanalysis (c.f. Heine 2002). However, phonological erosion can be coterminous with syntactic changes. In fact, phonological changes are sometimes the first formal evidence of change (e.g. the gonna construction in English). As such, I exclude it from the cline, but include it as another formal piece of evidence for reanalysis.

The Main Clause -ry construction has changed semantically and pragmatically. It is used in a novel semantic function, and is more frequent in discourse in the new function. This reanalysis has led to other pragmatic changes in that other means of referring to progressive events have reduced discourse frequency. Overt syntactic change includes this construction's independence. It continues to be used as a subordinate clause
construction, but in its novel function, it is a fully independent main clause not governed by a separate finite matrix verb or copula.

3.3.6 Formal Evidence for Reanalysis

I have been calling the Main Clause -ry construction an innovative main clause, but it could also be said that the construction is nominal. It still retains all of its formal nominal properties. Person marking has not changed to the Set I system for transitive events, it does not employ Set I TAM morphology, the [Possessor Possessed] word order is retained, and it employs the nominal and postpositional, not the verbal, collective markers.

Evidence for reanalysis lies in functional changes in the semantics of the construction. It has been reanalyzed as an independent, progressive main clause. Discourse distribution illustrates that this construction has all but replaced other means of fulfilling the progressive function. In the texts, the other potential morphological marker of progressive, the habitual -jainje, is completely absent. Structurally, the construction appears in the discourse with no obvious matrix verb or copular controller. Furthermore, it may appear with adverbial complements, which would not be possible were the construction simply a nonverbal simple juxtaposition predicate nominal construction. Finally, (Gildea, 1998:160) notes that the 1+2 Set I prefix, kyr-, marks this construction in the Venezuelan dialect of Kari'ñja. There are no examples of this type in my texts, but future elicitation will determine whether this has happened in Konomerume Kari'ñja, as well.
3.3.7 Cognates

The Main Clause -\textit{ry} construction in Kari'inja parallels other well-attested cases of change in cognate constructions in the family. In independent innovations, Kuikuro, Pemón, Makushi, and Akawaio have developed similar verbal systems, termed Set II by Gildea (1998). In fact, Kuikuro, Pemón, and Makushi have moved significantly further along this grammaticalization pathway—adopting fully Set II systems (Gildea, 1998).

In addition to those constructions already described, preliminary investigation by Caceres and Gildea (2009) suggests that Ye'kwana has independently innovated a similar imperfective construction. According to Cáceres and Gildea (2009), the Ye'kwana construction may have evolved along a similar grammaticalization pathway and for similar functional reasons.

In all of the cases of innovative Set II systems documented to date, a nominalized subordinate clause nominalization has been reanalyzed as a main clause construction. Each of the cases of innovative ergative patterns identified to date in the Cariban family gives weight to Gildea's (1998:247) assertion that the ergative splits in the Cariban family are counter to universals identified by Dixon (1979, 1994). According to Dixon (as quoted in Gildea, 1998:247), "if a split is conditioned by tense or aspect, the ergative marking is always found in either past tense or perfect aspect" (1979:95) (emphasis in the original). The Kari'inja Main Clause -\textit{ry} construction codes present progressive, a clear counter-example to Dixon's universal. I look forward to future descriptive work with
Cariban languages that sheds light on the nature and mechanisms of the rise of ergative patterns. The Cariban family has a history of disproving our purported "universals."
CHAPTER IV

DOCUMENTATION AND FORMAL TEACHING

In this chapter, I describe a subset of the work we have done to date in Konomerume. It can be seen as the actualization of the Community Partnerships Model (CPM) described in chapter 2 of this dissertation. The materials described herein are a subset of the community-oriented results and are a counterpart to the linguistic results described in chapter 3. This chapter is meant to stand alone in support of readers interested in the process of simultaneously creating a documentary corpus and materials in support of formal teaching. As such, I provide an introductory overview of our work together to date that reiterates some of the description provided in chapter 2. However, my focus here is on the aspects of the community's and my shared work that supports both documentation and formal teaching goals.

In response to the loss of more traditional modes of transmission and decreased contexts of use, members of many endangered language communities have begun revitalization programs that include formal teaching. Linguistic documentation of these languages often occurs independently of revitalization efforts and is largely led by outsider academics. Separation of documentation and revitalization is unnecessary. In fact, the two endeavors can readily support and strengthen each other. This chapter
describes the process of concurrently creating formal teaching materials and a documentary corpus of Kari'nya. Activities described embody the CPM, which is underpinned by a methodological approach to linguistic fieldwork that is collaborative and speech community-based.

A little cartoon came across my desk a couple of years ago. In it, a group of people is lamenting the loss of their language. "Our language is dying," they cry. "Who will help us save our language?" Enter the masked superhero. "I'm here!" he announces, fist to his hip and eyes pointed skyward. "Yay!" shout the people. "Are you here to save our language?" "Yes!" he announces with authority. "Let's get to work! The first thing we need to do is figure out the case marking system. Is that ergative or nominative alignment?"

Linguists working to document endangered languages are frequently represented as caped crusaders, tasked with saving the world's languages before it is "too late." Speech community members are portrayed as helpless, impotent victims of circumstance. The reality, as portrayed in this cartoon, is that linguists are often primarily interested in academic topics that are tangential (at best) to revitalization. The actuality outside the cartoon is that speech community members are neither helpless nor impotent. They may have a direct interest in research into their languages, and they can be excellent collaborators for both documentation and revitalization. This is evidenced by ongoing work in Konomerume.

51 The cartoon had been copied from an unknown source.
Unfortunately, for most linguistic fieldworkers, time devoted to preservation or revitalization is "second shift" work. That is, work that can be done only after the more pressing work of documentation and academic description is finished. That this work is often more pressing only to the academic has not escaped the notice of speech community members interested in revitalizing their heritage languages. Savvy communities are demanding that documentation and description directly address their needs as language activists. Already taxed linguists are left to choose between pursuing the goals of the speech community or their own goals as academics. In most cases, academic goals take precedence. The extra time and energy required by applied, revitalization focused work affords few rewards in academia beyond good feelings. There is little funding, and publication of a set of lessons does not count toward a tenure review. The pressure to "publish or perish" often outweighs an honest desire to help speech community members to address their needs; even motivated speech community members have little leverage to compel cooperation by an outsider academic linguist.

This chapter is motivated by my desire to work together, as academic linguists, to find new ways of "doing it all." This motivation has guided my work with the Aretyry Kari'nja speaking community of Konomerume. Speech community members and I have been working to document, describe, and revitalize their dialect of Kari'nja. We approach documentation and revitalization as concurrent, complementary activities of equal importance. Community ownership of and participation in all projects means we all have a voice in this work.
In this case, collaboration includes planning documentation that supports community revitalization goals. Rather than create pedagogical materials after-the-fact as a means of "giving back to the community" (Nathan and Fang 2008:178), community members and I have worked together to create documentation that is readily available to teachers and learners. This has been as simple as including reverse look-ups in print copies of the lexical database and as complicated as printing screen captures from documentation videos to be used as "Talking Cards" (Beavert, et al., 2005).

This chapter also represents a step toward identifying the academic value of pedagogical work in service of speech community goals. The particular part of our ongoing work that I describe here is the process of creating pedagogical materials for formal teaching concurrently with documentation. The greater focus in this chapter is on pedagogy and the sorts of questions that we asked ourselves along the way. I hope the example here will inspire other documentary linguists to describe their own "second shift" activities in revitalization. Perhaps we can support each other in finding new ways of addressing the needs of all members of a documentation endeavor—outsider academics and speech community members alike—in addition to recognizing the academic merit of applied work.

4.1 Terminology

*Documentation* refers, in the sense of Himmelmann, to creation of a "lasting, multipurpose record of a language" (2006:1). Any documentary corpus is, by its very nature, reductionist. That is, it attempts to represent the vast richness of a language with
only the small pieces that are practical to record. In order to serve varied planned and unforeseen needs, a good corpus records a variety of types of language in context-rich situations. By the methodological fieldwork framework espoused here, speech community members are instrumental in determining appropriate content for documentation.

*Revitalization* is often used as a cover term for formal teaching of an endangered language. This is not the sense in which I use it here. *Revitalization* refers to expanding contexts of use of a threatened language. Often, in situations of endangerment, contexts of use of the language have been diminished such that the language may be used only in formal ceremonial contexts. Through revitalization, a language may again be used in contexts where it had been replaced by another more dominant language. In addition, the endangered language may be used in new contexts where it was never used before—the classroom often being one of these. While activities such as formal teaching can support revitalization, they cannot be the whole story. My focus in this chapter is on development of materials in support of formal teaching. However, this is only a subset of the ongoing revitalization activities in Konomerume and the Wajambo region.

When documentation and support of revitalization are viewed as separate enterprises, language resources must be *mobilized*. According to Nathan, *mobilization* of language documentation “means taking linguistic documentation and working with speaker communities and other specialists to deliver products that can be used to counter language endangerment” (2006:364). When documentation and support of revitalization are approached as complementary, concurrent activities, mobilization is a given rather
than a separate activity. The documentary corpus is created both as an archive of particular aspects of the language in use, and as a resource for preservation and revitalization. When decisions about how the corpus will be used for preservation are made at the outset of documentation, the goals of preservation inform what and how to document. In addition, materials created in support of revitalization add to the documentary corpus.

4.2 Planning

The products described in this chapter represent only a small portion of a long-term documentation, description, and revitalization project. There is a time depth to this work that may not be adequately reflected in the small portion described here. Our ongoing work together, using the CPM, draws heavily on sustainable community development approaches that depend on community participation. Community members take on roles and responsibilities more traditionally fulfilled by outsider academics. Our planning and development meetings are done in a workshop format facilitated by different members. A consensus model guides our decision making and we are usually able to compromise when we disagree. However, we have also abandoned projects when we could not achieve consensus.

Members of different community groups have participated in different workshops depending on need. For example, one dictionary editing workshop included elder speaker-teachers, young adult teacher-learners, and adult learners. Our process, though time-consuming, is rewarded by greater community participation in and ownership of
projects. In addition, the time spent in workshops pays dividends in terms of greater
distribution of the workload.

Since planning for revitalization began during the documentation project, we were
in the unique situation of being able to plan documentation with a specific goal of
supporting formal teaching. Our objective, in planning, was to seek to meet the needs of
all major stakeholders in the Kari'nja documentation and revitalization endeavor.

Although different groups of community members have different specific needs,
all agree that documentation and revitalization are important. Each of the following
groups has played a significant role in our ongoing success: elected village leaders, elder
native speakers, middle-aged speaker-teachers, young adult teacher-learners, and adult
learners.

A driving force behind the documentation, description, and revitalization
endeavor, former Chief Ferdinand Mandé had been engaged in his own documentation of
the language when he and I began our work together. He was chief of the village when
we began, and has been instrumental in nurturing community support for our projects.
He has been my primary counterpart in the village and is responsible for seeing through
projects that we initiate together. In addition, he identifies and contacts potential
collaborators for new projects. When he chose to retire from village leadership in 2006,
he and I met with newly elected village leaders to ask for their support of our ongoing
and planned projects. In addition to enthusiastically authorizing our work, the new chief,
Roberto Joghie, has emphasized the importance of maintaining Kari'nja during
community meetings by inviting elders to address meetings in Kari'nja and encouraging
young adults to attend the Kari'nja classes. In addition, he served as an actor in one of our locally-produced elicitation videos.

Elder native speakers serve as advisors and community protocols dictate that they be consulted individually as decisions are being made. As projects progress, Chief Mandé meets with elders to keep them informed and to seek their advice. Their voices are heard, figuratively, in what we choose to document, and literally in our recordings of the language. Although some elders have asked to not be recorded, most are in favor of documentation and revitalization of Kari'nja. Admittedly, there are a few elders who do not understand why we would want to revitalize a language that they have seen fall out of prestige in their lifetimes, but they have nonetheless given us their endorsement. The more typical view, though, is that held by Henriette Alkantara who is adamant that there be an emphasis on documenting cultural practices also in need of revitalization and on recording and teaching the language that accompanies them.52

Led by Chief Mandé, the original middle-aged speaker-teacher group included Maria Alkantara and one other teacher described in more detail in section 4.2. This group of three teachers formed the core of the curriculum planning team. In addition, they have participated in workshops in Kari'nja grammar and linguistics, and in methods and materials for second language teaching. When the program was restructured last year, Cecilia Arupa joined this team.

52 Toward that end, she prepared for a recent elicitation session by assembling the various tools for cotton spinning. Amazed at our good fortune, Chief Mandé and I abandoned that day's original plan and recorded her description of spinning instead.
Originally, the young adult teacher-learner group included the full K-5 elementary school staff of seven. This group partnered with the speaker-teachers to develop the materials described here. They also piloted materials in the elementary school. As we continue to refine existing materials and develop new ones, we have worked with a smaller core group of three teachers. This group is led by Sieglien Jubithana (who also heads the technology team), and includes Yvonne Malbons and Regina Chu.

Finally, a group of students from the adult course has been an active part of the materials development process. They have participated in assessment and dictionary editing workshops providing feedback on materials and teaching methods. Led by three of Chief Joghie's sisters, this group includes one of Chief Mandé's daughters and one of the new assistant chiefs.

When the groups come together, Chief Mandé, teacher-learner Sieglien Jubithana, and I act as workshop facilitators. We have also conducted a regional workshop and co-presented a paper in French Guiana. Each of us takes responsibility for different tasks, but we share leadership roles equally for various projects.

4.3 Formal Teaching

Once we decided that we would be implementing a formal teaching program, we had several issues to address. Elder speaker/teachers and younger teacher/learners participated in a series of curriculum planning meetings. However, before we could plan actual curriculum we needed to understand what our needs would be. Questions we asked ourselves specific to formal teaching included:
Who would students and teachers be?
How much time would be allotted to instruction?
What were the goals of formal teaching?
What would course content be?
Which teaching approach would best support stated learning objectives?

Each of these issues is discussed in the following sections.

4.3.1 Students, Teachers, and Time

We decided to initiate two separate programs: weekly lessons in the community elementary school, and an evening course for adults. Elementary school teachers have 30 minutes per week for “flex” lessons, and they decided to start the program by using those instructional minutes in grades K-5 on Kari’nda. We recognized that this was an inadequate amount of time, but we anticipated that children would get additional input outside of class time, both from elder community members and from their parents. The adult course would meet twice per week for one hour and would target parents of the K-5 students. In this way, children and their parents could receive lessons on similar topics to support each other’s learning at home.

It was important to choose teachers early in our planning because they would have a direct impact on appropriate teaching materials and the types of materials that would be useful. The most fluent elder speakers lack the energy necessary to teach small
children and are uncomfortable with technology and materials such as picture cards. They also lack training as teachers or experience as students. The elementary school teachers, members of the young-adult generation, though trained as teachers, are not fluent speakers (and, in some cases, are non-speakers). Members of the middle-aged generation are fluent but rusty speakers, do not have training as teachers, but have had the benefit of much more formal schooling than their parents' generation. However, they are also the busiest group in terms of other family, work, and home commitments. Everyone agreed that the best approach would be one that teamed members of the different generations so that they could share their respective strengths.

The curriculum planning team decided that the elementary school teachers would teach their own weekly Kari'nja lessons. However, each of them agreed to develop an informal Master/Apprentice-type (Hinton, 2002) relationship with a community elder. Fortunately, each of them has direct access to such an elder—either a parent or grandparent. Teacher-learners would consult with elders prior to delivering lessons to check their own pronunciation and understanding of lesson content.

The adult school would be taught by Chief Mandé, Maria Alkantara, and one other middle aged speaker, and they would divide the work. Two of the elementary school teachers agreed to both enroll in the adult course and serve as lesson planning consultants for the speaker-teachers.

Thus, there would be three groups responsible for formal teaching of the language. Elder speakers would act as language consultants outside of class time for all teachers, and would occasionally visit the classes, as their health and schedules allowed.
Middle-aged speaker-teachers would teach the adult school course and would consult with elementary school teachers for help with lesson planning. Young adult teacher-learners would teach weekly thirty-minute lessons in their own elementary school classes and would consult with elder speakers both to plan lessons and to further their own language development.

4.3.2 Goals and Content

Elders suggested and the team agreed that cultural practices and the language integral to them comprise an essential part of any formal teaching program. In addition, community members, especially elders, felt that functional fluency in the domains of speaking and listening be given greater emphasis than metalinguistic knowledge or literacy. Reading and writing would be introduced insofar as they support speaking goals, but the primary emphasis at all levels would be on communicative competence in the domain of speaking. *Communicative competence*, here, refers to the ability to negotiate communicative events within the social and cultural context of the community.

The team began brainstorming “where to begin” in terms of content. Keeping in mind the social and cultural contexts in which language would be used, we realized that cassava bread production occupied the most time for the greatest number of people in the community. Therefore, content from *The Cassava Film*, an elicitation video produced as part of the documentation, would be included in the first year’s curriculum. Lessons would begin with basic greetings and classroom language and would be followed by the cassava-making process. Students would learn how to greet others in the community in
the context of going to fell a field to plant cassava. As we discussed various elements, it became apparent that we would need several modules to cover all of the necessary language. We organized content into smaller units with functional topics such as greetings, asking what someone was doing, asking where someone was going, etc.

We also decided to document cultural practices one by one, beginning with cassava bread production. This was followed by fishing and *matapi* (basket) weaving. Each process was documented by filming the entire process in pieces, editing to create a single film, and recording speakers describing the resulting film. The products of documentation, which include audio and video recordings, as well as transcribed and translated texts, form the basis of the formal teaching curriculum. The first units focus on greetings and classroom language. Other early units, based on *The Cassava Film*, are the basis for the materials described in this chapter. Additional documented practices form the bases for additional units. Since the processes of documentation and curriculum development are concurrent, each has informed the other. Teaching materials are not just drawn from existing documentation products; the choice of what to document is also guided by what elders and teachers feel is important to teach.

### 4.3.3 Teaching Methodology

Before we could create materials in support of formal teaching, we needed to determine what approach to language learning would best fulfill our goals within the context of our available resources and limitations. One of our biggest challenges was how to encourage communicative competence in learners while simultaneously
supporting teachers who were only passively fluent in the language. Communicative competence refers to a learner's ability to use language in a meaningful way in various settings. It is a teacher's responsibility to determine and enrich the path that promotes the skills needed to teach competency. Therefore, we needed to garner from the field of language teaching which teaching skills would support learners' communicative needs. In particular, we focused on approach, method, and technique.\footnote{Technical terminology in this section is adapted from Brown (2001). My use of these terms is generally consistent with Brown's, though somewhat simplified. The reader is directed to Brown (2001) and Richards and Rodgers (1986:14-30) for a more exhaustive explication of relevant terms. The most important point, here, is that what one does in the classroom must be built on an understanding of both the nature of language and of language learning. Ideally, decisions about how students are to learn and how teachers are to teach are made before appropriate materials are created.}

*Approach* includes the theories of language and language learning that underpin a method of teaching. For example, if one believes that language is "a system of rule-governed structures (Brown, 2001:34)" and that learning is accomplished through the formation of habits (Brown, 2001:34), one might choose a teaching method that emphasizes rote memorization. *Method* refers to the way in which an approach is realized in the classroom. This includes teacher and student roles, types and sequencing of classroom tasks, and the form and role of instructional materials (Brown, 2001:17). For example, a method that emphasizes rote memorization would be teacher-centered and might include techniques that call for mimicry and repetition of memorized phrases. *Techniques* are what teachers and students actually do. These include the "exercises, activities or tasks used in the language classroom for realizing lesson objectives" (Brown, 2001:16). "Drill and Kill," or extended repetition of memorized dialogues, is a technique...
whose goal is “overlearning” of a particular structure. This is a common technique in behaviorist methods that view language learning as habit formation.

Although an in-depth examination of the history of language teaching theory was not relevant to our planning, an understanding of our goals and how best to achieve them was. Since everyone agreed that we wanted students to be able to interact with each other and with elders, we needed an approach that emphasized functional fluency, meaningful language in context, and conversation. We also agreed that the interaction of language and culture were essential components. Communicative approaches such as Communicative Language Teaching (CLT) seemed to meet these needs. However, we were dealing with the very real obstacle of non-fluent teachers. We also recognized that native-like fluency would not come in 30-120 instructional minutes per week. In the end, we decided to use an eclectic approach that allowed us to incorporate a variety of methods and techniques.

The following key points guided our planning (most adapted from Hinton, 2003):

- Kari’nda lessons are Kari’nda only. For many children, thirty minutes per week would be their only exposure to the language in use. Teachers should make maximum use of those minutes by staying in the language as much as possible.
- Limit lessons to no more than seven new elements per lesson. This would encourage mastery of new material in the short amount of time allotted, be less overwhelming to teachers or students, and give teachers the opportunity to be well-prepared in advance by consulting with elder speakers.
• Teach classroom management and general patter language (such as greetings and weather talk) early on to encourage staying in the language for the full lesson period.

• Develop content that is context-rich and culturally appropriate. There would be no need to coin a Kari’nja word for “snow” because snow does not fall in Suriname.  

• Use realia where practical; photos and illustrations where not. This helps teachers to stay in the target language and resist the temptation to simply translate. In addition, students are encouraged to interact with language and the world around them in a way that mimics a more naturalistic setting.

• Incorporate elements of methods such as Total Physical Response (TPR) that replicate first language (L1) learning.

• Borrow techniques such as chain drills from the Audio-Lingual Method (ALM) to allow teachers to practice their own pronunciation as they teach, but use this only as one of many activities. Strive for more communicative techniques as much as possible.

• Recycle previously learned vocabulary and build on it.

• Focus on verbs, complete sentences, and questions and answers that encourage interaction and negotiation in the language. For example, rather than having students memorize long lists of nouns in isolation, teach frames such as:

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54 This is a departure from the rest of the community elementary school’s curriculum, which is based on the Dutch system.
What is grandma doing?  
She is _______ cassava.

What are you doing?  
I am grating _______.

- baking
- grating
- sifting
- pulling
- bitter cassava
- coconut
- sweet cassava
- purple potato

We developed a yearlong curriculum that was piloted in all grades as well as in the adult school. Notional-Functional thematic units include open-ended individual lessons, each of which is based on a short dialog. The dialogs are then expanded with additional vocabulary. The dialogs are short so that teacher-learners can practice them with elders ahead of time to increase their own confidence. Activities that accompany lessons aim to encourage student interaction in the language. In addition, each lesson provides a familiar structure that can be covered in a 30-minute period. For the adult course, lessons serve as a jumping-off point for speaker-teachers who expand their content for young-adult learners.

Content for dialogues comes from both *The Cassava Film* and from consultation with elder speakers. All dialogues will be recorded by elder speakers and will be available to learners on CD.55 These recordings complement formal teaching and enrich the documentary corpus.

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55 Learners all have CDs of the *Cassava Film* texts, but recording of the dialogues is still in progress.
4.4 Materials Development

We faced several limitations in developing materials. Available technology is extremely limited. Technological resources include one camcorder, one laptop computer, and one printer that belong to the Kari’nja project. The technology team, headed by Ms. Jubithana, operates and is responsible for these. Electricity recently came to the community in the form of a generator that runs for approximately 3 hours per night. However, fuel often runs out before monthly replenishment, so electricity cannot be counted on toward the end of a month. Since the generator came, several families have bought CD and DVD players.

With only one laptop computer, a community-accessible multimedia corpus as described by Nathan (2006) is simply not possible. In addition, lack of consistent electricity limits the kinds of materials that can be created for classroom use. Lessons for the elementary school cannot depend on DVDs, but those for the adult school (which is held when electricity is running) can contain a video component. However, still screen captures, printed onto paper, can be used, as can audio CDs since a few battery-operated CD players are available to the school.

Materials were developed with three primary goals in mind. The first is to support elementary school teachers, who are novice speakers, in both their teaching and learning. They require reference materials that describe the language in a language they can read and that provide useful examples of the language in use. Second, teachers at both elementary and adult levels (the latter of whom are native speakers) need pedagogical materials to use in the classroom. Third, learners need resources to support a
more Kari’nda-rich environment at home. All materials add to the documentary corpus either by recording language as it is used or by increasing our understanding of Kari’nda linguistics. In the next three sections, I describe some of the materials we have developed and how they address our needs in terms of linguistic description and language teaching.

4.4.1 Supporting Teacher-Learners: Pedagogical Grammar & Dictionary

The goal of supporting novice-speaker elementary school teachers is addressed with a small pedagogical grammar and a working dictionary. The former is based largely on a community-based grammar workshop and on Hoff’s (1968) description of the language. The pedagogical grammar is in Sranan Tongo, and is intended primarily for teacher reference.

A working dictionary is based primarily on The Cassava Film texts and Hoff’s (1968) word list. This dictionary differs from dictionaries created for academic audiences in ways that support local teaching efforts. It includes definitions in English and Sranan Tongo (and will eventually include Dutch), example sentences, text references, and reverse look-ups in two languages. It takes a word-centered approach such that teachers can look up fully inflected words they come across in texts and find complete definitions. In addition, morphologically complex words include a parse line that cross-references the individual pieces. For complex headwords, there is a reverse lookup based on the root. Although its primary function is teacher reference, the
dictionar is part of the documentary corpus. Most examples reference the texts, so users can look up example sentences in context. Figures 4.1 and 4.2 illustrate entry types.

**Figure 4.1.** Polymorphemic Kari'nja dictionary entry

![Polymorphemic Kari’nja dictionary entry](image)

**Figure 4.2.** Monomorphemic Kari’nja dictionary entry

![Monomorphemic Kari’nja dictionary entry](image)
The dictionary was created using Toolbox and LexiquePro. I use a Toolbox lexical database for parsing and glossing texts. Ms. Jubithana and Chief Mandé then use this database in LexiquePro to expand the dictionary. LexiquePro makes it easy to include locally-relevant elements such as reverse look-ups, cross-references, and multiple languages. Although learners do not have access to computers, printing versions of the dictionary in progress provides more immediate support than could be had by waiting for a final, published version. I am currently training Ms. Jubithana to use Toolbox, as well.

4.4.2 Pedagogical Materials: Orthography Development

Pedagogical materials include a lesson packet and accompanying visual aids such as posters and Talking Cards. The process of creating posters for the classroom provided opportunities to discuss orthography, and led to the eventual development of a new practical orthography. We had several specific issues in orthography development and felt that previous choices by Hoff (1968) and Courtz (2008) did not meet our needs. We were concerned with creating a practical orthography that could be typed on a standard keyboard by novice typists. We hoped to avoid the introduction of additional keystrokes necessary to produce symbols such as η and ï. In addition, we needed to decide whether and how to represent phonological processes in the language.

We decided that novice speaker-teachers needed all the support an orthography could give them in terms of representing the language as it is spoken. Therefore, we represent a regular process of post-\(i\) palatalization with digraphs that include \(j\) as the
second element. There is some ambiguity inherent in this choice in that \( t \) and \( k \) both palatalize to the same place of articulation and are both represented with \( tj \). In addition, this representation of palatalization obscures related forms. For example, \( kupi \) 'wash' becomes \( nitjupi- \) when inflected for third person. As learners become more comfortable with reading the language, we may revisit this choice and decide that we no longer need to represent phonological processes in this way.

Other specific issues in practical orthography development include how to represent a central, back, unrounded vowel. Previous choices include \( i \) and \( i \), both of which require additional keystrokes. We decided to follow the Dutch system and use \( j \) for the palatal glide, freeing \( y \) for the vowel. This is also consistent with our representation of palatalized consonants.

Orthography development served both documentation and teaching needs. Using a practical orthography that speakers were involved in creating makes print materials immediately accessible to them. In addition, it affords them full participation in the documentation and revitalization process. Since community members are involved in all aspects of documentation as well as revitalization, a practical orthography that is easy for them to use is essential to accurate transcription of recorded texts.

4.4.2.1 Orthography Issues and Prosodic Phenomena

The first question asked, when developing a practical orthography is, "Who is it meant for?" When we initially began working together, our goal was to develop a practical orthography that would be accessible to speakers and easily employed by novice
typists. Only after we began developing materials did we realize that learners' needs were not being effectively met. We then began amending the orthography in ways that would support learners. For example, we include phonetic details such as post-\(i\) palatalization and post-nasal voicing.

Where we have failed to adequately support learners is in our representation of the prosodic system. As described in section 3.1.2, the correlates and realization of stress, rhythm, and melody remain poorly understood. Furthermore, the same phenomenon may have multiple phonetic realizations. Ultimately, we chose to represent only two types of prosodic phenomena: vowel length resulting from a reducing syllable, and what I term "historical" vowel length. We chose to represent these two because they are not a part of the regular rhythmic system of the language. Our thought was that learners would acquire the regular rhythmic system inductively, and the orthography would help them with the unpredictable areas. However, we failed to take into account the real difficulties faced by non-fluent teachers in predicting stress, vowel length, and pitch excursion. Additionally, these areas of Kari'nja remain poorly understood. As such, our orthography and its realization in the texts is a work in progress. As our understanding evolves, we expect to amend our texts and dictionary. In addition, it is likely that an updated version of the dictionary and a new version of the texts will include some method of representing rhythmic changes that result from inflection. At present, the following prosodic features are not represented by our practical orthography:
• heavy first syllables (resulting from historical changes, a separate O or possessor nominal, or a first person possessor of a consonant-initial noun)

• stress shifts as a result of inflection

Other analysts have chosen different ways of representing prosodic phenomena in the orthography. Mosonyi (1978) uses geminate consonants to indicate stress and and a colon to indicate vowel length. Hoff (1968) opted for a more phonetic solution and used different graphs to represent the different phonetic realizations of elided and heavy syllables. Courtz (2007) indicates missing syllables with a grave accent and an underscore for stress. Each of these is problematic in its way, but all seek to represent the deep complexity of Kari'nja prosody in some sort of systematic way. As we refine and update our own orthography, we will review the relative merits of each analyst's approach as a means of finding our own. In addition, we expect that the results of our prosodic analysis to shed additional light on this poorly understood system, which may result in novel representations.

4.4.2.2 Visual Aids

Creation of the numbers poster illustrated in Figure 4.3 uncovered some interesting facts about Kari'nja numbers. We discovered that no one in the community really remembered higher numbers in Kari'nja because they had all been replaced with Dutch numbers (or they had never been used). Chief Mandé had developed his own

56 C.f. also section 3.1.3.6 of this dissertation.
system that he was promoting in the community. We consulted Hoff (1968), but ultimately decided to use Chief Mandé's system, as it was already being used by other middle-aged speakers. The primary difference is the order of elements and the use of an inflected post position in Chief Mandé's system. For example, the number eleven is compared in Table 4.1.

Table 4.1. Different representations of Kari'nya eleven

<table>
<thead>
<tr>
<th>Chief Mandé</th>
<th>Hoff (1968)</th>
</tr>
</thead>
<tbody>
<tr>
<td>aijapotoro owing itjuponaka</td>
<td>aijapotoro kuponaka owing</td>
</tr>
<tr>
<td>aijary-opatoro owing i-kupo naka</td>
<td>aijary-opatoro kupo naka owing</td>
</tr>
<tr>
<td>hand -on.both.sides one 3- on toward</td>
<td>hand -on.both.sides on toward one</td>
</tr>
<tr>
<td>Lit. 'both hands with one on its top'</td>
<td>Lit. 'on top of both hands comes one'</td>
</tr>
</tbody>
</table>

This process has served documentation by increasing our understanding of Kari'nya numbering systems (i.e., generating the description in section 3.1.3.6). It has served formal teaching by agreeing on a consistent system to use in the classroom. Both were accomplished in the context of creating pedagogical materials.
Additional visual aids include line drawings, cartoons, and photographs, many of which are screen captures from documentation videos. Two primary questions in their development included whether or not to include words on individual illustrations, and how to illustrate morphological complexity in the language. Since pronouns and adpositions tend to have fewer inflections, we included words for these, but not for verbs and nouns. We tried several systems and rejected others because they added much complexity but little in terms of illustration of forms. For example, one system included separate, color-coded cards for inflectional morphology, some of which can be used with different word classes. By this system, *seneja* ‘I see it’ was represented with three cards:
one for s- ‘1A3O,’ one for ene ‘see,’ and a third for -ja ‘Prs.Tns.’ This proved unwieldy for teachers. In addition, it invites comparison to other languages that represent the different elements with different words. Instead, we now have one card representing ene, and teachers model the different inflected forms with a single card. Teachers prefer to work with fewer cards and the single card is more true to Kari’nja, which can represent an entire transitive or intransitive event with a complete sentence consisting of a single inflected verb.

In general, materials take a word-centered approach that de-emphasizes metalinguistic discussions of morphology. However, teachers have found that adults benefit from lessons that incorporate discussions of grammar. As a result, elder teachers have included such discussions as a part of their lessons. Materials nonetheless assume learners will learn grammatical structure inductively. We use a “Talking Cards (Beavert et al., 2005)” system whereby teachers and learners use cards where it is impractical to use realia. For example, at the beginner level, a teacher may pass out cards representing various activities such as peeling, grating, and baking cassava. S/he would then ask students in Kari’nja what they are doing and they would respond based on what is illustrated on the card they are holding. Higher-level learners may also be asked to describe additional aspects of an illustration. Figures 4.4 and 4.5 illustrate Talking Cards.
Figure 4.4. Amoro ‘you’ Kari’nya Talking Card

Figure 4.5. Kiere kumitjyry ‘cassava washing’ Kari’nya Talking Card

4.4.3 Learner Resources

Learner resources include “Books on Tape,” or transcribed, translated texts from documentation materials with CD recordings to accompany them. In addition, learners have access to DVD copies of documentary videos upon which audio and texts are based.
as well as the dictionary described in section 4.4.1. In developing these, the team (speaker-teachers in particular) decided that Toolbox-type texts, which include parsing and morphological information, were too “busy,” and distracted readers. Instead, simple interlinear translations were extracted from the texts. Figure 4.6 illustrates a portion of one such text (Dutch translations will be included soon). Speakers are indicated with a 4-letter code, and individual sentences are numbered for easy reference. Every word in the texts has a dictionary entry, and text reference codes are listed with dictionary entries so that the two resources complement each other. Examples, then, can be found in context.

This cross-referencing component is extremely useful to both descriptive linguists and to adult learners. For example, when looking for examples of particular phenomena, I can find an inflected form in the dictionary, see whether the example sentence is an appropriate illustration, and then look up the greater discourse context in which it occurred. This makes the data more transparent and ensures I find the most appropriate example possible. For learners, the reverse process is helpful. They can listen to a CD and read along in the text. They can then look up fully inflected words they are unfamiliar with and find additional example sentences and parsed forms. They can also then look up individual morphemes.
**Figure 4.6** Example of "Book on Tape" text for Kari'nja learners

<table>
<thead>
<tr>
<th>Cecilia Arupa</th>
<th></th>
</tr>
</thead>
</table>
| **CeAr 0001** | **Eropo oty tymainjara akotojang.**  
Sranan Tongo: Djaso ai ṓala eng gron.  
English: Here he fells his field.  
Nederlands: |
| **CeAr 0002** | **Da kynomanong.**  
Sranan Tongo: Dan ai fadon.  
English: Then it falls down.  
Nederlands: |
| **CeAr 0003** | **Djombo oty moro, wewe poriry pa: kotopo:sa, kynitjokotopo:sa.**  
Sranan Tongo: Dan ai kapkapu den taki foe a bon, ai kotkoti den  
English: Now, um, that, he slashes the tree branches, he slashes them.  
Nederlands: |
| **CeAr 0004** | **Da eropo tymainjary tykoroka, i'ja mang.**  
Sranan Tongo: Dan djaso abron a groi foe eng.  
English: Then here he is burning his field.  
Nederlands: |
| **CeAr 0005** | **Djombo, tymainjary weritja:no.**  
Sranan Tongo: Dan ai krin a groi foe eng.  
English: Then, he clears his field.  
Nederlands: |
| **CeAr 0006** | **Eropo pjyty kynanu:ja, tymainjary anu:ja.**  
Sranan Tongo: Djaso a frow foe eng ai tjapu, a tjapu a groi foe eng.  
English: Here his wife hoes, she hoes her field.  
Nederlands: |

### 4.5 Assessment and Outcomes

Since our work is long-term and ongoing, assessment and improvement of materials is essential. Community members intend to eventually develop a several-year curriculum for both elementary and adult levels that can be used in other communities. Before developing new materials, we need to know what has worked and what has not.
Teachers piloted learning materials over the course of a school year and we held an assessment workshop in July of 2008. In it, we discussed several issues including:

- materials themselves, including their ease of use and their appropriateness,
- program design and its improvement.

Each of these is discussed in the following sections.

4.5.1 Materials

Young adult teacher-learners, middle-aged teacher-speakers, and adult learners all participated in assessment. All participants agreed that the dictionary is the most useful tool developed. Although it is flawed, adult learners and teachers nonetheless appreciate its existence and refer to it often. An updated dictionary will include Dutch glosses, expanded examples, and more elder speaker involvement in editing with a goal of correcting spelling and glossing errors. In addition to its tangible use as a reference tool, its mere existence has increased the prestige of the language in the community. Elders can open a book in which something has been written down in their language. More importantly, they can read it. Their language has a value and prestige on a par with more dominant languages with longer literary traditions. Having community-accessible print materials supports pride in the language in a concrete way.

The second most useful tool, according to participants, is the set of “Books on Tape” texts. Having Sranan Tongo free translations is essential to their having value in
the community. Although the Kari'nya portion of Hoff's (1968) texts is extremely valuable to community members, their translation into English does nothing to support learners literate only in Sranan Tongo and Dutch.\textsuperscript{57} We are in the process of creating free translations of all texts into Dutch, as well.

The pedagogical grammar as a product has been useful to only a small number of young adult teacher-learners. Although all middle aged speaker-teachers participated in its development, and the process of creating the grammar was useful in the evolution of their understanding of the academic component of grammatical analysis, they nonetheless find it to be too abstract to be very useful to them as teachers. We held a short workshop with young adult learners and distributed copies of the grammar to them in 2009. Since they have more formal schooling, we hope that they will be able to make use of the grammar. We have planned another assessment workshop for 2011.

During the workshop where these facts came to light, I realized that, although elder speaker-teachers were able to understand and assimilate our discussions of Kari'nya grammar, they were less able to comprehend written Sranan Tongo descriptions of it. Although they are literate in Sranan Tongo, they are more accustomed to reading abstract descriptions in Dutch. In addition, there was a significant time lag between our grammar workshop and printing copies of the grammar. I made the inaccurate assumption that they would be able, after several months, to read and comprehend a written version of what had been an oral workshop. Although the younger teacher-learners were able to do

\textsuperscript{57} Note that there was little need for support of revitalization in Hoff's time, as the language was still vibrant then. The set of 16 texts included in his grammar was, for a long time, the only available documentation of the Aretyry dialect, and for that, community members and I are grateful.
this, the elder speaker-teachers were not. A better model would have included sufficient
time to have a separate grammar workshop for the speaker-teachers, led by the teacher-
learners, once a printed version of the grammar became available.

The visual materials, including posters and Talking Cards, as well as the
accompanying lesson packet, have been very successful in the elementary school. Busy
teachers appreciate being able to simply grab a folder that includes everything they need
to teach a 30-minute lesson. Most of the illustrations are clear and useful, and the
dialogues are brief enough while still providing adequate room for creativity. Adult
school teachers, however, were less comfortable with the Talking Cards and lesson
packet. This is largely due to their lack of experience in classroom teaching techniques.
They were unsure of how to best incorporate visuals into their lessons and did not fully
understand the lesson packet's organization. This situation will be addressed with a
restructuring of the adult program described in the next section.

CD audio recordings represent another tool that has both tangible and intangible
benefits. Learners actively listen to recorded texts and read along. They have found that
the recordings are invaluable in terms of increasing their listening skills and helping them
learn the rhythmic system of the language. Elder speakers have enjoyed listening to each
other and have used the recordings as a way of remembering forgotten vocabulary. Just
listening to someone else talk about a particular topic has caused many an elder to say
something like, "Oh, yeah! Now I remember the word for '_____' is _____." Or, "She's
using a Sranan Tongo borrowing here! That word in Kari'nja is _____."
In addition to modern recordings, Berend Hoff has generously provided copies of all recordings he made in the 1950's. Listening to their ancestors' stories and songs has had a profound emotional impact on the community. Even the toughest tough guys cried as they heard, for the first time, the actual voices of long-deceased grandparents. After listening to recordings of her aunts and great aunts singing, Henriette Alkantara was inspired to "sing the old songs" at her 80th birthday this year. We were all wiping the tears away as we listened to her and her sisters sing these songs accompanied by their adult grandchildren. These kinds of benefits cannot be quantified, and are rarely a part of our public discussions, but they are of increasing importance in situations of language endangerment. The connection to heritage that was revived with listening to the old recordings has strengthened the bonds between today's generations and has renewed the younger folks' dedication to reviving Kari'nja.

4.5.2 Program

Overall, the teaching program has been successful in that children are enthusiastically taking home the Kari'nja they have learned in school. Adult learners, too, are motivated and dedicated to learning and are pleased with their own progress in the language. However, a recent tragedy has forced a complete restructuring of the program.

In June 2008, one of the middle aged speaker-teachers died unexpectedly. She was a major force in the Kari'nja documentation and revitalization program and is irreplaceable. However, her death has highlighted the motivation and dedication of other
members of the project. Despite the tremendous loss—both personal and in terms of the program—experienced with her death, other members of the team have expressed their commitment to continuing their work in her absence. In addition to her loss, Chief Mandé, too, will no longer be teaching. Financial obligations have forced him to move to Paramaribo.

Since October 2008, the adult school course has been taught by Ms. Jubithana in cooperation with Maria Alkantara and Cecilia Arupa. In addition, she is training two additional teacher-learners, Regina Chu and Yvonne Marlbons, to teach the adult course. This five-member teaching team will be responsible for carrying the adult course forward and will begin curriculum development for upcoming years.

The three elementary school teachers, Ms. Jubithana, Ms. Chu, and Ms. Marlbons, have made the most use of the pedagogical grammar and lesson materials and will use them to support their teaching of the adult course, as well. Ms. Alkantara and Ms. Arupa provide content in the form of functionally useful language, and Ms. Jubithana, Ms. Chu, and Ms. Marlbons develop lessons that incorporate both language in use and metalinguistic discussions. We hope this expanded team can better support adult learners in part by making use of all available resources.

The dedication to continuing despite the loss of two primary players illustrates the benefits of a community-based approach such as that outlined in the Community Partnerships Model (CPM). It is not simply a single academic or speech community linguist who is responsible for documentation and revitalization, but rather an entire community that owns and is responsible for its language.
4.6 Conclusions

You may have gotten this far and may now be thinking, "Who has the time to do this? I have a reference grammar to finish!" If there is one primary take-home message here, it is that one person cannot do it all. The idea of the "lone wolf" linguist is a thing of the past. As we develop approaches to linguistic fieldwork that view speech community members as partners rather than consultants (or worse, "subjects"), there is less pressure on the academic linguist to do it all. With a team approach, community members and outsider academics work together and share each other's strengths. In the example described here, the young adult teachers have experience teaching, but are not fluent speakers. Elder speakers have the language but are not experienced teachers. Together, the two groups form a team that is capable of planning for and teaching the language formally. As the team identifies what and how to teach, we all work together to make sure our documentation can support specific teaching goals.

Our commitment to a community-inclusive approach dates to our work together when I was a Peace Corps Volunteer. Early on, we established relationships based on shared goals and a mutual desire to work in a sustainable way. Chief Mandé told me, several years ago, that he no longer wanted to allow researchers into the community because they only took and never gave back. He once challenged a researcher, "You come here to study me. When do I get to go to your country to study you?" His views have shaped our work together on Kari'nya as he was adamant that he and other community members be included in the research as partners rather than as "subjects." I
am constantly reminded that I work with people rather than with a language in a vacuum. Chief Mandé, Ms. Jubithana, and other community members have shaped my approach to research that concerns them by actively engaging in that research.

As for questions of pedagogy, it is better to ask how students learn and how teachers will teach before making materials. For the academic linguist whose schooling and experience are limited to theoretical linguistics without an applied focus, it is possible to develop partnerships with pedagogy specialists either within the speech community or at the home academic institution. What has worked for me is involving the language teachers in the documentation process. They are the ones who are responsible for formal teaching, and are best able to articulate what their needs are in terms of materials and content.

That said, I recognize that it may be impractical to address pedagogical questions at the outset of documentation. It is nonetheless possible to make one's corpus more "pedagogy friendly." Rather than assume that a good, varied documentary corpus is easily mined later for pedagogical needs, research into what those needs are can pay big dividends in terms of making a corpus maximally useful. According to Nathan and Fang,

“Documenters can contribute to language pedagogy in four main areas:

A. undertake basic training in awareness of issues in language pedagogy in order to better understand how to make their materials useful for language teachers and learners

B. prepare resources using cross-disciplinary teams
C. share their sociolinguistic research to help in the planning and establishment of language programs

D. create pedagogically useful metadata” (2008:178).

Here, again, I advocate a team approach. Working with those speech community members who will be responsible for formal teaching is obviously the ideal choice, but that may be impractical. At my university, I have gotten invaluable advice on meeting pedagogical needs from language teachers and pedagogy specialists in departments other than Linguistics.

The projects described here assume a long-term commitment to a particular community. Our community-based approach has allowed us to grow together and develop relationships that carry us through the highs and lows of planning and implementation. I began this project with strong academic training, but collaboration demands that I not be the one with all the answers. Much of what we do is experimental, and not everything works. However, we have fun, we carry on, and we keep looking for things that resonate with all of us. Our strong interpersonal relationships make this possible.

Where does this leave a linguist interested in data specific to an isolated issue who really does not have time to devote to community issues? Here too, a collaborative approach is useful. Establishing partnerships with existing longer-term projects is better than striking out alone and risking being labeled a “helicopter researcher” (Lutter, 2007) who benefits from a community’s generosity without contributing in any direct way to
the preservation of the language of study. In the Konomerume case, community members have been happy to share data with researchers working to better understand Cariban linguistics as long as the researchers share their results with the community. Although there may be no direct link to formal teaching, speech community linguists are nonetheless interested in better understanding how their language fits in the greater Cariban context. This is only possible if researchers make their work both physically and intellectually accessible to the community through partnerships with either community members or established researchers.

This chapter provides a case study example to address the need for a practical approach to documentation in direct support of formal teaching of endangered languages. The real superheroes here are the speech community linguists who are working against tremendous odds to preserve and revitalize their minoritized and endangered languages. Their work is arduous, unpaid, ongoing and requires a tremendous amount of motivation. They have a direct interest in research into their languages and deserve a voice in the process. Their participation, dedication, and ownership of our projects are essential not just to meeting their own goals for revitalization, but to my work in linguistics as well. We share a commitment to cooperation. My goal is not "giving back," but rather "working together" to cooperatively identify and undertake mutually beneficial projects such that we all share both the workload and the benefits.
CHAPTER V

STRUCTURE OF THE DOCUMENTATION

In response to a worldwide decline in linguistic diversity, academic linguists have begun to theorize language documentation as a unique subfield of linguistics. Theories of this emerging subfield define documentation and academic description as independent of one another in terms of goals, content, and intended audience. Himmelmann (2006:1-30) provides a useful overview of documentation as an endeavor distinct from but overlapping with description. According to Himmelmann, "a language documentation is a lasting, multipurpose record of a language" in actual use (2006:1). Academic descriptions may be based on documentations, but the process and goals of a documentation are described as worthy pursuits in their own right. The primary distinction between the two is that a documentation records communicative events in actual use, and description records the system of language as an abstraction.

Himmelmann (2006) describes the basic format for a language documentation in terms of two necessary components—what he terms primary data and the apparatus. Primary data include recordings of "observable linguistic behavior" (2006:7) that include as broad a range of communicative events as it is practical to record. In addition, Himmelmann includes as primary data speakers' metalinguistic knowledge of such things
as taboos, discourse organization, taxonomies, and grammaticality judgments. These are
documented by recording speakers talking in the language about the language.

The apparatus includes metadata and annotation. Metadata for both the
documentation as a whole and for individual sessions is recorded. Metadata is used for
cataloguing and organizing the documentation. Annotation includes at a minimum
transcription and free translation of the primary data. More elaborated annotation may
include interlinear glossing, grammatical and ethnographic commentary, and cross-
referencing (Himmelmann, 2006:13).

Description, according to Himmelmann, is a separate undertaking and includes
the types of components, such as academic grammars and dictionaries, that are typically
produced by outsider academics. Descriptions rarely include information on
communicative practices—one is unlikely to discover how to greet an elder in a typical
academic description—focusing instead on the system of language. As an abstraction, the
typical description provides little in terms of accountability. "There is no way of
knowing whether fundamental mistakes have been made unless the primary data on
which the analyses build are made available in toto as well" (Himmelmann, 2006:19).
Furthermore, descriptions provide little to non-linguists.

The goals of and audiences for documentations and descriptions usually differ
with speech community members typically making less use of the latter in favor of the
former, and outsider academics focusing on producing the latter. However, as noted in
earlier chapters, this distinction has begun to blur as more members of endangered
language communities take greater responsibility for research into their heritage
languages. Furthermore, adequate academic description depends on rich source data, so
linguists do make use of documentation as the basis for description.

Both documentation and description are necessary if we are to record and
understand what is possible in human language. Although they may be approached
separately, documentation and description overlap, and are frequently conducted by
teams. My goal in working with members of the Konomerume community has been to
provide tools and training such that community members can be confident documenters
and describers of their heritage language. However, it is nonetheless the case that
community members tend to be more confident in their ability to document, and I tend to
be more confident in my ability to describe. Fortunately, the team approach has allowed
us to make full use of our independent strengths, and has provided us all with access to
tools and resources for both documentation and description.

While recognizing that no one corpus can be all things to all people, the corpus
provided herein seeks to meet goals in both documentary and descriptive domains. While
both speech community and outsider academic audiences are served, it should be noted
that each individual component might be of greater interest to one group or the other. We
include primary data with annotations in the form of texts and video recordings.
Descriptive elements include a dictionary and grammar sketch. In addition, a curriculum
guide includes elements of each domain. The following components are included in the
corpus, each of which forms a separate appendix (with the exception of the DVD videos,
which are included in a pocket):
5.1 Texts

By far the most substantial section is the set of annotated texts. Two annotation styles are represented, each of which fulfills a different purpose. The first style of annotation is a simple transcription of the text data with interlinear free translations in English and Sranan Tongo. These texts may be used in a manner akin to "Books on Tape." Learners can follow along, reading the texts, as they listen to the audio recordings that accompany them. For this purpose, both teachers and learners found the additional information provided in more detailed annotations to be distracting. Academic linguists may find this annotation style useful when studying discourse phenomena. The greater space between individual records in the more detailed annotation often makes it difficult
to examine a string of discourse as a unit. The simplified annotation style makes it possible to look at larger strings of discourse on a single page, illuminating phenomena that may otherwise be obscured. The *Cassava Film* texts are provided here as an example of the limited annotation style. We created them by extracting and reformatting the necessary components from the more finely detailed annotations.

The second, more detailed, annotation style includes the following components, organized in the following order:

- *Kari'nja transcription (in italics)*
- Morphological parse
- Morpheme-by-morpheme gloss
- Free translation in Sranan Tongo
- Free translation in English

Each individual entry represents a full sentence, determined by the syntax, intonation contours, and pauses. Complete sentences are represented in the English free translation following English conventions. A sentence begins with a capital letter and ends with a period. In some cases, the speaker paused for longer than five seconds before uttering the remainder of a particular sentence. These cases are separated into two individual entries, connected with ... at the end of the first entry to indicate that the sentence continues in the following entry. Fragments are included as independent entries when pauses and the syntax make it clear that the speaker never completed the sentence.
Fragments are represented with neither an initial capital nor a period in the English free translation.

Chief Mandé and I have developed a practical orthography for the variety of Kari'nja spoken in Konomerume that we use in the Kari'nja transcription line. Since the Aretyry dialect is the non-prestige dialect in Suriname, Chief Mandé and other community members were adamant that our work represent their dialect rather than using orthographies developed for the Tyrewuju dialect. Use of this orthography fulfills goals beyond simply representing the language in a written form. By departing from orthographies developed for other dialects, we are making a statement about the linguistic validity of the Aretyry dialect, which has traditionally been looked down upon—by government leaders and other Kari'nja—as "bastardized," despite a complete lack of linguistic support for this opinion.

In developing the Konomerume orthography, we chose to represent more phonetic detail than is found in other orthographies. For example, regular processes of palatalization and post-nasal voicing are represented with different graphs. We felt that learners could use all the help an orthography could provide, and learners found they preferred to be able to read words as they appear without having to remember, for example, to palatalize consonants after /i/. We will revisit decisions we've made as the orthography is put to greater use, and we may amend our earlier choices as learners become more accustomed to phonological processes.

I recognize that the practical orthography may obscure related forms. As a result, all entries include a second, morphological parse line that is more "analysis friendly." It
represents underlying allomorphs unaffected by phonological processes. This is followed by glosses of individual morphemes and then free translations in Sranan Tongo and English.

The practical orthography is limited in that we do not represent many prosodic phenomena. We anticipating updating our orthography in response to community member input, and will likely include representation of the issues described in section 4.4.2.1. At present, one may view the texts and dictionary as works in progress to be updated as our understanding and needs evolve. The reader interested in using the data here is encouraged to contact me or Spike Gildea at the University of Oregon for updated versions of texts or dictionary entries.

In addition to serving as primary data for the documentation, the texts provide a basis for academic description. Furthermore, they may be put to practical use as teachers mine them for lesson topics. In addition to archived data, community members have copies of all recordings. They also have the technological resources to be able to extract text samples for use in formal teaching and other revitalization activities. In addition, elders and other community members enjoy listening to the recordings of each other for the simple pleasure of again being immersed in Kari'ńja. Having written texts to accompany the recordings elevates the language to a level of prestige more commensurate with other languages that have longer literary traditions.

The *Cassava Film* texts mentioned above represent one of the four discourse genres included. These genres are: narrations of elicitation videos, interviews, conversations, and a special procedural discourse. I describe each of these genres in turn.
5.1.1 Elicitation Videos

Our overarching goal throughout our work together has always been to document both language and cultural practices. From an academic standpoint, a corpus of varied, naturalistic data provides a solid foundation for good description. From a practical standpoint, examples of functional communicative acts in actual use support strategies for preservation and revitalization.

Early in the documentation, before elder speakers were comfortable with being recorded, we sought out methods of eliciting naturalistic data that would be less intimidating to nervous elders. We began by recording narrations of Mercer Meyer's *Frog Stories* (c.f. Slobin, 2004) and found that having something to describe allowed elders to speak less self-consciously. We cast around for other elicitation tools that might provide more dynamic descriptions, and decided to record descriptions of *The Pear Film* (Chafe, 1980). However, before we began recording for this film, we realized that we could produce our own elicitation film that would include content that was more locally culturally relevant. Thus was born *The Cassava Film* (c.f. Yamada, 2007 for a more thorough description of the process of creating the film and recording the narrations).

Ten different native-speaking elders narrated the 13-minute video, and text transcriptions of their narrations are provided in both the simple and complex annotation styles. In addition, there is a DVD of the actual elicitation video.

The elicitation film narration genre is also represented by texts of narrations of the *Fishing Film*. Recording narrations for this film followed the same protocol as the
Cassava Film, with elders narrating the action of the video as they watched it on a laptop screen. In the film, men are shown fishing with the more traditional stick and hook, as well as with more modern drift nets. The much older practice of fishing with bow and arrow is all but lost, with only a few extremely elderly men having used these tools in their youth. As such, we were unable to record the bow and arrow technique. The film continues with one of the men carrying home a sack of fish that are then cleaned and prepared by his wife. The film concludes with the fisherman and his hardworking wife sitting down to eat.

Our goal in choosing elders to narrate the films was to ensure that both age groups of native speakers (elder and middle aged) and both genders were represented. Information about each elder is provided in Table 5.1.

Table 5.1. Elicitation film narrators

<table>
<thead>
<tr>
<th>Code</th>
<th>Gender</th>
<th>Age Group</th>
<th>Film(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CeAr</td>
<td>F</td>
<td>Middle</td>
<td>C, F</td>
</tr>
<tr>
<td>HeAl</td>
<td>F</td>
<td>Elder</td>
<td>C, F</td>
</tr>
<tr>
<td>HeMa</td>
<td>M</td>
<td>Elder</td>
<td>C</td>
</tr>
<tr>
<td>JeNj</td>
<td>F</td>
<td>Middle</td>
<td>C, F</td>
</tr>
<tr>
<td>JoKa</td>
<td>F</td>
<td>Elder</td>
<td>C</td>
</tr>
<tr>
<td>JuAl</td>
<td>F</td>
<td>Middle</td>
<td>C</td>
</tr>
<tr>
<td>MaAl</td>
<td>F</td>
<td>Middle</td>
<td>F</td>
</tr>
<tr>
<td>MaCh</td>
<td>F</td>
<td>Elder</td>
<td>C</td>
</tr>
<tr>
<td>PaCh</td>
<td>M</td>
<td>Elder</td>
<td>C</td>
</tr>
<tr>
<td>UrMa</td>
<td>F</td>
<td>Middle</td>
<td>C</td>
</tr>
<tr>
<td>WiMa</td>
<td>M</td>
<td>Middle</td>
<td>C</td>
</tr>
</tbody>
</table>
5.1.2 Interviews

The second discourse genre is interviews. Chief Mandé is working to compile a history of Konomerume. In addition, the Association of Village Leaders in Suriname (VIDS) has been working on a lands demarcation project that includes interviews with community members on land use and outer borders of the community's traditional hunting, fishing, planting, and gathering grounds. We decided to combine these two projects with our documentation. The result is a series of interviews conducted by Chief Mandé and Ms. Jubithana with thirteen different elders. Texts of two of these interviews, conducted with two elder men, are included here. I chose to include these two here in order to provide more gender balance to the documentation. Speakers for the other genres are predominantly female.

In the interviews, Chief Mandé asks about personal histories, including when and how speakers came to reside in Konomerume (if they are were not born there), family information, community history, and elders' impressions of Konomerume during their youth and today. These interviews provide invaluable information from both linguistic and ethnographic perspectives.

5.1.3 Conversations

Texts of three conversations are included. One is between two elder women (who are sisters) talking about general topics of interest. The second is between three middle-aged women talking about the day's events (the day of recording happened to coincide
with a national holiday). The third conversation is between Chief Mandé and his sister-in-law about the then-recent death of one of the Kari'nja teachers.

Together, the conversation texts represent the two age groups of native speaking women, and may provide the basis for an examination of age-related differences. In situations of language endangerment, grammatical change can happen in fast-forward. As Blackburn-Morrow (2006) discovered, significant changes may actualize as quickly as one generation to the next. Changes in progress highlighted by the conversation texts will be the focus of future description.

5.1.4 Procedural Discourse

Finally, we decided to record a procedural discourse. In addition to illustrating such practical and typologically interesting grammatical features as Imperative mood, the procedural discourse demonstrates an important cultural practice. In the Mauru Film, an elder shows her granddaughter how to spin cotton. We chose to have the grandmother teach her granddaughter rather than simply demonstrating the procedure in an effort to create a more naturalistic linguistic situation. In addition to describing individual steps as she performs them, the grandmother interacts with her granddaughter in a natural way. "Try it, let me see," she says. And, "No, that's backwards, do it this way." These interactions would not have been captured had we chosen to record a single speaker describing the steps rather than demonstrating the procedure.
5.1.5 Other Genres

The reader may have noticed that there is one popular genre is conspicuously absent from the texts. Traditional stories are not included in the corpus. Hoff (1968) provides several excellent examples of the traditional story genre, and we felt that, while important, the story genre does not meet our more immediate needs for functionally useful language. I have recorded Chief Mande re-telling some of the stories documented in Hoff (1968) (his grandfather was one of Hoff’s consultants), but these texts are not included in the corpus. Chief Mande would like to eventually publish a separate volume of traditional stories as told by himself and others.

Also not included are the Frog Stories. Although elders enjoyed narrating them, and teachers and learners use them as "Books on Tape," the texts are not of sufficient quality to be included here. In all candor, I was not savvy enough as a linguist when they were recorded to have provided adequate annotation, nor was I experienced enough to be able to guide a native speaker in annotating these texts. Furthermore, they fail to document local cultural practices, which was an additional goal of our documentation.

When deciding on genres to document, we recognized that we would be creating a corpus that might later be used to recover lost parts of the language. We asked ourselves what people might want to talk about and/or recover in terms of cultural practices and the language that accompanies them. We were interested in documenting tokens of language that had the potential to be functionally useful. These issues, in part, guided our choice

58 The question arises, then, of what counts as sufficient training in linguistics in order to be able to effectively annotate texts of a language with which one is otherwise unfamiliar. In my experience, some training in linguistic analysis is necessary.
of genres to document. In addition to the texts described here, we have documented day-to-day language through our development of a yearlong curriculum, as described below.

5.2 DVD Videos

Two DVD videos are included in the corpus, each of which documents an important cultural practice, and the language that accompanies it. The first is the *Cassava Film* elicitation video. In it, the process of making cassava bread, an important staple food, is documented beginning with clearing a field in preparation for planting, progressing through harvest and preparation, and ending with the finished product. This labor- and time-intensive process was recorded in segments and then edited into a single 13-minute film. Elder speakers then narrated the film as they watched it on a computer screen. Among community resources are this video and CD copies of all ten elder speakers' narrations. Speech community members have access to CD copies of all text data presented here, all of which are also archived.

The second DVD video is the *Mauru Film*. In it, one of the community elders describes and demonstrates the process of processing and spinning cotton to one of her granddaughters. The video includes Kari'inja subtitles so that learners may read along as the actors speak. In addition, the transcribed, translated, and annotated text is included in the body of primary text data. In addition to fulfilling documentation goals in the areas of language and culture, it embodies a lovely connection between generations. This is an intangible, but nonetheless significant, benefit.
5.3 Dictionary

Our goals for the dictionary are many and it will continue to be an ongoing work in progress. We did not want the dictionary to be a simple lexical database with Kari'nja to English translations. We sought to provide more detailed semantic and ethnographic information for individual entries, and this is an area that we will continue to build upon.

The dictionary is currently cross-referenced to the Cassava Film texts, with an eventual goal of cross-referencing all texts. A user may find a word in the dictionary and then look it up in the discourse context. This serves both academics looking for comparative data, teachers searching for real language data on which to base lessons, and learners seeking to understand appropriate discourse contexts for individual lexemes. In addition, reverse look-ups in English and Sranan Tongo are provided.

Kari'nja's rich morphological system proved a unique challenge to represent in an alphabetical format. We experimented with other presentation styles—including groupings based on semantic domain or function in the syntax—and felt that these ultimately required a higher learning curve for users. In the end, the typical alphabetical dictionary format, though not without flaws, is the most user-friendly. We chose to include fully inflected headwords that include a parse line that cross-references both the individual morphemes and roots. These are also included as headword entries in their own right. This allows users to look up fully inflected words they encounter in the texts and then further look up individual morphemes.

Although this has been the most useful solution for fully inflected words and individual morphemes, we have been unable to adequately represent the multiple possible
stems within an individual word. Kari'nja allows a single root to be inflected with multiple class-changing morphemes. A verb root may be morphologically nominalized with the resulting full noun word providing a stem for additional meaning- and class-changing morphology, as well as morphological inflection. We have opted only to represent the largest possible chunk as it appears in the texts as a headword, and then each individual root and morpheme in the parse rather than cluttering an entry with several potential intermediate stems.

Allmorphy provides additional challenges. Kari'nja has several reducing roots and morphemes. That is, when inflected with particular inlections, the reducing syllable is elided, leaving vowel length behind. Reducing syllables are enclosed in () in the uninflected entries. For inflected entries that have reduced, the resulting vowel length is represented with a colon. When reduction is not conditioned, the reducing syllable is simply included as a part of the word. The following sample headword entries, glosses, and parses illustrate these choices.

(1a)  anu(my)
     Vt
     'lift, hoe'

(1b)  anumyry
     N
     See: anu(my) -ry
     'hoeing'

(1c)  anu:ja
     Vt
     See: any(my) -ja
     's/he hoes (O)'

There is one sound that differs according to dialect.\(^{59}\) In some dialects, it is realized as /h/ or /x/ and in others a glottal stop and in still others as vowel length. In Konomerume, it appears most frequently as a glottal stop, which we represent as '.

\(^{59}\) Preliminary data suggest that the difference may go beyond regional dialect to idiolect.
5.4 Grammatical Sketch

The grammatical sketch is a direct result of the grammar workshop that Chief Mandé and I held for the elder speaker/teachers and young adult teacher/learners. At the time, we had few resources in terms of descriptions of Kari'nja from which to draw. Our primary source of information about the structure of the language was Hoff (1968). We were faced with the task of extracting information on language structure that we could apply to learning situations. Hoff (1968) was not intended for this purpose. When the grammar was written, the language was still vibrant. As such, Hoff (1968) is a volume intended for an audience of academic linguists with some training in the Structuralist tradition.

As we worked through the information together, we struggled with how to present it in a way that made sense to workshop participants. Our intended audience and goals were modest. We wrote the sketch as a reference for the young adult teacher/learners as a way for them to go back over the information we had discovered in the workshop.

The resulting sketch reflects the structure-oriented organization of the source material. In the end, this has been the least used element of the documentation, with only a small subset of teacher/learners referring to it with any sort of regularity. Although the sketch would be accessible to a Sranan Tongo-fluent academic linguist, it is less so for those with limited linguistics training and even more limited exposure to grammatical terms in any language.
A further goal of the grammatical sketch, one that it fulfills adequately, is to support use of the dictionary. Abbreviations used in the dictionary appear in the grammatical sketch and users can use the sketch to gain a better understanding of the formal properties of word classes and categories indicated in dictionary entries. Teacher/learners also like having easily-referenced charts like those provided in the sketch when developing lessons.

A revised version of the sketch will be expanded to better tie in with the Kari'nja curriculum. Rather than organizing the sketch based solely on formal categories, an updated version will include emphasis on discourse/pragmatic function. A revised version will also make greater use of charts in illustrating categories. Although the sketch is intended primarily as a reference for teacher/learners, it is nonetheless useful to academic linguists unfamiliar with the structure of Kari'nja. It provides an introduction to the language for academics just beginning work with Cariban languages.

5.5 Curriculum Guide

The curriculum guide is a direct result of a curriculum development workshop Chief Mandé and I held with the teachers. One may ask how a curriculum guide is a useful part of a documentation or description. What the guide provides that is found nowhere else in the documentation are examples of day-to-day language organized around functionally useful categories. This type of language, essential to any preservation or revitalization effort, is usually excluded from the typical documentation. When included, it is often included only as part of conversational or other text data, and
requires teachers and learners to comb through texts and examples in an academic
description in order to build lessons. Although the tokens of language are not primary
data, in the sense of Himmelmann (2006)—they are not spontaneous, they were elicited
with a particular function in mind—they nonetheless provide useful tokens of naturalistic
language.

The guide was developed through a curriculum development workshop.
Appendix A provides an overview of the topics and procedure we followed. All
participants had a voice in the process, and we made use of both whole-group and
small-group interaction. We began by setting goals for the workshop, including both the
tangible and intangible outcomes we anticipated. In addition to developing a yearlong
curriculum, teachers wanted to be introduced to communicative methods and materials
for second language instruction. All experienced elementary school teachers, they were
only familiar with the "sink or swim" immersion that is practiced in Suriname. In
facilitating this segment of the workshop, I drew on my knowledge of Communicative
Language Teaching as well as Hinton's (2003) suggestions for teaching a language when
the teacher isn't a fluent speaker.

In constructing the curriculum guide, less-fluent teachers paired with native
speaking elders in order to construct sentences. Together, teachers and elders decided
which semantic domains to address, and then they worked together to construct sample
sentences and mini dialogues that could be used in the classroom. Although not
spontaneous, the dialogues illustrate naturalistic language provided by native speakers.
Furthermore, the dialogues and examples detail community-specific domains.
Vocabulary includes names of local places, locally appropriate greetings, and culturally relevant activities. Lexemes are not presented as lists in isolation, but rather in frame sentences and mini dialogues.

One of the major challenges faced by teacher/learners of severely endangered and sleeping languages is the difficulty in reconstructing functionally useful language from academic descriptions. According to Marnie Atkins (p.c.), a heritage teacher/learner of Wiyot, a sleeping language indigenous to California, academic descriptions have been largely inaccessible to her. While she is grateful that outsider linguists took an interest in, and worked to describe her heritage language, she wishes they could have provided more practical documentation including conversations, recordings of natural language, and examples of functionally useful language.

Members of the Konomerume community are currently working to reverse language shift. It is our hope that the samples of language provided in the curriculum guide will support these efforts by younger generations.

5.6 Future Directions

As illustrated in earlier chapters, my relationship with members of the Konomerume community is ongoing, and will not end with the completion of this dissertation. We will continue to expand the documentary corpus, refine existing descriptive materials, and train members of other Kari'ňja communities in documentation, description, and revitalization. In addition, we intend to begin working with speakers of Lokono, an endangered Arawakan language of Suriname.
In terms of specific improvements to the documents provided here, community members have recorded, transcribed, and translated three other elicitation films documenting two types of weaving and first blood rituals. Information from these and other recordings will be included in an expanded dictionary. In addition, a revised dictionary will include illustrations in the form of photographs and line drawings. Community members began work on this aspect of the project in 2010 when they came to Oregon to participate in a series of workshops on endangered language documentation, description, preservation, and revitalization.

As a final caveat, I would like to reiterate that the texts and dictionary are works in progress. As our needs and understanding of the prosodic system evolve, so too will our orthography. In addition, the time constraints inherent in completing a dissertation did not allow me to exercise as much care in analysis as I would have preferred. As such, there are certainly errors of parsing and analysis in the texts. The Kari'inja transcriptions and English free translations are accurate, but the parse and gloss lines have errors. I suggest that readers interested in using these data in their own analyses contact me or Spike Gildea at the University of Oregon for the most up-to-date versions of texts or dictionary entries.
APPENDIX A

CURRICULUM PLANNING WORKSHOP

In October of 2006, the Konomerume elementary school teachers and I held a workshop to develop a year-long elementary school curriculum. The teachers are all novice Kari'nja speakers. As such, we invited middle aged speakers to participate in the workshop to help with developing topics and mini dialogs to be used in lesson planning.

I facilitated the workshop, in Sranan Tongo, together with Chief Mandé and Sieglien Jubithana. Our goals for the workshop were to develop a year-long curriculum, determine needed materials, and discuss different methods of teaching second languages. I developed the section on second language teaching methods based on my knowledge of formal teaching methods, as well as on Hinton's (2002, 2003) recommendations for teaching a language when the teacher isn't fluent.

Each phase of the workshop began with an introductory presentation on the day's topic followed by either large or small group work. Smaller groups came up with lists of potential topics to be included in an introductory syllabus, and the groups came together to make decisions on which to include. Smaller groups of elder speakers and younger teachers worked to further develop curricular themes and provide content for each teaching unit.
The workshop plan provided here is a translated version of the original, Sranan Tongo, plan. The resulting curriculum guide can be found in Appendix F. A more detailed description of the workshop may be found in Chapter 4 of this dissertation. The Workshop Plan included here represents an excerpted portion of the greater workshop plan. The full workshop included development of an Adult School curriculum, as well, which differed from the content provided herein primarily in terms of number of available instructional minutes and inclusion of more complex content.

In addition to developing lessons that include functionally useful language, we chose to develop lesson content based on things we were documenting. Clearing a field, making cassava bread, and going fishing are all modules with content that came directly from the documentation project.
Workshop Plan

Title: Curriculum Planning Workshop

Target Audience: Konomerume St. Gerardus School teachers

Length: One Week

Workshop Goals:
- Determine structure for lesson planning, including number of available instructional minutes per week.
- Develop a year-long curriculum plan for teaching introductory Kari'nja to elementary school students.
- Develop content for lessons.
- Decide on a teaching approach.
- Create an easy-to-use structure for lessons.

Learning Objectives for Teachers:
- Learn about second language teaching methods for both traditional settings and settings in which the teacher isn't fluent.
- Develop an approach that makes sense in the Konomerume context.

Description:
- Begin each session with an overview of goals for that day.
- Introduce necessary concepts.
- Large group discussion of how to meet day's goals.
- Small groups work to determine topics or develop content.
- Bring groups back together to decide collectively which content to keep and which is better saved for future planning.
### Table A.1. Curriculum Development Workshop Plan

<table>
<thead>
<tr>
<th>Module</th>
<th>Description</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>Workshop Goals:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1) Year-long Kari’nja Curriculum (Jaarsplan)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Modules/topics (thema’s)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Lesson plans (les voorbereiding)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Materials planning/development</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2) Following years’ curricula planning (volgende jaren; jari san kon)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- How to plan for future years</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Spiraling; building on previous years</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Developing a full elementary curriculum, K-6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3) Materials Development (materialen regelen; set materialen)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4) Methodology and Methods (methodiek)</td>
<td></td>
</tr>
<tr>
<td><strong>Different Systems</strong></td>
<td>U.S. System</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- School Curriculum</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Set by state/district (door administratie)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Topics organized by level (san o de in 1º Klas, 2º Klas, etc.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Class Curriculum</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Set by teacher (door onderwijzer)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Yearly</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Curriculum organized by module/topic (thema)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Module: Baka Kasaba</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Les 1: puru kasaba</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Les 2: krabu, griti,</td>
<td></td>
</tr>
</tbody>
</table>
### Year's Planning

**Konomerume System**

(Presented by teachers)

<table>
<thead>
<tr>
<th>matapi</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Les 3: stampu, baka, tranga ini son</td>
</tr>
<tr>
<td>• Les 4: njam eng</td>
</tr>
<tr>
<td>• Oefen</td>
</tr>
<tr>
<td>• Repetitie</td>
</tr>
</tbody>
</table>

**Topics**

Teachers work together to determine amount of time to be spent on Kari'nja during the year.

- School Year 2006-2007
  - Begin: January 2007
  - End: August 2007
  - 30 minutes per lesson
  - 2 lessons per week
  - 25 weeks
  - 50 lesson $\frac{1}{2}$ hours total

**Topics/Modules/Thema's**

- **Greetings**
  - times of day
  - terms of address
  - question forms

- **Counting and Spelling**

- **Where are you going?**

- **What are you doing?**

- **The Body**
  - bathing & other body-related activities
  - things that hurt
  - illness

Small groups work together to determine potential topics for curriculum units. Focus on locally-appropriate topics and the language that accompanies them. For each theme, list additional relevant topics, activities, or vocabulary.
| **Making a Field**       | • fell  
|                         | • burn 
|                         | • clean 
|                         | • plant 
|                         | • weed  

| **Firewood**            | • kurukuru 
|                         | • splitting 

| **Making Cassava**      | • harvest 
|                         | • scrape/peel 
|                         | • grate 
|                         | • matapi 
|                         | • kasuripo 
|                         | • sift  
|                         | • bake  
|                         | • dry   
|                         | • eat   

| **Cooking**             | • kasuripo 
|                         | • pepper 
|                         | • salt  
|                         | • rice  
|                         | • sides 

| **Fishing/Hunting**     | • area  
|                         | • materials 
|                         | • canoe 

| **Canoe**               | • make  
|                         | • use   

| **Kasiri**              | • end of 

<p>| <strong>Celebrations</strong>        | • end of |</p>
<table>
<thead>
<tr>
<th>Content</th>
<th>Small groups work together to determine content for identified topics.</th>
</tr>
</thead>
</table>
| Greetings | • morning  
• midday  
• afternoon  
• evening  
• terms of address  
• How are you? |
| Locations | • field  
• water side  
• town  
• savannah  
• clinic  
• hunting  
• fishing  
• school  
• soccer field  
• to grandma's aunt's, ... |
| Activities | • dancing  
• drinking  
• praying  
• weeding  
• bathing  
• cleaning  
• shopping |
| Teaching Methods | Introduce methods of teaching second languages.  
Work together to determine an appropriate approach for Konomerume. |
| Methods/Methodiek | How to teach when the teacher isn't fluent. |
Include the following elements:
- Accuracy vs. fluency
- Authentic language and situations
- Use of realia
- Community-appropriate topics
- Functionally-oriented language
- Complete sentences over individual words in isolation
- Focus on speaking and listening

1) Find an elder teacher
2) 3-5 new things per lesson
3) Verbs! They're the heart of the language!
4) Repeat terms
5) Steps:
   A) Presentation (presentatie)
   * complete sentences
   * realia (or photos)
   B) Repetition
   C) Yes/No questions
   D) Imitation questions
   E) Produce
6) Learn from your elder in the same way you'll teach—with lots of repetition and practice.

<table>
<thead>
<tr>
<th>Lesson Planning</th>
<th>Small Group Work:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Teachers and elder speakers work together to determine content necessary for each lesson.</td>
<td></td>
</tr>
<tr>
<td>2) Organize content into lesson chunks.</td>
<td></td>
</tr>
<tr>
<td>* only 3-5 new items per lesson</td>
<td></td>
</tr>
<tr>
<td>3) Each lesson includes a mini dialogue that can be learned by the teacher ahead of time, and content that may be replaced in dialogues.</td>
<td></td>
</tr>
<tr>
<td>4) Develop content in cooperation with elders and from documentation.</td>
<td></td>
</tr>
<tr>
<td>5) Discuss what additional language and/or materials (realia) will be necessary for lesson.</td>
<td></td>
</tr>
<tr>
<td>C.f. Appendix F</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wrap-up</th>
<th>Review workshop goals.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Determine extent to which they've been met.</td>
</tr>
<tr>
<td></td>
<td>Discuss needs for future planning.</td>
</tr>
<tr>
<td></td>
<td>List next steps.</td>
</tr>
</tbody>
</table>
The following tables represent the results of individual groups' work to develop curriculum modules and content. Some of the teachers were more comfortable developing lessons in Dutch; others preferred to work in Sranan Tongo. Their untranslated results are provided here.

Table A.2. Terms of Address (Thema: Fa foe gi odie en fa foe kari s’ma)

<table>
<thead>
<tr>
<th>Les Titel</th>
<th>Sranan Tongo</th>
<th>Kari’nja Auran</th>
</tr>
</thead>
<tbody>
<tr>
<td>Omu, fa jœe tan/de?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jawo, oty wara su mang?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ai go boeng.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jupa su rorupo.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A ne go so boeng.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ah, jupa ne waty.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>omu</td>
<td>jawo</td>
<td></td>
</tr>
<tr>
<td>tante</td>
<td>wo’py</td>
<td></td>
</tr>
<tr>
<td>pikin brada</td>
<td>piry</td>
<td></td>
</tr>
<tr>
<td>bigi brada</td>
<td>sewo</td>
<td></td>
</tr>
<tr>
<td>sisa (pikin of bigi)</td>
<td>jenauty</td>
<td></td>
</tr>
<tr>
<td>opa</td>
<td>tansje</td>
<td></td>
</tr>
<tr>
<td>oma</td>
<td>pi’pi</td>
<td></td>
</tr>
<tr>
<td>zwagrie</td>
<td>pamy</td>
<td></td>
</tr>
<tr>
<td>zwageres</td>
<td>mo’wysary</td>
<td></td>
</tr>
<tr>
<td>granpa</td>
<td>tamushi</td>
<td></td>
</tr>
<tr>
<td>granma</td>
<td>nopoko</td>
<td></td>
</tr>
<tr>
<td>neef</td>
<td>patymy</td>
<td></td>
</tr>
<tr>
<td>nicht</td>
<td>pase</td>
<td></td>
</tr>
<tr>
<td>pikin boi</td>
<td>kydjyme</td>
<td></td>
</tr>
<tr>
<td>bigi boi</td>
<td>kydjy</td>
<td></td>
</tr>
<tr>
<td>pikin meisje</td>
<td>shu’wi</td>
<td></td>
</tr>
<tr>
<td>bigi meisje</td>
<td>wodi</td>
<td></td>
</tr>
<tr>
<td>schonpa</td>
<td>ymetamuru</td>
<td></td>
</tr>
<tr>
<td>schoonma</td>
<td>ymeno’ty</td>
<td></td>
</tr>
<tr>
<td>ma</td>
<td>ta’ta</td>
<td></td>
</tr>
<tr>
<td>pa</td>
<td>jumy</td>
<td></td>
</tr>
<tr>
<td>uma s’ma</td>
<td>worry</td>
<td></td>
</tr>
<tr>
<td>man nengre</td>
<td>wokyry</td>
<td></td>
</tr>
<tr>
<td>mi vrouw</td>
<td>pyry</td>
<td></td>
</tr>
<tr>
<td>mi masra</td>
<td>yijo</td>
<td></td>
</tr>
<tr>
<td>jong boi</td>
<td>poitjo</td>
<td></td>
</tr>
</tbody>
</table>
### Table A.3. Village Locations (Thema: *Pe joe e go?*)

<table>
<thead>
<tr>
<th>Les Titel</th>
<th>Sranan Tongo</th>
<th>Kari’nya Auran</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mi e go na gron.</td>
<td>fu krin grasi</td>
<td>tjopy yna wysa</td>
</tr>
<tr>
<td>Manja wa wysa.</td>
<td>fu prani</td>
<td>wopoi je wysa</td>
</tr>
<tr>
<td></td>
<td>fu puru kasaba</td>
<td>aje wysa (teki)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>kiere u kurunga wysa (puru)</td>
</tr>
<tr>
<td></td>
<td>fu trow wiri</td>
<td>weri pijase wysa</td>
</tr>
<tr>
<td></td>
<td>fu fala</td>
<td>manja a koto wysa</td>
</tr>
<tr>
<td>Mi e go na wenkri.</td>
<td>fu bai sukru</td>
<td>ipijoshi epekase</td>
</tr>
<tr>
<td>Wengere wa wysa.</td>
<td>fu bai swarfu</td>
<td>suarufu epekase</td>
</tr>
<tr>
<td></td>
<td>fu bai zoutu</td>
<td>waijo epekase</td>
</tr>
<tr>
<td></td>
<td>fu bai aleisi</td>
<td>epyryry epekase</td>
</tr>
<tr>
<td></td>
<td>fu bai brede</td>
<td>perere epekase</td>
</tr>
<tr>
<td>Mi e go na voetbal veld.</td>
<td>fu prei bal</td>
<td>bary sapimja</td>
</tr>
<tr>
<td>Wosa pimjatopo wa wysa.</td>
<td>fu luku bal</td>
<td>bary e:ne</td>
</tr>
<tr>
<td></td>
<td>fu krak</td>
<td>ashinjangainje</td>
</tr>
<tr>
<td>Mi e go fisi.</td>
<td>mi e losi</td>
<td>weko mere taije</td>
</tr>
<tr>
<td>Wo’to weto wysa.</td>
<td>trowe net</td>
<td>nety semaije</td>
</tr>
<tr>
<td></td>
<td>nanga par boto</td>
<td>kuryjara maro</td>
</tr>
<tr>
<td></td>
<td>braba kotoe</td>
<td>wo’to sano kaije</td>
</tr>
<tr>
<td>Mi e go na skoro.</td>
<td>fu lerri</td>
<td>womepa</td>
</tr>
<tr>
<td>Shitjoro wa wysa.</td>
<td>fu skrif</td>
<td>weimijero</td>
</tr>
<tr>
<td></td>
<td>fu singi</td>
<td>wareta</td>
</tr>
<tr>
<td></td>
<td>fu telen</td>
<td>enepoto’me</td>
</tr>
<tr>
<td></td>
<td>fu leisi</td>
<td>wercishimja</td>
</tr>
</tbody>
</table>
### Table A.4. Activities (Thema: *San joe e doe?*)

<table>
<thead>
<tr>
<th>San joe e doe?</th>
<th>O’ty ko meijang?</th>
<th>San eng e doe?</th>
<th>O’ty ko neijang?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ik schrijf</td>
<td>wejmjeroej</td>
<td>Hij/Zij</td>
<td>kyneimjerojang</td>
</tr>
<tr>
<td>Ik zing</td>
<td>wereetajie</td>
<td></td>
<td>kynewjaretanong</td>
</tr>
<tr>
<td>Ik lach</td>
<td>jaoatije</td>
<td></td>
<td>kynawanong</td>
</tr>
<tr>
<td>Ik speel</td>
<td>wesapimjaie</td>
<td></td>
<td>kynesapimjunang</td>
</tr>
<tr>
<td>Ik loop</td>
<td>wyasa</td>
<td></td>
<td>kynsang</td>
</tr>
<tr>
<td>Ik ren</td>
<td>wekanuija</td>
<td></td>
<td>kynekatuijang</td>
</tr>
<tr>
<td>Ik baad</td>
<td>wekapiaj</td>
<td></td>
<td>kynekupijang</td>
</tr>
<tr>
<td>Ik eet</td>
<td>wonasa</td>
<td></td>
<td>kynonasang</td>
</tr>
<tr>
<td>Ik slaap</td>
<td>wonysa</td>
<td></td>
<td>kynonasang</td>
</tr>
<tr>
<td>Ik spring</td>
<td>wotaporoija</td>
<td></td>
<td>kynotaporojang</td>
</tr>
<tr>
<td>Ik val</td>
<td>womoije</td>
<td></td>
<td>kynomanong</td>
</tr>
<tr>
<td>Ik huil</td>
<td>wotamoja</td>
<td></td>
<td>kynotamojang</td>
</tr>
</tbody>
</table>

### Table A.5. Question forms

<table>
<thead>
<tr>
<th>Nederlands</th>
<th>Kari’nja</th>
<th>Nederlands</th>
<th>Kari’nja</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slaap ik?</td>
<td>Wonyisa?</td>
<td>Ik slaap.</td>
<td>(awu) wonysa</td>
</tr>
<tr>
<td>Slaap jij?</td>
<td>Monyisa?</td>
<td>Jij slaapt.</td>
<td>(amoro) monysa</td>
</tr>
<tr>
<td>Slaap hij?</td>
<td>Nonyisa?</td>
<td>Hij slaapt.</td>
<td>(mo’ko) kynonasang</td>
</tr>
<tr>
<td>Slapen wij?</td>
<td>Nonyisa a’na?</td>
<td>Wij slapen</td>
<td>A’na monysa</td>
</tr>
<tr>
<td>Slapen zij?</td>
<td>Nonyisatong</td>
<td>Zij slapen.</td>
<td>Kynonasatong</td>
</tr>
<tr>
<td>Slapen jullie?</td>
<td>Nonyisatong</td>
<td>Jullie slapen.</td>
<td>(amyjaro) monysatong</td>
</tr>
</tbody>
</table>

### Table A.6. Numbers

<table>
<thead>
<tr>
<th>Number</th>
<th>Kari’nja Auran</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>owing</td>
</tr>
<tr>
<td>2</td>
<td>oko</td>
</tr>
<tr>
<td>3</td>
<td>oruwa</td>
</tr>
<tr>
<td>4</td>
<td>okpaime</td>
</tr>
<tr>
<td>5</td>
<td>aijatone</td>
</tr>
<tr>
<td>6</td>
<td>aijatone owing itjuponaka</td>
</tr>
<tr>
<td>7</td>
<td>aijatone oko itjuponaka</td>
</tr>
<tr>
<td>8</td>
<td>aijatone oruwa itjuponaka</td>
</tr>
<tr>
<td>9</td>
<td>aijatone okpaime itjuponaka</td>
</tr>
<tr>
<td>10</td>
<td>aijapatoro</td>
</tr>
</tbody>
</table>
Table A.7. Times of day (Thema: *Ten foa a dei—natuuronderwijs*)

<table>
<thead>
<tr>
<th>Sranan Tongo</th>
<th>Kari’nja Auran</th>
</tr>
</thead>
<tbody>
<tr>
<td>mus-dei, 3-5 uur</td>
<td>emamyryjako</td>
</tr>
<tr>
<td>dei broko, 6 uur</td>
<td>nemamyi</td>
</tr>
<tr>
<td>dei</td>
<td>kuritja</td>
</tr>
<tr>
<td>bakana</td>
<td>koije</td>
</tr>
<tr>
<td>neti</td>
<td>ko’ko</td>
</tr>
<tr>
<td>tide</td>
<td>erome</td>
</tr>
<tr>
<td>tamara</td>
<td>koropo</td>
</tr>
<tr>
<td>esdei</td>
<td>koijaro</td>
</tr>
<tr>
<td>tra esdei</td>
<td>monyngojaro</td>
</tr>
<tr>
<td>tra tamara</td>
<td>monyngoropo</td>
</tr>
<tr>
<td>jari</td>
<td>shiritjo</td>
</tr>
<tr>
<td>wan mun</td>
<td>owing nu’no</td>
</tr>
</tbody>
</table>
### Table A.8. Spelling (Alphabet)

<table>
<thead>
<tr>
<th>Letter</th>
<th>Leter</th>
<th>Spelling</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>auhto (oso)</td>
<td>amoro (joe)</td>
</tr>
<tr>
<td>b</td>
<td>biribiri (frudu sabana)</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>eky (kwiki)</td>
<td>emy (basi)</td>
</tr>
<tr>
<td>d</td>
<td>i:tiu (busi)</td>
<td>imembo (pikin)</td>
</tr>
<tr>
<td>e</td>
<td>ja:ka:wa (dia)</td>
<td>jakono (mati)</td>
</tr>
<tr>
<td>f</td>
<td>kuwaji (krabasi)</td>
<td>kamisha (krosi)</td>
</tr>
<tr>
<td>g</td>
<td>matapi</td>
<td>manarc (zeef)</td>
</tr>
<tr>
<td>h</td>
<td>nimjoku (amaka)</td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>owning (wan)</td>
<td>oko:ju (sneki)</td>
</tr>
<tr>
<td>j</td>
<td>pyjai</td>
<td>pondjo (pingo)</td>
</tr>
<tr>
<td>k</td>
<td>ja:kara:wa (dia)</td>
<td>jakono (mati)</td>
</tr>
<tr>
<td>l</td>
<td>kuwaji (krabasi)</td>
<td>kamisha (krosi)</td>
</tr>
<tr>
<td>m</td>
<td>matapi</td>
<td>manarc (zeef)</td>
</tr>
<tr>
<td>n</td>
<td>nimjoku (amaka)</td>
<td></td>
</tr>
<tr>
<td>o</td>
<td>owning (wan)</td>
<td>oko:ju (sneki)</td>
</tr>
<tr>
<td>p</td>
<td>pyjai</td>
<td>pondjo (pingo)</td>
</tr>
<tr>
<td>q</td>
<td>ra’na (mindri)</td>
<td></td>
</tr>
<tr>
<td>r</td>
<td>sambura (trom)</td>
<td>samaku (bigi prapı)</td>
</tr>
<tr>
<td>s</td>
<td>ta’ta (mama)</td>
<td>tu’na (watra)</td>
</tr>
<tr>
<td>t</td>
<td>upupo (cde)</td>
<td>u’mari (hoofd tooi)</td>
</tr>
<tr>
<td>u</td>
<td>wo’to (fisi)</td>
<td></td>
</tr>
<tr>
<td>v</td>
<td>ymba (schouder blad)</td>
<td></td>
</tr>
<tr>
<td>w</td>
<td>shu’wi (meisje)</td>
<td></td>
</tr>
<tr>
<td>x</td>
<td>djupa (boeng)</td>
<td></td>
</tr>
<tr>
<td>y</td>
<td>pitjani (pikin nengre)</td>
<td>tjaty (a futu foe eng)</td>
</tr>
<tr>
<td>Les</td>
<td>Sranan</td>
<td>Kari’nya</td>
</tr>
<tr>
<td>-----</td>
<td>--------</td>
<td>----------</td>
</tr>
<tr>
<td></td>
<td>Tongo</td>
<td>Auran</td>
</tr>
<tr>
<td>1) Go wasi joe itjumitja.</td>
<td>fesi</td>
<td>ombata</td>
</tr>
<tr>
<td></td>
<td>jembatary</td>
<td>itjumitja.</td>
</tr>
<tr>
<td></td>
<td>kumishe wysa.</td>
<td>penis</td>
</tr>
<tr>
<td></td>
<td>vagina</td>
<td>ory</td>
</tr>
<tr>
<td></td>
<td>wiri</td>
<td>?u:se</td>
</tr>
<tr>
<td>2) Tapoe joe etapuko.</td>
<td>mofo</td>
<td>pota</td>
</tr>
<tr>
<td></td>
<td>ai</td>
<td>onu</td>
</tr>
<tr>
<td></td>
<td>kumba</td>
<td>powe</td>
</tr>
<tr>
<td></td>
<td>noso</td>
<td>onata</td>
</tr>
<tr>
<td>3) Mi e kraso jajamo.</td>
<td>shishitjoja.</td>
<td>tifi</td>
</tr>
<tr>
<td></td>
<td>tongo</td>
<td>?nuru</td>
</tr>
<tr>
<td></td>
<td>anu</td>
<td>aija</td>
</tr>
<tr>
<td>4) San jao e seli?</td>
<td>bil</td>
<td>weseplry</td>
</tr>
<tr>
<td></td>
<td>Oty ko mishusunganon?</td>
<td>ede</td>
</tr>
<tr>
<td>Mi e seli shishesengaijje.</td>
<td>bobo</td>
<td>manaty</td>
</tr>
<tr>
<td>5) San e hati?</td>
<td>bere</td>
<td>wembo</td>
</tr>
<tr>
<td>Oty ko jetumbe o’wa na?</td>
<td>baka</td>
<td>onga</td>
</tr>
<tr>
<td>Mi e hati.</td>
<td>neki</td>
<td>kindi</td>
</tr>
<tr>
<td>jetumbe na.</td>
<td>kindi</td>
<td>skoroe</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Table A.10. Steps to clearing a field (Thema: *Meki Gron*)

<table>
<thead>
<tr>
<th>Step</th>
<th>Les</th>
<th>Sranan Tongo</th>
<th>Kari’nja Auran</th>
</tr>
</thead>
<tbody>
<tr>
<td>1)</td>
<td>Fala gron</td>
<td>owroe</td>
<td>sumbara</td>
</tr>
<tr>
<td></td>
<td>Manja akotore</td>
<td>feiri</td>
<td>kyrykyry</td>
</tr>
<tr>
<td></td>
<td>Teki a gi mi.</td>
<td>watra</td>
<td>tu:na</td>
</tr>
<tr>
<td></td>
<td>Moro ipinja ko ywa.</td>
<td>aksi</td>
<td>wywy</td>
</tr>
<tr>
<td></td>
<td>Omdat we go fala gron.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Manja ako’to kysa.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2)</td>
<td>Bron gron</td>
<td>swarfu</td>
<td>suwarufu</td>
</tr>
<tr>
<td></td>
<td>Manja koroka</td>
<td>watra</td>
<td>tu:na</td>
</tr>
<tr>
<td></td>
<td>Kon g’we.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>O’ko.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wi go leti a gron.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Manja po’ma.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tjari a kon.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moro e:neko.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3)</td>
<td>Trow wiri</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Weiri pijako</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Meki wan ipi.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Amu a’na noko.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bron a wiri.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ipjomako moro weir.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4)</td>
<td>Prani</td>
<td>kasaba tiki</td>
<td>kijerapo</td>
</tr>
<tr>
<td></td>
<td>Wopono</td>
<td>napi</td>
<td>napoi</td>
</tr>
<tr>
<td></td>
<td>Tjari a kon.</td>
<td>nasi</td>
<td>nana</td>
</tr>
<tr>
<td></td>
<td>Moro e:neko.</td>
<td>tjen</td>
<td>ashitjaru</td>
</tr>
<tr>
<td></td>
<td>Tjapu wan olo.</td>
<td>karun</td>
<td>awashi</td>
</tr>
<tr>
<td></td>
<td>Moro nono anungo.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prani a</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moro pongo.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5)</td>
<td>Krim grasi</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tjupunary</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jepi mi krim grasi.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kopanoko tjupu narypoko.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Trow a ipi.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moro tjumu emako.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mi c krim grasi.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tjupu shinjaje.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Table A.11. Making cassava bread (Thema: Meki Kasaba, *Arepa Kapyry*)

<table>
<thead>
<tr>
<th>Les</th>
<th>Sranan Tongo</th>
<th>Kari’nya Auran</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>We e go na gron fu ___</td>
<td>Manja wa kysa ___</td>
</tr>
<tr>
<td></td>
<td>Joe tjari a ___</td>
<td>Amoro moro ___ aroko.</td>
</tr>
<tr>
<td></td>
<td>Mi o tjari a ___</td>
<td>Awu moro ___ sarotake.</td>
</tr>
<tr>
<td></td>
<td>Kapu a kasaba tiki.</td>
<td>Moro kierapo itjoko ko.</td>
</tr>
<tr>
<td></td>
<td>owrooe</td>
<td>sumbara</td>
</tr>
<tr>
<td></td>
<td>kurukuru</td>
<td>kurukuru</td>
</tr>
<tr>
<td></td>
<td>mutete</td>
<td>mutete</td>
</tr>
<tr>
<td>2</td>
<td>Griti Kasaba</td>
<td>Kiere Kyry</td>
</tr>
<tr>
<td></td>
<td>Mi e krabu kasaba nanga nefi.</td>
<td>Kiere shitja kaije maria ke.</td>
</tr>
<tr>
<td></td>
<td>Mi e girti kasaba nanga gritgriti.</td>
<td>Kiere shitjuja semari ke.</td>
</tr>
<tr>
<td></td>
<td>Mi e girti ini botoboto.</td>
<td>Kiere kumykanda shitjuja.</td>
</tr>
<tr>
<td></td>
<td>Me tranga eng nanga matapi.</td>
<td>Sarymoja matapi ke.</td>
</tr>
<tr>
<td></td>
<td>semari tiki</td>
<td>semari epy</td>
</tr>
<tr>
<td>3</td>
<td>Baka Kasaba</td>
<td>Arepa Ekeidjy</td>
</tr>
<tr>
<td></td>
<td>Mi e stampu ini a mata nanga mata tiki.</td>
<td>Shitjumoja moro akota ako epy ke.</td>
</tr>
<tr>
<td></td>
<td>Joe e seif nanga seif.</td>
<td>Amoro munaje manare ke.</td>
</tr>
<tr>
<td></td>
<td>Eng e baka tap’ a pan.</td>
<td>Mo:ko arinjatu tupo kynosekeijang.</td>
</tr>
<tr>
<td></td>
<td>Mi e koti eng nanga nefi.</td>
<td>Maria ke sasakaije.</td>
</tr>
<tr>
<td></td>
<td>poti ini son</td>
<td>weju taka yko</td>
</tr>
<tr>
<td></td>
<td>Joe e drai eng nanga waiwai.</td>
<td>Morijaije woriwjor ke.</td>
</tr>
<tr>
<td></td>
<td>faja udu</td>
<td>we’we</td>
</tr>
<tr>
<td>4</td>
<td>Mi e njam kasaba.</td>
<td>Arepa senasa.</td>
</tr>
<tr>
<td></td>
<td>Losi a kasuripo.</td>
<td>Kashiripjo setokaije.</td>
</tr>
<tr>
<td></td>
<td>Bori a pepre watra.</td>
<td>Tumaitjupo shimjokaije.</td>
</tr>
<tr>
<td></td>
<td>Poti a fisí ini.</td>
<td>Wo’to syja itjaka.</td>
</tr>
<tr>
<td></td>
<td>pepre</td>
<td>pomyi</td>
</tr>
<tr>
<td></td>
<td>soutoe</td>
<td>waijo</td>
</tr>
<tr>
<td></td>
<td>meti</td>
<td>to’nomy</td>
</tr>
<tr>
<td></td>
<td>Njan switi!</td>
<td>Tykatanore o’nako!</td>
</tr>
</tbody>
</table>
**Table A.12.** Greetings and times of day (Thema: *Groeten + Natuuronderwijs*)

<table>
<thead>
<tr>
<th>Les</th>
<th>Sranan Tongo</th>
<th>Kari’nja Auran</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Groeten</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Meister, Juf) fa joe de?</td>
<td>Omepeane, oty wara su mang?</td>
</tr>
<tr>
<td></td>
<td>Mi de boeng.</td>
<td>Mondo wa.</td>
</tr>
<tr>
<td></td>
<td>Mi no de so boeng.</td>
<td>Jupa ne waty wa.</td>
</tr>
<tr>
<td></td>
<td>Mi de weri.</td>
<td>Rupotai.</td>
</tr>
<tr>
<td></td>
<td>Mi de siki.</td>
<td>Jetumbe wa.</td>
</tr>
<tr>
<td></td>
<td>Hangri e kiri mi.</td>
<td>Kumyja.</td>
</tr>
<tr>
<td></td>
<td>Drei watra e kiri mi.</td>
<td>Tuna kyrydjy woja.</td>
</tr>
<tr>
<td>2</td>
<td>Ten foe a dei</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A tide.</td>
<td>erome na.</td>
</tr>
<tr>
<td></td>
<td>son faja</td>
<td>Weju ashibje erome na.</td>
</tr>
<tr>
<td></td>
<td>koroe</td>
<td>Tysanore erome na.</td>
</tr>
<tr>
<td></td>
<td>dof’dof</td>
<td>Tonupije erome na.</td>
</tr>
<tr>
<td></td>
<td>Alen e fadon.</td>
<td>Konopo kynopasang.</td>
</tr>
<tr>
<td></td>
<td>Alen e kon.</td>
<td>Konopo kynosang.</td>
</tr>
<tr>
<td>3</td>
<td>Tide, Tamara, Esdei</td>
<td>Erome, Koropo, Kojaro</td>
</tr>
<tr>
<td></td>
<td>Esde a bende</td>
<td>Kojaro me’i.</td>
</tr>
<tr>
<td></td>
<td>Tra esde a bende</td>
<td>Monyngoja jaro me’i.</td>
</tr>
<tr>
<td></td>
<td>Mi no sabi fa tamara o de.</td>
<td>Koropo onjewara iweidje anukuty pa wa.</td>
</tr>
<tr>
<td>4</td>
<td>Manten (6-9 uur)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Goede morgen.</td>
<td>Komandong surapa.</td>
</tr>
<tr>
<td></td>
<td>Fa joe sribi?</td>
<td>Onjewara monkyi?</td>
</tr>
<tr>
<td></td>
<td>Mi sribi boeng.</td>
<td>Djupa wonkyi.</td>
</tr>
<tr>
<td></td>
<td>Mi no sribi boeng.</td>
<td>Djupa onykypa we’i.</td>
</tr>
<tr>
<td>5</td>
<td>Brekten (9-12 uur)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dag!</td>
<td>Onjewara sukytaton?</td>
</tr>
<tr>
<td></td>
<td>Hangri e kiri mi.</td>
<td>Kumyija.</td>
</tr>
<tr>
<td></td>
<td>Mi wani njan.</td>
<td>Wonapy se wa.</td>
</tr>
<tr>
<td></td>
<td>Me go bori.</td>
<td>Wetumoka wysa.</td>
</tr>
<tr>
<td>6</td>
<td>Middag (12-1500 uur)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Goeje middag.</td>
<td>Djupa surorypo kytatong.</td>
</tr>
<tr>
<td></td>
<td>A son faja.</td>
<td>Weju ashibje jumy na.</td>
</tr>
<tr>
<td></td>
<td>Mi e sweti.</td>
<td>Teramu taije.</td>
</tr>
<tr>
<td></td>
<td>Mi e go wasi.</td>
<td>Wekupi wysa.</td>
</tr>
<tr>
<td>Les</td>
<td>Sranan Tongo</td>
<td>Kari’nja Auran</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>1</td>
<td>Disi na mi famirie.</td>
<td>Mose ne jomory.</td>
</tr>
<tr>
<td></td>
<td>Mi nen na</td>
<td>Jety ne</td>
</tr>
<tr>
<td></td>
<td>Fa joe nen?</td>
<td>Onjewara ko ajety na?</td>
</tr>
<tr>
<td></td>
<td>Disi na mi (mama).</td>
<td>Mose ne (ta’ta).</td>
</tr>
<tr>
<td>2</td>
<td>Eng nen na</td>
<td>Moko ety na</td>
</tr>
<tr>
<td></td>
<td>Mi (papa) nen na</td>
<td>(Jumy) ety ne</td>
</tr>
<tr>
<td></td>
<td>Fa joe (papa) nen?</td>
<td>Onjewara ko (ajumy) ety nang?</td>
</tr>
<tr>
<td>3</td>
<td>Mi abi</td>
<td>me mang.</td>
</tr>
<tr>
<td></td>
<td>Mi abi (5) (brada).</td>
<td>Aijatone ru’na me mang.</td>
</tr>
<tr>
<td></td>
<td>Omeni brada joe abi?</td>
<td>O’toro ko aruna nang?</td>
</tr>
<tr>
<td></td>
<td>Omeni jari joe abi?</td>
<td>O’toro ko apiryjang?</td>
</tr>
<tr>
<td></td>
<td>Mi abi 10 jari.</td>
<td>Aijapatoro ne shiritjory wa.</td>
</tr>
</tbody>
</table>

Table A.13. Family (Thema: Famirie (o:mo) + Nummers)
APPENDIX B

TEXT OF CHIEF Mande'S SCL PRESENTATION

What follows is the text of Chief Ferdinand Mandé's presentation to the annual meeting of the Society for Caribbean Linguistics held in Cayenne, French Guiana on 28-31 July 2008. He, Sieglien Jubithana, and I presented a paper entitled, Collaborative Linguistic Fieldwork: Kari'nja in Konomerume. We met several times in preparation for the presentation to determine content and divide labor. Each of us then prepared an independent presentation covering a different aspect of our work together. Our preparatory meetings were conducted in Sranan Tongo, and the presentation was in English. I helped Chief Mandé and Ms. Jubithana to translate particular terms and correct grammatical errors, but the content of each portion of the presentation was developed by the individual presenter. Chief Mandé's portion follows:

I would like to greet everyone here, especially those who have come from other countries. I am Ferdinand Mandé, from Suriname, the village of Konomerume. I'm the head of the Kari'nja documentation and teaching program.

I find that collaborative work is a great thing—especially when we are talking about good things—things like our own languages. I have heard and I have read that so
many wonderful languages are being lost. This is a sad thing. Dominant languages like English, Dutch, Spanish and others have pressured weaker languages to sacrifice themselves so that the dominant languages can remain dominant.

Some of those same people, people who speak these dominant languages, have taken the initiative to study the weaker languages that have been minoritized. This is a good thing. As long as that is happening, it’s a good thing.

Racquel Yamada was one of these young American women who had a good idea like that in 2005. I was chief of Konomerume from March 6th, 1992, until May 24th, 2008. I agreed with Racquel. So, we made an agreement to work together on Kari’nja. Our collaboration has gone so well. Our work is not like the work of any of the others who came to study Kari’nja—people like Albrink, Penard and Penard, Hoff, and others. Our work in Konomerume is a whole new kind of collaboration.

It’s like this: those of us who have the language don’t just give it up without getting anything in return. We give the language, but we get it back, as well. We’re learning about our own language, and in this way we have learned what great value it has. This is a big thing for us today. Racquel has given her whole self to this project, and it is with great joy that she studies Kari’nja from Konomerume.

We three, and others, work together with great joy because we Kari’nja are working to document and describe something that belongs to us—our own language. It is a great thing to document languages that are being lost, but it would be even better if the speakers themselves could find help to learn about how their languages work, and how to preserve them before they are completely lost.
Organizations like UNICEF and the UN should support language projects like this. Pay the people who want to teach their languages back to their own people. The people who have the language are still alive—they are there. Better to support them and revitalization before they are gone.

If the U.S. wants to document endangered languages, that is a good thing. It would be better, though, if they supported projects that also support preservation and revitalization. It would be better to support good projects rather than spending so much money on things like war.

It is good to learn a national language to be able to communicate in public places, but at home our own languages should be spoken. Only then can you say that so many languages in one country live side by side. The best thing would be if people didn’t feel that they were better than others—if they didn’t discriminate against others. As long as there’s discrimination, there will never be peace. Only by loving each other can we have peace.

It’s fine if I am in your country and you pressure me to learn your language so we can talk together. However, you can’t stop me from speaking my own language. Even if I learn your language, I’ll know your language, I’ll be able to talk with you, but I’m not going to turn into you. I will stay who I am, how God made me—with my own culture, my own language—to live in the world in my own way. It is the same for you. Let’s live well together.
APPENDIX C

TEXTS

The texts included in this appendix come from several different genres, and are from speakers of different ages and genders. Metadata is provided for each individual text that includes the context of recording, ages of speakers, and additional relevant metadata. Individual records are coded with a 4-letter, 4-number code. Speaker codes are meant to be transparent so that individual tokens can easily be found in the greater text context. Speakers' names are included at the beginning of particular stretches of text. This transparency supports greater accountability and provides a direct connection between text data and the individual speaker who provided it.

C.1 Elicitation Videos

Over the years we have been working together, community members and I have developed and used several elicitation videos documenting processes such as making cassava, fishing, and different types of basket weaving. Included here are texts from the Cassava and Fishing elicitation videos. For each, different elder speakers narrated the action as it happened on a computer screen. For the Cassava Film texts, I include two
different annotation styles. The first is the "Book on Tape" style that includes only a Kari'nja line, and then free translations into English and Sranan Tongo. The second annotation style is the more detailed style that includes parse and gloss lines. The *Fishing Film* texts, as well as all subsequent texts, are provided only with the more detailed annotation.

After we recorded and edited the *Cassava Film* to create a 13-minute elicitation video, we recorded native speakers narrating it. The film was narrated by ten people including four middle aged and six elder speakers. Three males and seven females narrated the film. Our protocol was to show the film one time without elders speaking. During the second viewing, we instructed elders to narrate the action in the film as though they were witnessing real action in real time. The film itself is included here as a DVD video.

We changed our protocol for the *Fishing Film*, and did not provide speakers with a preview of the film. Speakers narrated the film during their first viewing. There appear to be no obvious linguistic differences in narration related to the differing protocols. One female elder speaker and four middle aged speakers narrated this film. Only one of the *Fishing Film* narrators was male.
C.1.1 Cassava Film Book on Tape

Cecilia Arupa

CeAr 0001 Eropo oty tymainjara akotojang.
Sranan Tongo: Djaso ai fala eng gron.
English: Here he fells his field.

CeAr 0002 Da kynomanong.
Sranan Tongo: Dan ai fadon.
English: Then it falls down.

Sranan Tongo: Dan ai kapkapu den taki foe a bon, ai kotkoti den
English: Now, um, that, he slashes the tree branches, he slashes them.

CeAr 0004 Da eropo tymainjary tykoroka, i'ja mang.
Sranan Tongo: Dan djaso a bron a gron foe eng.
English: Then here he is burning his field.

CeAr 0005 Djombo, tymainjary weritja:no.
Sranan Tongo: Dan ai krin a gron foe eng.
English: Then, he clears his field.

CeAr 0006 Eropo pjyty kynana:ja, tymainjary anu:ja.
Sranan Tongo: Djaso a frow foe eng ai tjapu, a tjapu a gron foe eng.
English: Here his wife hoes, she hoes her field.

Sranan Tongo: Eng masra e jeji eng, ai trusu den kasaba tiki.
English: Her husband helps her, he pushes in (plants) the cassava sticks.

CeAr 0008 Pjyty rapa, anu anu:ja rapa.
Sranan Tongo: A frow foe eng, ai tjapu baka.
English: His wife again, she hoes again.
CeAr 0009 **Eropo atytapo, mero tykake, erepary atytapo.**
Sranan Tongo: Dan djaso fa a gro, dan a fasi fa a gro, a fatu.
English: Here how it grows, the way it grows, it grows well.

CeAr 0010 **Itjoryko, pjtty wjenapo ta.**
Sranan Tongo: Den g'we, a frow foe eng de na eng baka.
English: They leave, his wife behind him.

CeAr 0011 **Da eropo oty kiere apo pa’popo:sato.**
Sranan Tongo: Dan djaso, dan, de kapkapu den kasaba tiki.
English: Thene here, um, they chop up the cassava sticks.

CeAr 0012 **I:jo kynepano:sa kiere apo pa:kopopyry pokoro.**
Sranan Tongo: A masra foe eng e jeji eng foe kapkapu den kasaba tiki.
English: Her husband helps her with chopping up the cassava sticks.

CeAr 0013 **Da eropo mohko i:jo kiere, mukano, tumung ‘ne rapa, itjereryko.**
Sranan Tongo: Dan djaso a masra foe eng e hari den kasaba puru, den tjari furu njanjan, den kasaba.
English: Then here her husband pulls the cassava out, her cassava roots are really big, they make a big mound.

CeAr 0014 **Mjukare i’ja potono itjerery ko.**
Sranan Tongo: Ai hari den puru, dan den kasaba bigi.
English: He pulls them out, their cassava roots are big.

CeAr 0015 **Eropo pjyty kiere oty, kiere pakotopo:sa, mo’ kurukuru taka kyn:ja.**
Sranan Tongo: Djaso a frow foe eng e kapkapu den kasaba, ai poti den go ini a kurukuru.
English: Here his wife, um, she chops up the cassava roots, she puts them in the kurukuru.

CeAr 0016 **Ero mohko i:jo moro kurukuru.**
Sranan Tongo: Djaso a masra foe eng, a kurukuru...
English: Here her husband, the kurukuru...
CeAr 0017  A'nochapo da moro wagi tjaka kyny:ja.
Sranan Tongo: Di a furu eng, dan a poti eng go ini a wagi.
English: When he fills it, then he puts it in the wheelbarrow.

CeAr 0018  Eropo pjyty kynitjano.
Sranan Tongo: Djaso a frow foe eng e puru eng.
English: Here his wife pulls it.

CeAr 0019  Eropo tykerery kumissha, kumykang daka kyny:ja.
Sranan Tongo: Djaso ai wasi den kiere foe eng, dan ai poti den go ini a kasaba boto.
English: Here she washes her cassava roots, then she puts them in the cassava boat.

CeAr 0020  Eropo pjyty kynitjyja tykerery, kyija.
Sranan Tongo: Djaso a frow foe eng e griti na kasaba foe eng, ai griti eng.
English: Here his wife grates her cassava roots, she grates it.

CeAr 0021  Da mohko i:jo kynepano:sa moro kiere kumitjry po:ko.
Sranan Tongo: Dan a masra foe eng e jepi eng foe wasi den kasaba.
English: Then her husband helps her with washing those cassava roots.

CeAr 0022  Eropo noky 'ma:i, kynarymoja ky... moro matapi tjaka.
Sranan Tongo: Djaso a k'ba griti, dan ai poti eng gwe ini a matapi.
English: Here she's finished, then she puts it into that matapi.

CeAr 0023  Moro tjashiripjory kyno kynosejukano.
Sranan Tongo: Na a kasaba watra foe eng e dropu.
English: Now its cassava liquid is dripping.

CeAr 0024  Da eropo kynotandy'moja, tymatapiry, matasapai tupo.
Sranan Tongo: Dan djaso ai sidon, eng matapi, tapu na matapi tiki.
English: Then here she sits down, her matapi, on top of the matapi stick.

CeAr 0025  Eropo ja'nataitja
Sranan Tongo: Djaso a kon tranga k'ba.
English: Here it has gotten hard.

CeAr 0026  **Eropo oty we'we shirakapo:sa.**
Sranan Tongo: Djaso me broko faja udu.
English: Here, um, I bust firewood.

CeAr 0027  **Da tarure rapa moro nira kapotyry.**
Sranan Tongo: Dan a wan di mi broko, a drei toe.
English: Then the busted one, it's really dry!

CeAr 0028  **Eropo kiere pu oty, jaijary ke so'tyja.**
Sranan Tongo: Djaso me masi a kasaba meel fini nanga mi anu.
English: Here, I break up the cassava flour with my hands.

CeAr 0029  **Eropo sapoija ako ta, moro kiere pu syryi, sapoija, eropo su'naije.**
Sranan Tongo: Djaso mi masi na kasaba ini na mata, dan mi poti eng, mi masi eng, dan djaso mi seif eng.
English: Here I pound it in a mortar, I put the cassava flour in, I pound it, then here I sift it.

CeAr 0030  **Eropo jainjaturu shitjumisha.**
Sranan Tongo: Djaso mi wasi mi baka pan.
English: Here I wash my cassava pan.

CeAr 0031  **Da eropo jainja oty wa’to shipjomangaije moro arinjatu pi’njo naka.**
Sranan Tongo: Dan djaso mi e meki faja ondro a pan.
English: Then here, um, I make a fire under the cassava pan.

CeAr 0032  **Kyy, ja, da jarinjaturu shijatoja.**
Sranan Tongo: Kyy, ja, dan mi e trusu faja udu gi a pan fo'e mi.
English: Oh, yeah, then I put the firewood under my cassava pan.

CeAr 0033  **Da eropo jainjaturu tu, moro wa’to nitjoro ty'mai.**
Sranan Tongo: Dan djaso a pan fo'e mi, a faja k'ba bron.
English: Then here, my pan, the fire has finished burning.
CeAr 0034  **Da saipjaka’i, da more apiripjo ke sotyja, tjorotyry senese.**
Sranan Tonga: Dan mi panja eng, dan mi poti a kasaba sakasaka go na eng tapu, so mi si if ai bron.
English: Then I spread it, then I put on a little cassava flour so I can see if it’s burning.

CeAr 0035  **Da shi pi’pja ijeno.**
Sranan Tonga: Dan mi bradi eng.
English: Then I spread it out.

CeAr 0036  **Da eropo kiere pu ahty tupo, da shi pi’tjaije.**
Sranan Tonga: Dan djaso mi teki a masi kasaba, dan mi e bradi eng.
English: Then here I take the cassava flour, then I spread it.

CeAr 0037  **Tywahto ekynjy jenyrymbó wo’wo ka’mano.**
Sranan Tonga: Dan a smoko foe a faja e brom mi ai.
English: The fire smoke burns my eyes.

CeAr 0038  **Da eropo shitjakaije ashitjo, typyimjene tera kynitja.**
Sranan Tonga: Dan djaso mi krabu eng pikinso, anders dan ai go diki tumsi.
English: Then here I scrape a little, otherwise it will get too thick.

CeAr 0039  **Eropo ro ashitjo nawomyinjo.**
Sranan Tonga: Djaso a kon opo pikinso.
English: Here it rises a little.

CeAr 0040  **Da shipjesasamatake, shipjesamaije ko’u.**
Sranan Tonga: Dan me go poti pikinso moro na eng tapu, now mi poti pikinso go na eng tapu.
English: Then I will sprinkle a little more onto it, now I sprinkle a little more onto it.

CeAr 0041  **Eropo suri: mjaije.**
Sranan Tonga: Djaso mi drai eng.
English: Here I flip it.
**CeAr 0042**

**Da sakykapo:sa, shitjotoja maria ke.**
Sranan Tongo: Dan me perspers eng, dan mi koti eng nanga nefi.
English: Then I press it all over, I cut it with a knife.

**CeAr 0043**

**Djombo eropo saro:ja kurando naka weju wa apohka to'me.**
Sranan Tongo: Dan djaso mi tjari eng go na doro sei foe a son kan drei eng.
English: Then here I carry it outside so the sun can dry it.

**CeAr 0044**

**Neko mose amu wokyrymbo wytory oty tyserepirymbo amu ema tuna taka.**
Sranan Tongo: Luku djaso wan man e go foe go trowe eng net ini watra.
English: Look, this guy is going to throw his fishing net into the water.

**CeAr 0045**

**Kande moropo maitjuru po'poro me wotombo amu upi kynysa.**
Sranan Tongo: Kande foe smel switi a pepre watra, ai go suku wan fisi.
English: Maybe to sweeten his soup pot, he's going to look for some fish.

**CeAr 0046**

**Eropo moro tysereiry muija.**
Sranan Tongo: Djaso ai poti a net foe eng.
English: Here he sets his net.

**CeAr 0047**

**Imjuru meko kynepano:sa moro kurijara.**
Sranan Tongo: A pikin boi foe eng e jeji eng nanga a boto.
English: His little boy helps him with the canoe.

**CeAr 0048**

**Oty to'to manong pinje wa aroru pona.**
Sranan Tongo: Ai poti eng ini balans foe a lonwatra no tjari eng g'we.
English: He keeps it balanced so the water doesn’t carry it away.

**Henriette Alkantara**

**HeAl 0001**

**Moko ma'mi we'we akotoja.**
Sranan Tongo: A jongoe man e koti bon.
English: That young man cuts the tree.
HeAl 0002 **We'we akotoja ne, tymainjary akotoja.**
Sranan Tongo: Ai koti bon, ai koti eng gron.
English: He cuts the tree, he cuts his field.

HeAl 0003 **Injoro myry, amu rapa akotoja.**
Sranan Tongo: Na eng srefi, ai koti wan tra wan baka.
English: Look at that, he, himself, he cuts another one.

HeAl 0004 **Myry, kynipjoritjano ko'u.**
Sranan Tongo: Luku wan sani, now ai koti den taki.
English: Look at that, now he cuts the branches.

HeAl 0005 **Mainjary poritjano ne.**
Sranan Tongo: Ai puru den taki foe a gron.
English: He removes the branches from his field.

HeAl 0006 **Moro sumbara ke.**
Sranan Tongo: Nanga a owroe.
English: With that machete.

HeAl 0007 **Koroka k'ba i'ja mang, nipjasan ko'u.**
Sranan Tongo: A brom eng k'ba, now ai trowe den.
English: He has burned it already, now he clears it.

HeAl 0008 **We:ri pja'sa ne, mo:se worryi kananu:ja, nona:nuja samba ke.**
Sranan Tongo: A trowe na wiri, dan a vrow disi e digi a doti, ai digi eng nanga tjapu.
English: He clears the leaves, this woman lifts (digs) it, she lifts (digs) the dirt with a hoe.

HeAl 0009 **Kiere apo poija, mohko ma'mi kynitjumyndoj.**
Sranan Tongo: Ai prani a kasaba tiki, ai poti eng na ipi.
English: He plants the cassava stick, that young man puts it in a mound.

HeAl 0010 **Tora:wone moko wokyry wa njo'pondory.**
Sranan Tongo: A man e tapu den olo so snel.
English: That man covers the holes so quickly!

HeAl 0011

I:jo painjare njomo se na jupa ne djombo anene'pa wa.
Sranan Tongo: Mi no sabi if na eng masra djaso want mi no si eng so boeng.
English: Maybe it’s her husband, I don’t know because I don’t see him so well.

HeAl 0012

Amu awashi atytary k’ba, wijonatoko, kynatyta no:mro mjainjary konda.
Sranan Tongo: Wan karun e grow k’ba, na san den prani, ai grow k’ba ini na gron foe den.
English: Some corn is sprouting already, what they’ve planted, it’s already growing in their field.

HeAl 0013

Myry.
Sranan Tongo: Luku wan sani.
English: Look at that.

HeAl 0014

Mjainjary kynysa k’ba dja.
Sranan Tongo: Den gron e gwe k’ba dja.
English: Their field is already going away here (already growing).

HeAl 0015

Djupa ne anene'pa wa.
Sranan Tongo: Mi no si so boeng.
English: I don’t see so well.

HeAl 0016

Kiere kano.
Sranan Tongo: Ai puru a kasaba.
English: He pulls cassava.

HeAl 0017

Kiere mukano mohko ma’mi, mohko i:jo.
Sranan Tongo: A jongoe man e puru a kasaba, a masra foe eng.
English: That young man pulls cassava, her husband.
HeAl 0018  **Moro inipjatotory, moro initjotory, kano mohko ma’mi.**
Sranan Tongo: A wan di ai kapu, a wan di a koti k’ba, na dati a jongoe man e puru.
English: That slashed one, that cut one, that young man pulls it.

HeAl 0019  **Mohko worry kiere apo kotoja, mjukary’ja.**
Sranan Tongo: A frow e kapu den tiki foe a kasaba, dan ai hari den puru.
English: That woman cuts cassava sticks, then she pulls them.

HeAi 0020  **Tumung ne tango.**
Sranan Tongo: Den njan foe eng bigi.
English: The roots are really big.

HeAl 0021  **Kynitjaton de.**
Sranan Tongo: Den puru den nomo.
English: They just keep pulling them.

HeAl 0022  **Sumbara ke mohko worry kynitjotopo:sa, moro kiere koto:ja, kurukuru taka.**
Sranan Tongo: Nanga owroe a uma ai kotkoti den, ai koti a kasaba, go ini a kurukuru.
English: That woman chops them with a machete, she cuts the cassava, into the kurukuru.

HeAl 0023  **Moro kurukuru maro moro kroi wagi taka mohko i:jo kyaanoja.**
Sranan Tongo: Nanga a kurukuru a masra foe eng e opo eng poti eng go ini a kroi wagi.
English: Her husband puts them into that wheelbarrow with that kurukuru.

HeAl 0024  **Eropo kynopitjano.**
Sranan Tongo: Djaso ai piri eng.
English: Here she peels it.

HeAl 0025  **Torawone jumy wjojpitjary.**
Sranan Tongo: Ai piri esesi.
English: She peels very quickly!
Eropo kynitjumi:sha, kiere kumi:sha kumykang daka.
Sranan Tongo: Djaso ai wasi eng, ai wasi a kasaba go ini a kasaba boto.
English: Here she washes it, she washes the cassava into the cassava boat.

Kynokyja, eropo kynokyjang go' u, eh mohko i:jo kynitjumi:sha i'wja.
Sranan Tongo: Ai griti, djaso ai griti now, eh, a masra ñoe eng e wasi eng gi eng.
English: She grates, here she grates now, eh, her husband washes it for her.

Tuwoky'ma k'ba mang, kynarymoja.
Sranan Tongo: A kaba griti, a ño pers eng now.
English: She’s finished grating, she’ll squeeze it now.

Da matapi tjaka kyny:jang.
Sranan Tongo: Dan ai poti eng go ini a matapi.
English: Here she puts it in the matapi.

Amu ijang napa itjaka moro matapi tjaka.
Sranan Tongo: Ai poti wan baka go ini a matapi.
English: She puts another one in the matapi.

Kynitjano k'ba takyse k'ba mang.
Sranan Tongo: A puru eng k'ba, a tranga kaba.
English: She pulls it already, it’s hard already.

Myry! We'we moja mo:se.
Sranan Tongo: Luku wan sani! A wan disi e broko faja udu.
English: Look at that! This one breaks firewood.

Wywy ke, we'we moja.
Sranan Tongo: Nanga aksi, ai broko faja udu.
English: With an ax, she breaks firewood.
HeAl 0034 **Jarinjaturu ja'ty.**
Sranan Tonga: Udu foe eng baka pan.
English: Wood for her baking pan.

HeAl 0035 **Kyna'mokano moro oty taka, ako taka.**
Sranan Tonga: Ai masmas eng pispisi poti eng go ini a sani, ini a mata.
English: She mashes it up to put it in the thing, in the mortar.

HeAl 0036 **Moro kiere pung a'mokano djombo kynapoija nu'nano.**
Sranan Tonga: Ai masi a tranga kasaba, dan ai stampu eng, dan ai seif eng.
English: She mashes the cassava, then she pounds it, then she sieves it.

HeAl 0037 **Arinjatu tjarinjaturu kumi:shang go'u.**
Sranan Tonga: A baka pan, ai wasi a baka pan foe eng now.
English: The baking pan, she washes her baking pan now

HeAl 0038 **Che!**
Sranan Tonga: "
English: “

HeAl 0039 **Wa'to kyryja.**
Sranan Tonga: Ai meki faja.
English: She makes a fire.

HeAl 0040 **Moro pjo'mangatopo ke kynitjupija.**
Sranan Tonga: Ai nati eng nanga a sani foe leti eng.
English: She wets it with the thing for lighting it.

HeAl 0041 **Tjarinjaturu jatoja.**
Sranan Tonga: Ai poti faja gi a pan foe eng.
English: She gives her pan firewood.

HeAl 0042 **Tytowe jaka k'ba i'wja mang.**
Sranan Tonga: A panja den faja k'ba.
English: She is spreading out the fire already.
HeAl 0043  **Da kyneneja.**
Sranan Tongo: Dan ai luku eng.
English: Then she looks at it.

HeAl 0044  **Da tjorotry ene:ja moro apiripjo ke arî'njatu kuponaka kyny:ja.**
Sranan Tongo: Dan a poti a kasaba sakasaka tapu a pan foe luku if ai brom.
English: Then she puts some cassava flour on top of the pan to look and see if it burns.

HeAl 0045  **Oty kynoruja tjijarinjaturu roja wahto.**
Sranan Tongo: Ai blow eng, ai blow a faja foe a pan.
English: She fans it, she fans the pan’s fire.

HeAl 0046  **Tjamutato' me.**
Sranan Tongo: Foe a kan leti.
English: So that it can take (flare up).

HeAl 0047  **Tjananatato' me tja'mutai ko' u moro ijarinjaturu.**
Sranan Tongo: Foe a kan kon kisi a suifer faja, dan a pan foe eng kon kisi faja now.
English: So that it can take well, now her pan has taken flame.

HeAl 0048  **Kynapitjano ko' u moro tykerepu.**
Sranan Tongo: Ai bradi eng now, a seif kasaba.
English: She spreads it now, the cassava flour.

HeAl 0049  **Myry! Afitjano ko' u moro nju'napo.**
Sranan Tongo: Luku wan sani, ai bradi eng now, a sani di a seif.
English: Looi at that! She spreads it out now, the sifted one.

HeAl 0050  **Kynipjepamano.**
Sranan Tongo: A harhar a kasaba.
English: She drags the cassava.
HeAl 0051 **Pjekuramaro, kynipjekuramano nono me.**
Sranan Tongo: Foe seti a fesi mooie, ai seti a fesi foe eng mooie nownow.
English: To make it pretty, she pretties its face now.

HeAl 0052 **Wori'wjori ke.**
Sranan Tongo: Nanga waiwai.
English: With a fan.

HeAl 0053 **Kynipjekuramano ne.**
Sranan Tongo: Ai mooie a fesi foe eng.
English: She pretties its face.

HeAl 0054 **Da kynipjesasamata moro, wjopotyry, pjesasamako, konawapo:sa.**
Sranan Tongo: Dan ai seif moro na eng tapu foe a kan kon mooie, ai luku, ai seif na eng tapu, ai lafu.
English: Then she sifts more onto it so it can look good, she looks, she sifts onto it, she laughs.

HeAl 0055 **Tyjarinjaturu enepo:sa tywatory.**
Sranan Tongo: Ai luku eng baka pan, eng faja.
English: She looks at her pan, its fire.

HeAl 0056 **Kyipjesasamano kyngano Kari'nja kynipjesasamano, moro pije:ry.**
Sranan Tongo: Ai seif moro na eng tapu, so Kari'nja e taki, ai seif moro na eng tapu, a fesi foe eng.
English: She sifts more on top of it, so Kari'nja say, she sifts more on top, its face.

HeAl 0057 **Noky, kynurindjano ko'u, kynakykano.**
Sranan Tongo: Suma, ai drai eng now, ai pers eng.
English: Who, she flips it now, she presses it.

HeAl 0058 **Kynishekano marija ke.**
Sranan Tongo: Ai priti eng nanga nefi.
English: She splits it with a knife.
HeAl 0059  **Am tyka k'ba, ja, kynaroja kuraando naka.**
Sranan Tongo: A puru wan k'ba, ja, ai tjari eng go na dorosei.
English: She pulls one already, yes, she carries it to outside.

HeAl 0060  **Kurando weju taka kyny:ja zinky kuponaka.**
Sranan Tongo: Dorosei, ai poti eng na ini a son, ai poti eng tapu a zink.
English: Outside, she puts it in the sun, onto the zink roofing.

HeAl 0061  **Onjewara nare Kari’nja moro zinky ejatoja matji auran.**
Sranan Tongo: Mi no sabi fa Kari’nja e kari a zinc plad, mi kari eng ini blaka man tongo.
English: I don’t know what Kari’nja call zink roofing, I said it in Sranan Tongo.

HeAl 0062  **Da suroten syjatoja.**
Sranan Tongo: Mi kari eng nomo.
English: I just say it.

HeAl 0063  **Ero amu kurijara mohko pitjani mjey tyjumy maro.**
Sranan Tongo: Disi na wan boto, a pik in boi de nanga eng pa.
English: This is a boat, a small boy is with his father.

HeAl 0064  **I'tja maswary ne otyry po:ko.**
Sranan Tongo: Insei ai sani eng net.
English: Inside he’s busy with his net.

HeAl 0065  **Tymaswary emano ko’u.**
Sranan Tongo: Ai trowe eng net now.
English: He throws his net now.
Herman Marry

HeMa 0001  
**A'ha, mose we'we akotoja wywy ke ne we'we akotoja.**  
Sranan Tongo: Ja, disi wan e fala udu, nanga aksi ai fala udu.  
English: Yeah, this one fells a tree, with an ax he fells a tree.

HeMa 0002  
**We'we tymainjary akotoja.**  
Sranan Tongo: Udu, na eng gron ai fala.  
English: In his field he fells a tree.

HeMa 0003  
**Da ero po moro we'we kynomanong.**  
Sranan Tongo: Dan djaso a bon e fadon.  
English: The here the tree falls.

HeMa 0004  
**Monjakotopo nomano.**  
Sranan Tongo: A wan di a fala fadon.  
English: The one he fells falls down.

HeMa 0005  
**E'wa, e'wa kynysa pjoritja ko'u kynysa.**  
Sranan Tongo: Djaso ai go, ai g'we go kapkapu den taki.  
English: Here he goes, he goes away to go remove the branches.

HeMa 0006  
**Moro tynakotopo poritja.**  
Sranan Tongo: Foe kapu den taki foe a wan di a fala.  
English: To remove the branches of the one he felled.

HeMa 0007  
**Eropo da mene:ja moro weri pjapoko, ko'u koroka k'ba iwja na.**  
Sranan Tongo: Djaso je si ai trowe a wiri k'ba, a brom eng k'ba.  
English: Then here you see he picks up the leaves, now he has burned it already.

HeMa 0008  
**Weri pjasang go'u.**  
Sranan Tongo: A trowe wiri now.  
English: He throws away the leaves now.
**HeMa 0009**

*Moro pa kylimjapo moro oty weri tjapo poijang go'u mohko pįty.*

Sranan Tongo: A wan pe a krim k'ba, dan drape a frow foe eng ai prani now.

English: The one where he cleaned already, then there his wife is planting now.

**HeMa 0010**

*Da moropo moro kiere apo i'ja, moro oty.*

Sranan Tongo: Dan drape ai hori na kasaba tiki, a sani dati.

English: Then there he is holding the cassava sticks, that thing.

**HeMa 0011**

*Nipjomypo taka.*

Sranan Tongo: Go ini a sani di a prani.

English: Into the one he has planted.

**HeMa 0012**

*Eropo awashija typoije mang arepa.*

Sranan Tongo: Djaso a prani karun, kasaba.

English: Here he is planting corn, cassava.

**HeMa 0013**

*Djukme 'ne koro naty'àije.*

Sranan Tongo: Ai gro so boeng.

English: It grows so very nicely.

**HeMa 0014**

*Ero moro itjoryko.*

Sranan Tongo: Disi na di den g'we.

English: Here is where they go away (Lit. ‘their leaving’).

**HeMa 0015**

*Moropo kiere apo kotoija.*

Sranan Tongo: Drape ai koti a kasaba tiki.

English: There he cuts the cassava sticks.

**HeMa 0016**

*Mi srefi mi ai e,*

Sranan Tongo: "

English: (in Sranan Tongo) Myself, my eyes, um...
Mar mi si pikinso.
Sranan Tongo: "
English: (in Sranan Tongo) but I see a little bit.

Alkantara, Henriette: Aijauran.
Sranan Tongo: Joe tal.
English: Your language.

Marry, Herman: M‘m so, eropo kynimjukano.
Sranan Tongo: M‘m, so, djaso ai hari eng puru.
English: M‘hm, so, here he pulls them.

Tumung ‘ne jumy ko'we moro arepa na.
Sranan Tongo: A kasaba tjari furu njanjan.
English: The cassava is really mounded.

M‘hm, kynimjukano noro.
Sranan Tongo: M‘hm, ai hari eng puru ete.
English: M‘hm, he just pulls and pulls them still.

Sranan Tongo: Eng masra e jepi eng foe puru den kasaba lutu.
English: Her husband helps her with pulling the cassava roots.

Da mohko moro kurukuru taka kyny:ja, nitjotopo:sa.
Sranan Tongo: Dan eng e poti eng go ini a kurukuru, ai kotkoti eng.
English: Then he puts them into the basket, she cuts them up.

Moro kurukuru taka y:to’me.
Sranan Tongo: Foe poti eng go ini a kurukuru.
English: In order to put them into the basket.

Da kyny:ja mo' kroi wagi tjaka.
Sranan Tongo: Dan ai poti eng go ini na kroi wagi.
English: Then he puts them into the wheel barrow.
**HeMa 0026**  
**Da moropo kynipitjano.**  
Sranan Tonga: Dan drape ai piri eng.  
English: Then there she peels it.

**HeMa 0027**  
**Ha, moro now.**  
Sranan Tonga: Ha, dati now.  
English: Ha, that now.

**HeMa 0028**  
**A'ha da eropo kynipitjano moro a kiere pitjano.**  
Sranan Tonga: Ja, dan djaso ai piri eng, ai piri a kasaba.  
English: Yeah, then here she peels it, she peels the cassava.

**HeMa 0029**  
**Eropo kynitjumi:sha mohko kumykang daka y:to'me.**  
Sranan Tonga: Djaso ai wasi eng foe poti eng go ini a kasaba boto.  
English: Here she washes it to put it into the cassava trough.

**HeMa 0030**  
**Eropo kynikyjan po'no tjumitjy'mai 'ne.**  
Sranan Tonga: Djaso ai griti eng now, a kaba wasi eng.  
English: Here she grates it now, she’s finished washing it.

**HeMa 0031**  
**Da nitjyjang po'no.**  
Sranan Tonga: Dan ai griti eng now.  
English: Then now she grates it.

**HeMa 0032**  
**Da mohko i:jo kynepano:sa tjumityry po:ko.**  
Sranan Tongo: Dan a masra foc eng e jepi eng foc wasi eng.  
English: Then her husband helps her with washing it.

**HeMa 0033**  
**Eropo moro matapi tjaka, matapi tjaka po'no kyny:ja.**  
Sranan Tonga: Djaso go ini a matapi, ai poti eng go ini a matapi now.  
English: Here into the matapi, now she puts it into the matapi.

**HeMa 0034**  
**Narymoja 'ne.**  
Sranan Tonga: Ai pers eng.  
English: She really squeezes it.
Eropo kyna’moja amu pore pinjato’me i’ja.
Sranan Tongo: Djaso ai stampu eng foe a kan teki moro.
English: Here she mashes it in so that it can take some more.

Eropo matasapai tjupo po’no ma kynakykano.
Sranan Tongo: Djaso ai sidon tapu na matapi tiki, ai meki a tranga.
English: Here she sits on the matapi stick, she presses it.

Eropo takynoka k’ba i’ja mang matapi wyinjo kynishokano.
Sranan Tongo: Djaso a meki a tranga k’ba, ai puru eng libi na matapi.
English: Here she has made it hard, she takes it out of the matapi.

(Eropo ja’ty y’mopo:sa po’no ni’mjopo:sa ‘nc.
Sranan Tongo: Djaso ai broko faja udu now, ai brokobroko eng.
English: Here she busts firewood now, she busts it up.

Eropo nipjotukano moro oty ako taka apoto’me.
Sranan Tongo: Djaso ai pispisi eng go ini a mata foe stampu eng.
English: Here she breaks it up and puts it in the mortar in order to pound it.

Eropo kynapoja.
Sranan Tongo: Djaso ai stampu eng.
English: Here she pounds it.

Eropo ero po oty moro paranakry manarery taka kyny:ja.
Sranan Tongo: Djaso, djaso, sani, ai poti eng go ini eng bakra seif.
English: Here, here, um, she puts it into the white person’s sieve.

Jupy mene otyto’me i’ja nu’na’no ‘nc.
Sranan Tongo: Foe sani eng boeng, ai seif eng.
English: In order to do it right, she really sieves it.
HeMa 0043  **Eropo moro oty arinjatu kumi:sha jupa weitjo'me.**
Sranan Tongo: Djaso sani, ai wasi na baka pan foe a kan de boeng .
English: Here, um, she washes the baking pan so that it can be good.

HeMa 0044  **Moro wijetymbo ka'no 'ne.**
Sranan Tongo: Foe puru a frustu foe eng.
English: She takes the rust off of it.

HeMa 0045  **Eropo moro wa'to pomangano moro arinjatu pi'njo naka.**
Sranan Tongo: Djaso ai leti a faja go ondro a pan.
English: Here she lights the fire under the pan.

HeMa 0046  **Moro wato, wa’to wotapoitjo'me ne kynipjomanganon moro arinjatu pinjo.**
Sranan Tongo: A faja, foe a faja kan teki, meki a leti eng ondro a pan.
English: The fire, so that it can take, she lights it under the pan.

HeMa 0047  **Eropo jupa weidje ke moro arinjatu ashimje apoija moro oty ke.**
Sranan Tongo: Djaso foe di a de boeng, dan ai luku a faja foe a pan nanga a sani.
English: Here, because it’s good, then she takes the fire under the pan with the thing.

HeMa 0048  **Moro kiere pu.**
Sranan Tongo: A tranga kasaba
English: The pressed cassava.

HeMa 0049  **Ashinja poto jupa weitjome.**
Sranan Tongo: Te a faja, foe a kan de boeng.
English: When it’s hot, so that it can be good.

HeMa 0050  **Eropo kyna'memano moro woriwjori ke.**
Sranan Tongo: Djaso ai figi eng puru nanga a waiwai.
English: Here she swipes it away with a fan.
Eropo kynuroja jupa weitjo'me.  
Sranan Tonga: Djaso ai wai eng foe a kan de boeng.  
English: Here she fans it so that it can be good.

Da moro arinjatu kuponaka kyny:jang moro kiere pu apitjano itjupo.  
Sranan Tonga: Dan ai poti eng tapu a baka pan, ai bradi na seif kasaba tapu eng.  
English: Then she puts it onto the baking pan, she spreads out the sifted cassava on it.

Kynekeija k'ba 'ne.  
Sranan Tonga: Ai baka eng k'ba.  
English: She bakes it already.

Eropo moro wjopapyry pona moro woriworyi tje kyno, kynotyjang.  
Sranan Tonga: Djaso foe a no fadon, ai seti eng nanga a waiwai.  
English: Here so it doesn’t fall down, she sets it with a fan.

Eropo jupy mene moro pijeryjang.  
Sranan Tonga: Djaso ai seti a kasaba boeng.  
English: Here she sets it right.

Da mombo pahpota da kynimjerota.  
Sranan Tonga: Dan baka dati, dan ai go peni eng.  
English: Then after that, then she’ll paint it.

M'hm mijerory waty ma.  
Sranan Tonga: M'hm, a ne go peni eng.  
English: M'hm, she won’t paint it.

Moro moro akoshimbjo kano moro arepa wyinjo.  
Sranan Tonga: Ai puru pikinso libi a kasaba.  
English: She takes a little bit from the cassava bread.

Da moro oty kynipjesasamano, po'no jupy me moro pijery weitjo’mes.  
Sranan Tonga: Dan ai seki pikinso na eng tapu foe seti eng boeng now.  
English: Then she shakes a little on top so that it can be good.
HeMa 0060  **Eropo kynurijnano.**  
Sranan Tongo: Djaso ai drai eng.  
English: Here she flips it.

HeMa 0061  **Eropo kynitjotojang go' u.**  
Sranan Tongo: Djaso ai koti eng now.  
English: Here she cuts it now.

HeMa 0062  **Da eropo weju taka po'no yje kynysa apokato'me.**  
Sranan Tongo: Dan djaso dan a g'we go poti eng ini a son foe a kan drei.  
English: Then here she goes and puts it in the sun so that it can dry.

HeMa 0063  **Moropo moro, moro kurijara taka ponong kynarukapo:sa.**  
Sranan Tongo: Drape, ai lai eng go now ini a boto.  
English: There, he puts it all into the boat now.

HeMa 0064  **Moro eke'ipjo eke'ipjo.**  
Sranan Tongo: A baka wan, a baka wan.  
English: The baked one, baked one.

HeMa 0065  **Painjare moro na.**  
Sranan Tongo: Kande na dati.  
English: Maybe it’s that.

HeMa 0066  **U'wa, u'wa, moro net te'ne, moro serepi.**  
Sranan Tongo: No, no, dati na net, na fisi net.  
English: No, no, that’s a net, a fishing net.

HeMa 0067  **Ekeipjo arukapo:sa no awu naka ekeipjo arukapo:sa k'ba.**  
Sranan Tongo: Ai lai na baka wan, no, mi denki taki na baka wan ai lai.  
English: He puts in the baked one, no, I thought it was the baked one he put in already.
HeMa 0068  No, wi musu taki...
Sranan Tonga: "
English: (Sranan Tonga) No, we have to say...

HeMa 0069  Ja, eropo.
Sranan Tonga: Ja, djaso.
English: Yeah, here.

HeMa 0070  Da eropo moko tymuru emepano moro net oty moro serepi otyry po:ko shijetimjary po:ko.
Sranan Tonga: Djaso ai leri a pikin boi foe eng foe sani a net, foe seti eng.
English: Then here he teaches his young son to set the net, to set it, he’s occupied with setting it.

HeMa 0071  Te! tukutypa wa, huh!
Sranan Tonga: Te! A no de foe sabi, mi!
English: Ha! It’s not for me to know, huh!

HeMa 0072  Wo'ta poitjopo.
Sranan Tonga: Foe kisi fisi.
English: To catch fish.

HeMa 0073  Ja wo'ta poitjopo.
Sranan Tonga: Ja, foe kisi fisi.
English: Yeah, to catch fish.

Njanjoekare, Jeanette
JeNj 0000  Mm Roberto we'we akotojang ero wywy maro.
Sranan Tonga: Roberto e koti wan bon nanga aksi.
English: Roberto fells a tree with an ax.

JeNj 0001  Anomai moro we'we.
Sranan Tonga: A fadon, na bon.
English: It falls, the tree.
Da morokon pjiriry ykotopo:sang mohko roberto moro we'we poriry ykotopo:sang.
Sranan Tongo: Dan ai kotkoti den taki, roberto disi e kotkoti den taki foe a bon.
English: Then he slashes those branches, Roberto here slashes the tree branches.

Da ero po weri pjasang tymainjary ta.
Sranan Tongo: Dan djaso ai trowe den wiri ini eng gron.
English: Then here he trows the leaves away in his field.

Tomaminje pore mose wokyry.
Sranan Tongo: A man disi de wan wroko man.
English: This man is a real hard worker.

Eropo Sieglien kynopoijang, arepa poijang ero po.
Sranan Tongo: Djaso sieglien e prani, ai prani kasaba djaso.
English: Here Sieglien plants, she plants cassava here.

Tomaminje pore mose worryi ri myry.
Sranan Tongo: A frow disi e wroko, jere.
English: This woman really works, you see.

Paripje pore moro samba akujang.
Sranan Tongo: Ai tjapu boeng tranga.
English: She hoes with real force.

Roberto mohko moro no'no etapujang, kiere apo etapujang.
Sranan Tongo: Roberto e tapoe na doti, e tapu na kasaba tiki.
English: Roberto covers the dirt, covers the cassava sticks.

Moropo ero po moro ko arepa potoro me k'ba mang.
Sranan Tongo: Drape, djaso, den kasaba e kon bigi k'ba.
English: There, here, the cassava is getting big already.
Moro awashi aty'atary sene:ja.
Sranan Tonga: Mi si fa a karun e gro.
English: I see the corn’s growth.

Poto pore mainja, Sieg'li'en mainjary.
Sranan Tonga: Wan boeng bigi gron, a gron foe sieg'li'en.
English: A big field, Sieg'li'en’s field.

Eropo Roberto typyty maro kynysang mainja wa.
Sranan Tonga: Djaso roberto nanga eng frow e go na gron.
English: Here Roberto, with his wife, goes to the field.

Arepa yka kynysatong kiere, kiere, um, yka kynysatong manja wa.
Sranan Tonga: Den go puru kasaba brede, den go puru kasaba, kasaba na gron.
English: They go to pull cassava bread, cassava, um, they go pull cassava in the field.

Typyty epano:se.
Sranan Tonga: Ai go jepi eng frow.
English: He helps his wife.

Eropo mohko Roberto kiere kanong.
Sranan Tonga: Djaso roberto e puru kasaba.
English: Here Roberto pulls cassava.

Tumung `ne crepany.
Sranan Tonga: A kasaba tjari njanjan.
English: The cassava is really mounded.

Moro oh, apotonong ikjejery.
Sranan Tonga: Den kasaba foe eng bigi.
English: Oh, his cassava are big.
Tomaminje topore mose wokyry ri typyry epano:sa jumy.
Sranan Tongo: A man disi na wan wroko man, ai jepi a frow foe eng.
English: This man is a real hard working man, he really helps his wife a lot.

Moropo kroi wagi tarytojang moro kiere ke.
Sranan Tongo: Drape ai lai na kroi wagi nanga den kasaba.
English: There he fills the wheelbarrow with the cassava.

Eropo mohko pjyty Roberto pyty kiere pitjanong.
Sranan Tongo: Djaso a frow foe eng, roberto frow, e piri kasaba.
English: Here his wife, Roberto’s wife, peels cassava.

Da eropo mohko Roberto pyty kiere kumi:shang.
Sranan Tongo: Dan djaso a frow foe roberto e wasi a kasaba.
English: Then here Roberto’s wife washes cassava.

Da eropo kynoky:jang.
Sranan Tongo: Dan djaso ai griti eng.
English: Then here she grates it.

Da mohko i:jo kynepano:sang kiere kumitjyry po:ko.
Sranan Tongo: Dan a masra foe eng e jepi eng foe wasi kasaba.
English: Then her husband helps her with cassava washing.

Moro wara tywoju’pore jumy mang wokyry wa typyty epanopyry.
Sranan Tongo: Drape ai sori so boeng fa ai jepi eng frow.
English: It’s so attractive the way the man is helping his wife.

Eropo kynotarymojang moko worry.
Sranan Tongo: Djaso a frow e pers eng.
English: Here that woman presses it.

Potopore mjatapiry.
Sranan Tongo: A matapi foe eng bigbigi.
English: Her matapi is really big.
Eropo matapi kupo kynatandymajang, matasapai kupo.
Sranan Tongo: Djaso ai sidon tapu na matapi, tapu na matapi tiki.
English: Here she sits on the matapi, on the matapi stick.

Eropo moro kiere pung kanong moro matapi wyinjo.
Sranan Tongo: Djaso ai puru na pers kasaba libi na matapi.
English: Here she pulls the squeezed cassava from the matapi.

Takyse k'ba moro kiere pung mang.
Sranan Tongo: A kasaba kon tranga k'ba.
English: The cassava is hard already.

Eropo Cecilia we'we y'mojang.
Sranan Tongo: Djaso Cecilia e broko faja udu.
English: Here Cecilia breaks firewood.

Tapo'pore 'ne ri.
Sranan Tongo: A abi krakti ini eng anu.
English: She has strength in her hands.

Tybang we'we y'mojango.
Sranan Tongo: Na sort udu ai broko?
English: What kind of wood is she breaking?

Eropo kiere pung otyjang.
Sranan Tongo: Djaso ai sani a matapi kasaba.
English: Here she does something to the hard cassava.

Apoto‘me cropo kiere pung apoijang, ako ta.
Sranan Tongo: Foe masi eng, ai teki na matapi kasaba, ini na mata.
English: In order to pound it, she takes the hard cassava, into the mortar.
JeNj 0035  **Eropo kiere pung u'nanong.**
Sranan Tongo: Djaso ai seif a kasaba meel.
English: Here she sifts the cassava flour.

JeNj 0036  **Eropo arinjatu kumi:shang.**
Sranan Tongo: Djaso ai wasi na baka pan.
English: Here she washes the baking pan.

JeNj 0037  **Eropo wa'to kyryjang arinjatu jatojang.**
Sranan Tongo: Djaso ai meki faja, ai poti faja gi na pan.
English: Here she makes fire, she gives the pan fire.

JeNj 0038  **Tyneponypo ‘ne rapa arinjatu ja’tory i’ja.**
Sranan Tongo: Na eng eigie fasi baka ai poti faja gi a pan.
English: In her own way she gives her pan fire.

JeNj 0039  **Eropo kynose’keijang.**
Sranan Tongo: Djaso ai baka eng.
English: Here she bakes it.

JeNj 0040  **Eropo moro kiere pung apitjanong moro arinjatu kupo.**
Sranan Tongo: Djaso e bradi na kasaba meel tapu na pan.
English: Here she spreads the cassava flour onto the cassava pan.

JeNj 0041  **Da moro arepa pesasamanong.**
Sranan Tongo: Dan ai trowe pikinsa kasaba meel tapu a wan san di de tapu a pan.
English: Then she shakes on a little cassava flour.

JeNj 0042  **Oty ko nang.**
Sranan Tongo: San p’sa nanga eng.
English: What’s happening with her?

JeNj 0043  **Eropo moro arepa urindjanong.**
Sranan Tongo: Djaso ai dra' na kasaba.
English: Here she flips the cassava bread.
Da eropo kynitjotopo: sang moro arepa.
Sranan Tonga: Dan djaso ai kotkoti na kasaba.
English: Then here she cuts up the cassava bread.

Da moro weju taka kyny: jang moro arepa.
Sranan Tonga: Dan ai poti eng go ini a son, na kasaba brede.
English: Then she puts it in the sun, the cassava bread.

Apohta, apohtato’mé moro arepa y: jang moro weju taka.
Sranan Tonga: Foe drei, foe drei eng, ai poti na kasaba go ini na son.
English: To dry, in order to dry it, she puts the cassava in the sun.

Eropo Roberto kyny: sang wo’to weto, ty’myru meko maro, kurijara ta.
Sranan Tonga: Djaso Roberto e go foe fisi, nanga a pikin boi foe eng, ini boto.
English: Here Roberto goes to fish, with his little boy, in a boat.

Eropo moro oty y: ja tuna kaka.
Sranan Tonga: Djaso ai poti na sani go ini na watra.
English: Here he puts the thing in the water.

Tominje kupore mose wokyry ri.
Sranan Tonga: A man disi na wan wroko man, jere.
English: This man is a real hard worker.

Eropo mainja kotoja mohko myrekoko.
Sranan Tonga: Djaso a jongoe man e fala Gron.
English: Here the young man fells a field.

Wewe akotoja mainja.
Sranan Tonga: A fala udu Gron.
English: He fells a tree, field.
Wjery nomai tjaba.
Sranan Tongo: A udu foe eng fadon k'ba.
English: His tree falls already.

Eropo kynitjotopo:sa.
Sranan Tongo: Djaso ai kotkotí eng.
English: Here he chops it up.

Kanare kotoja.
Sranan Tongo: Ai köti den top foe eng.
English: He cuts the treetops.

Eropo kyniwjeritjano pjondo’me.
Sranan Tongo: Djaso den krim eng foe kan prani.
English: Here he removes the leaves in order to plant it.

Pjty kynopo:jang.
Sranan Tongo: Eng frow e prani.
English: His wife plants it.

Arepa e’moto’mé kiere apo.
Sranan Tongo: Foe trusu a kasaba tiki.
English: In order to push the cassava sticks.

Wjeri pjasá.
Sranan Tongo: Ai trowe a wiri.
English: He throws away the leaves.

Kiere apo e’mosa.
Sranan Tongo: Ai trusu na kasaba tiki.
English: He pushes the cassava sticks.

Moro arepa kynatytanong k’ba.
Sranan Tongo: A kasaba e grow k'ba.
English: The cassava grows already.
JoKa 0012  **Eropo kiere apo kotoja arepa kato'me.**
Sranan Tongo: Djaso ai kapu den kasaba tiki foë puru a kasaba.
English: Here he cuts the cassava sticks in order to remove the cassava.

JoKa 0013  **Mohko i:jo kynitjano k'ba.**
Sranan Tongo: A masra foë eng e hari eng puru k'ba.
English: Her husband there pulls it already.

JoKa 0014  **Kynitjai tjaba nukurungai.**
Sranan Tongo: A puru eng k'ba, a hari eng puru.
English: He pulls it already, he pulls it.

JoKa 0015  **Potonong bore mjunn erepary munu.**
Sranan Tongo: Den njanjan foë eng bigi so te, kasaba njanjan.
English: It’s fruit is huge, the cassava’s fruit.

JoKa 0016  **Kurukuru taka kyny:po:sa, da narukato kroiwagi taka.**
Sranan Tongo: Ai poti den go ini a kurukuru, dan den lai eng go ini a kroi wagl.
English: He puts them in the basket, then he puts it in the wheel barrow.

JoKa 0017  **Kynopitjano k'ba.**
Sranan Tongo: Ai piri eng k'ba.
English: She peels it already.

JoKa 0018  **Tjyto'me.**
Sranan Tongo: Foe griti eng.
English: In order to grate it.

JoKa 0019  **Mijarijary typo'tyry, kyngano.**
Sranan Tongo: A nefi foë eng e brinki, ai taki.
English: Her knife shines, she says.
Kynitjumi:shang k'ba kumykang daka tjy'to'me.
Sranan Tongo: Ai wasi eng k'ba poti go ini a kasaba boto foe griti eng.
English: She washes it already, into the cassava trough, in order to grate it.

Kynokyjang k'ba.
Sranan Tongo: Ai griti k'ba.
English: She grates already.

I:jo kynitjumi:shang i'ja.
Sranan Tongo: Eng masra e wasi eng gi eng.
English: Her husband washes it for her.

Kynarymoja matapi tjaka.
Sranan Tongo: Ai poti eng go ini a matapi.
English: She puts it into the matapi.

Kynotarymoja.
Sranan Tongo: Ai pers.
English: She squeezes.

Tjupoitjo'me.
Sranan Tongo: Foe sidon na eng tapu.
English: In order to sit on it.

Kynotarymoja kaba matasapai kupo mang.
Sranan Tongo: Ai pers k'ba, a de tapu na matapi tiki.
English: She squeezes already, she is on the matapi stick.

Nakypyi tjaba, kynitjanong nitjai nitja'mai tjaba.
Sranan Tongo: A kon tranga k'ba, ai puru eng, a puru eng, a puru eng k'ba.
English: It’s hard already, she removes it, pulls it out, pulls it out already.

Jahty poro mopo:sa wewe c’keitjopo.
Sranan Tongo: A faja udu foe eng ai brokobroko foe baka eng.
English: She breaks up her firewood to bake.
JoKa 0029  \textbf{Sikera kiere pu a'mu tukanong mata taka, ako taka apoto'me.}
Sranan Tongo: Ai masmas a tranga kasaba go ini na mata, ini na mata foe stampu eng.
English: She mashes the hard cassava into the mortar, in the mortar in order to pound it.

JoKa 0030  \textbf{Kynu'nanong k'ba.}
Sranan Tongo: Ai seif eng k'ba.
English: She sifts it already.

JoKa 0031  \textbf{I'je konopopo: satong.}
Sranan Tongo: Dis sei, den lukulu.
English: This side, they watch and watch.

JoKa 0032  \textbf{Arinjatu kumi: shang kaba.}
Sranan Tongo: Ai wasi na baka pan k'ba.
English: She washes the cassava pan already.

JoKa 0033  \textbf{Ijatoto'me.}
Sranan Tongo: Foe poti faja gi eng.
English: In order to give it fire.

JoKa 0034  \textbf{Arinjatu ja'tojatong.}
Sranan Tongo: Den poti faja udu gi na pan.
English: They give the pan firewood.

JoKa 0035  \textbf{Ja'toi tjaba.}
Sranan Tongo: A meki faja k'ba
English: She made the fire already.

JoKa 0036  \textbf{Kyny: ja wcwe poro e'mopo: sa ijaty wjotapoitjo'me.}
Sranan Tongo: Ai gi eng, a' trusu na faja udu now foe a kan teki.
English: She puts it, she pushes the firewood now so that it can take.
**JoKa 0037**

**Apripjo pa:sa tjuponaka i’tjorotry eneto’mi kynamejato.**
Sranan Tongo: Ai trowe na kasaba sakasaka go na eng tapu foe luku if’a brom, dan den figi eng.
English: She throws some cassava flour on it in order to look and see if it burns, then they swipe it away.

**JoKa 0038**

**Arinjatu roja wjotapoi tjo’mi.**
Sranan Tongo: Ai blow na pan foe a kan teki.
English: She fans the pan so that it can take.

**JoKa 0039**

**Eropo arinjatu kuponaka kynygjato api’tjato’mi.**
Sranan Tongo: Djaso den poti eng tapu na pan foe bradi eng.
English: Here they put it on the pan in order to spread it out.

**JoKa 0040**

**Kynipjepjokuramato jupy me.**
Sranan Tongo: Den meki a fesi foe eng boeng.
English: They make its face nice.

**JoKa 0041**

**Atypepitja eng.**
Sranan Tongo: A krabu a fesi foe eng.
English: She scrapes its face.

**JoKa 0042**

**Woriwjorikong te djombo napoija.**
Sranan Tongo: A wai foe den ai hori eng.
English: Their fan holds her.

**JoKa 0043**

**Kynishasa’na kynishasamato pjery pjery sasamato kiere pung ge.**
Sranan Tongo: Den seti eng mooie, den seti eng boeng nanga a seif kasaba.
English: They set it nicely, set it nicely with sifted cassava.
JoKa 0044  **Tjo'poro ‘ne tjato moro arinjatu iwja mang.**
Sranan Tongo: A poti tumsi furu faja gi na baka pan.
English: She gives too much fire to the baking pan.

JoKa 0045  **Pjoriry korokanong.**
Sranan Tongo: Ai brom eng bomfutu.
English: She burns her shins.

JoKa 0046  **Norindjai.**
Sranan Tongo: A drai eng.
English: She flips it.

JoKa 0047  **Kynitjakato kaba.**
Sranan Tongo: Den krabu eng k'ba,
English: They scrape it already.

JoKa 0048  **Nitjato pijaka kyny:sa kurando naka.**
Sranan Tongo: Den puru eng, dan ai tjari eng go na dorosei.
English: They pull it, then they carry it to outside.

JoKa 0049  **Zinky kuponaka kynunemato.**
Sranan Tongo: Den opo eng poti na loktoe tapu na zink.
English: They put it up on the zink roofing.

JoKa 0050  **Mohko serepi y'je kynysa.**
Sranan Tongo: A wan dati e go poti srepi.
English: That one goes to put nets.

JoKa 0051  **Imjy.**
Sranan Tongo: Go tai eng.
English: Ties it.

JoKa 0052  **Kynimjyang k'ba.**
Sranan Tongo: Ai tai eng k'ba.
English: He ties it already.
**JoKa 0053**

**Serepi my:jang.**
Sranan Tongo: Ai tai na serepi.
English: He ties the nets.

**JoKa 0054**

**Maka sriba apoitjo’me.**
Sranan Tongo: Foe kisi maka sriba.
English: In order to catch maka sriba.

**JoKa 0055**

**Maka sriba ‘maka, ‘maka tatong poro.**
Sranan Tongo: Do klari ala den maka sriba now
English: Finish the maka sriba, they’ll finish them now.

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**Juliette Aikantara**

**JuAl 0001**

**So eropo amu, ah ma’mi sene:ja we’we pahkotory i’ja tymainjary me painjare.**
Sranan Tongo: Djaso mi si wan jongoe wan ai kapu wan bon, kande foe eng gron.
English: So here, um, I see a young man’s tree cutting, maybe for his field.

**JuAl 0002**

**Eropo, oty, wywy akujang.**
Sranan Tongo: Djaso, um, ai gebruik wan aksi.
English: Here, um, he uses an ax.

**JuAl 0003**

**Eropo mo:ro we’we kynomanong oty, kynakota.., kynakotojang.**
Sranan Tongo: Djaso a bon e fadon, um, a fala eng.
English: Here a tree falls, um, he fells it.

**JuAl 0004**

**Moro ko pjöripjo pahkotopo:sang ero wara manja akotojatong eropo Konomerume po.**
Sranan Tongo: Dan ai kapkapu den taki, na so den meki gron djaso na Konomerume.
English: He slashes the branches there, here in Konomerume, they cut fields this way.
Moro manja, ah, korokai da kyniwjeritjanong oty pjo, pjomypohto iwja.
Sranan Tongo: A bron a gron, dan a krim eng foe a kan prani eng.
English: He burned the field, then he removes the leaves so he can plant it.

ero wara eropo a'na nemaia.
Sranan Tongo: A so we libi djaso.
English: This is how we live here.

Eropo mohko ipjyty mainja po:jang, moro itjorotypo pojatong arepa ke.
Sranan Tongo: Djaso a frow foe eng ai prani gron, pe a bron, den prani eng nanga kasaba.
English: Here his wife plants the field, they plant the burned place with cassava.

Mohko i:jo kynepano:sang morokong, oty, kiere apo y:to’me.
Sranan Tongo: A masra foe eng e jeji eng foe poti den kasaba tiki.
English: Her husband helps her with them, um, in order to put the cassava sticks.

Moro imjainjary auty nga'na pohta mang.
Sranan Tongo: A gron foe eng de leti baka eng oso.
English: Her field is right behind her house.

Eropo moro pjomypo mene:jatong djukme ‘ne oty moroko arepa.
Sranan Tongo: Djaso je si fa den prani eng, en den kasaba e kon so moi.
English: Here you all see their planting it, and the cassava are coming up so nicely.

Onjewara mykaine, ai go djukmene moro pjomypo mang.
Sranan Tongo: Mi no sabi fa je taki, fa den prani eng a de so mooie.
English: How do you say it, how they go, they are planting it so nicely.

Eropo kynusatong tymjainjarykon wa arepa.
Sranan Tongo: Djaso den go na gron foe kasaba.
English: Here they go to their field for cassava bread.
Arepa, ah, moro, koreparykong.
Sranan Tongo: Kasaba, dati na wi njanjang.
English: Cassava, um, that’s our food.

Arepa katong moro kiere apo y’tokopo:satong.
Sranan Tongo: Den puru a kasaba, dan den kotkoti a kasaba tiki.
English: They pull cassava, they cut up the cassava sticks.

Sranan Tongo: Djaso a masara foe eng e jepe eng foe puru a kasaba, dan a kasaba abi furu njanjan, toe.
English: Here her husband helps her with cassava pulling, the cassava are really mounded, too.

Djukme ‘ne moro, oty, mainja tatyta mang.
Sranan Tongo: A Gron, a gro so mooie.
English: It’s so nice, the field is growing so nicely.

Pjyty kynepano:sang moro oty kiere apo kotory po:ko, tumung ‘ne tampokorymbœ mjainjary mang.
Sranan Tongo: Dan a frow e jepe eng foe kotkoti den kasaba, a Gron abi someni njanjan.
English: His wife helps him with cassava stick-cutting, their field is so very mounded (has a lot of food).

Eropo oty moro kiere katong moro tywagiry ta kurukuru ta kynarojatong moro tywagirykong taka.
Sranan Tongo: Djaso den lai a kasaba go ini eng wagi den tjari eng ini kurukuru poti go ini den wagi.
English: Here they put the cassava in his wheelbarrow, then they carry it in the basket and put it in their wheelbarrow.

Tumung ‘ne tampokorymbœ mjainjarykon mang.
Sranan Tongo: A Gron foe den tjari furu njanjan.
English: Their field is so very full (rich, filled with food).
Ne'ko ero po morokong ah, kiere pitjapo:sang arepa me.
Sranan Tongo: Luku, djaso ai piri den kasaba foe meki kasaba brede.
English: Look, here she peels those cassava roots to make cassava bread.

Djukmene rapa ipitjary, i'ja ero wara na ero po a'na erepary.
Sranan Tongo: Dan ai piri eng so mooie, dan so djaso wi njan de.
English: Her peeling is so nice, this is how our food is here.

Pitjatong.
Sranan Tongo: Ai piri den.
English: She peels them.

Eropo moro kiere kumishanong juk'me 'ne.
Sranan Tongo: Djaso ai wasi den kasaba so mooie.
English: Here he washes the cassava roots so nicely.

Ero wara a'na ero po kynimjinjanong.
Sranan Tongo: Djaso na so wi e wroko.
English: This is how we work here.

Arepa kyry jako djukmene oty, kynitjumishang.
Sranan Tongo: Te den meki kasaba, dan ai wasi eng so krin.
English: They wash it so clean for kassava-making.

Moro kiere ero po kynokyang.
Sranan Tongo: Djaso ai griti den kasaba.
English: Here she grates the cassava.

Shjemariry rapa merone tijeketampokoryombo.
Sranan Tongo: A gritgriti foe eng baka, a srapi tumsi.
English: Her grater, it’s very sharp.

Sranan Tongo: Eng masra e jeji eng foe wasi den kasaba.
English: Her husband helps her with the cassava washing.
Eropo moro oty matapi taka ero wara a'na eropo kyneijang.
Sranan Tongo: Djaso ai poti a sani ini a matapi, na so we doe djaso.
English: Here she puts it in the matapi, this is the way we do it here.

Moro arepa matapi taka kyny: jatong, da itjuponaka kynotandymotang eromete ja' nato' me.
Sranan Tongo: Dan a kasaba, den poti go ini a matapi, dan a o sidon na eng tapu fo e a kan kon tranga.
English: Then the cassava, they put them in the matapi, then she sits down on it in order to make it hard now.

Omyija pore woryi mose mang tjubrymbo kapy.
Sranan Tongo: Na wan jongoe uma de djaso, a no wan granma.
English: This is a young woman here, not an old grandma.

Eropo mose oty, a'na eropo mojang omyijakon de...
Sranan Tongo: Djaso den sani, wi fo e djaso, den jongoe uma.
English: Here the thing, we here, the young women...

Emepatong akinju’ma mang.
Sranan Tongo: Leri den den no musu lesi.
English: Teach them not to be lazy.

Eropo moro matapi kupo kynotandymojang.
Sranan Tongo: Djaso ai sidon tapu na matapi.
English: Here she sits down on the matapi.

Moro aitjuru, a'na eropo, ero Konomerume po, oty a'na tumary me mang.
Sranan Tongo: Dan a watra fo e eng, djaso gi wi, na Konomerume, a de wi pepre watra.
English: Then its water, here for us, here in Konomerume, it is our pepper water.

Moro aitjuru moro ta a'na woto y:jang tonomy.
Sranan Tongo: Dan ini a pepre watra dati, wi poi fis, meti.
English: Then in that pepper water we put fish, meat.
Po'maitjuru me eropo mose tjubrymbo oty wewe y'mopo:sang.
Sranan Tongo: Foe meki pepre watra, djaso a granma disi e broko faja udu.
English: To make pepper water, here this grandmother breaks up firewood.

Merone iwjiry rapa.
Sranan Tongo: Dan a aksi foe eng baka de wan fasi.
English: Her ax is a certain way (Lit. ‘like that’).

I:jo ane:panopyhpa mang.
Sranan Tongo: Eng masra ne jepi eng.
English: Her husband is not helping her.

Asekero tjybrymbo oty tywery angiriritjojang.
Sranan Tongo: Dan eng srefi, a granma disi, e brokobroko eng eigie faja udu.
English: Then this grandma, by herself, breaks up her firewood (Lit. ‘bulldozes it’).

Eropo oty kynose’keijang.
Sranan Tongo: Djaso ai baka eng.
English: Here she bakes it.

Eromete mose tjybrymbo moro akotonang.
Sranan Tongo: Dan jus'now, a granma disi e teki a mata tiki.
English: Then just now, this grandma takes the mortar stick.

Apoijang moro kiere pu kynu'nanong.
Sranan Tongo: Dan te ai teki a tranga kasaba, dan ai seif eng.
English: Then she takes the hard cassava, then she sifts it.
JuAl 0044  **Erome no ponong tampoko nde oty de no otykong, ukuty’pa noro ero am paranakry seiry.**
Sranan Tongo: Den granpa foe unu, kande den no sabi, disi na wan bakra seif.
English: These days our grandfathers, maybe they don’t know, this is a white person’s sieve.

JuAl 0045  **So ero arinjatu kumi:shang.**
Sranan Tongo: So, ai wasi na baka pan disi.
English: So, she washes this baking pan.

JuAl 0046  **Fosi tywosekeidjy oty, kynu, arinjatumbo, oty kumi:shang.**
Sranan Tongo: Fosi a begin baka, um, dan ai wasi na owroe baka pan.
English: Before she begins again, um, then she washes the old cassava pan.

JuAl 0047  **Dan, fa je taki tywijake ‘ne a’ta.**
Sranan Tongo: Dan, fa je taki te a doti tumsi.
English: The, how do you say if it’s very dirty.

JuAl 0048  **Eropo wa’to kyryjang arinjatu pinjo.**
Sranan Tongo: Djaso ai meki faja ondro na pan.
English: Here she makes fire under the pan.

JuAl 0049  **Ero wara a’na kynose’keipjo:sang ero Konomerume po arinjatu tampokorymbo kupo.**
Sranan Tongo: Na so wan fasi djaso na Konomerume wi e baka kasaba tapu wan baka pan.
English: In this way we here in Konomerume bake on top of a cassava pan.

JuAl 0050  **Eropo kyny:tang.**
Sranan Tongo: Ai go poti eng djaso.
English: She will put it here.
Moro arinjatu ene:jang, morowara moro oty tjanana kyry weidjy ashimbe a’ta.
Sranan Tongo: Ai luku na baka pan, so te a hete foe a faja, na so ai luku eng.
English: She looks at the pan, that way she is checking if the fire is hot.

Da moro arepa pitjatang moro pan kupo, kuponaka.
Sranan Tongo: Dan ai go bradi na kasaba tapu na pan, na tapu.
English: Then she will spread the cassava on the pan, on top.

Ero wara a'na ero Konomerume po mang, ero ne a'na erepary.
Sranan Tongo: Na so djaso wi de na Konomerume, disi na wi njanjan.
English: We are this way here at Konomerume, this is our food.

Paranakry kyngano a'na oty erepary ero mang.
Sranan Tongo: Den bakra e taki na disi na wi njanjan.
English: White people say this is our food.

Berede waty ero a'na beredery.
Sranan Tongo: Brede no de, disi na wi brede.
English: There is no bread, this is our bread.

Ashimbje moro arinjatu mang.
Sranan Tongo: A baka pan faja.
English: The pan is hot!

Da moro arepa pitjatang moro arinjatu kuponaka.
Sranan Tongo: Dan ai go bradi na kasaba tapu na baka pan.
English: Then she will spread the cassava out on top of the pan.

Joe mu' jep' mi now, jep' mi.
Sranan Tongo: "
English: You have to help me now, help me.
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JuAl 0059  **ero wara mohko tjbry tyrepary e'keijang.**
Sranan Tongo: Na so wan fasi na gramma e baka eng kasaba.
English: That grandma bakes her cassava this way.

JuAl 0060  **Ashimbje ne merone oty.**
Sranan Tongo: A sani faja so te.
English: The thing is so hot!

JuAl 0061  **Moro pan tykananake tampokorymbo mang, wa'to ashi'mja waty i'wja.**
Sranan Tongo: A pan faja so te, a musu faja gi eng.
English: The pan is so hot, it must be so hot for her.

JuAl 0062  **Myry.**
Sranan Tongo: Luku wan sani.
English: Look at that.

JuAl 0063  **Ashimbje tampokorymbo moro arinjatu mang, tykanana kene wa'to upinjo.**
Sranan Tongo: A baka pan faja, want a faja e gi flam na ondro sei.
English: The baking pan is very hot, the fire is flaming underneath.

JuAl 0064  **Tysepore rapa oty sheifry.**
Sranan Tongo: Dan a seif foe eng de baka so fara.
English: Then her sieve is so far away again.

JuAl 0065  **ero wara ero po Konomerume po a'na kyneima:jang.**
Sranan Tongo: A so wan fasi wi foe Konomerume e libi dja.
English: This is the way we live here in Konomerume.

JuAl 0066  **ero wara pahporo a'na tjbry nde omyijakong de.**
Sranan Tongo: Djaso wi alamala, jongoe uma nanga granma.
English: This way all of us, young women and grandmothers.

JuAl 0067  **Kynosekeipjo:sang, eropo ero mang.**
Sranan Tongo: Ai baka kasaba, djaso a sani de.
JuAI 0068  Da da, oto nykong tykanong moro kynawapo: sang mera ashimbje 'ne.
Sranan Tongo: Dan, dan, mi no sabi san ai taki, mar ai lafu so faja.
English: Then, then, I don’t know what she’s saying, but she is really laughing.

JuAI 0069  Ashimbje ‘ne rapa moro oty.
Sranan Tongo: A sani srefi a faja.
English: The thing itself is hot.

JuAI 0070  Pan i’wja mang.
Sranan Tongo: Na pan gi eng.
English: The pan for her.

JuAI 0071  Arinjatu.
Sranan Tongo: Baka pan.
English: Baking pan.

JuAI 0072  Eromete oty moro arepa urindjatang.
Sranan Tongo: Dalak ai go drai na kasaba.
English: In a little while she will flip the cassava.

JuAI 0073  Moro a’a wa’to mero ne tykananake tampokorymbo.
Sranan Tongo: A faja a gi so wan bigi flam.
English: The fire is giving such a big flame.

JuAI 0074  Idjombo ro erombo pahpota moro arepa y:sa osekanong, no?
Sranan Tongo: Dan baka dati, dan ai kotkoñi na kasaba, no?
English: Then after that she’ll cut the cassava, right?

JuAI 0075  cro wara a’ña kyneijang arepa kyryjako.
Sranan Tongo: So wi e do te we meki kasaba.
English: This is how we are when we make cassava.
JuAl 0076  **Myry, kurando naka kyny:jang weja taka ahpota me.**
Sranan Tongo: Dan ai poti eng go dorosei ini na son foe a kan drei.
English: Look at that, she puts it outside in the sun so that it can get dry.

JuAl 0077  **So mose wokyry ro'mu kyny:sang wo'to weto.**
Sranan Tongo: So a man disi e go foe fisi.
English: So, this man goes fishing.

JuAl 0078  **Uh eromombo 'ne wokyryjang tykoweidjy waty noro mjaroinje mang.**
Sranan Tongo: Den man s'ma foe now, uku no ðe moro nanga dan.
English: Uh, men nowadays, fishhooks are not with them anymore.

JuAl 0079  **Ero paranakyry netry.**
Sranan Tongo: Disi na wan bakra net.
English: This is a white person’s net.

JuAl 0080  **Aropo: satong tu'na wo'to weto.**
Sranan Tongo: Den tjari den sani dati na watra go kisi fisi.
English: They carry them to the water to go catch fish.

JuAl 0081  **Ty’muru meko maro kynysang moro oty net.**
Sranan Tongo: Ai go nanga a pikin boi foe eng foe go poti net.
English: He goes with his little son go put that net.

JuAl 0082  **ero wara ero ponong oty a'na kyneimajaang Konomerume po.**
Sranan Tongo: So wan fasi wi djaso we libi na Konomerume.
English: This is the way we live here in Konomerume.
MaCh 0001  **Wewe akotojang noky berto mainja katojang painjare.**
Sranan Tonga: Ai fala a bon, suma, kande berto e fala gron.
English: He fells a tree, um, maybe Roberto cuts a field.

MaCh 0002  **Myry nomai tjaba.**
Sranan Tonga: Luku wan sani, a fadon k'ba.
English: Look at that, it falls already!

MaCh 0003  **Kynipjoritjanong.**
Sranan Tonga: Ai kapkapu den taki.
English: He removes the branches.

MaCh 0004  **Tijeke jumy shumbarary myry.**
Sranan Tonga: A owroe foe eng srapu so te.
English: His machete is so sharp.

MaCh 0005  **Namoi:sha k'ba ko'wero mo 'weri.**
Sranan Tonga: Ai piki den wiri k'ba.
English: He picks up the leaves already.

MaCh 0006  **Mainja po:jang.**
Sranan Tonga: Ai prani gron.
English: He plants a field.

MaCh 0007  **Myry kiere apo e'mokyry i'ja.**
Sranan Tonga: Luku wan sani, ai trusu a kasaba tiki.
English: Look at that, he is pushing the cassava sticks.

MaCh 0008  **Kyy, arepa punary.**
Sranan Tonga: Te! A kasaba e grow.
English: Wow, the cassava's growing.

MaCh 0009  **Koo, otjomene atytary.**
Sranan Tonga: Te! So mooie ai gro.
English: Wow, it's growing so nicely.
MaCh 0010  
Arepa katong.
Sranan Tongo: Den puru kasaba.
English: They pull cassava.

MaCh 0011  
I'tjotopoty i'ja.
Sranan Tongo: Ai kotkoti eng.
English: She chops it up.

MaCh 0012  
Myry tjary k'ba i'ja.
Sranan Tongo: Luku wan sani, ai puru kaba.
English: Look at that, he's pulling it.

MaCh 0013  
Kynitjotopo: satong moro kiere sumbara ke.
Sranan Tongo: Den kotkoti a kasaba nanga owroe.
English: They chop up the cassava with a machete.

MaCh 0014  
Myry nitjamatong k'ba.
Sranan Tongo: Luku wan sani, den puru eng k'ba.
English: Look at that, they pull it already.

MaCh 0015  
Kynipitjatong k'ba.
Sranan Tongo: Den piri eng k'ba.
English: They peel it already.

MaCh 0016  
Da tyjeke moro mjarijary wjopitjatopo.
Sranan Tongo: Dan a nefī foe eng sraru, a wan di ai piri.
English: Then her knife is sharp, the peeled one.

MaCh 0017  
Kynitjumi:shang k'ba.
Sranan Tongo: Ai wasi eng k'ba.
English: She washes it already.
MaCh 0018 **Kumykang daka.**
Sranan Tongo: Go ini a kasaba boto.
English: Into the cassava trough.

MaCh 0019 **Myry kynitjyjang k'ba.**
Sranan Tongo: Luku wan sani, ai griti eng k'ba.
English: Look at that, she grates it already.

MaCh 0020 **Kynitjumishang.**
Sranan Tongo: Ai wasi eng.
English: She washes it.

MaCh 0021 **Nokymai tjaba kynarymojang k'ba.**
Sranan Tongo: A k'ba griti, ai pers eng k'ba.
English: She’s finished grating already, she squeezes it already.

MaCh 0022 **Oty ko eropo.**
Sranan Tongo: San na djaso.
English: What is here?

MaCh 0023 **Kynarymojang k'ba.**
Sranan Tongo: Ai pers eng k'ba.
English: She squeezes it already.

MaCh 0024 **Da nitjai tjaba, neko.**
Sranan Tongo: Dan a puru eng k'ba, luku.
English: Then she removed it already, look!

MaCh 0025 **Nakppyi tjaba.**
Sranan Tongo: A kon tranga k'ba.
English: It got hard already.

MaCh 0026 **Ja’ty mopo:sa painjare wewe arinjatu ja’ty wjosekeitjopo.**
Sranan Tongo: Kande ai broko faja udu, udu foe baka pan.
English: Maybe she breaks firewood, wood for the baking pan.
**MaCh 0027**  
**Tarure wjery.**  
Sranan Tongo: A udu foe eng drei.  
English: Her wood is dry.

**MaCh 0028**  
**Kynapoja nu'na je k'ba painjare myry kana, kanapoja ng te'ne.**  
Sranan Tongo: A stampu eng, ai seif eng k'ba kande, luku wan sani, ai stampu eng.  
English: She pounds it, maybe she sifted it already, look at that, she pounds it.

**MaCh 0029**  
**Da san kynu'nanong k'ba.**  
Sranan Tongo: Dan san, ai seif eng k'ba.  
English: Then, what, she sifts it already.

**MaCh 0030**  
**Tarinjaturu kumi:shang tuwose'keitojome.**  
Sranan Tongo: Ai wasi eng baka pan foe baka.  
English: She washes her baking pan for baking.

**MaCh 0031**  
**Nija'toja arinjatu ja'toja tuwose'keitojome.**  
Sranan Tongo: Ai poti udu, ai poti udu na baka pan foe a kan baka.  
English: She puts firewood, she puts wood at the baking pan for baking.

**MaCh 0032**  
**Myry ija'tory i'ja.**  
Sranan Tongo: Luku wan sani, ai poti udu gi a faja.  
English: Look at that, she’s giving it firewood.

**MaCh 0033**  
**Kynose'keija poro mo' arinjatu a'memanong kaije djombo.**  
Sranan Tongo: Ai baka now, dan ai wai a baka pan, mi sa taki.  
English: She bakes now, then she fans the baking pan, I say.

**MaCh 0034**  
**Capt: Eropo rapa.**  
Sranan Tongo: Djaso baka.  
English: Here again.
Chobin, Maria: Moro arepa e'keija.
Sranan Tongo: Ai baka na kasaba.
English: She bakes the cassava.

Topo'ruka.
Sranan Tongo: A tranga wan.
English: The hard one.

Ono onjewara nare katake moro arepa oty urindjato'me.
Sranan Tongo: Mi no sabi fa mi musu taki, na sani foe drai a kasaba.
English: I don't know what I should say, the thing for flipping the cassava.

Kapa joe taki tranga?
Sranan Tongo: "
English: You spoke loudly?

Ashimbjei i'ja mang.
Sranan Tongo: A faja gi eng.
English: It's hot for her.

Ne'ko kyebakmapo:sa kynimjereja.
Sranan Tongo: Luku, ai bakhaka eng, ai peni eng.
English: Look, she bakes and bakes it, she paints it.

Kynipjosunja nare kynipjusokanong ewa kaije.
Sranan Tongo: A wani seti eng boeng, mi no sabi fa ai seti eng boeng now, so mi taki.
English: She wants to set it right, I don't know how she sets it right now, I say.

Moro arepa urindjai tjaba.
Sranan Tongo: A drai na kasaba k'ba.
English: She's flipped the cassava already.
**MaCh 0043**  
**Da, kynishakano k'ba.**  
Sranan Tongo: Dan ai priti eng k'ba.  
English: Then she tears it already.

**MaCh 0044**  
**Da nitjai tjaba.**  
Sranan Tongo: Dan a puru eng kaba  
English: Then she pulls it already.

**MaCh 0045**  
**Kynipjak'anong poro mojano zink kupo tyje i'ja nang.**  
Sranan Tongo: Ai poti den now na dorosei, ai poti den tapu na zink.  
English: Then she takes them outside, she puts them on the zink roofing.

**MaCh 0046**  
**Serepi me kynysa kurijara ta.**  
Sranan Tongo: Ai go poti srepi ini boto.  
English: He goes and puts the nets in the boat.

**MaCh 0047**  
**Ty'muru me maro i'tjory.**  
Sranan Tongo: Nanga a pikin boi foe eng ai go.  
English: He’s going with his little boy.

**MaCh 0048**  
**Kynimyjang poro liba ta.**  
Sranan Tongo: Now ai tai eng ini a liba.  
English: He ties it in the river now.

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**Paulus Chobin**

**PaCh 0001**  
**So ero wywy akuru poko jupa sene:ja potjome sene:ja.**  
Sranan Tongo: So, fa ai gebruik a aksi, mi si eng boeng, mi laku eng boeng.  
English: So, the way he uses the ax, I see it well, I see it really well.

**PaCh 0002**  
**Mainja kotojang painjare ro.**  
Sranan Tongo: Kande ai koti gron.  
English: Maybe he’s cutting a field.
PaCh 0003  **Myry.**
Sranan Tongo: Luku wan sani.
English: Look at that.

PaCh 0004  **M'm moro kaije kurero.**
Sranan Tongo: M'm na dati mi taki.
English: M’m, that’s what I say.

PaCh 0005  **Eh! Jupa jumy woposa ero tyoshinje wo'nytake.**
Sranan Tongo: Eh! Mi luku tumsi boeng, dan mi o sribi switi.
English: Eh! I look really well, then I will sleep well (Lit. ‘sleep sweetly’).

PaCh 0006  **Weri pjasa kaba painjare ro.**
Sranan Tongo: Kande ai trowe wiri k'ba.
English: Maybe he throws away the leaves already.

PaCh 0007  **Myry pjyty wopy myry.**
Sranan Tongo: Luku wan sani, cn frow e prani, luku.
English: Look at that, his wife plants, look.

PaCh 0008  **Arepa se tyweidje ke kynopoijang.**
Sranan Tongo: Foe di ai wani kasaba meki a prani
English: She plants because she is wanting cassava bread.

PaCh 0009  **Opomypa aja’ta akumyry ajaijakanon.**
Sranan Tongo: If joe no prani dan hangri o kiri joe.
English: If you don’t plant, then hunger will kill you.

PaCh 0010  **Sakurambo am saijata.**
Sranan Tongo: Te joe wani pikin sakura.
English: When you want a little sakura.
PaCh 0011  **A no auhty moro mang.**
Sranan Tongo: A no eng oso dati.
English: That is not his house.

PaCh 0012  **Auhty.**
Sranan Tongo: Eng oso.
English: His house.

PaCh 0013  **Jupa jumy wopo:sa.**
Sranan Tongo: Me luku heri boeng.
English: I see really well.

PaCh 0014  **Eropo eh.**
Sranan Tongo: Djaso, eh.
English: Here, eh.

PaCh 0015  **Fa mi ne si boeng kaba.**
Sranan Tongo: "
English: Since I don’t see well already.

PaCh 0016  **Tje kiere kanong kyny:ja kiere apo kotojang tuwopondo’mee.**
Sranan Tongo: Tje, ai puru kasaba, ai koti den kasaba tiki foe a kan prani.
English: So, he pulls cassava, he puts it, he cuts the cassava sticks for planting.

PaCh 0017  **Imjunu kanong.**
Sranan Tongo: Ai puru den knol foe eng.
English: He removes its roots.

PaCh 0018  **Kiere kande kasiri ka:sa.**
Sranan Tongo: Den kiere kande meki kasiri.
English: The cassava maybe make kasiri.

PaCh 0019  **Tumung ‘ne jumy.**
Sranan Tongo: Ai tjari furu njanjan.
English: It’s really mounded with food.
**PaCh 0020**  
**Opoto pore mjunu ero wara jerepary munu we'ipjoto.**  
Sranan Tongo: Den njankan foe eng bigi, if den kasaba foe mi ben kan kon bigi so.  
English: Its roots are big, would that my cassava could be that big.

**PaCh 0021**  
**Eropo kiere kanong sene:ja kroi wagi taka kyny:ja a kaba.**  
Sranan Tongo: Djaso ai puru den kasaba, me si, aipoti den go ini a kroi wagi k'ba.  
English: Here he pulls cassava, I see it, he puts them in the wheelbarrow already.

**PaCh 0022**  
**Eropo kynipitjanong tywokyo'tme.**  
Sranan Tongo: Djaso ai piri eng foe a kan griti eng.  
English: Here she peels it in order to grate it.

**PaCh 0023**  
**Eh!**  
Sranan Tongo: Eh!  
English: Eh!

**PaCh 0024**  
**Mjarijary me typotyry.**  
Sranan Tongo: A nefi foe eng e brinki so.  
English: Her knife really shines.

**PaCh 0025**  
**Eropo kiere kumitjyry sene:ja.**  
Sranan Tongo: Djaso mi si ai wasi na kasaba.  
English: Here I see her cassava washing.

**PaCh 0026**  
**Wokyno kynokyjang kaba.**  
Sranan Tongo: Ai griti, a griti eng k'ba.  
English: She grates, she grates it already.

**PaCh 0027**  
**Kyy, mohko i'mje moro kiere kumi:shang i'ja.**  
Sranan Tongo: Kyy, a pikin foe eng e wasi a kasaba gi eng.  
English: Wow, her child washes the cassava for her.
PaCh 0028  **Oh! I:jo mohko nang.**
Sranan Tongo: Oh! Dati na eng masra.
English: Oh! That’s her husband.

PaCh 0029  **Ai matapi kaba, matapi akyto'eme, kashiripjo mo:kato’me.**
Sranan Tongo: Ai matapi k'ba, foe tranga a matapi, foe bori na kasiripo.
English: She matapis already, in order to harden the matapi, in order to boil the kasiripo.

PaCh 0030  **Jarawa mo:kato'eme.**
Sranan Tongo: Foe bori a zeekoe.
English: In order to cook the manatee.

PaCh 0031  **Onoto’me.**
Sranan Tongo: Foe njam eng.
English: In order to eat it.

PaCh 0032  **Kynipjoja kaba kynitjupoja kaba a'kyto'eme.**
Sranan Tongo: Ai stampu eng k'ba foe a kan tranga k'ba.
English: She pounds it already, so that it can be pressed already.

PaCh 0033  **Djombo kynekeitja mohko wijamu mohko wijamu katyte moro tamune nekeija.**
Sranan Tongo: Dan ai go baka eng, dan a tra, oh a tra wan e baka eng weti.
English: Then she’ll bake it, then the other one, the other one bakes it white (meaning doesn’t brown it).

PaCh 0034  **Eropo wewe mojang tywosekeitjo'eme myry.**
Sranan Tongo: Djaso ai broko udu foe a kan baka.
English: Here she busts firewood in order to bake, look.

PaCh 0035  **Uh! Mashipje membo.**
Sranan Tongo: Uh! A langa so te!
English: Oh! She’s so tall!
PaCh 0036  **No! Noso bambusi.**  
Sranan Tongo: No! Of bambusi.  
English: No! Or bamboo!

PaCh 0037  **Bambushimbjo sarakapo:sa.**  
Sranan Tongo: Ai pritpriti bambusi.  
English: She splits up bamboo.

PaCh 0038  **M'm mose a wan tra wan.**  
Sranan Tongo: M'm disi na wan tra wan.  
English: Oh, this is a different one.

PaCh 0039  **A wan disi e baka moro tamune tog.**  
Sranan Tongo: A wan disi e baka moro weti, tog.  
English: This one bakes even more white, you know.

PaCh 0040  **O'ty kynu'nanong e'keitjo'me.**  
Sranan Tongo: San, ai seif eng foe baka eng.  
English: What, she sifts it so that she can bake it.

PaCh 0041  **Eropo arinjatu kumi:shang, djombo moro pinjo wa’to ka:ta.**  
Sranan Tongo: Djaso ai wasi a pan, dan ai go meki faja na ondro.  
English: Here she washes the pan, then she will make a fire under it.

PaCh 0042  **Wa’to ka:sa moro oli ke.**  
Sranan Tongo: Ai meki faja nanga oli.  
English: She makes fire with oil.

PaCh 0043  **Eromete kynipj’omanong, pokang!**  
Sranan Tongo: Dalak ai leti eng, pokang!  
English: Pretty soon she lights it, pow!

PaCh 0044  **Kynipjo’manon kaba.**  
Sranan Tongo: Ai leti eng k’ba.  
English: She lights it already.
**PaCh 0045**  
**Kyne'keija kaba moro enepo:jang arepa e'keidjy, apiripjo pasang tjuponaka.**  
Sranan Tongo: Ai baka eng k'ba, na dati ai sori, foe baka kasaba, ai trowe den kasaba sakasaka go na eng tapu.  
English: She bakes it already, that’s what shows, cassava baking, she throws some flour on top of it.

**PaCh 0046** (empty)

**PaCh 0047**  
**Tje! Ai g'we baka.**  
Sranan Tongo: "  
English: Oh! She goes away again.

**PaCh 0048**  
**Moro arepa eke'i.**  
Sranan Tongo: Ai baka a kasaba.  
English: She bakes the cassava.

**PaCh 0049**  
**Djombo kynipjakonon wejn taka apo'tato'me.**  
Sranan Tongo: Dan ai tjari eng go na dorosei ini a son foe a kan drei.  
English: Then she carries it out into the son so it can dry.

**PaCh 0050**  
**Mohko takono wa amu enato'me.**  
Sranan Tongo: Foe a tra wan foe a kan njan pikinso toe.  
English: For the other one, so the other one can eat a little, too.

**PaCh 0051**  
**Serepimbjo amuje kynysa.**  
Sranan Tongo: Ai go poti wan net.  
English: He goes to put a net.

**PaCh 0052**  
**Moro arepa etapyry me serepimbjo amu.**  
Sranan Tongo: Foe stim mofo foe a kasaba, ai poti a srepi.  
English: For a side dish for the cassava, he puts the net.
PaCh 0053  **Moro serepi myjang tuna ka wotombo ama poitjo’mé.**
Sranan Tongo: Ai poti na srepi foe a kan kisi wan fisi.
English: He puts the net in the water in order to catch a fish.

PaCh 0054  **Noso jarawa.**
Sranan Tongo: Of zee koe.
English: Or a manatee.

PaCh 0055  **M'hm.**
Sranan Tongo: M'hm.
English: M'hm.

*Ursula Marry*

UrMa 0001  **Eropo wewe akotojan tymanjary akotojan.**
Sranan Tongo: Djaso ai fala udu, ai fala eng gron.
English: Here he fells a tree, he fells his field.

UrMa 0002  **Da moro njakotory nomai.**
Sranan Tongo: Dan a wan di ai fala fadon.
English: Then the felled one falls.

UrMa 0003  **Eropo kynipjoritjanong.**
Sranan Tongo: Djaso ai koti den taki.
English: Here he removes the branches.

UrMa 0004  **Kyipja, oty, kynipjakotopo:sang.**
Sranan Tongo: Um, ai kapkau den.
English: Um, he chops them up.

UrMa 0005  **Tykorose k'ba mang, kyniwjeritjanong.**
Sranan Tongo: A bron k'ba, ai krim den wiri.
English: It’s burnt already, he removes the leaves.
UrMa 0006 **Eropo pjyty nono anu:jang.**
Sranan Tongo: Djaso a frow foe eng e digi a doti.
English: Here his wife digs the dirt.

UrMa 0007 **Mohko i:jo kynitjary’tojang, anumyry poworo.**
Sranan Tongo: A masra foe eng e lai eng, mar a frow e tan digi go doro.
English: Her husband fills it, but she keeps on digging.

UrMa 0008 **Da kyninjopondojang mohko i:jo.**
Sranan Tongo: Dan a masra foe eng e domru eng.
English: Then her husband covers it.

UrMa 0009 **Eropo moro wjonatokong tatyta k’ba mang.**
Sranan Tongo: Djaso den sani di den prani grow k’ba.
English: Here the planted things are grown already.

UrMa 0010 **Eropo kynysatong mainja wa.**
Sranan Tongo: Djaso den go na gron.
English: Here they go to the field.

UrMa 0011 **Eropo, oty, kyni.**
Sranan Tongo: Djaso, um, um...
English: Here, um, um...

UrMa 0012 **Eropo kynitjeretatong kiere katong eropo.**
Sranan Tongo: Djaso den puru kasaba, dan den puru kasaba djaso.
English: Here they pull cassava, they pull cassava here.

UrMa 0013 **Eropo mohko i:jo kiere mukanong i’ja.**
Sranan Tongo: Djaso a masra foe eng e hari den kasaba puru gi eng.
English: Here her husband pulls cassava for her.
**UrMa 0014**  
**Eropo kyni, kynimjukanong i'ja potonombre erepany munu.**  
Sranan Tongo: Djaso ai hari den puru gi eng, dan den njanjan foe a kasaba bigi.  
English: Here he pulls the roots for her, they have really big roots, a lot of food.

**UrMa 0015**  
**Koro mohko worryi sumbara ke kynitjotopo: sang kurukuru faka yto’me.**  
Sranan Tongo: Beginbegin a frow e kotkoti den nanga owroe foe poti den go ini a kurukuru.  
English: In the beginning, this woman chops them up with a machete in order to put them in the basket.

**UrMa 0016**  
**Eropo mohko i:jo kroi wagi tjaka kynotjororokanong kurukuru maro ro kyny:jang i'tjaka.**  
Sranan Tongo: Djaso a masra foe eng ai trowe den go ini a kroi wagi, ai poti den nanga ala kurukuru go insei.  
English: Here her husband pours them out into the wheelbarrow, he puts them in it with the whole basket.

**UrMa 0017**  
**Eropo kynupitjanong k’ba.**  
Sranan Tongo: Djaso ai krabu k’ba.  
English: Here she peels already.

**UrMa 0018**  
**Eropo kiere kumi:shang kynakang daka kyniya.**  
Sranan Tongo: Djaso ai wasi na kasaba, ai poti eng go ini a kasaba boto.  
English: Here she washes cassava, she puts it in the cassava trough.

**UrMa 0019**  
**Eropo kynoky:jang, da mohko wokyry mohko kiere kumi:shang i’ja.**  
Sranan Tongo: Djaso ai griti, dan a man e wasi a kasaba gi eng.  
English: Here she grates, then the man washes the cassava for her.

**UrMa 0020**  
**Tyky’ma k’ba i’ja mang.**  
Sranan Tongo: A k’ba griti eng k’ba.  
English: She’s finished grating already.
UrMa 0021  **Da eropo kynarymojang matapi taka kyny:jang.**
Sranan Tongo: Dan djaso ai pers eng, ai poti eng go ini a matapi.
English: Then here she presses it, she puts it in the matapi.

UrMa 0022  **Eropo kyny:jang boro moro matapi taka kyna'nomokanong.**
Sranan Tongo: Djaso ai poti eng go ini a matapi, ai furu eng.
English: Here she puts it into the matapi, she fills it.

UrMa 0023  **Nepung tasapai tupo mang.**
Sranan Tongo: A de tapu na matapi tiki.
English: She’s on the matapi stick.

UrMa 0024  **Kynakynokanong eropo.**
Sranan Tongo: Ai meki a tranga djaso.
English: She makes it hard here.

UrMa 0025  **Taky'nomong ka k'ba i'ja mang.**
Sranan Tongo: Dan a meki a tranga k'ba.
English: Then she makes it hard already.

UrMa 0026  **Kynapitjanong k'ba matapi wyinjo.**
Sranan Tongo: Ai brađi eng k'ba libi na matapi.
English: She spreads it from the matapi already.

UrMa 0027  **Mo:se wewe mopo:sang.**
Sranan Tongo: A wan disi e broko faja udu.
English: This one breaks firewood.

UrMa 0028  **Eropo moro kiere pu a'mu kanong.**
Sranan Tongo: Djaso ai masi na pers kasaba.
English: Here she mashes the grated cassava.

UrMa 0029  **A'ko taka eropo kynapojang ko'u.**
Sranan Tongo: Ini a mata ai stampu eng now.
English: In the mortar she pounds it now.
UrMa 0030 **Eropo kynu’nano.**
Sranan Tongo: Djaso ai seif eng.
English: Here she sifts it.

UrMa 0031 **Eropo tjarinjaturu kumi:shang.**
Sranan Tongo: Djaso ai wasi a baka pan foe eng.
English: Here she washes her cassava pan.

UrMa 0032 **Eropo moro jarinjaturu ja’tojang, wa’to po’manganon pinjo.**
Sranan Tongo: Djaso ai poti faja gi na baka pan, ai leti faja na eng ondro.
English: Here she makes fire for her pan, she lights the fire under it.

UrMa 0033 **Eropo moro tjarinjaturu tawopaka mang k’ba i’ja mang.**
Sranan Tongo: Djaso a panja na baka pan foe eng k’ba.
English: Here she is spreading her baking pan to the edge already.

UrMa 0034 **Da tjorotyry enejang go’u.**
Sranan Tongo: Dan djaso ai luku if ai bron.
English: Then she looks at its burning now.

UrMa 0035 **Eropo kana’memanong.**
Sranan Tongo: Djaso ai wai eng figi.
English: Here she swipes it away.

UrMa 0036 **Moro wa’to urojang tjamuta’to me.**
Sranan Tongo: Ai blow a faja foe a kan teki flam.
English: She fans the fire so it can take.

UrMa 0037 **Eropo moro kiere pung u’napo y:jang moro arinjatu tupo.**
Sranan Tongo: Djaso ai poti a kasaba di seif tapu na pan.
English: Here she puts the sifted cassava on the pan.
UrMa 0038  **Da kynapitjanong ko'u.**
Sranan Tongo: Dan ai bradi eng now.
English: Then she spreads it out now.

UrMa 0039  **Kynipjekuramanon.**
Sranan Tongo: Ai poti a fesi foe eng mooie.
English: She pretties its face.

UrMa 0040  **Woriwjori ke kynipjekura'manon djukme wjetjo’me.**
Sranan Tongo: Nanga a waiwai ai seti eng mooi foe a kan de boeng.
English: She pretties it with a fan so that it can be good.

UrMa 0041  **Da kynipjesasamanong.**
Sranan Tongo: Dan ai seifmorono na eng tapu.
English: Then she sifts a little more onto it.

UrMa 0042  **Eropo kynurindjano.**
Sranan Tongo: Djaso ai drai eng.
English: Here she flips it.

UrMa 0043  **Kynakykapo:sa woriwjori ke.**
Sranan Tongo: Ai pers eng nanga a waiwai.
English: She presses it with a fan.

UrMa 0044  **So snel kynishekapo:sa k'ba.**
Sranan Tongo: So snel ai pritprit eng k'ba.
English: So quickly she splits it already.

UrMa 0045  **Eropo amu ty'kaijama kurando naka kynarojang weju taka.**
Sranan Tongo: Djaso a puru wan dan ai tjari eng go na doro sei ini son.
English: Here she pulls one already then she carries it to outside in the sun.

UrMa 0046  **Eropo mohko ty’muru meko maro kuriyara ta na.**
Sranan Tongo: Djaso a de nanga a pikin boi foe eng ini a boto.
English: Here he is with his young boy in the boat.
**UrMa 0047**  
*Twyotory apoitjopo serekamanong painjare.*  
Sranan Tongo: Ai sreka a sani foe eng di a musu kisi fisi.  
*English:* He arranges his fish-catching thing, maybe.

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**Wilfred Mande**  

**WiMa 0001**  
*Manja akotyr seneja.*  
Sranan Tongo: Me si taki ai fala Gron.  
*English:* I see he cuts a field.

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**WiMa 0002**  
*Eropo noky nare mose rapa na Roberto Joghie ety me na.*  
Sranan Tongo: Djaso mi no sabi s'ma, Roberto Joghie na eng nen.  
*English:* Here I don't know who, Roberto Joghie is his name.

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**WiMa 0003**  
*We'we akotoja tymanjary ta.*  
Sranan Tongo: Ai koti a bon ini a Gron foe eng.  
*English:* He cuts the tree in his field.

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**WiMa 0004**  
*Ero wara Kari’nga manja, manja poko mang.*  
Sranan Tongo: So den Kari’nga e do na Gron wroko.  
*English:* This is the way Kari’nga are working in the field.

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**WiMa 0005**  
*Da mo’ we’we kynomanong seneija.*  
Sranan Tongo: Dan mi si dati a bon e fadon.  
*English:* Then I see that tree falls down.

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**WiMa 0006**  
*Djukme ‘ne miajnary, kynipjakotopo:sang moro ko iwjepjoritjasang pahko topo sang ajutato me.*  
Sranan Tongo: A Gron moi, so ai kapu-kapu ala den taki foe den kan drei.  
*English:* His field is lovely, he chops it up, he removes all the branches.
Ero wara kykaroko Kari’nja me mainja kyshitjasatong ero Konomerume po.
Sranan Tongo: A so wan fasi wi leki Kari’nja e meki gron djaso na Konomerume.
English: This is the way we Kari’nja make fields here in Konomerume.

Mose poitjo typyke mang ty’mene mang.
Sranan Tongo: A jongoe boi disi abi vrouw, a abi pikin.
English: This young man has a wife, he has children (Lit. ‘is wifed’ ‘is childed’).

Idjeke mainja ka:sa.
Sranan Tongo: Foe dati ede meki ai meki gron.
English: For that reason he makes a field.

Eropo seneja rapa we:ri pjasang moro manja korotypo pahpota.
Sranan Tongo: Djaso mi si baka a trowe wiri baka di a gron bron.
English: Here I see again he throws the leaves away after burning the field.

Dan moro we:ri mipjas.
Sranan Tongo: Dan je trowe den wiri.
English: Then he throws the leaves away.

Da mipjoja eropo mose woryi mainja pojang.
Sranan Tongo: Dan je prani eng, djaso a vrouw e prani a gron.
English: Then you plant it, here the woman plants the field.

Arepa po:jang painjare.
Sranan Tongo: Kande ai prani kasaba.
English: Maybe she plants cassava.
WiMa 0014  **Da moko i:jo kynepano:sang moro kiere apo y:jang moro atokapo taka amitjapo taka te'ne.**
Sranan Tongo: Dan a masra foe eng e jepi eng, ai poti a kasaba go ini a olo den dikí.
English: Then her husband helps her, he puts the cassava sticks into the holes they dig.

WiMa 0015  **Da kynetapujang.**
Sranan Tongo: Dan ai tapoe eng.
English: Then he covers them.

WiMa 0016  **Ero wara Kari’nga kynopojang tynamjary ta arepa pomyry jako.**
Sranan Tongo: So Kari’nga e prani te ai prani kasaba ini eng gron.
English: This is the way a Kari’nga plants when he plants his field with cassava.

WiMa 0017  **Mene:ja tahty yngana roten moro tynamjary tykase mang takohto.**
Sranan Tongo: Je si taki na baka eng oso dan a meki eng gron.
English: You see that it's behind his house then he makes his field.

WiMa 0018  **Moro sekarisha o’wainje onjewara ne mainja poko kyweidjykong ipjomy mapo pahpota.**
Sranan Tongo: Me verteri unu fa we doe te a gron k'ba prani.
English: I tell you how we do it when the field is finished planting.

WiMa 0019  **Da mene:ja moro atytary ko’u ero arepa atytary sene:ja djupy me:ne.**
Sranan Tongo: Dan je si now dati a kasaba e gro, mi si dati ai gro so mooie.
English: Then you see now the growing, I see this cassava growing is so lovely.

WiMa 0020  **Moro pahporo ne pjomypo mene:ja mainja ta.**
Sranan Tongo: Je si ala sani prani na ini a gron.
English: You see all the things planted in the field.
WiMa 0021  **Eropo itjory ko sene:ja mainja wa.**  
Sranan Tongo: Djaso mi si dati den go na gron.  
English: Here I see they go to the field.

WiMa 0022  **Painjare nysatong asewenapo ta wijemy moro tjararary ta erapa.**  
Sranan Tongo: Kande den go na gron dan a karukuru de ini den wagi.  
English: Maybe they go one behind the other and the basket is in their wheelbarrow, too.

WiMa 0023  **Da eropo arepa kasang katong painjare arepa ykaty’to mandon.**  
Sranan Tongo: Dan djaso den meki kasaba, den puru kasaba, kande den go puru kasaba.  
English: Then here they make cassava, they pull it, maybe they are pulling cassava.

WiMa 0024  **Djukme ‘ne rapa ero film ta sene:ja moro kiere apo pakotopo:sang kana kana manon.**  
Sranan Tongo: Dan djaso me si ini a film, so mooie, fa den kapkapu a kasaba tiki, den. vermorsh eng  
English: Then here I see in the film, so lovely, how they cut up the cassava sticks, they are wasting them.

WiMa 0025  **Da moro kiere kanon mohko i:jo.**  
Sranan Tongo: Dan a masra foe eng e puru na kasaba.  
English: Then her husband pulls the cassava.

WiMa 0026  **Tumung ‘ne surapa moro erepary.**  
Sranan Tongo: Da a kasaba foe eng tjari njanjan toe.  
English: The cassava is really mounded, too.

WiMa 0027  **Japokope jumy terapa ero wara enery.**  
Sranan Tongo: Ai gi mi prisiri foe si fa a de so.  
English: It is very pleasing to me seeing how this is.

WiMa 0028  **Ero ko oty ko enery jako y’wa jukmene sepoija.**  
Sranan Tongo: Te mi si den sani disi so wan fasi, dan mi fen eng so boeng.  
English: When I’m seeing things this way, I find it so wonderful.
Idjeke ashito jato ke mang mainja poko waty erome nokong weidjy.
Sranan Tongo: Foe dati ede meki ai hati mi pikipinso foe di den wan foe now no wani doe gron wroko.
English: For that reason, it hurts me a little that the ones today are not wanting to do ground work.

Mene:ja djombo.
Sranan Tongo: Dati je si toe.
English: You see that, too.

Tumung 'ne jumy moro erepary kary.
Sranan Tongo: A fasi fa aj puru a kasaba, a abi so furu njanjan.
English: They way he pulls cassava, it’s really fat.

Torepane aja’ta epinjama’pa erapa mana.
Sranan Tongo: Te joe abi gron njanjan, dan je ne pina toe.
English: If you have food, you’re not deprived, too.

Kykaro eropo Konomerume ponokong kytopoisheng.
Sranan Tongo: Wi foe Konomerume, meki wi prani.
English: We here from Konomerume, let’s plant.

Mainja pjongo mainja tjako epinjama’pa aweitjo’me.
Sranan Tongo: Prani gron, meki gron, foe joe no kan pina.
English: Plant a field, make a field, so that you aren’t deprived.

Ajasakary anakimjapa paidjo aweitjo’me.
Sranan Tongo: Foe joe no kan trobi den tra wan.
English: So that you are not bothering your friends.

Aseke amainjary taka mysa, pahpore metjaije.
Sranan Tongo: Dan je go ini joe eigie gron, dan joe puru ala sani.
English: Then you go in your own field, then you pull everything.
WiMa 0037  **Sene:ja rapo ero po moro tytararary karytojaton.**
Sranan Tongo: Mi si baka fa den lai den wagi.  
English: I see again how they fill their wheelbarrow.

WiMa 0038  **Da moro pahpota mokho phey kiere pitjanong.**
Sranan Tongo: Dan baka dati, dan a vrouw foe eng e piri a kasaba.  
English: Then after that, his wife peels the cassava.

WiMa 0039  **Mene:ja ero wara worry emaminjary ero Konomerume tao.**
Sranan Tongo: So wan fasi je si fa den uma sma e wroko ini Konomerume.  
English: So you see how women work here in Konomerume.

WiMa 0040  **Arepa kapyry jakong iwjainge worry:jang wa moro kiere pitjanong.**
Sranan Tongo: Te den e meki kasaba, den uma sma, dan den piri a kasaba.  
English: When they make cassava, the women, then they peel cassava.

WiMa 0041  **Pitja'ma pahpota da kynitijiang.**
Sranan Tongo: Te a k'ba piri eng, dan ai griti eng.  
English: When she finishes peeling it, then she grates it.

WiMa 0042  **Ero moro komerykong arepa kapyry jako kywainje.**
Sranan Tongo: Disi na fasi fa wi de te wi meki kasaba.  
English: This is our custom when we are making cassava.

WiMa 0043  **Marija jupanokon moro mijarijary.**
Sranan Tongo: A nefi, dan so wan boeng nefi baka a abi.  
English: The knife, such a good knife she has.

WiMa 0044  **Da mo' ke kynipitjanong moro pahpota.**
Sranan Tongo: Dan nanga dati ai piri eng, baka dati.  
English: Then with that she peels it, after that.
WiMa 0045  **Mene:ja djombo da kynitjumi:shang mo' kiere kumi:shang juk'mene.**
Sranan Tongo: Je si dati, dan ai wasi na kasaba, ai wasi a kasaba so boeng.
English: You see it, then she washes it, she washes the cassava so well.

WiMa 0046  **Want, eh, tywerikike rapa moro kiere a'ta ja'wame mang.**
Sranan Tongo: Want efu a kasaba doti, dan a no boeng.
English: Becasue, um, if the cassava is dirty then it is bad.

WiMa 0047  **Idjeke'ne djupy me'ne mitjumisha.**
Sranan Tongo: Foe dati ede meki je wasi eng so boeng.
English: For that reason you have to wash it so well.

WiMa 0048  **Da eropo wjokyry mene:ja kynokyjang.**
Sranan Tongo: Dan djaso je si fa ai griti, ai griti.
English: Then here you see her grating, she grates it.

WiMa 0049  **Moro kiere kyna... kyjang moro kymykang da moro shemariry rapa tjeky jumy sene:ja.**
Sranan Tongo: So ai griti na kasaba ini na kasaba baki, dan a gritgriti foe eng srapu so te, me si.
English: She, um, grates the cassava into the cassava trough, then I see her grater is so very sharp.

WiMa 0050  **Da moko i:jo kynepano:sang moro kiere kumitjry po:ko.**
Sranan Tongo: Dan a masra foe eng e jepi eng foe wasi den kasaba.
English: Then her husband helps her with cassava washing.

WiMa 0051  **Pahporo ne wokyry ja ero wara a'ta jupa jumy o'manong kynysang mene:ja djombo.**
Sranan Tongo: Ef ala den man s’ma bende so, dan a libi e go boeng, je si dati.
English: If all the men here were like that, then life would go well, you see that.
Da matapi ta y'tojang motywoky mapo pahpot a kynarymojang poro mo' matapi ta.

Sranan Tongo: Dan ai poti eng go ini a matapi, ai pers eng na ini na matapi.
English: Then she puts it all into the matapi, then she presses it in the matapi.

Ja, omyjanokong erome nokong Konomerume po nokong amuko nymbo ero wara tyweidjykong sepa mandon.

Sranan Tongo: Ja, den jongoe wao foe now, den jongoe uma na Konomerume, den no wani doe so moro.
English: Yeah, then young ones now, the young women from Konomerume, they don’t want to do that anymore.

Woktyry se’pa wa ngato mainja pomyry se’pa wa ngatong.

Sranan Tongo: Mi no wani griti, den taki, mi no wani prani gron, den taki.
English: I don’t want to grate, they say, I don’t want to plant a field, they say.

Ma neko myse omyja mose mang.

Sranan Tongo: Ma luku, a wan disi na wan jongoe uma.
English: But look, this one is a young woman.

Neko tykultururu anemapa mang kawo kynapoijang.

Sranan Tongo: Luku, a ne trowe eng kulturu, ai hori eng hei.
English: Look, she’s not throwing away her culture, she holds it high.

E:wa kyteisheng kasakary ko.

Sranan Tongo: Meke wi de so, kondreman.
English: Let’s do the same, my countrymen.

Ero jasakary ko kaije terapa Konomerume po nokong.

Sranan Tongo: Djaso me taigie unu, kondreman foe Konomerume.
English: Here I tell you again, my countrymen from Konomerume.
Eropo matasapai tu'po kynotandymojang.
Sranan Tongo: Djaso ai sidon tapo na matapi tiki.
English: Here she sits on the matapi stick.

Mene:ja moro kasiripjo wopyry moro matapi wyinjo.
Sranan Tongo: Je si fa a kasuripo komopo libi na matapi.
English: You see here the cassava water coming out of the matapi.

Kynakykojang moro matapi ta eropo takysy terapa moro kiere pu ne'i.
Sranan Tongo: Ai tranga a kasaba djaso, dan djaso je si a kasaba kon tranga k'ba.
English: She hardens the cassava here, the here the cassava becomes hard already.

Da moro oty kumykang daka kyny:jang.
Sranan Tongo: Dan ai poti na sani go ini na kasaba boto.
English: Then she puts it into the cassava trough.

Mose amu worryi tomaminjene roten mose worryi mjang.
Sranan Tongo: A frow disi na wan frow di e wroko tranga.
English: This woman is a very hardworking woman.

We'we y'mojang asoke 'ne roten tyijo anene'pa paidjo terapa mang.
Sranan Tongo: Ai broko faja udu eng srefi, a ne luku eng masra srefsrefi.
English: She breaks up the firewood all by herself, she doesn’t look to her own husband at all.

Tyijo animjo mokypa mang uwa paidjo.
Sranan Tongo: A ne waktu eng masra srefsrefi.
English: She doesn’t wait for her own husband at all.

Neko moro wjyry tjo'po moro wjyry mang.
Sranan Tongo: Luku a aksi foe eng, a aksi foe eng bigi moro eng srefi.
English: Look, her ax, her ax is bigger than she is.
WiMa 0067  
Se'me we'we rakapo:sang itje mene:ja djombo.  
Sranan Tongo: Tog dan je si fa a pritprit den faja udu, dat je si.  
English: Nonetheless, she splits the firewood, that you see.

WiMa 0068  
Mose worryi Konomerume ponong.  
Sranan Tongo: A frow disi na foe Konomerume.  
English: This woman is from Konomerume.

WiMa 0069  
Konomerume wa kynose omajie ero po kynemaija.  
Sranan Tongo: Den ben kon foe libi na Konomerume, dan den libi djaso.  
English: She came to live in Konomerume, she lives here.

WiMa 0070  
Eropo moro arepa a'na onjewa'na erapa Kari'nja nykaije.  
Sranan Tongo: Djaso we sani a kasaba, mi no sabi fa Kari'nja e taki.  
English: Here we do the cassava, I don’t know what Kari’nja call it.

WiMa 0071  
Moro ako ta kyniwjojang 'ne roten fini mje weitjo’me.  
Sranan Tongo: Dan ai masi eng ini a mata foe a kan kon fini.  
English: She mashes it in the mortar so that it can become very fine.

WiMa 0072  
Eropo kyno... kynunanong.  
Sranan Tongo: Djaso ai seif eng.  
English: Here she sifts it.

WiMa 0073  
Mene:ja moro oty mjanarery.  
Sranan Tongo: Je si a seif foe eng.  
English: You see her sieve.

WiMa 0074  
Paranakyry manarery moro mang.  
Sranan Tongo: Dati na a bakra seif.  
English: That is a white person’s seive.

WiMa 0075  
Kymanarery konymbo anene’pa noro terapa kyteijatong.  
Sranan Tongo: Wi ne si wi eigie seif moro.  
English: We aren’t seeing our own sieves anymore.
WiMa 0076  **Ero Konomerume ta itjapyry anukotypa painjare kytatong.**
Sranan Tongo: Djaso ini Konomerume, kande wi no sabi meki eng moro.
English: Here in Konomerume, maybe we don’t know how to make it anymore.

WiMa 0077  **Eropo moro arinjatu kumi:shang.**
Sranan Tongo: Djaso ini Konomerume, kande wi no sabi meki eng moro.
English: Here in Konomerume, maybe we don’t know how to make it anymore.

WiMa 0078  **Moro arinjatu djombo rapa mitjumi:sha.**
Sranan Tongo: Djaso ini Konomerume, kande wi no sabi meki eng moro.
English: Here in Konomerume, maybe we don’t know how to make it anymore.

WiMa 0079  **Fosi moro arepa e’keidjy o’wa.**
Sranan Tongo: Djaso ini Konomerume, kande wi no sabi meki eng moro.
English: Here in Konomerume, maybe we don’t know how to make it anymore.

WiMa 0080  **Moro mene:ja onjewara yry mang i’wja, wa’to kasang moro arinjatu pinjo.**
Sranan Tongo: Djaso ini Konomerume, kande wi no sabi meki eng moro.
English: Here in Konomerume, maybe we don’t know how to make it anymore.

WiMa 0081  **Mo’ wa’to kapy poto da mo’ arinjatu ashimbje kyne’ijang.**
Sranan Tongo: Djaso ini Konomerume, kande wi no sabi meki eng moro.
English: Here in Konomerume, maybe we don’t know how to make it anymore.

WiMa 0082  **Da undymbo shimja rapa moro arepa anyry’pa mana.**
Sranan Tongo: Djaso ini Konomerume, kande wi no sabi meki eng moro.
English: Here in Konomerume, maybe we don’t know how to make it anymore.
WiMa 0083  *Moro u'napo arepa e'keidje jako o'wa, uwa moro paranakyry ngano moro tempuratuur rapa muku:sa.*
Sranan Tongo: Dan je poti a kasaba so wan fasi, den bakra e taki, je musu sabi na tempuratuur (foe na baka pan) fosi.
English: Then you put the sifted cassava in such a way, no, white people say you need to know the temperature (of the pan) first.

WiMa 0084  *Mohko, mohko worryi kynuku:sang, mohko terapa aseikyry kynuku:sang.*
Sranan Tongo: A uma s'ma sabi eng omdat eng srefi sabi fa a de.
English: This one, this woman knows it because she herself knows how it is.

WiMa 0085  *Mo' emamindje weidje ke terapa mohko kynuku:sang.*
Sranan Tongo: Foe di a de eng wroko meki eng sabi eng.
English: Because it's her work is how she knows it.

WiMa 0086  *Mene:ja eropo mo' tempuratuur mariki mjano moro apiripjo emanong itjuponaka.*
Sranan Tongo: Djaso je si ai luku na tempuratuur, ai trowe na kasaba sakasaka go tapu eng.
English: Here you see she looks at the temperature mark, she throws some cassava flour on top of it.

WiMa 0087  *Da moro enc:ja tjorotyry jako da ashimbje jumy kyne kynuku:sang.*
Sranan Tongo: Dan ai luku dati, dan te ai bron, dan a sabi taki a faja tumsi.
English: Then she looks at that and when it burns then she knows it is too hot.

WiMa 0088  *Da djupa painjare ja mene:ja moro woriworyi ke ipjapyry i'wja.*
Sranan Tongo: Dan kande je si eng boeng fa a trowe sakasaka nanga a waiwai.
English: Then maybe you see O.K. how she is tossing it on top with a fan.

WiMa 0089  *Da moro wa'to urojang djupa iweitjo'me.*
Sranan Tongo: Dan ai blow a faja fo'e a kan de boeng.
English: Then she blows the fire so that it can be (take) O.K.
WiMa 0090  **Da moro wa’to kynitja’mu’tanong.**
Sranan Tongo: Dan a faja ai teki flam.
English: Then the fire flares.

WiMa 0091  **Da moro u’napo aije nytong mene:jatong djombo.**
Sranan Tongo: Dan ai gwe go teki a kasaba di a seif, dati wi si.
English: Then she goes and takes the sifted one, that you all see.

WiMa 0092  **Da mojembo pore rapa kiere pu iwja tu’na.**
Sranan Tongo: Dan a seif a kasaba so fara baka.
English: Then she sifted the cassava so far away again.

WiMa 0093  **Da moro i.. ijarinjaturu mene:ja wjopyry kynitjororokanong itjuponaka.**
Sranan Tongo: Da je si na baka pan foe eng, dan je si ai kon, ai trowe na kasaba tapu na baka pan.
English: Then you see her baking pan, the her coming, she pours the cassava on top of it.

WiMa 0094  **Da kynapitjanong.**
Sranan Tongo: Dan ai bradi eng.
English: Then she spreads it out.

WiMa 0095  **Ero, ero wara korepanykong kyshitjasatong ky’karo Konomerume po anukutypa ajata.**
Sranan Tongo: Djaso na so wan fasi we meki na kasaba, na Konomerume, if jœ no sabi.
English: This, in this way we make our food here in Konomerume, if you didn’t know.

WiMa 0096  **Da arepa ekeidjy ajukmiritjo matang ukutyry jako neko.**
Sranan Tongo: Dan foe meki kasaba e go drai jœ ede te jœ sabi.
English: Then cassava baking is going to make your head spin when you know.
WiMa 0097  **Mose worry kynuku:sang jumy, idjeke ijane roten torepar**
**e'keipjo:sang jasakarykong.**
Sranan Tongo: A frow disi sabi eng, foe dati ede meki ai baka eng kasaba oten di a wani, mi kondreman.
English: This woman knows it really well, for that reason she makes cassava any time she wants, my countrymen.

WiMa 0098  **Konomerume ponongkong mene:jatong, onjewara komamyrykong wytory.**
Sranan Tongo: Suma foe Konomerume, we si fa a libi foe wi e go.
English: People from Konomerume, you all see our living goes.

WiMa 0099  **Koroeparykong ka'pyry kywainje.**
Sranan Tongo: A fasi fa we meki wi kasaba.
English: The way we make our cassava.

WiMa 0100  **Mene:ja mose worry komepatong ero film taka kytopo:satong mene:ja.**
Sranan Tongo: We si a frow disi e leri unu foe poti unu go ini film, en dati wi si.
English: You see this woman teaches us in this film, we look, you see it.

WiMa 0101  **Amyijaro.**
Sranan Tongo: Oeng.
English: You all.

WiMa 0102  **Wory:jang.**
Sranan Tongo: Uma s'ma.
English: Women.

WiMa 0103  **Eropo emamindjong ero Konomerume po ero wara koma:jatong.**
Sranan Tongo: Disi na wroko foe wi na Konomerume, na so we libi.
English: This is our work in Konomerume, we live this way.

WiMa 0104  **Mene:ja djombo.**
Sranan Tongo: Na so we si eng.
English: So you see it.
WiMa 0105  **Ero wara arepa ekidjy mang.**  Sranan Tongo: A so kasaba e baka.
  English: In this way cassava is baked.

WiMa 0106  **Mene:ja moro wa’to arinjatu pinjo moro, moro arepa etokanong.**  
  Sranan Tongo: Je si a faja ondro a pan, na dati e losi na kasaba.
  English: You see the fire under the pan, that roasts the cassava.

WiMa 0107  **Mohko woryi erapa o’winje mene:ja eropo o’winje mang.**  
  Sranan Tongo: A frow srefi, je si djaso, je si eng wan djaso.
  English: The woman herself, you see here, she one is here.

WiMa 0108  **Epano:ng mohko i:jo epano:neng anene’pa wa ma o’winje moro arepa kasang.**  
  Sranan Tongo: A jeji man, a masra foe eng, di musu jeji eng, mi ne si, eng wan de foe meki na kasaba.
  English: The helper, her husband, who must help her, I don’t see him, she alone is there to make cassava.

WiMa 0109  **Ero wara komaijatong jasakarykong, djupa o’potoko kykulturukong ero mang.**  
  Sranan Tongo: So we libi, kondre man, oen luku boeng, disi na wi kulturu.
  English: This is the way we live, friends, be careful, this is our culture.

WiMa 0110  **Ero wara ne ero Konomerume po komaijatong.**  
  Sranan Tongo: Na so we libi djaso na Konomerume.
  English: This is how we live here in Konomerume.

WiMa 0111  **Idjeke awopotyry jako e’na pokako komamyry ko ne ero mang.**  
  Sranan Tongo: Foe dati ede, if je luku, jo mag verwonder na so we libi djia.
  English: For that reason, if you look, you will be amazed at how we are living here.
WiMa 0112  **Typyi'je kyte'i u'wa omepako te'ne ero'ko.**
Sranan Tongo: Joe no musu shen, ne, joe musu leri den sani disi.
English: You must not be ashamed, no, you must learn these things.

WiMa 0113  **O'tykong ka:wo kysapoisheng ka:wombo po:re kysapoisheng.**
Sranan Tongo: Meki wi hori den sani na loktoe, meki wi hori eng boeng hei.
English: Let’s hold these things (in) high (regard), let’s hold it good and high.

WiMa 0114  **Da menetake kotyrykong moro awoshing muku:take erapa.**
Sranan Tongo: Danjo si den sani foe wi, dan joe si owktoe na warde foe eng.
English: Then you will see these things of ours, then you will know its value.

WiMa 0115  **Kynawapo:sang mohko arepa ka'neng.**
Sranan Tongo: A s'ma di e meki kasaba e laflafu.
English: The person who is making cassava is laughing and laughing.

WiMa 0116  **A'na oty aonopo:sa nare anetapa djombo wa.**
Sranan Tongo: Wi no sabi san e lafu bikasi mi ne jere.
English: We don’t know what she’s laughing at because I can’t hear.

WiMa 0117  **Ma ero wara kynysang jasakarykong Konomerume ponokong.**
Sranan Tongo: Ma na so ai go, kondreman, foe Konomerume.
English: But so it goes, friends, countrymen from Konomerume.

WiMa 0118  **Ero arepa kapryry process mene:ja ero film tupo.**
Sranan Tongo: Je si na process foe meki kasaba tapu na film.
English: You see the cassava-making process on this film.
WiMa 0119  **Da morowara ero anukuty’pa wa, onjewara nare Kari’nja nykaije ero pokoko.**
Sranan Tonga: Dan mi no sabi fa a de, mi no sabi fa Kari’nja e taki tapoe a san diji.
English: Then I don’t know how it is, I don’t know how Kari’nja talk about these things.

WiMa 0120  **Ma nitjaitjoja painjare.**
Sranan Tonga: Mar kande ai gi eng fatu.
English: But maybe it fattens him.

WiMa 0121  **Da moro pahpota da kynurindjanong.**
Sranan Tonga: Baka dati, dan ai drai eng.
English: After that, then she flips it.

WiMa 0122  **Da mene:ja urindjapo pahpota.**
Sranan Tonga: Dan je si baka te a drai eng.
English: Then you see again when she flips it.

WiMa 0123  **Da kynakykanong.**
Sranan Tonga: Dan ai perspers eng.
English: Then she presses it.

WiMa 0124  **Moro pahpota ashitjo kyninjojang.**
Sranan Tonga: Da baka dati ai libi eng pikinso.
English: Then after that she leaves it a little.

WiMa 0125  **Da kinirakapo:sang ko'u, moro mene:ja eropo moro wa’to mene:ja moro kuru moro kyna, kynatokanong.**
Sranan Tonga: Dan now ai pritprit eng, dan drape je si a faja, na faja dati e meki a losi.
English: Then she splits it up now, there you see it, you see the fire is what makes it roast.

WiMa 0126  **Djombo moro pahpota weju taka kynarojang menejatong.**
Sranan Tonga: Dan baka dati ai tjari eng go ini a son, na dati we si.
English: Then after that she puts it in the sun, you all see it.
WiMa 0127  Da moro sekymba tuponaka kyny:jang moro weju ashinjy mo zinky ashinjojang crapa da kynarukanong.
Sranan Tongo: Dan ai poti eng tapo na zink, dan a zink srefi e kon faja, dan dati e drei eng.
English: Then she puts it on the zink roofing, then the sun heats the zink itself, then that dries it.

WiMa 0128  Eropo rapa mene:ja woto weto, awotory jako.
Sranan Tongo: Djaso je si baka pe je go fisi.
English: Here again you see when you’re fishing, your fish.

WiMa 0129  Mohko wokyry moro net yje kynysang.
Sranan Tongo: A man dati e go poti wan net.
English: That man goes to set a net.

WiMa 0130  Eropo mene:ja mohko ty’muru me’ko emepanong ty’muru me’ko arojang tymaro.
Sranan Tongo: Djaso je si ai leri a boi foe eng, dan ai tjari a boi foe eng nanga eng.
English: Here you see he teaches his little boy, then he takes his little boy with him.

WiMa 0131  Mene:ja mohko i’mjuru me’ko kynopo:sang.
Sranan Tongo: Je si dati a pikin boi foe eng e luku.
English: You see that his small boy watches.

WiMa 0132  Da mohko ijumy moro net emanong.
Sranan Tongo: Dan a pa foe eng e trowe na net.
English: Then his father throws the net.

WiMa 0133  Wojumy wojumy po.
Sranan Tongo: Na wajambo, dja na wajambo.
English: It’s the Wajambo, the Wajambo here.
WiMa 0134  **Ero wara a'na kynemaijang.**
Sranan Tongo: A so wi e libi.
English: This is the way we live.

WiMa 0135  **Erome kowei anyry’pa noro mandong, net y:jatong de woto apoitjo’me.**
Sranan Tongo: Den ten disi, den ne poti uku moro, mar den poti net foe kisi fis.
English: These days, they don’t use hooks anymore, but they set nets to catch fish.

WiMa 0136  **Moro kysenejatong.**
Sranan Tongo: Dati we si.
English: That we see.

WiMa 0137  **Ero tupo ero film ta jasakary ko opoko djupa ‘ne, uku’to’me o'wa, onjewara ne komamyrykong.**
Sranan Tongo: Tapu disi, ini a film disi, kondre man, oen musu luku boeng, foe joc kan sabi, a fasi fa wi libi srefi.
English: On this, in this film, countrymen, you must look very carefully in order to know how we live.

WiMa 0138  **Ero taro suterapa nijotoja.**
Sranan Tongo: Dan djaso a sa koti baka.
English: Then here it stops (cuts).

WiMa 0139  **Amu jako suterapa.**
Sranan Tongo: Wan tra leisi baka.
English: Some other time again.
C.1.2  *Cassava Film* Full Annotation

eropo oty  tymainjary  akotojang
eropo oty  ty- mainja -ry  akoto -ja -ng
here  Hes  3R.Pssr- field -pssd  cut.down -Pres -Dbt

*Here he falls his own field.*
Cassava Demo 2006 CeAr 0001
Cecilia Arupa

da  kyno:manong
da  ky- n- o:ma -non
then  3.Rm- 3Sa- fall -Prs.Tns.Dbt

*Then it falls down.*
Cassava Demo 2006 CeAr 0002

djombo oty  moro wewe pori ry  pa'kotopo:sa

***
djombo oty  moro wewe pori -ry  pa'koto -po(ty) -ja ***
then  Hes  3InMd tree branch -pssd slash -Iter -Pres ***

djombo oty  moro wewe pori ry  pa'kotopo:sa

***
djombo oty  moro wewe pori -ry  pa'koto -po(ty) -ja ***
then  Hes  3InMd tree branch -pssd slash -Iter -Pres ***

djombo oty  moro wewe pori ry  pa'kotopo:sa

***
djombo oty  moro wewe pori -ry  pa'koto -po(ty) -ja ***
then  Hes  3InMd tree branch -pssd slash -Iter -Pres ***

kynitjokotopo:sa
ky- n- koto -po(ty) -ja
3.Rm- 3AO- cut -Iter -Pres

*Then, um, he slashes the tree branches, he chops them up.*
Cassava Demo 2006 CeAr 0003

da  eropo tymainjary  tykoroka i'ja mang
da  eropo ty- mainja -ry t- koroka i- 'ja mang
then  here  3R.Pssr- field -pssd T- scrub 3- Agt 3.Cop

*Then here he has burnt his field.*
Cassava Demo 2006 CeAr 0004

djombo tymainjary  weritja:no
djombo ty- mainja -ry weri -ka -:no
then  3R.Pssr- field -pssd leaves -Remv -Prs.Tns

*Then he removes the leaves from his field.*
Cassava Demo 2006 CeAr 0005

eropo pjyty  kynanu:ja
eropo i- pyty ky- n- anu(my) -ja
here  3- wife 3.Rm- 3AO- hoe -Pres

tymainjary  anu:ja
ty- mainja -ry anu(my) -ja
3R.Pssr- field -pssd hoe -Pres

*Here his wife hoes, she hoes her own field.*
Cassava Demo 2006 CeAr 0006

i:jo
i-  ijo
3- husband
kynepano:sa, kiere apo emo:po:sa
ky- n- epano(py) -ja kiere apo emo(ky) -po(ty) -ja
3.Rm- 3AO- help -Pres cassava feel push -Iter -Pres

*Her husband helps her, he pushes the cassava sticks.*
Cassava Demo 2006 CeAr 0007

pjty rapa amu anu:ja rapa
i- pyty rapa amn anu(my) -ja rapa
3- wife again somehow -Pres again

*His wife hoes a little bit again.*
Cassava Demo 2006 CeAr 0008

eropo atytapo mero tykake erepary atytapo
eropo atyta -'po mero tykake erepa -ry atyta -'po
here grow -one.who.is at.once fat food -pssd grow -one.who.is

*Then here, the way it grows, the way it's growing, it's food is fat.*
Cassava Demo 2006 CeAr 0009

itjeryko pjty wjenapo ta
i- y(to) -ry -kong i- pyty i- wenapo ta
3- go -Nzr -Col 3- wife 3- behind at

*They are leaving, his wife at his behind.*
Cassava Demo 2006 CeAr 0010

da eropo oty kiere apo pa'kotopo:sato
da eropo oty kiere apo pa'koto -po(ty) -ja -tong
then here Hes cassava stick chop -Iter -Pres -Col

*Then here, um, they chop up the cassava sticks.*
Cassava Demo 2006 CeAr 0011

i:jo kynepano:sa kiere apo
i- ijo ky- n- epano(py) -ja kiere apo
3- husband 3.Rm- 3AO- help -Pres cassava stick

pa'kotoptryry poko
pa'koto -po(ty) -ry poko
slash -Iter -Nzr with

*Her husband helps her with chopping up the cassava sticks.*
Cassava Demo 2006 CeAr 0012

da eropo mo'ko i:jo kiere muka:no tumung
da eropo mo'ko i- ijo kiere muka(ry) -no tumung
then here 3AnMd 3- husband cassava pull -Pres.Tns mound

'ne rapa (unclear) (unclear) itjereryko
'ne rapa *** *** i- kiere -ry -kong
really again *** *** 3- cassava -pssd -Col

*Then here her husband pulls the cassava, they have big mounds, their cassava.*
Cassava Demo 2006 CeAr 0013

mjukary 'ja potono itjereryko
muka(ry) 'ja potono kiere -ry -kong
3- pull 3- Dat large.ones 3- cassava -pssd -Col
He pulls them for her, their cassava are big ones.
Cassava Demo 2006 CeAr 0014

eropo piyty  kiere  oty,  kiere
eropo i-  pyty  kiere  oty  kiere
here  3-  wife  cassava  Hes  cassava

pa'kotopo:sa,  mo(ro)  kurukuru  taka  kyny:ja
pa'koto -po(ty) -ja  moro  kurukuru  taka  ky-  n-
slash -Iter  -Pres  3InMd  basket  into  3.Rm-  3A

y(ry) -ja
O- put  -Pres

Here his wife, cassava, she chops up the cassava, she puts them into the
Cassava Demo 2006 CeAr 0015
basket.

ero  mo'ko  i:jo  moro  kurukuru  (unclear)
ero  mo'ko  i-  ijo  moro  kurukuru  ***
3InPx  3AnMd  3-  husband  3InMd  basket  ***

Here her husband, the basket, um...
Cassava Demo 2006 CeAr 0016

a'no:kapo  da  moro  wagi  tjaka
a'no(py) -ka  -'po  da  moro  wagi  i-  taka
fill  -Caus  -one.who.is  then  3InMd  wheel  barrow  3-  into

kyny:ja
ky-  n-  y(ry) -ja
3.Rm-  3AO-  put  -Pres

Since she has filled it, then she puts it into the wheel barrow.
Cassava Demo 2006 CeAr 0017

ero  po  pijty  kynitjano
ero  po  i-  pyty  ky-  ni-  ka  -:no
3InPx  at  3-  wife  3.Rm-  3AO-  remove  -Prs.Tns

Here his wife takes it.
Cassava Demo 2006 CeAr 0018

eropo tykerery  kumi:sha  kumykang  daka
eropo  ty-  kiere  -ry  kumi(ky)  -ja  kumykang  taka
here  3R.Pssr-  cassava  -pssd  wash  -Pres  cassava.boat  into

kyny:ja
ky-  n-  y(ry) -ja
Rm-  3AO-  put  -Pres

Here she washes her cassava, she puts them into the cassava boat.
Cassava Demo 2006 CeAr 0019

eropo pijty  kynitjyja,
eropo i-  pyty  ky-  ni-  ky  -ja
here  3-  wife  3.Rm-  3AO-  grate  -Pres
tykerery kyja
3R.Pssr- cassava -psad grate -Pres

Here his wife grates it, she grates her cassava.
Cassava Demo 2006 CeAr 0020

da mo'ko ijo kynepano:sa moro
3AnMd 3- husband 3.Rm- help -Pres 3InMd

Then her husband helps her with the cassava washing.
Cassava Demo 2006 CeAr 09021

eropo noky
3Sa- Detr- grate

Here she has finished grating, she puts it in, um, into the matapi.
Cassava Demo 2006 CeAr 0022

moro tjashiripjory kyno
3InMd 3- cassava.liquid -psad

The cassava liquid, um, it drips.
Cassava Demo 2006 CeAr 0023

da eropo (unclear) kynotandy'moja (unclear)
3R.Pssr- manioc.press -psad matapi.stick on

Then here, um, she sits, on her matapi stick.
Cassava Demo 2006 CeAr 0024

eropo ja'natai tja
eropo ja'na -ta -i kaba
here hardness -Vzr -Affirm Prfct

Here it has become hard already.
Cassava Demo 2006 CeAr 0025
eropo oty wewe shirakaposa
eropo oty wewe s- raka -po(ty) -ja
here Hes wood 1A- break.up -Iter -Pres

Here, um, I break up firewood.
Cassava Demo 2006 CeAr 0026

da tarure rapa moro nirakapotyry (laughs)
da tarure rapa moro ni- raka -po(ty) -ry ***
then dry again 3InMd 3- break.up -Iter -Nzr ***

It's dry, the broken up one.
Cassava Demo 2006 CeAr 0027

eropo kiere pu oty, jaijary ke
eropo kiere pung oty j- aija -ry ke
here cassava mashed.cassava what 1- hand -pssd Instr

sotyja
s- oty -ja
1A- do.something -Pres

Here the cassava meal, um, I break it up with my hands.
Cassava Demo 2006 CeAr 0028

eropo sapoija ako ta moro kiere pu
eropo s- apoi -ja ako ta moro kiere pung
here 1A- seize -Pres mortar in 3InMd cassava mashed.cassava

syryi sapoija eropo su'naije
s- ary -i s- apoi -ja eropo s- u'na -ja
1A- put -Rec.Pst 1A- seize -Pres here 1A- sift -Pres

Here I mash the cassava meal in the mortar, then I put it, then here I sift it.
Cassava Demo 2006 CeAr 0029

eropo jarinjaturu shitjumisha
eropo j- arinjatu -ry shitjumisha
here 1- cassava.pan -pssd 1A30- wash -Pres

Here I wash my cassava pan.
Cassava Demo 2006 CeAr 0030

da eropo jainja oty wa'to shipjomangaije moro
da eropo j- ainja oty wa'to si- po'manka -ja moro
then here 1- hand Hes fire 1A30- light -Pres 3InMd

arinjatu pinjo naka
arinjatu pinjo naka
cassava.pan under towards

Then here I light a fire underneath the pan with my hands.
Cassava Demo 2006 CeAr 0031

kyy, ja, da jarinjaturu shija'toja
kyy ja da j- arinjatu -ry si- ja'to -ja
Interj yes then 1- cassava.pan -pssd 1A30- put.firewood -Pres

Um, yeah, then I put firewood under my pan.
Cassava Demo 2006 CeAr 0032
Then here, my pan, the fire has finished burning.
Cassava Demo 2006 CeAr 0033

Then I have scattered it, then I use some flour to check its burning.
Cassava Demo 2006 CeAr 0034

Then I flatten it out.
Cassava Demo 2006 CeAr 0035

Then I spread out the cassava meal.
Cassava Demo 2006 CeAr 0036

The fire's smoke burns my eyes.
Cassava Demo 2006 CeAr 0037

Then here I scrape it a little, otherwise it will be too thick.
Cassava Demo 2006 CeAr 0038
eropo ro asitjo nawomyinjo
eropo ro asitjo n- awomyi -no
here 1dtf a.little 3Sa- lift -Pres.Tns

Here it rises a little.
Cassava Demo 2006 CeAr 0039

da shipjesamasatake shipjesamaije ko'u
da si- pesasama -take si- pesasama -e ko'u
then 1A30- shake -Put 1A30- shake -Cty now

Then I will sprinkle more on top, now I sprinkle more on top.
Cassava Demo 2006 CeAr 0040

eropo surimjaje
eropo s- urima -e
here 1A- flip -Cty

Here I flip it.
Cassava Demo 2006 CeAr 0041

da sakykapo:sa shitjotoja marija ke
da s- akyka -po(ty) -ja si- koto -ja marija ke
then 1A- press -Iter -Pres 1A30- cut -Pres knife Instr

Then I press it, I will cut it with a knife.
Cassava Demo 2006 CeAr 0042

djombo eropo saroja kurando naka weju 'wa
djombo eropo s- aro -ja kurando naka weju 'wa
then here 1A- carry -Pres outside towards sun Agt

apokato'me
apoka -to'me
dry -Purp

Then here I carry it outside so that the sun can dry it.
Cassava Demo 2006 CeAr 0043

'neko mose amu wokyrymbmo y'tory oty
ene -ko mose amu wokyry -mbo y'to -ry oty
see -Imper 3AnPx someone man -devalued go -Nzr Hes
tysepirymbmo amu ema tuna taka
ty- serepi -ry -mbo amu ema tuna taka
3R.Pssr- fishing.net -pssd -devalued some throw water into

Look here a man is going to throw his fishing net into the water.
Cassava Demo 2006 CeAr 0044

kande moropo maitjuru po'pore me wotombo
kande moropo tumaitju(po) -ry po'pore me woto -mbo
maybe there soup -Pssd sweet.smellingAttr fish -devalued

amu upi kynysa
amu upi -se ky- n- y(to) -ja
some seek -Purp 3.Rm- 3Sa- go -Pres

Maybe in order to flavor his soup, he's going to look for some fish.
Cassava Demo 2006 CeAr 0045
eropo moro tyserepiry ny:ja
eropo moro ty- serepi -ry n- y(ry) -ja
here 3InMd 3R.Pssr- fishing.net -pssd 3AO- place -Pres

Here he puts his net.
Cassava Demo 2006 CeAr 0046

i'mjuru meko kynepano:sa moro kurijara
i- 'mur meko ky- n- epano(py) -ja moro kurijara
3- son small 3.Rm- 3AO- help -Pres 3InMd canoe

His small boy helps him with the canoe.
Cassava Demo 2006 CeAr 0047

oty to'to manong pinje 'wa aroru pona
oty to'to manong pinje 'wa aro -ry pora
Hes *** obliquely *** Dat carry -Nzr against

He balances it against being carried away.
Cassava Demo 2006 CeAr 0048

mo'ko ma'mi wewe akotoja
mo'ko ma'mi wewe akoto -ja
3AnMd boy tree cut.down -Pres

That young man is chopping down a tree.
Cassava Demo 2006 HeAl 0001
Henriette Alkantara

wewe akotoja 'ne
wewe akoto -ja 'ne
tree cut.down -Pres really

tymainjary akotoja
ty- mainja -ry akoto -ja
3R.Pssr- field -pssd cut.down -Pres

He chops down a tree, he fells his own field.
Cassava Demo 2006 HeAl 0002

injoro myry, amu rapa akotoja
injoro myry amu rapa akoto -ja
3AnAna look.at.that something again cut.down -Pres

It's him, he cuts down another one.
Cassava Demo 2006 HeAl 0003

myry, kymipjoritjano ko'u
myry ky- ni- pori -ka -no ko'u
look.at.that 3.Rm- 3AO- branch -Remv -Prs.Tns.Dbt now

Look at that, now he removes the branches.
Cassava Demo 2006 HeAl 0004

mainjary poritjano 'ne
0- mainja -ry pori -ka -no 'ne
3- field -Psssd branch -Remv -Prs.Tns.Dbt Intns

He removes the branches from his field,
Cassava Demo 2006 HeAl 0005
moro sumbara ke
3InM incontrovertible

with that machete.

koroka k'ba i'ja mang nipjasan ko'u
koroka kaba i- 'ja mang ni- pa -ja -ng ko'u
scrub Prfct 3- Agt 3.Cop 3AO- throw.away -Pres -Dbt now

He has burnt it already, now he throws it away.

weri pjasa 'ne mose worryi
weri pa -ja 'ne mose worryi
leaves throw.away -Pres really 3AnPx woman

kycanu:ja nonanu:ja samba ke
ky- n- anu(my) -ja nono anu(my) -ja samba ke
3.Rm- 3AO- hoe -Pres earth hoe -Pres hoe Instr

He throws away the leaves, that woman hoes the dirt, she hoes with a hoe.

kiere apo po:ja mo'ko ma'mi
kiere apo po(my) -ja mo'ko ma'mi
cassava stick plant -Pres 3AnMd boy

kynitjumundoja
ky- ni- tumung -nto -ja
3.Rm- 3AO- mound -chg -Pres

That young man plants the cassava sticks, he mounds it.

torawone mo'ko wokyry 'wa njopondory
torawone mo'ko wokyry 'wa i- nopong -nto -ry
quickly 3AnMd man Agt 3- cover -chg -Nzr

That man is covering the holes quickly.

i:jo painjare mose na ju'pa 'ne djombo
i- ijo painjare mose na ju'pa 'ne djombo
3- husband maybe 3AnPx 3.Cop well Intns then

anene'pa wa
an- ene -hpa wa
3Neg- see -Neg 1Cop

Maybe this is her husband, I can't see it so well.

amu awashi atytary k'ba, wijonatoko
amu awashi atyta -ry kaba i- wot- n- atyta -tc -kong
some corn grow -Nzr Prfct 3- Detr 3Sa- grow -Hab -Col

400
Some corn is growing already, the one they planted, it is growing in their field.
Cassava Demo 2006 HeAl 0012

Look at that.
Cassava Demo 2006 HeAl 0013

Their field is already going away here.
Cassava Demo 2006 HeAl 0014

I can’t see it so well.
Cassava Demo 2006 HeAl 0015

He removes the cassava.
Cassava Demo 2006 HeAl 0016

That young man pulls the cassava, her husband.
Cassava Demo 2006 HeAl 0017

The slashed one, the cut one, the young man removes it.
Cassava Demo 2006 HeAl 0018
That woman cuts the cassava sticks, she is pulling them.

The roots are enormous.

They are harvesting them.

That woman cuts them up with a machete, she cuts the cassava, into the basket.

With a basket her husband carries it into the wheel barrow.

Here she peels.

She is peeling quickly.

That woman cuts cassava wash, she is pulling them.
Here she washes it, she washes the cassava into the cassava boat.

She grates, here she grates now, eh, her husband washes it for her.

She is finished grating, she puts it in (the matapi) and squeezes it.

Then she puts it into the matapi.

She puts some more into it, into the matapi.

She removes it already, it's hard already.
Myry! wewe moja mose
look at that! wood break -Pres 3AnPx

Look at that! This one splits firewood.
Cassava Demo 2006 HeAl 0032

wywy ke, wewe moja
With an ax, she splits firewood.
Cassava Demo 2006 HeAl 0033

jarinjaturu ja'ty
firewood for her baking pan
Cassava Demo 2006 HeAl 0034

kyna'mokano moro oty taka, ako taka
She crumbles it into that thing, into the mortar.
Cassava Demo 2006 HeAl 0035

moro kiere pung a'mokano djombo
She crumbles the cassava meal, then she pounds it, then she sifts it.
Cassava Demo 2006 HeAl 0036

kynapoja nunano
She washes her baking pan now.
Cassava Demo 2006 HeAl 0037

ari'njatu tjarinjaturu kumi:shang go'u
The baking pan, she washes her baking pan now.
Cassava Demo 2006 HeAl 0038

che!
How sad!
Cassava Demo 2006 HeAl 0039

wa'to kyryja
She makes a fire.
Cassava Demo 2006 HeAl 0040
She wets it with the kerosene (Lit. 'instrument for lighting it').

Cassava Demo 2006 HeAl 0040

tjari'njaturu | jatoja
---|---
ty- | arinjatu
arinjatu | ja'to
3R.Pssr- | cassava.pan
put -firewood -Pres

She gives her pan firewood.

Cassava Demo 2006 HeAl 0041

tytowe k'ba i'wja mang

tytowe kaba i- | 'wa mang
*** | Prfct3- | Agt 3.Cop

She is spreading out the fire already.

Cassava Demo 2006 HeAl 0042

da kyneneja

day n- | ene -ja
then 3.Rm- | 3AO- see -Pres

Then she looks at it.

Cassava Demo 2006 HeAl 0043

da ttorotyry eneja moro apiripjo ke
da i- | koroty -ry ene -ja moro piripjo ke
then 3- | burn -Nzr see -Pres 3lnMd cassava.flower lnstr

Then with cassava meal that she puts onto the pan she looks to see if it burns.

Cassava Demo 2006 HeAl 0044

tky kynoruja | tjari'njaturu
oty | arinjatu
arinjatu | ty- arinjatu
3R.Pssr- | cassava.pan -pssd
put -firewood -Pres

Um, she blows it, she blows her pan's fire.

Cassava Demo 2006 HeAl 0045

tjamukato'me
i- | kamuka
3- | cause.to.flare.up -Purp

so that it can catch fire

Cassava Demo 2006 HeAl 0046

tjananatatome | tjamutai | ko'u moro
i- | kamana -ta -to'me i- | kamuka -i | ko'u moro
3- | flame -have.N -Purp 3- | cause.to.flare.up -Affirm now 3InMd
jari'njaturu
l- arinjatu -ry
l- cassava.pan -psd

So that it can have the right flame, now her pan has caught flame.
Cassava Demo 2006 HeAl 0047

kynapitjano ko' u moro
ky- n- apika -no ko' u moro
3.Rm 3AO- broaden -Prs.Tns.Dbt now 3InMd

tykerepu.
t- kiere pung
3R- cassava mashed.cassava

She spreads it out now, her cassava meal.
Cassava Demo 2006 HeAl 0048

Myry! apitjano ko' u moro
myry apika -no ko' u moro
look.at.that broaden -Prs.Tns.Dbt now 3InMd

njunapo
i- n- una -po
3- 3AO- sift -one.who.is

Look at that! She spreads it now, the sifted one.
Cassava Demo 2006 HeAl 0049

kynipjepamano
ky- ni- pepama -no
3.Rm 3AO- drag -Prs.Tns.Dbt

She drags the cassava.
Cassava Demo 2006 HeAl 0050

pjekurama ro, kynipjekuramano
i- pekurama ro ky- ni- pekurama -no
3- make.pretty indeed 3.Rm 3AO- make.pretty -Prs.Tns.Dbt

nownow me
nownow me
right.now Ess

In order to make it pretty, now she makes it pretty.
Cassava Demo 2006 HeAl 0051

woriwjori ke
woriwori ke
fan Instr

with a fan
Cassava Demo 2006 HeAl 0052

kynipjekuramano 'ne
ky- ni- pekurama -no 'ne
3.Rm 3AO- make.pretty -Prs.Tns.Dbt really

She makes it pretty.
Cassava Demo 2006 HeAl 0053
then she will shake some onto it, she looks, she shakes some onto it, she laughs.

She checks on her baking pan, her fire.

She shakes some onto it, that's what Kari'nya say, she shakes some onto it.

Who, she flips it now, she presses it.

She tears it with a knife.

She pulls one already, yeah, she carries it outside.

She pulls one already, yeah, she carries it outside.
She puts it outside in the sun, onto the zink roofing.

I don't know how Kari'nja say "zinc roofing," I said it in Sranan Tongo.

This is a boat, the small boy is with his own father.

Inside it he does something with his net.

Now he throws his net.

Yes, this one cuts a tree, he cuts a tree with an ax.
Then here that tree falls down.
Cassava Demo 2006 HeMa 0003

The felled one falls down.
Cassava Demo 2006 HeMa 0004

This way, this way he goes, now he goes to cut the branches.
Cassava Demo 2006 HeMa 0005

to remove the fallen branches
Cassava Demo 2006 HeMa 0006

Here then you see the leaves he has thrown away, now he has burned it already
Cassava Demo 2006 HeMa 0007

Now he throws away the leaves.
Cassava Demo 2006 HeMa 0008
There the one he has cleared already, where he has removed the leaves, now his wife plants it.
Cassava Demo 2006 HeMa 0009

Then there he has the cassava stick, that thing.
Cassava Demo 2006 HeMa 0010

Here he has planted corn, cassava bread.
Cassava Demo 2006 HeMa 0011

It grows so well.
Cassava Demo 2006 HeMa 0012

Here they are going.
Cassava Demo 2006 HeMa 0013

There he cuts the cassava sticks.
Cassava Demo 2006 HeMa 0014

Ajauran
a- auran
2- language

your language
Cassava Demo 2006 HeMa 0018
Alkantara, Henriette
m'm so, eropo kynimjukano
m'm so eropo ky- ni- muka -no
Hes so here 3.Rm- 3AO- remove.tubers -Pres.Tns.Db

M'hm, so, here he pulls the roots.
Cassava Demo 2006 HeMa 0019
Marry, Herman

tumung 'ne jumy kore moro arepa na
tumung 'ne jumy kore moro arepa na
mound really Intns Surpr3InMd cassava.bread 3.Cop

The cassava is really very big.
Cassava Demo 2006 HeMa 0020

m'hm, kynimjukano noro
m'hm ky- ni- muka -no noron
*** 3.Rm- 3AO- remove.tubers -Pres.Tns.Db still

M'hm, he is still pulling them.
Cassava Demo 2006 HeMa 0021

mo'ko i:jo kynepano:sa arepa
mo'ko i- ijo ky- n- epano(py) -ja arepa
3AnMd 3- husband 3.Rm- 3AO- help -Pres cassava.bread

mukary pokoko
muka -ry pokoko
remove.tubers -Nzr with

Her husband helps her with pulling cassava.
Cassava Demo 2006 HeMa 0022

da mo'ko moro kurukuru taka kyny:ja
da mo'ko moro kurukuru taka ky- n- y(ry) -ja
then 3AnMd 3InMd basket into 3.Rm- 3AO- put -Pres

nitjotopo:sa
ni- koto -po(ty) -ja
3AO- cut -Iter -Pres

Then he puts them into the basket, he cuts them up.
Cassava Demo 2006 HeMa 0023

moro kurukuru taka y:to'me
moro kurukuru taka y(ry) -to'me
3InMd basket into put -Purp

In order to put them into the basket.
Cassava Demo 2006 HeMa 0024

da kyny:ja mo' kroiwagi tjaka
da ky- n- y(ry) -ja moro kroiwagi taka
then 3.Rm- 3AO- put -Pres 3InMd wheel.barrow into

Then he puts them into the wheel barrow.
Cassava Demo 2006 HeMa 0025
Then there she peels it.
Cassava Demo 2006 HeMa 0026

Ha, moro now
*** moro now
*** 3InMd now

Ha, there now...
Cassava Demo 2006 HeMa 0027

aha da eropo kynipitjano
aha da eropo ky- ni- pika -no moro
yes, I understand then here 3.Rm- 3AO- peel -Prs.Tns.Dbt 3InMd

a kiere pitjano
a kiere pika -no
ah cassava peel -Prs.Tns.Dbt

Yes, then here she peels it, she peels the cassava.
Cassava Demo 2006 HeMa 0028

eropo kynitjumisha mo'ko kumykang daka
eropo ky- ni- kumi(ky) -ja mo'ko kumykang taka
here 3.Rm- 3AO- wash -Pres 3AnMd cassava.boat into

y:to'me
y(ry) -to'me
put -Purp

Here she washes it in order to put it into the cassava boat.
Cassava Demo 2006 HeMa 0029

eropo kynikyjang po'no
eropo ky- ni- ky -ja -ng po'no
here 3.Rm- 3AO- grate -Pres -Dbt now

tjumityry'mai 'ne
i- kumi(ky) 'ma -i 'ne
3- wash -Cmpltv -Affirm really

Here she grates it now, she is finished washing it.
Cassava Demo 2006 HeMa 0030

da nitjyjang po'no
da ni- ky -ja -ng po'no
then 3AO- grate -Pres -Dbt now

Then she grates it now.
Cassava Demo 2006 HeMa 0031

da mo'ko i:jo kynepano:sa
da mo'ko i- ijo ky- n- epano(py) -ja
then 3AnMd 3- husband 3.Rm- 3AO- help -Pres

tjumityry pokoko
1- kumi(ky) -ry pokoko
3- wash -Nzr about
Then her husband helps her with washing it.
Cassava Demo 2006 HeMa 0032

eropo moro matapi tjaka, matapi tjaka po'no
eropo moro matapi taka matapi taka po'no
here 3InMd manioc.press into manioc.press into now

kyny:ja
ky- n- y(ry) -ja
3.Rm- 3AO- put -Pres

Here into the matapi, she puts it into the matapi now.
Cassava Demo 2006 HeMa 0033

narymoja 'ne
n- arymo -ja 'ne
3AO- squeeze -Pres really

She squeezes it.
Cassava Demo 2006 HeMa 0034

eropo kyna'moja amu pore pinjato'ime
eropo ky- n- a'mo -ja amu pore pina -to'ime
here 3.Rm- 3AO- mash.with.hands -Pres some more take -Purp

i'ja
i- 'ja
3- Dat

Here she mashes it so that it can take more.
Cassava Demo 2006 HeMa 0035

eropo matasapai tjupo po'no mang
eropo matasapai tupo po'no mang
here matapi.stick on now 3.Cop

kynakykano
ky- n- akyka -no

Here now she is on the matapi stick, she presses it.
Cassava Demo 2006 HeMa 0036

eropo takynoka k'ba i'ja mang matapi wyinjo
eropo t- akynoka -se aba i- 'ja mang matapi wyinjo
here T- press -Ptcp rfct 3- Agt 3.Cop manioc.press from

kynisho'kano
ky- ni- so'ka -no
3.Rm- 3AO- take.out -Pres.Tns.Dbt

Here she has pressed it already, she takes it out of the matapi.
Cassava Demo 2006 HeMa 0037

(ero) po ja'ty y'mopo:sa po'no
ero po ja'ty y- 'mo -po(ry) -ja po'no
3InPx at firewood 3AO- break -Iter -Pres now
Here she splits up firewood now, she really splits it up.

Here she breaks it up in order to pound it in that mortar.

Here she pounds it.

Here, here, um, she puts it into a White person's sieve.

In order to fix it right, she sifts it.

Here, um, she washes the baking pan in order to make it good.

She removes the rust.
Here she lights the fire down under the pan.
Cassava Demo 2006 HeMa 0045

The fire, so that the fire can take, she lights it under the pan.
Cassava Demo 2006 HeMa 0046

Here since it is O.K., she uses that thing to make the pan's heat take.
Cassava Demo 2006 HeMa 0047

The cassava meal
Cassava Demo 2006 HeMa 0048

in order for it to have a good hot fire.
Cassava Demo 2006 HeMa 0049

Here she swipes it away with a fan.
Cassava Demo 2006 HeMa 0050

Here she fans it so that it can be O.K.
Cassava Demo 2006 HeMa 0051
Then she puts it on top of the baking pan, she spreads the cassava flour out on it.

She bakes it already.

Here so that it doesn't fall off, she sets it with the fan.

Here she sets its face right.

Then after that, she will paint it.

M'hm, she is not painting it.
She takes a little off of the cassava bread.

Then she sprinkles some on top now so that its face can be O.K.

Here she flips it.

Here now she cuts it.

Then here she goes and puts it into the sun so that the sun can dry it.

There, that, um, now she puts it into the boat.

That's the baked one, the baked one.

maybe
Maybe it's that.
Cassava Demo 2006 HeMa 0065

uwa uwa moro net te'ne moro serepi  (laughs)
uwa uwa moro net te'ne moro serepi ***
no no 3InMd net actually 3InMd fishing.net ***

No, no, that is a net, a fishing net!
Cassava Demo 2006 HeMa 0066

e'keipjo aru'kapo:sa no awu naka
e'kei -po aru'ka -po(ty) -ja no awu naka
bake -one.who.is put.in -Iter -Pres no 1 towards

e'keipjo aru'kapo:sa k'ba (laughs)
e'kei -po aru'ka -po(cy) -ja kaba ***
bake -one.who.is put.in -Iter -Pres Prfct ***

He puts the baked one in, no, I thought he was putting in the baked one!
Cassava Demo 2006 HeMa 0067

no, wi musu taki...

ja, ero po (laughs) (laughs)
ja ero po *** ***
yes here *** ***

Yeah, here...
Cassava Demo 2006 HeMa 0069

da ero po mo'ko ty'muru emepano moro net
da ero po mo'ko ty- 'muru emepa -no moro net
then here 3AnMd 3R.Pssr- son teach -Prs.Tns.Dbt 3InMd net

oty moro serepi otyry pok o
oty moro serepi oty -ry pok o
Hes 3InMd fishing.net do.something -Nzr with

shijeti'mjary pok o
i- seti -'ma -ry pok o
3- set -Cmpltv -Nzr with

Here he teaches his young son to set nets, to set it.
Cassava Demo 2006 HeMa 0070

tel tukutypa wa, huh!
te t- ukuty -hp a wa huh
Interj T- know -Neg 1Cop Interj

Te! It's not for me to know, huh!
Cassava Demo 2006 HeMa 0071

wo'to apo itjopo,  *** woto apoi -topo
*** fish catch -Circ
to catch fish
Cassava Demo 2006 HeMa 0072
ja wo'to apoitjopo
ja woto apoi -topo
yes fish catch -Cire
Yes, to catch fish.
Cassava Demo 2006 HeMa 0073

m'm roberto wewe akotojang ero wywy maro
m'm roberto wewe akoto -ja -ng ero wywy maro
Hes roberto tree cut -Pres -Dbt 3InPx ax with

M'm, Roberto cuts a tree with an ax.
Cassava Demo 2006 JeNj 0000
Njanjoekare, Jeanette

a no:mai moro wewe
a n- o:ma -i moro wewe
3.An.Nom 3Sa- fall -Affirm 3InMd tree

The tree has fallen.
Cassava Demo 2006 JeNj 0001

da morokong
da moro -kong
then 3InMd -Col

pjoriry y'kotopo:sang mo'ko roberto moro wewe poriry y'kotopo:sang
i-pori-ry y'Koto-po(ty)-ja-ng mo'ko roberto moro wewe pori-ry
y'koto-po(ty)-ja-ng
3-branch-pssd cut-Iter-Pres-Dbt 3AnMd roberto 3InMd tree branch-pssd
cut-Iter-Pres-Dbt

Then he chops up its branches, Roberto is cutting up the tree branches.
Cassava Demo 2006 JeNj 0002

da eropo weri pjasang
da eropo weri pa -ja -ng
then here leaves throw.away -Pres -Dbt

tymainjary ta
 ty- mainja -ry ta
3R.Pssr- field -pssd in

Then here he throws away the leaves in his field.
Cassava Demo 2006 JeNj 0003

tomaminje pore mose wokyry
tomaminje pore mose wokyry
hard.working very 3AnPx man

This man is very hardworking.
Cassava Demo 2006 JeNj 0004

eropo sieglien kynopo:jang, arepa
eropo sieglien ky- n- wot- po(my) -ja -ng arepa
here *** 3.Rm- 3AO- Detr- plant -Pres -Dbt cassava.bread

po:jang eropo
po(my) -ja -ng eropo
plant -Pres -Dbt here
Here Siegliien plants, she plants cassava here.

Cassava Demo 2006 JeNj 0005

tomaminje pore mose worryi ri, myry
tomaminje pore mose worryi ri myry
hard.working very 3AnPx woman Intns look.at.that

This woman is very hardworking, you hear.

Cassava Demo 2006 JeNj 0006

pari'pje pore moro samba akujiang
pari'pje pore moro samba aku -ja -ng
violent very 3InMd hoe use -Pres -Dbt

She uses a hoe with a lot of power.

Cassava Demo 2006 JeNj 0007

roberto mo'ko moro nono etapujang, kiere apo
roberto mo'ko moro nono etapu -ja -ng kiere apo
roberto 3AnMd 3InMd earth close -Pres -Dbt cassava stick

etapujang
etapu -ja -ng
cover -Pres -Dbt

Roberto covers the dirt, he covers the cassava sticks.

Cassava Demo 2006 JeNj 0008

moropo eropo moro ko arepa potono me k'ba mang
moropo eropo moro ko arepa potono me kaba mang
there here 3InMd Salnt cassava.bread large.ones Attr Prfct 3.Cop

There, here, over there the cassava are already big ones.

Cassava Demo 2006 JeNj 0009

moro awashi atytary seneja
moro awashi atyta -ry s- ene -ja
3InMd corn grow -Nzr 1A- see -Pres

I see the corn growing.

Cassava Demo 2006 JeNj 0010

poto pore mainja, siegliien mainjary
poto pore mainja siegliien mainja -ry
large.one very field *** field -pssd

It's a very big field, Siegliien's field.

Cassava Demo 2006 JeNj 0011

eropo roberto typyty maro kynysang
eropo roberto ty- pyty maro ky- n- y(to) -ja -ng
here roberto 3R.Pssr- wife with 3.Rm- 3Sa- go -Pres -Dbt

mainja 'wa
mainja 'wa
field Dir

Here Roberto, with his wife, goes to the field.

Cassava Demo 2006 JeNj 0012
They go to pull cassava bread, cassava, um, they go to the field to pull cassava.

He will help his wife.

Here Roberto pulls cassava.

Their cassava is really big.

This man is really hardworking, he helps his wife a lot.

There he fills the wheel barrow with cassava.
Here his wife, Roberto's wife, peels cassava.
Cassava Demo 2006 JeNj 0020

Then here Roberto's wife washes cassava.
Cassava Demo 2006 JeNj 0021

Then here she grates.
Cassava Demo 2006 JeNj 0022

Then her husband helps her with cassava washing.
Cassava Demo 2006 JeNj 0023

It is so nice, how this man helps his wife.
Cassava Demo 2006 JeNj 0024

Here that woman squeezes it.
Cassava Demo 2006 JeNj 0025

Her matapi is a very big one.
Cassava Demo 2006 JeNj 0026
matasapai kupo
matasapai kupo
matapi stick upon

Here she sits on the matapi, on the matapi stick.
Cassava Demo 2006 JeNj 0027

eropo moro kiere pung kanong moro
eropo moro kiere pung ka -non moro
here 3InMd cassava mashed cassava remove -Pres.Tns.Dbt 3InMd

matapi wyinjo
matapi wyinjo
manioc press from

Here she removes the cassava meal from the matapi.
Cassava Demo 2006 JeNj 0028

takyse k'ba moro kiere pung mang
takyse kaba moro kiere pung mang
firm Prfct 3InMd cassava mashed cassava 3.Cop

The cassava meal is firm already.
Cassava Demo 2006 JeNj 0029

eropo cecilia wewe y'mojang
eropo cecilia wewe y' mo -ja -ng
here cecilia wood 3AO- break -Pres -Dbt

Here Cecilia splits firewood.
Cassava Demo 2006 JeNj 0030

taijsapre 'ne ri
taijsapre 'ne ri
handy really ?

She is really handy.
Cassava Demo 2006 JeNj 0031

otybang wewe y'mojang go
oty -bang wewe y' mo -ja -ng ko
what -type wood 3AO- break -Pres -Dbt QP

What kind of wood is she splitting?
Cassava Demo 2006 JeNj 0032

eropo kiere pung otyjang
eropo kiere pung oty -ja -ng
here cassava mashed cassava do something -Pres -Dbt

Here she does something to the cassava meal.
Cassava Demo 2006 JeNj 0033

apoto'me eropo kiere pung apoijang ako
apo -to'me eropo kiere pung apoi -ja -ng ako
mash -Purp here cassava mashed cassava take -Pres -Dbt mortar

ta
ta
in
In order to mash it, she takes the cassava meal into the mortar.

Cassava Demo 2006 JeNj 0034

eropo kiere pung u'nanong
eropo kiere pung u'na -non
here cassava mashed cassava sift -Prs.Tns.Dbt

Here she sifts the cassava meal.
Cassava Demo 2006 JeNj 0035

eropo ari'njatu kumi:shang
eropo arinjatu kumi(ky) -ja -ng
here cassava pan wash -Pres -Dbt

Here she washes the pan.
Cassava Demo 2006 JeNj 0036

eropo wa'to kyryjang ari'njatu
eropo wa'to kyry -ja -ng arinjatu
here fire make -Pres -Dbt cassava pan

ja'tojang
ja'to -ja -ng
put firewood -Pres -Dbt

Here she makes a fire, she gives her pan firewood.
Cassava Demo 2006 JeNj 0037

tyneporypo 'ne rapa ari'njatu
tyn- n- epo(ry) -po 'ns rapa arinjatu
3R.Pssr- 3AO- find -one.who is really again cassava pan

ja'tory i'ja
ja'to -ry i- 'ja
put firewood -Nzr 3- Agt

She is giving her pan firewood in her own way.
Cassava Demo 2006 JeNj 0038

eropo kynose'keijang
eropo ky- n- wos- e'kei -ja -ng
here 3.Rm- 3AO- Detr- bake -Pres -Dbt

Here she bakes.
Cassava Demo 2006 JeNj 0039

eropo moro kiere pung apitjanong moro
eropo moro kiere pung apika -non moro
here 3InMd cassava mashed cassava spread out -Prs.Tns.Dbt 3InMd

ari'njatu kupo
arinjatu kupo
cassava pan upon

Here she spreads the cassava meal out on the pan.
Cassava Demo 2006 JeNj 0040

da moro arepa pesasamanong
da moro arepa pesasama -non
then 3InMd cassava bread shake -Prs.Tns.Dbt
Then here she sprinkles some on the cassava bread.

Cassava Demo 2006 JeNj 0041

What is she doing?

Cassava Demo 2006 JeNj 0042

Here she flips the cassava bread.

Cassava Demo 2006 JeNj 0043

Here she cuts up the cassava bread.

Cassava Demo 2006 JeNj 0044

Then she puts it in the sun, the cassava bread,

Cassava Demo 2006 JeNj 0045

dry, so that it can dry the cassava bread, she puts it into the sun.

Cassava Demo 2006 JeNj 0046

Here Roberto goes fishing with his small son in a canoe.

Cassava Demo 2006 JeNj 0047
Here he puts the thing into the water.
Cassava Demo 2006 JeNj 0048

This man is very hardworking.
Cassava Demo 2006 JeNj 0049

Here the young man fells a field.
Cassava Demo 2006 JoKa 0001
Kabalefodo, Joosje

He cuts a tree field.
Cassava Demo 2006 JoKa 0002

His tree falls already!
Cassava Demo 2006 JoKa 0003

Here he chops it up.
Cassava Demo 2006 JoKa 0004

He cuts the treetops.
Cassava Demo 2006 JoKa 0005

Here he removes the leaves so that he can plant it.
Cassava Demo 2006 JoKa 0006
His wife plants.
Cassava Demo 2006 JoKa 0007

IN order to push the cassava sticks.
Cassava Demo 2006 JoKa 0008

He throws away its leaves.
Cassava Demo 2006 JoKa 0009

He pushes the cassava sticks.
Cassava Demo 2006 JoKa 0010

The cassava grows already.
Cassava Demo 2006 JoKa 0011

Here he cuts the cassava sticks to pull the cassava.
Cassava Demo 2006 JoKa 0012

Her husband already pulls them.
Cassava Demo 2006 JoKa 0013

He has pulled them already, he has pulled them.
Cassava Demo 2006 JoKa 0014
Its fruit is so very big, the cassava food.

Cassava Demo 2006 JoKa 0015

kurukuru taka kyny:po:sa, da
kurukuru taka ky- n- y(ry) -po(ty) -ja da
basket into 3.Rm- 3AO- put -Iter -Pres then

kurukuru taka kyny:po:sa, da
kurukuru taka ky- n- y(ry) -po(ty) -ja da
basket into 3.Rm- 3AO- put -Iter -Pres then

He puts it in the basket, then they put them into the wheel barrow.
Cassava Demo 2006 JoKa 0016

naru'kato kroiwagi taka
n- aru'ka -to kroiwagi taka
3AO- put.in -Col wheel.barrow into

He puts it in the basket, then they put them into the wheel barrow. Cassava Demo 2006 JoKa 0016

kynopitjano k'ba
ky- n- wot- pika -no kaba
3.Rm- 3AO- Detr- peel -Prs.Tns.Dbt Prfct

She peels it already.
Cassava Demo 2006 JoKa 0017

tjyto'me
i- ky -to'me
3- grate -Purp

in order to grate it
Cassava Demo 2006 JoKa 0018

mijarijary typo'tyry kyngano
i- marija -ry typotyry ky- n- ka -no
3- knife -psd shiny 3.Rm- 3Sa- say -Prs.Tns.Dbt

Her knife is shiny, she says.
Cassava Demo 2006 JoKa 0019

mijarijary typo'tyry kyngano
i- marija -ry typotyry ky- n- ka -no
3- knife -psd shiny 3.Rm- 3Sa- say -Prs.Tns.Dbt

Her knife is shiny, she says.
Cassava Demo 2006 JoKa 0019

kynitjumi:shang k'ba kumykang daka
ky- ni- kumi(ky) -ja -ng kaba kumykang taka
3.Rm- 3AO- wash -Pres -Dbt Prfct cassava.boat into

tjyto'me
i- ky -to'me
3- grate -Purp

She washes it already in order to grate it into the cassava boat.
Cassava Demo 2006 JoKa 0020

mijarijary typo'tyry kyngano
i- marija -ry typotyry ky- n- ka -no
3- knife -psd shiny 3.Rm- 3Sa- say -Prs.Tns.Dbt

She grates already.
Cassava Demo 2006 JoKa 0020

mijarijary typo'tyry kyngano
i- marija -ry typotyry ky- n- ka -no
3- knife -psd shiny 3.Rm- 3Sa- say -Prs.Tns.Dbt

She grates already.
Cassava Demo 2006 JoKa 0020

kynokkyjang k'ba
ky- n- wot- ky -ja -ng kaba
3.Rm- 3AO- Detr- grate -Pres -Dbt Prfct

She grates already.
Cassava Demo 2006 JoKa 0021

i:jo kynitjumi:shang i'ja
i- ijo ky- ni- kumi(ky) -ja -ng i- 'ja
3- husband 3.Rm- 3AO- wash -Pres -Dbt 3- Dat

Her husband washes it for her.
Cassava Demo 2006 JoKa 0022
She squeezes it into the matapi.
Cassava Demo 2006 JoKa 0023

She squeezes.
Cassava Demo 2006 JoKa 0024

in order to sit on it
Cassava Demo 2006 JoKa 0025

She squeezes already, she is on the matapi stick.
Cassava Demo 2006 JoKa 0026

She breaks up the firewood, the wood to bake with.
Cassava Demo 2006 JoKa 0028

She mashes the cassava meal into the mortar in order to pound it.
Cassava Demo 2006 JoKa 0029
kynu'nanong k'ba
ky- n- u'na -non kaba
3.Rm- 3AO- sift -Pres.Tns.Dbt Prfct

She sifts it already.
Cassava Demo 2006 JoKa 0030

ije kynopopo: satong
ije ky- n- opopo -po(ty) -ja -tong
there 3.Rm- 3AO- peek -Iter -Pres -Col

Over here, they watch.
Cassava Demo 2006 JoKa 0031

ari'njatu kumi: shang kaba
arinjatu kumi(ky) -ja -ng kaba
cassava.pan wash -Pres -Dbt Prfct

She washes the pan already.
Cassava Demo 2006 JoKa 0032

ija'toto'me
i- ja'to -to'me
3- put.firewood -Purp

in order to give it firewood
Cassava Demo 2006 JoKa 0033

ari'njatu ja'tojatong
*** arinjatu ja'to -ja -tong
*** cassava.pan put.firewood -Pres -Col

They give the pan firewood.
Cassava Demo 2006 JoKa 0034

ja'toi tjaba
ja'to -i kaba
put.firewood -Affirm Prfct

She has made the fire already.
Cassava Demo 2006 JoKa 0035

kyny:ja wewe poro e'mopo: sa ja' ty
ky- n- y(ry) -ja wewe poro e'mo -po(ty) -ja ja' ty
3.Rm- 3AO- give -Pres wood Intns push -Iter -Pres firewood

wjotapoitjo' me
i- wot- apoi -to'me
3- Detr- take -Purp

She gives it, she pushes the firewood now so that it can take flame.
Cassava Demo 2006 JoKa 0036

a piripjo pasa tjuponaka
a piripjo pa -ja i- tupo naka
3.An.Nom cassava.flour throw.away -Pres 3- on towards

i'tjorotyry eneto' me
i- koro(ty) -ry ene -to'me
3- burn -Nzr see -Purp
kyna'mejato
Ky- n- a'mema -ja -to
3.Rm- 3AO- swipe.away -Pres -Col

She flings some cassava meal onto it to see if it burns, then she swipes it away.
Cassava Demo 2006 JoKa 0037

ari'njatu uroja wjotapoitojome
arinnjatu uro -ja i- wot- apoi -to'eme
Cassava.pan blow -Pres 3- Detr- take -Purp

She blows the pan so that it can take.
Cassava Demo 2006 JoKa 0038

eropo ari'njatu kuponaka kyny:jato
eropo arinnjatu kuponaka ky- n- y(ry) -ja -to
here cassava.pan onto 3.Rm- 3AO- put -Pres -Col

Here they put it onto the cassava pan so that she can spread it out.
Cassava Demo 2006 JoKa 0039

kynipjekuramano jupy me
ky- ni- pekurama -no juku me
3.Rm- 3AO- make.pretty -Prs.Tns.Dbt good Ess

They make its face pretty.
Cassava Demo 2006 JoKa 0040

a type pitja eng
a ty- pe pika eng

She scrapes its face.
Cassava Demo 2006 JoKa 0041

worijorikong ke djombo napoija
woriwori -kong ke djombo n- apoi -ja
fan -Col Instr then 3AO- take -Pres

She holds it with their fan.
Cassava Demo 2006 JoKa 0042

kynishasama kynishasamato pjery
ky- ni- pesasama ky- ni- pesasama -to i- pe -ry
3.Rm- 3AO- shake 3.Rm- 3AO- shake -Col 3- face -pssd

pjery sasamato kiere pung ge
i- pe -ry pesasama -to kiere pung ke
3- face -pssd shake -Col cassava mashed.cassava Instr

She sprinkles some onto it, they sprinkle some onto its face, they sprinkle
Cassava Demo 2006 JoKa 0043
some onto its face with the cassava meal.
tjo'poro 'ne ja'to moro arinjatu i'wja mang
She has given the pan too much firewood.
Cassava Demo 2006 JoKa 0044

pjoriry korokanong
She burns her shin.
Cassava Demo 2006 JoKa 0045

nurindjai
She flips it.
Cassava Demo 2006 JoKa 0046

kynitjakato kaba
They scrape it already.
Cassava Demo 2006 JoKa 0047

nitjato pja'ka kynysa kurando
They remove it, then she carries it outside.
Cassava Demo 2006 JoKa 0048

zinky kuponaka kyununemato
They lift it up onto the zink roof.
Cassava Demo 2006 JoKa 0049

mo'ko serepi y:je kynysa
That one goes to place a fishing net.
Cassava Demo 2006 JoKa 0050

imly
tie it
Cassava Demo 2006 JoKa 0051
He ties it already.
Cassava Demo 2006 JoKa 0052

He ties the fishing net.
Cassava Demo 2006 JoKa 0053

He ties it already.
Cassava Demo 2006 JoKa 0052

He ties the fishing net.
Cassava Demo 2006 JoKa 0053

They'll finish all of the maka sriba now.
Cassava Demo 2006 JoKa 0055

So here one, ah, I see a young man cuts a tree, maybe for his field.
Cassava Demo 2006 JuAl 0001
Juliette Alkantara

Here, um, he uses an ax.
Cassava Demo 2006 JuAl 0002

Here the tree falls, um, um, he fells it.
Cassava Demo 2006 JuAl 0003
moropo pjoripjo pa’kotopo:sang ero wara
moropo i- pori -po pa’koto -po(ty) -ja -ng ero wara
there 3- branch -Pst slash -Iter -Pres -Dbt 3InPx way

mainja akotojatong ero po konomerume po
mainja akoto -ja -tong ero po konomerume po
field cut -Pres -Col here donderskamp at

There he slashes the branches, they fell fields this way here in Konomerume.
Cassava Demo 2006 JuAl 0004

moro mainja, ah, korokai da
moro mainja ah koroka -i da
3InMd field Hes scrub -Affirm then

kyni wieritjanong oty pjo,
kyni- ni- weri -ka -non oty pjo
3.Rm- 3AO- leaves -Remv -Prs.Tns.Dbt Hes ***
pjomypoto i’wja
i- po(my) -po -to i- ’wa
3- plant -one.who.is -If 3- Dat

He burns, ah, the field, then he removes the leaves, um, so he can plant it.
Cassava Demo 2006 JuAl 0005

ero wara ero po a’na nema:ja
ero wara ero po a’na ema(my) -ja
3InPx way here 1+3 3So- live -Pres

We live this way here.
Cassava Demo 2006 JuAl 0006

ero po mo’ko ipjyty mainja po:jang, moro
ero po mo’ko i- pyty mainja po(my) -ja -ng moro
here 3AnMd 3- wife field plant -Pres -Dbt 3InMd

itjorotypo po: jatong arepa ke
i- koro(ty) -po po(my) -ja -tong arepa ke
3- burn -one.who.is plant -Pres -Col cassava.bread Instr

Here his wife plants the field, where it is burnt, they plant it with cassava.
Cassava Demo 2006 JuAl 0007

mo’ko i:jo kynepano:sang
mo’ko i- ijo ky- n- epano(py) -ja -ng
3AnMd 3- husband 3.Rm- 3AO- help -Pres -Dbt

morokong oty, kiere apo y:to’me
moro -kong oty kiere apo y(ry) -to’me
3InMd -Col Hes cassava stick put -Purp

Her husband helps her in order to put the cassava sticks.
Cassava Demo 2006 JuAl 0008

moro imjainjary auhty yngana pota mang
moro i- mainja -ry 0- auhto -ry yngana pota mang
3InMd 3- field -pssd 3- house -pssd behind inside 3.Cop
His field is right behind his house.
Cassava Demo 2006 JuAl 0009

eropo moro pjomypo menejatong djukme
eropo moro i- po(my) -po m- ene -ja -tong djukme
here 3InMd 3- plant -one.who.is 2A- see -Pres -Col well

'ne oty moro ko arepa (unclear)
'ne oty moro ko arepa ***
really Hes 3InMd Saint cassava.bread ***

Here you see how they plant it, the cassava is (doing) really well.
Cassava Demo 2006 JuAl 0010

onjewara mykai 'ne, ai go djukme 'ne moro
onjewara m- yka -i 'ne ai go djukme 'ne moro
how 2A- say -Affirm really it.will will good really 3InMd

pjomypo mang
i- po(my) -po mang
3- plant -one.who.is 3.Cop

How do you say it, they are planting it so well.
Cassava Demo 2006 JuAl 0011

eropo kynysatong
eropo ky- n- y(to) -ja -tong
here 3.Rm- 3Sa- go -Pres -Col

tymjainjarykon 'wa arepa
ty- mainja -ry -kon 'wa arepa
3R.Pssr- field -pssd -Coll Dir cassava.bread

Here they go to their field for cassava.
Cassava Demo 2006 JuAl 0012

arepa, ah, moro, koreparykong
arepa ah moro koreparykong
cassava.bread Hes 3InMd our.food

Cassava bread, ah, that is our food.
Cassava Demo 2006 JuAl 0013

arepa katong moro kiere apo
arepa ka -tong moro kiere apo
cassava.bread remove -Col 3InMd cassava stick

y'kotopo:satong
y'koto -po(ty) -ja -tong
cut -Iter -Pres -Col

They pull cassava, they chop up the cassava sticks.
Cassava Demo 2006 JuAl 0014

eropo mo'ko i:jo kynespano:sang
eropo mo'ko i- ijo ky- n- epano(py) -ja -ng
here 3AnMd 3- husband 3.Rm- 3AO- help -Pres -Dbt
moro kiere kary pokotumung 'ne rapa erepa -ry
moro kiere ka -ry pokotumung 'ne rapa erepa -ry
3InMd cassava remove -Nzr with mound really again food -pssd
Here her husband helps her with cassava pulling, the cassava is really big, too.

That is good, um, the field is growing well.

His wife helps him with cutting the cassava sticks, the field is really very full.

Here, um. he pulls the cassava and carries it in the basket to put in his wheel barrow, (he puts it) into their wheel barrow.
Their field has a lot of food.
Cassava Demo 2006 JuAl 0019

neko eropo morokong ah, kiere
e -ko eropo moro -kong ah kiere
see -Imper here 3InMd -Col Hes cassava

pitjapo: sang arepa me
pika -po(ty) -ja -ng arepa me
peel -Iter -Pres -Dbt cassava.bread Ess

Look, here she peels those cassava to make cassava bread.
Cassava Demo 2006 JuAl 0020
djukme 'ne rapa ipitjary, i'ja ero wara
djukme 'ne rapa 1- pika -ry i- 'ja ero wara
good really again 3- peel -Nzr 3- Agt 3InPx way

na eropo a'na erepary
na eropo a'na erepa -ry
3.Cop here 1+3 food -psd

She is peeling so well, this is what our food is like.
Cassava Demo 2006 JuAl 0021

pitjatong
pika -tong
peel -Col

She peels them.
Cassava Demo 2006 JuAl 0022

eropo moro kiere kumi:shanong djukme 'ne
eropo moro kiere kumi(ky) -ja -nong djukme 'ne
here 3InMd cassava wash -Pres -Col good really

Here she washes the cassava so nicely.
Cassava Demo 2006 JuAl 0023

ero wara a'na eropo, kynimjaminjanong
ero wara a'na eropo ky- ni- emamina -ja -nong
3InPx way 1+3 here 3.Rm- 3So- work -Pres -Col

This is how we are here, she works.
Cassava Demo 2006 JuAl 0024

arepa kyry jako djukme 'ne oty,
arepa kyry jako djukme 'ne oty
cassava.bread make at.time good really Hes

kynitjumi:shang
ky- ni- kumi(ky) -ja -ng
3.Rm- 3Ao- wash -Pres -Dbt

When they make cassava, she washes it so well.
Cassava Demo 2006 JuAl 0025

moro kiere eropo kynokyjang
moro kiere eropo ky- n- wot- ky -ja -ng
3InMd cassava here 3.Rm- 3Ao- Detr- grate -Pres -Dbt
The cassava here, she grates.

Cassava Demo 2006 JuAl 0026

shemariry rapa merone tyjeke tampokorymbo
i-  semari -ry rapa merone tyjeke tampokory -mbo
3- grater -pssd again like that sharp Intns -devalued

Her grater is so very sharp.
Cassava Demo 2006 JuAl 0027

i:jo kyepano: sang moro kiere
i- ijo ky- n- epano(py) -ja -ng moro kiere
3- husband 3.Rm- 3AO- help -Pres -Dbt 3InMd cassava

kumitjyry pokoko
kumi(ky) -ry pokoko
wash -Nsr with

Her husband helps her with cassava washing.
Cassava Demo 2006 JuAl 0028

eropo moro oty matapi taka ero wara a'na eropo
eropo moro oty matapi taka ero wara a'na eropo
here 3InMd Hes manioc.press into 3InPx way 1+3 here

kyneijang
ky- n- e'i -ja -ng
3.Rm- 3Sa- Cop -Pres -Dbt

Here she puts it in the matapa, this is how we do it here.
Cassava Demo 2006 JuAl 0029

moro arepa matapi taka
moro arepa matapi taka
3InMd cassava.bread manioc.press into

kynyjatong, da itjuponaka
ty- n- y(ry) -ja -tong da i- kupo naka
3.Rm- 3AO- put -Pres -Col then 3- upon towards

kynotandymotang eromete
Ky- n- wot- andy'mo -take -ng eromete
3.Rm- 3AO- Detr- sit -Put -Dbt later

ja'nato'me
ja'na -to'me
become.hard -Purp

They put the cassava into the matapa, then she will sit in it so that it becomes hard.
Cassava Demo 2006 JuAl 0030

omyja pore waryi mose mang tjybrymbo kapyng
omyja pore waryi mose mang tjybry -mbo kapyng
beautiful.one very woman 3AnPx 3.Cop old.woman -devalued Neg

This is a beautiful young woman, not an old lady.
Cassava Demo 2006 JuAl 0031
eropo mose oty, a'na eropo mojang omyjkskong de
eropo mose oty a'na eropo mojang omyja -kong de
here 3AnPx Hes 1+3 here 3AnPxCol young.woman -Col them

here she, um, here we, the young women...
Cassava Demo 2006 JuAl 0032

elepato ng akinju'ma mang
ecep -tong akinju -'ma mang
teach -Col lazy -Neg 3.Cop

Teach them not to be lazy.
Cassava Demo 2006 JuAl 0033

eropo moro matapi kupo
eropo moro matapi kupo
here 3InMd manioc.press upon

kynotandy'mojiang
ky- n- wot- andy'mo -ja -ng
3.Rm- 3AO- Detr- sit -Pres -Dbt

Here she sits on the matapi.
Cassava Demo 2006 JuAl 0034

moro aitjuru a'na eropo ero konomerume po oty a'na
moro aitjuru a'na eropo ero konomerume po oty a'na
3InMd liquid 1+3 here 3InPx donderskamp at Hes 1+3

tumary me mang
tuma -ry me mang
soup -pssd Attr 3.Cop

Then the liquid, here in Konomerume, it is our soup.
Cassava Demo 2006 JuAl 0035

moro aitjuru moro ta a'na woto y:jang tonomy
moro aitjuru moro ta a'na woto y(ry) -ja -ng tonomy
3InMd liquid 3InMd in 1+3 fish put -Pres -Dbt meat

Then into the liquid, we put fish, meat.
Cassava Demo 2006 JuAl 0036

po'mai aitjuru me eropo mose tjybrumbo oty wewe
y'mopo:sang
po'ma -i aitjuru me eropo mose tjybrx -mbo oty wewe y'mo
-light -Rec.Pst liquid Attr here 3AnPx old.woman -devalued Hes wood
break -
y) -ja -ng
Iter -Pres -Dbt

To make pepper water, here that grandmother splits firewood.
Cassava Demo 2006 JuAl 0037

merone iwjyry rapa
merone i- wywy rapa
like.that 3- ax - again
Her ax is like that.

Cassava Demo 2006 JuAl 0038

**i:jo** anepanopy'pa mang
i- ijo an- epano(py) -hpa mang
3- husband 3Neg- help -Neg 3.Cop

*Her husband does not help her.*

Cassava Demo 2006 JuAl 0039

aseke ro tjbrymbo oty
aseke ro tjbry -mbo oty
by.Xself Idtf old.woman -devalued Hes

**tywery** angiriritjojang (laughs)
ty- wewe -ry angiriri -to -ja -ng ***
3R.Pssr- wood -pssd bulldozer -vzr -Pres -Dbt ***

*All by herself, this grandmother breaks up her own firewood.*

Cassava Demo 2006 JuAl 0040

erope oty kynose'keijang
erope oty ky- n- wos- e'kei -ja -ng
here Hes 3.Rm- 3AO- Detr- bake -Pres -Dbt

*Here she bakes.*

Cassava Demo 2006 JuAl 0041

erome mose tjbrymbo moro akotanong
erome mose tjbry -mbo moro akotanong
later 3AnPx old.woman -devalued 3InMd mortar.stick

*Then just now this grandmother takes the mortar stick.*

Cassava Demo 2006 JuAl 0042

apoijang moro kiere pu
apoi -ja -ng moro kiere pung
take -Pres -Dbt 3InMd cassava mashed.cassava

**kynu'nanong** (unclear)
ky- n- u'na -non ***
3.Rm- 3AO- sift -Prs.Tns.Dbt ***

*Then she takes the cassava meal, she sifts it.*

Cassava Demo 2006 JuAl 0043

erome no ponon tampoko nde oty de no
erome no ponon tampoko nde oty de no
now no who.are.at grandfather and.them Hes them no

otykong, ukuty'pa noro ero amu paranakyry
oty -kong ukuty -hpa noron ero amu paranakyry
thing -Col know -Neg also 3InPx something White.person

**seifry** (laughs)
self -ry ***
seive -pssd ***

*These days, our grandfathers, um, they don't know things, this is a White person's sifter.*

Cassava Demo 2006 JuAl 0044
So, she washes this baking pan.
Cassava Demo 2006 JuAl 0045

fosi tywose'keijy oty, kynu, arinjatu, kynu arinjatu -mba oty
first 3R- Detr- bake -Nzr Hes *** cassava.pan -devalued Hes

kumi:shang
kumi(ky) -ja -ng
wash -Pres -Dbt

Before she bakes, um, she washes the old baking pan.
Cassava Demo 2006 JuAl 0046

dan, fa je taki tywijake 'ne a'ta
dan fa je taki tywijake 'ne a'ta
then how you say dirty really if

Then, how do you say, when it’s really dirty.
Cassava Demo 2006 JuAl 0047

eropo wa'to kyryjang arinjatu pi'njo
eropo wa'to kyry -ja -ng arinjatu pinjo
here fire make -Pres -Dbt cassava.pan under

Here she makes fire under the pan.
Cassava Demo 2006 JuAl 0048

This is the way we bake on a baking pan here in Konomerume.
Cassava Demo 2006 JuAl 0049

eropo kyny:tang
eropo ky- n- y(ry) -take -ng
here 3.Rm- 3AO- put -Fut -Dbt

She will place it here.
Cassava Demo 2006 JuAl 0050

She watches the pan, to make the flame that way, to see if it becomes hot.
Cassava Demo 2006 JuAl 0051
Then she will spread the cassava onto the pan.

This is how we are here in Konomerume, this is our food.

There is no bread, this is our food.

The pan is hot.

Then she will spread the cassava onto the cassava pan.
(whispers) joe mu' jep' mi now, jep' mi (laughs)

ero wara mo'ko tjbry tyrepar
ero wara mo'ko tjbry ty- -erepa -ry
3InPx way 3AnMd old.woman 3R.Pssr- bread -psad

e'keijang
e'kei -ja -ng
bake -Pres -Dbt

The old woman bakes her bread this way.
Cassava Demo 2006 JuAl 0059

ashimbe 'ne merone oty
ashimbe 'ne merone oty
hot really like.that thing

It is so very hot.
Cassava Demo 2006 JuAl 0060

moro pan tykananake tampokorymbo mang wa'to
moro pan t- kanana -ke tampokory -mbo mang wa'to
3InMd pan T- flame -Have Intns -devalued 3.Cop fire

ashi'mja waty i'wja
ashi'mja waty i- 'wa
hot Neg.Ex 3- Agt

The pan is so very hot, it must be really hot for her.
Cassava Demo 2006 JuAl 0061

myry
myry
look.at.that

Look at that!
Cassava Demo 2006 JuAl 0062

ashimbe tampokorymbo moro arinjatu
ashimbe tampokory -mbo moro arinjatu
hot Intns -devalued 3InMd cassava.pan

mang tykananake 'ne wa'to upi'njo
mang ty- kanana -ke 'ne wa'to upi'njo
3.Cop 3R.Pssr- flame -Have really fire under

The pan is really hot, the fire is flaming underneath.
Cassava Demo 2006 JuAl 0063

ty'se pore rapa oty sheifry
ty'se pore rapa oty i- seif -ry
far very again Hes 3- seive -psad

Her sifter is so far away.
Cassava Demo 2006 JuAl 0064

ero wara eropo konomerume po a'na
ero wara eropo konomerume po a'na
3InPx way here donderskamp at 1+3
We live this way here in Konomerume.
Cassava Demo 2006 JuAl 0065

This way all of us, old women and young women...
Cassava Demo 2006 JuAl 0066

Then, then, I don't know what she says, but she is laughing really hard.
Cassava Demo 2006 JuAl 0068

The pan is for her.
Cassava Demo 2006 JuAl 0070

The cassava pan.
Cassava Demo 2006 JuAl 0071
eromete oty  moro  arepa  urindjatang
later  Hes  3InMd  cassava.bread  flip  -Put  -Dbt

In a little while, she will flip the cassava.
Cassava Demo 2006 JuAl 0072

moro  a'a  wa'to  mero  'ne  tykananake
3InMd  yes  fire  at.once  really  T-flame  -resembling  V

moro  a'a  wa'to  mero  'ne  t-kanana-ke
3InMd  cassava.bread  flip  -Put  -Dbt

In a little while, she will flip the cassava.
Cassava Demo 2006 JuAl 0072

moro  a'a  wa'to  mero  'ne  tykananake
moro  a'a  wa'to  mero  'ne  t-kanana-ke
3InMd  yes  fire  at.once  really  T-flame  -resembling  V

The fire is really flaming.
Cassava Demo 2006 JuAl 0073

idjombo  ro  erombo  pahpota  moro  arepa  ysa
irombo  ro  ero  -mbo  pahpota  moro  arepa  ysa
then  1dtf  3InPx  -Pst  Past  3InMd  cassava.bread

osekanong,  no?  (unclear)
osekanong  no  ***
***  no  ***

Then, after that, she cuts the cassava, no?
Cassava Demo 2006 JuAl 0074

ero  wara  a'na  kyneijang  arepa  kyry
ero  wara  a'na  ky- n- e'i-ja  -ng  arepa  kyry
3InPx  way  1+3  3.Rm-  3Sa-  Cop  -Pres  -Dbt  cassava.bread

jako
jako
at.time

We do it like this when we make cassava.
Cassava Demo 2006 JuAl 0075

myry,  kurando  naka  kyny:jang  weju
myry  kurando  naka  ky- n- y(ry)-ja  -ng  weju
look.at.that  outside  towards  3.Rm-  3A0-  put  -Pres  -Dbt  sun

Look at that, she puts it outside in the sun so it can dry.
Cassava Demo 2006 JuAl 0076

So  mose  wokyry  ro'mun  kynysang  wo'to
so  mose  wokyry  ro'mun  ky- n- y(to)-ja  -ng  woto
so  3AnPx  man  certainly  3.Rm-  3Sa-  go  -Pres  -Dbt  fish

So, this man is going fishing.
Cassava Demo 2006 JuAl 0077
Um, today's men, they don't have their fishhooks with them anymore.

Cassava Demo 2006 JuAl 0078

This is a White person's net.

Cassava Demo 2006 JuAl 0079

They carry them to the water to catch fish.

Cassava Demo 2006 JuAl 0080

He goes with his small son to set the net.

Cassava Demo 2006 JuAl 0081

We live this way here in Konomerume.

Cassava Demo 2006 JuAl 0082

He cuts a tree, who, um, maybe Roberto cuts a field.

Cassava Demo 2006 MaCh 0001

Maria Chobin
Look at that! It has fallen already!
Cassava Demo 2006 MaCh 0002

He removes the branches.
Cassava Demo 2006 MaCh 0003

His machete is so sharp.
Cassava Demo 2006 MaCh 0004

He picks up the leaves already.
Cassava Demo 2006 MaCh 0005

He plants the field.
Cassava Demo 2006 MaCh 0006

Look at that, he is pushing the stick.
Cassava Demo 2006 MaCh 0007

Wow, the cassava is growing.
Cassava Demo 2006 MaCh 0008

Wow, it is growing so well.
Cassava Demo 2006 MaCh 0009

The cassava bread is growing.
Cassava Demo 2006 MaCh 0010
They pull the cassava.
Cassava Demo 2006 MaCh 0010

*Itjotopotyry*  
*i'ja*

i-  
\text{koto} -po(ty) -ry  
\text{i-} 'ja

3-  
\text{cut} -Iter -Nzr  
\text{3- Agt}

*She is cutting it up.*
Cassava Demo 2006 MaCh 0011

*Myry*  
*Tjary*  
*K'ba*  
*i'ja*

*Myry*

i-  
\text{ka} -ry kaba i- 'ja

\text{look.at.that}  
\text{3- remove} -Nzr Prfct  
\text{3- Agt}

*Look at that, he is pulling it already.*
Cassava Demo 2006 MaCh 0012

*Kynitjotopo:satong*  
*Moro kiere sumbara ke*

*Ky- ni- koto -po(ty) -ja*  
*tong moro kiere sumbara ke*

\text{3.Rm-}  
\text{3AO- cut} -Iter -Pres -Col  
\text{3InMd cassava machete Instr}

*He chops up the cassava with a machete.*
Cassava Demo 2006 MaCh 0013

*Myry*  
*Nitja'matong*  
*K'ba*

*Myry*

i-  
\text{ka} -'ma -tong kaba

\text{look.at.that}  
\text{3AO- remove} -Cmpltv -Col Prfct

*Look at that, they pull it already.*
Cassava Demo 2006 MaCh 0014

*Kynipitjatong*  
*K'ba*

*Ky- ni- pika -tong kaba*

\text{3.Rm-}  
\text{3AO- peel} -Col Prfct

*She peels it already.*
Cassava Demo 2006 MaCh 0015

*Da tyjeke moro mjarijary, wjopitjatopo*

*Da tyjeke moro*  
*i- marija -ry i- wot- pika -topo*

\text{then sharp}  
\text{3InMd}  
\text{3- knife -pssd 3- Detr- peel -Circ}

*Then her knife is sharp, the peeled one.*
Cassava Demo 2006 MaCh 0016

*Kynitjumi:shang*  
*K'ba*

*Ky- ni- kumi(ky) -ja -ng kaba*

\text{3.Rm-}  
\text{3AO- wash} -Pres -Dbt Prfct

*She washes it already.*
Cassava Demo 2006 MaCh 0017

*Kumykang*  
*Daka*

*Kumykang*  
*Taka*

cassava.boat into

*into the cassava boat*
Cassava Demo 2006 MaCh 0018
myry kynitjyjang k'ba
myry ky- ni- ky -ja -ng kaba
look.at.that 3.Rm- 3AO- grate -Pres -Dbt Prfct

Look at that, she grates it already.
Cassava Demo 2006 MaCh 0019

kynitjumi:shang
ky- ni- kumi(ky) -ja -ng
3.Rm- 3AO- wash -Pres -Dbt

She washes it.
Cassava Demo 2006 MaCh 0020

noky ma:i tjaba kynarymojang k'ba
noky 'ma(ty) -i kaba ky- n- arymo -ja -ng kaba
wh.An finish -Affirm Prfct 3.Rm- 3AO- squeeze -Pres -Dbt Prfct

She has finished grating already, she squeezes it already.
Cassava Demo 2006 MaCh 0021

oty ko eropo
oty ko eropo
what QP here

What is here?
Cassava Demo 2006 MaCh 0022

kynarymojang k'ba
ky- n- arymo -ja -ng kaba
3.Rm- 3AO- squeeze -Pres -Dbt Prfct

She squeezes it already.
Cassava Demo 2006 MaCh 0023

da nitjai tjaba nsko
da ni- ka -i kaba ene -ko
then 3AO- remove -Affirm Prfct see -Imper

Then she has pulled it already, look.
Cassava Demo 2006 MaCh 0024

nakypyi tjaba
n- akypyi -i kaba
3AO- be.pressed.together -Affirm Prfct

It has become pressed already.
Cassava Demo 2006 MaCh 0025

ja'ty mopos:sa painjare wewe ari'njatu ja'ty
ja'ty 'mo -po(ty) -ja painjare wewe arinjatu ja'ty
firewood break -Iter -Pres maybe wood cassava.pan firewood

wjosekitjopo
i- wos- e'kei -topo
3- Detr- bake -Circ

Maybe she splits firewood, firewood for her baking pan.
Cassava Demo 2006 MaCh 0026
**tarure wjery**

tarure i- wewe -ry
dry 3- wood -pssd

*Her wood is dry.*
Cassava Demo 2006 MaCh 0027

**kynapoja nu'naje k'ba painjare**

ty- n- apo -ja n- u'na -e kaba painjare
3.Rm- 3AO- pound -Pres 3AO- sift -Prs.Tns Prfct maybe

**myry kyna, kynapojang te'ne**

myry kyna ty- n- apo -ja -ng te'ne
look.at.that *** 3.Rm- 3AO- pound -Pres -Dbt actually

*She pounds it, she sifts it already maybe, look at that, she pounds it.*
Cassava Demo 2006 MaCh 0028

**da san kynu'nanong k'ba**

da san ky- n- u'na -non kaba
then what 3.Rm- 3AO- sift -Prs.Tns.Dbt Prfct

*Then what, she sifts it already.*
Cassava Demo 2006 MaCh 0029

**tari'njaturu kumi:shang tywose'keitjo'me**

t- arinjatu -ry kumi(ky) -ja -ng t- wos- e'kei -to'me
3R- cassava.pan -pssd wash -Pres -Dbt T- Detr- bake -Purp

*She washes her baking pan in order to bake.*
Cassava Demo 2006 MaCh 0030

**nija'toja arinjatu jatoja**

ni- ja'to -ja arinjatu ja'to -ja
3AO- put.firewood -Pres cassava.pan put.firewood -Pres

**tywose'keitjo'me**

t- wos- e'kei -to'me
T- Detr- bake -Purp

*She gives it firewood, she gives the pan firewood in order to bake it.*
Cassava Demo 2006 MaCh 0031

**myry ija'tory i'ja**

myry i- ja'to -ry i- 'ja
look.at.that 3- put.firewood -Nsr 3- Agt

*Look at that, she is giving it firewood.*
Cassava Demo 2006 MaCh 0032

**kynose'keija poro mo' arinjatu**

ky- n- wos- e'kei -ja poro moro arinjatu
3.Rm- 3AO- Detr- bake -Pres Intns 3InMd cassava.pan

**a'memanong kaije djombo**
a'mema -non ka -e djombo
swipe.away -Prs.Tns.Dbt say -Prs.Tns then

*She bakes now, then she swipes the baking pan, I say.*
Cassava Demo 2006 MaCh 0033
eropo rapa
eropo rapa
here again

Here again?
Cassava Demo 2006 MaCh 0034
Wilfred Mande

moro arepa e'keija
moro arepa e'kei -ja
3InMd cassava.bread bake -Pres

She bakes the cassava.
Cassava Demo 2006 MaCh 0035
Maria Chobin
topo'ruka
The firm one.
Cassava Demo 2006 MaCh 0036

one... onjewara nare katsake moro arepa oty
onjewara nare ka -take moro arepa oty
Hes how Doubt say -Fut 3InMd cassava.bread thing

urindjato'me
urima -to'me
turn over -Purp

I don't know what I should say, the thing to flip the cassava with...
Cassava Demo 2006 MaCh 0037

kapa joe taki tranga? (ai taki gi eng masra san be dreg eng) (laughs)

ashimbe i'ja mang
ashimbe i- 'ja mang
hot 3- Dat 3.Cop

It is hot for her.
Cassava Demo 2006 MaCh 0039

'neko kynebakmapo:sa
'ne -ko ky- n- ebakma -po{ty} -ja
really -Imper 3.Rm- 3AO- reverse -Iter -Pres

kynimjeroja
ky- ni- mero -ja
3.Rm- 3AO- write -Pres

Look, she turns it around, she paints it.
Cassava Demo 2006 MaCh 0040

kynipjusunja nare
ky- ni- posun -ja nare
3.Rm- 3AO- *** -Pres Doubt

kynipjusosokanong ewa kaije
ky- ni- pusoso -ka -non ewa ka -e
3.Rm- 3AO- *** -Remv -Prs.Tns.Dbt? say -Prs.Tns

She wants to set it right, she doesn't set it right, I say.
Cassava Demo 2006 MaCh 0041
moro arepa urindjai tjaba
moro arepa urima -i kaba
3InMd cassava.bread turn.over -Affirm Prfct

She has flipped the cassava already.
Cassava Demo 2006 MaCh 0042

da, kynishkeno k’ba
da ky- ni- seka -no kaba
then 3.Rm- 3AO- tear -Prs.Tns.Dbt Prfct

Then she splits it already.
Cassava Demo 2006 MaCh 0043

da nitjai tjaba
da ni- ka -i kaba
then 3AO- remove -Affirm Prfct

Cassava Demo 2006 MaCh 0044

kynipja’kanong poro mojaro zinky kupo
ky- ni- pa’ka -non poro mijaro zinky kupo
3.Rm- 3AO- take.out -Prs.Tns.Dbt Intns there zink.roofing upon

y:je i’ja mang
y(ry) -e i- 'ja mang
put -Prs.3- Dat 3.Cop

Now she takes them outside, she is putting them there on top of the zink roof.
Cassava Demo 2006 MaCh 0045

serepi me kynysa kurijara ta
serepi me ky- n- y(to) -ja kurijara ta
fishing.net Attr 3.Rm- 3Sa- go -Pres canoe in

He goes to put the fishing net in the canoe.
Cassava Demo 2006 MaCh 0046

ty’muru ’me maro itjory
ty- ’muru ’me maro i- y(to) -ry
3R.Pssr- son smallwith 3- go -Nzr

He is going with his small son.
Cassava Demo 2006 MaCh 0047

kynimjyjang poro liba ta
ky- ni- my -ja -ng poro liba ta
3.Rm- 3AO- tie -Pres -Dbt Intns river in

He ties it in the river.
Cassava Demo 2006 MaCh 0048

so ero wywy akuru pokoju’pa seneja poitjome
so ero wywy aku -ry pokoju’pa s- ene -ja poitjome
so 3InPx ax use -Nzr with good 1A- see -Pres beautiful

seneja
s- ene -ja
1A- see -Pres
So, here he uses an ax, I see it well, I see it beautifully.
Cassava Demo 2006 PaCh 0001
Paulus Chobin

mainja kotojang  painjare ro
mainja koto -ja  -ng painjare ro
field  cut  -Pres -Dbt maybe Idtf

Maybe he fells a field.
Cassava Demo 2006 PaCh 0002

myry
myry
look.at.that

Look at that.
Cassava Demo 2006 PaCh 0003

m'm moro kaije  kore ro
m'm moro ka -e  kore ro
Hes  3InMd say -Prs.Tns Surpr Idtf

M'hm, that's what I'm saying.
Cassava Demo 2006 PaCh 0004

eh! ju'pa jumy  woopo:sa  ero tyoshinje
eh  ju'pa jumy w-  opo(ty) -ja ero ty- posin -se
eh  good  Intns  1Sa-  look  -Pres  3InPx  3R.Pssr- sweetness -Ptcp

wo'ny:take
w-  o'ny(ky)  -take
1Sa-  sleep  -Fut

Eh! I see so well, then I will sleep well.
Cassava Demo 2006 PaCh 0005

weri  pjasa  kaba  painjare ro
weri  pa  -ja  kaba  painjare ro
leaves  throw.away  -Pres  Prfct  maybe  Idtf

Maybe he throws leaves away already.
Cassava Demo 2006 PaCh 0006

myry  pjyty  wopomyry
myry  1-  pyty wot-  po(my)  -ry
look.at.that  3-  wife  Detr-  plant  -Nzr

Look at that, his wife is planting.
Cassava Demo 2006 PaCh 0007

arepa  se  tyweidjy  ke
arepa  se  ty-  we'i  -ry  ke
cassava.bread  Desid  3R.Pssr-  be  -Nzr  Instr

kynopo:jang
ky-  n-  wot-  po(my)  -ja  -ng
3.Rm-  3Ao-  Detr-  plant  -Pres  -Dbt

She plants because she is wanting cassava.
Cassava Demo 2006 PaCh 0008
If you don't plant, you will be hungry (Lit. 'hunger will kill you').
Cassava Demo 2006 PaCh 0009

sakurambo am' saijata
sakura amu saijata
thick.drink devalued some

When you want a little sakura.
Cassava Demo 2006 PaCh 0010

That is not his house.
Cassava Demo 2006 PaCh 0011

His house.
Cassava Demo 2006 PaCh 0012

I see really well.
Cassava Demo 2006 PaCh 0013

Here now, eh...
Cassava Demo 2006 PaCh 0014

Oh no, he pulls cassava, he puts it, he cuts the cassava sticks in order to plant.
Cassava Demo 2006 PaCh 0016

Oh no, he pulls cassava, he puts it, he cuts the cassava sticks in order to plant.
Cassava Demo 2006 PaCh 0016

Oh no, he pulls cassava, he puts it, he cuts the cassava sticks in order to plant.
Cassava Demo 2006 PaCh 0016
He removes its fruit.
Cassava Demo 2006 PaCh 0017

kiere kande kasiri ka:sa (laughs)
kiere kande kasiri ka(py) -ja ***
cassava maybe manioc.drink make -Pres ***

Cassava bread, maybe he makes kasiri.
Cassava Demo 2006 PaCh 0018

tumung 'ne jumy
mound really Intns

It is really big.
Cassava Demo 2006 PaCh 0019

opoto pore mjunu ero wara jerepary munu
opoto pore i- munu ero wara j- erepa -ry munu
large very 3- fruit 3InPx way 1- food -pssd fruit

we'ipjoto
w- e'i -po -to
1Sa- Cop -one.who.is -If

Its fruits are really bit, would that my cassava could be big like this.
Cassava Demo 2006 PaCh 0020

eropo kiere kanong seneja kroiwagi
eropo kiere ka -non s- ene -ja kroiwagi
here cassava remove -Prs.Tns.Dbt 1A- see -Pres wheel.barrow

taka kyny:ja a kaba
into 3.Rm- 3AO- put -Pres ah Prfct

Here he pulls the cassava, I see it, he puts it in the wheel barrow already.
Cassava Demo 2006 PaCh 0021

eropo kynipitjanong tywokyto'me
eropo ky- ni- pika -ncn t- wot- ky -to'me
here 3.Rm- 3AO- peel -Prs.Tns.Dbt T- Detr- grate -Purp

Here she peels it in order to grate.
Cassava Demo 2006 PaCh 0022

eh!

Eh!
Cassava Demo 2006 PaCh 0023

mijarijary 'me typotyry (laughs)
i- marija -ry 'me typotyry ***
3- knife -pssd small shiny ***

Her little knife is shiny.
Cassava Demo 2006 PaCh 0024
Here I see she washes the cassava.

She grates, she grates already.

Wow, her little one washes the cassava for her.

Oh! That's her husband!

She matapis already, in order to squeeze the matapi, in order to boil the liquid.

in order to cook manatee

She matapis already, in order to squeeze the matapi, in order to boil the liquid.
to eat it
Cassava Demo 2006 PaCh 0031

kynipjoja kaba kynitjupoja kaba
ky- ni- apo -ja kaba ky- ni- tjupo -ja kaba
3.Rm- 3AO- pound -Pres Prfct 3.Rm- 3AO- *** -Pres Prfct

akyto'me
akyka -to'me
press -Purp

She pounds it already, she pounds it so that it can be pressed.
Cassava Demo 2006 PaCh 0032
djombo kyne'keitja mo'ko wijamu mo'ko
djombo ky- n- e'kei -take mo'ko wijamu mo'ko
then 3.Rm- 3AO- bake -Fut 3AnMd other.one 3AnMd

wijamu kahty moro tamune ne'keija
wijamu kahty moro tamune n- e'kei -ja
other.one maybe 3InMd white 3AO- bake -Pres

Then she will bake it, the other one, oh, the other one bakes it white.
Cassava Demo 2006 PaCh 0033
eropo wewe 'mojang tywose'keitjo'me
eropo wewe 'mo -ja -ng ty- wos- e'kei -to'me
here wood break -Pres -Dbt 3R.Pssr- Detr- bake -Purp

myry
myry
look at that
Here she splits wood so that she can bake.
Cassava Demo 2006 PaCh 0034

uh! mashipje membo
*** mashipje membo
*** tall Intns

Uh! She is so very tall!
Cassava Demo 2006 PaCh 0035

no! noso bambusi
no noso bambusi
no or bamboo

No! Or bamboo!
Cassava Demo 2006 PaCh 0036

bambusimbjo sarakaposa
bambusi -mba saraka -po(ty) -ja
bamboo -devalued split -Iter -Pres

She splits up some old bamboo.
Cassava Demo 2006 PaCh 0037

m'm mose a wan tra wan
a wan disi e baka moro tamune tog
a tamune tog
white ***
This one bakes even more white, right?
Cassava Demo 2006 PaCh 0039

What, she sifts it in order to bake it.
Cassava Demo 2006 PaCh 0040

Here she washes the pan, then she will make a fire underneath.
Cassava Demo 2006 PaCh 0041

She makes fire with kerosene.
Cassava Demo 2006 PaCh 0042

Later she lights it, pokang!
Cassava Demo 2006 PaCh 0043

She bakes it already, and that is shown, in order to bake cassava, she throws some cassava meal onto it.
Cassava Demo 2006 PaCh 0045

(Sranan Tongo)
She has baked the cassava.
Cassava Demo 2006 PaCh 0048

Then she takes it outside into the sun so that it can dry.
Cassava Demo 2006 PaCh 0049

So that her friend can eat a little something.
Cassava Demo 2006 PaCh 0050

He goes and ties a net.
Cassava Demo 2006 PaCh 0051

For a side dish for the cassava he ties the net.
Cassava Demo 2006 PaCh 0052

He ties the net in the water in order to catch some fish.
Cassava Demo 2006 PaCh 0053

M’so jarawa (laughs)
M’so jarawa ***
or sea.cow ***
or manatee...
Cassava Demo 2006 PaCh 0054

M’hm
M’hm
M’hm

M’hm.
Cassava Demo 2006 PaCh 0055
eropo wewe akotojang
eropo wewe akoto -ja -ng ty- mainja -ry
here tree cut -Pres -Dbt 3R.Pssr- field -pssd

akotojang
akoto -ja -ng
cut -Pres -Dbt

Here he cuts a tree, he fells his own field.
Cassava Demo 2006 UrMa 0001
Ursula Marry

da moro njakotory
da moro l- n- akoto -ry n- o:ma -i
then 3InMd 3- 3AO- cut -Nzr 3Sa- fall -Affirm

Then the cut one has fallen.
Cassava Demo 2006 UrMa 0002

eropo kynipjoritjanong
eropo ky- ni- pori -ka -non
here 3.Rm- 3AO- branch -Remv -Prs.Tns.Dbt

Here he removes the branches.
Cassava Demo 2006 UrMa 0003

kyipja, oty,
ky- i- *** -ja oty
3.Rm- 3- *** -Pres what

kynipja'kotopo:sang
ky- ni- pa'koto -po(ty) -ja -ng
3.Rm- 3AO- slash -Iter -Pres -Dbt

Um, he chops them up.
Cassava Demo 2006 UrMa 0004

tykorose
k'ba
t- koroka -se kaba
T- burn -Ptcp Prfct

mang, kyniwjeritjanong
mang ky- ni- weri -ka -non
3.Cop 3.Rm- 3AO- leaves -Remv -Prs.Tns.Dbt

It is burnt already, he removes the leaves.
Cassava Demo 2006 UrMa 0005

eropo pytly nono anu:jang
eropo i- pyty nono anu(my) -ja -ng
here 3- wife earth hoe -Pres -Dbt

Here his wife digs the dirt.
Cassava Demo 2006 UrMa 0006

mo'ko i:jo
kynitjary'tojang,
mo'ko i- ijo ky- ni- tary'to -ja -ng
3AnMd 3- husband 3.Rm- 3AO- fill -Pres -Dbt

anumyry poworo
anu(my) -ry poworo
lift -Nzr during
Her husband fills it while she is digging it.
Cassava Demo 2006 UrMa 0007

da kyninjopondojang mo'ko i:jo
da ky- ni- nopondo -ja -ng mo'ko i- ijo
then 3.Rm- 3AO- cover -Pres -Dbt 3AnMd 3- husband

Then her husband covers it.
Cassava Demo 2006 UrMa 0008

eroopo moro wjonatokong tatyta k'ba mang
eroopo moro i- wos- ato -kong t- atyta kaba mang
here 3InMd 3- Detr- hole -Col T- grow Prfct 3.Cop

Here the planted ones are already growing.
Cassava Demo 2006 UrMa 0009

eroopo kynysatong mainja 'wa
eroopo Ky- n- y(to) -ja -tong mainja 'wa
here 3.Rm- 3Sa- go -Pres -Col field Dir

Here they go to the field.
Cassava Demo 2006 UrMa 0010

eroopo, oty, kyni...
eroopo oty
here Hes

Here, um, um...
Cassava Demo 2006 UrMa 0011

eroopo kynitjerekatong kiere katong eropo
eroopo ky- ni- kereka -tong kiere ka -tong eropo
here 3.Rm- 3AO- pull.off -Col cassava remove -Col here

Here they pull it, they pull cassava here.
Cassava Demo 2006 UrMa 0012

eroopo mo'ko i:jo kiere mukanong
eroopo mo'ko i- ijo kiere muka -non
here 3AnMd 3- husband cassava remove.tubers -Prs.Tns.Dbt
i'ja
1- 'ja
3- Dat

Here her husband pulls cassava for her.
Cassava Demo 2006 UrMa 0013

eroopo kyni..., kynimjukanong i'ja
eroopo kyni ky- ni- muka -non i- 'ja
here *** 3.Rm- 3AO- remove.tubers -Prs.Tns.Dbt 3- Dat

potonombore erepary munu
potono pore erepa -ry munu
large.ones very food -pssd fruit

Here he pulls them for her, the roots are big ones.
Cassava Demo 2006 UrMa 0014
From the beginning, the young woman cuts them up with a machete in order to put them into the basket.

Here her husband dumps them into the wheel barrow, he puts them inside with the basket.

Here she peels already.

Here she washes the cassava, she puts it into the cassava boat.

Here she grates, then the man washes the cassava for her.
She is finished grating already.
Cassava Demo 2006 UrMa 0020

da eropo kynarymojang matapi taka
da eropo ky- n- arylo -ja -ng matapi taka
then here 3.Rm- 3AO- squeeze -Pres -Dbt manioc.press into

kyny:jang
ky- n- y(ry) -ja -ng
3.Rm- 3AO- put -Pres -Dbt

Then here she squeezes it, she puts it into the matapi.
Cassava Demo 2006 UrMa 0021
eropo kyny:jang boro moro matapi taka
eropo ky- n- y(ry) -ja -ng poro moro matapi taka
here 3.Rm- 3Sa- put -Pres -Dbt Intns 3InMd manioc.press into

kyna'okanong
ky- n- a'no(py) -ka -non
3.Rm- 3So- fill -Tvzr -Prs.Tns.Db

Here she puts it in, she really fills the matapi.
Cassava Demo 2006 UrMa 0022

(unclear) matasapai tupo mang
unclear matasapai tupo mang
*** matapi.stick on 3.Cop

She is on the matapi stick.
Cassava Demo 2006 UrMa 0023

kynakynokanong eropo
ky- n- akyka -non eropo
3.Rm- 3A30- press -Prs.Tns.Db here

She presses it here.
Cassava Demo 2006 UrMa 0024

takynoka k'ba i'ja mang
t- akyka kaba i- 'ja mang
T- press Prfct 3- Agt 3.Cop

She has already pressed it.
Cassava Demo 2006 UrMa 0025

kynopitjanong k'ba matapi wyinjo
ky- n- wos- pitja -non kaba matapi wyinjo
3.Rm- 3AO- Detr- spread -Prs.Tns.Db Prfct manioc.press from

She spreads it out from the matapi.
Cassava Demo 2006 UrMa 0026

mose wewe mopo:sang
mose wewe 'mo -po(ty) -ja -ng
3AnPx wood break -Iter -Pres -Dbt

This one splits up firewood.
Cassava Demo 2006 UrMa 0027
eropo moro kiere pu
here 3InMd cassava mashed.cassava

a'mokanong
mash.with.hands -Tvzr -Prs.Tns.Dbt

Here she mashes the cassava meal.
Cassava Demo 2006 UrMa 0028

ako taka eropo kynapo'jang ko'u
mortar into here 3.Rm- 3AO- pound -Pres -Dbt now

She pounds it in a mortar now.
Cassava Demo 2006 UrMa 0029

eropo kynu'nano
here 3.Rm- 3AO- sift -Prs.Tns.Dbt

Here she sifts it.
Cassava Demo 2006 UrMa 0030

eropo tjari'njaturu kumi:shang
here 3R.Pssr- cassava.pan -pssd wash -Pres -Dbt

Here she washes her baking pan.
Cassava Demo 2006 UrMa 0031

eropo moro jari'njaturu ja'tojang, wa'to
eropo moro ty- arinjatu -ry ja'to -ja -ng wa'to
here 3InMd 1- cassava.pan -pssd put.firewood -Pres -Dbt fire

po'manganon pi'njo
light -Prs.Tns.Dbt under

Here she puts firewood under her baking pan, she lights a fire underneath.
Cassava Demo 2006 UrMa 0032

eropo moro tjari'njaturu tawopake
here 3InMd 3R.Pssr- cassava.pan -pssd T- one.on.edge -Instr

mang k'ba i'ja mang
mang kaba i'-ja mang
3.Cop Prfct 3- Dat 3.Cop

Here she is spreading out her baking pan already.
Cassava Demo 2006 UrMa 0033

da tjiro'tyry ensjang go'u
da i- koro(ty) -ry see -Pres -Dbt now

Then she sees if it is burning now (Lit. 'its burning').
Cassava Demo 2006 UrMa 0034
eropo kyna'memanong
eropo ky- n- a'mema -non
here 3.Rm- 3AO- swipe.away -Prs.Tns.Dbt

Here she swipes it away.
Cassava Demo 2006 UrMa 0035

moro wa'to urojang tjamutato'me
moro wa'to uro -ja -ng i- kamuta -to'me
3InMd fire blow -Pres -Dbt 3- flare.up -Purp

She blows the fire so that it can take flame.
Cassava Demo 2006 UrMa 0036

eropo moro kiere pung u'napo
eropo moro kiere pung u'na -po
here 3InMd cassava mashed.cassava sift -one.who.is

y:jang moro ari'njatu tupo
y(ry) -ja -ng moro arinjatu tupo
put -Pres -Dbt 3InMd cassava.pan on

Here she puts the sifted cassava meal onto the pan.
Cassava Demo 2006 UrMa 0037

da kynapitjanong ko'u
da ky- n- apika -non ko'u
then 3.Rm- 3AO- spread.out -Prs.Tns.Dbt now

Then she spreads it out now.
Cassava Demo 2006 UrMa 0038

kynipjekuramanong
ky- ni- pekurama -non
3.Rm- 3AO- make.pretty -Prs.Tns.Dbt

She sets its face.
Cassava Demo 2006 UrMa 0039

wori'wjori ke kynipjekuramanong djukme
woriwori ke ky- ni- pekurama -non djukme
fan Instr 3.Rm- 3AO- make.pretty -Prs.Tns.Dbt good

wjetjo'me
1- we'i -to'me
3- become -Purp

She sets its face with a fan so that it can be good.
Cassava Demo 2006 UrMa 0040

da kynipjesasamanong
da ky- ni- pesasama -non
then 3.Rm- 3AO- shake -Prs.Tns.Dbt

Then she sifts some on top.
Cassava Demo 2006 UrMa 0041

eropo kynurindjano
eropo ky- n- urima -no
here 3.Rm- 3AO- flip -Prs.Tns.Dbt
Here she flips it.
Cassava Demo 2006 UrMa 0042

kynakykapo:sa wori'wjori ke
ky- n- akyka -po(ty) -ja woriwori ke
3.Rm- 3AO- press -Iter -Pres fan instr

She presses it with a fan.
Cassava Demo 2006 UrMa 0043

so snel kynishekapo:sa k’ba (laughs)
so snel ky- ni- seka -po(ty) -ja kaba ***
so quickly 3.Rm- 3AO- tear -Iter -Pres Prfct ***

She splits it so quickly already!
Cassava Demo 2006 UrMa 0044

eropo amu ty’kaijama kurando naka
eropo amu ty’kaijama kurando naka
here some *** outside towards

kynarojang weju taka (laughs)
ky- n- aro -ja -ng weju taka ***
3.Rm- 3AO- carry -Pres -Dbt sun into ***

Here she removes it and carries it outside into the sun.
Cassava Demo 2006 UrMa 0045

eropo mo’ko ty’muru me’ko maro kurijara ta na
eropo mo’ko ty- ’muru meko maro kurijara ta na
here 3AnMd 3R.Pssr- son small with canoe in 3.Cop

Here he is with his small son in a canoe.
Cassava Demo 2006 UrMa 0046

tywotory apoitjopo serekamanong painjare
ty- woto -ry apoi -topo sereka -’ma -non painjare
3R.Pssr- fish -pssd catch -Circ set -Cmpltv -Prs.Tns.Dbt maybe

He sets his things so that maybe he can catch some fish.
Cassava Demo 2006 UrMa 0047

mainja akotory seneja
mainja akoto -ry s- ene -ja
field cut -Nzr 1A- see -Pres

I see that he fells his field.
Cassava Demo 2006 WiMa 0001
Wilfred Mande

eropo noky nare mose rapa na roberto joghie ety
eropo noky nare mose rapa na roberto joghie ety
here wh.An Doubt 3AnPx again 3.Cop roberto Nm name

me na
me na
Attr 3.Cop

I don’t know who this is here, Roberto Joghie is his name.
Cassava Demo 2006 WiMa 0002
He cuts the trees in his field.

Cassava Demo 2006 WiMa 0003

This is the way Kari'nya fields are, the way they make fields.

Cassava Demo 2006 WiMa 0004

Then I see that the tree falls.

Cassava Demo 2006 WiMa 0005

His field is so nice, he chops up the tree branches, he removes them, he slashes them so they can dry.

Cassava Demo 2006 WiMa 0006

This is how we Kari'nya make a field here in Konomerume.

Cassava Demo 2006 WiMa 0007

This young man has a wife, he has a child.

Cassava Demo 2006 WiMa 0008
For that reason he makes a field.

Cassava Demo 2006 WiMa 0009

Here I see he throws away the leaves after burning the field.

Cassava Demo 2006 WiMa 0010

Then you throw away the leaves.

Cassava Demo 2006 WiMa 0011

Then you plant it, here the young woman plants a field.

Cassava Demo 2006 WiMa 0012

Maybe she plants cassava.

Cassava Demo 2006 WiMa 0013

Then her husband helps her, he puts the cassava sticks into the hole, into the hole.

Cassava Demo 2006 WiMa 0014
Then he covers it.
Cassava Demo 2006 WiMa 0015

**erol**  **wara kari'nja kynopo:jang**

*ero*  *wara kari'nja ky- n- wot- po(my) -ja -ng*

3InPx  *way Kari'nja 3.Rm- 3AO- Detr- plant -Pres -Dbt*

This is the way a Kari'nja plants when he plants cassava in his own field.
Cassava Demo 2006 WiMa 0016

**meneja**  **tauhty**  **yngana roten**

*2A- see -Pres 3R- house -pssd behind only*

You see that he has made his field right behind his house.
Cassava Demo 2006 WiMa 0017

**moro sekarisha**  **o'wainje onjewara 'ne mainja**

*3InMd 3R.Pssr- field -pssd T- make -Ptcp 3.Cop ****

I tell you how we do it when we finish planting a field.
Cassava Demo 2006 WiMa 0018

**da meneja**  **moro atytary ko'u ero arepa**

*then 2A- see -Pres 3InMd grow -Nzr now 3InPx cassava.bread*

Then you see that it is growing now, I see that this cassava is growing very well.
Cassava Demo 2006 WiMa 0019

**moro pahporo 'ne pjomyypo**  **meneja**  **mainja**

*3InMd all really 3- plant -one.who.is 2A- see -Pres field*
ta
in

You see everything is planted in the field.
Cassava Demo 2006 WiMa 0020

eropo itjoryko seneja mainja 'wa
eropo i- y(to) -ry -kong s- ene -ja mainja 'wa
here 3- go -Nzr -Col 1A- see -Pres field Dir

Here I see they are going to the field.
Cassava Demo 2006 WiMa 0021

painjare nysatong asewenapo ta wijemy moro
painjare n- y(to) -ja -Long as- wenapo ta wijemy moro
maybe 3Sa- go -Pres -Col Recp- behind at basket 3InMd

tjararary ta erapa
i- tarara -ry ta erapa
3- wheel.barrows -pssd in also

Maybe they are going one behind the other with a basket in their wheel
barrow.
Cassava Demo 2006 WiMa 0022

da eropo arepa ka:sang katong painjare
da eropo arepa ka(py) -ja -ng ka -tong painjare
then here cassava.bread make -Pres -Dbt remove -Col maybe

arepa ykattyto mandong
arepa y- ka -ry -tong mang -tong
cassava.bread 3- remove -Nzr -Col 3.Cop -Col

Then here they make cassava, they pull cassava, maybe they are going to
pull cassava.
Cassava Demo 2006 WiMa 0023

djukme 'ne rapa ero film ta seneja moro kiere
djukme 'ne rapa ero *** ta s- ene -ja moro kiere
good really again 3InFx *** in 1A- see -Pres 3InMd cassava

apo pa'kotopo:sang kanakana mandong
apo pa'koto -po(ty) -ja -ng kanakana mang -tong
stick slash -Iter -Pres -Dbt waste 3.Cop -Col

Then I see here in this really nice film how they slash the cassava
sticks and
Cassava Demo 2006 WiMa 0024
they are wasting them.

da moro kiere kanong mo'ko i:jo
da moro kiere ka -non mo'ko i- ijo
then 3InMd cassava remove -Pres.Tns.Dbt 3AnMd 3- husband

Then her husband pulls the cassava.
Cassava Demo 2006 WiMa 0025
They have a lot of food, too!

Cassava Demo 2006 WiMa 0026

Seeing this is very pleasing to me.

Cassava Demo 2006 WiMa 0027

When I see these things, I find it good.

Cassava Demo 2006 WiMa 0028

For that reason, it bothers me a little when people today don't want to do ground work.

Cassava Demo 2006 WiMa 0029

You see that, too.

Cassava Demo 2006 WiMa 0030

He is pulling it and it has so much food.

Cassava Demo 2006 WiMa 0031

If you have food, you are not deprived, too.

Cassava Demo 2006 WiMa 0032
We from Konomerume here, let's plant.
Cassava Demo 2006 WiMa 0033

Plant fields, make fields, so that we won't be deprived,
Cassava Demo 2006 WiMa 0034

so that you don't have to bother your friends and family.
Cassava Demo 2006 WiMa 0035

Then you go into your own field and you pull everything.
Cassava Demo 2006 WiMa 0036

I see now here they fill their wheel barrow.
Cassava Demo 2006 WiMa 0037

Then after that his wife peels cassava.
Cassava Demo 2006 WiMa 0038
Here you see women in Konomerume work this way.

*Cassava Demo 2006 WiMa 0039*

Here you see women in Konomerume work this way.

*Cassava Demo 2006 WiMa 0039*

When they are making cassava bread, the women peel the cassava.

*Cassava Demo 2006 WiMa 0040*

When she is finished peeling it, then she grates it.

*Cassava Demo 2006 WiMa 0041*

This is our custom when we make cassava bread.

*Cassava Demo 2006 WiMa 0042*

The knife, her knife is such a good one.

*Cassava Demo 2006 WiMa 0043*

Then with that she peels it, after that,

*Cassava Demo 2006 WiMa 0044*
meneja djombo da kynitjumi:shang
m- ene -ja djombo da ky- ni- kumì(ky) -ja -ng
2A- see -Pres then then 3.Rm- 3AO- wash -Pres -Dbt

mo' kiere kumi:shang juku me 'ne
moro kiere kumì(ky) -ja -ng juku me 'ne
3InMd cassava wash -Pres -Dbt good Attr really

you see that, then she washes it, she washes the cassava so well.
Cassava Demo 2006 WiMa 0045

want, eh, tywerikike rapa moro kiere a'ta ja'wame
want eh t- weriki -ke rapa moro kiere a'ta ja'wame
because eh T- dirt -Have again 3InMd cassava if bad

mang
mang
3.Cop

Because if the cassava is dirty, it is bad.
Cassava Demo 2006 WiMa 0046

idjeke 'ne jupy mene mitjumi:sha
idjeke 'ne juku mene m- kumì(ky) -ja
for.that.reason really good very.good 2A- wash -Pres

For that reason, you wash it so well.
Cassava Demo 2006 WiMa 0047

da eroipo wijokyry meneja
da eroipo i- wos- ky -ry m- ene -ja
then here 3- Detr- grate -Nzr 2A- see -Pres

kynokyljang
ky- n- wot- ky -ja -ng
3.Rm- 3AO- Detr- grate -Pres -Dbt

Then here you see she is grating, she grates.
Cassava Demo 2006 WiMa 0048

moro kiere kynokyljang moro
moro kiere ky- n- wot- ky -ja -ng moro
3InMd cassava 3.Rm- 3AO- Detr- grate -Pres -Dbt 3InMd

kumykang da moro shemariry rapa tyjeke jumy
kumykang ta moro i- semari -ry rapa tyjeke jumy
cassava.boat in 3InMd 3- grater -pssd again sharp Intns

seneja
s- ene -ja
1A- see -Pres

The cassava, she grates into the cassava boat, then I see that her knife
is so very sharp.
Cassava Demo 2006 WiMa 0049

da mo'ko i:jo kynepano:sang
da mo'ko i- ijo ky- n- epano(py) -ja -ng
then 3AnMd 3- husband 3.Rm- 3AO- help -Pres -Dbt
Then her husband helps her with the cassava washing.

Cassava Demo 2006 WiMa 0050

If all of the men were like this, then life goes well, you see that.

Cassava Demo 2006 WiMa 0051

Then she fills the matapi, she squeezes it all into the matapi.

Cassava Demo 2006 WiMa 0052

Yeah, the young ones today, the ones from Konomerume, they don't want to do this any more.

Cassava Demo 2006 WiMa 0053
"I don't want to grate," they say, "I don't want to plant a field," they say.

Cassava Demo 2006 WiMa 0054

ma neko mose omyja mose mang
ma ene -ko mose omyja mose mang
but see -Imper 3AnPx young.woman 3AnPx 3.Cop

But look, this is a young woman.
Cassava Demo 2006 WiMa 0055

neko tykultururu a'mema'pa mang kawo
ene -ko ty- kulturu -ry a'mema -hpamang kawo
see -Imper 3R.Pssr- culture -pssd erase -Neg 3.Cop high

kynapoijang
ky- n- apoi -ja -ng
3.Rm- 3A0- hold -Pres -Dbt

Look, she isn't throwing away her culture, she holds it up high.
Cassava Demo 2006 WiMa 0056

ero wara kyteisheng kasakaryko
ero wara kyt- e'i -seng j- asaka -ry -kong
3InPway 1+2Sa- Cop -Opt.Col 1- companion -pssd -Col

Let's be like this, my friends and family.
Cassava Demo 2006 WiMa 0057

ero jasakaryko kaije terapa konomerume
ero j- asaka -ry -kong ka -e terapa konomerume
3InPx 1- companion -pssd -Col say -Prs.Tns again donderskamp

po no'kong
po no'kang
at wh.An.Col

Here I tell you, again, my friends and family from Konomerume.
Cassava Demo 2006 WiMa 0058

eropo matasapai tupo kynotandy'mojang
eropo matasapai tupo ky- n- wot- andy'mo -ja -ng
here matapi.stick on 3.Rm- 3A0- Detr- seat -Pres -Dbt

Here she sits on the matapi stick.
Cassava Demo 2006 WiMa 0059

meneja moro kasiripjo wopyry moro
m- ene -ja moro kasiripo w- o(py) -ry moro
2A- see -Pres 3InMd cassava.liquid Sa- come -Nzr 3InMd

matapi wyinjo
matapi wyinjo
manioc.press from

You see how the liquid comes from the matapi.
Cassava Demo 2006 WiMa 0060
kynakkyajang
477
moro matapi ta eropo
kyn- akyka -ja -ng moro matapi ta eropo
3.Rm- 3AO- press -Pres -Dbt 3InMd manioc.press in here

takyse terapa moro kiere pu ne'i
takyse terapa moro kiere pung n- e'i
firm already 3InMd cassava mashed.cassava 3Sa- Cop

She squeezes it here in the matapa, here the cassava meal is firm already.
Cassava Demo 2006 WiMa 0061
da moro oty kumykang daka
da moro oty kumykang taka
then 3InMd Hes cassava.boat into

kyny:jang
ky- y(ry) -ja -ng
3.Rm- 3AO- put -Pres -Dbt

Then she puts it into the cassava boat.
Cassava Demo 2006 WiMa 0062
mose amu worryi tommaminje 'ne roten mose worryi
mose amu worryi tommaminje 'ne roten mose worryi
3AnPx someone woman hard.working really only 3AnPx woman
mang
mang
3.Cop

This woman is a woman who is hardworking.
Cassava Demo 2006 WiMa 0063
wewe y'mojang aseke 'ne roten
wewe y- 'mo -ja -ng aseke 'ne roten
wood 3AO- break -Pres -Dbt by.Xself really only

She splits firewood all by herself, she doesn't even look to her husband at all.
Cassava Demo 2006 WiMa 0064

tyijo anene'pa paidjo terapa mang
ty- ijo an- ene -hpa paidjo terapa mang
3R.Pssr- husband 3Neg- see -Neg too already 3.Cop

She doesn't wait for her husband at all.
Cassava Demo 2006 WiMa 0065

neko moro wjwy wywy opoto moro wjwy wywy mang
en -ko moro i- wywy opoto moro i- wywy mang
see -Imper 3InMd 3- ax large 3InMd 3- ax 3.Cop

Look at her ax, her ax is so big.
Cassava Demo 2006 WiMa 0066
Nonetheless she breaks up the wood, you see that.

This woman is from Konomerume.

They came to Konomerume to live, they live here.

Here she sifts it.
You see her sifter.
Cassava Demo 2006 WiMa 0073

That is a White person's sifter.
Cassava Demo 2006 WiMa 0074

We don't see our own sifter anymore.
Cassava Demo 2006 WiMa 0075

Here in Konomerume maybe we don't know how to make it.
Cassava Demo 2006 WiMa 0076

Here she washes the pan.
Cassava Demo 2006 WiMa 0077

The baking pan, you wash it first.
Cassava Demo 2006 WiMa 0078

Before you bake the cassava.
Cassava Demo 2006 WiMa 0079
You see how it is done, then she makes a fire under the baking pan.

When the fire is made, then the pan becomes hot.

Then you don’t just put the cassava there.

When you are baking the sifted cassava, White people say you need to know the temperature.

This, this woman knows it, she, herself, knows it.
Because it is her work, she knows it.

Because it is her work, she knows it.

Here you see how she marks the temperature, she throws some cassava meal onto it.

Then she looks at that, when it burns, then she knows it is too hot.

Then maybe you see O.K. how she is pouring it with the fan.

Then she blows the fire so that it can be O.K.

Then the fire takes flame.

Then she is sifting so that it can be O.K.
Then she goes and gets the sifted wan, you all see that.

Then her cassava meal is so very far away.

Then you see her baking pan, she is coming, she dumps some onto it.

Then she spreads it out.

Then, when you know how to bake cassava, it will make your head spin.
This woman knows it well, for that reason, she bakes her food whenever she wants, my friends.
Cassava Demo 2006 WiMa 0097

People from Konomerume, you see how our living goes.
Cassava Demo 2006 WiMa 0098

We are making our food.
Cassava Demo 2006 WiMa 0099

You see this woman teaching us in this film, look, you see it.
Cassava Demo 2006 WiMa 0100

you all
Cassava Demo 2006 WiMa 0101
This is our work here in Konomerume, we live this way.

Cassava Demo 2006 WiMa 0103

You see it then.

Cassava Demo 2006 WiMa 0104

You see the fire under the pan, the cassava bread roasts.

Cassava Demo 2006 WiMa 0106

You see that woman by herself here, she is alone.

Cassava Demo 2006 WiMa 0107
Her helper, her husband should help her, I don't see him, she, alone, makes
Cassava Demo 2006 WiMa 0108
cassava.

erō wa ra koma: jatong
3InPx way 1+2So- live -Pres -Col

jasakarykong, djupa opotyko kykulturukong ero
mang
j- asaka -ry -kong ju'pa ope(ty) -ko k- kultur -kong ero
mang
1- companion -pssd -Col good look -Imper 1+2- culture -Col 3InPx
3.Cop

We live this way, my countrymen, look carefully, this is our culture.
Cassava Demo 2006 WiMa 0109

erō wa ra 'ne ero konomerume po
3InPx way really 3InPx donderskamp at

koma: jatong
k- ema(my) -ja -tong
1+2So- live -Pres -Col

We live this way here in Konomerume.
Cassava Demo 2006 WiMa 0110

idjeke awopotyry jako e'napokako
for.that.reason 2- look -Nzr at.time be.amazed

komamyryko 'ne ero mang
k- ema(my) -ry -kong 'ne ero mang
1+2- live -Nzr -Col really 3InPx 3.Cop

For that reason, if you look, you will be amazed at how we live here.
Cassava Demo 2006 WiMa 0111

typyitje kyt'e'i uwa omepako te'ne
T- shame -Ptcp 1+2Sa- Cop no Detr- teach -Imper actually

eroko
3InPx -Col

You must not be ashamed, you must learn these things.
Cassava Demo 2006 WiMa 0112

oty Kong kawo kysapoisheng kawombo pore
oty Kong kawo wys- apoi -seng kawo -mbo pore
thing -Col high 1+2A- hold -Opt.Col high -devalued very

kysapoisheng
kys- apoi -seng
1+2A- hold -Opt.Col
Let's hold these things up high, let's hold these things in very high regard.
Cassava Demo 2006 WiMa 0113

da menetake kotyrykong moro awoshing
da m- ene -take k- oty -ry -kong moro awosin
then 2A- see -Fut 1+2- thing -pssd -Col 3InMd weight

muku:take erapa
m- uku(ty) -take erapa
2A- know -Fut also

You will see our things, you will also know their value.
Cassava Demo 2006 WiMa 0114

kynawapo:sang mo'ko arepa
ky- n- auwa -po(ty) -ja -ng mo'ko arepa
3.Rm- 36o- laugh -Iter -Pres -Dbt 3AnMd cassava.bread

ka:neng
ka(py) -neng
make -one.who.does

The person making cassava is laughing.
Cassava Demo 2006 WiMa 0115

a'na oty anonopo:sa nare aneta'pa djombo wa
a'na oty anonopo:sa nare an- eta -hpa djombo wa
1+3 Hes *** ***
Doubt 3Neg- hear -Neg then 1Cop

We don't know why she is laughing because I can't hear it.
Cassava Demo 2006 WiMa 0116

ma ero wara kynysang
ma ero wara ky- n- y(to) -ja -ng
but 3InPx way 3.Rm- 3Sa- go -Pres -Dbt

jasakarykong konomerume ponokong
j- asaka -ry -kong konomerume ponon -kong
1- companion -pssd -Col donderskamp who.are.at -Col

But it goes this way, my countrymen, from Konomerume.
Cassava Demo 2006 WiMa 0117

ero arepa kapyry process meneja ero film
nero arepa ka(py) -ry process m- ene -ja ero ***
3InPx cassava.bread make -Nzr *** 2A- see -Pres 3InPx ***

tupo
tupo
on

You see the cassava making process on this film.
Cassava Demo 2006 WiMa 0118

da moro wara ero anukuty'pa wa, onjewara nare
da moro wara ero an- uku(ty) -hpa wa onjewara nare
then 3InMd way 3InPx 3Neg- know -Neg 1Cop how Doubt
kari'nja nykaie ero poko
kari'nja n- yka -e ero poko
Kari'nja 3AO- say -Pres.Tns 3InFx with

Then I don't know how it is, how Kari'nja talk about this.
Cassava Demo 2006 WiMa 0119

ma nitjaitjoja painjare
ma ni- kata -ja painjare
but 3So- get.fat -Pres maybe

But maybe it makes her fat.
Cassava Demo 2006 WiMa 0120

da moro pahpota da kynurindjanong
da moro pahpota da ky- n- urima -non
then 3InMd Past then 3.Rm- 3AO- turn.over -Pres.Tns.Dbt

Then after that, she flips it.
Cassava Demo 2006 WiMa 0121

da meneja urindjapo pahpota
da m- ene -ja urima -po pahpota
then 2A- see -Pres turn.over -one.who.is Past

Then you see after it's flipped.
Cassava Demo 2006 WiMa 0122

da kynakykanong
da ky- n- akyka -non
then 3.Rm- 3AO- press -Pres.Tns.Dbt

Then she presses it.
Cassava Demo 2006 WiMa 0123

moro pahpota ashitjo kyninjojjang
moro pahpota ashitjo ky- ni- no -ja -ng
3InMd Past a.little 3.Rm- 3AO- leave -Pres -Dbt

Then after that, she leaves it a little.
Cassava Demo 2006 WiMa 0124

da kynirakapo:sang ko'u, moro
da ky- ni- raka -po(ty) -ja -ng ko'u moro
then 3.Rm- 3AO- break.up -Iter -Pres -Dbt now 3InMd

meneja eropo moro wa'to meneja moro kuru
m- ene -ja eropo moro wa'to m- ene -ja moro kuru
2A- see -Pres here 3InMd fire 2A- see -Pres 3InMd ***

moro kyna, kyneto:kanong
moro kyna ky- n- eto(ry) -ka -non
3InMd *** 3.Rm- 3AO- roast -Tvzr -Pres.Tns.Dbt

Then now she splits it, you see it there, you see the fire here, that roasts it.
Cassava Demo 2006 WiMa 0125

djombo macro pahpota weju taka kynarojang
djombo moro pahpota weju taka ky- n- aro -ja -ng
then 3InMd Past sun into 3.Rm- 3AO- carry -Pres -Dbt
Then after that, she carries it into the sun, you all see that.

Then she puts it onto the zink roof in the sun, the zink becomes hot, then that dries it.

Here you see when you go fishing.
meneja mo'ko i'mjuru me'ko
m- ene -ja mo'ko i- 'muru meko
2A- see -Pres 3AnMd 3- son small

kynopo:sang
ky- n- opo(ty) -ja -ng
3.Rm- 3Sa- look -Pres -Dbt

You see his little son looks.
Cassava Demo 2006 WiMa 0131

da mo'ko ijumy moro net emanong
da mo'ko i- jumy moro net ema -non
then 3AnMd 3- father 3InMd net throw -Prs.Tns.Dbt

Then his father throws the net.
Cassava Demo 2006 WiMa 0132

wojumy wojumy po
wojumy wojumy po
Wajambo River Wajambo.River at

Wajambo River, this is at the Wajambo River.
Cassava Demo 2006 WiMa 0133

ero wara a'na kynema:jang
ero wara a'na ky- n- ema(my) -ja -ng
3InPx way 1+3 3.Rm- 3So- live -Pres -Dbt

We live this way.
Cassava Demo 2006 WiMa 0134

erome kowei anyry'pa moro mandong, net
erome kowei an- y(ry) -hpa noron mang -tong net
today fishhook 3Neg- put -Neg anymore 3.Cop -Col net

y:jatong de woto apoitjo'me
y(ry) -ja -tong de woto apoi -to'me
put -Pres -Col them fish catch -Purp

These days, they don't put fishhooks anymore, they put nets to catch the fish.
Cassava Demo 2006 WiMa 0135

moro kysenejatong
moro kys- ene -ja -tong
3InMd 1+2A- see -Pres -Col

We see that.
Cassava Demo 2006 WiMa 0136
On this, in this film, my countrymen, look well, so that you can know how we live.
Cassava Demo 2006 WiMa 0137

Then here it ends.
Cassava Demo 2006 WiMa 0138

Until another time again.
Cassava Demo 2006 WiMa 0139
C.1.3  Fishing Film

eh, mojang itjorykong wo'to weto
eh mojang i- y(to) -ry -kong wo:to weto
eh 3AnPxCol 3- go -Nzr -Col fish occ.with

Um, these people, they are going away to catch fish.
Fishing Film CeAr 00001
Cecilia Arupa

da, papa dja mang, sani, terapa mu,
da papa dja mang san terapa ***
then Facher here 3.Cop Hes alreadyHes 3-

itjorykong, kyy, nitjundatong k'ba
i- y(to) -ry -kong kyy ni- tunda -tong kaba
go -Nzr -Col Interj 380- arrive -Col Prfct

My dad, himself, is here, they are going away, they've arrived already.
Fishing Film CeAr 00002

swampu ta
swampu ta
swamp at

to the swamp
Fishing Film CeAr 00003

eropo netry komiyijatong
eropo net -ry k- wot- amy -ja -tong
here net -pssd 1+2- Detr- tie (O) -Pres -Col

Here they're tying their nets.
Fishing Film CeAr 00004

netry komiyijatong, eromete menetatong
net -ry k- wot- amy -ja -tong eromete m- ene -
et -pssd 1+2- Detr- tie (O) -Pres -Col later 2A- see

take -tong
-Fut -Col

They're tying their nets, later we'll see.
Fishing Film CeAr 00005

onjewara
onjewara
how

tynetrymbo setimjary i'wjainje
ty- net -ry -mbo seti -ma -ry i- 'wa -ine
3R.Pssr- net -pssd -devalued set -Chg -Nzr 3- Agt -Col

The way they set their nets.
Fishing Film CeAr 00006

myry
myry
look.at.that
Look at that.
Fishing Film CeAr 00007

**kynishetimjatong**
kynishetimjatong

They are setting it.
Fishing Film CeAr 00008

**tansji oty kurijara apoija i'ja**
tansji oty kurijara apoi -ja i- 'ja
grandfather Hes canoe hold -Pres 3- Dat

The grandfather is holding the boat for him.
Fishing Film CeAr 00009

**myry mose rapa amu**
myry mose rapa amu
look.at.that 3AnPx again someone

Look, this person here again.
Fishing Film CeAr 00010

**myreko meko**
myreko meko
child small

He's a young boy.
Fishing Film CeAr 00011

**oty mo'ko**
oty mo'ko
what 3AnMd

What is that person.
Fishing Film CeAr 00012

**we'wekong kotopo:sa**
we'we -kong koto -po(ty) -ja
tree -Col cut -Iter -Pres

He cuts the trees.
Fishing Film CeAr 00013

**mose rapa arakaniru upija**
mose rapa arakaniru upi -ja
3AnPx again bait seek -Pres

He's looking for the bait.
Fishing Film CeAr 00014

**tykoweidjy betitjoto'me**
ty- kowci -ry beti -to -to'me
3R.Pssr- fishhook -pssd bait -vzr -Purp

To put the bait on his fishhook.
Fishing Film CeAr 00015
Look, here he puts the bait on the fishhook in order to catch a fish. Fishing Film CeAr 00016

In a while he's going to throw his hook into the creek. Fishing Film CeAr 00017

He's leaving already. Fishing Film CeAr 00018

He goes so slowly. Fishing Film CeAr 00019

So he doesn't scare the fish away. Fishing Film CeAr 00020

He throws his hook already. Fishing Film CeAr 00021

Look, he catches one already. Fishing Film CeAr 00022
I don't know what it is, maybe it is walapa.

He takes it from his hook.

He strings it on the string.

a small piece of the fish's tail

He cuts the small piece of the tail.

The bait, so he can put bait on his hook.

The fish's tail is slippery.

They are on the bank of the creek.
**Look at that, he puts bait on his hook.**

Fishing Film CeAr 00031

**In a while he puts the hook in the creek.**

Fishing Film CeAr 00032

**Then they hook fish slowly.**

Fishing Film CeAr 00033

**Here they make a fire to roast them.**

Fishing Film CeAr 00034

**What, with the dry leaves, they take those to make their fire (Lit. 'to cause the fire to take').**

Fishing Film CeAr 00035

**Their fire makes a lot of smoke.**

Fishing Film CeAr 00036

**They put wood on it so that it can take flame.**

Fishing Film CeAr 00037
eropo
eropo
here

Fishing Film CeAr 00038

<table>
<thead>
<tr>
<th>oty</th>
<th>tampoko</th>
<th>oty</th>
<th>tywotory</th>
<th>pitjaposa</th>
</tr>
</thead>
<tbody>
<tr>
<td>oty</td>
<td>tampoko</td>
<td>oty</td>
<td>ty-</td>
<td>woto -ry</td>
</tr>
<tr>
<td>Hes</td>
<td>grandfather Hes</td>
<td>3R.Pssr-</td>
<td>fish -pssd</td>
<td>peel -Iter</td>
</tr>
</tbody>
</table>

What, the grandfather, he peels his own fish.
Fishing Film CeAr 00039

tyweipjotoko'me    tuwonata
ty-     weipo -tong -to'me t-  wos- ena(py) -ta
3R.Pssr- roast -Col  -Purp T-  Detr- eat  -Fut

tuwonatoko'me

In order for them to roast it, they will eat, in order for them to eat.
Fishing Film CeAr 00040

kynitjumyijatong
ky-     ni- kumy(ry) -ja -tong
3.Rm- 3So- be.hungry -Pres -Col

They are hungry.
Fishing Film CeAr 00041

ipjoriry esjiwjo mandong
ipjoriry esjiwjo mang -tong
creek  on.bank 3.Cop -Col

They are next to the creek.
Fishing Film CeAr 00042

eromete oty
eromete oty
later Hes

tywotorykong oty rakaposatong
ty- woto -ry -kong oty raka -po(ty) -ja -tong
3R.Pssr- fish -pssd -Col Hes slice -Iter -Pres -Col

Later they will slice up their fish.
Fishing Film CeAr 00043

n'do, myry
n'do myry
so look.at.that

So, look at that.
Fishing Film CeAr 00044
I don't know where he is going, then he is going to find some fish.

Fishing Film CeAr 00045

His knife is so sharp.

Fishing Film CeAr 00046

Then, behind their knife, um, with his own hand he splits his fish's head.

Fishing Film CeAr 00047

Um, he splits his fish's head.

Fishing Film CeAr 00048

His hands don't hurt? Look at that.

Fishing Film CeAr 00049

Instead of taking a piece of wood to split their fishes' heads, they use their own hands.

Fishing Film CeAr 00050
eromete kynitjotopo:ta
eromete ky- ni- koto -po(ty) -take
later 3.Rm- 3AO- cut -Iter -Fut

Later he will cut it up.
Fishing Film CeAr 00051

djombo kynipjondota tiki meko ke
djombo ky- ni- po(my) -to -take tiki meko ke
then 3.Rm- 3AO- plant -vzr -Fut stick small Instr

Then he will give it a small stick.
Fishing Film CeAr 00052

myry, n'do
myry n'do
look.at.that so

Look at that, so.
Fishing Film CeAr 00053

iwjokopoty'mapo mero
i- wot- koto -po(ty) -'ma -po mero
3- Detr- cut -Iter -Cmpltv -Caus at.once

kynitjumitjang
ky- ni- kumi(ky) -take -ng
3.Rm- 3AO- wash -Fut -Dbt

When he is finished cutting it up, he will wash it.
Fishing Film CeAr 00054

sa'rombo tupo kokaty tyje i'ja
sa'rombo tupo kokaty ty- y(ry) -e i- 'ja
leaves on *** 3R- put -Prs.Tns 3- Agt

tywotorykong
ty- woto -ry -kong
3R.Pssr- fish -passd -Col

They put their fish onto leaves.
Fishing Film CeAr 00055

waijo ke kynisjowtutoja
waijo ke ky- ni- sowtu -to -ja
salt Instr 3.Rm- 3AO- salt -vzr -Pres

He salts it with salt.
Fishing Film CeAr 00056

da kynipjutato
da ky- ni- pu(ru) -take -to
then 3.Rm- 3AO- roast -Put -Col

Then he will roast it.
Fishing Film CeAr 00057

myry, mo'ko wijamu 'wa kyangano
myry mo'ko wijamu 'wa ky- n- ka -no
look.at.that 3AnMd other.one Dat 3.Rm- 3Sa- say -Prs.Tns.Dbt
Look at that, he tells the other one to take a small stick to stick the fish.
Fishing Film CeAr 00058

So, he is bringing it.
Fishing Film CeAr 00059

So, here they eat.
Fishing Film CeAr 00063

They're eating so well.
Fishing Film CeAr 00064
Here he takes the chile pepper.

I don't know what to call this thing.

That.

Look at that, a grandfather is coming, he is going to see his net.

Here he looks at his net, he puts his own paddle into his boat.

He is not happy at all.

Some of his fish are spoiled.

moro

3lnMd

Fishing Film CeAr 00066

moro

3lnMd

Fishing Film CeAr 00067

Fishing Film CeAr 00068

Fishing Film CeAr 00069

Fishing Film CeAr 00070

Fishing Film CeAr 00071
Then he looks at it, look at that, it is pyraporari, he caught a pyraporari.
Fishing Film CeAr 00072

<table>
<thead>
<tr>
<th>sumbarary</th>
<th>(Hes)</th>
<th>sumbarary</th>
<th>a'sary</th>
<th>ke</th>
<th>oty</th>
</tr>
</thead>
<tbody>
<tr>
<td>0- sumbara -ry</td>
<td>***</td>
<td>0- sumbara -ry</td>
<td>a'sa -ry</td>
<td>ke</td>
<td>oty</td>
</tr>
<tr>
<td>3- machete -Pssd Hes</td>
<td>3- machete -Pssd neck -Pssd Instr Hes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

tywotory        wojang
| ty- woto -ry wo -ja -ng |
| 3R.Pssr- fish -Pssd kill -Pres -Dbt |

His machete, he kills his fish with the neck of his machete.
Fishing Film CeAr 00073

<table>
<thead>
<tr>
<th>nysa</th>
<th>auhto 'wa 'ne kynysa</th>
</tr>
</thead>
<tbody>
<tr>
<td>n- y(to) -ja auhto 'wa 'ne ky- n- y(to) -ja</td>
<td></td>
</tr>
<tr>
<td>3Sa- leave -Pres house Dir really 3.Rm- 3Sa- go -Pres</td>
<td></td>
</tr>
</tbody>
</table>

He leaves, he goes to his house.
Fishing Film CeAr 00074

eromete kynitjundata type'jary        'wa
| eromete ky- ni- tunda -take ty- pe'ja -ry 'wa |
| later 3.Rm- 3So- arrive -Fut 3R.Pssr- waterside -pssd Dir |

Later he'll arrive at his waterside.
Fishing Film CeAr 00075

tapoije        jumy i'ja
| t- apoi -se jumy i- 'ja |
| T- catch -Ptcp Intns 3- Agt |

He caught a lot.
Fishing Film CeAr 00076

<table>
<thead>
<tr>
<th>myry,</th>
<th>nitjundai</th>
<th>tjaba</th>
</tr>
</thead>
<tbody>
<tr>
<td>myry fi- tunda -i kaba look.at.that 3So- arrive -Rec.Pst Prfct</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Look at that, he has arrived already.
Fishing Film CeAr 00077

tywotory       tary'topo:sa        moro saka taka
| ty- woto -ry tary'ro -po(ty) -ja moro saka taka |
| 3R.Pssr- fish -pssd fill -Iter -Pres 3InMd sack into |

He puts his fish into the sack.
Fishing Film CeAr 00078

kynotytokanong
| ky- n- wot- y(to) -ka -non |
| 3.Rm- 3Sa- Detr- leave -Remv -Prs.Tns.Dbt |

He leaves.
Fishing Film CeAr 00079

<table>
<thead>
<tr>
<th>nitjundai</th>
<th>tjaba 'ne</th>
</tr>
</thead>
<tbody>
<tr>
<td>ni- tunda -i kaba 'ne 3So- arrive -Rec.Pst Prfct Intns</td>
<td></td>
</tr>
</tbody>
</table>
He has arrived already.
Fishing Film CeAr 00080

itjory
i- y(to) -ry
3- leave -Nzr

He is going.
Fishing Film CeAr 00081

eromete kynitjundata tauhty 'wa
eromete ky- ni- tunda -take t- auhto -ry 'wa
later 3.Rm- 3Sp- arrive -Fut 3R- house -pssd Dat

Later he will arrive at his house.
Fishing Film CeAr 00082

eropo nitjororokaije moro preti tjaka
eropo ni- kororoka -e moro preti taka
here 3AO- pour.out -Prs.Tns 3InMd plate into

Here he pours them into the plate.
Fishing Film CeAr 00083

eropo
eropo
here

Here.
Fishing Film CeAr 00084

woto sjipitjaije
woto si- pika -e
fish 1A3O- peel -Prs.Tns

I peel fish.
Fishing Film CeAr 00085

sjitjotopo:sa moro oko oty tjakarykong
si- koto -po(ty) -ja moro oko oty i- kaka -ry -kong
1A3O- cut -Iter -Pres 3InMd two Hes 3- scrape -Nzr -Col

pahporo 'ne sjitjotopo:sa
pahporo 'ne si- koto -po(ty) -ja
all Intns 1A3O- cut -Iter -Pres

I chop them up, um, I scrape them, I cut up all of them.
Fishing Film CeAr 00086

pitja'mapo mero y'wa
pika -'ma -po mero y- 'wa
peel -Cmpltv -Caus at.once 1- Agt

Then I finish peeling them.
Fishing Film CeAr 00087

sjitjotopo:take suwesekaje
si- koto -po(ty) -take s- uweseka -e
1A3O- cut -Iter -Fut 1A- tear -Prs.Tns
I will cut them up, then I clean them.

Fishing Film CeAr 00088

pitja'mapo mero da ajitjumi:sja
peel -Cmpltv -Caus at.once then 1A30- wash -Pres

When I finish peeling it, then I wash it.

Fishing Film CeAr 00089

tjumitjy'mapo mero, da sarotake
3- wash -Cmpltv -Caus at.once then 1A- carry -Fut

When I finish washing them, then I will carry them away.

Fishing Film CeAr 00090

tumary moro wahto tupo mang
0- tuma -ry moro wa'to tupo mang
1- cooking.pot -Pssd 3InMd fire on 3.Cop

My pot is on the fire.

Fishing Film CeAr 00091

kynimjo:sa
ky- ni- mo(ty) -ja
3.Rm- 3So- boil -Pres

It boils.

Fishing Film CeAr 00092

tyja'nare rapa mo'ko oty woto mysarary
ty- ja'na -re rapa mo'ko oty woto mysara -ry
3R.Pssr- hardness -T again 3AnMd thing fish gill -pssd

That fish gill is hard.

Fishing Film CeAr 00093

a'na 'ne kynitjumy:ja
a'na 'ne ky- ni- kumy(ry) -ja
1+3 Intns 3.Rm- 3So- be.hungry -Pres

We, we are hungry.

Fishing Film CeAr 00094

eromete jaitje:take mondo noro 'ne mo'ko woto
eromete j- aike(py) -take mondo noron 'ne mo'ko woto
later 1So- finish -Fut present still Intns 3AnMd fish

Later, I will finish. There are still fish.

Fishing Film CeAr 00095

oty wetuma moka'mapo mero
oty tuma mo(ty) -ka -'ma -po mero
Hes cooking.pot cook -Tvzr -Cmpltv -Caus when

Um, when I finish cooking.

Fishing Film CeAr 00096
Then, when I finish eating, then I will sit down again.
Fishing Film CeAr 00097

Then I will dry them.
Fishing Film CeAr 00098

I am busy with this first.
Fishing Film CeAr 00099

I want to eat.
Fishing Film CeAr 00100

Eh! Here.
Fishing Film CeAr 00101

I put it into the pot.
Fishing Film CeAr 00102

Into the cassava liquid.
Fishing Film CeAr 00103

Here is pepper, pepper, I salt the cassava liquid.
Fishing Film CeAr 00104
moro pomyi s- ry -ja kasiripo taka
3InMd pepper 1A- put -Pres cassava.liquid into

I put the pepper into the cassava liquid.
Fishing Film CsAr 00105

i'mjoty'mapo mero, wotato,
1- mo(ty) -'ma po mero w- o(py) -po -to
3- cook -Cmpltv -Caus when 1Sa- come -one.who.is -After

i'mjotypo sitjaje,
1- mo(ty) -po -to si- ka -e
3- cook -one.who.is -After 1A30- remove -Prs.Tns

saroja kukuru taka
s- aro -ja kukuru taka
1A- carry -Pres kitchen into

When it is finished cooking, then I will pull it, than I will carry it into the kitchen.
Fishing Film CsAr 00106

eropo mose yiyo, tata, tampoko aseke 'ne roten
eropo mose yiyo tata tampoko aseke 'ne roten
here 3AnPx 1- husband mother grandfather by.Xself Intns only

torypary kanong
1- erepa -ry ka -non
3R- food -pssd remove -Prs.Tns.Dbt

Here my husband, mother, he pulls his food by himself.
Fishing Film CsAr 00107

sorewa y:ja itjaka
sorewa y(ry) -ja i- taka
mashed.pepper put -Pres 3- into

He puts the massed pepper into it.
Fishing Film CsAr 00108

da moro tuma junu kapyng isharimja'pa na
da moro tuma junu kapyng i- sari -ma -hpa na
then 3InMd soup *** Neg 3- satisfy -Chg -Neg 3.Cop

Maybe the pepper in the soup doesn't satisfy him.
Fishing Film CsAr 00109

djombo su waijo pinjanong da
djombo su waijo pina -non da
then Emot salt take -Prs.Tns.Dbt then

kny:jang itjaka
Ky- n- ry -ja -ng i- taka
3.Rm- 3A30- put -Pres -Dbt 3- into

Then he takes salt and puts that into it.
Fishing Film CsAr 00110
myry! pjosi'mja painjare moro tuma na
myry i- posin -'ma painjare moro tuma na
look.at.that 3- sweetness -Neg maybe 3InMd soup 3.Cop

Look at that! Maybe the pot isn't delicious.
Fishing Film CeAr 00111

ah! pjosi'mja kapyng
ah i- posin -'ma kapyng
Hes 3- sweetness -Neg Neg

tywetumamoka wa tje!
ty- wot- tuma -mo -ka wa tje
3R.Pssr- Detr- cooking.pot -? -Tvzr 1Cop (sympathy)

wjonapyry
i- wot- ena(py) -ry
3- Detr- eat -pssd

Ah! I didn't cook it well! He eats.
Fishing Film CeAr 00112

typosinje 'ne kynowa:sa
t- posin -se 'ne ky- n- wot- ena(py) -ja
T- sweetness -Ptcp Intns 3.Rm- 3A3o- Detr- eat -Pres

He eats so well.
Fishing Film CeAr 00113

kynopo:sa kokaty
ky- n- opo(ty) -ja kokaty
3.Rm- 3Sa- look -Pres ***

Then he looks.
Fishing Film CeAr 00114

eropo awu eropo wa
eropo awu eropo wa
here 1 here 1Cop

Here I am.
Fishing Film CeAr 00115

wona:sa rapa 'ne kumyry
w- wot- ena(py) -ja rapa 'ne kumy(ry)
1Sa- Detr- eat -Pres again Intns be.hungry

jaijangano erapa 'ne kumy:ja 'ne
j- aijanga -no erapa 'ne kumy(ry) -ja 'ne
10- dying.of.A -Prs.Tns.Dbt also Intns be.hungry -Pres Intns

I eat, hunger is killing me, I am really hungry.
Fishing Film CeAr 00116

noky mose na? kurijara ta, noky, tokna mose rapa
noky mose na kurijara ta noky tokna mose rapa

Who is this? In the boat, who? This is Tokna.
Fishing Film HeAl 00001
Henriette Arupa Alkantara
They are going.

What are they doing? Weeds, they cut weeds.

This thing, um, they do something with it, look at that.

Fishing net, I say, that is a fishing net, the one they call serepi, fishing net, they are opening a path for the Kari'nya fishing net.

What are they looking for? I don't know what they are looking for here.
Who is this? Dennis? This is Dennis, what's he doing here?
Fishing Film HeAl 00008

kyy ero tjupu oty
kyy ero itupu oty
Interj 3InPx weeds thing

Oh, this is grass.
Fishing Film HeAl 00009

m'm mose myrekoko mo'ko mang wo'to ukujang
m'm mose myrekoko mo'ko mang woto uku -ja -ng
Hes 3AnPx young.man 3AnMd 3.Cop fish hook -Pres -Dbt

'ne, moro, oty, onjewara terapa moro, oty, myry! woto
'ne moro oty onjewara terapa moro oty myry woto
Intns 3InMd Hes how already3InMd Hes look.at.that fish

amu apo'i
amu apoi -i
one catch -Rec.Pst

This is a young man, he hooks fish, that, um, how is that? Look at that! He
cought a fish!

noky mo'ko na? warapa?
noky mo'ko na warapa
wh.An 3AnMd 3.Cop fish.sp

What is that? Walapa?
Fishing Film HeAl 00011

warapa ejatojato noky 'ne mose mando
warapa ejato -ja -tong noky 'ne mose mang -tong
fish.sp call -Pres -Col wh.An Intns 3AnPx 3.Cop -Col

This is the one they call Walapa, that's it.
Fishing Film HeAl 00012

nardo pyngepy'mapo myre mose na
nardo pyngepy -'ma -po myre mose na
*** become.scrawny -Cmpltv -one.who.is Dismay 3AnPx 3.Cop

This is Nardo who has become so skinny?
Fishing Film HeAl 00013

amotoryko kahty i'ja
amoto -ry -kong kahty i- 'ja
string -Nzr -Col maybe 3- Agt

Maybe he is stringing them.
Fishing Film HeAl 00014
Yeah, the thing for his hook, he kills the fish in order to cut a piece of it to put on the point of his fishhook.

On the point of his fishhook.

In the fishing hole, they are in big water.

He is going out to the middle, he goes to throw his fishhook.
Then they make a fire, they roast them.
Fishing Film HeAl 00020

**ero arumbo korokatong**
ero aru -mbo koroka -tong
3InPx dryness -devalued burn -Col

*Here they burn the dry one.*
Fishing Film HeAl 00021

**moro oty wapu arumbo ke roten**
moro oty wapu aru -mbo ke roten
3InMd thing tree.sp dryness -devalued Instr only

**tywa'tcrykong kyryry i'wainje**
tywa -ta -to -ry -kong kyry -ry i- -wa -ine
3.R.Pssr- fire -pssd -Col make -Nzr 3- Agt -Col

*They make their fire with the dry prasara leaves.*
Fishing Film HeAl 00022

**tyjumy maro ijumy 'ne mose na**
tyjumy maro i- ijumy 'ne mose na
3.R.Pssr- father with 3- father really 3AnPx 3.Cop

*With his own father, this is his father.*
Fishing Film HeAl 00023

**eny wara naka nitjomeretatong**
enty wara naka ni- komereta -tong
3InPx Way towards 3AO- roast -Col

*That is how they roast it?*
Fishing Film HeAl 00024

**sa'rombo ke roten poitjome jumy ne'ijang moro**
sa'rombo ke roten poitjome jumy n- e'i -ja -ng moro
leaves Instr only beautiful Intns 3Sa- Cop -Pres -Dbt 3InMd

**akomererykong kyneitjang**
a- komereta -ry -kong ky- n- e'i -take -ng
2- roast -Nzr -Col 3.Rm- 3Sa- Cop -Fut -Dbt

*They use only the very nice leaves, your roasted ones will be nice.*
Fishing Film HeAl 00025

**tykomerery pitjary i'ja**
tykomerery pitjary i- -ja
3.R.Pssr- roast -Nzr peel -Nzr 3- Agt

*He is peeling the fish for roasting.*
Fishing Film HeAl 00026

**ky'jene waty je'ishang**

*They are thinking of nothing but their work.*
Fishing Film HeAl 00027

**pitjary pokol mo'ko mang**
pokol -ry pokol mo'ko mang
peel -Nzr occupied.with 3AnMd 3.Cop
He is busy peeling it.
Fishing Film HeAl 00028

mo'ko wijamu sa'rombo roten ene:sang
mo'ko wijamu sa'rombo roten ene(py) -ja -ng
3AnMd other.one leaves only bring -Pres -Dbt

**tykomerery** me
ty- komereta -ry me
3R.Pssr- roast -pssd Ess

The other one brings only the dry leaves for his roasting.
Fishing Film HeAl 00029

a no nitjaraidjomatatong?
a no ni- karai -to -ma -take -tong
3.An Nom no 3Sa- black -ff -Chg -Put -Col

Won't it blacken everything?
Fishing Film HeAl 00030

**tykarai** jene 'ne mo'karo komereryko
ty- karai jene 'ne mo'karo komereta -ry -kong
3R.Pssr- black *** Intns 3AnMdCol roast -Nzr -Col

na da moro wara pjuru jako o'wainje
na da moro wara i- pu(ru) jako o- 'wa -ine
3.Cop then 3InMd way 3- roast if 2- Agt -Col

Then our roasted one will blacken, if we roast it that way.
Fishing Film HeAl 00031

tjamuru paidjo myry na
i- tamu -ry paidjo myry na
3- grandfather -pssd too look.at.that 3.Cop

His grandfather is there, too.
Fishing Film HeAl 00032

**tyjapo ta 'ne wo'to ukujatong**
tyjapo ta 'ne woto uku -ja -tong
swamp in Intns fish hook -Pres -Col

They hook fish in the swamp.
Fishing Film HeAl 00033

torawonembo waty ro'kong tykomerery
torawone -mbo waty ro'kong ty- komereta -ry
quickly -devalued Neg.Ex only 3R.Pssr- roast -Nzr

rakary i'ja
raka -ry i- 'ja
slice -Nzr 3- Agt

He is not slicing the roasting ones quickly.
Fishing Film HeAl 00034

amu 'ne mose na, tokna
amu 'ne mose na tokna
someone Intns 3AnPx 3.Cop ***
This is someone, Tokna. Fishing Film HeAl 00035

eh!
eh
eh

Eh!
Fishing Film HeAl 00036

oby jako mōna: tatong torawonembo
oby jako m- wot- ena (py) - take - tong torawone - mbo
what at. time 2A- Detr- eat -Fut -Col quickly - devalued

waty tykomerery rakary i'ja
waty ty- komereta -ry raka -ry i- 'ja
Neg. Ex 3R. Pssr- roast -Nzr slice - Nzr 3- Agt

Then what time will you eat? He is not peeling his food quickly. (Lit. He is
Fishing Film HeAl 00037
peeling it not quickly).

ai fadon now

Fishing Film HeAl 00038

It is falling now.

ja, now a (unclear) takyse mang
takyse mang
firm 3. Cop

Yeah, now it is tight.
Fishing Film HeAl 00039

da now erome waijo ke ... kynipjoshinjanong
da now erome waijo ke *** ky- ni- posin -ja - no
then now now salt Instr Hes 3. Rm- 3AO- sweetness - Pres - Ent

kynitjyrykyrymanong mo'ko
ky- ni- kyrykyryma -non mo'ko
3. Rm- 3AO- rub -Prs. Tns. Dbt 3AnMd

tykomerery kyrykyrymanong waijo ke
ty- komereta -ry kyrykyryma -non waijo ke
3R. Pssr- roast -Nzr rub -Prs. Tns. Dbt salt Instr

Then now, today, with salt, he sweetens it, he rubs it, he rubs his
roasted one
Fishing Film HeAl 00040
with salt.

aijatone 'ne typitja i'ja, eh! sapi mje waty terapa
aijatone 'ne ty- pika i-' ja eh sapi me waty terapa
five Intns 3R. Pssr- peel 3- Agt eh game Attr Neg. Ex again

He has peeled five, eh! That's no joke!
Fishing Film HeAl 00041
njorombo emo:sa
injoro -mbo emo(ky) -ja
3AnAna -devalued push -Pres

kynephyndojang da wa'to epo
ky- n- epy -nto -ja -ng da wa'to epo
3. Rm- 3A3O- stick -*** -Pres -Dbt then fire above

kyny:jang
ky- n- y(ry) -ja -ng
3. Rm- 3A3O- put -Pres -Dbt

Now he pushes that, he sticks it, then he puts it above the fire.
Fishing Film HeAl 00042

tjomeretarykong
i- komereta -ry -kong
3- roast -pssd -Col

They are roasting.
Fishing Film HeAl 00043

tjananakyry ta nipjujato
i- kanana -ky -ry ta ni- pu(ru) -ja -tong
3- flame -*** -pssd in 3AO- roast -Pres -Col

He roasts it right in the flame.
Fishing Film HeAl 00044

onjewara kuru moro sa’rombo djupa nipjuru
onjewara kuru moro sa’rombo ju’pa ni- pu(ru)
how Affirm 3InMd leaves well 3AO- roast

How are the leaves going to roast it well?
Fishing Film HeAl 00045

wjonapyryko
i- wot- ena(py) -ry -kong
3- Detr- eat -Nzr -Col

kynona:watong
ky- n- wot- ena(py) -ja -tong
3. Rm- 3A3O- Detr- eat -Pres -Col

They are eating, they eat.
Fishing Film HeAl 00046

itjomererykong epyndo po
i- komere -ry -kong epy -nto po
3- fish -pssd -Col stick -*** at

Their fish are stuck.
Fishing Film HeAl 00047

myry, pomyi pinjano
myry pomyi pina -no
look at that pepper take -Prs.Tns.Dbt

Look at that, he takes pepper.
Fishing Film HeAl 00048
Young Harold paddles.
Fishing Film HeAl 00049

In his canoe, I don't know what he's looking at.
Fishing Film HeAl 00050

He pulls fish.
Fishing Film HeAl 00052

Look at that! He throws the Warawara right into the water, he doesn't bring it.
Fishing Film HeAl 00053

Because it's Warawara, he throws it away.
Fishing Film HeAl 00054

That one is pleasing to him, look at that!
Fishing Film HeAl 00055

Purapurari.
Fishing Film HeAl 00056
njapoipjo
i- n- apoi -po
3- 3A3O- catch -one.who.is

The one he caught.
Fishing Film HeAl 00057

sapitjapy woto tapoije i'ja
sapitjapy woto t- apoi -se i- 'ja
a.lot fish T- catch -Ptcp 3- Agt

He has caught a lot of fish!
Fishing Film HeAl 00058

owe ko pai amu enepyry i'wja komerery me?
owe ko pai amu ene(py) -ry i- 'wa komere -ry me
where QP also some bring -Nzr 3- Agt roast.fish -pssd Ess

Is he going to bring some for me to roast?
Fishing Film HeAl 00059

itjundapo pe'ja ta
i- tunda -po pe'ja ta
3- arrive -one.who.is waterside at

He has arrived at his waterside.
Fishing Film HeAl 00060

saka taka kahty tywotory aro nysa
saka taka kahty ty- woto -ry aro n- y(to) -ja
sack into maybe 3R.Pssr- fish -Pssd carry 3Sa- go -Pres

He goes carrying his fish in the sack.
Fishing Film HeAl 00061

(laughs)
***
Hes

wjotory awosin i'wja aijangary tomary ta
i- woto -ry awosin i- 'wa aijanga -ry t- ema -ry ta
3- fish -Pssd weight 3- Agt dying.of.A -Nzr 3R- path -Pssd in

myry
myry
in look.at.that

The weight of his fish is killing him in his path, look at that.
Fishing Film HeAl 00062

sapitjapy woto potono pore oty ka'pa ta
sapitjapy woto potono pore oty ka'pa ta
a.lot fish large.ones very Hes basin in

That is a whole lot of fish in the basin.
Fishing Film HeAl 00063

uwa kapyng pjyty kynishikirimjano
uwa kapyng i- pyty ky- ni- shikrim -ma -no
no Neg 3- wife 3.Rm- 3AO- clean -Chg -Prs.Tns.Dbt
His wife doesn’t say no, she cleans them, she peels them.

All by herself, his wife peels fish.

She has peeled them already, now she splits them.

Kubi, he has caught a huge kubi!

His wife chops it up.

Then she washes it.

Look at that, she is cooking.

She cooks it now in pepper water.
She throws it into the cassava liquid.
Fishing Film HeAl 00072

Her pot is cooking.
Fishing Film HeAl 00073

So much pepper!
Fishing Film HeAl 00074

She puts pepper into it.
Fishing Film HeAl 00075

It's no joke how much pepper she throws into it!
Fishing Film HeAl 00076

Then she grates the pepper.
Fishing Film HeAl 00077

I am not like that, I cook the cassava liquid with the pepper right away.
Fishing Film HeAl 00078

Then I toss the fish into it.
Fishing Film HeAl 00079
i:jo ko'wero ashitjo ko po'myi y:ja
i- ijo ko'wero ashitjo ko po'myi y(ry) -ja
3 husband obviously a little Saint pepper put -Pres

typeretiry taka
ty- pereti -ry taka
3R.Pssr plate -pssd into

Her husband puts a little pepper into his plate.
Fishing Film HeAl 00080

... ja, sa'monopyi jaurano ri
*** ja s- a'mono(py) -i j- auran -ry ri
Hes yes 1A- mistake -Rec.Pst 1- words -pssd Intns

Oh, yeah, I made a mistake with my words.
Fishing Film HeAl 00081

pjoshin mje wahty ko katy wjonapry
i- posin me waty ko katy i- wot- ena(py) -ry
3- sweetness Attr Neg.Ex Saint fat 3- Detr- eat -Nzr

He is eating so happily.
Fishing Film HeAl 00082

tjambarary wo'napry
i- tambara -ry wot- ena(py) -ry
3- lover -pssd Detr- eat -Nzr

Her lover is eating.
Fishing Film HeAl 00083

mo'ko wodi pjo'no wodi mjaro
mo'ko wodi i- ponon wodi maro
3AnMd young.woman 3- who.are.at young.woman with

kynona:satong go'u
ky- n- wot- ena(py) -ja -tong ko'u
3.Rm 3A30- Detr- eat -Pres -Col now

That woman, now he eats with his woman.
Fishing Film HeAl 00084

owe kahty mose amerikan
owe kahty mose amerikan
where maybe 3AnPx American

wodidjy no'na:sa
wodi -ry n- wot- ena(py) -ja
young.woman -pssd 3A30- Detr- eat -Pres

Then where does the American woman eat?
Fishing Film HeAl 00085

onapy'pa mijaroinje mang ah, ja
wot- ena(py) -hpa i- maro -ine mang ah ja
Detr- eat -Neg 3- with -Col 3.Cop Hes yes

She doesn't eat with them, ah, yeah.
Fishing Film HeAl 00086
eropo mokaro wo'to weto kyny:satong
eropo mo'karo woto weto ky- n- y(to) -ja -tong
Here 3AnMDCol fish occ.with 3.Rm- 3Sa- go -Pres -Col

Here they go fishing.
Fishing Film JeNj 00001

eropo mose kydjy dennis mora kurijara aroja
eropo mose kydjy dennis moro kurijara aro -ja
here 3AnPx young.boy *** 3InMd canoe take -Pres

Here the young man, Dennis, carries the canoe.
Fishing Film JeNj 00002

eropo knitjundatong
eropo ky- ni- tunda -tong
here 3.Rm- 3So- arrive -Col

Here they arrive.
Fishing Film JeNj 00003

oty pok o nare eropo? noky nare mose
oty pok o nare eropo noky nare mose
what occupied.with Doubt here wh.An Doubt 3AnPx

na? ma'mi dennis?
na ma'mi dennis
3.Cop boy ***

What are they doing here? Who is this? Young Dennis?
Fishing Film JeNj 00004

kyy, stanga
kyy stanga
Interj ***

Oh, Stanga.
Fishing Film JeNj 00005

kyy, serepi
kyy serepi
Interj fishing.net

Oh, a fishing net.
Fishing Film JeNj 00006

y:jang eropo tuna kaka
y(ry) -ja -ng eropo tuna taka
put -Pres -Dbt here water into

Here he puts it into the water.
Fishing Film JeNj 00007

wo'to apoitjo'ime
woto apoi -to'me
fish catch -Purp

In order to catch fish.
Fishing Film JeNj 00008
My uncle paddles the boat here.
Fishing Film JeNj 00009

eropo ma' mi stanga
Here is young Stanga.
Fishing Film JeNj 00010

swampu ta mang
He is in the swamp.
Fishing Film JeNj 00011

oty pokonare na?
What is he doing?
Fishing Film JeNj 00012

eropo kydjy dennis, kydjy dennis painjare mose
Here is young boy, maybe it's young Dennis.
Fishing Film JeNj 00013

oty upijang go? arakaniru?
What is he looking for? Bait?
Fishing Film JeNj 00014

arakaniru upijang wo'to ukuto'me
He is looking for bait in order to hook fish.
Fishing Film JeNj 00015

eropo arakaniru y:jang tykoweidjykuponaka
Here he puts the bait onto his fishhook.
Fishing Film JeNj 00016

oty auwapo:sa nare
What laugh

I don't know what he's laughing about.
Fishing Film JeNj 00017

eropo mose kydjy stanga woto ukujang
Fishing Film JeNj 00018
here 3AnPx young.boy *** fish hook -Pres -Dbt

Here young Stanga hooks fish.
He throws his fishhook.
Fishing Film JeNj 00019

amu woto apo'i
Fishing Film JeNj 00020
some fish catch -Rec.Pst

He has caught a fish.
He throws his fishhook.
Fishing Film JeNj 00019

nokybang woto ko mose na?
Fishing Film JeNj 00021
wh.An -kind.of fish QP 3AnPx 3.Cop

What kind of fish is that?
Fishing Film JeNj 00020

mo'ko woto amotojang
Fishing Film JeNj 00022
3AnMd fish string -Pres -Dbt

He strings the fish.
He strings the fish.
Fishing Film JeNj 00021

nokybang woto ko mose na? kyy, warapa mose na
Fishing Film JeNj 00023
wh.An -kind.of fish QP 3AnPx 3.Cop Interj fish.sp 3AnPx 3.Cop

What kind of fish is this? Oh, this is Walapa.
Fishing Film JeNj 00022

eropo beti y'kotojang
Fishing Film JeNj 00024
here bait cut -Pres -Dbt

Here he cuts the bait.
In order to catch another fish for himself.
Fishing Film JeNj 00023

amu woto apoitjo'me rapa i'ja ty'wa
Fishing Film JeNj 00025
some fish catch -Purp again 3- Agt 3R.Pssr- Dat
He puts bait onto his fishhook again.
Fishing Film JeNj 00026

He throws his fishhook again.
Fishing Film JeNj 00027

Here.
Fishing Film JeNj 00028

Young Stanga makes a fire here.
Fishing Film JeNj 00029

My uncle is here.
Fishing Film JeNj 00030

He gives young Stanga a dry thing in order to make a fire.
Fishing Film JeNj 00031

My uncle here cleans fish.
Fishing Film JeNj 00033
mo'ko we woto uwesekano
mo'ko we woto uweseka -no
3AnMd well fish tear -Prs.Tns.Dbt

He splits the fish.
Fishing Film JeNj 00034

do'ko woto rakano
mo'ko woto raka -no
3AnMd fish split -Prs.Tns.Dbt

He splits the fish.
Fishing Film JeNj 00035

ja'na me rapa mo'ko woto pupo i'ja mang
ja'na me rapa mo'ko woto upu'po i- 'ja mang
hardness Attr again 3AnMd fish head 3- Dat 3.Cop

The fish head is hard for him.
Fishing Film JeNj 00036

eropo mo'ko pupo ... pupo rakano
eropo mo'ko upu'po *** upu'po raka -no
here 3AnMd head Hes head split -Prs.Tns.Dbt

Here, the head, he splits the head.
Fishing Film JeNj 00037

marija ke
marija ke
knife Instr

With a knife.
Fishing Film JeNj 00038

eropo mose woto y'kotopo:sa
eropo mose woto y'koto -po(ty) -ja
here 3AnPx fish cut -Iter -Pres

Here he slices the fish up.
Fishing Film JeNj 00039

eropo waijo y:jang mokaro woto kuponaka
eropo waijo y(ry) -ja -ng mo'karo woto kuponaka
here salt put -Pres -Dbt 3AnMdCol fish onto

Here he puts salt onto those fish.
Fishing Film JeNj 00040

eropo mose jawo tywotory pu:jang
eropo mose jawo ty- woto -ry pu(ru) -ja -ng
here 3AnPx mat.uncle 3R.Pssr- fish -psd roast -Pres -Dbt

Here my uncle roasts his fish.
Fishing Film JeNj 00041
kynitjomeretano

He roasts it.
Fishing Film JeNj 00042

eropo mose kydjy dennis ... moro wato
eropo mose kydjy dennis *** moro wa'to
here 3AnPx young.boy *** Hes 3InMd fire

Here young Dennis puts firewood on the fire.
Fishing Film JeNj 00043

eropo
eropo
here
here
Fishing Film JeNj 00044

kynona:satong

They eat.
Fishing Film JeNj 00045

oty komere ena:satong posin 'nje 'ne
oty komere ena(py) -ja -tong posin 'ne 'ne
Hes roast.fish eat -Pres -Col sweetness Intns Intns

They eat their roasted fish so well.
Fishing Film JeNj 00046

racquel i'mjaroinje
racquel i- maro -ine
*** 3- with -Col

Racquel is with them.
Fishing Film JeNj 00047

wo'to purupo ... ena:sang arepa
woto pu(ru) -po *** ena(py) -ja -ng arepa
fish roast -one.who.is Hes sat -Pres -Dbt cassava.bread

maro
maro
with

She eats roasted fish with cassava.
Fishing Film JeNj 00048

moropo, eropo mo'ko jawo, po'myi
moropo eropo mo'ko jawo pomyi
there here 3AnMd mat.uncle pepper
There, here that uncle, pepper...
Fishing Film JeNj 00049

Ah! here this uncle is Harold Arupa.
Fishing Film JeNj 00050

He paddles a canoe here, he looks at his fishing net.
Fishing Film JeNj 00051

A fish is caught in his net.
Fishing Film JeNj 00053

Who?
Fishing Film JeNj 00055

How are they doing with these fish now?
Fishing Film JeNj 00056
Look at that, he has caught a lot of fish.
Fishing Film JeNj 00057

**asparapi seneja**
asparapi s- ene -ja
fish.sp 1A- see -Pres

I see the Asparapi.
Fishing Film JeNj 00058

**eropo**
eropo
here

nitjundai type'jary 'wa, tywotory y:ja
moro mang saka taka
ni- tunda -i ty- pe'ja -ry 'wa ty- woto -ry y(ry)
-ja moro mang saka taka
put -Pres 3InMd 3.Cop sack into

\g

Here he has arrived at his waterside, he puts his fish into the sack.
Fishing Film JeNj 00059

**kynysa**
auhto 'wa
ky- n- y(to) -ja auhto 'wa
3.Rm- 3Sa- go -Pres house Dir

He goes to the house.
Fishing Film JeNj 00060

ewa'poru me pore mang moro mokaro woto apoipjo
ewa'po -ry me pore mang moro mo'kar o woto apoi
happiness -pssd Attr very 3.Cop 3InMd 3AnMdCol fish catch -one

po .who.is

He his happy with those caught fish.
Fishing Film JeNj 00061

**myry**
eropo o'wing waskom wo'to eropo
myry eropo owin waskom woto eropo
look.at that here one wash.basin fish here

Look here is a wash basin with fish here.
Fishing Film JeNj 00062

**eropo mo'ko pyty mokaro wo'to e**
eropo mo'ko i- pyty mo'kar o woto e
here 3AnMd 3- wife 3AnMdCol fish ***

**kirimjano**
krim -ma -no
clean -Chg -Pres.Tns.Dbt
Here his wife cleans the fish.
Fishing Film JeNj 00063

ewa’poru | me pore mang
ewa’po | -ry me pore mang
happiness | -pssd Attr very 3.Cop

She is so happy!
Fishing Film JeNj 00064

nokybang | wo’to ku mose akupa?
noky | -bang woto ku mose akupa
wh.An | -kind.of fish *** 3AnPx fish.sp

What kind of fish is this, Kubi?
Fishing Film JeNj 00065

akupa
akupa
fish.sp

Kubi.
Fishing Film JeNj 00066

kirimjano
krim | -ma -no
clean | -Chg -Prs.Tns.Dbt

She cleans it.
Fishing Film JeNj 00067

mo’ko wo’to uwesekano
mo’ko woto uweseka | -no
3AnMd fish split.belly -Prs.Tns.Dbt

She splits the fish.
Fishing Film JeNj 00068

uwembo kano
uwembo ka | -no
belly remove -Prs.Tns.Dbt

She removes the belly.
Fishing Film JeNj 00069

kynitjotopo:sa | mo’ko wo’to
ky- | hi- koto -po(ty) -ja mo’ko woto
3.Rm- 3A0- cut -Iter -Pres 3AnMd fish

She chops up the fish.
Fishing Film JeNj 00070

eropo mokaro | wo’to kumi:shang
eropo mo’kar0 woto kumi(ky) -ja -ng
here 3AnMdCol fish wash -Pres -Dbt

Here she washes the fish.
Fishing Film JeNj 00071
eropo tuma taka kyny:jang mokaro
eropo tuma taka ky- n- y(ry) -ja -ng mo'karol
here cooking.pot into 3.Rm- 3A3O- put -Pres -Dbt 3AmMdCol

wo'to
woto
fish

Here she puts them into a pot, the fish.
Fishing Film JeNj 00072

kynetumamokarong
ky- n- wot- tuma -mo -ka -non
3.Rm- 3A3O- Detr- cooking.pot -? -Tvzr -Prs.Tns.Dbt

She cooks them.
Fishing Film JeNj 00073

jupy mene rapa itjumary
jupy mene rapa i- tuma -ry
good Intns again 3- cooking.pot -pssd

Her pot is great, too.
Fishing Film JeNj 00074

myry po'myi tjango
myry pomyi tankon
look.at.that pepper enormous

Look at that, the peppers are huge!
Fishing Film JeNj 00075

tumary a'mengano eropo
0- tuma -ry a'menka -no eropo
3- cooking.pot -Pssd stir -Prs.Tns.Dbt here

Here she stirs her pot.
Fishing Film JeNj 00076

po'myi y:jang tumary taka
pomyi y(ry) -ja -ng tuma -ry taka
pepper put -Pres -Dbt cooking.pot -pssd into

She puts pepper into her pot.
Fishing Film JeNj 00077

posin 'nje poro racquel
posin 'ne poro racquel
sweetness Intns sufficient ***

kyno'nata
ky- n- wot- ena(py) -take
3.Rm- 3A3O- Detr- eat -Fut

Racquel will eat well!
Fishing Film JeNj 00078

tumaitjupo ena:ta
tumaitju(po) ena(py) -take
pepper.water eat -Fut
She will eat pepper water.
Fishing Film JeNj 00079

eropo mose jawo
eropo mose jawo
here 3AnPx mat. uncle

This is my uncle here.
Fishing Film JeNj 00080

torepary kanong aseke po'myi y:jang
3R- food -pssd remove -Prs.Tns.Dbt by.Xself pepper put
-ja -ng
-Pres -Dbt

He takes his own food by himself, he puts in pepper.
Fishing Film JeNj 00081

more torempary taka
more t- erepa -ry taka
3InMd 3R- food -pssd into

into his food
Fishing Film JeNj 00082

waijo y:jang ashitjo noron tumary taka
waijo y(ry) -ja -ng ashitjo noron tuma -ry taka
salt put -Pres -Dbt a little still cooking pot -pssd into

He puts in a little more salt into his pot.
Fishing Film JeNj 00083

eropo kynona:sang
eropo ky- n- wot- ena(py) -ja -ng
here 3.Rm- 3A30- Detr- eat -Pres -Dbt

Then here he eats.
Fishing Film JeNj 00084

no'kang nare nykaije soso erepary posin
no'kang nare n- yka -e soso erepa -ry posin
wh.An.Col Doubt 3A30- say -Prs.Tns only food -pssd sweetness

I don't know what he is saying, just that his food is delicious.
Fishing Film JeNj 00085

ashimbje wo'tory! eropo cecilia kynona:ssa
ashimbe woto -ry eropo cecilia ky- n- wot- ena(py) -ja
hot fish -pssd here cecilia 3.Rm- 3A30- Detr- eat -Pres

His fish is hot! Here Cecilia eats.
Fishing Film JeNj 00086

tumaitjupo a'meja
tumaitju(po) a'me -ja
pepper water dip -Pres

She dips pepper water.
Fishing Film JeNj 00087
erepo mojang, tansji, wo'to weto ny:satong
erepo mojang tansji woto weto n- y(to) -ja -tong
here 3AnPxCol grandfather fish occ.with 3Sa- go -Pres -Col

Here they are, grandfather, they go fishing.
Fishing Film MaAl 00001
Maria Magdalena Alkantara

tansji
tansi
grandfather

parimjy Kong maro kyny:satong ipjoriry 'wa wo'to weto
pari-ry -kong maro ky- n- y(to) -ja -tong ipjoriry 'wa woto weto
son.in.law -pssd -Col with 3.Rm-3Sa-go-Pres -Col creek Dir fish occ

My grandfather and his son-in-law go to the creek to fish.
Fishing Film MaAl 00002

meneja itjory Kong piripiri ra'na
m- ene -ja i- y(to) -ry -kong biribiri ra'na
2A- see -Pres 3- leave -Nzr -Col flooded.savanna in.middle.of

You see they go to the middle of the swamp.
Fishing Film MaAl 00003

eropo mose myrekoko
eropo mose myrekoko
here 3AnPx young.man

tynetyry myjang wo'to apoitojome
ty- net -ry my -ja -ng woto apo -to'me
3R.Pssr- net -pssd tie -Pres -Dbt fish catch -Purp

Here this young man ties his net in order to catch fish.
Fishing Film MaAl 00004

tywopyry mero idjombo
ty- o(py) -ry mero idjombo
3R.Pssr- come -Nzr when then

kynenetang
ky- n- ene -take -ng
3.Rm- 3A3O- see -Fut -Dbt

When he comes back, then he will look at it.
Fishing Film MaAl 00005

kynisjetimjanong wo'to apoitojome
ky- ni- seti -ma -non woto apo -to'me
3.Rm- 3AO- set -Chg -Prs.Tns.Dbt fish catch -Purp

He sets it in order to catch fish.
Fishing Film MaAl 00006

ty'wainje
ty-'wa -ine
3R.Pssr- Dat -Col
For themselves.
Fishing Film MaAl 00007

wapotombo maro mang       eropo wo'to poko       mandong
wapotombo maro mang       eropo woto poko       mang   tong
elder           with 3.Cop here fish occupied. with 3.Cop  -Col

He is with an elder, here they are occupied with fish.
Fishing Film MaAl 00008

kynikirimjanong           moro
ky-     ni-      krim -ma  -non moro
3.Rm-  3AO- clean -Chg  -Prs.Tns.Dbt  3InNd

tykoweidjy                urupyry    pona
ty-     kowei  -ry uru(py) -ry pona
3R.Pssr- fishhook -pssd stick  -Nzr against

He cleans it so that his fishhook doesn't get stuck.
Fishing Film MaAl 00009

eropo mose myrekoko arakaniru upijang
eropo mose myrekoko arakaniru upi  -ja  -ng
here  3AnPx young.man bait  seek  -Pres  -Dbt

Here this young man looks for bait...
Fishing Film MaAl 00010

wo'to apoitjo'me tykoweidjy    maro
woto apoi  -to'me ty-    kowei -ry maro
fish catch -Purp  3R.Pssr- fishhook -pssd with

...in order to catch fish with his hook.
Fishing Film MaAl 00011

eropo
eropo
here

tykoweidjy                   otyjang    arakaniru wo'to apoitjo'me
ty-     kowei  -ry oty    -jang arakaniru woto apoi -to'
3R.Pssr- fishhook -pssd do.something  -Coll.An bait  fish  catch  -Pu
me
rp

Here he baits his hook in order to catch fish.
Fishing Film MaAl 00012

kynawapo:sang       ko  katy
ky-     n-     auwa -po(ty)  -ja  -ng ko      katy
3.Rm-  3So-  laugh -Iter  -Pres  -Dbt Saint fat

He laughs and laughs.
Fishing Film MaAl 00013

eropo mose woto amu ukujang
eropo mose woto amu uku  -ja  -ng
here  3AnPx fish some hook -Pres  -Dbt
Here this guy hooks a fish.
Fishing Film MaAl 00014

mokaro wo'to menetake warapa painjare
mo'karowoto m- ene -take warapa painjare
3AnMdCol fish 2A- see -Fut fish.sp maybe

You will see the fish, maybe it's Walapa.
Fishing Film MaAl 00015

mokaro eropo kumyi mero ipjoriry ta mang
mo'karoweropo kum(y)r -i mero ipjoriry ta mang
3AnMdCol here be.hungry -Ver. Intns creek in 3.Cop

These guys are eating a lot in the creek.
Fishing Film MaAl 00016

menejatong? warapa mose mang
m- ene -ja -tong warapa mose mang
2A- see -Pres -Col fish.sp 3AnPx 3.Cop

Do you all see it? This is Walapa.
Fishing Film MaAl 00017

warapa jumy ero wyinjo mang
warapa jumy ero wyinjo mang
fish.sp Intns 3InPx from 3.Cop

There are a lot of Walapa over this way.
Fishing Film MaAl 00018

kande moro aweitjopombo, warapa wahty
kande moro a- we'i -topo -mbo warapa waty
maybe 3InMd 2- be -Circ -devalued fish.sp Neg.Ex

mang, ma ero wyinjo, aretyry wyinjo, mondo mang
mang ma ero wyinjo arety -ry wyinjo mondo mang
3.Cop buc 3InPx from west -possd from present 3.Cop

Maybe over in your place, there are no Walapa, but around here, on the west
Fishing Film MaAl 00019

side, they are.

tywotory apoipjo mero kynamotojang
ty- oto -ry apoi -po mero ky- n-amoto -ja -ng
3R.Pssr- fish -possd catch -one.who.is when 3.Rm-3A3O-
string -Pres -Dbt

When his fish are caught, he strings them.
Fishing Film MaAl 00020

amu pishipjo y'kotojang
amu pisi -po y'koto -ja -ng
some piece -devalued cut -Pres -Dbt

tybetiryme tykoweidjy betitotjo'me
ty- beti -ry me ty- kowei -ry beti -to -to'me
3R.Pssr- bait -Poss Attr 3R.Pssr- fishhook -Poss bait -vzr -Purp
He cuts a small piece as his bait in order to bait his fishhook.
Fishing Film MaAl 00021

He cuts it in order to hook another one again.
Fishing Film MaAl 00022

Then he goes, he will throw his fishhook into the creek again.
Fishing Film MaAl 00023

He makes a fire on the bank of the creek.
Fishing Film MaAl 00025

He makes a fire with leaves so that they can roast.
Fishing Film MaAl 00026

That elder helps him with making the fire.
Fishing Film MaAl 00027
tyweipjurukongto'me
ty- wot- pu(ru) -kong -to'me
3R.Pssr- Detr- roast -Col - Purp

When they've made the fire, they will clean them in order to roast them.
Fishing Film MaAl 00028

mose wapotombo amu kirimjanong
mose wapotombo amu krim -ma -non
3AnPx elder some clean -Chg -Prs.Tns.Dbt

This elder cleans one.
Fishing Film MaAl 00029

tynipjuru
ty- ni- pu(ru) -ry
3R.Pssr- 3A0- roast -Nzr

me tynenapyry me ipjoriry esjiwjo po
me ty- n- ena(py) -ry me ipjoriry esjiwjo po
Attr 3R.Pssr- 3A30- eat -Nzr Attr creek on.bank at

For his roasting, for his eating, next to the creek.
Fishing Film MaAl 00030

typoshinje jumy ipjoriry esjiwjo awewotokary
jako
ty- posin -se jumy ipjoriry esjiwjo a- wot- woto -ka -ry jako
3R.Pssr- sweetness -Ptcp Intns creek on. bank 2- Detr- fish -Remv -Nzr at. time

a- wot- pu(ru) jako m- wot- ena(py) -ja
2- Detr- roast at. time 2A- Detr- eat -Pres

It's great when you catch fish and when you roast next to the creek, then you eat.
Fishing Film MaAl 00031

menejang tampoko 'wa wo'to
m- ene -ja -ng tampoko 'wa woto
2A- see -Pres -Dbt grandfather Agt fish

shikirimjary
shikrim -ma -ry
clean -Chg -Nzr

Do you see how the grandpa is cleans his fish?
Fishing Film MaAl 00032

eropo ero wyinjo a'na epinjama surorypo mang
eropo ero wyinjo a'na e- pina -ma su rorypo mang
here 3InPx from 1+3 Detr- suffer -Chg Emot possibly 3.Cop

Here, on this side, we aren't suffering.
Fishing Film MaAl 00033

epinjama'pa surorypo
e- pina -ma -hpa su rorypo
Detr- deprived -Chg -Neg Emot possibly
We aren't poor here, there are plenty of fish from here.

Fishing Film MaAl 00034

mang, wot'o jumy ero wyinjo mang
mang wot'o jumy ero wyinjo mang
3.Cop fish Intns 3ImPx from 3.Cop

You all see that the grandfather is cleaning the fish in order to roast them.

Fishing Film MaAl 00035

This grandfather is quite capable.

Fishing Film MaAl 00036

He is very old, he is eighty, but nonetheless he goes fishing with his son-in-law.

Fishing Film MaAl 00037

You see what he is doing.

Fishing Film MaAl 00038

He is strong, he is hitting his fish's head.

Fishing Film MaAl 00039
kynishikirimjanong
Ky- ni- shikrim -ma -non ***
3.Rm- 3AO- clean -Chg -Prs.Tns.Dbt Hes

kynitjotopo:sang
Ky- ni- koto -po(ty) -ja -ng
3.Rm- 3AO- cut -Iter -Pres -Dbt

* He will roast it, he cleans it, he chops it up. *
Fishing Film MaAl 00040

tiki kuponaka idjombo kynytang
Then he puts it onto a stick.
Fishing Film MaAl 00041

menetake eromete onjewara iweedjy
m- ene -take eromete onjewara i- we'i -ry
2A- see -Fut later how 3- be -Nzr

* Later you will see how he does it. *
Fishing Film MaAl 00042

tyjapore jumy mose tampokombo mang
This grandfather is very capable.
Fishing Film MaAl 00043

 tyweipjurupoto meneja woji
* when the roasting is finished, you see he puts his fish onto the palm leaves, then he puts salt. *
Fishing Film MaAl 00044

kynimjerimjanong
Ky- ni- merima -non
3.Rm- 3AO- rub -Prs.Tns.Dbt

* He rubs it. *
Fishing Film MaAl 00045

kynytang wato kupo pjuto'me
* He puts it onto the fire in order to roast it. *
Fishing Film MaAl 00046
Do you see it? The fire.
Fishing Film MaAl 00047

He pushes it next to the fire in order to roast it.
Fishing Film MaAl 00048

Look at that, his son-in-law helps him so that they can eat.
Fishing Film MaAl 00049

They make a fire, they light it in order to roast their fish.
Fishing Film MaAl 00050

Look at that, they eat.
Fishing Film MaAl 00051

When they finish eating, they will hook another one again.
Fishing Film MaAl 00052

Maybe they are carrying it home.
Fishing Film MaAl 00053
He takes the pepper from his sack to eat with his fish.

Fishing Film MaAl 00054

This is one, he goes fishing too, he is in his canoe, look at that, he looks at his net.

Fishing Film MaAl 00055

One of his fish is spoiled.

Fishing Film MaAl 00056

He will throw it away, but then he catches more.

Fishing Film MaAl 00057

He catches a lot of fish.

Fishing Film MaAl 00058
Here we don’t lack fish, you see the fish jumping in the boat, he kills it to keep it from jumping away.

Then he leaves the canoe.

He goes home.

Later he arrives at his house.

To his waterside, waterside.

Look at that, he puts it into a sack to carry it to his house.

So that’s the way my uncle catches his own fish.
nitjundai type'jary 'wa
ni- tunda -i ty- pe'ja -ry 'wa
3So- arrive -Rec.Pst 3R.Pssr- waterside -pssd Dir

He has arrived at his waterside.
Fishing Film MaAl 00066

kyny:sang mapo naka auhto 'wa
ky- n- y(to) -ja -ng mapo naka auhto 'wa
3.Rm- 3Sa- go -Pres -Dbt ashore towards house Dir

He goes ashore toward home.
Fishing Film MaAl 00067

moropo pjyty kynimjomo:sang
moropo i- pyty ky- ni- momo(ky) -ja -ng there 3- wife 3.Rm- 3AO- wait -Pres -Dbt

His wife waits for him there.
Fishing Film MaAl 00068

mo'ko wopy kynimjomo:sang wo'to maro
mo'ko wopy ky- ni- momo(ky) -ja -ng woto maro 3AnMd aunt 3.Rm- 3AO- wait -Pres -Dbt fish with

The aunt waits for him, you see his arrival with fish.
Fishing Film MaAl 00069

wopy tywo'tory shikirimjanong
wopy t- woto -ry shikrim -ma -non aunt 3R- fish -Pssd clean -Chg -Prs.Tns.Dbt

The aunt cleans her fish.
Fishing Film MaAl 00070

kynshikirimjanong
ky- ni- krim -ma -non 3.Rm- 3AO- clean -Chg -Prs.Tns.Dbt

She cleans it.
Fishing Film MaAl 00071

djombo amukong mo:kanong, amukong amukong
djombo amu -kong mo(ty) -ka -non amu -kong then one -Col cook -Tvzr -Prs.Tns.Dbt one -Col

apokanong, amukong
apoka -non amu -kong dry -Prs.Tns.Dbt one -Col

Then she cooks some, she dries some, some.
Fishing Film MaAl 00072

waijo maro kynishowtumanong
waijo maro ky- ni- sowtu -ma -non salt with 3.Rm- 3AO- salt -Chg -Prs.Tns.Dbt
She salts them with salt.

Fishing Film MaAl 00073

tytumary taka amukong y:tang
ty- tuma -ry taka amu -kong y(ry) -take -ng
3R.Pssr- cooking.pot -pssd into one -Col put -Put -Dbt

She will put some into her cooking pot.

Fishing Film MaAl 00074

ero wara eropo a'na kynema:jang
ero wara eropo a'na ky- n- ema(my) -ja -ng
3InPx way here 1+3 3.Rm- 3So- live -Pres -Dbt

We live in this way here.

Fishing Film MaAl 00075

ero aretyry wyinjo
ero arety -ry wyinjo
3InPx west -pssd from

This side is the west.

Fishing Film MaAl 00076

menejako wo'py 'wa
m- ene -ja -ko wopy 'wa
2A- see -Pres -Imper aunt Agt

tywotory kynishikirimjanong
ty- woto -ry ky- ni- shikrim -ma -non
3R.Pssr- fish -pssd 3.Rm- 3AO- clean -Chg -Prs.Tns.Dbt

You see the aunt cleans her fish.

Fishing Film MaAl 00077

tyjapore jumy mose wopy mang
tyjapore jumy mose wopy mang
capable Intns 3AnPx aunt 3.Cop

This aunt is very capable.

Fishing Film MaAl 00078

shikirimjapoto
shikrim -ja -hpo -to
clean -Pres -Pst -After

tytumary taka kyny:tang kasiripjo
taka tuma -ry taka ky- n- y(ry) -take -ng kasiripo
taka 3R.Pssr- cooking.pot -Pssd into 3.Rm- 3Sa- put -Put -Dbt
cassava.liquid into

When she finishes cleaning it, she will put it into her pot, into cassava liquid.

Fishing Film MaAl 00079

pjoshimja waty moro kasiripjo mang
1- posin -ma waty moro kasiripo mang
3- sweetness -Chg Neg.Ex 3InMd cassava.liquid 3.Cop
Won't her soup be delicious.
Fishing Film MaAl 00086

kynopo: saang mero pjoashi'mja
ky- n- opo(ty) -ja -ng mero i- posin - 'ma
3.Rm- 3A30- look -Pres -Dbt Intns 3- sweetness -Neg

tywotory shikirimjanong mose wopy
ty- woto -ry krim -ma -non mose wopy
3R.Pssr- fish -pssd clean -Chg -Prs.Tns.Dbt 3AnPx aunt

This aunt looks tough while she is cleaning her fish.
Fishing Film MaAl 00081

auwa'pa srefi mang
an- auwa -hpa srefi mang
Neg- laugh -Neg self 3.Cop

She doesn't laugh at all.
Fishing Film MaAl 00082

simjomo: sa
si- momo(ky) -ja
1A30- wait -Pres

tumary 'wa tjundato' me, tjundapa noro mang
0- tuma -ry 'wa i- tunda -to'me i- tunda -hpa noron mang
1- cooking.pot -Pssd Dir 3- arrive -Purp 3- arrive -Neg still 3.Cop

I wait for her at my pot so that she can arrive, but she still hasn't arrived.
Fishing Film MaAl 00083

myry kynitjumi: shang ko' u
myry ky- ni- kumi(ky) -ja -ng ko' u
look.at.that 3.Rm- 3A0- wash -Pres -Dbt now

Look at that, now she washes it.
Fishing Film MaAl 00084

tumary taka y:to' me
tuma -ry taka y(ry) -to' me
cooking.pot -pssd into put -Purp

In order to put it into her pot.
Fishing Film MaAl 00085

eropo mang
eropo mang
here 3.Cop 2A-

meneja tytumary taka kyneijang
ko' u kasirip'jo
m- ene -ja ty- tuma -ry taka ky- n- e'i -ja -ng
ko' u kasiripo
see -Pres 3R.Pssr- cooking.pot -pssd into 3.Rm- 3So- Cop -Pres -Dbt now
cassava.liquid
Here she is, you see her, she puts it into her pot ow, in the cassava liquid.
Fishing Film MaAl 00086

pjoshimja wahty
i- posin -ma waty
3- sweetness -Chg Neg.Ex

kynetumamokanong
ky- n- wot- tuma -mo -ka -non
3.Rm- 3A30- Detr- Cooking.pot -? -Tvzr -Prs.Tns.Dbt

tywonato'me
ty- wot- ena(py) -to'me
3R.Pssr- Detr- eat -Purp

It is so delicious, she cooks in order to eat.
Fishing Film MaAl 00087

po'myi y:ja itjaka
pomyi y(ry} -ja i- taka pepper put -Pres 3- into

She puts pepper into it.
Fishing Film MaAl 00088

tuma y'motypoto
tuma y- mo(ty} -po -to cooking.pot 3- cook -one.who.is -When

Until her pot cooks.
Fishing Film MaAl 00089

da mo'ko awo aseke torypary kanong
da mo'ko jawo aseke t- erepa -ry ka -non
then 3AnMd mat.uncle by.Xself 3R- food -pssd remove -Prs.Tns.Dbt

Then this uncle, he gets his food by himself.
Fishing Film MaAl 00090

typyty animjomoky'pa mang
typy an- momo(ky} -hpa mang
3R.Pssr- wife 3Neg- wait -Neg 3.Cop

He doesn't wait for his wife.
Fishing Film MaAl 00091

moro kuru djupa mang
moro kuru ju'pa mang
3InMd ahead well 3.Cop

That is a good thing.
Fishing Film MaAl 00092

son wokyry merone typyty momo:sang
son wokyry merone ty- pyty momo(ky} -ja -ng
some man like.that 3R.Pssr- wife wait -Pres -Dbt
Some men wait for their wives to pull their food, but this uncle, no, he pulls his own food by himself.

You will see he pulls his own food.

He puts in the mashed pepper by himself.

Then he eats, he will eat.

We live this way here, my countrymen.

look at that 3- Detr- eat -pssd hot
Look at that, her food is hot!
Fishing Film MaAl 00099

kynonasa moro wara typoolinje mang, tysanore a’ta pjoshimja mang

\g

She eats that way so well, if it’s cold, it is not delicious.
Fishing Film MaAl 00100

wo’nano
wot- ena(py) -no
Detr- eat -Prs.Tns.Dbt

She eats.
Fishing Film MaAl 00101

pjyty eromete kynonas: tang erapa
i- pjyty eromete ky- n- wot- ena(py) -take -ng erapa
3- wife later 3.Rm- 3A30- Detr- eat -Fut -Dbt also

mo’ko wopy
mo’ko wopy
3AnMd aunt

Later his wife will eat too, that aunt.
Fishing Film MaAl 00102

myry menejatong? ero wara a’na
myry m- ene -ja -tong ero wara a’na
look.at.that 2A- see -Pres -Col 3InPx way 1+3

kynonas: sang ero wynjo
ky- n- wot- ena(py) -ja -ng ero wynjo
3.Rm- 3A30- Detr- eat -Pres -Dbt 3InPx from

Look at that, do you see it them? We eat this way around here.
Fishing Film MaAl 00103

arepa
arepa
cassava.bread

cassava bread.
Fishing Film MaAl 00104
C.2 Interviews

Chief Mandé conducted interviews in 2006 with several elders about their impressions of the community over the years, village history, and other topics of interest. Included here are texts of two of these interviews. Both are elder men. Williams Tokna (WiTo) is from Pikin Saron, near the Paramaribo airport, but came to Konomerume as a young man and has lived in the community ever since. Florius Brank (FIBr) is from Konomerume originally, but lived for a time in Tibiti, a former village in the Wajambo region. Mr. Brank raised 13 children in Tibiti and Konomerume, and Mr. Tokna arrived in Konomerume as a widower with three small children. Chief Mandé (FeMa) conducted the interviews, and Dennis Jubithana filmed them. Sieglen Jubithana followed Chief Mandé’s interviews with her own questions as part of the Association of Indigenous Leaders in Suriname (VIDS) lands demarcation project.

Florius Brank

So, jawo, ero po ko’koro ro’mun a’na
So jawo ero po kokoro ro’mun a’na
So mat uncle here early morning certainly 1+3

Nopyi, meneja djombo ero film taka ajy:to’me a’na wa
n-o(py)-i m-ene-ja djombo ero film taka aj-y(ry)-to’me a’na wa
3Sa-come-Rec.Pst 2A-see-Pres then 3InPx film into 2-put -purp 1+3 1Cop

So, uncle, we come to you this morning, you see it that, in order to put you into film.
DK Interviews 2006 FlBr 0001
FeMa

M’m
m’m
Hes

M’hm.
DK Interviews 2006 FlBr 0002
FlBr
Then, I am going to ask you about some things.

Answer what you know, and if you don't know, leave it.

Ah, the first one is, what is your name and how old are you?
ajety
aj - ety - ry
2 - name - pssd

Your name.
DK Interviews 2006 FlBr 0009
PeMa

awu jety Florus Karolus Brank
awu j - ety - ry Florus Karolus Brank
1 1 - name - pssd *** *** ***

My name is Florus Karolus Brank.
DK Interviews 2006 FlBr 0010
FlBr

da moro asiritjory o'toro na
da moro a - siritjo - ry o'toro na
then 3InMd 2 - age - pssd how. many 3.Cop

Then what is your age?
DK Interviews 2006 FlBr 0011
PeMa

71 jari
71 years.
DK Interviews 2006 FlBr 0012
FlBr

m'hm wapotombo me mei'mjai 'ne jawo
m'hm wapotombo me m - e'i - 'ma - i 'ne jawo
m'hm elder Attr 2Sa - Cop - Cmpltv - Rec.Pst Intns mat.uncle

M'hm, you have become an elder, uncle.
DK Interviews 2006 FlBr 0013
PeMa

m'hm
m'hm
m'hm

M'hm.
DK Interviews 2006 FlBr 0014
FlBr

o'toro ko o'makong na
o'toro ko o - 'mu - kong na
how. many QP 2 - child - Col 3.Cop

How many children do you have?
DK Interviews 2006 FlBr 0015
PeMa

um, 13
Um, 13.
DK Interviews 2006 FlBr 0016
FlBr
m'hm eropo nandong
m'hm eropo na -tong
m'hm here 3.Cop -Col

M'hm, are they here?
DK Interviews 2006 FlBr 0017
FeMa

uwa amukonymbo 'ne ty'ese mang, oruwa roten 'ne eropo
uwa amu -kong -mbo 'ne ty'ese mang oruwa roten 'ne eropo
no some -Col -devalued Intns far 3.Cop three only Intns here

mang
mang
3.Cop

No, some are far away, only three are here.
DK Interviews 2006 FlBr 0018
FlBr

m'hm so, da, eropo Konomerume po penaro ro
m'hm so da eropo Konomerume po penaro ro
m'hm so then here Donderskamp at long.ago indeed

ajemando eropo womang
a- ema(my) -to eropo w- ema(my) -no
2So- live -Pst4 here Sa- live -Prs.Tns.Dbt

M'hm, so, then, you have lived here in Konomerume for a long time, were you
DK Interviews 2006 FlBr 0019
FeMa
born here?

ja, eropo ro 'ne y'momipjo, y'momipjo mang
ja eropo ro 'ne y- 'momipjo y- 'momipjo mang
yes here indeed Intns 1- eggshell 1- eggshell 3.Cop

Yes, here is where my eggshell is, my eggshell is here.
DK Interviews 2006 FlBr 0020
FlBr

a'ha
aha
yes

Yes.
DK Interviews 2006 FlBr 0021
FeMa

ero sabana po
ero sabana po
3InPx savannah at

In the savannah here.
DK Interviews 2006 FlBr 0022
FlBr

oh, eropo po'nong amoro
oh eropo ponon amoro
oh here who.are.a2
Oh, so you are from here?
DK Interviews 2006 FlBr 0023
FeMa

m'm
m'm
Hes

M'hm.
DK Interviews 2006 FlBr 0024
FlBr

ma, Atypyty 'wa mytoneng
ma Atypyty 'wa m- y(to) -neng
but Tibiti Dir 2Sa- go -Pst5

But, you went to Tibiti?
DK Interviews 2006 FlBr 0025
FeMa

ma Atypyty 'wa, ja, Atypyty 'wa wytoneng
ma Atypyty 'wa ja Atypyty 'wa w- y(to) -neng
but Tibiti Dir yes Tibiti Dir 1Sa- go -Pst5

But to Tibiti, yes, I went to Tibiti.
DK Interviews 2006 FlBr 0026
FlBr

moropo papa mi jarowa tuwaroma
moropo papa mi jarowa tuwaroma
there Father late hither care for

My late father took me there to raise me.
DK Interviews 2006 FlBr 0027
FlBr

moropo wetuwaromai te ... oty,
moropo w- e- tuwaroma -i te ...{Intj} oty
there 1Sa- Detr- raise -Affirm until Hes Hes

pytoton
0- pyty -to -tong
1- wife -vzr -Col

I grew up there until, well, they gave me a wife (Lit. 'they wifed me').
DK Interviews 2006 FlBr 0028

wemekai
moropo te leki moropo
w- emeka -i moropo te leki moropo
1Sa- have.child -Affirm there until thus there

jettypyi
1- ety(py) -i
1So- age -Affirm

I had children there until I became old there.
DK Interviews 2006 FlBr 0029

moropo bijna kaije djombo
moropo bijna ka -e djombo
there *** say -Prs.Tns then
There, almost, I say.
DK Interviews 2006 FlBr 0030

Eh, after my wife died, I came back here.
DK Interviews 2006 FlBr 0031

Oh, that's how it is.
DK Interviews 2006 FlBr 0032

M'm.
DK Interviews 2006 FlBr 0033

Ah, you were a Bassja there, ah, weren't you?
DK Interviews 2006 FlBr 0034

You were.
DK Interviews 2006 FlBr 0036
ja, befo mo'ko pyty rom(by) -ry m'hm
ja, befo mo'ko pyty rombyry mi ben de k'ba m'hm
yes *** 3AnMd wife die -Nzr m'hm

Yes, before my wife died, I was already, m'hm.
DK Interviews 2006 FlBr 0037
FlBr

ja, jU'pa 'ne ma omu. da, ah, shitjoro taka mytone
ja ju'pa 'ne mang omu da ah shitjoro taka m- y(to) -neng
yes good Intns 3.Cop uncle then Res school into 2Sa- go -Pst5

Yes, it is good, uncle. Then, ah, did you go to school?
DK Interviews 2006 FlBr 0038
FeMa

uwa
uwa
no

No.
DK Interviews 2006 FlBr 0039
FlBr

uwa. da, eropo jemamyry onjewara ko
uwa da eropo j- ema(my) -ry onjewara ko
no then here live -Nzr how QP
mepoijang?
m- epo(ry) -ja -ng
2A- find -Pres -Dbt

No. Then, how do you find your living here?
DK Interviews 2006 FlBr 0040
FeMa

eropo ma weitjopo me idjeke 'ne eropo wa
eropo mang we'i -topo me idjeke 'ne eropo wa
here 3.Cop be -Circ Attr for.that.reason Intns here 1Cop

Because this place is my home, I am here.
DK Interviews 2006 FlBr 0041
FlBr

want, weitjopo me waty a'ta da, opy'pa weidjy
want we'i -topo me waty a'ta da o(py) -hpa we'i -ry
because be -Circ Attr Neg.Ex if then come -Neg be -Nzr

manombo ma
mang -tong -mbo mang
3.Cop -Col -devalued 3.Cop

Because, if it wasn't my place, I would not have come here.
DK Interviews 2006 FlBr 0042

di weitjopo me weidjy ke eropo y'momipjo
di we'i -topo me we'i -ry ke eropo y- 'momipjo
*** be -Circ Attr be -Nzr Instr here 1- eggshell
Because this is my place, my eggshell is here, I came here.

DK Interviews 2006 FlBr 0043

M'mhm, yes, it is good. Do you know some of your elders who have died?

PeMa

People here?

DK Interviews 2006 FlBr 0045

Project 2006 FlBr

Yes, I know an uncle, my aunt’s late husband, the late Api.

DK Interviews 2006 FlBr 0046

And, who, I don’t know anymore, Matipijo, and Matipijo, Dokoko, and, eh, the late Banda.

DK Interviews 2006 FlBr 0047

Yes. Do you know some who were here before?

PeMa

uwa uwapo no’kong no me mokaro anukuty’pa
uwa uwapo no’kong no me mo’karo an- uku(ty) -hpa
no before wh.An.Col no Attr 3AnMdCol 3Neg- know -Neg
No, I don't know those (elders) from before.

Oh, yes, then did you go to Tibiti as a child?

M'hm, I went there when I was young.

M'hm, since I was a year old, I went there.

For that reason, the elders...

Ah, no, I don't know.

It is good.

It is good.
Then, this Konomerume, I am from here.

You are also from here.

What do you know of Konomerume, how do you see Konomerume today?

Is it how it was back then?

Like that time?

Yeah, before it used to be only forest here.
Today it is nice, now it is, back then it was just forest.

DK Interviews 2006 F1Br 0064

It was over where Kaitjapuru was, over there where their first pier was.

DK Interviews 2006 F1Br 0065

All of them, I say, the ones who used to be here.

DK Interviews 2006 F1Br 0067

Yes.

DK Interviews 2006 F1Br 0068

Then there, um, I came from over there, then I found it good to be here.

DK Interviews 2006 F1Br 0069

Then it is, now it is, back then it was just forest.
I didn't see that it was so good over there.

DK Interviews 2006 FlBr 0070

ja a, nam, ero kaurangon pa'poro
ja a nam ero k- auran -kong pa'poro
yes ah *** 3InPx 1+2- language -Col all

kykultururykong kyny:sa
k- kulturu -ry -kong ky- n- y(to) -ja
1+2- culture -Pssd -Col 3.Rm- 3Sa- go -Pres

kynuta:sa
ky- n- uta(py) -ja
3.Rm- 3So- lose -Pres

Yes. Um, name, this, our language, and all of our culture is going, it is being
lost.

m'm
m'm
Hes

M'hm.
DK Interviews 2006 FlBr 0072
FlBr

onjewara ko moro oty mepoijang
onjewara ko moro oty m- epo(ry) -ja -ng
how QP 3InMd thing 2A- find -Pres -Dbt

How do you find that?
DK Interviews 2006 FlBr 0073
PeMa

ja'wa moro te'kuru mang mo'ko epory mang
jawa moro te'kuru mang mo'ko epo(ry) -ry mang
bad.one 3InMd well 3.Cop 3AnMd find -Nzr 3.Cop

It is a bad thing, that's how I find it.
DK Interviews 2006 FlBr 0074
FlBr

ukutyry mojarro mo'karro pitjanitjo, vooraal
uku(ty) -ry mijaro mo'karro pitjani -kong vooraal
know -Nzr there 3AnMdCol child -Col ***

It is good to keep knowing it, especially the children.
DK Interviews 2006 FlBr 0075

mokaro pitjanitjo soso mati aurzn da, soso
mo'karro pitjani -kong soso mati auran ta soso
3AnMdCol child -Col only Suriname.Maroon language in only

mando
mang -tong
3.Cop -Col
Those kids, only in Sranan Tongo, they are only (speaking) in that.

In Sranan Tongo, even the adults are like that.

Before, um, they spoke in Kari'nya, now they talk to them in Sranan Tongo.

In that way they are not losing it.

They lose their language, they don't even know the language.

We are wanting to open a Kari'nya school.

In the year that is coming.

Then someone -Col 3R- name -Col put -Rec.Pst really- again
Then a few have put their names, they are wanting to learn.

I am happy to see such a thing, how do you find it?

Ah, they are very good, it is very good.

I find that very good, if it's like that, then they will hear their language again.

M'hm, for that reason we are thinking like that.
For that reason you see we are doing this.

We are wanting to keep this.

M'hm, that's good.

M'hm, our grandchildren are coming, I say.

This was our late grandfather, for that reason we are like this.
M'm
M'm
Hes

M'hm.
DK Interviews 2006 FlBr 0096
FlBr

painjare mepoija
painjare m- epo(ry) -ja
maybe 2A- find -Pres

Maybe you find it...
DK Interviews 2006 FlBr 0097
FeMa

ah, ju'pa jumy mang
ah ju'pa jumy mang
Hes good Intns 3.Cop

Ah, it's really good.
DK Interviews 2006 FlBr 0098
FlBr

m'hm paranakyrkon penaro ko ero wara
m'hm paranakyr -kon penaro ko ero wara
m'hm White.person -Coll long.ago Salnt 3InPx way
tuweitjopinje
ty- we'i -topo -ine
3R.Pssr- be -Circ -Col

M'hm, the White people, they were like this before.
DK Interviews 2006 FlBr 0099
FeMa

pa'poro morokong otykong arotoinje
pa'poro moro -kong oty -kong aro -to -ine
all 3InMd -Col thing -Col carry -Hab.A -Col
tuweitjopinje 'wa
ty- we'i -topo 'wa
3R.Pssr- be -Circ Dir

They carried everything away to their country (Lit. 'their dwelling place').
DK Interviews 2006 FlBr 0100

m'm
m'm
Hes

M'hm.
DK Interviews 2006 FlBr 0101
FlBr

anenepy'pa noro tuweitjopinje, ma ero
an- ene(py) -hpa noron ty- we'i -topo -ine ma ero
3Neg- bring -Neg anymore 3R.Pssr- be -Circ -Col but 3InPx
They did not bring it anymore, but this will stay here with us.

DK Interviews 2006 FlBr 0102

FeMa

ju'pa kuru mang

good Affirm 3.Cop

That's great.

DK Interviews 2006 FlBr 0103

FlBr

moro menetake rapa ero pahpota

till 1A30- cut -Pres again today

Then, I cut it here today.

DK Interviews 2006 FlBr 0105

FlBr

grantanji ero wara awotandy'mopo a'na maro

Thank you so much for sitting with us like this.

DK Interviews 2006 FlBr 0107

idjeke eropo nitjotoja rapa a'na

therefore here 3AO- cut -Pres again 1+3

It's good now, she will cut here.

DK Interviews 2006 FlBr 0108

m'hm ...

m'hm ...{Intj}

M'hm.

DK Interviews 2006 FlBr 0109
... da amukong otykong poko
... {Intj} da amu -kong oty -kong poko
Hes then some -Col thing -Col about

woturupotake o'wa
w- ot- uru -po -take o- 'wa
1Sa- Detr- talk.to ~Caus -Fut 2- Dat

So, I am going to ask you about a few things.

DK Interviews 2006 WiTo 0001
PeMa

m'hm
m'hm
m'hm

M'hm.
DK Interviews 2006 WiTo 0002
WiTo
da koju:sa
da k- wot- eju(ku) -ja
then 2A10- Detr- answer -Pres

Then I will ask you.
DK Interviews 2006 WiTo 0003
PeMa

m'hm
m'hm
m'hm

M'hm.
DK Interviews 2006 WiTo 0004
WiTo
dan, moro ajety muku:sang? onjewara ko
dan moro aj- ety -ry m- uku(ty) -ja -ng onjewara ko
then 3InMd 2- name -pssd 2A- know -Pres -Dbt how QP

ajety nang?
aj- ety -ry na -ng
2- name -pssd 3.Cop -Dbt

Then, do you know your name? What is your name?
DK Interviews 2006 WiTo 0005
PeMa

jety suku:sa ma moro kari'nja auran da
j- ety -ry s- uku(ty) -ja ma moro kari'nja auran ta
1- name -pssd 1A- know -Pres but 3InMd Kari'nja language in

'ne te ro'mun ejatory anukuty'pa wa. mose
'ne te ro'mun ejato -ry an- uku(ty) -hpa wa mose
Intns Interj certainly call -Nzr 3Neg- know -Neg 1Cop 3AnPx
I know my name, but I don't know how it's called in Kari'nja. I only know my name in Sranan Tongo.

I only say it.

My name is Williams Teodorus Tokna.

My age, my age is 72 years.

M’hm, yes, um, are you from Konomerume?

No.
I am not from Konomerume.

DK Interviews 2006 WiTo 0013

I came to Konomerume a long time ago.

DK Interviews 2006 WiTo 0014

The one who is my brother-in-law brought me here to Konomerume.

DK Interviews 2006 WiTo 0015

Um, the one who is my brother-in-law brought me here to celebrate (eat) the end of the year.

DK Interviews 2006 WiTo 0016

With my three children.

DK Interviews 2006 WiTo 0017

He said to me, "Brother-in-law, I am going to celebrate the year at my home village."

DK Interviews 2006 WiTo 0018
To see the person who brought me to life, to see my mother, to see my family.

"Perhaps you want to come with me?" he said to me.

When he said that, I told him, \( \alpha \) want to go, brother-in-law, to see your village."

"Because I only hear the name, Konomerume, Konomerume, then I'll go with you," I said.

Because I only hear the name, Konomerume, Konomerume, then I'll go with you," I said.
Then that's how I came, because my brother-in-law brought me with him I came.

DK Interviews 2006 WiTo 0023

Yeah, but I came here so long ago, such a long time ago I was here, I came here when I was a young man.

DK Interviews 2006 WiTo 0024

Because I did not go to school.

DK Interviews 2006 WiTo 0026

That is the way I came.

DK Interviews 2006 WiTo 0028
Then since I had to come, I brought my daughter, and she had just become a young woman.

Then since I came, this young man was with her.

I didn't know it, I, um, was just drinking kasiri all day.

By this time, the young man had thrown his hook onto my daughter.

In that way, my daughter was taken, they took themselves, she was taken.
Then my uncle, the late Chief Arupa, at that time he was still alive.

DK Interviews 2006 WiTo 0034

Then he said, "Beauty, don't be flirting this elder's daughter for no reason," he said to his nephew.

DK Interviews 2006 WiTo 0035

"Because you see her father as a little boy, but he is an elder."

DK Interviews 2006 WiTo 0036

"And so we will sit down, I will send for you."

DK Interviews 2006 WiTo 0037

"Because your way is not good."

DK Interviews 2006 WiTo 0038
That's what his uncle said.

DK Interviews 2006 WiTo 0039

da djombo da moko ro pamy jene 'ne nymbc
da djombo da mo'ko ro pamy jene 'ne nymb
then then then 3AnMd indeed brother-in-law *** Intns ***

tyngako, a'a se Beauty wapotombo
ky- n- ka -kong a'a se Beauty wapotombo
3.Rm- 3Sa- say -Col yes Desid *** elder

akimjaje emydjy pok, ma
akima -e 0- emyi -ry pok ma
torment -Prs.Tns 3- daughter -Pssd about but

wotandy'mono kyne'itja mo'ko kapiten
wot- andy'mo -no ky- n- e'i -take mo'ko kapiten
Detr- seat -Inf 3.Rm- 3Sa- Cop -Fut 3AnMd ***

mi mjaro
mi maro
late with

Then my brother-in-law said, "Yes, Beauty, the way you bother this elder's daughter, we will sit down with the late Chief."

DK Interviews 2006 WiTo 0040

bika ashitjo emepo'p a mana bika mose
bikasi ashitjo eme -mbo -hpa ma(na) bikasi mose
because a little manner -devalued -Neg 2.Cop because 3AnPx

wapotombo mang kawai anupi'p ja mang
wapotombo mang kawai an- upi -hpa mang
elder 3.Cop fight Neg- seek -Neg 3.Cop

"Because your manner is not good, because this is an elder, he is not looking for trouble."

DK Interviews 2006 WiTo 0041

ty'mako maro nopyi,
ty- 'mu -kong maro n- o(py) -i
3R.Pssr- child -Col with 3Sa- come -Rec.Pst

tymyd djy ijo upi wat y tywo:se
ty- emyi -ry ijo upi wat y t- w- o(py) -se
3R.Pssr- daughter -pssd husband find Neg.Ex T- Sa- come -Ptcp

mang, totetawase nytong, ein mal te
mang t- wot- etawa -se n- y(to) -ng ein mal te
3.Cop Detr-T- Detr- visit -Ptcp 3Sa- go -Dbt *** *** when

moro wara makimjaje
moro wara m- akima -e
3InMd way 2A- tease -Prs.Tns

emyd jy pok da oty wat y mang
emyi -ry pok da oty wat y mang
daughter -pssd about then what Neg.Ex 3.Cop
"He came with his children, he didn't come to find a husband for his daughter, he came to visit, but anyway since you are bothering his daughter, then we need to sit and talk."

DK Interviews 2006 WiTo 0042

"We will have to sit with this brother, um, and he will talk with you to get you to throw your bad manners onto the trash heap."

DK Interviews 2006 WiTo 0043

That is the way his uncle talked with him.

DK Interviews 2006 WiTo 0044

Then they called me to come to a meeting to talk it over.

DK Interviews 2006 WiTo 0045
Then the late Chief talked to him, he admonished him, he admonished him,
he admonished him.

"You listen, Beauty, if you are with this elder's daughter, throw your
manner onto the trash heap, throw it away."

And so he was occupied with him until, he finished.

"In that way, nephew," he said, "In that way, in that way."

He was my uncle, too, the late Arupa.
For that reason, my brother-in-law is part of my family, too.

Yeah, he is my uncle, then in that way I spoke now, me.

"For me, it is O.K., uncle, that way is, uncle," I said, "It is good."

"Just one more thing," I said, "If you become my son-in-law, I don't want you to beat my daughter."

Because 1- daughter -pssd bang.bang -Remv -Nzr see -Nzr if
"Because if I see you beat my daughter, then our respect will break, and if he doesn't have respect, I won't have respect for him as my son-in-law either."

DK Interviews 2006 WiTo 0057

"And I will not want that," I told him, for them.

DK Interviews 2006 WiTo 0058

"Then, for me, it is not a problem, uncle," so I said, "They are wanting each other, they love each other, so let them be."

DK Interviews 2006 WiTo 0059

"Let it be this way that only illness will end their love," I said to him.

DK Interviews 2006 WiTo 0060
So I said, and so now I am here.

My daughter said, after the story was set, then this son-in-law was in his own house, this way he moved to here.

When he had just moved here, his house was way over there.

And so they brought me here with them.
My daughter said, "Papa, this man has asked for my hand, so you must come there with me to see how this man lives with me," my daughter said.

DK Interviews 2006 WiTo 0065

Because I would have gone back, but since she spoke like that, then I am here.

DK Interviews 2006 WiTo 0066

So together, with them, I am growing old here.

DK Interviews 2006 WiTo 0067

Your story is so beautiful.

DK Interviews 2006 WiTo 0069
What do you know about those Kari'nja from Bigi Poika? Do you know how they live?
DK Interviews 2006 WiTo 0070

moropo emamryko
moropo ema(my) -ry -kong
there live -Nzr -Col

How they live there?
DK Interviews 2006 WiTo 0071

m'hm, uwapo
m'hm uwapo
m'hm before

M'hm, before...
DK Interviews 2006 WiTo 0072
WiTo

Kari'nja paidjo mokaro
kari'nja paidjo mo'karoo
Kari'nja too 3AmMdCol

Are they Kari'nja, too?
DK Interviews 2006 WiTo 0073
PeMa

a'a kari'nja, eromete djombo te moksima
a'a kari'nja eromete djombo te moki -ma
yes Kari'nja these days then Interj mixed -Chg

mando, typanakaraije weja'weja nde pjo'ny
mang -tong typanakaraije weja'weja nde pjo'ny
3.Cop -Col Creole.person Hindustani and.them Javanese.person

nde moropo typykeinje
nde moropo ty- pyty -ke -ine mang -tong
and.them there 3R.Pssr- wife resembling V -Col 3.Cop -Col

Yes, Kari'nja, well these days they are mixed, Creoles, Hindustanis, Javanese, they are all taking wives there.
DK Interviews 2006 WiTo 0074
WiTo

ma uwapo penaro moko wapotosa
ma uwapo penaro mo'ko wapoto(po) -sang
but before long.ago 3AmMd elder -Col

tuweitjo
t- we'i -se -to
T- be -Ptcp -Pst.Cont.Nzr

But way back when, they used to be elders.
DK Interviews 2006 WiTo 0075

eropo eropo ajemaija
eropo eropo a- ema(my) -ja ty- ko'ma(my) -ja -to
here here 2So- live -Pres 3R.Pssr- night.fall -Pres -Col
ka'pa te ko weidjy mang
ka -hpa teko we'i -ry mang
say -Neg *** be -Nzr 3.Cop

Here, here you live, why shouldn't I say it is so?
DK Interviews 2006 WiTo 0076

bika ero po k'ba komaijato ero po
bikasi ero po kaba k- ema(my) -ja -to ero po
because here Prfct 1+2So- live -Pres -Col here

komaijato
k- ema(my) -ja -to
1+2So- live -Pres -Col

Because we live here already, we live here.
DK Interviews 2006 WiTo 0077

idjo wara erapa moropo tuweitjoinje mokaro
iro wara erapa moropo ty- we'i -topo -ine mo'karo
3InAna way also there 3R.Pssr- be -Circ -Col 3AnMdCol

wapotosa jako
wapoto(po) -sang jako
der -Col at.time

It was like that there before, in the time of the elders.
DK Interviews 2006 WiTo 0078

wantoe wapotosa suku:sa kapiteni mi uwapo
wantoe wapoto(po) -sang s- uku(ty) -ja kapiteni mi uwapo
*** elder -Col 1A- know -Pres chief late before

'ne kapiteni mi suku:sa
'ne kapiteni mi s- uku(ty) -ja
Intns chief late 1A- know -Pres

I know a few elders, the late Chief, I know the first late Chief.
DK Interviews 2006 WiTo 0079

da moro wara tuweitjoinje, oty woku enyry
da moro wara ty- we'i -topo -ine oty woku eny(ry)
then 3InMd way 3R.Pssr- be -Circ -Col Hes beer drink

jako ase'wa wjosejuruko
jako as- 'wa i- wos- eju(ku) -ry -kong
at.time Recp- Dat 3- Detr- inform -Nzr -Col

Then they were like that, when they were drinking kasiri, they informed each other.
DK Interviews 2006 WiTo 0080

pirishiri mje warekong sambura pokø mokaro myrekoko
pirishiri me ware -kong sambura pokø mo'karo myrekoko
happiness Attr song -Col drum about 3AnMdCol young.man

nde
nde
and.them
They sang happily, they knocked the drum, those young boys.

DK Interviews 2006 WiTo 0081

moro o'win amu sambura ma, mati niwjory
moro o'win amu sambura mang mati ni-wo-ry
3InMd one one drum 3.Cop Suriname Maroon 3AO- beat -Nzr

sambura moroko worry i'w'jainje
sambura moro -kong wo -ry i-'wa -ine
drum 3InMd -Col beat -Irr 3- Agt -Col

Well, one is a sambura drum, the other was a Maroon drum that they beat.

DK Interviews 2006 WiTo 0082

kynuwatong woku enyijatong
ky- n- uwa -tong woku eny(ry) -ja -tong
3.Rm- 3So- dance -Col beer drink -Pres -Col

They danced and drank kasiri.

DK Interviews 2006 WiTo 0083

eny:kono mainja emaminjako mushiro 'wa
eny(ry) -kong -no mainja emamina -kong mushiro 'wa
drink -Col -Prs.Tns.Dbt field work -Col col.labor Dat

kyny:satong
ky- n- y(to) -ja -tong
3.Rm- 3A3O- go -Pres -Col

They drank, they did field work when they went to work parties.

DK Interviews 2006 WiTo 0084

mainja akotory, weri patyry, pjomryry.
mainja akoto -ry weri pa(ty) -ry i- po(my) -ry
field cut.down -Nzr leaves throw.away -Nzr 3- plant -Nzr

woryijang idjo wara tuweitjoinje
woryijang iro wara ty- we'i topo -ine
woryi -jang 3InAna way 3R.Pssr- be -Circ -Col

To cut a field, to throw away leaves, to plant, the women were like that, they were like that.

DK Interviews 2006 WiTo 0085

moropo nono moro wara erapa mandong, mojaro moro
moropo nono moro wara erapa mang -tong mijaro moro
there now 3InMd way also 3.Cop -Col there 3InMd

emerykong kyny:sa
eme -ry -kong ky- n- y(to) -ja
manner -pssd -Col 3.Rm- 3Sa- go -Pres

The people there are like that, their manner is (goes) like that there.

DK Interviews 2006 WiTo 0086

moro wara ro djombo oty woku 'maty pato ase'wa
moro wara ro djombo oty woku 'ma(ty) pato as- 'wa
3InMd way indeed then Hes beer finish place Recp- Dat
They are like that, when the kasiri is finished, they inform each other.

DK Interviews 2006 WiTo 0087

The leader, the bassja, he informs all of his people.

DK Interviews 2006 WiTo 0088

He says, the kasiri is finished here in this house.

DK Interviews 2006 WiTo 0089

Let's go somewhere else.

DK Interviews 2006 WiTo 0090

Let's go over there to the chief's own house.

DK Interviews 2006 WiTo 0091

There is kasiri there, the elders would say.

DK Interviews 2006 WiTo 0092

...
The elders used to walk and play that way there.

DK Interviews 2006 WiTo 0093

moro aweitjopo 'ne ro Pikin.Saron me
moro a we'i topo 'ne ro Pikin.Saron me
3InMd 2- be -Circ Intns indeed Pikin.Saron Ess

kynejatojatong Kari'nja auran da ety
ky- n- ojato -ja -tong kari'nja auran ta ety
3.Rm- 3A3O- call -Pres -Col Kari'nja language in name

muku:san
m- uku(ty) -ja -n
2A- know -Pres -pssd

Your home village, the one they call Pikin Saron, do you know it's name in Kari'nja?
DK Interviews 2006 WiTo 0094
PeMa

moro 'ne Saronno ety moro mang
moro 'ne Saron -no ety moro mang
3InMd Intns Pikin.Saron -Ent name 3InMd 3.Cop

That is its name, Saron.
DK Interviews 2006 WiTo 0095
WiTo

ety ety moro mang
ety ety moro na -ng
name name 3InMd 3.Cop -Dbt

Name, that is its name?
DK Interviews 2006 WiTo 0096
PeMa

a'ha ety moro mang ero wara erapa kuru mang ero
aha ety moro mang ero wara erapa kuru mang ero
yes name 3InMd 3.Cop 3InPx way also Affirm 3.Cop 3InPx

kari ero ipjoriry Konomerume
kari ero i- pori -ry Konomerume
*** 3InPx 3- creek -pssd Donderskamp

Yes, that is its name, it's like this, the way we call this creek Konomerume.
DK Interviews 2006 WiTo 0097
WiTo

ky
ky
Interj

Oh.
DK Interviews 2006 WiTo 0098
PeMa

idjo wara erapa moro ipjoriry moro mang
iro wara erapa moro i- pori -ry moro mang
3InAna way also 3InMd 3- creek -pssd 3InMd 3.Cop
That creek is that way, too.

That creek's name is Saran, yeah.

In that way, my late father opened a place there.

Then that's how that place was named Pikin Saran.

Because you have Saran by Paramaribo, so they call that place Pikin Saran.

'ne

Intns
And so there were only Kari'nja there.

DK Interviews 2006 WiTo 0105

FeMa

m'm Kari'nja, Kari'nja ma erome erspa oty, aseke mandong
m'm kari'nja kari'nja ma erome erapa oty aseke mang -tong
Hes Kari'nja Kari'nja but today also Hes by.Xself 3.Cop -Col

M'hm, Kari'nja, there are Kari'nja, but today they are also mixed.
DK Interviews 2006 WiTo 0106

WiTo

mojang no, typanakairije, moro pjo'ny nde,
mojang no typanakairije moro pjo'ny nde
3AnPxCol no Creole.person 31aMd Javanese.person and.them

weja'weja, paranakyry nde srefi, moropo amu
weja'weja paranakyry nde srefi moropo amu
Hindustani White.person and.them even there some

kynako paranakyry
ky- na -jakong paranakyry
3.Rm- 3.Cop -Pst2 White.person

These, the Creoles, the Javanese, the Hindustanis, the White people, even
DK Interviews 2006 WiTo 0107
some White people are there.

m'm
m'm
Hes

M'hm.
DK Interviews 2006 WiTo 0108
FeMa

moropo typyke kynako Kari'nja
moropo t- pyty -ke kynako kari'nja
there T- wife -resembling V 3.Rm- 3.Cop -Pst2 Kari'nja

woryidjy ke
woryi -ry ke
woman -pssd Instr

There was (a White person) who had a Kari'nja woman as his wife.
DK Interviews 2006 WiTo 0109

WiTo

... mo'ko terombo tywowombo me
...{Intj} mo'ko terombo ty- wot- wo -mbo me
Hes 3AnMd *** 3R.Pssr- Detr- kill -Pst Ess

kynako arakapusa ke
ky- na -jakong arakapusa ke
3.Rm- 3.Cop -Pst2 shotgun Instr

Well, he killed himself with a shotgun.
DK Interviews 2006 WiTo 0110
a'a moropo ro ja'ta moro oty
yes there indeed when 3InMd thing

kynepasama
Yes, that thing happened when I was right there.

moro wjowoposombo a no espresi
His killing himself was not a random thing.

mje waty
Attr Neg.Ex

wotaro tytombo me kynatoko oty 'wa ah,
They were hunting over there by the Cosewijne, him with his Kari'inja wife.

da tjundasasang moro tauhtyko 'wa
Then they arrived.

The White man had made his house there already, it was there.
Then they arrived at their house.

DK Interviews 2006 WiTo 0116

Then his wife had a small baby then.

DK Interviews 2006 WiTo 0117

He was with Dofi's daughter, Poroja.

DK Interviews 2006 WiTo 0118

Then they came out (of the car).

DK Interviews 2006 WiTo 0119

Then she took out the child, and his wife went into the house.

DK Interviews 2006 WiTo 0120

Then he said he was going to get his gun.

DK Interviews 2006 WiTo 0121

He had put his gun there with bullets (in it), then he took it.

DK Interviews 2006 WiTo 0122
Then he held it at its tip.

Then, the way he pulled it, this thing from the car seat cocked it.

Ah! It caught him there in the chest, he was killed there.

What! Yeah, that is not a good thing.

So, then, we got a message that Tibiti used to be a Kari'nya place.
Do you know that, too?

Yes, I know Tibiti, I was born in Tibiti.

My mother buried my umbilical cord there, so for that reason, I am a Tibiti person.

Over in Saron, there I grew up.

Oh.
Oh.

DK Interviews 2006 WiTo 0135
FeMa

m'm idjeke moro 'ne weitjopo nero moro mang
m'm idjeke moro 'ne we'i-topo nero moro mang
Hes for.that.reason 3InMd Intns be -Circ authentic 3InMd 3.Cop

M'hm, for that reason, that is my actual place.

DK Interviews 2006 WiTo 0136
WiTo

Atypyty, Atypyty tuweitjo, Kari'nja
Atypyty Atypyty t- we'i -se -to kari'nja
Tibiti Tibiti T- be -Ptcp -Pst.Cont.NzrKari'nja

jumy tuweitjo
jumy t- we'i -se -to
IntnsT- be -Ptcp -Pst.Cont.Nzr

Tibiti, Tibiti used to be, so many Kari'nja used to be there.

DK Interviews 2006 WiTo 0137
ero, moropo Kari'nja uwary erapa weidjyko
ero moropo kari'nja uwa -ry erapa we'i -ry -kong
3InPx there Kari'nja dance -Nzr also be -Nzr -Col

This, there were Kari'nja dances.

DK Interviews 2006 WiTo 0138

woku enyry jako, Ah! sambura pokomombotyryko 'ne roten
woku eny(ry) jako ah sambura pokomombotyryko 'ne roten
beer drink at.time Hes drum about *** Intns only

When they drink kasiri, Ah! They greet the dawn with sambura drums
(they dance all night).

DK Interviews 2006 WiTo 0139

m'hm
m'hm
m'hm

M'hm
DK Interviews 2006 WiTo 0140
FeMa

moropo tomo, moro furu jomory moropo
moropo t- omo moro furu j- omo -ry moropo
there 3R family 3InMd *** 1- family -pssd there

tuweitjo
t- we'i -se -to
T- be -Ptcp -Pst.Cont.Nzr

There family, mostly my family used to be there.

DK Interviews 2006 WiTo 0141
WiTo

eromete djombo mokaro wapotosa mombo pa'poro
eromete djombo mo'karowapotopo -sang moro -mbo pa'poro
these.days then 3AnMdCol elder -Col 3InMd -Pst all
Today, all of those elders have died (Lit. are finished).
DK Interviews 2006 WiTo 0142

Their grandchildren have scattered.
DK Interviews 2006 WiTo 0143

I don’t know where most of them are.
DK Interviews 2006 WiTo 0144

Some are in Paramaribo, some, I don’t know where, in Bernardsdorp.
DK Interviews 2006 WiTo 0145

In that way they have scattered.
DK Interviews 2006 WiTo 0146

But they were many.
DK Interviews 2006 WiTo 0147

So you live here in Konomerume.
DK Interviews 2006 WiTo 0148

FeMa
Today I say, how do you find it living here?
DK Interviews 2006 WiTo 0149

Um, eropo sepoija jopoto ju'pa
Hes here 1A- find -Pres chief good

Um, I find it good here, Chief.
DK Interviews 2006 WiTo 0150

ju'pa eropo sepoija
ju'pa eropo s- epo(ry) -ja
good here 1A- find -Pres

I find it good here.
DK Interviews 2006 WiTo 0151

idjo wara te now eropo ju'pa sepoija jopoto
iro wara te now eropo ju'pa s- epo(ry) -ja
3InAna way until now here good 1A- find -Pres chief

In that way, until now, I find it so good, Chief.
DK Interviews 2006 WiTo 0154

m'hm sambura warery pokoko erapa
m'hm sambura warery pokoko erapa
m'hm drum song -pssd occupied with also

koneja
K- wot- ene -ja
1A20- Detr- see -Pres

M'hm, I see you sing sambura songs.
DK Interviews 2006 WiTo 0165

moro sambura warery arory muku:sang
moro sambura warery arory m- uku(ty) -ja -ng
3InMd drum song -pssd carry -Nzr 2A- know -Pres -Dbt

djupa
djupa
well

Do you know how to carry sambura songs well?
DK Interviews 2006 WiTo 0166

hm. moro te'ne ashitjo ju'pa 'ne anukuty'pa wa
hm. moro te'ne ashitjo ju'pa 'ne an- uku(ty) -hpa wa
Hes 3InMd actually a little good Intns 3Neg- know -Neg 1Cop

Hm. Well, that, I don't actually know it so well.
DK Interviews 2006 WiTo 0167

WiTo
ma sambura siwjoja jasakarykong maro
ma sambura si- wo -ja j- asaka -ry -kong maro
but drum 1A- beat -Pres 1- fellow -pssd -Col with

But I beat the sambura with my friends.

DK Interviews 2006 WiTo 0168

ma moko sambura warery aroneng, moko
ma mo'ko sambura ware -ry aro -neng mo'ko
but 3AnMd drum song -pssd carry -one.who.does 3AnMd

ejukuru suku:sa
eju(ku) -ry s- uku(ty) -ja
answer -Nzr 1A- know -Pres

But the person who carries the sambura songs, I know how to answer him.

DK Interviews 2006 WiTo 0169

m'm moro wara te wa ah, wanwan suku:sa a'a
m'm moro wara te wa ah wanwan s- uku(ty) -ja a'a
Hes 3InMd way Interj 1Cop Hes *** 1A- know -Pres yes

M'hm, I am that way, I know a few, yes.

DK Interviews 2006 WiTo 0170

da ishe jumy te seneja
da i- se jumy te s- ene -ja
then 30- like Intns Interj 1A- see -Pres

Then I see that you like it.

DK Interviews 2006 WiTo 0171

FeMa

a'a, moro te'ne ishe ro uwa moro kuru
a'a moro te'ne i- se ro uwa moro kuru
yes 3InMd actually 30- like indeed no 3InMd Affirm

ekotyrkong moro mang
k- oty -ry -kong moro mang
1+2- thing -pssd -Col 3InMd 3.Cop

Yes, I like that, because that is our own thing.

DK Interviews 2006 WiTo 0172

WiTo

idjeke ko jakuwary srefi moro se mang jopoto
idjeke ko jakuwary srefi moro se mang jopoto
for.that.reason Saint spirit even 3InMd Desid 3.Cop chief

For that reason, even my spirit wants that, Chief.

DK Interviews 2006 WiTo 0173

a'a, a'a, awu erapa awu ishe jumy erapa wa
a'a a'a awu erapa awu i- se jumy erapa wa
yes yes 1 also 1 30- like Intns also 1Cop

Yes, yes, I too love it a lot.

DK Interviews 2006 WiTo 0174

FeMa
But it doesn't love me.
DK Interviews 2006 WiTo 0175

I only hear sambura songs.
DK Interviews 2006 WiTo 0176

Yes.
DK Interviews 2006 WiTo 0177

I want to beat it, and I want to sing.
DK Interviews 2006 WiTo 0178

Yes.
DK Interviews 2006 WiTo 0179

But I don't actually know it.
DK Interviews 2006 WiTo 0180

That's how it is, that's how it is.
DK Interviews 2006 WiTo 0181

That's how it is, that's how it is.
y'wa, y'wa 'ne mang
y- 'wa y- 'wa 'ne mang
i- Dat i- Dat Intns 3.Cop

For that reason, I like to see when you play.
DK Interviews 2006 WiTo 0182
FeMa

a'ha
aha
O.K.

Yes.
DK Interviews 2006 WiTo 0183
WiTo

ero sambura ero Konomerume po djombo ashitjo wena(po) taka
ero sambura ero Konomerume po djombo ashitjo wena(po) taka
3InPx drum 3InPx Donderskamp at then a little behind into

kyny:sang
ky- y(to)-ja -ng
3.Rm- 38a- go -Pres -Dbt

This sambura, it is going backward a little here in Konomerume.
DK Interviews 2006 WiTo 0184
FeMa

a'a, a'a, a'a
a'a a'a a'a
yes yes yes

Yes, yes, yes.
DK Interviews 2006 WiTo 0185
WiTo

dan, onjewara monymenganon
wjoto'me
then how 2A- Detr- think -Pres.Tns.Dbt 3- come -Purp

rapa
again

Then, how do you think it can come back again?
DK Interviews 2006 WiTo 0186
FeMa

so, moro wjopyry
kaije
jopoto awu wjopy
so moro i- o(py) -ry ka -e jopoto awu i- o(py)
so 3InMd 3- come -Nzr say -Pres.Tns chief 1 3- come

se wa
Desid 1Cop

So, for it to come back, I say Chief, I want it to come back.
DK Interviews 2006 WiTo 0187
WiTo
Because these are our sambura songs and I don't want them lost.

In that way, too, I don't want to lose the rattle, that is the women's work.

I don't want the rattle to be lost.

The rattle leaders, the sambura leaders, all of those elders that I met when I first came to Konomerume, all of them have died.

I saw the late Api as the head sambura man, and songs, the song leader was this uncle, Brank.

**DK Interviews 2006 WiTo 0188**

**DK Interviews 2006 WiTo 0189**

**DK Interviews 2006 WiTo 0190**

**DK Interviews 2006 WiTo 0191**

**DK Interviews 2006 WiTo 0192**
They were the ones I met when I first arrived in Konomerume here.

For that reason, it hurts me a little that we are leaving our culture behind.

For that reason, I tell my friends and family, no, I say, let's hold onto it.

The one who is your brother-in-law, the young Karyl, I told him, "Young man," I told him. "I am happy," I told him.
erapa
erapa
also

You also know your late grandfather's songs.
DK Interviews 2006 WiTo 0198
da jëwapotai   da o'wing ...
da j- ewapota -i da o'win ...(Intj)  then  'So- get.happy -Rec.Pst then one  Hes

Then I am the happy one.
DK Interviews 2006 WiTo 0199
ja, dan ero kaurango  erapa
ja dan ero k- auran -kong erapa  yes then 3InPx 1+2- language -Col also
kynutap'y'manong  ero Konomerume ta
ky- n- uta(py) -'ma -non ero Konomerume ta
3.Rm- 3So- lose -Cmpltv -Prs.Tns.Dbt 3InPx Donderskamp in

Yes, well, our language too is being lost here in Konomerume.
DK Interviews 2006 WiTo 0210
FeMa

m'hm
m'hm
m'hm

M'hm.
DK Interviews 2006 WiTo 0211
WiTo
da amoro wapotombo me juwapotory me
da amoro wapotombo me j- uwapoto -ry me
then 2 elder Attr 1- leading.person -Pssd Attr
tampokorymbo  me mana erapa, wy:sa
tampokory -mbo me ma(na) erapa w- y(to) -ja
Intns  -devalued Attr 2.Cop also 1Sa- go -Pres
muku:sa,  kaije  djombo
m- uku(ty) -ja ka -e djombo
2A- know -Pres say -Prs.Tns then

Then you, as an elder, as my leader, you are an elder, you know it, I say.
DK Interviews 2006 WiTo 0212
FeMa

a'a
a'a
yes

Yes.
DK Interviews 2006 WiTo 0213
WiTo
I break it down a little.

Then we want to open a school. maybe you find that good?

Because I told this White woman, well, I said "It is good, neighbor lady," I told her.

Because I told this White woman, well, I said "It is good, neighbor lady," I told her.

Because I told this White woman, well, I said "It is good, neighbor lady," I told her.
Since you became interested in this Kari’nia language.

因为这里 - Neg.Col eh! *** here - Neg.Col Neg.Ex also

pa’poro kari’nia weitjopo, wara ro pa’poro ero a’na auran
pa’poro kari’nia we’i - topo wara ro pa’poro ero a’na auran
all Kari’nia be - Circ way indeed all 3InPx 1+3 language

kynutapy mang
ky- n- uta(py) mang
3.Rm- 3So- lose 3.Cop

Because here, pah! It’s not here, all of this is Kari’nia country, but everywhere

we are losing our language.

erome noko nymbo pitjanitjo sosomati auran
erome no’kang nymbo pitjani -kong sosomati auran
now wh.An.Col *** child - Col only Suriname.Maroon language

in only Suriname.Maroon language in 3.Cop - Col

These kids today, only in Sranan Tongo, they are (speaking) only in Sranan.

awasi merupaje ajauran da, anukuty’pa
winsi m- erupa -e aj- auran ta an- uku(ty) - hpa
even.if 2A- talk.to - Prs.Tns 2- language in 3Neg- know - Neg

wa tata oty awu kary anukuty’pa wa,
wa tata oty awu ka - ry an- uku(ty) - hpa wa
1Cop mother what 1 say - Nzr 3Neg- know - Neg 1Cop

kyngatong terapa
ky- n- ka -tong terapa
3.Rm- 3Sa- say - Col again

Even if you talk to them in your language, they say, "I don’t know it, mama, I"

don’t know it," they keep saying.

so meki ero a’na auran kynutapy manong
so meki ero a’na auran ky- n- uta(py) mang -tong
so make 3InPx 1+3 language 3.Rm- 3So- lose 3.Cop - Col 1Sa-

wykai otijako i’wja
w- yka - i otijako i- ‘wa
say -Rec.Pst the.other.day 3- Dat
For that reason I said to them just the other day, our language is being lost.

DK Interviews 2006 WiTo 0223

"Yes, grandpa," they said, "I see that."

DK Interviews 2006 WiTo 0224

Then, here we cut it today, uncle, some other time again.

DK Interviews 2006 WiTo 0225

Oh, yes.

DK Interviews 2006 WiTo 0227

For this we came to you this morning.

DK Interviews 2006 WiTo 0228

I understand.
Then I find it so very good, we are happy that we are able to take down your story this way.

DK Interviews 2006 WiTo 0230

"Like that, yes."

DK Interviews 2006 WiTo 0231

"You will see yourself in film."

DK Interviews 2006 WiTo 0232

"We will protect these things."

DK Interviews 2006 WiTo 0233

"Only if you want."

DK Interviews 2006 WiTo 0235

"Yes."

DK Interviews 2006 WiTo 0236
mapoitjake  rapa amu
m- apoi -take rapa amu
2A- hold -Put again one

You will get one, too.
DK Interviews 2006 WiTo 0237
FeMa

kyy, a'ha
kyy aha
Interj I.understand

Oh, yes.
DK Interviews 2006 WiTo 0238
WiTo

idjeke  te'ne ero wara a'na emamin mang
idjeke  te'ne ero wara a'na emamin mang
for.that.reason actually 3InPx way 1+3 work 3.Cop

This is the way our work is.
DK Interviews 2006 WiTo 0239
FeMa

ah, u'hm
ah u'hm
Hes Hes

Ah, yes.
DK Interviews 2006 WiTo 0240
WiTo

idjeke  djupa mang
idjeke  djupa mang
for.that.reason good 3.Cop

That's how it is, it's good.
DK Interviews 2006 WiTo 0241
FeMa

ja, a'ha  ja idjo wara ro djupa 'ne ma ...
ja aha  ja iro wara ro djupa 'ne mang ...
{Intj}
yes I.understand yes 3InAna way indeed good Intns 3.Cop Hes

Yeah, good, it's good that it is like that.
DK Interviews 2006 WiTo 0242
WiTo
C.3 Conversations

In 2008, we recorded a series of conversations. We tried to record a range of ages and genders of speakers. Included here are texts from three conversations. In the first, two elder women discuss themes of the day. They are sisters and both have resided in the Wajambo region all of their lives. Both have spent time living in the neighboring community of Corneliskondre, but have spent most of their lives in Konomerume.

The second conversation is between three middle aged women. One of them has lived for most of her life in Konomerume, but was born in Pikin Saron. One of the women was born in raised in Konomerume, and has spent much of her life there. She has also lived in Paramaribo for extended periods. The third woman was born in Konomerume, but has lived for most of her adulthood in Paramaribo. She visits the village during holidays, and stays with her adult son who lives in the community with his family.

The third conversation is between Chief Mandé and a middle aged woman. She is the second woman described above. In it, they discuss the then-recent death of another of the Kari'nja speaker/teachers.
C.3.1 Two Elder Women

Joe kan begin te Joe wani.
You may begin when you'd like.
UrMaHeAl 00001
RaYa

Konopo jumy kyno:sa wo'.
Konopo jumy ky- n- o(py) -ja wodi
rain Intns 3.Rm- 3Sa- come -Pres young.woman

A lot of rain is coming, young one.
UrMaHeAl 00002
HeAl

Oty wara ko amainjary na?
aty wara ko a- mainja -ry na
what way QP 2- field -pssd 3.Cop

How is it going with your field?
UrMaHeAl 00003

nu'mu:sa?
n- u'mu(ku) -ja
3So- submerge -Pres

Has it sunk?
UrMaHeAl 00004

Mainjary sejatome mang, u'muku'pa surorupo mang.
0- mainja -ry sejatome mang u'mu(ku) -hpa su rorypo mang
1- field -pssd *** 3.Cop submerge -Neg Emot possibly 3.Cop

My field is fine, it is not sunk, anyway.
UrMaHeAl 00005
UrMa

Jako awu mainjary kynu'mu:sa jumy ...
potonombore su tuna ekarishato
jako awu 0- mainja -ry ky- n- u'mu(ku) -ja jumy ***
potono pore su tuna ekari(ty) -ja -tong
at.time 1 1- field -pssd 3.Rm- 3So- submerge -Pres Intns Hes
large.ones more Emot water tell -Pres -Col

i'tja.
i- ta
3- in

My field sank a lot then, they tell me there's a whole lot of water.
UrMaHeAl 00006
HeAl

Mero 'ne wonumengaje tampokorymbo.
mero 'ne wot- enumenga -e tampokory -mbo
Intns Intns Detr- think -Prs.Tns Intns -devalued

I've been thinking about it a lot.
UrMaHeAl 00007
Tjaro?
tjaro
is.that.so

Really?
UrMaHeAl 00008
UrMa

Tu'muse se ro na?
t- u'mu(ku) -se ro na
T- submerge -Ptcp indeed 3.Cop

Is it really sunk?
UrMaHeAl 00009

A'a.
a'a
yes

Yes.
UrMaHeAl 00010
HeAl

***
Hes

... UrMaHeAl 00011

erepa'mambo we'itjake.
erepa -'ma -mbo w- e'i -take
food -Neg -former 1Sa- Cop -Fut

I won't have food (Lit. I will be foodless).
UrMaHeAl 00012

Se'me mokaro mainja u'mukuru upinjamo anejuku'pa
mandong, ene
se'me mo'kar o mainja u'mu(ku) -ry upi -namon an- ejuku -hpa
mang -tong ene
nonetheless 3AnMdCol field submerge -Nzr seek -A.Col 3Neg- inform -Neg
3.Cop -Col see

i:jtjotoko'me waty.
i- y(to) -tong -to'me waty
3- go -Col -Purp Neg.Ex

And nonetheless we didn't tell the people who are looking for sunken fields, so they could go look at it.
UrMaHeAl 00013
UrMa

idjo wara ro.
iro wara ro
3InAna way indeed

Exactly.
UrMaHeAl 00014
HeAl
Uwa, anejukupainje noro wa.

No, I still haven't told them.

Moro ko kaije, penaro waty.

I say that, it's not so long ago.

Moro erome nyto a'na itjirimja idjo.

The one we went to clean today.

Tapeinje 'ne tuna ero wara kynapeinjano.

The water flows this way, it flows.

I'tja.

In it.

Eh!

Serious poverty is coming to us, young one.
We will be in poverty, without food.

For that reason, it makes me think about it, it makes me think about it a lot, then I've forgotten to tell Mavis to in order to inform the ones who are looking at fields.

I am just thinking (worrying).

I understand.

It has become far away from my eyes.

Yes.

...
Mero 'ne omi tjaka moro imjainjaryko kynenatato erapa.
mero 'ne omi i- taka moro i- mainja -ry -kong ky- n-
enak -take -tong erapa
when Intns poverty 3- into 3InMd 3- field -pssd -Col 3.Rm- 3A30-
treat -Put -Col also

That's why our fields will put us in poverty again.
UrMaHeAl 00030

Oty nare kysena:滔?
oty nare kys- ena(py) -take -tong
what Doubt 1+2A- eat -Fut -Col

I don't know what we will eat.
UrMaHeAl 00031

Eperyry topene jumy mang.
eperyry topene jumy mang
rice expensive Intns 3.Cop

Rice is very expensive.
UrMaHeAl 00032

Topene membo eperyry ekarishato da topene, topene.
topene membo eperyry ekari(ty) -ja -tong da topene topene
expensive Intns rice tell -Pres -Col then expensive expensive

They tell me rice is so very expensive, it's expensive, expensive.
UrMaHeAl 00033
UrMa

Mero 'ne amu anepakaty'pa we'i o'wing saka roten seporyi.
mero 'ne amu an- epeka(ty) -hpa w- e'i owin saka roten s-
epo(py) -i
Intns Intns some Neg- buy -Neg 1Sa- Cop one sack only 1A-
find -Rec.Pst

I didn't buy any at all, I only found one sack.
UrMaHeAl 00034
HeAl

Sepekatyi moro i'jainje, pitjanitjo 'wa.
S- epeka(ty) -i moro i- 'ja -ine pitjani -kong 'wa
1A- buy -Rec.Pst 3InMd 3- Dat -Col child -Col Dat

I bought it for them, for my children.
UrMaHeAl 00035

Ma, awu kaije, wan pisi me, oty, moro pjoko
kyweitjokong.
ma awu ka -e wan pisi me oty moro i- pokok kys-
we'i -to -kong
but l say -Prs.Tns one piece Attr Hes 3InMd 3- occupied.with
1+2A- he -Pst4 -Col

But, I say, on the one hand, um, the thing we're occupied with.
UrMaHeAl 00036
UrMa
Oty, wjara ro kynenepoja papa auranyombo
erop ekaide djombo,
Hes 3- way indeed 3.Rm- 3A30- see -Caus -Pres Father words - devalued write -one.who.is say -Prs.Tns then

tamusu auranyombo.
tamusu auranyombo -po
God words write -one.who.is

Um, it shows the way God's words were written, I say, God's written words.
UrMaHeAI 00037

Wjara ro kynenepojang.
i- wara ro ky- n- ene -po -ja -ng
3- way indeed 3.Rm- 3A30- see -Caus -Pres -Dbt

It shows it exactly that way.
UrMaHeAI 00038

Ero wera mainjakonymbo u'mukupoto.
ero wera mainja -kong -mbo u'mu(ku) -po -tong
3InPx way field -Col -devalued submerge -one.who.is -Col

All of the fields are sunk this way.
UrMaHeAI 00039

A no kytepinja'matato no?
a no kyt- e- pina -ma -take -tong no
ah no 1+2Sa- Detr- poor -Chg -Fut -Col no

Then we're going to be poor, no?
UrMaHeAI 00040
HeAl

Omi ta ro pokyo.
omi ta ro pokyo
poverty in indeed about

Only in poverty.
UrMaHeAI 00041

Omi ta ro kyte'itjato.
omi ta ro kyt- e'i -take -to
poverty in indeed 1+2Sa- Cop -Fut -Col

We will be in poverty.
UrMaHeAI 00042

Omi ko kopo:jato.
omi ko k- wot- epo(ry) -ja -to
poverty Salnt 1+20- Detr- find -Pres -Col

Poverty finds us.
UrMaHeAI 00043

Awu te nopoko me kaba wa.
awu te nopoko me kaba wa
1 Interj old.woman Attr Prfct 1Cop
I am already an old woman.

Soon, I will go into the earth, young one.

That's why I pray to god a lot.

Since you pray to him, since, um, you won't die quickly.

It's that way, young one, I was just thinking, my grandchild, I say, tomorrow you all will be in a lot of poverty, I told them.

Grandchildren's food, um, you must look for a place (for) a field right now, I said to the children.
You all must cut fields that are not submerged, I tried to tell them.

That's what I said to the women when we worked in the field before, I said, right now the men must go look for field places, I said, I said to them.

Then then don't believe our words.

"What are these elders saying," they all say.

Um, they don't believe our words.
They are so selfish, selfish, that makes me angry with them.

They never believe elders' words.

They don't want to go cut a field far away.

"It's too far," they say.

What about it, they're young, (for goodness sakes)!

How is it that we could cut fields all the way across this creek called Konomerume.

They make me so angry.

For that reason say -Prs.Tns child -Col Dat today again
For that reason, I told the kids again today, ah!
UrMaHeAl 00062

Ty'se, oty, sakau ty'se, Tashiwjo po mainja akototoko
kaije i'wjainje rypo.
ty'se oty sakau ty'se Tashiwjo po mainja akoto -to -ko ka
-e 'wa -ine rypo
far Hes sand far creek.nm at field cut.down -Col -Imper say
-Prs.Tns 3- Dat -Col Frust

Far, um, far sand, you must cut a field at the Tashiwjo creek, I tried
to tell them.
UrMaHeAl 00063

Ukuty'pa onjewara pore nare kyne'itjato.
uky(ty) -hpa onjewara pore nare ky- n-e'i -ta -to
know -Neg how more Doubt 3.Rm- 3Sa- Cop -Fut -Col

It's not to know, I don't know what they will do.
UrMaHeAl 00064

Moro wyinjo teko ro djupa mang mainja paty sabana ta
my:sa.
moro wyinjo teko ro ju'pa mang mainja paty sabana ta m-
y(to) -ja
3InMd from *** indeed good 3.Cop field place savannah in 2Sa- go
-Pres

Over on that side was a good field place, you go in the savannah.
UrMaHeAl 00065
UrMa

Swampu anajabra' ma'pa mana.
swampu an- aj- abra -'ma -hpa mana
swamp Neg- 2- cross -Cmpltv -Neg 2.Cop

You don't cross the swamp.
UrMaHeAl 00066

Uwa.
uwa
no

No.
UrMaHeAl 00067
HeAl

Amyijaro ny:ta a'na?
amyijaro n- y(to) -ta a'na
2Col 3Sa- go -Fut 1+3

Shall we go further?
UrMaHeAl 00068

Akore'pe wa weinjo na?
akore'pe wa weinjo na
long.time 1Cop *** 3.Cop

Has it been too long?
UrMaHeAl 00069
Shall we continue with our story, I said?

Then I'll talk again, I'm going to Paramaribo.

Well, I'm going only a lot of effort.

Then I will come back with a lot of effort, so squished in the car.

Then in the boat, I can't straighten my legs.

I look to straighten my legs.

That makes me think a lot because I want to go.
Ma moro jenumengapoja kurijara imimbi me mang.
ma moro j- enumenga -po -ja kurijara imimbi me mang
but 3InMd 10- think -Caus -Pres canoe small Attr 3.Cop

But that makes me think, the boat is so small.
UrMaHeAl 00078

Da akore'pe wotandy'mory supija japy je'tumbe mang.
da akore'pe wot- andy'mo -ry s- upi -ja japy je'tumbe mang
then long.time Detr- seat -Nzr 1A- seek -Pres back hurt 3.Cop

Then I look to sit for a long time, my back hurts.
UrMaHeAl 00079

Da mo' winsi ero wyinjombo awytopoto rapa, mojembo awopyry.
da moro winsi ero wyinjo -mbo aj- y(to) -po -to
rapa moje -mbo aj- o(py) -ry
then 3InMd even.if 3InPx from -devalued 2- go -one.who.is -If
again there -devalued 2- come -Nzr

Then even if you can leave from here, then to come from there again.
UrMaHeAl 00080

Hm.
***
Hes

Hm.
UrMaHeAl 00081
HeAl

Moroko akore'pe jemapoi.
moro -kong akore'pe j- ema(my) -po -i
3InMd -Col long.time 1So- stay.for.night -Caus -Rec.Pst

That's why I stay for a long time.
UrMaHeAl 00082

Kurijara waty a'ta wopyry.
kurijara waty a'ta w- o(py) -ry
canoe Neg.Ex if 1Sa- come -Nzr

There's no boat for me to come.
UrMaHeAl 00083

Wonumenga'mai.
wo- enumenga -'ma -i
Detr- think -Cmpltv -Rec.Pst

I really thought about it!
UrMaHeAl 00084

Djupa 'ne te'ne mose, Amerikan wodidjy meki ero 'wa
djupa 'ne te'ne mose amerikan wodi -ry meki ero 'wa
good Intns actually 3AnPx American young.woman -pssd make 3InPx Dir

wopyi.
w- o(py) -i
1Sa- come -Rec.Pst
It's good that this American woman made me come here.
UrMaHeAl 00085

I arrived here, I say.
UrMaHeAl 00086

If she hadn't sent for me, pah!
UrMaHeAl 00087

Maybe I would still be there now.
UrMaHeAl 00088

Boats don't come, they don't go from there at all.
UrMaHeAl 00089

That's why I think a lot now, I want to go, well, to see the children, that makes me think.
UrMaHeAl 00090

A'a.
a'a
yes

Yes.
UrMaHeAl 00091
HeAl
Your daughter really wants to come, too.

That holds her back.

Because there is not one.

In what will she come?

The chiefs' boat isn't done at all.

It's still not made, in order for them to come.

It's a very long time.
Not long ago her older sister said, um, make the new ones, the ones who were seated as leaders, make them go to Paramaribo to fight over this, she said, not long ago.

UrMaHeAI 00099

Want mokaro ro, mo'ko Cynthia nde su rorypo ko kyno'wo'mato pioko.

Because they, even Cynthia and the others, they fought over that.

UrMaHeAI 00100

Aurango anamyitja'pa mando.

They don't believe their story.

UrMaHeAI 00101

A'a.

Yeah.

UrMaHeAI 00102

Okomboto ro 'ne tytopo ekari:sha 'wa.

She told me she's gone two times already.

UrMaHeAI 00103

Wo'wo'ma mijarcinje mokaro jopoto nde maro.

She fought with them, along with the leaders.

UrMaHeAI 00104

Mero 'ne wotarema'pa terapa weramapo:sa kyangano.

She said she walked without a rest.

UrMaHeAI 00105

Moro wara ro ko kyangano erapa.

31nMd way indeed Saint 3.Rm- 3Sa- say -Prs.Tns.Dbt also
That's what she said.

That's what she said.

I say, even your mother is trying to come.

That what they said, too.

Your father wants to come, he must bring your money (that you must receive to) your hand, I say.

That holds her, how will she come?

I also came with a lot of trouble, I say, because they sent for me.

I told him, then she said, that's how it is, auntie, she said.
Right now we are wanting to go, I say, we are looking for an opportunity.

When a barge passes, maybe we will go.

Yeah, go in your own boat, young one, your husband paddles.

You stay three days in the path.

Then you all sleep.

You all hook Kaweri, then you cook.

The way we used to come back then.
That's going to happen again with us.
UrMaHeAl 00120

A dati e kon now.
That's coming now.
UrMaHeAl 00121

M'hm.
m'hm
m'hm

M'hm.
UrMaHeAl 00122

Kurijara srefi waty tarimjamy.
canoe at.all Neg.Ex T- paddle -Irr

There aren't even canoes to paddle.
UrMaHeAl 00123

Eh!
eh
eh

Eh!
UrMaHeAl 00124

Moro wara 'ne terapa.
Like that again.
UrMaHeAl 00125
C.3.2 Three Middle Aged Women

A boeng, te joe wani.
O.K., when you want.
MC02 00001
RaYa

A'ha.
aha
O.K.

Yeah.
MC02 00002
MaAl

Foe erome?
foe erome
for today

About today?
MC02 00003

Ai, erome.
ai erome
yes today

Yes, today.
MC02 00004
OdAr

Ingie dei.
Indigenous day.
MC02 00005

Erome a'na ero mas'pasi me totyne apoitjang, mokaro
wokyryjang futbal.
erome a'na ero mas'pasi me totyne apo -take -ng mo'karo
wokyry -jang futbal
today 1+3 3InPx Emancipation.Day Attr named hold -Fut -Dbt 3AnMdCol
man -Coll.An soccer

Today we will hold something called Emancipation Day, the men will play
soccer.
MC02 00006
MaAl

Moro poko painjare ne'ijatong.
moro poko painjare n- e'i -ja -tong
3InMd about maybe 3Sa- Cop -Pres -Col

Maybe they're busy with that.
MC02 00007

Jejuku'pa djombo ne'itjong.
j- eju(ku) -hpa djombo n- e'i -tong
10- inform -Neg then 3Sa- Cop -Col

They didn't inform me, then.
MC02 00008
When I was part of the leadership, they came and informed me then, but now? Pah!

They don't come at all.

She informed me, the one who passed, when she was (alive).

She came to me to inform me, but she's not here anymore.

Maybe after the ball (game), they will go drink over at Bronne's house. At Bronne's house.
A'a, mo'ko amukong  eju:tong.
Yes 3AnMd someone -Col invite -Col

Yeah, he invited some people.

Moro 'wa na'neng.
Over there first.

Kyny:tatong.
They are going to go.

A'a.
Yes.

I'wjato'pa tiro nang ero 'wa, paranakyry wa'tory.
He is without fire, um, White people's fire.

Da koko tywonyry she'pa moropo mang.
Then he doesn't want to drink there at night.

Idjombo pahpota oja nare wytomo kyne'itjang.
After that, I don't know where they will go.

Kande mo'ko...
Maybe him...

maybe 3AnMd
Kande mijaro.
kande mijaro
maybe there

Maybe over there.
MC02 00025
CeAr

... Bassja Tara auhty, auhty 'wa.
*** basija Tara auhto -ry auhto -ry 'wa
Hes lieutenant *** house -pssd house -pssd Dir

Bassja Tara's house, at his house.
MC02 00026
MaAl

Kande mo'ko kyjopotorykong ro BO, BO kasiriry
ko tyjasakore erapa
kande mo'ko kys- jopoto -ry -kong ro BO BO kasiri -ry
ko tyjasakore erapa
maybe 3AnMd 1+2A- chief -pssd -Col indeed Title Title manioc.drink -
pssd Salnt sour also

kyngatong.
ky- n- ka -tong
3.Rm- 3Sa- say -Col

Maybe our boss, 3.O., they say B.O.'s kasiri is sour, too.
MC02 00027
CeAr

Oh.
Oh
Oh

Oh.
MC02 00028
MaAl

C (overlapping *):

Moropo fosi, anenyry'pa rorupo wa, ero wyinjo naka
kyto:sa.
moro po fosi an- eny(ry) -hpa rorypo wa ero wyinjo naka
kyt- o(py) -ja
3InMd at first Neg- drink -Neg defficient 1Cop 3InPx from towards
1+2Sa- come -Pres

There first, I don't drink, well, but then we'll come over this way.
MC02 00030

Akuru pe.
akuru pe
clay Having

The muddy place.
MC02 00031
O*:
M*:

M'hm. 
m'hm 
m'hm

M'hm. 
MC02 00033

O*:

Uwa. 
uwa 
no

No. 
MC02 00035

C*:

A'a. 
a'a 
yes

Yes. 
MC02 00037

Ero wyinjo naka kyto: satong saf'safri tog. 
ero wyinjo naka kyt- o(py) -ja -tong saf'safri tog 
3InPx from towards 1+2Sa- come -Pres -Col slowly ***

We'll come this way slowly, right. 
MC02 00038

Da ero 'wa. 
da ero 'wa 
then 3InPx Dir

Then to here. 
MC02 00039

MaAl

M'm, da ky: sato i'ja sabana ta. 
m'm da kyt- y(to) -ja -to i- 'ja sabana ta 
Hes then 1+2Sa- go -Pres -Col 3- Dat savannah at

M'm, then we'll go with him to the savannah. 
MC02 00040

CeAr

Sabana ta. 
sabana ta 
savannah in

In the savannah. 
MC02 00041

OdAr

M'hm ... koko, tuna ta wopyi, pah! 
m'hm *** koko tuna ta w- o(py) -i pah 
m'hm Hes night water in lSa- come -Affirm eh!
M'hm, for me to come in the water at night? Pah!

MC02 00042

**shapiry**  *taka awu tjo'pa  koko.*

*i- sapi -ry taka awu i- y(to) -hpa koko*  
*Gen- mud -pssd into 1 Gen- go -Neg night*

*I don't go into the mud at night.*

MC02 00043

**Pah!**

pah

eh!

Pah!

MC02 00044

CeAr

**Awu rapa.**

awu rapa

1  again

Me, then.

MC02 00045

**Vooraal fa  womimjai,  pah!**

*Vooraal fa w- omima -i pah*

*** how 1Sa- move -Rec.Pst eh!*

*Especially since I've moved, pah!*

MC02 00046

**Tjo'pambo pai,  we'itjake.**

*i- y(to) -hpa -mbo paidjo w- e'i -take*

*Gen- go -Neg -devalued at.all 1Sa- Cop -Fut*

*I'm not going to go at all.*

MC02 00047

**Oty,  onjewara nare.**

*oty onjewara nare*

Hes  how  Doubt

*What, I don't know how.*

MC02 00048

MaAl

**Kuritja wy:take**  ...

*kurita w- y(to) -take***

day  1Sa- go -Fut  Hes

*I'll go during the day.*

MC02 00049

CeAr

**Hm,  koko.***

Hes  night
Hm, night.
MCO2 00050
OdAr

Koko te'kuru.
koko te'kuru
night well

At night, well.
MCO2 00051
CeAr

Tysapire, peru wety, pah!
t- sapi -se peru wety pah
T- mud -Ptcp dog excrement eh!
Muddy, dog poop, pah!
MCO2 00052
OdAr

Idjeke ero wara, oty, mas'pasi womy, oen ben
musu weri einjelijk.
idjeke ero wara oty mas'pasi womy
for.that.reason 3InPx way Hes Emancipation.Day clothes
\g

For that reason, this way, um, you were actually supposed to wear
Emancipation Day clothes.
MCO2 00053
MaAl

A'a.
a'a
yes

Yeah.
MCO2 00054
CeAr

Moro tymeremere.
moro t- mery mery -se
3InMd T- drawing drawing -Ptcp
The colorful ones.
MCO2 00055

A'a.
a'a
yes

Yes.
MCO2 00056
MaAl

Wjomyko.
i- womy -kong
3- clothes -Col
Their clothes.
MCO2 00057
CeAr

Pangi, awu pangiry amu mondo mang, nityrypo.
pangi awu pangi -ry amu mondo mang ni- kyry -po
clothing 1 clothing -pssd one present 3.Cop 3AO- make -one.who.is

Pangi, my panji is here, the one I made.
MCO2 00058
MaAl

Awu dati amu waty mang.
awu dati amu waty mang
1 that one Neg.Ex 3.Cop

Me, that, there isn't one.
MCO2 00059
CeAr

Amu, amumbo waty.
amu amu -mbo waty
one one -devalued Neg.Ex

One, there isn't any.
MCO2 00060
OdAr

Awu, amu mondo maro mang.
awu amu mondo 0- maro mang
1 one present 1- with 3.Cop

Me, there is one with me.
MCO2 00061
MaAl

shitjrypombo mo'ko worryi a'na emepane, mo'ko
worryi, moro tjuturyory pokoko.
si- kyry -po -mbo mo'ko worryi a'na emepa -neng mo'ko
worryi moro i- tu'turu -ry pokoko
1A3O- make -one.who.is-Pst 3AnMd woman 1+3 teach -one.who.does 3AnMd
woman 3ImMd 3- congratulate -Nzr occupied.with

When I made it, the woman who was our teacher, that woman, (taught us
how to) decorate it.
MCO2 00062

A'a.
a'a
yes

Yeah.
MCO2 00063
CeAr

Oko a ben gi mi, panji nanga janjisary.
oko a ben gi mi panji nanga j- anjisa -ry
two 3.An.Nom *** *** clothing and 3- shawl -pssd
Two she gave me, panji and its shawl.

Moro maro mang.
more 0- maro mang
3InMd 1- with 3.Cop

That is with me.

C*:

A'a, amoro te'kuru amu amaro na.
a'a amoro te'kuru amu a- maro na
yes 2 well some 2- with 3.Cop

Yes, you well, one is with you (you have one).

Awu dati amumbo waty mang.
awu dati amu -mbo waty mang
1 that some -former Neg.Ex 3.Cop

Me, then, there is not any.

O*:

Awu, awu amumbo waty.
awu awu amu -mbo waty
1 1 some -former Neg.Ex

Me, there is not one with me.

M*:

Sambura pokko waty kyne'itja.
sambura pokko waty ky- n- e'i -take
drum occupied.with Neg.Ex 3.Rm- 3Sa- Cop -Fut

They will not be playing sambura.

A'a.
a'a
yes

Yes.

Oty pokko ko ne'itja?
oky pokko ko n- e'i -take
what occupied.with QP 3Sa- Cop -Fut

What will they be playing?
Awasi boksu, moro paranakry boksuru.
even if boom.box 3InMd White.person boom.box -pssd

Even if it's a boom box, the White person's boom box.

Pangiry su'mengdake a'sawo'inje.
clothing -pssd1A- turn -Fut 3- neck -Col

I'm going to spin my pangi over their necks.

Awu oty kamisa nare semyndotake, womy.
I don't know what clothes I'm going to wear, clothes.

Moro wara kytopotatong.
We will find each other somehow.

Ai.
yes

Yeah.

Kytopotatong, ase'wa, pa'poro senetatong,
neighbor.woman dance -Nzr -Col

We will find each other, everyone will look at neighbor lady, their dancing.
Buurvrouw namokyrymbo 'ne tyndang erome.
buurvrouw n- amoky -ry -mbo 'ne ty(my) -take -ng erome
neighbor.woman 3A30- brew -Nzr -devalued Intns get.drunk -Fut -Dbt today

Neighbor lady's brew will get me drunk today.

Metai?
m- eta -i
2A- hear -Rec.Pst

Did you hear?

Anamokyry tyndang erome.
a- amoky -ry ty(my) -take -ng erome
2- brew -Nzr get.drunk -Fut -Dbt today

Your brew is going to get me drunk today.

R:

Awu ro?
awu ro
1 indeed

Who, me?

Amoro, aha.
amoro aha
2 yes

You, yes.

Anamokyry kaije.
a- amoky -ry ka -e
2- brew -Nzr say -Prs.Tns

Your brew, I said.

Wetyndake anamokyry pokoko.
w- ty(my) -take a- amoky -ry pokoko
1Sa- get.drunk -Fut 2- brew -Nzr occupied.with

I'm going to get drunk on your brew.
Your brew at the savannah, the kasiri you made.

CeAr

R:

Awu kasiri.

My kasiri.

M'hm.

M'hm.

Moro poko atyndatong.

They're going to get you drunk with it.

R:

Eh!

Eh!

Te joe wani.

Moro wara kuru erome we'injo na.

We do it that way these days.

Pah!

MaAl
Pah!
MCO2 00102

Penaro ero wara waty.
penaro ero wara waty
long.ago 3InPx way Neg.Ex

Before it wasn't this way.
MCO2 00103

Tuweitjo so
T- we'i -se -to so wan juru
T- be -Sup -Pst.Cont.Nzr so one hour

kawina ben naki
kawina ben naki
music.type *** ***

kaba.
kaba
Prfct

It used to be, kawina drums would be playing already.
MCO2 00104

Kawina.
kawina
music.type

Kawina.
MCO2 00105
CeAr

Ala sei.
Everywhere.
MCO2 00106
OdAr

Moro futbal po.
moro futbal po
3InMd soccer at

At the soccer field.
MCO2 00107
MaAl

A'ha.
aha
yes

Yes.
MCO2 00108
CeAr

Pun pun pun pun pun.
pun pun pun pun pun
thud! thud! thud! thud! thud!

Pun pun pun pun pun.
MCO2 00109
(unclear) pore.
So much.
MCO2 00110
CeAr

Mero, onjewara nare katake, mero 'ne erome mojang jongu boi nde,
oby nare nandong.
mero onjewara nare ka -take mero 'ne erome mojang jongu boi nde
oby nare na -tong
Intns how Doubt say -Fut Intns Intns now 3AnPxCol young boy
and.them what Doubt 3.Cop -Col

I don’t know how I’m going to say it, these young boys today, I don’t
know what it is with them.
MCO2 00111
MaAl

Te!
t
Interj

Eh!
MCO2 00112
CeAr

Hm!
***
Hes

Hm.
MCO2 00113
OdAr

Akinju pe, of na oty djombo, ukuty'pa.
akinju pe of na oty djombo uku(ty) -hpa
lazy Having or 3.Cop what then know -Neg

Lazy, or what it is, (there’s) no knowing.
MCO2 00114
MaAl

Fos ten ala bal jako, pun pun pun pun, tjaunarekong.
*** ten ala bal jako pun pun pun pun i- kawina -
kong
Hes *** all soccer at.time thud! thud! thud! thud! 3- music.type -
Col

Before, whenever there was soccer, pun, pun, pun, pun, thier kawina.
MCO2 00115

Moro kawina.
moro kawina
3InMd music.type

The kawina.
MCO2 00116
CeAr
Den abi kawina?
Do they have kawina?
MCO2 00117
OdAr

Tje pah!
che pah
how sad eh!

As if!
MCO2 00118

Den abi!
They have it!
MCO2 00119
MaAl

Den abi!
They have it!
MCO2 00120
CeAr

Se'me ko kyatatong.
se'me ko kyatatong
nonetheless SaInt 1+2.Cop.Coll

Here we are nonetheless.
MCO2 00121
MaAl

Mandong, da?
mang -tong da
3.Cop -Col then

Are they, then?
MCO2 00122
OdAr

Tykuruturukong se'pa mandong.
ty- kuruturu -kong se -hpa mang -tong
3R.Pssr- culture -Col Desid -Neg 3.Cop -Col

They don't want their culture.
MCO2 00123
CeAr

Myry!
myry
look at that

Look at that.
MCO2 00124
MaAl

Sambura wopoto, uwa'pa mandong.
sambura wo -po -to uwa -hpa mang -tong
drum hit -one.who.is -When dance -Neg 3.Cop -Col

When they knock sambura drums, they don't dance.
MCO2 00125
CeAr
They look at how you all dance, those young boys.

Then the next day, they tease you.

They tease you, the next day, "You danced like that yesterday, stink butt."

"You all danced with your skinny legs that way," he says, they say.

"Let me dance with my old legs," I say, "they're my legs," I say.

I don't wait until I'm already drunk.
Jawoja kuruturu poko.
I get up for culture.

Karawashi po, karawashi te'ne anilobimja'pa wa.
For the rattle, well, the rattle, that I don't love.

4:43

Moro kuru jotyja.
That does something to me.

Wotumemry jako pa'poro jenuru kynotumejang
When I spin, all of my eyes spin.

Moro ero wara awytory, ero wara, ero wara rapa.
The way you go this way and that, this way, this way again.

Moro maraka betre.
Maraka is better.

Maraka te'ne djupa rapa mang, maraka poko, juwaje.
Maraka, that's good, I dance with maraka.
Idjeke, idjoko paidjo ero, vooraal nownow so.
for.that.reason 3InAna -Imper mper too 3InPx *** right.now so

For that reason, even those guys, especially now so.

MCO2 00141

Fa mose worryi waty mang kaije, mero pirishiri'pa noro terapa we'i'mjaje.
fa mose worryi waty mang ka -e mero pirishiri -hpa noron terapa w- e'i -'ma -e
how 3AnPx woman Neg.Ex 3.Cop say -Prs.TnsIntns happiness -Neg anymoragain 1Sa- Cop -Neg -Prs.Tns

The way that woman is not here, I say, then I am without happiness anymore.

MCO2 00142

Kande, kande akore'pe.
kande kande akore'pe
maybe maybe long.time

Maybe, maybe after a long long time.

MCO2 00143

A kan de da moro jako fosi baka.
Maybe at that time first again.

MCO2 00144

Kande ipirishiri'pa we'itjake erapa i'mjaty jasakarykong maro.
kande i- pirishiri -hpa w- e'i -take erapa i- 'ma(ty) j- asaka -ry -kong maro
maybe 3- happiness -Neg 1Sa- Cop -Put also Gen- finish 1- countryman -pssd ~Col with

Maybe I won't be happy anymore with my friends and family.

MCO2 00145

5:23

Atoriry akono waty mang.
a- tori -ry akono waty mang
2- story -pssd friend Neg.Ex 3.Cop

The friend you told stories with isn't here anymore (Lit. your story friend).

MCO2 00147

MaAl

M'hm.
m'hm
m'hm

M'hm.
MCO2 00148

CeAr
Me, we were always side by side, "Come on go dance, woman," she'd say.

"Let's go young woman dance, aporito roten a'na weidjy ka'ma wo' uwa, Nzr."

I hesitated, "beside only 1+3 be -Nzr let's go young woman dance -Nzr say -Nzr"

She'd say.

When she heard the music that she loved.

Music too, yeah, then she danced to that.

I want to dance to the one I love, then you don't want to dance with me, I said.

We were like that, we are here.
Sometimes I give her a hard time.

O.K. say -Prs.Tns let's go 2So- stand up -Imper

I say it's O.K., come on, you get up.

5:50

This woman, she tells me, just come on already, I say.

Today, the one woman, my sister-in-law, I don't know how.

MaAl

Aunt, she's our aunt, let's say, Merlona, she is beside me, telling stories today.

Erome, ai.

Today, yeah.

Woku undypo o'ko 'ne japoritjo naka.

beer place where X is 2- come -Imper Intns 1- beside towards
At the kasiri house, you come over by my side.

Mc02 00163

Mala

Moropo a'na shipjotu pokomang, kaije djombo.

Moropo po a'na shipjotu pokomang ka-e djombo

3lnd at 1+3 joke occupied with 3.Cop say -Prs.Tns then

There we are busy with jokes, I say.

Mc02 00164

(uunclear)

A'a, moko erapa amu.

A'a mo'ko erapa amu

yes 3AnMd also one

Yeah, she's one.

Mc02 00166

Cear

Tytori pjoshing 'ne jumy mang.

Tytori posin 'ne jumy mang

3R.Pssr story sweetness Intns Intns 3.Cop

Her stories are very sweet. (funny)

Mc02 00167

Mala

Tori se jumy mang.

Tori se jumy mang

story Desid Intentns 3.Cop

She really loves stories.

Mc02 00168

Cear

Mopyi rapa, kaije.

M- o(py) -i rapa ka -e

2Sa- cme -Rec.Pst again say -Prs.Tns

You've come back, I say.

Mc02 00169

Mala

M'hm.

M'hm

M'hm

Mc02 00170

Cear

Tytoritje jumy mang.

T- tori -se jumy mang

T- story -Ptcp Intentns 3.Cop

She has a lot of stories (Lit. she is very storied).

Mc02 00171

Cear
She has a lot of stories.

We are like that with her.

She doesn't drink.

M'm, right now.

No, she doesn't drink it.

She almost doesn't even drink beer.

She says.

I don't know what gets her.
Itjurupo otyja.
i- turupo oty -ja
3- heart do.something -Pres

It does something to her heart.
MCO2 00180
CeAr

Da moropo moro tasi apemyry mo'ja, oty, apemyry
jako moro amu kapyng sitjyry.
da moropo moro tasi ape(my) -ry mo'ja oty ape(my) -ry
jako moro amu kapyng si- kyry
then there 3InMd palm.sp braid -Nzr over.there 3InMd some Neg 1A- make

They braided palm leaves over there, um, when they were braiding, I made
a little then.
MCO2 00181

Da moro jako moropo 'ne senyryi.
da moro jako moropo 'ne s- eny(ry) -i
then 3InMd at.time there Intns 1A- drink -Rec.Pst

Then, at that time, I drank there.
MCO2 00182

Moro typoshinje 'ne moro kasiri eny:jang.
moro t- posin -se 'ne moro kasiri eny(ry) -ja -ng
3InMd T- sweetness -Ptcp Intns 3InMd manioc-drink drink -Pres -Dbt

Then she drank kasiri so happily.
MCO2 00183

Ah, moro pahpota kuru te, tyturupo apo'i.
ah moro pahpota kuru te ty- turupo apo -i
Hes 3InMd afterward Affirm when 3R.Pssr- heart feel -Rec.Pst

Ah, after that time, she felt her heart.
MCO2 00184

Apo'i rapa.
apo -i rapa
feel -Rec.Pst again

She felt it again.
MCO2 00185
MaA1

6:58

Mero woja ko, mero 'ne woremary akoto
otyjang terapa
mero wo -ja ko mero 'ne wot- crema -ry akoto oty
-jang terapa
at.once kill -Pres Saint at.once Intns Detr- breathe -Nzr cut.down
do.something -Coll.An already

kyngano.
ky- n- ka -no
3.Rm- 3Sa- say -Prs.Tns.Dbt
It was killing me, it's cutting off my breath again, she said.

"Wow, I said, then for that reason you mustn't drink anymore, I said."

I believe she hasn't drunk since then.

For that reason, the other day, um, she did it with water, mixed it.

Then look at me, then, I say, pah, since it treats me like that, I say.

I, I'm finished, I say, drinking kasiri, I say.
I am finished.

MC02 00195

I just look, I say.

MC02 00196

It looks bad that we have become that way, I say.

MC02 00197

I don't drink kasiri.

MC02 00198

For that reason I say, I don't know how during the Six Week, I don't know what I will drink, me then, I will buy some beer, I say, I will drink it, me, I say.

MC02 00199

I said that to my eldest daughter.

MC02 00200

(unclear)

Akusare.

akusare

foam
Its foam.
MC02 00202
OdAr

Akusarembo.
akusare -mbo
foam -devalued

Its old foam.
MC02 00203
CeAr

Aijapatoro kisi
aijapatoro
ten
joe kan tjari go, ta'noka.
t- a'no(py) -ka
3R- fill -Tvzr

You can carry ten cases there to fill.
MC02 00205
OdAr

Ane'nyry me.
a- eny(ry) me
drink Ess

For you to drink.
MC02 00206
CeAr

A'a.
a'a
yes

Yes.
MC02 00207
OdAr

A'na 'ne ajepanotang enyry poko.
a'na 'ne aj- epano(py) -take -ng eny(ry) poko
1+3 Intns 2- help -Fut -Dbt drink occupied.with

WE will help you with drinking it.
MC02 00209
OdAr

8:07

Amoro.
amoro
2

You.
MC02 00210
CeAr

Ero wara a'na toriry na.
ero wara a'na tori -ry na
3InPx way 1+3 story -pssd 3.Cop

This is how our story is.
MC02 00211
MaAl
Take our story there to the elders in your country.

MCO2 00211

Aroko oro a'na auran etang, eropo a'na ashitjo nawoja.

iators and make them hear our story, we get up a little.

MCO2 00212

Ero wara waty Konomerume tuweitjo.

This isn't how Konomerume used to be.

MCO2 00213

Eropo waty mokaro Kari'nja tuweitjo, mijie wyinjo.

This is not where the Kari'nja used to be, over on the other side.

MCO2 00214

Moro Konomerume tuweitjo, na moro u'mukuru ke ero wyinjo naka notong.

That used to be Konomerume, since it sank they had to come over to this side.

MCO2 00215

Notong.

They came.

MCO2 00216

Pa'poro mokaro suma ero wyinjo mang.

They came.
All of the people are on this side.

Moro poko.

M'hm.

M'hm.

Estatoko.

Awu srefi ero wyinjo naka wopyi.

Moko pe'ja ponon wokyry pokó.

Ngatong.
I then said to Tara, "Tara, lend your rubber boots to me, I'm going home, there's a lot of rain, just rain."

MC02 00225

"For what reason did you take a man from the waterside," he said.

MC02 00226

I am not putting your rubber boots for you (buying them for you).

MC02 00227

Yeah, you took them off again.

MC02 00228

Pah, then I said, pah! I'm going to the savannah. I finally came to the savannah.

MC02 00229

No.

MC02 00230

For that reason, going to drink kasiri, it's easy to go to the waterside.

MC02 00231
My story is like this.

Ja, jarowa.

Yes, over here.

I came over here.
C.3.3 Male/Female Middle Aged

Awu erapa ju'pa wo'nykyi.
awu erapa ju'pa w- o'ny(ky) -i
1 also well 1Sa- sleep -Rec.Pst

I slept well myself.
FM-MA 00001
FeMa

Moro konomeru kape'kape moro te jembakai.
moro konomeru kape'kape moro te j- embaka -i
3InMd thunder lightening 3InMd Interj 10- awaken -Rec.Pst

The thunder and lightening woke me.
FM-MA 00002
FeMa

Typoshinje 'ne wonykyrymba wetykai membo.
t- posin -se 'ne w- o'ny(ky) -ry -mbo w- e- ty'ka
- i membo
T- sweetness -Ptcp Intns 1Sa- sleep -Nzr -former 1Sa. Detr-frighten -Rec.Pst st Intns

I was sleeping so well, then it frightened me so much!
FM-MA 00003
FeMa

Awu erapa mero 'ne japorongai.
awu erapa mero 'ne j- poromy(ry) -ka -i
1 also Intns Intns 10- jump.up -Caus -Rec.Pst

Me, too, it made me jump.
FM-MA 00004
MaAl

Wetykapo roten a'na tambala marc.
w- ty'ka -po roten a'na tambara maro
Sa- frighten -Caus only 1+3 lover with

We were frightened, me and my husband.
FM-MA 00005
MaAl

Ontverwakti me terapa.
It was so unexpected, too.
FM-MA 00006
FeMa

Da awonykyrymba ta te ajupa'kai.
da a- o'ny(ky) -ry -mbo ta te a- upa'ka -i
then 2So- sleep -Nzr -devalued in but 2So- wake.up -Rec.Pst

Then, in your sleep, you wake up.
FM-MA 00007
FeMa
Hm. Mero mango.
*** mero mango
Hes Intrns 3.Cop

Hm. So it is.
FM-MA 00008
MaAl

Da ero mose kopano:sa mombo kaije
djombo, um, terapa, ontverwakti me,
da ero mose k- wot- epano(py) -ja moro -mbbo ka -e
djombo *** terapa ontverwakti me
then 3InPx 3AmPx 1+20- Detr- help -Pres 3InMd -former say -Prs.Tns
then Hes already *** Ess

kytotong, mene kywe'itjopo nymbo, um,
onjewara nare, kotame terapa
k- y(to) -tong mene kyt- we'i -to -po nymbo ***
onjewara nare kotame terapa
1+2- leave -Col difficult 1+2Sa- be -Hab -one.who.is *** Hes
how Doubt sadly already

kyte'imjatong.
kyt- e'i -'ma -tong
1+2Sa- Cop -Neg -Col

Then this one who helped us, I say, um, who left us so unexpectedly, our
place, um, I don't know how, we have become so sad.
FM-MA 00349
FeMa

Um, mutundapo pahpota seneja, kotame jumy
kywe'idjyko seneja.
*** m- tunda -po pahpota s- ene -ja kotame jumy
kyt- we'i -ry -kong s- ene -ja
Hes 2Sa- arrive -one.who.is afterward 1Sa- see -Pres sadly Intrns
1+2Sa- be -Nzr -Col 1Sa- see -Pres

Um, after my arrival, I saw it, I saw that we were in such sadness.
FM-MA 00350
FeMa

Moro ashitjo jenakuru enepyi kaije djombo.
moro ashitjo j- enaku -ry ene(py) -i ka -e djombo
3InMd a.little 1- tears -psed bring -Opt say -Prs.Tns then

That brought on my tears a little, I say.
FM-MA 00351
FeMa

Moro wara waty terapa ise we'i moro wytory
mang.
moro wara waty terapa i- se w- e'i moro w- y(to) -ry mang
3InMd way Neg.Ex already 3- Desid 1Sa- Cop 3InMd 1Sa- go -Nzr
3.Cop

That's not how I wanted it to be when I left.
FM-MA 00352
FeMa
Te timiritjeng daka jodimja i'tjo po.
te timirikeng taka j- odi -ma i- topo
to river.boat into 10- greeting -Chg 3- on

She went to greet me all the way to the boat, on it.
FM-MA 00353
PeMa

Moro po j- enu -ry s- ema -e
3InMd at i- eye -pssd 1A- throw -Prs.Tns

I threw my eyes there (Coll. for 'I thought about it').
FM-MA 00354
PeMa

Any' pe iweidjy anukuty'pa we'itjo.
anyky pe i- we'i -ry an- uku(ty) -hpa we'itjo
illness Having 3- be -Nsr 3Neg- know -Neg ***

I didn't know she was sick.
FM-MA 00355
PeMa

Moro wopypo pahpota te, moro monyngojaro
painjare, moko emydiy
moro w- o(py) -po pahpota te moro monyngojaro
painjare mo'ko emyi -ry
3InMd 1Sa- come -one.who.is afterward when 3InMd day.before.yesterday
maybe 3AnMd daughter -pssd

kynekari:shang y'wa.
ky- n- ekari(ty) -ja -ng y- 'wa
3.Rm- 3A30- tell -Pres -Dbt 1- Dat

After I came, maybe the day before yesterday, her daughter told me
(about it).
FM-MA 00356
PeMa

Taki aseke iwjeipjukary moro infus ke, moro
anekaritjy'pa erapa iwje'ipjombo,
taki aseke i- wot- puka -ry moro infus ke moro an-
ekari(ty) -hpa erapa i- we'i -po -mbo
say by.Xself 3- Detr- pierce -Nsr 3InMd injection Instr 3InMd 3Neg-
tell -Neg also 3- do -one.who.is -Pst

ngano moko emydiy.
n- ka -no mo'ko emyi -ry
3Sa- say -Prs.Tns.Dbt 3AnMd daughter -pssd

She told me that she shot herself with injections, that she didn't speak
about it either, her daughter said.
FM-MA 00357
PeMa
Idjeke 'ne a'na erapa anukuty'pa, um, kynakong, kyngatong.
idjeke 'ne a'na erapa an- uku(ty) -hpa *** ky- na -
jakong ky- n- ka -tong
for.that.reason Intns 1+3 also 3Neg- know -Neg Hes 3.Rm- 3.Cop -
Pst.Punct 3.Rm- 3Sa- say -Col

For that reason, even we didn't know, um, it was like that, they said.

M'hum.
m'hum
m'hum

FM-MA 00358
FeMa

M'hum.
m'hm
m'hum

FM-MA 00359
MaAl

Moro wara tyweije.
moro wara t- we'i -se
3InMd way T- be -Ptcp

That's what she did.

FM-MA 00360
FeMa

Da so dan, hm, kaije, da aseke terapa moro tywombyry 'wa
da so dan *** ka -e da aseke terapa moro ty-
wow -mbo -ry 'wa
then so ther Hes say -Prs.Tns then by.Xself already 3InMd 3R.Pssr-
kill -Pst -psd Dat

tywosaro po mang, kaije.
3R.Pssr- Detr- carry -Caus 3.Cop say -Prs.Tns

Then so, then, hm, I say, then she brought on her own death, I say.

FM-MA 00361
FeMa

M'm.
m'm
Hes

FM-MA 00362
MaAl

Moro wara moko emydji kyneskari:sha.
moro wara mo'ko emyi -ry ky- n- ekari(ty) -ja
3InMd way 3AnMd daughter -psd 3.Rm- 3A3O- tell -Pres

That's what her daughter told me.

FM-MA 00363
FeMa
I don't know whether she told you about it.

She told us too at that time.

Oh, I say, now finally I know about it, too, I say.

I didn't know either.

Oh, I say.

Then she frightened us here, I was really frightened here.
Moro etapo.
moro eta -po 3InMd hear -one.who.is

the way we heard
FM-MA 00371 FeMa

Etapo.
etta -po hear -one.who.is

the way we heard
FM-MA 00372 MaAl

Paramuru ta awu erapa y'narangapoi.
Paramaru ta awu erapa y- naranga -po -i
Paramaribo at 1 also 10- frighten -Caus -Rec.Pst

I was frightened in Paramaribo.
FM-MA 00373 FeMa

M'm.
m'm
Hes
M'h'm.
FM-MA 00374 FeMa

Eropo auhto po wa, da moko tambala ngano, o'ko
'ne, o'ko 'ne worryi.
eropo auhto po wa da mo'ko tambara n- ka -no o- o(py)
-k0 'ne o- o(py) -ko 'ne worryi
here house at 1Cop then 3AnMd lover 3Sa- say -Prs.Tns.Dbt 2- come
-Imper Intns 2- come -Imper Intns woman

I am here at home, then my husband said, come, come woman!
FM-MA 00375 MaAl

Neko se, ngano.
eni -ko se n- ka -no
see -Imper oh! 3Sa- say -Prs.Tns.Dbt

Come look, he said.
FM-MA 00376 MaAl

Tata Jeanette arojatong poli 'wa.
tata Jeanette aro -ja -tong poli 'wa
mother *** carry -Pres -Col clinic Dir

They are carrying Aunt Jeanette to the clinic.
FM-MA 00377 MaAl

Oty nare ne'i.
oky nare n- e'i
what Doubt 3A30- Cop
I don't know what is happening (to her).
FM-MA 00378
MaAl

Oty ko nang, kaije.
oky ko na ka -e
whatQP 3.Cop say -Prs.Tns

What is it, I said.
FM-MA 00379
MaAl

Kande painjare mankeri apo'i.
kande painjare mankeri apoi -i
maybe maybe injury take -Rec.Pst

Maybe she was injured (Lit. took an injury).
FM-MA 00380
MaAl

Eneta, ngano.
en -take n- ka -nc
see -Fut 3Sa- say -Prs.Tns.Dbt

Go see her, he said.
FM-MA 00381
MaAl

Hm.
Hm
Hm
FM-MA 00382
FeMa

Da wytong iwjenasang ta.
da w- y(to) -ng i- wena(po) -sang ta
then 1Sa- go -Dbt 3- behind -Col at

Then I went behind them.
FM-MA 00383
MaAl

Wyto, oty ko ns'i, kaije.
w- y(to) oty ko n- e'i ka -e
1Sa- go what QP 3Sa- Cop say -Prs.Tns

I go, what is going on (with her), I said.
FM-MA 00384
MaAl

Idjo wara ngatong, mainja 'wa 'ne nytong.
iro wara n- ka -tong mainja 'wa 'ne n- y(to) -ng
3InAna way 3Sa- say -Col field Dir Intns 3Sa- go -Dbt

So they said, she went to the field.
FM-MA 00385
MaAl
She held her heart.

FM-MA 00386
MaAl

I hear she held her heart, they said.

FM-MA 00387
MaAl

After that at home, um, "I want to defecate," she said.

FM-MA 00388
MaAl

"I am going to defecate," but she went by herself.

FM-MA 00390
MaAl

But she didn't return by herself, she was slumped over there, she stayed where she sat.
Then her daughter said, "Papa, go look where Mama is!"

By that time she had lost herself.

Suddenly, all at once, it carried her away.

Then, there in the restroom, it took her.

It caught her.
Djombo kaije, itjarykong ge da, wytong ene rapa.

djombo ka -e i- ka -ry -kong ke da w- y(to) -ng ene rapa
then say -Prs.Tns 3- say -Nzr -Col Instr then 1Sa- go -Dbt see again

Then, I say, they said, I'll go check on her again.
FM-MA 00399
MaAl

Ene wysa, kaije, itja eneta.
ene w- y(to) -ja ka -e i- tja ene -take
see 1Sa- go -Pres say -Prs.Tns 3- *** see -Fut

I'll go check on her, I said, go check on her.
FM-MA 00400
MaAl

Sapo'i.
s- apoi
1A- hold

I held her.
FM-MA 00401
MaAl

Oty ko mang, wo', kaije, oty ko mang?
oty ko mang wodi ka -e oty ko mang
what QP 3.Cop young.woman say -Prs.Tns what QP 3.Cop

"What have you done, sister," I said, "what have you done?"
FM-MA 00402
MaAl

Oty ko ajeporyi?
oty ko aj- epo(ry) -i
what QP 2- find -Rec.Pst

What has found you?
FM-MA 00403
MaAl

Aijary pokok sapaia.
aija -ry pokoko s- apoi -ja
hand -pssd about 1A- hold -Pres

I held her on her hand.
FM-MA 00404
MaAl

Oty ko mang, kaije.
oty ko mang ka -e
what QP 3.Cop say -Prs.Tns

"What have you done?" I said.
FM-MA 00405
MaAl
Ju'pa paidjo enuru tywotapuru ma.
ju'pa paidjo enu -ry ty- wot- tapu -ry mang
good at.all eye -pssd 3R.Pssr- Detr- close -Nzr 3.Cop

Her eyes were closed.
FM-MA 00406
MaAl

Aurana'pa noro.
auran -hpa noron
speech -Neg anymore

She didn't speak anymore.
FM-MA 00407
FeMa

Aurana'pa noro sref'srefi, aurana'pa.
auran -hpa noron sref'srefi auran -hpa
speech -Neg anymore *** speech -Neg

She didn't speak anymore at all, didn't speak.
FM-MA 00408
MaAl

Oty ko mang, wo', kaije.
otty ko mang wodi ka -e
what QP 3.Cop young.woman say -Prs.Tns

"What have you done, sister," I said.
FM-MA 00409
MaAl

Pari'pje moro oty 'wa tapoije mang.
pari'pje moro oty 'wa t- apoi -se mang
strong 3InMd thing Dat T- take -Ptcp 3.Cop

She was taken really hard by the thing.
FM-MA 00410
FeMa

A'a, pari'pje moro anykyry 'wa tapoije mang.
a'a pari'pje moro anyky -ry 'wa t- apoi -se mang
yes strong 3InMd illness -pssd Dat T- seize -Ptcp 3.Cop

Yes, her illness took her really hard.
FM-MA 00411
MaAl

Anykyry 'wa, u'hm.
anyky -ry 'wa u'hm
illness -pssd Dat Hes

Her illness, yeah.
FM-MA 00412
FeMa

Idjo ro.
iro ro
3InAna indeed
That's it.
FM-MA 00413
MaAl

O'wing auran o'ta'pa ne'i.
owin auran wot- eta -hpa n- e'i
one speech Detr- hear -Neg 3Sa- Cop

Not one word could be heard anymore.
FM-MA 00414
MaAl

Ne'i sref'srefi.
n- e'i
3Sa- Cop

There was nothing at all.
FM-MA 00415
MaAl

Te leki i'tjopo.
te leki i- y(to) -po
when thus 3- leave -one.who.is

Until she left.
FM-MA 00416
FeMa

Te leki i'tjopo.
te leki i- y(to) -po
when thus 3- leave -one.who.is

Until she left.
FM-MA 00417
MaAl

Hm.
Hm
hm

Hm.
FM-MA 00418
FeMa

Jato'ke pore ne'i.
j- ato'ke pore n- e'i
10- painful very 3Sa- Cop

I was so very painful to me.
FM-MA 00419
MaAl

Wotaitjapoty'mai.
wot- aita -po -po(ty) -ma -i
Detr- cry -Caus -Iter -Chg -Rec.Pst

I cried and cried.
FM-MA 00420
MaAl
Hm.
Hm
hm

Hm.
FM-MA 00421
PeMa

Irombo po juru jako moro bel worry jako.
djombo po juru jako moro bel wo -ry jako
then at hour at.time 3InMd bell strike -Nzr at.time

Then at the hour she died, the bell tolled at that time.
FM-MA 00422
MaAl

Oh, kaije, tje, nytong.
oh ka -e che n- y(to) -ng
oh say -Prs.Tns how sad 3Sa- go -Dbt

Oh, I said, how sad, she has gone.
FM-MA 00423
MaAl

A'na kynotaitjanong tambara maro.
a'na ky- n- wot- aita -non tambara maro
1+3 3.Rm- 3A30- Detr- cry -Prs.Tns.Dbt lover with

We cried, me with my husband.
FM-MA 00424
MaAl

A'na nytong ene.
a'na n- y(to) -ng ene
1+3 3Sa- go -Dbt see

We went to see her.
FM-MA 00425
MaAl

Hm.
Hm
hm

Hm.
FM-MA 00426
PeMa

Be, kaije, mytong 'ne roten wo', kaije,
mytong 'ne roten.
e e ka -e m- y(to) -ng 'ne roten wodi ka -e
m- y(to) -ng 'ne roten
mm say -Prs.Tns 2Sa- go -Dbt Intns only young woman say -Prs.Tns
2Sa- go -Dbt Intns only

"Be," I said, "You just went away, sister," I said, "You just went away."
FM-MA 00427
MaAl
Eh! Ko'imbjo 'ne!
ch ko'i -mbo 'ne
eh fast -devalued Intns

Eh! So very quickly!
FM-MA 00428
MaAl

Oty ko me'i, kaije i'ja, oty ko me'i?
oky ko m- e'i ka -e i- 'ja oty ko m- e'i
what QP 2Sa- Cop say -Prs.Tns 3- Dat what QP 2Sa- Cop

"What have you done," I told her, "What have you done?"
FM-MA 00429
MaAl

Awu anukuty'pa wa, mo'kang, i'mjakong kynuku:sang,
anukuty'pa
awu an- uku(ty) -hpa wa mo'kang i- 'mu -kong ky- n- uku(ty)
-ja -ng an- uku(ty) -hpa
1 Neg- know -Neg 1Cop 3AnMdCol 3- child -Col 3.Rm- 3A3O- know
-Pres -Dbt Neg- know -Neg
wa.
wa
1Cop

I don't know, them, her children, they know it, I don't know.
FM-MA 00430
MaAl

Moro wara ekepy'po, te'ne ne'i.
moro wara ekepy'po te'ne n- e'i
3InMd way death actually 3Sa- Cop

Her death was like that.
FM-MA 00431
MaAl

Hm.
Hm
hm

Hm.
FM-MA 00432
FeMa

O'matong.
o' ma -tong
death -Col

Their dying.
FM-MA 00433
MaAl
A'na djombo Glen maro moro mokarobangong kupinje we'inje, kaije djombo.

We, together with Glen, we wash those kinds of people, I say.

FM-MA 00434
MaAl

Kyy, a'a, amoro wane moro moro poko mana.

Oh, yes, you are busy with that.

FM-MA 00435
FeMa

Tjo'pa noro we'inje.

I am not going anymore.

FM-MA 00436
MaAl

Ma noky ko notytang.

But who will do it?

FM-MA 00437
MaAl

Ah, kaije, jakonombo 'ne mose mang.

Ah, I said, she was my friend.

FM-MA 00438
MaAl

Oro shitjupi idjeke, kaije.

Therefore I shall wash her, I said.

FM-MA 00439
MaAl

Da moro wyinjombo awu, aseke ro sene:pol y'wa.

Then from there, I, I made them bring her to me.

FM-MA 00440
MaAl
Moro club 'wa na'neng narotong.
3InMd club Dir prior 3A30- carry -Col

They carried her first to the club.
FM-MA 00441
MaAl

Hm.
Hm
hm

From there,
FM-MA 00443
MeAl

the body,
FM-MA 00444
FeMa

Her body, they said farewell there.
FM-MA 00445
MaAl

There our crying was very strong.
FM-MA 00446
MaAl

All of us were crying there.
FM-MA 00447
MaAl

(tje.
(tje
(sympathy)
How sad.
FM-MA 00448
FeMa

Djombo mero narotong, kynarojatong auhto 'wa.
djombo mero n- aro -tong ky- n- aro -ja -tong auhto 'wa
then when 3A30- carry -Col 3.Rm- 3A30- carry -Pres -Col house Dir

Then after that, they carried her, they carried her home.
FM-MA 00449
MaAl

Moropo, eh, kynotaitjapopo: satong.
moro po eh ky- n- wot- aita -po -po(ty) -ja -tong
3InMd at eh 3.Rm- 3A30- Detr- cry -Caus -Iter -Pres -Col

There, eh, they wailed and wailed.
FM-MA 00450
MaAl

Kyngatong nero i'mjako.
ky- n- ka -tong nero i- 'mu -kong
3.Rm- 3Sa- say -Col authentic 3- child -Col

That's what they said, her children.
FM-MA 00451
MaAl

Kynotaitjapopo: satong.
ky- n- wot- aita -po -po(ty) -ja -tong
3.Rm- 3A30- Detr- *** -Caus -Iter -Pres -Col

They wailed and wailed.
FM-MA 00452
MaAl

Eh, kaije, asanoko 'ne nytong.
eh ka -e a- sano -kong 'ne n- y(to) -ng
eh say -Prs.Tns 2- mother -Col Intns 3Sa- go -Dbt

Eh, I said, your mother has gone.
FM-MA 00453
MaAl

A winsi awotaitjapotyry jako.
a winsi a- wot- aita -po(ty) -ry jako
3.An.Nom even.if 2So- Detr- *** -Iter -Nzr at.time

Even if you wail and wail.
FM-MA 00454
MaAl

Opy'pa noro kyne'itjang, ere'na'pa noro kyne'itja.
o(py) -hpa noron ky- n- e'i -take -ng ere'na -hpa noron ky- n- e'i -take
come -Neg anymore 3.Rm- 3Sa- Cop -Fut -Dbt faint -Neg anymore 3.Rm- 3Sa- Cop -Fut
She is not going to come back, she is not going to recover anymore.

*FM-MA 00455*

MaAl

Moro wara a'na naroi auhty 'wa (unclear).
moro wara a'na n- aro -i auhto -ry 'wa unclear
3InMd way 1+3 3A3O- carry -Rec.Pst house -pssd Dir ***

In that way, we carried her to her house.

*FM-MA 00456*

MaAl

A'na mokaro, Glen maro, a'na tjupinjeng ma o'wing upu'po weidjy ke.
a'na mo'karo Glen maro a'na i- kupi -neng mang o'win upu'po we'i -ry ke
1+3 3AnMdCol *** with 1+3 3- bathe -one.who.does 3.Cop one alone be -Nzr Instr

We, with Glen, we were the ones to wash her, because I was alone.

*FM-MA 00457*

MaAl

Moko ipityjy 'wa wykai, o'kone kopanokyse.
mo'ko i- piry -ry 'wa w- yka -i o- o(py) -ko -
neng k- wot- epano(py) -seng

Her younger sister, I told her, "Come, you have to come help me."

*FM-MA 00458*

MaAl

Hm.
Hm
hm

Hm.

*FM-MA 00459*

FeMa

O'wing (upu'po) 'ne oty, iwjomy emyndory awosin me kyneitjang y'wa
owin upu'po 'ne oty i- womy emyn to -ry awosin me ky-
- e'i -take -ng y- 'wa
one alone really what 3- clothes put.on -Nzr weight Attr 3.Rm-
3Sa- Cop -Put -Dbt 1- Dat

kaije.
ka -e
say -Prs.Tns

I by myself, putting on her clothes will be heavy for me, I said.

*FM-MA 00460*

MaAl

Moko wokyry, wokyry handel man, a'na woryi mje terapa.
mo'ko wokyry wokyry handel man -tong a'na woryi me terapa
3AnMd man man handle *** -Col 1+3 woman Attr again
The man, the man handles men, and we handle women.
FM-MA 00461
MaAl

Moro wara a'na mang, moropo mang.
moro wara a'na mang moropo mang
3InMd way l+3 3.Cop there 3.Cop

We are like that, she is there.
FM-MA 00462
MaAl

Te! Tjupimjapo mero, kurando naka a'na nyryi.
te i- kupi '-ma -po mero kurando naka a'na n-
y(yry) -i
Interj 3 - bath - Cmpltv - one. who.is when outside towards 1+3 3A3O-
put - Rec.Pst

Oh! After finishing washing her, we put her outside.
FM-MA 00463
MaAl

Moropo ne'i.
moro po n- e'i
3InMd at 3 Sa- Cop

She stayed there.
FM-MA 00464
MaAl

Sireifjyrymai kaije djombo mokaro i'mjuko
'si- reifyry -ma -i ka -e djombo mo'karoyo i- 'mu -kong
'wa w- y(to) -ja no auhto 'wa
1A3O- give - Chg - Rec.Pst say - Prs.Tns then 3AnMdCol 3- child - Col
Dat 1Sa- go - Pres leave house Dir

kaije wekupi.
ka -e w- e- kupi
say - Prs.Tns 1 Sa- Detr- bath

I give her, I said, to her children, I am going to my house to bathe, I
said.
FM-MA 00465
MaAl

Hm.
Hm
lm

Hm.
FM-MA 00466
FeMa

Wotake 'nc rapa, o'wainjo.
w- o(py) - take 'ne rapa o- 'wa - ine
1 Sa- come - Put Intns again 2- Dir - Col

I will come back to you all again.
FM-MA 00467
MaAl
Djupa mang, ngatong.
ju'pa mang n-ka-tong
It's good, they said.
good 3.Cop 3Sa-say-Col

Moro wara a'na ne'i.
moro wara a'na n-e'i
We did it like that.
3InMd way 1+3 3Sa-Cop

Dan moro koije ro kynunase?n
dan moro koije ro ky-una(my)-seng
Then did they bury her that same night?
then 3InMd evening indeed 3.Rm-3A30-bury-Pst5.Col

Uwa.
no

Iironkoropo.
ironkoropo
next.day

The next day.
The next day.
The next day.

Nemangai 'ne a'na.
n-emanka -i 'ne a'na
We stayed up all night with her.
3Sa-stay.up.all.night -Rec.Pst Intns 1+3

Nemangaseng na'neng.
n-emanka -seng na'neng
We stayed up all night with her.
3Sa-stay.up.all.night -Pst5.Col prior
They stayed up all night with her first?

A' a.
a' a
Yes.

Nemangai a' na.
3A30 stay up all night -Rec.Pst 1+3
We stayed up all night with her.

Moko ipjaryimjembo tundary manombo kuru, amukong.
3AnMd 3- son in law -former arrive -Nzr 3.Cop -Col -devalued beforehand someone -Col
Her son-in-law had to arrive first, some others.

Kyy, Paramuru ponokong.
3InMd Dir 3Sa- come -Opt.Col
Yeah, some of the ones from Paramaribo had to arrive.

A' na nemangai.
1+3 3A30- stay up all night -Rec.Pst
We stayed up all night with her.

Kokoro, tien juru ten, a' na naro. 
moro 'wa.
early morning ten hour *** 1+3 3A30- take -Rec.Pst 3InMd Dir
In the morning, at ten, we carried her there.

FM-MA 00482
MaAl

**Una:je.**
una(my) -e
bury -Prs.Tns

To bury her.
FM-MA 00483
FeMa

**Una:je, moro 'wa.**
una(my) -e moro 'wa
bury -Prs.Tns 3InMd Dir

To bury her there.
FM-MA 00484
MaAl

**Moro wara 'ne a'na ne'i.**
moro wara 'ne a'na n- e'i
3InMd way Intns 1+3 3Sa- Cop

We did it like that.
FM-MA 00485
MaAl

**Ju'pa 'ne ero weju moro jako kynakong**
ju'pa 'ne ero weju moro jako ky- na -jakong
good Intns 3InPx sun 3InMd at.time 3.Rm- 3.Cop -Pst2

Was the sun out (good) at that time?
FM-MA 00486
FeMa

**Ju'pa 'ne waty.**
ju'pa 'ne waty
good Intns Neg.Ex

No, it wasn't so good.
FM-MA 00487
MaAl

**Kawete ashitjo notapo'i.**
kawete ashitjo n- wot- apoi -i
good a.little 3A30- Detr- hold -Rec.Pst

It's good that she held a little.
FM-MA 00488
MaAl

**Notapo'i.**
n- wot- apoi -i
3A30- Detr- hold -Rec.Pst

She held.
FM-MA 00489
FeMa
A'a.
a'a
yes

Yes.
FM-MA 00490
MaAl

We, moro wara nepasamai, kaije djombo, ne'i, ero kyweitjokong.
well 3InMd way 3A30- Detr- happen -Chg -Rec.Pst say -Prs.Tns then 3Sa- Cop 3InPx 1+2A- be -Circ -Col

We, mora wara nepasamai, kaije djombo ne'i, ero kyweitjokong.
We, mora wara n-e- pasa -ma -i ka -e djombo n-e'i ero kys- we'i topo -kong

Well, it happened like that, I say, it did, our place here.
FM-MA 00491
FeMa

Ky'karo ero ponokong, kytonumengatong, moko ny tong, ero ja'nary
ky'karo ero ponon -kong kyt- wot- enumenga -tong mo'ko n-y(to) -ng ero ja'na -ry
1+2Col 3InPx who.are.at -Col 1+2Sa- Detr- think -Col 3AnMd 3Sa- go -Dbt 3InPx become.hard -Nzr

wyinjo, kaije djombo.
wyinjo ka -e djombo
from say -Prs.Tns then

Those of us from here, we think, she left, she left these hard times, I say.
FM-MA 00492
FeMa

M'hm.
m'hm
m'hm

M'hm.
FM-MA 00493
MaAl

Ky'karo te i'tja noro kytatong.
ky'karo te i- ta noron kytatong
1+2Col Interj 3- in still 1+2.Cop.Coll

We here, we are in it still.
FM-MA 00494
FeMa

Kyтомитjaseng.
kyt- wot- mita -seng
1+2Sa- Detr- get.roots -Opt.Col

Let's be strong.
FM-MA 00495
FeMa
This teaches us again, I say, to live well with each other.

You here everything here, not just here.

Everywhere that Kari'nja live, you hear how they are, how Kari'nja are with each other.

If you look carefully, you the way it is.

Not long ago, the people from Witsantie, the chief sent for me.

Da serupato moro poko.
then 1A- talk.to -Col 3InMd about
I talked with them about this.
FM-MA 00502
PeMa

Ju'pa koma:seng, kaije.
ju'pa k- wot- ema(my) -seng ka -e
good 1+2So- Detr- live -Opt.Col say -Pres.Tns

Let's live well, I said.
FM-MA 00503
PeMa

Hm.

Hm

Hm.

Ju'pa koma:seng, kaije.
ju'pa k- wot- ema(my) -seng ka -e
good 1+2So- Detr- live -Opt.Col say -Pres.Tns

Let's live well, I said.
FM-MA 00503
PeMa

Hm.

Hm

Hm.

Ja'wa me ro ro'mun komaijatong ase'wa kaije.
Ja'wa me ro ro'mun k- wot- ema(my) -ja -tong as- 'wa ka
-e i- 'wa -ine
bad. one Attr indeed certainly 1+2- Detr- live -Pres -Col Recp- Dat
say -Pres.Tns 3- Dat -Col

We are living in a bad way together, I told them.
FM-MA 00505
PeMa

Moro erokong jako da kytotamojatong.
moro ero -kong jako da kyt- wot- amo -ja -tong
3InMd 3InPx -Col at. time then 1+2Sa- Detr- cry.for -Pres -Col

These days, then, we cry.
FM-MA 00506
PeMa

Hm. So. Moro kuru.
Hm' so moro kuru
hm so 3InMd Affirm

Hm. So. Like that.
FM-MA 00507
MaAl

Oty tauro pokoko moro nang, kaije.
Oty t- auran pokoko moro na -ng ka -e
what 3R- words about 3InMd 3.Cop -Dbt say -Pres.Tns

What is that about, I said.
FM-MA 00508
PeMa

Kyrombysang n'do roten kytotamojatong.
Kryrombysang n'do roten kyt- wot- amo -ja -tong
1+2So- die -Col so only 1+2Sa- Detr- cry.for -Pres -Col
Only when we die, we cry.
FM-MA 00509
FeMa

Da ase'wa kywosenerykong jako te ja'wa me ase'wa kytatong kaije.
da as- 'wa k- wos- ene -ry -kong jako te jawa me as-
'wa kytatong ka -e
then Recp- Dat 1+2- Detr- see -Nzr -Col at.time when bad. one Attr Recp-
Dat 1+2.Cop.Coll say -Prs.Tns

Then when we look at ourselves, we are bad with each other, I said.
FM-MA 00510
FeMa

Ju'pa moro i'pjoro ro mang ngatong.
ju'pa moro i- poro ro mang n- ka -tong
good 3InMd 3- sufficient indeed 3.Cop 3Sa- say -Col

That is true, they said.
FM-MA 00511
FeMa

Eropo moro wara erapa ase'wa kytoserupaseng kaije djombo.
eropo moro wara erapa as- 'wa kyt- wos- erupa -seng ka -e
djombo
here 3InMd way also Recp- Dat 1+2Sa- Detr- talk.to -Opt.Col say -
Prs.Tns then

Here we have to talk like that with each other, I said.
FM-MA 00512
FeMa

Ju'pa komandokong me.
ju'pa k- wot- ema(my) -to -kong me
good 1+2- Detr- live -Hab -Col Ess

So that we can live well.
FM-MA 00513
FeMa

Da kuritja wararo ase'wa ju'pa kyteisheng.
da kurita wararo as- 'wa ju'pa kyt- e'i -seng
then day all Recp- Dat good 1+2Sa- Cop -Opt.Col

Then every day we must be good to each other.
FM-MA 00514
FeMa

Amo'ma kyteisheng ase'wa.
amony 'ma kyt- e'i -seng as- 'wa
greed -Neg 1+2Sa- Cop -Opt.Col Recp- Dat

We must not be greedy with each other.
FM-MA 00515
FeMa

Ase'wa.
as- 'wa
Recep- Dat
To each other.

FM-MA 00516

MaAl

Taure kyteisheng, towa'pore kyteisheng, kaije djombo.
taure kyt- e'i -seng towa'pore kyt- e'i -seng ka -e djombo
smiling 1+2Sa- Cop -Opt.Col happy 1+2Sa- Cop -Opt.Col say -Prs.Tns then

Let's smile, let's be happy, I say.

FM-MA 00517

FeMa

Moro wara ka'tainje 'ne, ero komamyrykong typoshinje mang.
moro wara k- a'ta -ine 'ne ero k- ema(my) -ry -kong t- posin -se mang
3InMd way 1+2- if -Col Intns 3InPx 1+2- live -Nzl -Col T-
sweetness -ptcp 3.Cop

If we are like that, then our living will go well.

FM-MA 00518

FeMa

Ju'pa mang.
ju'pa mang
good 3.Cop

It is good.

FM-MA 00519

FeMa

H'hm.
***
Hes

M'hm.

FM-MA 00520

MaAl

Da oty jako nare moro eshikshi wikiry na?
da oty jako nare moro eshikshi wiki -ry na
then what at.time Doubt 3InMd six week -pssd 3.Cop

Then when will here six weeks be?

FM-MA 00521

FeMa

Oko augustus jako ngato 'ne.
oko augustus jako n- ka -tong 'ne
two August at.time 3Sa- say -Col Intns

The second of August, they said.

FM-MA 00522

MaAl
Oh, moro jako.
Oh moro jako
Oh 3InMd at.time

Oh, at that time.
FM-MA 00523
FeMa

A'a moro jako.
a'a moro jako
yes 3InMd at.time

Yes, at that time.
FM-MA 00524
MaAl

M'hm, ju'pa 'ne ma.
m'hm ju'pa 'ne mang
m'hm good 3Ntr 3.Cop

H'hm, it's good.
FM-MA 00525
FeMa

Awu djombo kande moro jako 'ne da apy'pa noro we'itjake.
awu djombo kande moro jako 'ne da an- o(py) -hpa noron w-e'i -take
1 then maybe 3InMd at.time 3Ntr then 3Neg- come -Neg anymore 1Sa-
Cop -Fut

Maybe right at that time, I will not come again.
FM-MA 00526
FeMa

Moro koijaro korupaty ipjoko idjo poko we'itjake mijaro.
moro koijaro k- wot- erupa -ry i- poko iro poko w-e'i -take mijaro
3InMd yesterday 1A20- Detr- talk.to -Ntr 3- about 3InAna about 1Sa-
Cop -Fut there

The thing I talked with you about yesterday, I will do that still.
FM-MA 00527
FeMa

Ero jauhty retyry upiry poko erapa djombo kaije,
nero ahto -ry rety -ry upi -ry poko erapa djombo ka
-e mo'ko woryi djombo ahto
3InPx 1- house -psd ridge -psd find -Ntr occupied.with also then
say -Prs.Tns 3AnMd woman then house

djupy ahto t jako moropo ngano.
djupy ahto i- ka(py) -ko moropo n- ka -no
good house 3- make -Imper there 3Sa- say -Prs.Tns,Dbt

IN order to find the roof for my house, I say, that woman says make a
good house there, she says.
FM-MA 00528
FeMa
Kyy.
kyy
Interj

Oh,
FM-MA 00529
MaAl

Ajaty:sa 'ne ngano.
a- aty(py) -ja 'ne n- ka -no
2So- grow.old -Pres Intns 3Sa- say -Prs.Tns.Dbt

She says, you're getting old.
FM-MA 00530
FeMa

A'a.
a'a
yes

Yeah.
FM-MA 00531
MaAl

Woji potyry pok po kytonumengai noro ngano.
woji po(ty) -ry pok po kyto- wot- enumenga -i noron n- ka
-no
palm.leaves pick -Nzr about 1+2Sa- Detr- think -Vet anymore 3Sa-
say -Prs.Tns.Dbt

You must not think about picking palm leaves anymore, she says.
FM-MA 00532
FeMa

Tjapy'mapoto, da ky:take moropo 'wa ngano.
i- ka(py) -ma -po -to da k- y(to) -take moropo 'wa
n- ka -no
3- make -Cmpltv -one.who.is -When then 1+2- go -Fut there Dir
3Sa- say -Prs.Tns.Dbt

When you finish making it, we will go there, she said.
FM-MA 00533
FeMa

Mokaro y'makong nero moropo japoi se mandong,
mo'kar o y- 'mu -kong nero moropo j- apoi se mang -tong
3AnMdCol 1- child -Col authentic there 10- hold Desid 3.Cop -Col

Even my children, they want to keep me there.
FM-MA 00534
FeMa

Uwa kaije, eropo 'ne Weidjy sc'pa wa, kaije.
uwa ka -e eropo 'ne we'i -ry se -hpa wa ka -e
no say -Prs.Tns here Intns be -Nzr Desid -Neg 1Cop say -Prs.Tns

No, I said, I don't want to stay here, I said.
FM-MA 00535
FeMa
Here in your hands I will die, I said.
FM-MA 00536
FeMa

I will die there one day, I said.
FM-MA 00537
FeMa

But there I am in the hands of a free doctor, I said.
FM-MA 00538
FeMa

Yes.
FM-MA 00539
MaAl

There I plant when I want to plant, I said.
FM-MA 00540
FeMa

I talked with them in that way, I say, you all have become elders, I said to them.
FM-MA 00541
FeMa
You look after yourselves, take care of yourselves, I said.

Yes. You spoke it well.

But your mother is going to stay with me.

If you all want to see us, you will go see us.

I told them.

They spoke to me in a good way, I say.

For that reason, I will go for a little while, to work, I say.
It hurts me that it is like that.

FM-MA 00549
FeMa

If I had my own house already, I wouldn’t have so many worries.

FM-MA 00550
FeMa

O.K., the way you think, you are getting old already.

FM-MA 00551
MaAl

Then (this is so) you can be in a better house when you grow old.

FM-MA 00554
MaAl
Bikasi ajatypy ry jako erokong otykong poko

... bikasi aj- aty(py) -ry jako ero -kong oty -kong poko

**Because if you age with these things...**

FM-MA 00555
MaAl

**Morgu.**
morgu
morning

Morning!
FM-MA 00556
Passerby

**Morgu, morgu, wodi.**
morgu morgu wodi
morning morning young woman

Morning, morning, young woman!
FM-MA 00557
FeMa

**Djupa mang.**
ju'pa mang
good 3.Cop

It's good.
FM-MA 00558
MaAl

Djupa 'ne mose erupai o'makong maro, apyty maro.
ju'pa 'ne mose erupa -i o- 'mu -kong maro a- pyty maro
good Intns 3AnPx talk.to -Rec.Pst 2- child -Col with 2- wife with

You spoke well with your children, with your wife.
FM-MA 00559
MaAl

**M'hm.**
m'hm
m'hm

M'hm.
FM-MA 00560
FeMa

O'kone koro rapa a'na koro kysinjoi
eropo, tje!
o- o(py) -ko -neng koro rapa a'na koro kys- no -i eropo
tje
2- come -Imper -Hort Appeal again 1+3 Appeal 1+2A- leave -Rec.Pst here (sympathy)

You must come back, don't leave us here!
FM-MA 00561
MaAl
No, because, I won't move, I will leave my doctor card here.

FM-MA 00562
FeMa

Because when I arrive here, I can go to the doctor, I can go freely, I say.

FM-MA 00563
FeMa

If I remove it, I won't have it anymore.

FM-MA 00564
FeMa

It's good, I say, then we continue forward.

FM-MA 00565
FeMa

Make the school continue forward.

FM-MA 00566
FeMa

When I leave, you all carry it forward, I say.

FM-MA 00567
FeMa
Ju'pa nare na.
ju'pa nare na
good Doubt 3.Cop

I don't know if that's good.
FM-MA 00568
FeMa

Kynarota 'ne a'na.
ky- n- aro -take 'ne a'na
3.Rm- 3A3O- carry -Fut Intns 1+3

We will carry it.
FM-MA 00569
MaAl

Itjory idjeidjy wararo a'na kynytang.
i- y(to) -ry i- dei -ry wararo a'na ky- n- y(to) -take -ng
3- go -Nmr 3- day -poss each 1+3 3.Rm- 3Sa- go -Fut -Dbt

It's going, on each of its days, we will go.
FM-MA 00570
MaAl

Sarotatong pjokoinje we'itjake, kaije i'jainje.
s- aro -take -tong i- poko -ine w- e'i -take ka -e
i- 'ja -ine
1A- carry -Fut -Col 3- occupied with -Col 1Sa- Cop -Fut say -
Prs.Tns 3- Dat -Col

I will carry them, I will be with them, I told them.
FM-MA 00571
MaAl

A'ha, ju'pa 'ne ma, ero ajauran 'ne japokupe mang, towa'pore wa, moro etapo
aka ju'pa 'ne mang ero aj- auran 'ne j- apokupe mang
towa'pore wa moro etapa -po
yes good Intns 3.Cop3InPx 2- words Intns 10- pleasing to 3.Cop
happy 1Cop3InMd hear -one.who.is
ke.
ke
Instr

Yeah, that's good, your words are pleasing to me, I am happy to hear that.
FM-MA 00572
FeMa

Onjewara katake nare, mama kynoremanong noro.
onjewara ka -take nare mama ky- n- wot- erema -non
noron
how say -Fut Doubt mother 3.Rm- 3A3O- Detr- live -Prs.Tns.Dbt
still

I don't know what to say, but my mother is still alive.
FM-MA 00573
FeMa
Mama noro erapa supija.
mama noron erapa s- upi -ja
mother only also 1A- cannot -Pres

I can't leave my mother alone.
FM-MA 00574
FeMa

A'a.
a'a
yes

Yes.
FM-MA 00575
MaAl

So langa mondo noro a'ta eropo e'i se we'itjake, kaije
djombo.
so langa mondo noron a'ta eropo e'i se w- e'i -take ka -e
djombo
so *** alive still if here Cop Desid lSa- Cop -Fut say -Prs.Tns
then

As long as she is still alive, I will want to be here, I say.
FM-MA 00576
FeMa

Uwa noro a'ta, we, oja ko wytang eropo erapa
junamy se rapa awu wa.
uwa noron a'ta we oja ko w- y(to) -take -ng eropo erapa j-
una(my) se rapa awu wa
no still if well whither QP 1Sa- go -Fut -Dbt here also 10-
bury Desid again 1 1Cop

If she is no more, well, where will I go? I want to be buried here,
too.
FM-MA 00577
FeMa

Moro kaije, awu erapa.
moro ka -e awu erapa
3InMd say -Prs.Tns 1 also

I say that, me too.
FM-MA 00578
MaAl

Eropo wa oja ko wytang, kaije, eropo 'ne.
eropo wa oja ko w- y(to) -take -ng ka -e eropo 'ne
here 1Cop whither QP 1Sa- go -Fut -Dbt say -Prs.Tns here Intns

I am here, where will I go, I say, right here.
FM-MA 00579
MaAl

Parata pokoro watyr mang.
pyrata pokoro watyr mang
money about Neg.Ex 3.Cop
It's not about money here.
FM-MA 00580
MaAI

Moro kuru.
moro kuru
3InMd Affirm

That's true.
FM-MA 00581
PeMa

Mose ... onjewara kari'nja nykaije.
mose *** onjewara kari'nja n- yka -e
3AnPx Hes how Kari'nja 3A3O- say -Prs.Tns

Um, how do Kari'nja say it?
FM-MA 00582
MaAl

Motunaija.
m- wot- una(my) -ja
2A- Detr- bury -Pres

You bury yourself.
FM-MA 00583
MaAl

Motunaija 

eropo parata anupi'pja mana.
m- wot- una(my) -ja eropo pyrata an- upi -hpa mana
2A- Detr- bury -Pres here money Neg seek -Neg 2.Cop

To be buried, you don't look for money here.
FM-MA 00584
PeMa

Paramuru ta aromhypoto 'ne parata jumy moro.
Paramuru ta a- rom(py) -po -to 'ne pyrata jumy moro
Paramaribo at 280- die -one.who.is -When Intns money Intns 3InMd

If you die in Paramaribo, it's a lot of money.
FM-MA 00585
PeMa

Ju'pa mang wa'wa, ero poko roten de wopyi
ero ko'koro ajerupa kaije.
ju'pa mang wa'wa ero poko roten de w- o(py) -i
ero kokoro aj- erupa ka -e
good 3.Cop older.sister 3InPx about only them 1Sa- come -Rec.Pst
3InPx early.morning 2- talk.to say -Prs.Tns

It's O.K., sister, I came to you this morning to talk to you just about this, I say.
FM-MA 00586
PeMa

Ju'pa 'ne ma moro erapa.
ju'pa 'ne mang moro erapa
good Intns 3.Cop 3InMd also
It's good, this again.

FM-MA 00587
MaAl

Y'wa 'ne moro kyturupatong.
y- 'wa 'ne moro kyt- wot- erupa -tong
1- Dat Intns 3InMd 1+2Sa- Detr- talk.to -Col

It is good, to me, our talking (together).

FM-MA 00588
MaAl

Ja, mose worry maro erapa amyijako tori pjoko kyteisheng.
ya mose worry maro erapa amyijako tori i- pok kyt- e'i -seng
yes 3AnPx woman with also some.day story 3- about 1+2Sa- Cop -Opt.Col

Yeah, with this young woman, too, we will have to talk about our story some day.

FM-MA 00589
FeMa

Ju'pa kysapoisheng,
ju'pa kys- apoi -seng
good 1+2A- hold -Opt.Col

Let's hold her well.

FM-MA 00590
FeMa

Te so langa mondo a'ta, kopanopyrykong jako
i'ja, ju'pa kysapoisheng
te so langa mondo a'ta k- wot- epano(py) -ry -kong jako i-
'ja ju'pa kys- apoi -seng
to so *** present if 1+2- Detr- help -Nzr -Col at.time 3-
Dat good 1+2A- hold -Opt.Col

mose omyjako, kaije djombo.
mose omyja -kong ka -e djombo
3AnPx young.woman -Col say -Prs.Tns then

As long as she is here, when she helps us, let's hold her well, this young woman, I say.

FM-MA 00591
FeMa

Ero taro roten.
ero taro roten
3InPx until only

Just until here.

FM-MA 00592
FeMa
C.4 Procedural Discourse

Our procedural discourse is the text of the *Mauru Film*, included with the dissertation as a DVD video. In it, an elder demonstrates cotton spinning for her granddaughter, and the granddaughter attempts it on her own. The grandmother is Henriette Alkantara, and her granddaughter is Sieglen Jubithana.

Ein,    twee, drie.
ein    twee drie
***    ***    ***

One, two, three.
Mauru 00001
DeJu

Otyry    pokok      ty    ein, twee, drie, nykaije,
ko'wero   o:jo.
o ty    -ry pokok      ty    ein twee drie n- yka -e
ko'wero   o- ijo
do.something -Nzroccupied.with ? *** *** *** 3A3O- say -Prs.Tns
obviously 2- husband

What now, your husband has said, "One, two, three."
Mauru 00002
HeAl

Oty pokok ko mang, pipi?
o ty pokok ko mang pipi
what occupied.with QP 3.Cop grandma

What are you doing, grandmother (Lit. with what are you occupied)?
Mauru 00003
SiJu

Mauru shipju'kaje,       su'wi.
mauru si- pu'ka -e suwi
cotton 1A3O- remove.seeds -Prs.Tns young.woman

I am removing seeds from cotton, young one.
Mauru 00004
HeAl

Mauru korero shipju'kaje.
mauru korero si- pu'ka -e
cotton *** 1A3O- remove.seeds -Prs.Tns

I am taking the seeds out of cotton.
Mauru 00005

Kopanoko ampu'kary pokok.
k- wot- epano(py) -ko amu pu'ka -ry pokok
1+2- Detr- help -Imper some remove.seeds -Nzr occupied.with
Help me with pulling some seeds.
Mauru 00006

Muku:sang pju'kary?
m- uku(ty) -ja -ng i- pu'ka -ry
2A- know -Pres -Dbt 3- remove.seeds -Nzr

Do you know how to pull them?
Mauru 00007

Uwa.
uwa
no

No.
Mauru 00008
SiJu

Da kopanoko idjeke.
da k- wot- epano(py) -ko idjeke
then 1+2- Detr- help -Imper therefore

Then help me then.
Mauru 00009
HeAl

Amu sy:ja o'wa.
amu s- y(ry) -ja o- 'wa
one 1A- give -Pres 2- Dat

I'll give one to you.
Mauru 00010

Pju'kako.
i- pu'ka -ko
3- remove.seeds -Imper

Remove the seeds.
Mauru 00011

Onjewara?
onjewara
how

How?
Mauru 00012
SiJu

ero wara 'ne mipju'kaje
ero wara 'ne m- pu'ka -e
3InPx way Intns 2A- remove.seeds -Prs.Tns

You remove the seeds this way.
Mauru 00013
HeAl

Menejang?
m- ene -ja -ng
2A- see -Pres -Dbt
Do you see it?
Mauru 00014

Eny, jupy mene mang, myry.
eny jupy mene mang myry
3InPx good Intns 3.Cop look.at.that

That's so good, look at that.
Mauru 00015

Eny wara 'ne mijpu'kaje.
eny wara 'ne m- pu'ka -e
3InPx way Intns 2A- remove.seeds -Prs.Tns

You pull the seeds that way.
Mauru 00016

Amu ze kyshipju'kai.
amu me kys- pu'ka -i
one Attr 1+2A- remove.seeds -Rec.Pst

This is how you pull the seeds.
Mauru 00017

Efi, ero wara eny wyinjo pju'kary jako o'wa
epjopa mang, jawa me mang.
efi ero wara eny wyinjo i- pu'ka -ry jako o- 'wa
epjopa mang jawa me mang
if 3InPx way 3InPx from 3- remove.seeds -Nzr at.time 2- Agt
backward 3.Cop bad.one Attr 3.Cop

If you pull it like that from that side, it is backward, it is bad.
Mauru 00018

Eny wara te'ne mijpu'kaje.
eny wara te'ne m- pu'ka -e
3InPx way actually 2A- remove.seeds -Prs.Tns

You actually remove the seeds this way.
Mauru 00019

Moro epiry 'wa.
moro epiry 'wa
3InMd eye.side Dir

On its eye side.
Mauru 00020

A'a, moro 'ne djupa mijpu'kaje.
a'a moro 'ne djupa m- pu'ka -e
yes 3InMd Intns well 2A- remove.seeds -Prs.Tns

Yes, you are removing them well.
Mauru 00021

Asepokoroko 'ne moro mang.
as- pokoro -kong 'ne moro mang
Recp- following -Col Intns 3InMd 3.Cop

The stick together as one.
Mauru 00022
That's what Kari'nya call, "asepokoro."
Mauru 00023

The seeds are so stuck together.
Mauru 00024

This?
Mauru 00025
Siju

Yes.
Mauru 00026
HeAl

Then you spread it out, after you have removed the seeds.
Mauru 00027

Spread that one out, you spread it out this way.
Mauru 00028

It spreads out well, spread it out.
Mauru 00029

Moro ejatoja 'ne kari'nya asepokoro me.
Moro ejato -ja 'ne kari'nya as- pokoro me
3InMd give.name -Pres Intns Kari'nya Recp- following Ess

That's what Kari'nya call, "asepokoro."
Mauru 00023

Asepokoro koro moro epy'po mang.
as- pokoro koro moro epy'po mang
Recp- following now 3InMd seed 3.Cop

The seeds are so stuck together.
Mauru 00024

Ero?
ero
3InPx

This?
Mauru 00025
Siju

A' a.
a'a
yes

Yes.
Mauru 00026
HeAl

Djombo mapitjaje, pju'kapoto
Djombo m- apika -e i- pu'ka -po -to o-
'wa
then 2A- spread.out -Prs.Tns 3- remove.seeds -one.who.is -After 2-
Agt

Then you spread it out, after you have removed the seeds.
Mauru 00027

Apitjako morombo, ero wara 'ne mapitjaje.
apika -ko moro -mbo ero wara 'ne m- apika -e
spread.out -Imper 3InMd -devalued 3InPx way Intns 2A- spread.out -
Prs.Tns

Spread that one out, you spread it out this way.
Mauru 00028

Morø djupy mene kynotapitjano, apitjako.
moro jupy mene ky- n- wot- apika -no apika -
ko
3InMd good Intns 3.Rm- 2A30- Detr- spread.out -Prs.Tns.Dbt spread.out -
Imper

It spreads out well, spread it out.
Mauru 00029

Ero wara 'ne mapitjaje.
ero wara 'ne m- apika -e
3InPx way Intns 2A- spread.out -Prs.Tns
You spread it out this way.
Mauru 00030

Jupy mene.
jupy mene
good Intns

It's so good.
Mauru 00031

Te asepoko my:ja, asekuponaka my:ja, asekusekuponaka.
te as- pokol m- y(ry) -ja as- kuponaka m- y(ry) -ja as-
when Recp- about 2A- put -Pres Recp- onto 2A- put -Pres Recp-
Recp- onto

When you put them together, you put one on top of the other, all of them on top of each other.
Mauru 00032

Menejang?
m- ene -ja -ng
2A- see -Pres -Dbt

Do you see it?
Mauru 00033

A'ha, djupa 'ne ma, nare jaro'wa.
aj- *** ju'pa 'ne mang nare jarowa
2- Hes good really 3.Cop Doubt hither

Yes, it's good, don't you want to come closer?
Mauru 00034

Æro wara 'ne my:ja, djombo ko mipjoponga:je.
ero wara 'ne m- y(ry) -ja djombo ko m- poponga -e
3InPx way Intns 2A- put -Pres then Salt nt 2A- pound -Prs.Tns

You put it this way, then you pound it.
Mauru 00035

ty'pune oty pju'kapoto o'wa, da djombo mipjoponga:je.
ty'pune oty i- pu'ka -po -to o- 'wa da djombo m-
poponga -e
much Hes 3- remove.seeds -one.who.is -When 2- Agt then then
2A- pound -Prs.Tns

When you have removed a lot of seeds, then you pound it.
Mauru 00036

Eny wara my:ja.
eny wara m- y(ry) -ja
3InPx way 2A- put -Pres

You put it this way.
Mauru 00037
Apyime.
apyime
many

A lot.
Mauru 00038

Asekuponaka my:ja.
as- kuponaka m- y(ry) -ja
Recp- onto 2A- put -Pres

You put them on top of each other.
Mauru 00039

Erö kare, ero, shipju'kai, menejang?
ero kare ero si- pu'ka -i m- ene -ja -ng
3InPx *** 3InPx 1A30- remove.seeds -Rec.Pst 2A- see -Pres -Dbt

I have pulled these seeds, do you see it?
Mauru 00040

Ty'pune syry!, eny wara.
ty'pune s- y(ry) -i eny wara
much 1A- put -Rec.Pst 3InPx way

I have put a lot, that way.
Mauru 00041

Da, mipjopongaje, wara.
da m- poponga -e wara
then 2A- pound -Pres.Tns way

Then, you knock it this way.
Mauru 00042

Moro wjotapitjato'me kynotapitjano
mony me, pijopongary jako
moro i- wot- apika -to'me ky- n- wot- apika -no
mony me i- poponga -ry jako
3InMd 3- Detr- spread.out -Purp 3.Rm- 3A30- Detr- spread.out -
Pres.Tns.Dbt 3InRm Attr 3- pound -Nzr at.time

O'wa.
o- 'wa
2- Agt

You spread it out so that it is spread like that, then you pound it.
Mauru 00043

Da djombo ko motyja eny wara.
da djombo ko m- oty -ja eny wara
then then Salnt 2A- do.something -Pres 3InPx way

Then you do it that way.
Mauru 00044

Menejang?
m- ene -ja -ng
2A- see -Pres -Dbt
Do you see it?
Mauru 00045

A'a, senei.
a'a  s-   ene -i
yes  1A-   see  -Rec.Pst

Yes, I've seen it.
Mauru 00046

SiJu

Da eny wara my:ja  jupy mene.
da eny  wara m-  y(ry)  -ja  jupy mene
then  3InPx  way  2A-  put  -Pres  good  Intns

Then you put it like that, so it's good.
Mauru 00047

HeAl

Te, djombo mame:ja,  wara, aijapory  pok. 
te  djombo  m-  ame(my)  -ja  wara  aijapo  -ry  pok
when then  2A-  roll.up  -Pres  way  hand  -Pssd  about

Then you roll it up this way, with your hand.
Mauru 00048

Wara my:ja,  eny  wara.
war  a  y(ry)  -ja  eny  wara
way  2A-  put  -Pres  3InPx  way

You put it like so, this way.
Mauru 00049

Da djupa kaba mang.
da  ju'pa  kaba  mang
then good  Prfct  3.Cop

Then it is O.K. already.
Mauru 00050

Da djombo me'poija,  ero  kuitja.
da  djombo  m-  e'poi  -ja  ero  kuitja
then then  2A-  spin  -Pres  3InPx  spindle

Then you spin it on this spindle.
Mauru 00051

Menejang,  ero  yrypo  y'wa?
m-  ene  -ja  -ng  ero  y(ry)  -po  y-  'wa
2A-  see  -Pres  -Dbt  3InPx  put  -one.who.is  l-  Agt

Do you see how I'm putting this one?
Mauru 00052

Da ero wara me'poija.
da  ero  wara  m-  e'poi  -ja
then  3InPx  way  2A-  spin  -Pres

Then you spin it like this.
Mauru 00053
Ajapory taka memo:sa.
aj- aijapo -ry taka m- emo(ky) -ja
2- hand -Pssd into 2A- push -Pres

You push it into your hand.
Mauru 00054

Jupy mene, da ero wara me'poija ko'u, ero 'ne kuitja,
kuitja mene kari'nja
jupy mene da ero wara m- e'poi -ja ko'u ero 'ne kuitja
kuitja mene kari'nja
good Intns then 3InPx way 2A- spin -Pres now 3InPx Intns spindle
spindle Intns Kari'nja

kynejatoja.
ky- n- ejato -ja
3.Rm- 3A3O- call -Pres

Very nice, then you spin it like this now, this is a spindle, Kari'nja
call it a "kuitja."
Mauru 00055

Da me'poija.
da m- e'poi -ja
then 2A- spin -Pres

Then you spin it.
Mauru 00056

Myry, kynotu'meja.
myry ky- n- wot- u'me(my) -ja
look.at.that 3.Rm- 3A3O- Detr- go.around -Pres

Look at that, it's turning.
Mauru 00057

Moro e'mariry djupa a'ta djukmene kynotu'mejang,
ero ko ja'wa ne'i, tjyry.
moro e'mari -ry ju'pa a'ta juku mene ky- n- wot- u'ma -ja
-ng ero ko jawa n- e'i i- kyry -ry
3InMd roundness -Nzr good if good Intns 3.Rm- 3A3O- Detr- turn -Pres
-Dbt 3InPx Saltm bad.one 3Sa- Cop 3- make -Nzr

If its roundness it right, then it turns well, this one is made badly.
Mauru 00058

Kuitjato'pa a'tainje.
kuitja -to -hpa a'ta -ine
spindle -vzr -Neg if -Col

They don't make spindles for me.
Mauru 00059

Kuitja kyryry anukuty'pa srefi mandong, erome nokynombo
pitjanitjo.
kuitja kyry -ry an- uku(ty) -hpa srefi mang -tong erome noky -mbo
pitjani -kong
spindle make -Nzr 3Neg- know -Neg self 3.Cop -Col now wh.An -
devalued child -Col
They don't even know how to make a spindle, these kids today.
Mauru 00060

Da awu wa semu'mama ro'kong, kuitjary kyryry pokoko, idjeke ko uwapo'pa mang.
dawuwa semuama -ma ro'kong kuitja -ry kyry -ry pokoko idjeke ko uwa -po -hpa mang.
then 1 1Cop 1A- deceive -Neg only spindle -posd make -Nzr occupied with therefore Saint dance -one who is -Neg 3.Cop

Then I just kid myself thinking I can make a spindle, for that reason it doesn't dance.
Mauru 00061

Djupa uwa'pa mang, otu'memy'pa djupa mang.
djupa uwa -hpa mang wot- u'me(my) -hpa djupa mang good dance -Neg 3.Cop Detr- go.around -Neg good 3.Cop

It doesn't dance right, it doesn't turn well.
Mauru 00062

Menejang?
m- ene -ja -ng
2A- see -Pres -Dbt
You see it?
Mauru 00063

Ero wara me'poija, djombo mitjaje rapa.
ero wara m- e'poi -ja djombo m- ka -e rapa
3InPx way 2A- spin -Pres then 2A- remove -Prs.Tns again
You spin it like this, then you remove it again.
Mauru 00064

Menejang?
m- ene -ja -ng
2A- see -Pres -Dbt
You see it?
Mauru 00065

A'a.
a'a
yes
Yes.
Mauru 00066
SiJu

Eropo typune my:ja waty mero 'ne mang.
eropo typune m- y(ry) -ja waty mero 'ne mang
here heavy 2A- put -Pres Neg.Ex Intns Intns 3.Cop

Put a little more here, that's terribly good.
Mauru 00067
HeAl

Ija roten otyry jako o'wa ipju'ma mang.
ija roten oty -ry jako o- 'wa i- pui -'ma mang
thence only do something -Nzr at.time 2- Agt 3- enlarge -Neg 3.Cop
When you just do it (without paying attention), then it's not thick (enough).
Mauru 00068

Mjoshinjy pa'poro ...
... mosin -ry pa'poro *** ***
3- length -pssd entire Hes Hes

Its whole length...
Mauru 00069

Mjoshinjy'pa mang.
... mosin -ry -hpa mang
3- length -pssd -Neg 3.Cop

It's not long enough.
Mauru 00070

Da eny wara mame:ja.
da eny wara m- ame(my) -ja
then 3InPx way 2A- roll.up -Pres

Then you roll it like this.
Mauru 00071

Menejang?
m- ene -ja -ng
2A- see -Pres -Dbt

Do you see?
Mauru 00072

A'a, seneja.
a'a s- ene -ja
yes 1A- see -Pres

Yes, I see it.
Mauru 00073
Siju

Ero wara 'ne mauru poko aja'ta, me'poija mauru.
ero wara 'ne mauru poko a- a'ta m- e'poi -ja mauru
3InPx way Intns cotton occupied.with 2- if 2A- spin -Pres cotton

If you are busy with cotton like this, then you spin cotton.
Mauru 00074
HeAl

Sapitjapy me'poija.
sapitjapy m- e'poi -ja
a.lot 2A- spin -Pres

You spin a lot of it.
Mauru 00075

Oty neko otu'memy'pa ju'pa ero kuitja mang.
oty ene -ko wot- u'me(my) -hpa ju'pa ero kuitja mang
what see -Imper Detr- go.around -Neg right 3InPx spindle 3.Cop
Look, what is making this spindle not spin right?
Mauru 00076

Emaminjary kapyng ja'wa me na.
emamin -ja -ry kapyng jawa me na
work -Pres -NzrNeg bad.one Attr3.Cop

Its working isn't good (It doesn't work well).
Mauru 00077

pesapesa ke.
pesapesa ke
crooked Instr

It's crooked.
Mauru 00078

Evna, Evna, nare moro tjapo amu ene:ko!
Evna Evna nare moro i- ka -po amu ene(py) -ko
*** *** Doubt 3InMd 3- remove -one.who.is one bring -Imper

Evna, Evna, bring the one that's removed already!
Mauru 00079

Kaitjo i'ja oro amu ene:neng moro bol.
ka -i -ko i- 'ja oro amu ene(py) -neng moro bol
say -1Imper -Imper 3- Dat Opt some bring -Opt 3InMd ball

Tell her to bring that ball.
Mauru 00080

Bol me.
bol me
ball Ess

Like a ball.
Mauru 00081

Ah?
ah
Hes

Ah?
Mauru 00082

M'o go aksi eng?

Ja.
ja
yes

Yes.
Mauru 00084
HeAl

Myry, mati auran daka karopoto.
myry mati auran taka k- aropo -tong
look.at.that Suriname.Maroon language into 2A10- return -Col

Look at that, you all made me go back into Sranan Tongo.
Mauru 00085
Myry, eny wara kuru ma.
myry eny wara kuru mang
look.at.that 3InPx way Affirm 3.Cop

Look at this, it’s like this.
Mauru 00086

e’polipjoto o’wa... Enes:ko!
e’poi -po -to o- ’wa ene(py) -ko
spin -one.who.is -If 2- Agt bring -Imper

If you spin it... Bring it!
Mauru 00087

Eneko moro!
en -ko moro
see -Imper 3InMd

Look at that!
Mauru 00088

Djupa ’ne oty e’poidjy jako jupy me mang.
djupa ’ne oty e’poi -ry jako jupy me mang
good Intns thing spin -Nzr at.time good Attr 3.Cop

When you spin it well, it’s good.
Mauru 00089

Paranakyry maururu wara erapa kyne’pOiJa.
paranakyry mauru -ry wara erapa ky- m- e’poi -ja
White.person cotton -pssd way also 3.Rm- 3A30- spin -Pres

It spins like White people’s cotton, too.
Mauru 00090

Nimjoku me erapa my:ja.
imjoku me erapa m- y(ry) -ja
hammock Attr also 2A- make -Pres

You make it into a hammock, too.
Mauru 00091

Moro poto, bol!
moro poto bol
3InMd large.one ball

That big ball!
Mauru 00092

Ja.
ja
yes

Yes.
Mauru 00093

Ah!
ah
Hes
Ah!
Mauru 00094

Ka mati auran daka rapa karopoja	ong
tone.
kore'koja	ong
tone.
ka mati auran taka rapa k-
aropo -ja -tong k-
era'ko -ja -tong tone.
crappy Suriname Maroon language into again 2A10- return -Pres -Col
2A10- make angry -Pres -Col actually

You all make me go back into that crappy Sranan Tongo, you all are making me angry!
Mauru 00095

Ero wara kapyng na.
ero wara kapyng na
3InPx way Neg 3.Cop

It's not this way.
Mauru 00096

Menejato?
m- ene -ja -tong
2A- see -Pres -Col

To you all see it?
Mauru 00097

A'a.
a'a
yes

Yes.
Mauru 00098
SiJu

oko aseta ra pona my:ja, da me'meja rapa.
oko as- ta ra pona m- y(ry) -ja da m- e'me -ja rapa
two Recp- in against 2A- put -Pres then 2A- braid -Pres again

You put it on top of itself, then you spin (braid) it again.
Mauru 00099
HeAl

Da nimjoku me mitjryrja ko'u.
da nim'joku me m- kyry -ja ko'yu
then hammock Attr 2A- make -Pres now

Then you make a hammock now.
Mauru 00100

Moro wara 'ne mauru e'poidjy jako na.
moro wara 'ne mauru e'poi -ry jako na
3InMd way Intns cotton spin -Nzr at time 3.Cop

It's that way when you spin cotton.
Mauru 00101

Paranakyry maururu roten oty'pa m-
paranakyry mauru -ry roten oty -hpa mang
White person cotton -pssd only do something -Neg 3.Cop
Only the White people's cotton isn't done like that.
Mauru 00102

Ero mauru akore'pe pore nimjoku me ajapoija, e'poipjoto o'wa.
ero mauru akore'pe pore nimjoku me aj- apoi -ja e'poi -poeto -wa
3InPx cotton long.time very hammock Attr 2- hold -Pres spin -one.who.is -When 2- Agt

This cotton holds you for a long time when you make a hammock, when you
spin it.
Mauru 00103

Moroko paranakyry, oty, nitjyrpyrykong te'ne pah!
Moro -kong paranakyry oty ni- kyry -ry -kong te'ne pah
3InMd -Col White.person Hes 3AO- make -Nzr -Col actually eh!

The ones White people make, pah!
Mauru 00104

ko'i ...
knotambo:sa moro nimjoku kyry jako
ko'i *** ky- n- wot- ambo(ka) -ja moro nimjoku kyry jako
o- 'wa
fast Hes 3.Rm- 3A30- Detr- break -Pres 3InMd hammock make at.time
2- Agt

It breaks quickly when you make a hammock.
Mauru 00105

Ma ero kari'nja nitjyr ne'poipjol! Pah!
ma ero kari'nja ni- kyry n- e'poi -po pah
but 3InPx Kari'nja 3AO- make 3A30- spin -one.who.is eh!

But this Kari'nja made spun one, pah!
Mauru 00106

Akore'pe pore mang, kande awopoja srefi.
Akore'pe pore mang kande a- wo -ja srefi
long.time very 3.Cop maybe 2- kill -Caus -Pres self

It stays for a very long time, maybe it'll even kill you (you'll die and
leave it behind).
Mauru 00107

Tje!
tje
(sympathy)

Wow!
Mauru 00108
SiJu

M'm.
m'm
Hes
M'hm.
Mauru 00109
HeAl

Idjo wara kuru ero mauru e'poidjy jako o'wa mang.
iro wara kuru ero mauru e'poi -ry jako o- 'wa mang
3InAna way Affirm 3InPx cotton spin -Nzr at.time 2- Agt 3.Cop

It's that way when you spin this cotton.
Mauru 00110

E'poidjy muku:aang?
e'poi -ry m- uku(ty) -ja -ng
spin -Nzr 2A- know -Pres -Dbt

Do you know how to spin it?
Mauru 00111

A'a.
a'a
yes

Yes.
Mauru 00112
SiJu

amu e'poitjo nare, senese
amu e'poi -ko nare s- ene -seng
one spin -Imper Doubt 1A- see -Opt.Col

Spin some, let me see.
Mauru 00113
HeAl

(laughs)

Asitjo roten enepoko, mony pato, moro patoko
pore tjryko, e'poidjy.
ashitjo roten ene -po -ko mony pato moro pato -kong
pore i- kry -ko e'poi -ry
a.little only see -Caus -Imper 3InRm on.side.of 3InMd on.side.of -Col
more 3- make -Imper spin -Nzr

Just show me a little, on that side, make it over on that side, to spin it.
Mauru 00115
HeAl

u'mengo, aha, mo'meja 'ne, jarowa, tje.
Uwa! merenakaje, jarowa, aha.
u'me(my) -ko aha m- wot- e'me -ja 'ne jarowa tje
uwa m- erenaka -e jarowa aha
go.around -Imper O.K. 2A- Detr- braid -Pres Intns hither (sympathy) no
2A- sober.up -Prs.Tns hither O.K.

Turn it, yeah, you are spinning, come here, oh. No! You are doing it
backwards, here, O.K.
Mauru 00116
Amu rapa otyko mony pato.

Do one again on that side.
Mauru 00117

Eropo.
eropo
here

Here.
Mauru 00118
SiJu

aha.
aha
yes

Yes.
Mauru 00119
HeAl

Mauru 00120

Mauru 00121

Mauru 00122

SiJu

omepatoko te'ne e'poidjy pokoko.
omepa -tong -ko te'ne e'poi -ry pokoko
learn -Col -Imper actually spin -Nzr occupied.with

You all must learn to spin right.
Mauru 00123
HeAl

Da e'poidjy muku:take, awomeparya jako.
da e'poi -ry m- uku(ty) -take a- wot- emepa -ry jako
then spin -Nzr 2A- know -Fut 2- Detr teach -Nzr at.time
Then you will know how to spin, when you learn.
Mauru 00124

*i'pjoro* 'ne mang.
i- poro 'ne mang
3- sufficient Intns 3.Cop

It's O.K.
Mauru 00125

... *kore ri*

*** *kore ri*

Hes Surpr?

Truly.
Mauru 00126
SiJu

*i'pjoro* mang.
i- poro mang
3- sufficient 3.Cop

It's fine.
Mauru 00126
HeAl

*I've spoiled your whole work.*
Mauru 00127
SiJu

*Djupa 'ne ma.*
djupa 'ne mang
good Intns 3.Cop

It's good.
Mauru 00128
HeAl

*Idjombo ro?*
idjombo ro
then indeed

And then?
Mauru 00129

*Onjewara noro?*
onjewara noron
how anymore

What more?
Mauru 00130
APPENDIX D

DICTIONARY

Fortunately, modern technology allows us to create a dictionary that is not dependent on formal publication to be immediately useful. Versions of works in progress have been available in the community, and team members have been involved in editing workshops. The version presented here is our most complete to date. However, a future version will be cross-referenced to all texts, and will include illustrations.

This appendix begins with a Kari'nya to English and Sranan Tongo dictionary. This is followed by English to Kari'nya and Sranan Tongo to Kari'nya word lists.
a | English ab. Sranan Tongo ah.
   | *Inf.*

   | *Pro.* English s/he. Sranan Tongo a. *From:* Sranan Tongo s/he--A doe eng. 'S/he did it'.

a | English 2; 2O; 2So. Sranan Tongo joo.

a' a | English yes. Sranan Tongo äi. Hollands jaat.
     | *Ptc.* See: *aha.*

abra | English across; cross. Sranan Tongo abra; abra.
    | *Pp; V.* *From:* Sranan Tongo.

aempo | English ready. Sranan Tongo berijid. *A.*

afscheid | English farewell. Sranan Tongo afscheid. Hollands afscheid.
         | *FM-MA 00445*  
         | *N.* *From:* Dutch.

ah | English Hes. Sranan Tongo ah.
   | *Inf.*

aha | English I.understand; O.K.; yes. Sranan Tongo äi.

Ptc. English. Usually translated as 'yes,' but is different from a'a, 'yes.' This yes has additional 'I understand' semantics. Sranan Tongo Moro furu, ai vertaal leki 'ja,' mar owktoe a abi temakke nanga 'ja, mi begrijp.'

See: *aha; a'a.*

ahkaho | English ghost. Sranan Tongo jeje.
       | Hollands geest.
       | *N.* *Category:* culture nature.

ahkary | English shadow; shade. Sranan Tongo skadow.
      | *N.* *Category:* nature.

ahkaryka | English make.afraid. Sranan Tongo meki.frede. Hollands schrikken.


ahsaho | English dig.gutter.
       | *Vt.* English dig gutter. Sranan Tongo dik gotro.

ahsto | English stick.w.fork.
      | *N.* English stick with fork. Sranan Tongo juku nanga forku.
      | *Category:* culture artifact.

ahtonto | English support. Sranan Tongo kraka.
ai English it.will; yes.

V. Ptc. English it will. Sranan Tonga á o de. See: ai. From: ST.

aidje English later. [intrv. Filbr 0094]

Ptc?

alja English hand. Sranan Tonga anu. N. Category: body.

ailanga English dying.of.A. Sranan Tonga X.e.kiri.X.

Vt. English Likely a calque from Sranan Tonga where 'be hungry' is said 'hunger is killing O’. Itjumyrykong kynajangato. Hunger is killing them (they are hungry). Hangri e kiri den. [CeAr FF00062, FF00116, HeAl FF00062]

ailapatoro English ten, Sranan Tonga tien. A. English ten; on both sides. Sranan Tonga tien; na ala toe sei. See: alja.

ailapo English dexterity; hand.work; hand. Sranan Tonga hand.werk; anu. N. English made by hand. Sranan Tonga sani san meki nanga anu. See: alja-po; alja. Mose aijapo ne ero mang. This is h/her hand work. A s’ma dati wroko de djá.


aije English get; fetch. Sranan Tonga kisi. Vt. [UrMaHeAI 00087]

aise(py) English finish. Sranan Tonga klari.
<table>
<thead>
<tr>
<th>English</th>
<th>Sranan Tonga</th>
</tr>
</thead>
<tbody>
<tr>
<td>ai'ty</td>
<td>English whining. Sranan Tonga stowtu. N. Category: body.</td>
</tr>
<tr>
<td>aj–</td>
<td>English 2. Prs. See: a–.</td>
</tr>
<tr>
<td>ajenapíry</td>
<td>English your lie; you are a liar. Sranan Tonga na lei foe joe; joe na wan leis'ma. See: aj–enapi –ry; enapi.</td>
</tr>
<tr>
<td>Ajureng</td>
<td>English Ajureng. Sranan Tonga Ajureng. Nm.</td>
</tr>
<tr>
<td>aju(ru)</td>
<td>English bake. Sranan Tonga baka. Vt. English bake until browned or to a particular color. Sranan Tonga baka te a kon bruin.</td>
</tr>
<tr>
<td>ajuwé</td>
<td>English tree.sp. Sranan Tonga bon.sp. N. Category: plant tree.</td>
</tr>
<tr>
<td>akami</td>
<td>English race. Sranan Tonga strei lon. N. Category: nature.</td>
</tr>
<tr>
<td>akáre</td>
<td>English cayman. Sranan Tonga kaiman. N. Category: animal reptile.</td>
</tr>
<tr>
<td>Akarípoto</td>
<td>English Akarípoto.creek. Sranan Tonga Akarípoto.kreek. Nm.</td>
</tr>
<tr>
<td>akawanay</td>
<td>English storage.tin. Sranan Tonga blik foe kibri sani. N. Category: culture artifact.</td>
</tr>
<tr>
<td>akere'i</td>
<td>English bird.sp. Sranan Tonga fowroe.sp; sonfowroe. Hollands zoonevogel. N. Category: animal bird.</td>
</tr>
<tr>
<td>akíma</td>
<td>English tease; torment; importune; flirt; bother. Sranan Tonga trobi. Vt. English tease or bother with both positive and negative connotations, positive in use for asking a woman to be one's wife. Sranan Tonga trob'trobi, te joe aki wan uma efu a wani tron joe vrouw.</td>
</tr>
<tr>
<td>akinju</td>
<td>English lazy. Sranan Tonga lesi. A.</td>
</tr>
<tr>
<td>ako</td>
<td>English mortar. Sranan Tonga Mata. N. Category: culture artifact.</td>
</tr>
</tbody>
</table>
akokowa  English: dove, sp. Sranan: fow.roe, sp.  
N. Category: animal bird.

N. Category: kinship social.

akore'pe  English: long time, Sranan: langa, ten.  
A.

akoshimbjo  See: akosi -mbo.  
Category: Cassava Film.

A.

N. [CaDemo JuAI 0042]

akoto  English: cut down; fell. Sranan: kapu; fala.  
Vi: English: cut down as in cutting a whole field to prepare for planting, or felling a single tree; used for things that are erect like trees. Sranan: kapu, fala; kapu trowe. Tymainjary akotoja. He cuts his own field. Ai kapu eng eigie gron.  
[CeAr 0001] See: pa'koto.

akotoja  See: akoto -ja.  
[HeAI 0001]

akotojang  See: akoto -ja -ng.  
[JeNJ 0000]
Category: Cassava Film.

akotojatong  See: akoto -ja -tong.  
[JuAI 0004]
Category: Cassava Film.

akotory  See: akoto -ry.  
[WiMa 0001]

Category: Cassava Film.

Vi.

akujang  See: aku -ja -ng.  
[JeNJ 0007]
Category: Cassava Film.

akumyry  See: a- kumyry.  
Vo: English: you are hungry. Sranan: jee e hangri. See: kumyry.  
Category: Cassava Film.

akupa  English: fish, sp. Sranan: kubi.  
N. Category: animal fish.

akuri  English: agouti; rabbit. Sranan: kon'koni.  
N. Category: animal mammal.

akuru  English: soft one; clay. Sranan: safu, wan; tokotoko.  
N. English Lit: soft wet dirt.  

akuru  See: aku -ry.  
[PaCh 0001]
Category: Cassava Film.

N. Category: culture artifact.

akusare  English: foam; froth. Sranan: skoma.  
N. English: froth or foam on beer or kasiri.  
[MC02 00202]

Nm.

Vo.

akutuma  English: make cloudy.  
Vi: English: make cloudy as in water or air. Sranan: meki kon dungrudungru. See: akutuno.
akutuno  English make.cloudy. Sranan Tongo meki.dungru.
  Vt. See: akutuma.

akyka  English press. Sranan Tongo pers.
  Vt.

akynoka  English press. Sranan Tongo pers.
  Vt.

akypsy  English pressed.together. Sranan Tongo kon de tranga, leki te joe pers kasaba ini matapi. Hollands pressed together until hard, as in pressed cassava that comes out of a matapi.
  Vt.

akyry  English plague; danger. Sranan Tongo gefalek.
  N. See: akyta.

akyta  English have;plague. Sranan Tongo abi.gefalikheid.
  Vo. See: akyry.

akyto'me  See: akyka -to'me. [PaCh 0029]
  Vt. English in order to press (O). Sranan Tongo foe pers (eng).
  See: akyka. Category: Cassava Film.

ala  English all. Sranan Tongo ala. [FM-MA 00498]
  Pte. From: ST.

am'  English some. Sranan Tongo wantoe.
  See: amu; amu. Category: Cassava Film.

amainjary  See: a- mainja -ry. [WiMa 0036]
  N. English your field. Sranan Tongo joi gron. See: mainja.
  Category: Cassava Film.

Amanakuwa  English Amanakuwa. Sranan Tongo Amanakuwa.
  Geo.N.

ambo(ka)  English break. Sranan Tongo broko.
  Vt. [Intrv.WTo 0057]

a'me  English dip. Sranan Tongo dipi.
  Vt. English Used to describe the way pepper water (soup) and cassava bread are eaten. The cassava bread is dipped into the pepper water to soften, and is then used to scoop up pieces of fish or meat. Sranan Tongo Wan fasi foe njan kasaba nanga pepre watra nanga kasaba. Na kasaba e dipi go ini na pepre watra foe kon safu, dan e gebruik foe opo na fisi of meti. [JeN] FF00087

amekun  English wrist. Sranan Tongo pols.
  Hollands pols.
  N. Category: body.

a'mema  English erase; swipe.away; push.
  Sranan Tongo figie.
  Vt. [JoKa 0037, HeMa 0050]

a'memanong  See: a'mema -non. [MaCh 0033]
  Vt. English s/he throws (O) away. Sranan Tongo ai trowe (eng).
  See: a'mema. Category: Cassava Film.

a'mema'pa  See: a'mema -hpa. [WiMa 0056]
  Vt. English s/he does not throw (O) away. Sranan Tongo a ne trowe (eng). See: a'mema.
  Category: Cassava Film.

ame(my)  English roll.up; coil. Sranan Tongo lolo.
  Vt. [MaRU 00071]

a'menka  English stir. Sranan Tongo drai.
  [FF JeN] 00076
  Vt.

Amerika  English America. Sranan Tongo Amerika.
  Geo.N.

amerikan  English American. Sranan Tongo amerikan.
  A. From: Sranan Tongo; English.
Ametary
Geo.N English Lit. near a hole. Sranan Tonga Lit. ini wan olo.
ami
N. [CaDemo WiMa 0014]
amika
English tease; mimic; dig.hole. Sranan Tonga dregi.
Vt. See: akima; ami -ka 'remove holeness'. [MCO2 00127]
amitjapo
See: ami -ka -po. [WiMa 0014]
See: ami. Category: Cassava Film.
amo
English cry.for. Sranan Tonga kreigili.
Vt.
amo
English begin; mash.with.hands. Sranan Tonga begin; masi.nanga.anu.
Vt. [CF UrMa 0028]
amohto
English give strap. Sranan Tonga gi.banti.
Vt.
amo(ky)
English pick up; collect. Sranan Tonga opo; piki.
Vt.
amoja
English crumble. Sranan Tonga brokobroko.
Vt.
amokano
See: amo -ka -no. [HeAl 0036]
Vt. English s/he crumbles (O). Sranan Tonga ai pis'pis (eng).
See: amo. Category: Cassava Film.
amokanong
See: amo -ka -non. [UrMa 0028]
Category: Cassava Film.
amoky
English brew.
Vt.
amomy
English bring.in.
Vt. English tjari kon insei.
amonka
English Raise spirits. Sranan Tonga meki.breitie.
Vt.
amon(pa)
English mistake. Sranan Tonga misi. Sa'monopyi jaurano. I mispoke. Mi misi mi wortoe. [FF HeAl 00081]
Vt.
amony
English avarice; greed. Sranan Tonga gridi.
N.
amore
English magic. Sranan Tonga bonu.
N. Category: culture.
amorepa
English do magic. Sranan Tonga bonu. wroko.
Vt?
amoro
English 2.
Pro. English YOU. Sranan Tonga joe.
amosaiky
English claw. Sranan Tonga nangra.
N. Category: body.
amoto
English string. Sranan Tonga tringie.
Vt. [CeAr FF00025]
amoty
English strap; sling. Sranan Tonga banti.
N. Category: culture artifact.
ampoty
English break. Sranan Tonga broko.
Vt.
amu
English Something; someone; some; one. Sranan Tonga wan.sani;
wan.s'ma; son; wan.
Pro.
amukonyombo
See: amu -kong -mbo. [WiMa 0053]
N. English some of them. Sranan Tonga wantoe foe den. See: amu.
Category: Cassava Film.
amuna
English get white. Sranan Tonga kon.weti.
Vo.
amuno
English make white. Sranan Tonga meki.weti.
Vt.
<table>
<thead>
<tr>
<th>Pro. English</th>
<th>Sranan Tonga</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>amunu</td>
<td>English Whiteness. Sranan Tonga weti.</td>
<td>N.</td>
</tr>
<tr>
<td>amy</td>
<td>English 2Col!</td>
<td>Pro. English we, us. Sranan Tonga unu.</td>
</tr>
<tr>
<td>an-</td>
<td>English 3Neg; Neg.</td>
<td>prs. English not (O); combines with -hpa. Sranan Tonga no (eng); ai kon same nanga -hpa. See: -hpa. anene:pa wa (an- ene -hpa) I don't see. (Lit. 'I am not seeing'). Mi ne si.</td>
</tr>
<tr>
<td>a'na</td>
<td>English 1+3; us. Sranan Tonga unu.</td>
<td>Pro. English the and him. Sranan Tonga mi nanga eng.</td>
</tr>
<tr>
<td>ana'wanari</td>
<td>English fish.sp. Sranan Tonga fisi.sp.</td>
<td></td>
</tr>
<tr>
<td>andyky</td>
<td>English tail. Sranan Tonga tere.</td>
<td>N.</td>
</tr>
<tr>
<td>andy'mo</td>
<td>English seat; appoint. Sranan Tonga poti. sidon.</td>
<td>Vt.</td>
</tr>
<tr>
<td>angiriri</td>
<td>English bulldozer. Sranan Tonga dozer.</td>
<td>N.</td>
</tr>
<tr>
<td>anjisa</td>
<td>English shawl; scarf. Sranan Tonga anjisa; panji.</td>
<td>N. Category: culture artifact. From: ST.</td>
</tr>
</tbody>
</table>
anoka  English roast; barbecue. Sranan Tonga losi.

anonopo:sa  [WiMa 0116] Category: Cassava Film.
a'no(py)  English fill. Sranan Tonga furu.

anu:ja  See: anu(my) --ja.  [UrMa 0006]

anu:jang  See: anu(my) --ja --ng.  [UrMa 0006]

anyko  English make.ill; sicken. Sranan Tonga meki.siki.

anyky  English illness. Sranan Tonga siki.

any'ma  English spoil; upset. Sranan Tonga pori; mandi.

anyry'pa  See: an-- y(ry) --hpa.  [WiMa 0082]

apeina  English flow. Sranan Tonga ion.watra.

apeiny  English tidal.current.

ape(my)  English braid. Sranan Tonga brei.
api

Api

English Nm.

api

English redness. Sranan Tongode. redi. N.

N.

api

English broadness. Sranan Tongode. bradi. Hollands breedde. N.

apika

English broaden; scatter; spread out. Sranan Tongobradi; panja. Vt.

apipi

English shallow one. Sranan Tongoplata. wan. N.

apipoky


apiripjo

English cassava meal. Sranan Tongokasaba. sakasaka. See: a-piripjo -ry; piripjo. [CeAr 0034]

N. English cassava flour; in possessed form, refers to 2.Pssr, 'your cassava flour' with an elided suffix. Sranan Tongokasaba sakasaka; na kasaba sakasaka foe joe. See: piripjo. Category: Cassava Film.

apiripo

English remnants. Sranan Tongosakasaka. N.

apiro


apiroma


apitjano

See: apika -no. [HeAl 0049]

Vt. English s/he spreads (O) out. Sranan Tongoaibradi (eng). See: apika. Category: Cassava Film.

apitjanong

See: apika -non. [JeNj 0040]
apoi
See: apo -ja -ng. [JuAl 0043]
Category: Cassava Film.
apoijang
See: apoi -ja -ng. [JuAl 0043]
Category: Cassava Film.
apoitjo'me
See: apo -to' me. [JoKa 0054]
Category: Cassava Film.
apoitjopo
See: apo - topo. [HeMa 0072]
Category: Cassava Film.
apojo
English helper. Sranan Tonga jepi.man.
apoka
English dry. Sranan Tonga drei.
Vt. English dry as in place in the sun to dry. Sranan Tonga drei leki drei ini son. Morokong jereparykong apokapose wysa. I am going to continue to dry my cassava. Mi go drei den kasaba foe mi go doro. See: aruka.
apokato'me
See: apoka -to'me. [CeAr 0043]
Vt. English in order to dry it. Sranan Tonga foe drei eng. See: apoka.
Category: Cassava Film.
apokupe
English pleasing to. Sranan Tonga gi.priri.
aponon
English messenger. Sranan Tonga boskopus.man.
N. Category: social culture.
apony
English seat; bench. Sranan Tonga sturu; banji.
N. Category: culture artifact.
aporemyn
English owner. Sranan Tonga eginari. Hollands eigenaar.
N.
apukuitja English paddle; tree.sp. Sranan Tongo padi; bon.sp.  
N. Category: culture artifact plant  
From: Nheengatu.

apuru English close. Sranan Tongo tapu.  
Vt. See: tapuma.

apuruma English close. Sranan Tongo tapu.  
Vt. See: tapuma.

apurupu English hut. Sranan Tongo kampu.  
N. Category: culture artifact.

aputy English closet; cover. Sranan Tongo ososkin.  
N. English cover; material used to wall a room. Sranan Tongo san e gebruik foe meki ososkin.  
Category: culture artifact.

apyimamy English become many. Sranan Tongo kon.furu.  
Vo.

apyime English many. Sranan Tongo furu.  
A.

apyimemy English increase. Sranan Tongo meki.moro.  
Vo.

araari English bird.sp. Sranan Tongo fowroe.sp.  
N. Category: animal bird.

arabo English eel.sp. Hollands aal.sp.  
N. Category: animal fish.

arakapusa English shotgun. Sranan Tongo gon.  
N. Category: culture artifact. From: Spanish.

aramari English snake.sp. Sranan Tongo sneki.sp. Hollands slaang.sp.  
N. Category: animal reptile.

arapapa English stilt.bird. Sranan Tongo fowroe.sp.  
N. Category: animal bird.

arasikun English tree.sp. Sranan Tongo bon.sp.  
N. Category: plant tree fruit.

arasuka English soft. one. Sranan Tongo safu.wan.  
N.

arawata English howler.monkey. Sranan Tongo babun.  
N. Category: animal mammal.

arawe English cockroach. Sranan Tongo kakalaka.  
N. Category: animal arthropod.

are English rest. Sranan Tongo rust.  
N.  [UrMaHeAl 000105]

N. Category: plant. From: Sranan Tongo.

areisihto English give.rice. Sranan Tongo gi.aleisi.  
Vt.

Vo.

N.

arety English top; west. Sranan Tongo loktu.sei; westsei.  
N. Category: nature.
arunjatu English cassava, pan. Sranan
Tonga kasaba, pan.
N.

arunjatu English cassava, pan. Sranan
Tonga kasaba, pan. See: arunjatu;
arunjatu. Category: Cassava Film.

arunjatumbo See: arunjatu -mbo.
[JuAI 0046]
N. English old cassava pan. Sranan
Tonga oru kasaba pan.
See: arunjatu. Category: Cassava Film.

arunjaturu See: arunjatu -ry.
N. English cassava pan, possessed.
Sranan Tonga kasaba pan foe
eng. See: arunjatu. Category: Cassava Film.

aripapy English distribute. Sranan
Tonga prati.
Vt.
aru English dryness. Sranan
Tonga drei.
N.
aruka English dry. Sranan Tonga drei.

aru'ka English put in. Sranan
Tonga poti.go.ini.
Vt.
aru'kapo'sa See: aru'ka -po(ty) -ja. [HeMa 0067]
Vt. English s/he puts (O) in repeatedly.
Sranan Tonga ai pot'poti (eng) go ini. See: aru'ka.
Category: Cassava Film.
arupa Nm.
aruta English get, dry. Sranan Tonga kon.drei.
Vo.
arutato'me See: aru -ta -to'me. [WiMa 0006]
Vt. English in order to dry (O). Sranan
Tonga foe drei (eng). See: aru.
Category: Cassava Film.
aruwako English Arowak. Sranan
Tonga Arowaka.
Eth.N.
aruwasi English even if. Sranan
Tonga awinsi.
Ptc. From: Sranan Tonga.
arut English leaves; wick. Sranan
Tonga wiwi; kandra.tetei.
N. Category: nature.
aruho English give; wick. Sranan
Tonga gi.kandra.tetei.
Vt.
arymo
English put Lin; squeeze. Sranan
Tongo poti ini; kwinsi.
Hollands pers.
V.t. English Usually used in reference to
the act of putting grated cassava into a
matapi and squeezing it to remove the
liquid. Sranan TongE sori datí
je put na kiere pung go
ini na matapi dan je
bigin kwins eng foe puru
na watra foe eng. Kiere purg
sarymoja matapi tjaka. I squeeze the
grated cassava in the matapi. Mi e
pers a kasaba ini a
matapi. Ik pers de cassave in de
matapi.

aryna
English bud; get leaves. Sranan
Tongo sproiti; kisi wii wiri.
Vo.

arynkeyp
English be stripped of leaves.
Sranan Tonge puru wii wiri.
Vo.

as-
English Det; Recp. Sranan Tonge srefi.
val. English to h/ her own self. Sranan
Tongo gi den srefi. asewenapo
(ase- wena po) one behind the other.
baka makandra. [WMa 0022]

a'sa
English gutter; groove; neck. Sranan
Tongo gotro; neki.
N. Category: culture artifact.

asaka
English companion; fellow;
countryman. Sranan Tonge mati;
kondre man. Hollands dorpsgenoot.
N. English Used to refer to the group
that includes friends and family. Like
"my people" in colloquial American
English. Category: social.

asaparapi
English fish sp. Sranan
Tongo fisí sp.
N. Category: animal fish.

asary
English mold. Sranan Tonge buku.
N. Category: nature.

a'sawo
English neck. Sranan Tonge neki.
N.

aseke
English by X self; alone. Sranan
Tongo waw an. See: ase ke.
A.

asekery
See: aseke - ry. [WMa 0084]
N. English alone. Sranan Tonge eng wan.
See: aseke. Category: Cassava Film.

asena
English side by side. Sranan
Tongo sei na sei.
A.

asepase
English together. Sranan
Tongo makandra.
A.

asery
English new one. Sranan
Tongo nieuw wan.
N.

asewenapo
See: as- wena po. [WMa 0022]
Pp. English one behind the other. Sranan
Tongo wan baka tra wan.
See: wena po. Category: Cassava Film.

ashimbe
English hot. Sranan Tonge faja.
See: asin pe.
A.

ashimbe
English hot. Sranan Tonge faja.
A.

ashinjojang
See: asina ja ng. [WMa 0127]
V.t. English get (O) hot. Sranan
Tongo meki eng kon faja.
See: asina. Category: Cassava Film.

ashinjy
English hot. Sranan Tonge faja.
Category: Cassava Film.

ashitjo
English a little. Sranan Tonge pikino.
Ptc. English a little bit. Sranan
Tongo pikino.

asikaru
English sugar cane. Sranan
Tongo tj en.
N. Category: plant.

asimbe
English hot. Sranan Tonge faja.
A.
asimpamy  English become.hot. Sranan Tongo kon.faja.

asina  English get.hot. Sranan Tongo kon.faja.

asiny  English heat. Sranan Tongo faja.

asiwolina  English get.filled. Sranan Tongo kon.krin.

asiwoiny  English clarity. Sranan Tongo kon.krin.

asiwiny  English clarity. Sranan Tongo kon.krin.

asiwoka  English satiate. Sranan Tongo meki.ati sidon.

asiwoina  English get.clear. Sranan Tongo meki.krin.

asiwoiny  English clarity. Sranan Tongo kon.krin.

a'ta  English if; when; then. Sranan Tongo if; te; dan.

ato  English hole. Sranan Tongo olo.

atoka  English make.hole. Sranan Tongo meki.olo.

atokapo  See: atoka -po. [WiMa 0014]

ato'ke  English vexatious.to; offensive;

atingtoino  English painfull; annoying. Sranan Tongo trob'trobi.


atopuru  See: a- -topu -ry; topu.

atseiwa  English sneeze. Sranan Tongo hatjei.

atun  English fever. Sranan Tongo korsu.

aturija  English thorn.bush. Sranan Tongo maka.busi.

atypthy  English Tibiti; Tihiti.River.

A. English Related. Sranan Tongo famiri.

a'ta  English if; when; then. Sranan Tongo if; te; dan.

ato  English hole. Sranan Tongo olo.

atypthy  English Tibiti; Tihiti.River.

a'ta  English if; when; then. Sranan Tongo if; te; dan.

atokapo  See: atoka -po. [WiMa 0014]

a'ta  English if; when; then. Sranan Tongo if; te; dan.

ato  English hole. Sranan Tongo olo.

atokapo  See: atoka -po. [WiMa 0014]

atokapo  See: atoka -po. [WiMa 0014]
auwa English laugh. Sranan Tonga lafu.
Vo. See: auru.

awara English palm.sp. Sranan Tonga awara.
N. Category: plant tree palm.

aware English opossum. Sranan Tonga awari.
N. Category: animal mammal. From: Sranan Tonga.

awashi English corn. Sranan Tonga karun.
N. Category: plant.

awashiya English corn. Sranan Tonga karun.
See: awash; awashi.
Category: Cassava Film.

awasi English friend. Sranan Tonga mati.
N. Category: culture social.

awatay English ant.sp. Sranan Tonga mira.
Sp. From: ST.

auru English laughter. Sranan Tonga lafu.

auwa English laugh. Sranan Tonga lafu.
Vo. See: auru.

awara English palm.sp. Sranan Tonga awara.
N. Category: plant tree palm.

aware English opossum. Sranan Tonga awari.
N. Category: animal mammal. From: Sranan Tonga.

awashi English corn. Sranan Tonga karun.
N. Category: plant.

awashiya English corn. Sranan Tonga karun.
See: awash; awashi.
Category: Cassava Film.

awasi English friend. Sranan Tonga mati.
N. Category: culture social.

awatay English ant.sp. Sranan Tonga mira.
Sp. From: ST.

auru English laughter. Sranan Tonga lafu.
awoshing  See: awosin.  [WiMa 0114]
Category: Cassava Film.

awosin  English Weight. Sranan Tongo Wegi.

awotory  See: a- woto -ry.  [WiMa 0128]
Baku English Baku, Sranan Tongo Baku, Nm.

bal English soccer, Sranan Tongo bal. N. From: ST.

bambusi English bamboo, Sranan Tongo bambusi, N. From: Sranan Tongo.

bambusimbjo See: bambusi -mbo. [PaCh 0037]
N. English old bamboo, Sranan Tongo owroe bambusi.
See: bambus. Category: Cassava Film.

ban English alas! Sranan Tongo tjel; che! Idea.

Banda Nm.

-bang English kind of; type, Sranan Tongo sortu, chg. English demonstrative nominalizer (makes nouns out of demonstratives) with resulting noun referring to kind or type. Sranan Tongo ai meki naamwordt san e beteken 'so wan sortoe', mosebang someone like him here, wan s'ma leki a s'ma disi.

Banka English Banga, Sranan Tongo Banga, Nm.

basija English lieutenant, Sranan Tongo basija. N. English the chief's helper (several in each village), Sranan Tongo na jepiman for na kapitein foe wan dorpu. Category: culture social. From: Sranan Tongo.

Beauty Nm.

bedaki English Christmas, Sranan Tongo kerst. N. From: Sranan Tongo.

bedy English bed, Sranan Tongo bedi.

N. Category: culture artifact. From: English via Sranan Tongo.

begi English pray, Sranan Tongo begi. V. [UrMaHeAI 00046]


bel English bell, Sranan Tongo bel. [FM-MA 00472]
N. From: ST.

berede English bread, Sranan Tongo brede.
N. From: Sranan Tongo.

beredery See: berede -ry. [uAl 0055] N. English h'her bread, Sranan Tongo eng brede. See: berede. Category: Cassava Film.

Bernardsdorp English Bernardsdorp, Sranan Tongo Bernardsdorp, [Intrv.WiTo 0145]
Geo.N. English The name of a Kari'nga village near Paramaribo, Sranan Tongo na nen foe wan Kari'nga dorp krosi bei foe Paramaribo.

berto See: Roberto. Category: Cassava Film.

bestuur English leadership, Sranan Tongo bestuur, Hollands leiderschap.
N. From: ST.

beti English bail, Sranan Tongo beti.
N. From: Sranan Tongo. [CeAr FF00015]

betre English better, Sranan Tongo betre. A. From: ST.


bijoro English term of abuse, Sranan Tongo kosi wortu.
bikasi  English because. Sranan Tonga om.dat; bika.

biri  English beer. Sranan Tonga biri.

biribie  English believe. Sranan Tonga biribie.

biribiri  English flooded.savanna. Sranan Tonga biribiri.

BO  English Title. Sranan Tonga B.O.

bo  English bang! Sranan Tonga pow!

boa  English splash. Sranan Tonga kapon!

bobobo  English bat.noise. Sranan Tonga fremusu.barbari.

boi  English boy. Sranan Tonga boi.

boiti  English except. Sranan Tonga boiti.

boksu  English boom.box. Sranan Tonga boksu.

bol  English ball. Sranan Tonga bol.

bongbong  English bang.bang. Sranan Tonga pow.pow.

bongbongka  English come.bang.bang; beat.

booo  English wham! Sranan Tonga pow!

bore  See: pore. Category: Cassava Film.

boro  See: poro. Category: Cassava Film.

Brank  Nm.

bro  English Pow! [Intrv.WiTo 0126]

Bronne  Nm.


buurvrouw  English neighbor.woman. Sranan Tonga biri.vrouw.

-itundabyng (i-tunda -byng) one who does not arrive.

ceci  English cecilia. Sranan Tonga cecilia.

che  English how.sad. Sranan Tonga che.

club  English club. Sranan Tonga klub. [FM-MA 00441]

Columbus  English Columbus. Sranan Tonga Columbus.
D - d

<table>
<thead>
<tr>
<th>da</th>
<th>English then. Sranan Tonga dan.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Ptc. From:</em> Sranan Tongo.</td>
</tr>
<tr>
<td>daka</td>
<td>English voiced alternate conditioned by a preceding nasal-final word. <em>See: taka.</em></td>
</tr>
<tr>
<td></td>
<td><em>Category:</em> Cassava Film.</td>
</tr>
<tr>
<td>daki</td>
<td>English fish. Sranan Tonga fis:i:sp.</td>
</tr>
<tr>
<td></td>
<td><em>N. Category:</em> animal fish.</td>
</tr>
<tr>
<td>dan</td>
<td>English then. Sranan Tonga dan.</td>
</tr>
<tr>
<td></td>
<td><em>Ptc. From:</em> Sranan Tongo.</td>
</tr>
<tr>
<td>dati</td>
<td>English that. Sranan Tonga dati.</td>
</tr>
<tr>
<td></td>
<td><em>DPro. From:</em> Sranan Tongo.</td>
</tr>
<tr>
<td>datra</td>
<td>English doctor. Sranan Tongo datra.</td>
</tr>
<tr>
<td></td>
<td><em>N. Category:</em> social culture. <em>From:</em> Sranan Tongo.</td>
</tr>
<tr>
<td>de</td>
<td>English them. Sranan Tongo den.</td>
</tr>
<tr>
<td></td>
<td><em>Pro. English them, used in an interesting way as a sort of intensifier (see example). Sranan Tongo den, owktoe e gebruik foe soorie dati wan sani e go doro nomonomo (luku na voorbeeld). Kynitjatong de. They just keep pulling them. Den puru den go doro.</em></td>
</tr>
<tr>
<td></td>
<td><em>[HeAl 0021] From: Sranan Tongo.</em></td>
</tr>
<tr>
<td>dei</td>
<td>English day. Sranan Tongo dei.</td>
</tr>
<tr>
<td></td>
<td><em>N. [FM-MA 00570] From: ST.</em></td>
</tr>
<tr>
<td>dennis</td>
<td><em>Nm.</em></td>
</tr>
<tr>
<td>desere</td>
<td>English tool for boat. Sranan Tongo boto.wroko.sanl.</td>
</tr>
<tr>
<td>Cynthia</td>
<td><em>Nm.</em></td>
</tr>
</tbody>
</table>

*N. English Tool used in third (of three) step in digging a boat. Used to make the inside of the boat smooth after the initial digging is finished. Sranan Tongo wroko sani gi na derde stap foe dik wan boto. Ai gebruik foe meki na insei foe na boto grati baka di je djonku eng. *See: purure; puruhsaito; sorol'tja.*

Dijemo         | English Dijemo. Sranan Tongo Dijemo. |
|              | *Nm.*                            |
| disten       | English this time. Sranan Tongo disten. |
|              | *A?. From:* Sranan Tongo.         |
| dja          | English here. Sranan Tongo djaso.  |
|              | *Ptc. From:* Sranan Tongo.        |
| djombo       | English then. Sranan Tongo dan.   |
|              | *Ptc.*                           |
| djukme       | English well; good. Sranan Tongo boeng. |
|              | *A. English Usually in a phrase as in /djukme 'ne/ 'really good'. Sranan Tongo Moro furu ini wan sen leki /djukme 'ne/ 'heri boeng'. *See: juku.* |
| djupa        | English good; well. Sranan Tongo boeng. |
|              | *See: ju'pa.*                     |
|              | *A. Category: Cassava Film.*      |
| Dofi         | [Intrv.WiTo 0118]                 |
|              | *Nm.*                            |
| Dokoko       | *Nm.*                            |
| dorindorin   | English wobbling. Sranan Tongo degedege; sek' seksi. *Idea?* |
| doro         | English through; on. Sranan Tongo doro; tapu. |
|              | *Pp. From:* Dutch via Sranan Tongo.* |
E - e

**e**  
*Aux.* From: Sranan Tongo.

**e-**  
English Detr.  
*val.* [FM-MA -- 391]

**–e**  
English Prs. Tns. Sranan Tongo now, now.  
*TAM.* English now; alternate of -ja after a-ending V/s; also known as 'non-past' for other languages. Sranan Tongo ai fasi na den werkwordt foe beteken a sani e p'sa nownow; srefi leki -ja, mar ai kon baka den werkwordt san e klaara nanga /a/. See: -ja.

**ebakma**  
English reverse. Sranan Tongo bakabaka.  

**ee**  
English mm. [FM-MA 00427]

**eee**  
English hey. Sranan Tongo eh!  
*Int.*

**eema**  
English path. Sranan Tongo pasi.  
*N.*

**efi**  
English if. Sranan Tongo if.  
*Ptc.* From: English via Sranan Tongo.

**eh**  
English eh. Sranan Tongo eh.  
*Int.*

**ehka**  
English indeed. Sranan Tongo esko.  
*Ptc.*

**ehkyryryka**  
*Vt.* English treatment or healing by a pyijai (to a patient). Sranan Tongo te je kisi jepi foe wan pyijai. See: pyijai.

**ehtumika**  
English hatch. Sranan Tongo bos.eksi.e. Hollands gebroed.  
*V.* See: tumika.

**e'ı**  
English Cop.  
*Vt.* English be or become. Sranan Tongo kon foe de.

**ejato**  
English call; give.name. Sranan Tongo kari; gi.nen. Hollands roep.  
*Vt.* Nare ero ety ejatoko y'wa. Say the name of this for me. Kari a nen foe a sani disi gi mi.

**ejatoko**  
See: ejato -ja. [HeAl0061]  
*Vt.* English s/he calls (O). Sranan Tongo ai kari (eng). See: ejato.  
*Category:* Cassava Film.

**eju**  
English abuse. Sranan Tongo trob'trobi.  
*Vt.*

**ejuka**  
*Vt.* English drip. Sranan Tongo drop. [CeAr 0023]

**eju(ku)**  
English answer; invite; inform. Sranan Tongo piki.antwoord; kari.kon; melde.  
*Vt.* [MC02 00012; FM-MA 00547]

**eka**  
English bite. Sranan Tongo beti. Hollands bijt.  

**eka**  
English in.front. Sranan Tongo na.fesi.sei.  
*N.*  
*Category:* body.

**ekanopy**  
English think; believe; expect. Sranan Tongo denki; bribi; verwaktie.  
*Vt.*

**ekanumy**  
English run. Sranan Tongo lon.  
*Vo.*
ekarama English sell. Sranan Tonga seri. 

Vt.

ekari(ty) English tell. Sranan Tonga taigie. 

Vt.

ekary English message. Sranan Tonga boskopi. 

N.

'e'kei English bake. Sranan Tonga baka. 

Vt. English bake as in cassava, bojo, pom, kasiri; not meat, fish, or vegetables. Sranan Tonga baka leki kasaba, bojo, pom, kasiri; no meti, fis of gruntu.

'e'keidjy See: e'kei -ry. [PaCh 0045] 


'e'keija See: e'kei -ja. [MaCh 0035] 


'e'keijang See: e'kei -ja -ng. [JuAI 0059] 

Vt. English s/he bakes (O) repeatedly. Sranan Tonga ai bakabaka (eng). See: e'kei. Category: Cassava Film.

'e'keipjo See: e'kei -po. [HeMa 0064] 

N. English baked one. Sranan Tonga na baka wan. See: e'kei. Category: Cassava Film.

'e'keipjo:sang See: e'kei -po(ty) -ja -ng. [WiMa 0097] 

Vt. English s/he bakes (O) repeatedly. Sranan Tonga ai bakabaka (eng). See: e'kei. Category: Cassava Film.

'e'keitjo'me See: e'kei -to'me. [PaCh 0040] 


'e'keitjopo See: e'kei -topo. [JoKa 0028] 

N. English baked. Sranan Tonga na baka wan. See: e'kei. Category: Cassava Film.

ekepy'po English corpse; death. Sranan Tonga dedeskin; dede. 


ekesi English insect sp. 

N. Category: animal arthropod.

ekosa English with; at. Sranan Tonga nanga. 

Pp. [Intrv.WiTo 0067]

ekunja English straighten legs. Sranan Tonga langa.futu. 

Vt. English when you put your feet straight out in front of you. [UrMaHeAI 0075, 0076] 

ekunty English hoop. Sranan Tonga upru. 

N. English big metal ring. Sranan Tonga bigi linga san meki foe isri.

ekunu English waist. Sranan Tonga bere. 

N. Category: body.

ekusa English knee. Sranan Tonga kindie. 

N. Category: body.

eky English pet. Sranan Tonga sorgu. 


ekyinjy English smoke. Sranan Tonga smoko. 

N. Category: nature.

ekyry English thorn. Sranan Tonga maka. 

N. Category: nature.

ema English throw. Sranan Tonga fringi; trowe. 

Vt.

ema English path. Sranan Tonga pasi. 

N. Category: nature.

emahto English lay path. Sranan Tonga meki.pasi. See: ema -hto.
emaka  English comb.parting. Sranan Tonga priti.nanga.kankan. 
Vt.

emamin  English work. Sranan Tonga wroko. 
N. Category: social culture.

emamina  English work. Sranan Tonga wroko. 
Vo.

emamindje  See: emamin -je. [WiMa 0085] 
A. English work. Sranan Tonga wroko. 
See: emamin. Category: Cassava Film.

emamindjong  See: emamin -tong. [WiMa 0103] 
N. English work. Sranan Tonga wroko. 
See: emamin. Category: Cassava Film.

emaminjary  See: emamin -ja -ry. [WiMa 0039] 
N. English h/her working. Sranan Tonga fasi fa ai wroko. 
See: emamin. Category: Cassava Film.

ema(my)  English dawn; stay.for.night; live, Sranan Tonga dei.broko; tan.foe.neti; libi. 
Vo.

emanka  English stay.up.all.night. Sranan Tonga broko.dei. [FM-MA 00474, 00481]

Vt. Staying up all night, or greeting the dawn, is a part of many cultural celebrations including burials and post-burial rituals. Usually, celebrants dance to one of many different instrument and singing styles, depending on the celebration. Sranan Tonga Na broko dei na wan kulturu sani san s’ma e doe foe firé bepaalde feest, b.v. te wan s’ma e beri, en owktoe foe den sisie wiki en tratra feest. Den s’ma e dansi en singi nanga b.v. sambura of maraka. Tra pokó e singi foe tratra feest.

emano  See: ema -no. [HeAl 0065] 

emanong  See: ema -non. [WiMa 0086] 

e’mari  English roundness. Sranan Tonga lontu. N. [Mauru 00058]

embaka  English awaken. Sranan Tonga weki. [FM-MA 00002] 
Vt.

eme  English custom; manner. Sranan Tonga kulturu.sani; manirie. 
N. English Way of doing something. Sranan Tonga Fasi foe doe wan sani. [Intrv.WTo 0038] 
Category: culture social.

e’mé  English braid. Sranan Tonga brei. Vt. [Mauru 00099]

emehpy  English forehead. Sranan Tonga fes’ede. 
N. Category: body.

emeka  English have.child. Sranan Tonga kisi.pikin. [Intrv.FBr 0029] 
Vo.
emepa English teach. Sranan Tonga ler i.  
*vt.*

emepano *See: emepa –no.*  
*vt.* English s/he teaches (O). Sranan Tonga ai ler i (eng).  
*See: emepa. Category: Cassava Film.*

emepanong *See: emepa –non.*  
*vt.* English s/he teaches (O). Sranan Tonga ai ler i (eng).  
*See: emepa. Category: Cassava Film.*

emepatong *See: emepa –tong.*  
*vt.* English teach them. Sranan Tonga ler i den.  
*See: emepa. Category: Cassava Film.*

emerepy English get foolish; go mad; go crazy. Sranan Tonga kon 'law.

*vo.*

emima English move. Sranan Tonga froisi.  
*[inter. Wint0 0062, 03]* 
*vt.*

emoky English shoot; send; push. Sranan Tonga sutu; seni; trusu.  
*vt.*

e'moky English swallow. Sranan Tonga swari.  
*vt.*

emokyry *See: emo(ky) –ry.*  
*na.* English pushing. Sranan Tonga fa ai trusu.  
*See: emo(ky). Category: Cassava Film.*

e'mopo:sa *See: e'mo –poty –ja.*  
*joKa 0036* 
*vt.* English s/he pushes (O) repeatedly. Sranan Tonga ai trus'trusu (eng).  
*See: e'mo. Category: Cassava Film.*

e'mosa *See: e'mo –ja.*  
*JoKa 0010* 
*vt.* English s/he pushes (O). Sranan Tonga ai trusu (eng).  
*See: e'mo. Category: Cassava Film.*

e'moto'me *See: e'mo –to'me.*  
*joKa 0008* 
*vt.* English in order to push (O). Sranan Tonga feo trusu (eng).  
*See: e'mo. Category: Cassava Film.*

emopasa *See: emo(ky) –pota(ry) –ja.*  
*vt.* English s/he pushes (O). Sranan Tonga ai trus'trusu (eng).  
*See: emo(ky). Category: Cassava Film.*

empata English face. Sranan Tonga fesi.  
*na.*  
*See: empatapo. Category: body.*

empataka English make flat. Sranan Tonga bradi; meki plata.  
*See: empata –ka.*

empo English past; on other side. Sranan Tonga p'sa; na tra sei.  
*a.*

empoka English wake up. Sranan Tonga weki.  
*vt.*

emuka English teach. Sranan Tonga ler i.  
*vt.*

emumaa English deceive. Sranan Tonga ler i.  
*vt.*

emy English louse. Sranan Tonga loso.  
*na.*  
*Category: animal arthropod.*

emy English owner. Sranan Tonga eiginiari. Hollands eigenaar.  
*na.*  
*Category: culture social.*

emyi English daughter. Sranan Tonga meissje. Hollands dochter.  
*na.*  
*Category: kinship.*

emynto English put on. Sranan Tonga wori.  
*vt.*

en English and. Sranan Tonga nanga.  
*Pic. From: Dutch.*

ena English treat; deal with. Sranan Tonga luku; sorgu.  
*vt.*
enahita English nose. Sranan Tonga noso. 
    N. Category: body.

enaku English tears. Sranan Tonga ai.lon.watra. [FM-MA 000351] 
    N.

enapi English lie; nonsense. Sranan Tonga lei; nonsens. 
    N. See: ajenapiry.

enapita English lie. Sranan Tonga lei. 
    See: enapi –ta. 
    Vo.

enapo English snore. Sranan Tonga snorku. 
    N. English Note that this word was 
    sometimes used predicatively as in the 
    example below. Sranan Tonga Sons, a 
    wortoe disi kan gebruik 
    leki wan werkwordt leki 
    ini na voorbild na ondro. 
    Moko enapory. He snored. (Lit. his 
    snore). A snorku. (Lit. eng 
    snorku).

e'napokako English be amazed. Sranan Tonga verwonder. [CaFi WiMa 0111] 
    V.

enapowa English snore. Sranan Tonga snorku. 
    Vo.

ena(py) English cat. Sranan Tonga njan. 
    Vi. Sena:sa arepa maro. I eat it 
    with cassava bread. Mi e njan 
    eng nanga kasaba brede. Het 
    ik het met kasave brood.

enari English fear. Sranan Tonga frede. 
    N.

enariry English fear; nervousness. Sranan Tonga beifi.ati; djombo.ati. 
    N.

enarita English get nervous. Sranan Tonga kon.beifi.ati. 
    Vo. See: enariry.

enaughty English sister. Sranan Tonga sis.a. 
    N. See: enaunun. Category: kinship social.

enaunun English sister.PI. Sranan Tonga sis.a. 
    N. English more than one sister. Sranan Tonga moro leki wan sis.a. 
    See: enauhty.

ena:to'me See: ena(py) –to’me. [PaCh 0050] 
    Vi. English in order to eat (O). Sranan Tonga foe njan (eng). 
    See: ena(py). Category: Cassava Film.

ene English see. Sranan Tonga si. 
    Vi.

eneja See: ene –ja. [WiMa 0087] 
    Vi. English s/he sees (O). Sranan Tonga ai 
    si (eng). See: ene. 
    Category: Cassava Film.

enejang See: ene –ja –ng. [JAI 0051] 
    Vi. English s/he sees (O). Sranan Tonga ai 
    luku (eng). See: ene. 
    Category: Cassava Film.

    Pp.

enema English abstain; fast; bear; child. Sranan Tonga hori.trifu; no.njan; kisi.pikin. 
    Vi.

    [PaCh 0045] 
    Vi. English s/he shows (O). Sranan Tonga ai 
    sori (eng). See: ene. 
    Category: Cassava Film.

enepo:sa See: ene –po(sa) –ja. [HeAl 0055] 
    Vi. English s/he watches (O) repeatedly. 
    Sranan Tonga ai luk’luku (eng). 
    See: ene. Category: Cassava Film.

ene(py) English bring. Sranan Tonga tjari.kon. 
    Vi. [HeAl FF00053]
enerny  See: ene -ry.  [WiMa 0027]
Category: Cassava Film.

enetome  See: ene -to/me.  [JoKa 0037]
Vt. English in order to see (O). Sranan Tongo foe a kan si (eng).
See: ene. Category: Cassava Film.

gen  English 3.
Pron. English h/her. Sranan Tongo eng.

enkuna  English Comb. Sranan Tongo kan'kan.
Vt.

enky  English grunt; noise. Sranan Tongo knoru; bari.
N. Category: nature body.

ensima  English make.nervous. Sranan Tongo meki.skreki.ati.
Vt.

entaka  English facing. Sranan Tongo fesi.na.fesi.
Pp.

enu  English eye, Sranan Tongo ai.
N. Category: body.

enukepy  English be.dazzled. Sranan Tongo de.breni.
Vo. English from /onu/ 'eye'. Sranan Tongo te je feni wan sani heri mooie; owktoe te wan sani e breni joe nanga a brinkle foe eng.

enumenga  English think, Sranan Tongo denki.
Vt.  [UrMaHeAl 00007]

enumenka  English think.of. Sranan Tongo denki.wan.sani.
Vt.

enuta  English become.aware; be.aware. Sranan Tongo kon.de.wakti.fasi; hori.wakti.
Vo.

eny  English 3InPx.

DPet. English it. Sranan Tongo eng (no wan libi sani). See: ero.  [Mauru 00049]

enyohto  English lower. Sranan Tongo saka.
Vi. English bring down. Sranan Tongo saka kon na ondro.

eny(r)  English drink. Sranan Tongo dringi.
Vi.

epanama  English listen. Sranan Tongo arkie.
Vi. See: panama.

epano(py)  English help. Sranan Tongo jepi.
Vi.

epanopry  See: epano(py) -ry.  [IeNj 0024]
N. English helping. Sranan Tongo na jepi. See: epano(py).
Category: Cassava Film.

epano:neng  See: epano(py) -neng.  [WiMa 0108]
Vi. English s/he must help (O). Sranan Tongo ai musu jepi (eng).
See: epano(py). Category: Cassava Film.

epano:ng  See: epano(py) -no.  [WiMa 0108]
N. English helper. Sranan Tongo jepi man. See: epano(py).
Category: Cassava Film.

epano:sa  See: epano(py) -ja.  [IeNj 0018]
Vi. English s/he helps (O). Sranan Tongo ai jepi (eng).
See: epano(py). Category: Cassava Film.

epano:se  See: epano(py) -se.  [IeNj 0014]
Vi. English s/he will help (O). Sranan Tongo a o jepi (eng).
See: epano(py). Category: Cassava Film.

epeka(ty)  English buy. Sranan Tongo bai.
Vi.
epema  English pay; avenge. Sranan Tonga pai; renfrenesi.  
N.  Category:  plant.
epery  English rice; fruit. Sranan Tonga aleisi; froktu. Hollands rijst; frucht.  
N.  Category:  plant.
eperyry  English Rice. Sranan Tonga aleisi. Hollands rijst.  
N.  Category:  plant.
epety  English price; payment. Sranan Tonga preis; paiman.  
N.  Category:  culture.
epinjama'pa  See:  e- pina -ma -hpa.  
[WiMa 0032]  
V.  English not deprived. Sranan Tonga ne pina. See:  pina.  Category:  Cassava Film.
epinopy  English medicate. Sranan Tonga dresi.  
Vt.  See:  epity.
epiry  English eye. side. Sranan Tonga ai.sei.  
N.  [Mauru 00020]
episamy  English wink.to. Sranan Tonga Wink.  
Vt.
epity  English medicine. Sranan Tonga dresi.  
N.  See:  epinopy.
epjopa  English backward. Sranan Tonga verkit.  
A.  epjopa mang. it is backward.  
Vt.  See:  epity.
epo  English above. Sranan Tonga ha.loktu; tapu.  
Pp.
e'poi  English spin. Sranan Tonga drai. Hollands spin.  
epo(ry)  English find. Sranan Tonga feni.  
Vt.
epy  English stick; stem. Sranan Tonga tiki; bon. Hollands stamm; boom.  
N.  See:  epynyo.  Category:  nature.
epyima  English jump.over, Sranan Tonga djompo.abra.  
Vt.
epynto  English put.sticks. Sranan Tonga poti.tiki. See:  epynyo.  
Vt.  See:  epy.
epy'po  English Sned. Sranan Tonga plansun. Hollands zaad.  
N.  Category:  nature.
epyry  English flower. Sranan Tonga bromki.  
N.  Category:  nature.
eramuhto  English cause.sweat. Sranan Tonga meki.sweti.  
Vt.  See:  eramu.
eramuta  English sweat. Sranan Tonga sweti.  
Vo.  Category:  body.
erang  English guard. Sranan Tonga waktiman.  
N.  Category:  social.
eranto  English put.guard. Sranan Tonga poti.waktiman.  
Vt.  See:  erang.
erapa  English also. Sranan Tonga owktoe.  
Pic.
ere'ko  English make.angry. Sranan Tonga meki.ati.bron.  
Vt.
eremy  English wound. Sranan Tonga mankeri.  
N.  Category:  body.
erema  English breathe; live. Sranan Tonga blo; libi.  
Vt.  [MCO2 00187, FM-MA 00573]
eremi  English Song. Sranan Tonga singi.  
N.  Category:  culture.
erena  English faint. Sranan Tonga flaw.
erenaka

English sober up.

Vt. Sranan Tongo meki wan s'ma san drungu kisi eng srefi baka.

ere'ny

English speed. Sranan Tongo snelheid; buku.

N.

erepa

English food; bread. Sranan Tongo njan; brede.

N. Category: culture nature plant tree.

erepakepy

English run; out of; bread. Sranan Tongo Bankeri; brede. See: erepa - kepy.

Vo. See: erepa.

erepary

See: erepa - ry. [Jenj 0016]

N. English h/her food. Sranan Tongo enjan. See: erepa. Category: Cassava Film.

ererema

English hang up. Sranan Tongo anga-anga.

Vt.

eri

English all? Sranan Tongo heri?

A?. From: Sranan Tongo.

Ernest

English Ernest. Sranan Tongo Ernest.

Nm.

ero

English 3InPx.

DPro. English this. Sranan Tongo disi.

eroko

See: ero - kong. [Wima 0112]

Pro. English these. Sranan Tongo den disi. See: ero. Category: Cassava Film.

erombo

See: ero - mbo; ero.

Category: Cassava Film.

erome

English today; now; soon. Sranan Tongo tide; now; now; djonaro.

A.

eromete

English later; these; days. Sranan Tongo dalak; den; ten; disi.

Hollands later.

Pto. See: erome; ero. [Intv.Wito 0074]

eropo

English here. Sranan Tongo djä.


Sano eropo mang. My mother is here. Mi mama de djä.

erotonomang

English from then on.

N?. English from then on. Sranan Tongo van aaf a ten dati.

erupa

English talk; to. Sranan Tongo taki. nanga.

Vt.

esjiwjo

English on; bank; next; to. Sranan Tongo na.libakarti; na.sei.

Pp. [CeAr FF00030]

eta

English hear. Sranan Tongo jere.

Vt.

eta

English whistle; squeak. Sranan Tongo froiti.

Vo.

etake

English sounding; like. Sranan Tongo barbari. leki.

Pp.

etampoka

English untie. Sranan Tongo lusu.

Vt.

etamy

English lace. Sranan Tongo tai.

Vt.

etapu

English close; cover. Sranan Tongo tapu; domru.

Vt.

etapujang

See: etapu - ja - ng. [Jenj 0008]


Category: Cassava Film.
etapuru          English close. Sranan Tonga tapu.  

Vt.
etapy          English side dish. Sranan Tonga stimmofo.  

N. English side dish of meat or fish, served over rice. Sranan Tonga stimmofo san e njan tapu aleisi.
etapyry        See: etapy -ry. (PaCh 0052)  

N. English its side dish. Sranan Tonga eng stim mofo. See: etapy.  

Category: Cassava Film.
etasipoty       English moustache. Sranan Tonga snor.  

N. Category: body.
etawa          English visit. Sranan Tonga koiri.  

Vt. Sranan Tonga koiri go luku s'ma. See: otawa.
eto             English blow. Sranan Tonga wai.  

Vt.
etoka          English toast. Sranan Tonga losi.  

See: eto(ry) -ka.  

Vt. See: eto(ry).
etokanong       See: etoka -non. [WiMa 0106]  


Category: Cassava Film.
eto(ry)         English burn; roast. Sranan Tonga brom; losi.  

Vo. English roast as in meat or fish. Sranan Tonga losi, b.v. meti of fisi. Moro wo'to ne setojja. I roast the fish. Mi e losi a fisi.
etuna           English hurt; ache. Sranan Tonga hati.  

Vo.
ety             English call; name; sound. Sranan Tonga kari; nen; barbari.  

N. English call as in bird call. Sranan Tonga kari leki kowroe single.
etypo           English music sound. Sranan Tonga poku.barbari.  

N.
ety(py)         English age. Sranan Tonga kon.grani.  

[Intrv:FBR 0029]  

Vo.  

Evna             Nm.
ewa             English rope. Sranan Tonga tetei.  

N. Category: culture artifact.
e'wa            See: e- 'wa; 'wa. Category: Cassava Film.
eawahporo       English cheer up; calm. Sranan Tonga kowroe. eng. ati.  

Vt.
ewahto          English lie. Sranan Tonga tai.  

Vt.
ewa'ma           English embrace. Sranan Tonga hori; brasa.  

Vt.
ewanama         English turn. Sranan Tonga tron.  

Vt.
ewa'no(py)       English incite. desire. Sranan Tonga gi.lostu.  

Vt.
ewa'po           English kindness; calmness; happiness. Sranan Tonga bunfasi; kowroe. ati; rustig; breiti.  

N.
ewapota         English get happy. Sranan Tonga kon.breiti.  

Vo.
ewarumamy       English get dark. Sranan Tonga kon.dungru.  

Vo. See: ewarumy.
ewarumy         English darkness. Sranan Tonga dungru.  

N. Category: nature.
<table>
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<tr>
<td><em>N.</em> <strong>Category:</strong> culture artifact.</td>
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</tbody>
</table>

**F – f**

<table>
<thead>
<tr>
<th>English How, Sranan Tonga fa.</th>
<th>English For, Sranan Tonga foe.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Intrg.</strong> <strong>From:</strong> Sranan Tonga.</td>
<td><strong>Pp.</strong> <strong>From:</strong> ST.</td>
</tr>
<tr>
<td></td>
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<tr>
<td>English Priest, Sranan Tonga pater.</td>
<td>English Fold, Sranan Tonga fow.</td>
</tr>
<tr>
<td><strong>Hollands vader.</strong></td>
<td><strong>Vt. From:</strong> Sranan Tonga.</td>
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<tr>
<td><strong>N. Category:</strong> culture social.</td>
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<tr>
<td>English Receive, Sranan Tonga fanga.</td>
<td>English First, Sranan Tonga fosi.</td>
</tr>
<tr>
<td><strong>Vt. From:</strong> Sranan Tonga.</td>
<td><strong>A:</strong> <strong>N. From:</strong> Sranan Tonga.</td>
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<td></td>
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<tr>
<td>English Way, Sranan Tonga fasi.</td>
<td>English Friday, Sranan Tonga freida.</td>
</tr>
<tr>
<td><strong>N. From:</strong> Sranan Tonga.</td>
<td><strong>Hollands vrijdag.</strong></td>
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<td></td>
<td><strong>N. From:</strong> Sranan Tonga.</td>
</tr>
<tr>
<td>English Fold, Sranan Tonga fow.</td>
<td>English Free, Sranan Tonga frei.</td>
</tr>
<tr>
<td><strong>From:</strong> <strong>Films:</strong> ST.</td>
<td><strong>From:</strong> <strong>Films:</strong> ST.</td>
</tr>
<tr>
<td>English Film, Sranan Tonga film.</td>
<td>English Soccer, Sranan Tonga futbal.</td>
</tr>
<tr>
<td>[Int.FIBr 0001]</td>
<td><strong>N. From:</strong> <strong>Films:</strong> ST.</td>
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<tr>
<td><strong>N. From:</strong> <strong>Films:</strong> ST.</td>
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**G – g**

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<tr>
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<tbody>
<tr>
<td><strong>Hollands bril.</strong></td>
<td><strong>See:</strong> <strong>ko. Category:</strong> Cassava Film.</td>
</tr>
<tr>
<td><strong>N. Category:</strong> culture artifact.</td>
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<td><strong>Geo.N.</strong></td>
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<tr>
<td>See: ke. <strong>Category:</strong> Cassava Film.</td>
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<tr>
<td><strong>nm.</strong></td>
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<td></td>
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<tr>
<td>English Will, Sranan Tonga o.</td>
<td>English Flop.flop.flop, Sranan Tonga tjirorororo.</td>
</tr>
<tr>
<td><strong>tam. From:</strong> Sranan Tonga.</td>
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</tbody>
</table>
**go’u**  
*See: ko’u. Category: Cassava Film.*

**grantanji**  
*English thank you. Sranan Tongo grantanji. Ptc. From: ST.*

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**handel**  
*English handle. Sranan Tongo handel. [FM-MA 00461] Vt. From: ST.*

**harold**  
*Nm.*

**heee**  
*English shout. Sranan Tongo bari. Ideo.*

**hehe**  
*English hee.hee. Sranan Tongo hehe. Ideo.*

**hen**  
*English ah! Sranan Tongo ah! Inf.*

**hka**  

**hkaita**  

**hkaka**  
*English into. Sranan Tongo go.ini. Pp.*

**hkare**  
*English not.really. Sranan Tongo no.tru. Ptc.*

**hkita**  
*English get.yellow. Sranan Tongo kon. geri. Vo.*

**hko**  
*English Poor. Sranan Tongo poti. Ptc.*

**hkonta**  
*English get.dirty. Sranan Tongo kon. doti.*
Nominalizer Turns Verbs into Nouns Meaning Either 'the Having Been V-ed' or 'one who is V-ed. When collective, /-hpo/ becomes /-(h)sang/.

Sranan Tonga ai tron werkwoord go na naamwoord san e betekken 'na fasi fa a V' of 'na wan san V. Te moro leki wan de, ai tron /-(h)sang/. See: -po; -hsang.

E'kelojo baked one. na baka wan.

hpopota English meet evil.omen. Sranan Tonga kon. na. takru. sani.

Sranan Tonga na srefi leki -hpo, mar for moro leki wan. See: -hpo.

htaka English Aq.Dir; into. Sranan Tonga go. na. ini.


tam. English in optative meaning, suffixes to verb with meaning 'may I V'. Sranan Tonga ai fasi na werkwoord foe betekken 'dat mi mang X'.

idjeko English for that reason; therefore. Sranan Tonga om. dati. ede.

idjombo English then. Sranan Tonga dan.

ihkiry English yellow. Sranan Tonga geri.

ihkiryhpa English not yellow. Sranan Tonga no. geri. Hollands niet. geel.

See: ihkiry -hpa.
<table>
<thead>
<tr>
<th>English</th>
<th>Sranan</th>
</tr>
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<tbody>
<tr>
<td>i'mje</td>
<td>ijaky</td>
</tr>
<tr>
<td>English thence; thither. Sranan Tonga go drape. A.</td>
<td></td>
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<tr>
<td>ikarikanar</td>
<td>ikarikanari</td>
</tr>
<tr>
<td>English cinnamon wood. Sranan Tonga kaneri udu.</td>
<td></td>
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<tr>
<td>N. Category: nature. From: Sranan Tonga.</td>
<td></td>
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<tr>
<td>ikjejr</td>
<td>ikker</td>
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<tr>
<td>See: i- kier -ry.</td>
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<tr>
<td>N. English h/her cassava. Sranan Tonga na kasaba foe eng. See: kier.</td>
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<tr>
<td>Category: Cassava Film.</td>
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<tr>
<td>imempoko</td>
<td>imempoki</td>
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<tr>
<td>English small. Sranan Tonga pikin.</td>
<td></td>
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<tr>
<td>A.</td>
<td></td>
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<tr>
<td>imene</td>
<td>imene</td>
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<tr>
<td>English difficult. Sranan Tonga fromu. Hollands moeilijk. A.</td>
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<tr>
<td>imimbi</td>
<td>imimbi</td>
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<tr>
<td>N. [UrMaHeAl 00078]</td>
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<tr>
<td>imimpoki</td>
<td>imimpoki</td>
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<tr>
<td>English small. Sranan Tonga pikin. Hollands kleine.</td>
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<td>N.</td>
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<tr>
<td>imjainjary</td>
<td>imjainjary</td>
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<tr>
<td>See: i- mainja -ry.</td>
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<tr>
<td>N. English h/her field. Sranan Tonga eng Gron. See: mainja.</td>
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<tr>
<td>Category: Cassava Film.</td>
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<tr>
<td>i'mje</td>
<td>i'mje</td>
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<tr>
<td>See: i- 'me.</td>
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<tr>
<td>Ptc. English his small one. Sranan Tonga eng pikin wan. See: 'me.</td>
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<tr>
<td>Category: Cassava Film.</td>
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<tr>
<td>imjero</td>
<td>imjero</td>
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<tr>
<td>English suddenly; at once; really. Sranan Tonga wantron. Hollands ont. verwekte. Ptc. [FM-MA 00394]</td>
<td></td>
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<tr>
<td>imjunu</td>
<td>imjunu</td>
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<tr>
<td>See: i- munu.</td>
<td></td>
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<tr>
<td>N. English its fruit. Sranan Tonga na froktu foe eng. See: munu.</td>
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<tr>
<td>Category: Cassava Film.</td>
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<tr>
<td>i'mjuru</td>
<td>i'mjuru</td>
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<tr>
<td>See: i- 'muru.</td>
<td></td>
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<tr>
<td>N. English h/her son. Sranan Tonga eng pikin boi. See: 'muru.</td>
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<tr>
<td>Category: Cassava Film.</td>
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<tr>
<td>imjy</td>
<td>imjy</td>
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<tr>
<td>See: i- my.</td>
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</tr>
</tbody>
</table>
**impo** English one. fed. up. Sranan Tonga furu. N.

**inanu** English partridge. Sranan Tonga fowroe. sp. N. Category: animal bird.

**inan** English? ?. 

**inaro** English ? An Ana Col. Pro. English the ones we were talking about. Sranan Tonga deon wan over san wi ben taki.

**–ine** English Col. Sranan Tonga furu. num. English more than one. Sranan Tonga moro leki wan.


**infus** English injection; IV. Sranan Tonga infus. [FM–MA 00357] N.


**injoro** English 3 An Ana. DPro. English the person we were talking about. Sranan Tonga na s’ma over san wi ben taki.

**intapipo** English stone. of fruit. Sranan Tonga froktu. koko. N. Category: nature.

**into** English here. you. are. Sranan Tonga luku. dja.

**ipi** English one. fed. up. Sranan Tonga furu. N.

**ipipije** English thin. Sranan Tonga fini. A.


**ipjory** English creek. Sranan Tonga kriki. Hollands kreek. See: I–pori –ry. N. English Lit. its branch, used to refer to the 'branch of a river' or creek. Sranan Tonga Lit. na taki foe eng, ai betekken na 'taki foe na liba’ noso kriki. [CeAr FF00017] Category: nature.


**irako** English big. ant. Sranan Tonga mira. N. Category: animal arthropod.

**Iraku** English Iracoubo. Geo.N.

**iro** English 3 In Ana; this. Sranan Tonga disi. DPro. English the thing we were talking about. Sranan Tonga na sani over san wi ben taki.


**iromy** English dry. season. Sranan Tonga drei. ten. N. Irome Jako. Now it is the dry season. Now now wi de na drei ten. Category: nature.

**Iromy** English remain. Sranan Tonga tan.
V. English stay a long time. Sranan Tongo tan langa. That person has a 'stay long' manner. A tan-langa fas de ini a s'ma dati.

ironkoropo English next day. Sranan Tongo tra. tamara.
N. See: koropo.

iseiry English now one. Sranan Tongo nieuw. wan.
N.

ise'me English but. Sranan Tongo mar.
Ptc. See: se'me.

isenurupry English past. Sranan Tongo p'asa.
N.

iso'neng English younger sister. Sranan Tongo jongu. sisa.
N. Category: kinship social.

isu'wy English lattice; palm rib. Sranan Tongo lati.
N. Category: nature.

ita'ro English really. Sranan Tongo tru. tru.
A.

itauhty English rapid. Sranan Tongo snel.
N.

i'tja See: i= ta. [HeAl 0064]

itjaka See: i= taka. [UrMa 0016]

itjapery See: i= ka(py) -ry. [WiMa 0076]
N. English its making. Sranan Tongo na meki foe eng. See: ka(py). Category: Cassava Film.

itjerery See: i= kiere -ry.
N. English h/her cassava. Sranan Tongo eng kasaba. See: kiere. Category: Cassava Film.

itjereryko See: i= kiere -ry -kong. [CeAr 0014]
N. English their cassava roots. Sranan Tongo den kasaba foe den. See: kiere. Category: Cassava Film.

itjorotypo See: i= koroty -po. [JuAl 0007]
N. English the burnt one. Sranan Tongo na brom wan. See: koroty). Category: Cassava Film.

i'tjorotry See: i= koroty -ry. [JoKa 0037]
N. English its burning. Sranan Tongo na fasi fa ai go. See: y(to). Category: Cassava Film.

itjory See: i= y(to) -ry. [MaCh 0047]
N. English h/her leaving. Sranan Tongo na fasi fa ai go. See: y(to). Category: Cassava Film.

itjoryko See: i= y(to) -ry -kong.
N. English their leaving. Sranan Tongo a fasi fa den g'we. See: y(to). Category: Cassava Film.

itjotopyry See: i= koto -po(ty) -ry. [MaCh 0011]
N. English h/her repeated chopping. Sranan Tongo fa ai kot'kot'i enq. See: koto. Category: Cassava Film.

itju English forest. Sranan Tongo busi.
N. Category: nature.

itjupo See: i= kupo. [HeMa 0052]

itjuponaka See: i= kupo naka. [JuAl 0030]

itomeronory English mythical age. Sranan Tongo winti. ten.
N.
N. See: itybry. Category: social.

itotu English enemy; upland people; foreigner. Sranan Tonga fejanti; tapsei.s'ma; dorosei.s'ma.

N. English Hoff notes (1968:336, footnote 107) that 'Maroni Caribs still apply the name Itoto both to Wayana and Trio Indians "all upland people with long hair"'. Sranan Tonga Hoff (1968:336, footnote 107) e taki den Kari'nja foe Maroni e kari den Wajana nanga Trio ingie Itoto, en owktoe den s'ma foe tapsei san abi langa wiri. Category: culture social.

ityme English silent. Sranan Tonga pi.

N. See: topu. Category: Cassava Film.

ity'na English fall silent. Sranan Tonga kon.pi.

iweitjo'me See: i- we'l -to'me. [WiMa 0089]

Vy. English in order to become. Sranan Tonga foe a kan de, See: e'l. Category: Cassava Film.

iwjepjory See: i- wewe pori -ry.

N. English tree's branch. Sranan Tonga bon taki. [WiMa 0066]

See: pori.

iwjyry See: i- wywy -ry. [JuAI 0038]

N. English her ax. Sranan Tonga eng aks. See: Wywy. Category: Cassava Film.

i:jo See: i- ijo. [CeAr 0021]

N. English her husband. Sranan Tonga eng masra. See: ijo. Category: Cassava Film.

J – j

j– English 1O; 1So; 1. Sranan Tonga gi.mi; mi; mi.wan.

prs. English inverse 3AIO for transitive verbs, So for intransitive, 1.Pssr for nouns.

ja English yès. Sranan Tonga gi.

Ptc.

–ja English Pres.

TAM. English also called 'non-past tense,' -sa after reducing roots. Sranan Tonga ai fasi na werkwoord foe betekken wan sani san e p'sa nownow, -sa na maka den werkwoord san abi wan pisi leki -py of -ty san e g'we.

jaar English year. Sranan Tonga jari.

N. From: Dutch.

jaljary See: j– alja -ry. [CeAr 0028]
N. English my hand. Sranan Tongo mi anu. See: alja. Category: Cassava Film.

--jane English Pst3.

tam. English present continuous; -saine after reducing roots. Sranan Tongo ai p'as over en over, mi gwentie foe doe eng; - saine baka den werkwoord san e lasi wan pisi (leki -ky, -ty).

jainja See: j– ainja. [CeAr 0031]

N. English my hand. Sranan Tongo mi anu. See: ainja. Category: Cassava Film.


N. See: arinjatu. Category: Cassava Film.

jakarawa English deer sp. Sranan Tongo dija sp.

N. Category: animal mammal.

jako English at time; if. Sranan Tongo na ten; efu.

Pp.

–jakong English Pst Punct; Pst2.

TAM. English -sakong after reducing roots, -kong after a-ending roots, past punctual; collective -jatokong. Sranan Tongo -sakong baka werkwoord san e lasi wan pisi, -kong baka werkwoord san e k'ba nanga /a/, ai betekken wan sani san p'as k'ba tapu wan precis ten; -jatokong for moro leki wan. See: –jatokong.

Senejakong. I saw him then. Mi ben si eng ini na ten dati. [Intrv.WiTo 0016]


Vt. See: jakuwary.

jakuwary English spirit. Sranan Tongo winti.

N. [Intrv.WiTo 0173] Category: culture.

jamatu English basket. Sranan Tongo pagara.

N. English a particular type of round, cone-shaped basket with a well-fitting lid. Sranan Tongo wan sorte lontu marki san e soorje leki wan punt, en a abi wan dexit san e sidon precis na eng tapu. Category: culture artifact.

ja’mun English body. Sranan Tongo skin.

N. Category: body.

ja’na English hardness; become hard. Sranan Tongo tranja; kon. tranja.

N. Vt.

ja’natai See: ja’na – ta – l. [CeAr 0025]

V. English become hard. Sranan Tongo kon tranja. See: ja’na.

Category: Cassava Film.

ja’nato’me See: ja’na – to’me. [JuAI 0030]

Vt. English in order to become hard. Sranan Tongo foe kon tranja. See: ja’na. Category: Cassava Film.

–jang English Coll An. Sranan Tongo furu. num. English more than one, used only on a few nouns. Sranan Tongo moro leki wan, ai gebruik gi wantoe naamwoord nomo. See: –kong. wori > worryjang; wokry > wokryjjang woman > women; man > men. uma s’ma > den uma s’ma; man s’ma > den man s’ma.

jano English truly. Sranan Tongo trutru.

Ptc.

janon English memory. Sranan Tongo membre.

Ptc.

jansiky English depth. Sranan Tongo dipi.

N. Category: nature.
jansipje  English deep. Sranan Tonga dipi.  
See: jansiky -hpe.  
A. See: jansiky. Ero tuna jansip mango. This water is deep. A water is deep.  

Janumesi  English Janumesi. Sranan Tonga Janumesi.  
Nm.  

japokupe  See: j- apokupe. [WiMa 0027]  
Pp. English pleasing to me. Sranan Tonga ai gi mi prisiri.  
See: apokupe. Category: Cassava Film.  

japuka  English cause.decay. Sranan Tonga meki.pori. See: japuru -ka.  
Vt.  

japuru  English decayed.wood. Sranan Tonga pori. udu.  
N. Category: nature.  

japuta  English moulder. Sranan Tonga pori.  
Vo.  

japy  English back. Sranan Tonga baka. bonjo.  
N.  [UrMaHeAl 00079]  

jarawa  English sea. cow; manatee. Sranan Tonga see.kaw.  
N. Category: animal mammal.  

jarinjaturu  See: j- arinjatu -ry. [CeAr 0030]  
N. English my cassava pan. Sranan Tonga mi kasaba pan.  
See: arinjatu. Category: Cassava Film.  

jari’njaturu  See: j- arinjatu -ry.  
N. See: arinjatu. Category: Cassava Film.  

jarowa  English hither. Sranan Tonga kon.  
A.  

jary  English upstream. Sranan Tonga tapsel.  
N. Category: nature.  

jasakaryko  See: j- asaka -ry -kong. [WiMa 0058]  
Category: Cassava Film.  

jasakarykong  See: j- asaka -ry -kong. [WiMa 0097]  
Category: Cassava Film.  

ja’to  English put.firewood. Sranan Tonga gi. faja udu.  
Vt.  

ja’toi  See: ja’to -i. [JoKa 0035]  
Vt. English s/he has made a fire. Sranan Tonga a meki faja k’ba.  
See: ja’to. Category: Cassava Film.  


tamm. English past habitual collective. Sranan Tonga ai fas tapu werkwoord foe betekken wan sani san moro leki wan s’ma ben doe over en over.  

jatoja  See: ja’to –ja. [HeAl 0041]  
Vt. English s/he puts firewood. Sranan Tonga ai poti faja udu.  
See: ja’to. Category: Cassava Film.  

ja’tojang  See: ja’to –ja –ng. [JeN 0037]  
Vt. English s/he puts firewood. Sranan Tonga ai poti faja udu.  
See: ja’to. Category: Cassava Film.  

ja’tojatong  See: ja’to –ja –tong. [JoKa 0034]  
Vt. English they give (O) firewood. Sranan Tonga den poti faja udu gi (eng). See: ja’to.  
Category: Cassava Film.  

jato’ke  See: j- ato’ke. [WiMa 0029]  

ja'tory  
See: ja'to -ry.
N. See: ja'to. Category: Cassava Film.

ja'ty  
English firewood. Sranan Tonga fajaudu.
N. Category: nature.

jawa  
English bad; as if? Sranan Tonga takru.wan; a.no.kan!
N: Inj. English Used as an interjection to express dismay or disbelief. Also used as a noun to mean 'a bad or negative thing'. Sranan Tonga Ai gebruik leki '/pah!'/ foe sori take je ne bri fi of je no lobí so. Owktoe e gebruik foe sani san no de boeng gi joe. jawe me mang. It is a bad thing. A de wan no boeng sani. [Mauru 00018]

ja'wame  
English bad. Sranan Tonga ogri.
A.

ja'wang  
English wickedness; evil thing; bad one. Sranan Tonga takru.ati; ogri.wan.
N. See: ja'wame.

jawo  
English mat. uncle. Sranan Tonga oru.
N. English mother's brother. Sranan Tonga m'ma brada. Category: kinship.

je  
English tooth. Sranan Tonga tifi.
N. Category: body.

je  
English you. Sranan Tonga joi.
 Pron.

-j-  
English Have. Sranan Tonga abi.
 a.tr.

Jeanette  
Nm.
Nm.

John
  English: John.
  Nm.

jompo
  English: Relevant.
  Sranan Tonga: belangrijk.
  Ptc.

jongu
  English: young.
  Sranan Tonga: jongu.
  A. From: Sranan Tonga.

jonto
  English: cover.
  Sranan Tonga: tapu.
  Vt. English: to cover as with a banana leaf in preparation for cooking.
  Sranan Tonga: cover.

jonty
  English: covering.
  Sranan Tonga: domru.
  N.

jopoto
  English: chief; boss.
  Sranan Tonga: kaptein; basi.
  N. Category: social.

jopotoma
  English: make chief.
  Sranan Tonga: meki.kaptein.
  See: jopoto - ma.
  Vt. See: jopoto.

jopotomamy
  English: become large.
  Sranan Tonga: kon.bigi.
  Va

jorokan
  English: evil spirit.
  Sranan Tonga: takru.winti.
  N. Category: culture.

Juka
  English: Djuka.
  Sranan Tonga: Djuka.
  N.

juku
  English: ant.sp.
  Sranan Tonga: mira.sp.
  N. Category: animal arthropod.

juku
  English: spirit.sp.
  Sranan Tonga: winti.sp.
  N. Category: culture.

juku
  English: good; well.
  Sranan Tonga: boeng.
  A.

jumy
  English: papa; father.
  Sranan Tonga: papa.
  N. Category: kinship social.

jumy
  English: Inns.
  Ptc. English: very.
  Sranan Tonga: furu.

ju'pa
  English: good; well; right.
  Sranan Tonga: boeng.
  A.

jupo
  English: sweet cassava.
  Sranan Tonga: switi.kasaba.
  N. Category: plant.

jupy
  English: good.
  Sranan Tonga: boeng.
  See: juku.
  A. Category: Cassava Film.

juru
  English: hour.
  Sranan Tonga: juru.
  N. From: Sranan Tonga.

K - k

k-
  English: 1+2; 1+20; 1+2So; 1A20; 2A10.
  Sranan Tonga: 1+2.
  Prs. English: first person dual inclusive;
  So for intransitive; inverse 3A1+2O for intransitive; local (1>2 or 2>1).
  Sranan Tonga: joe nanga mi.
  See: kys-.

ka
  English: remove.
  Sranan Tonga: puru.
  Hollands: haal.van.
  Vt. English: Remove meaning is more common, but may also refer to 'pull' as
  in 'pull (or harvest) cassava.'.
  Sranan Tonga: Kan de puru leki te je
  puru wan sani libi wan
  tra sani, en owktoe te je
  hari kasaba puru.

ka
  English: Siy.
  Sranan Tonga: taki.
  Va.
| ka | English Caus. | Kaitjapuru | Nm. |
| -ka | English Remv. Sranan Tonga puru. | See: taka. Category: Cassava Film. |
| ka' | English ? | See: ka'ma. Category: Cassava Film. |
| kaba | English Prfct. Sranan Tonga k'ba. | ka'makong | English let's go. Coll. Sranan Tonga kon g'we. |
| Ptc. English already, tjaba variant after i-ending words. Sranan Tonga kaba, tjaba baka wortoe san k'ba nanga /i/. From: Sranan Tonga. |
| kabara | English goat. Sranan Tonga krabita. | kamiro | English make. pale red. Sranan Tonga meki redi. |
| N. Category: animal mammal. | kamisa | English clothes. Sranan Tonga krosi. |
| kabirita | English goat. Sranan Tonga krebite. | N. Category: culture artifact. |
| kahty | English maybe. Sranan Tonga kande. | N. Category: nature. |
| Ptc. English perhaps; like painjare, but with more certainty. Sranan Tonga kande; leki painjare, mar moro selker. | kamuka | English cause to flare up. Sranan Tonga meki flam. |
| njoro. Maybe that's h/her. Kande na a s'ma dati na eng. See: painjare. | kamuta | English flare up. Sranan Tonga flam. |
| kanana | English flame. Sranan Tonga flam. | N. |
kanapoja  Category: Cassava Film.
kanare  English tree.top. Sranan Tongo bon.tapu. N. [JoKa 0005]
kanawa  English big.boat. Sranan Tongo bigi.boto. N. English Hoff (1968:19) 'a boat holding 60-80 people, which is no longer made.' Sranan Tongo Hoff (1968:19) 'wan bigi boto san e hori 60 tot 80 s'ma, san den ne meki moro.'. Category: culture artifact.
kankasapa  English lizard.sp. Sranan Tongo lagadisa.sp. N. Category: animal reptile.
ka'pa  English basin. Sranan Tongo bigi.prei. N. [HeAI FF00063]
kape'kape  English lightening. Sranan Tongo blixem. [FM-MA 00002] N.
kapeseu  English Wasp.sp. Sranan Tongo waswasi.sp. N. Category: animal arthropod.
kapuja  English rope. Sranan Tongo tetei. N. Category: culture artifact.
ka(py)  English make; weave. Sranan Tongo meki; brei. Vt.
kapyng  English Neg. Sranan Tongo no. Ptc.
karahsawa  English fish.sp. N. Sranan Tongo liba kwi. Category: animal fish.
karara English fry. Sranan Tonga baka.

Vt. English to fry as in meat, fish, or vegetables. Sranan Tonga baka ini oli b.v. meti, fis, of groentoe. Wo'to sitjararakaje. I am frying fish. Mi e baka fisii.

kararima English get finished. Sranan Tonga klari.

Vt. From: Sranan Tonga.

carawasi English tree.sp; rattle. Sranan Tonga bon.sp; karawasi.

N. English A type of rattle made with a basket. Also the name for the type of music played with basket rattles, usually by women. [MC02 00133]

Category: plant tree culture artifact.

kareta English letter; paper; book. Sranan Tonga brifi; papira; buku.

N. Category: culture artifact.

karinama English make.human. Sranan Tonga meki.libi.s'ma.

See: kari'nja -ma.

Vt.

karinja English person; Kari'nja; Indian; score (twenty). Sranan Tonga libi.s'ma; Kari'nja; ingie; twentig.

N.

Karolus Nm.

karukuri English gold; splendour. Sranan Tonga gowtoe.

N. Category: culture nature.

kary See: ka -ry. [JuAl 0015]

N. English removal. Sranan Tonga fasi fa a puru. See: ka.

Category: Cassava Film.

karyl Nm.

kasakaryko See: j- asaka -ry -kong. [WiMa 0057]


Category: Cassava Film.

kase English make. Sranan Tonga meki.

Vt.

kasiri English manioc.drink. Sranan Tonga cassava.dringi.

N. Category: culture artifact.

kasiripo English cassava.liquid. Sranan Tonga kasaba.watra.

N. English Poisonous liquid that is squeezed out of grated manioc and boiled to remove arsenic before adding fish, salt, and hot pepper to make pepre wartra. Sranan Tonga Na wartra san e kwinsie libi na kasaba baka di a griti. A abi vergift san e komopo te we bori na wartra. Baka di ai losi boeng, s'ma e gebruik eng foe meki pepre wartra nanga fis, soutoe, nanga pepre.

casuru English beads. Sranan Tonga klara.

N. Category: culture artifact.

kata English get.fit. Sranan Tonga kon.fatu.

See: katy -ta.

V. See: katy.

katake See: ka -take. [MaCh 0037]

V. English s/he will talk. Sranan Tonga a o taki. See: ka. Category: Cassava Film.

kato'me See: ka -to'me. [Joka 0512]

V. English in order to remove it. Sranan Tonga foe puru eng. See: ka.

Category: Cassava Film.

katong See: ka -tong. [JuAl 0014]

they remove (0). English den puru (eng).

See: ka. Category: Cassava Film.

kato'po English uncle. Sranan Tonga omu.

N. Category: kinship.

Katuwera English Katuwera. Sranan Tonga Katuwera.

Nm.

katy English fat. Sranan Tonga fatu.
kawai 
English fight. Sranan Tongo feti. 
N.

kawaima 
English fight. Sranan Tongo feti. 

kawari 
English horse. Sranan Tongo asi. 
N. Category: animal mammal.

kaweri 
English fish sp. Sranan Tongo fis li sp. 
N. Category: animal fish.

kawete 
English key. Sranan Tongo sro to. 
N. From: ST.

kawina 
English music. type. Sranan Tongo kawina. 
N. From: ST.

kawo 
English high. Sranan Tongo hei. 
A.

kawombo 
See: kawo -mbo. [WiMa 0113] 
A. English very high. Sranan Tongo bo eng hei. See: kawo. 
Category: Cassava Film.

kawonaka 
English up. high. Sranan Tongo na hei. 
A. See: kawo.

ka:neng 
See: ka(py) -neng. [WiMa 0115] 
Category: Cassava Film.

ka:sa 
See: ka(py) -ja. [Pach 0018] 
Category: Cassava Film.

ka:sang 
See: ka(py) -ja -ng. [WiMa 0023] 
Category: Cassava Film.

ka:ta 
See: ka(py) -take. [Pach 0041] 

ke 
English Instr. 
PP. English with an instrument, tje alter nant after i ending words. Sranan Tongo nanga wan wroke sani, tje baka wortoe san k'ba nanga /i/.

ke 
English resembling V. Sranan Tongo djesi X. 
azr. English adverbializer that, when suffixed to verbs, results in an adposition meaning 'resembling'. Sranan Tongo ai fasi na workword foe beteken 'ai sori leki'.

ke 
English Instr. 
Azr.

kei 
English key. Sranan Tongo sro to. 
N. Category: culture artifact. From: English?.

keihto 
English lock. up. Sranan Tongo tapu. nanga. sro to. See: kei -hto. 
Vt.

keny 
English river. mouth. Sranan Tongo mofo. liba. 
N. Category: nature.

kepu 
English wet. Sranan Tongo nati. 
N?

kepuro 
English make. wet. Sranan Tongo me ki. nati. 
Vt. See: kepu.

ke(py) 
English stop; Cessative. Sranan Tongo klari; stop. foe. doe.
chg. English verbal cessative suffix meaning to stop an action before it is complete. Sranan Tongo ai fasi na werkwordt nanga a betekenis 'stop foe doe wan sani fosi a klari gelemaal'.


kerki English church. Sranan Tongo kerki, Hollands kerk.

Ki bai nare English Kibainare. Sranan Tongo Kibainare. Nm.

kiere English cassava. Sranan Tongo kasaba, Hollands cassave.

kierepung English grated cassava, Sranan Tongo griti.kasaba.

ko English QP; Saint. Ptc. English marks a question. Sranan Tongo ai marki wan aksi (vraag). Oty ko ero nang? What is this? San na disi?

ko English neat. Sranan Tongo krin; netjes. Ptc.

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kohta English shout. Sranan Tongo bari. Vo.

kohty English cry. Sranan Tongo krei. N.

ko'i English fast; early; soon; recently. Sranan Tongo snel; fruku; djonsro; so.net. A.

koijaro English yesterday. Sranan Tongo esdei. A.

koije English evening. Sranan Tongo mofo.neti. A.


kojo English oh! Intj.

koko English night. Sranan Tongo neti. A.

kokoro English early.morning. Sranan Tongo mus.dei. A.

ko' ma English Call. Sranan Tongo kari. Vt.
ko'ma(my)  English get.dark; night.fall.
Sranan Tonga kon. dungru.
Vo.

komamyryko  See: k- ema(my) -ry. [WiMa 0111]
N. English our living. Sranan Tonga na
libi foe wi. See: ema(my).
Category: Cassava Film.

komamyrykong  See: k- ema(my) -ry
-kong. [WiMa 0098]
N. English our living. Sranan Tonga na
libi foe wi. See: ema(my).
Category: Cassava Film.

komandoko  English good.life. Sranan
Tonga libi boeng. [FM-MA 00496]
N.

koma:jatong  See: k- ema(my) -ja
-tong. [WiMa 0103]
Vo. English we live. Sranan Tonga wi e
libi. See: ema(my).
Category: Cassava Film.

komempatong  See: k- emepa -
tong. [WiMa 0100]
Vt. English s/he teaches us. Sranan
Tonga ai leri unu. See: emepa.
Category: Cassava Film.

komere  English roast.fish. Sranan
Tonga losi fisi.
N. [HeAl FF00047, FF00059]

komereta  English roast. Sranan Tonga losi.
Vt. [HeAl FF00024, FF00020, JeNj
FF00042]

komerykong  See: k- emery -
kong. [WiMa 0042]
V. English our customs. Sranan Tonga wi
kulturu sani. See: emery.
Category: Cassava Film.

Kompe  English Combe. Sranan
Tonga Kombe.
Geo.N. English The name of a village.
Sranan Tonga nen foe wan dorpu.

komy  English jump. Sranan Tonga djombo.

ko'no  English at.last. Sranan
Tonga eindelijk.
Ptc.

ko'no  English actually; in.fact. Sranan
Tonga sref' srefi; eng. srefi.
Ptc. Mose ko'no ne matapi kasang.
He's the one who makes the best
matapis. Eng na wan man san
e brei den moro boeng
matapi. Awu ko'no ne juwary
se'pawa. I actually don't want to
dance. Mi srefi no wani
dansi.

konomeru  English thunder. Sranan
Tonga donder.
N.

Konomerume  English Donderskamp.
Sranan Tonga Donderskamp.
PN.

ko'non  English indeed. Sranan Tonga foe.tru.
Ptc.

konopo  English rain. Sranan Tonga alen.
Hollands regenen.
N. Category: nature.

kontre  English village. Sranan Tonga dorpu.
N. Category: **culture**. From: Sranan Tonga.

kooo

*English S0.* Sranan Tonga kooo.

*Inj. English I see... Sranan Tonga Na so a de...*

kopore

*English Intns. Sranan Tonga moro.furu.*

kopose

*English opposite.side. Sranan Tonga tra.sei.*

koposeme

*English across.the.river; on.opposite.side. Sranan Tonga abra.liba; na.tra.sei.*

koposenaka

*English to.other.side. Sranan Tonga go.na.tra.sei.*

kore

*English Surpr. Sranan Tonga moro.big.i.wan.*

kopereykong

*English our.food. Sranan Tonga wi.njan.*

N. See: erepar.y.

korero

*Plc. Sranan Tonga e taigie nanga san joe de biisig? [Mauru 0008, UMaHeAl 00071]*

koro

*English now; at.the.beginning. Sranan Tonga ownow; na.begin.*

koro

*English Appeal.*

ko

*English scrub.*

koro

*English make.decay. Sranan Tonga meki.pori.*

koroika

*English graze; scrape. Sranan Tonga krabu.*

koroka

*English Scrub; burn. Sranan Tonga krim; brom.*

korokai

*See: koroka -i. [JuAl 0005]*


Category: **Cassava Film**.

korokanong

*See: koroka -non. [JoKa 0045]*


Category: **Cassava Film**.

korokapo

*See: koroka -po. [WiMa 0010]*

N. English burned one. Sranan Tonga brom wan. See: koroka.

Category: **Cassava Film**.

koromo

*English recent. Sranan Tonga so.net.*

A.

koro'na

*English deep; under.water. Sranan Tonga dipi; ondro.watra.*

A. Moro tuna koro'na ne moro wywy mang. My axe is under the deep water. Na aksi foe mi de na ondro na dipi watra.

koronaka

*English into.depths. Sranan Tonga go.na.dipi.watra.*

A.

**Koronesi**

*English Cornelis. Sranan Tonga Cornelis.*

Nm.

koropo

*English tomorrow. Sranan Tonga tamara.*

A.

kororoka

*English pour.out. Sranan Tonga kanti.*

Pt.

korotoko

*English chicken. Sranan Tonga oso.fowroe.*

N. Category: **animal bird**.

koroty

*English burn. Sranan Tonga bron.*

korotyry

English burning. Sranan Tongo ai bron.

N. Moro wewe korotyry seneja. I see the tree's burning. Mi si a bon e bron.

kory

English decay. Sranan Tongo pori; frot.

N. English i.e. rotten meat, something rotten. Sranan Tongo b.v. frot meti, wan sani san pori.

kota

English decay. Sranan Tongo frot; pori.

Vo.

kotame

English sadly. Sranan Tongo sari, fasi. [FM-MA 00349]

A.

koti

English cut. Sranan Tongo koti. [Intrv.WiTo 0202]

Vt. From: ST.

koto

English cut; chop; saw. Sranan Tongo koti; kapu; sag. Hollands snijd.

Vt. See: akoto; pa'koto.


kotoja

See: koto -ja. [HeAl 0019]


kotojang

See: koto -ja -ng. [PaCh 0002]


kotory

See: koto -ry. [JuAl 0017]

N. English cutting. Sranan Tongo fasi fa a koti. See: koto. Category: Cassava Film.

kotryykong

See: k- oty -ry -kong. [WiMa 0114]

N. English our thing. Sranan Tongo na sani fce wi. See: oty. Category: Cassava Film.

ko'u

English at last; now. Sranan Tongo now, now.

N. Category: Cassava Film.

kowaro

English small. Sranan Tongo pikin.

A.

kowel

English fishhook. Sranan Tongo fis.i.uku.

N. Category: culture artifact.

ko'wero

English obviously. Sranan Tongo seiker.

Ptc.

kre

English tear. Sranan Tongo priti.

Ideo. English the noise that's made when something is torn. Sranan Tongo na bari san e meki te wan sani e priti.

krim

English clean; clear, brush. Sranan Tongo krim.


krimjapo

See: krim -ja -po. [HeMa 0009]

Vt. English s/he clears brush away. Sranan Tongo ai krim eng. See: krim. Category: Cassava Film.

kroiwagi

English wheel; barrow. Sranan Tongo kroiwagi.

N. See: wagi. From: Sranan Tongo.

ku

Category: Cassava Film.

kuitja

English spindle. Sranan Tongo bakabonjo.

N. Category: culture artifact.

kujang'keing

English bird. Sranan Tongo fowroe; sp.


kujukuju

English bird. Sranan Tongo fowroe; sp; pingo; aka.
N. Category: animal bird.

**kujuma**


*Vt.*

**kujuro**


*Vt.*

**kukuru**

English: kitchen. Sranan Tongo: kuku.

*N.* 

**kuma**

English: be.high.tide. Sranan Tongo: de.frudu.watra.

*Vo.*

**kumaka**

English: tree.sp. Sranan Tongo: bon.sp; kankantri.

*N.* English: cotton-silk tree.

*Category: plant tree.*

**kumawari**

English: bird.sp. Sranan Tongo: fowroe.sp.


*Category: animal bird.*

**kumety**

English: tree.sp. Sranan Tongo: bon.sp; wan.tei.

*N.* English: tree, providing dye.

*Category: plant tree.*

**kumi(ky)**

English: wash; clean. Sranan Tongo: wasi; krim, Hollands was.

*Vt.* English washing.inanimate or dead things including body parts, but not the whole body; palatalizes to /tjumiky/ after /l/. Sranan Tongo: Wasi sani san no de na libi, of san dede, kan de pisi foe a skin (b.v. anu), mar no heri na skin; ai tro no /tjumiky/ /daka /i/. See: kupi. Kiere kumisha. S/he washes cassava. Ai wasi kasaba.

*See: kumi(ky) -ry. [CeAr 0021]*

**kumity**


*N. Category: culture artifact.*

**kumy(ky)**

English: cassava.boat; trough. Sranan Tongo: kasaba.boto.

*N.* English: A trough into which cassava is grated. It is made in a manner similar to a dugout canoe, but with open ends so that the cassava liquid can flow out. Sranan Tongo: Man boto san s’mae hiri kasaba go ini. E meki leki den pikin boto, mar a de opo na den sei alijn foe na kasaba watra kan losi g’we. [CF UrMa 0018]

**kumy(ry)**

English: be.hungry; starve. Sranan Tongo: de.hangri.

*Vo.* [CeAr FF00041 /kynikumijatong/]

**kunami**


*N. Category: culture artifact.*

**kunawaru**


*N. Category: animal amphibian.*

**Kupanama**

English: Coppename. Sranan Tongo: Coppename.

*Geo.N.*
kupesini

English tree.sp. Sranan Tonga bon.sp; fong.udu.

N. See: kupesini poripo.
Category: animal plant animal reptile.

kupesini poripo

English bushmaster.snake. Sranan Tonga maka.snuki.

N. English Lit. 'non-genuine /kupesini/ branch'. Sranan Tonga Lit. 'no-tru kupesini taki'.

kupi

English budge; moisten. Sranan Tonga wasi; nati.

Vt. English wash a live thing. Sranan Tonga wasi wan libi sani.

kupi'i

English tree.sp. Sranan Tonga bon.sp; copi.

N. Category: plant tree.

kupira

English fisb.sp. Sranan Tonga fisi.sp.

N. Category: animal fish.

Kupirisi

English Kupirisi. Sranan Tonga Kupirisi.

Nm.

kupo

English upon. Sranan Tonga tapu.

Pp.

kuponaka

English ottoo. Sranan Tonga na.tapu.

Pp.

kurama

English treat; look after. Sranan Tonga dresi; sorgu.

Vt. English i.e. health treatment. Sranan Tonga b.v. dresi foe kisi betre.

kurando


A.

kurantonaka

English too.outside. Sranan Tonga ha.dorosei.

A. See: kurando.

kurasiwai

English bird.sp. Sranan Tonga fowroe.sp.

N. Category: animal bird.

kurawa

English plant.sp. Sranan Tonga prani.sp.

N. English bromeliia, provides rope. Sranan Tonga wan sortoe bromki san e gi tetei. Category: plant.

kurewako

English parrot.sp. Sranan Tonga popokai.sp.

N.

kuri

English red.clay. Sranan Tonga redi.doti.

N. Category: nature.

kuri jara

English canoe. Sranan Tonga boto.

N. Category: culture artifact.

kurimata

English fish.sp. Sranan Tonga fisi.sp.

N.

kurita

English day. Sranan Tonga dei.

N. Category: nature.

kuranene

English noon; midnight. Sranan Tonga mindri.dei; mindri.neti.

A.

kuritanory

English day. Pssd. Sranan Tonga dei.

N. English special day, as in a birthday. Sranan Tonga spesrutu dei, leki wan frijari dei. Category: nature.

kuranto

English beforehand; ahead; Affirm. Sranan Tonga fosi.

Pp. Ptc. Sranan Tonga e sori so a de, tog; a no de tra fasi. [Mauru 00086] Category: Cassava Film.

kuruhara

English tree.sp. Sranan Tonga bon.sp.

N. Category: plant tree.

kurukuru

English basket. Sranan Tonga baskita.
N. English Special basket woven of warimbo that is used to transport things like cassava roots and firewood. Includes a headstrap, traditionally made of a special bark, but now often a woven strap. Is carried with the strap across the head and the basket on the back (women) or with the strap over the head and an arm through it for support (men). Sranan Tonga Spesrutu baskita san meki foe warimbo en san e gebruik foe show sani leki kesaba nanga fajaudu. A abi wan banti san e go tapu na s'ma ede. Fosi na banti disi bende wan buba foe wan spesrutu bon, mar now moro furu s'ma e gebruik bakra banti. Na banti e go tapu na ede (uma s'ma) of tapu na anu (man s'ma), en na baskita e sidon na a s'ma baka. Category: culture artifact.

kurumu English vulture.sp. Sranan Tonga tingi.fowroe.sp. N. Category: animal bird.


kuruturu English culture. Sranan Tonga kurturu. N. From: ST.

kuruwese English palm.sheath. Sranan Tonga Maripa.boto.

N. English The outside covering of a bunch of palm fruit, used as a large bowl when sifting cassava flour; still used occasionally, but mostly replaced by plastic tubs. Sranan Tonga Na buba foe wan bosu maripa. A ben gebruik foe seif kasaba go ini. Wantoe s'ma e gebruik eng so ete, mar moro furu s'ma e gebruik den bakra tobo san meki foe plastiek. Su'naje manare ke kuruwese taka. I sifted it with a sieve into a palm sheath. Mi seif eng nanga a seif go ini na maripa boto. Ik zeefhet mit het zeef op een maripa bootje. Category: nature.

Kuruwini English Cuyuni. Geo.N.

kusa English crab.sp. Sranan Tonga krabu.sp. N. Category: animal arthropod.

kusari English deer.sp. Sranan Tonga dija.sp. N. Category: animal mammal.


kutaa English type.of.arrow. Sranan Tonga Wan.sortu.peiri. N. Category: culture artifact.

kuwai English calabash. Sranan Tonga krabasi. N. Category: culture artifact.

kuwama English bamboo.sp; flute. Sranan Tonga bambusi.sp; fluit. N. Category: plant culture artifact.

kuwata English monkey.sp. N. English Spider monkey. Sranan Tonga Kwatta. Category: animal mammal.
kuwatyry  

English tree sp. Sranan  
Tonga bon sp. bar kraki.  
*Category: Plant tree.*

**ky**  

English grate; rasp. Sranan Tonga grati.  
Hollands raspen.  
*Vt.*

**ky**  

English L sec. Sranan Tonga mi si.  
Ptc.

**ky**  

English 3 RM. Sranan Tonga eng drape.  
Prs. English Historically /moky/, now used for distant 3 (when contrasted with non-ky- marked verb in present tense). Only in 3A30 [ky- ni-V -TAM -ng] construction. This construction is in contrast with [ni-V -TAM] in present tense, though the latter has become the marked construction. Sranan Tonga a s’ma dati e doe eng. Soso te je taki over [eng doe gi eng]. kyny:jang (ky- n- y(y) -ja -ng) S/he put it. A poti eng.

**kydji**  

English young boy. Sranan  
Tonga j ongu. boi.  
*N.* [HeAl FF00049]

**kyja**  

See: ky -ja. [CeAr 0020]  
*Vt.* English s/he grates (O). Sranan  
Tonga ai griti (eng). See: ky.  
*Category: Cassava Film.*

**ky’karo**  

English 1 +2 Col.  
*Pro.* English we; us. Sranan Tonga unu.

**ky’ko**  

English 1 +2. Sranan Tonga 1 +2.  
*Pro.* English We two. Sranan Tonga mi nanga joe.

**kykulturukong**  

See: k- kulturu -kong. [WIAMERA 0109]  
*N.* English our culture. Sranan Tonga wi kulturu. See: kulturu.  
*Category: Cassava Film.*

**kyna**  

English (hesitation). Sranan Tonga (ah, uh).  
*Category: Cassava Film.*

**kynakota**  

See: ky- n- ako -take.
kyna'memanong See: ky–n–'a'mema

kyna'moja See: ky–n–'a'mo–ja.

kyna'mokano See: ky–n–'a'moka

kyna'nokanong See: ky–n–'a'no(py)–ka–non.


kynapitjano See: ky–n–'a'pika–no.

kynapitjanong See: ky–n–'a'pika–non.

kynapojang See: ky–n–'a'po–ja–ng.

kynapoja See: ky–n–'a'po–ja.

kynaroja See: ky–n–'a'ro–ja.


kynarymojang  See: ky- n- arymo- ja -ng. [MaCh 0021]
   Vt. English s/he squeezes it. Sranan Tonga ai pers eng. See: arymo.
   Category: Cassava Film.

kynatytano  See: ky- n- atyta -no. [HeAl 0012]
   Vo. English it grows. Sranan Tonga ai gro. See: atyta. Category: Cassava Film.

kynatytanong  See: ky- n- atyta -non. [Joka 0011]
   Vo. English it grows. Sranan Tonga ai gro. See: atyta. Category: Cassava Film.

kynawapo:sa  See: ky- n- auwa - po(ty) -ja. [HeAl 0054]
   Vo. English s/he laughs repeatedly. Sranan Tonga ai laf'la fu.
   See: auwa. Category: Cassava Film.

kynawapo:sang  See: ky- n- auwa - po(ty) -ja -ng. [JuAl 0068]
   Vo. English s/he laughs repeatedly. Sranan Tonga ai laf'la fu.
   See: auwa. Category: Cassava Film.

kyne  English (hesitation). Sranan Tonga (ah, uh). Category: Cassava Film.

kynebakmapo:sa  See: ky- n- ebakma -po(ty) -ja. [MaCh 0040]
   Vt. English s/he reverses it repeatedly. Sranan Tonga ai bakabaka eng.
   See: ebakma. Category: Cassava Film.

kyneijang  See: ky- n- e'li -ja -ng. [JuAl 0029]
   Vo. English s/he is. Sranan Tonga eng de. See: e'li. Category: Cassava Film.

kyne'keja  See: ky- n- e'kel -ja. [HeMa 0053]
   Vt. English s/he bakes it. Sranan Tonga ai baka eng. See: e'kel.
   Category: Cassava Film.

kyne'keitja  See: ky- n- e'kei -take. [PaCh 0033]
   Vt. English s/he will bake it. Sranan Tonga ai o baka eng. See: e'kel.
   Category: Cassava Film.

kynema:ja  See: ky- n- ema(my) -ja. [WiMa 0069]
   Vo. English s/he lives. Sranan Tonga ai li bi. See: ema(my).
   Category: Cassava Film.

kynema:jang  See: ky- n- ema(my) -ja -ng. [JuAI 0065]
   Category: Cassava Film.

kyneneja  See: ky- n- ene -ja. [HeAl 0043]
   Vt. English s/he watches it. Sranan Tonga ai luku eng. See: ene.
   Category: Cassava Film.

kynepano:sa  See: ky- n- epano(py) -ja. [CeAr 0021]
   Vt. English s/he helps h/her. Sranan Tonga ai jepi eng.
   See: epano(py). Category: Cassava Film.

kynepano:sang  See: ky- n- epano(py) -ja -ng. [JuAI 0008]
   Vt. English s/he helps h/her. Sranan Tonga ai jepi eng.
   See: epano(py). Category: Cassava Film.

kynetapujang  See: ky- n- etapu -ja -ng. [WiMa 0015]
   Vt. English s/he covers it. Sranan Tonga ai tapu eng. See: etapu.
   Category: Cassava Film.

kyneto:kanong  See: ky- n- eto(ry) -ka -non. [WiMa 0125]
   Vt. English s/he causes it to be roasted. Sranan Tonga ai me ki a losi.
   See: atoka. Category: Cassava Film.
kyngano  See: ky - n - ka - no.  [HeAl 0056]

kyni  Category: Cassava Film.

kynikyjang  See: ky - ni- ky -ja-ng.  [HeMa 0030]
Vt.  English s/he removes the roots.  Sranan Tonga ai puru.  See: muka.
Category: Cassava Film.

kynimjakinjanong  See: ky - ni- emamina -ja- -nong.  [JuAl 0024]
Vo.  English they work.  Sranan Tonga gen e wroko.  See: emamina.
Category: Cassava Film.

kynimjeroja  See: ky - ni- mero -ja.  [MaCh 0040]
Vt.  English s/he paints it.  Sranan Tonga ai peni eng.  See: mero.
Category: Cassava Film.

kynimjerota  See: ky - ni- mero -take.  [HeMa 0056]
Vt.  English s/he will paint it.  Sranan Tonga ai o peni eng.  See: mero.
Category: Cassava Film.

kynimjukano  See: ky - ni- muka - no.  [HeMa 0019]

kynimjukanong  See: ky - ni- muka - non.  [UrMa 0014]

kynimjyang  See: ky - ni- my -ja-ng.  [JoKa 0052]
Vt.  English s/he ties it.  Sranan Tonga ai tai eng.  See: my.  Category: Cassava Film.

kyninjojang  See: ky - ni- no -ja- ng.  [WiMa 0124]
Vt.  English s/he leaves it.  Sranan Tonga ai libi eng.  See: no.
Category: Cassava Film.

kyninjopoondojang  See: ky - ni- nopondo -ja- ng.  [UrMa 0008]
Vt.  English s/he covers it.  Sranan Tonga ai domru eng.  See: nopondo.  Category: Cassava Film.

kynipitjano  See: ky - ni- pika -no.  [HeMa 0026]
Vt.  English s/he peels it.  Sranan Tonga ai piri eng.  See: pika.
Category: Cassava Film.

kynipitjanong  See: ky - ni- pika -non.  [PaCh 0022]
Vt.  English s/he peels it.  Sranan Tonga ai piri eng.  See: pika.
Category: Cassava Film.

kynipitjatong  See: ky - ni- pika -tong.  [MaCh 0013]
Vt.  English s/he peels them.  Sranan Tonga ai piri den.  See: pika.
Category: Cassava Film.

kynipja'kanong  See: ky - ni- pa'ka - non.  [MaCh 0045]
Vt.  English s/he takes it out.  Sranan Tonga ai poti eng na dorosei.  See: pa'ka.
Category: Cassava Film.

kynipja'kotopo:sang  See: ky - ni- pa'koto -po(ty) -ja- ng.  [UrMa 0004]
Vt.  English s/he slashes it repeatedly.  Sranan Tonga ai kap'kapu eng.
See: pa'koto.  Category: Cassava Film.

kynipjekuramano  See: ky - ni- pekurama -no.  [HeAl 0053]
Vt.  English s/he makes it pretty.  Sranan Tonga ai seti eng mooie.
See: pekurama.  Category: Cassava Film.
kynipjekuramanong  See: ky- ni- pekura -ma -non. [UrMa 0039]
Vt. English s/he makes it pretty. Sranan Tonga ai poti eng mooie.
See: pekurama. Category: Cassava Film.

kynipjepamano  See: ky- ni- pepa -ma -no. [HeAl 0050]
Vt. English s/he drags it. Sranan Tonga ai har'hari eng. See: pepama.
Category: Cassava Film.

kynipjesasamano  See: ky- ni- pesa -sa -ma -no. [HeAl 0056]
Vt. English s/he sprinkles it. Sranan Tonga ai sek'seki eng.
See: pesasama. Category: Cassava Film.

kynipjesasamanong  See: ky- ni- pesa -sa -ma -non. [UrMa 0041]
Vt. English s/he sprinkles it. Sranan Tonga ai sek'seki eng.
See: pesasama. Category: Cassava Film.

kynipjoja  See: ky- ni- apo -ja. [PaCh 0032]
Vt. English s/he pounds it. Sranan Tonga ai stampu eng. See: apo.
Category: Cassava Film.

kynipjomanganon  See: ky- ni- po'ma -ka -non. [HeMa 0046]
Vt. English s/he lights it. Sranan Tonga ai poti eng mooie.
See: pomanka. Category: Cassava Film.

kynipjo'manong  See: ky- ni- po'ma -non. [PaCh 0043]

kynipjorjtjanong  See: ky- ni- pori -ka -non. [MaCh 0003]
Vt. English s/he removes branches.
Sranan Tonga ai kapu den taki.
See: pori. Category: Cassava Film.

Category: Cassava Film.

kynipjusosokanong  See: ky- ni- pusoso -ka -non. [MaCh 0041]
See: pusoso. Category: Cassava Film.

kynirakano  English ky- ni- raka -no.
Vt. English s/he slices it. Sranan Tonga ai priti eng. See: raka.

kynirakapo: sang  See: ky- ni- raka -po(ty) -ja -ng. [WiMa 0125]
Vt. English s/he breaks it up repeatedly.
Sranan Tonga ai pritriti eng.
See: raka. Category: Cassava Film.

kynishasama  See: ky- ni- pesa -sa -ma. [JoKa 0043]
Vt. English s/he sprinkles it. Sranan Tonga ai sek'seki eng.
See: pesasama. Category: Cassava Film.

kynishasamato  See: ky- ni- pesa -sa -ma -to. [JoKa 0043]
Vt. English they sprinkle it. Sranan Tonga den e sek'seki eng.
See: pesasama. Category: Cassava Film.
kynisho'kano  
vt. English s/he takes it out. Sranan Tonga ai puru eng. See: so'ka.  
Category: Cassava Film.

kynitjakato  
vt. English s/he removes it. Sranan Tonga ai puru eng. See: ka.  
Category: Cassava Film.

kynitjamutanong  
Category: Cassava Film.

kynitjanong  
vt. English s/he pulls (removes) them. Sranan Tonga ai puru den. See: ka.  
Category: Cassava Film.

kynitjerekatong  
vt. English s/he pulls them off. Sranan Tonga ai hari den puru. See: kereka.  
Category: Cassava Film.

kynitjokotopo:sa  
vt. English s/he removes it. Sranan Tonga ai puru eng. See: koto.  
Category: Cassava Film.

kynitjororokanong  
vt. English s/he pours it out. Sranan Tonga ai trowe eng. See: kororoka.  
Category: Cassava Film.

kynitjotojang  
vt. English s/he cuts it. Sranan Tonga ai kati eng. See: koto.  
Category: Cassava Film.

kynitjumisha  
vt. English s/he pulls (removes) them. Sranan Tonga ai puru den. See: ka.  
Category: Cassava Film.
Vt. English s/he washes it. Sranan Tonga ai wasi eng. See: kumi(ky).
Category: Cassava Film.

kynitjumi:shang See: ky- ni-

kumi(ky) -ja -ng. [JoKa 0020]
Vt. English s/he washes it. Sranan Tonga ai wasi eng. See: kumi(ky).
Category: Cassava Film.

kynitjumundoja See: ky- ni- tumung
-nto -ja. [HeAl 0009]
Vt. English s/he heaps it. Sranan Tonga ai poti eng na ipi. See: tumung.
Category: Cassava Film.

kynitjupija See: ky- ni- kupi -ja. [CeAr 0020]
Vt. English s/he moistens it. Sranan Tonga ai nati eng. See: kupi.
Category: Cassava Film.

kynitjyja See: ky- ni- ky -ja. [CeAr 0020]
Vt. English s/he grates it. Sranan Tonga ai griti eng. See: ky.
Category: Cassava Film.

kynitjyjang See: ky- ni- ky -ja -ng. [MaCh 0019]
Vt. English s/he grates it. Sranan Tonga ai griti eng. See: ky.
Category: Cassava Film.

kyniwijeritanong See: ky- ni- weri - ka -non. [JiMa 0005]
Vt. English s/he removes the leaves. Sranan Tonga ai krim den wiwiri. See: weri.
Category: Cassava Film.

kyniwjeritjano See: ky- ni- weri - ka -no. [JoKa 0006]
Vt. English s/he removes leaves. Sranan Tonga ai puru wiwiri. See: weri.
Category: Cassava Film.

kyniwjeritanong See: ky- ni- weri - ka -non. [UrMa 0005]
Vt. English s/he removes the leaves. Sranan Tonga ai krim den wiwiri. See: weri.
Category: Cassava Film.

kyniwjeritjano See: ky- ni- weri - ka -no. [JoKa 0006]
Vt. English s/he removes leaves. Sranan Tonga ai puru wiwiri. See: weri.
Category: Cassava Film.

kynopopo: satong See: ky- n- opopo - po(ty) -ja -tong. [JeKa 0031]
V. English s/he plants. Sranan Tongo ai prani. See: po(my).
Category: Cassava Film.
kynopo:sang    See: ky–n–opo(ty)–ja –ng. [WiMa 0131]
V. English s/he looks. Sranan Tongo ai luku. See: opo(ty).
Category: Cassava Film.
kynoruja       See: ky–n–uro –ja. [HeAl 0045]
Vt. English s/he blows it. Sranan Tongo ai wai eng. See: uro.
Category: Cassava Film.
kynosejukano   See: ky–n–wos–ejuka –fi no. [CeAr 0023]
V. English it drips. Sranan Tongo ai dropu. See: ejuka.
Category: Cassava Film.
kynose'keija    See: ky–n–wos–e'kei –ja. [MaCh 0033]
V. English she bakes. Sranan Tongo ai baka. See: e'kei.
Category: Cassava Film.
kynose'keijang  See: ky–n–wos–e'kei –ja –ng. [JeNi 0039]
V. English s/he bakes. Sranan Tongo ai baka. See: e'kei.
Category: Cassava Film.
kynosekeipjo:sang See: ky–wos–e'kei –po(ty) –ja –ng. [JuAI 0049]
V. English s/he bakes repeatedly. Sranan Tongo ai bakabaka. See: e'kei.
Category: Cassava Film.
kynotandymoja  See: ky–n–wot–andy'mo –ja –ng. [JuAI 0034]
V. English s/he sits down. Sranan Tongo ai sidon. See: andy'mo.
Category: Cassava Film.
kynotandymotang See: ky–n–wot–andy'mo –take –ng. [JuAI 0030]
V. English s/he will sit down. Sranan Tongo a o sidon. See: andy'mo.
Category: Cassava Film.
kynotarymoja   See: ky–n–wot–arymo –ja. [JokA 0024]
V. English s/he squeezes. Sranan Tongo ai pers. See: arymo.
Category: Cassava Film.
V. English s/he squeezes. Sranan Tongo ai pers. See: arymo.
Category: Cassava Film.
kynotjororokanong See: ky–n–wot–kororoka –non. [UrMa 0016]
V. English s/he pours. Sranan Tongo ai trowe. See: kororoka.
Category: Cassava Film.
kynoto         English bird.sp. Sranan Tongo fowro.e.sp; pongpong.
N. Category: animal bird.
kynotyjang     See: ky–n–oty –ja –ng. [HeMa 0054]
Vt. English s/he does it. Sranan Tongo ai sani eng. See: oty.
Category: Cassava Film.
kyno:manong     See: ky–n–o fi ma –non. [HeMa 0003]
V. English it falls. Sranan Tongo ai fadon. See: o fi ma.
Category: Cassava Film.
kyno:se         See: ky–n–o(py) –se. [WiMa 0069]
kynu
Category: Cassava Film.

kynuku:sang
See: ky- n- uku(ty) -ja -ng.
Vi. English s/he knows it. Sranan Tonga a sabi eng. See: uku(ty).
Category: Cassava Film.

kynu'nano
See: ky- n- u'na -no.
Vi. English s/he sifts it. Sranan Tonga ai seif eng. See: u'na.
Category: Cassava Film.

kynu'nanong
See: ky- n- u'na -non.
Vi. English s/he sifts it. Sranan Tonga ai seif eng. See: u'na.
Category: Cassava Film.

kynunemato
See: ky- n- unema -to.
Vi. English s/he picks it up. Sranan Tonga ai opo eng. See: unema.
Category: Cassava Film.

kynurimjano
See: ky- n- urima -no.
Vi. English s/he sifts it. Sranan Tonga ai opo eng. See: urima.
Category: Cassava Film.

kynurindjano
See: ky- n- urima -no.
Vi. English s/he sifts it. Sranan Tonga ai opo eng. See: urima.
Category: Cassava Film.

kynurindjanong
See: ky- n- urima -non.
Vi. English s/he turns it around. Sranan Tonga ai poti eng tra fasi.
See: urima. Category: Cassava Film.

kynuroja
See: ky- n- uro -ja.

kyny:po:sa
See: ky- n- y(ry) -po(ty) -ja.
Vi. English s/he puts it repeatedly. Sranan Tonga ai pot' poti eng.
See: y(ry).
Category: Cassava Film.

kyny:po:sa
See: ky- n- y(ry) -po(ty) -ja.
Vi. English they put it. Sranan Tonga den poti eng. See: y(ry).
Category: Cassava Film.

kyny:po:sa
See: ky- n- y(ry) -po(ty) -ja.
Vi. English s/he puts it repeatedly. Sranan Tonga ai poti eng. See: e'li.
Category: Cassava Film.

kyny:po:sa
See: ky- n- y(ry) -po(ty) -ja.
Vi. English s/he puts it repeatedly. Sranan Tonga ai poti eng. See: y(ry).
Category: Cassava Film.

kynyja
See: ky- n- y(ry) -ja.
Vi. English s/he puts it. Sranan Tonga den poti eng. See: y(ry).
Category: Cassava Film.

kynya
See: ky- n- y(ry) -ja.
Vi. English s/he goes. Sranan Tonga ai go. See: y(ry).
Category: Cassava Film.

kynysa
See: ky- n- y(to) -ja.
Vi. English s/he goes. Sranan Tonga ai go. See: y(to).
Category: Cassava Film.

kynysang
See: ky- n- y(to) -ja -ng.
Vi. English s/he goes. Sranan Tonga den go. See: y(to).
Category: Cassava Film.

kynyja
See: ky- n- y(ry) -ja.
Vi. English they put it. Sranan Tonga den poti eng. See: y(ry).
Category: Cassava Film.

kynyja
See: ky- n- y(ry) -ja.
Vi. English s/he puts it. Sranan Tonga ai poti eng. See: y(ry).
Category: Cassava Film.

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Category: Cassava Film.

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See: ky- n- y(ry) -ja.
Vi. English they put it. Sranan Tonga den poti eng. See: y(ry).
Category: Cassava Film.

kynyja
See: ky- n- y(ry) -ja.
Vi. English s/he puts it. Sranan Tonga ai poti eng. See: y(ry).
Category: Cassava Film.
kyryjatong  See: kyry -ja -tong.  [WiMa 0100]
Vt. English we see. Sranan Tongo wi s i.
See: apoi. Category: Cassava Film.

kytejatong  See: kye-t- e'i -ja -tong.  [WiMa 0075]
Vt. English let us hold it. Sranan Tongo wi bei. de. See: e'i. Category: Cassava Film.

kyteisheng  See: kye-t- e'i -seng.  [WiMa 0057]
Vt. English we become. Sranan Tongo wi kon de. See: e'i. Category: Cassava Film.

kytopoisheng  See: kytopo(ty) -ja -tong.  [WiMa 0007]
Vt. English we two make them. Sranan Tongo wi e meki den. See: ka(py). Category: Cassava Film.
<table>
<thead>
<tr>
<th>kyy</th>
<th>English Interj. Sranan Tongo kyyy.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kyyyy</td>
<td>English hey! Sranan Tongo S0000.</td>
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<th>L - l</th>
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<td>mae</td>
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</tbody>
</table>
Residents of Konomerume are subsistence farmers. Most families cut, burn, and plant a new field at least once per year, during the dry season. The "mainja/ is much more than a garden—it is where families grow their main staple, cassava, along with various other fruits and vegetables. Fields are generally at least 30 minutes' walk or boat ride away from the home. Much of the year is spent in activities devoted to the field. Sranan Tonga Den s'ma for Konomerume e prani gron foe den libi. Ala jari, de mestaal foe den famirie e koti, bron, en prani wan nieuw gron, na dri ten. Na /mainja/ de moro leki wan djari—na a presi pe den s'ma e gro na moro belangerijk sani foe njan, kasaba. Owktoe, den prani tratra sani leki gruntoe. Foe doro na den mestaal foe den gron, den s'ma musu waka futu of g'we nanga boto for moro leki 30 minuut. Den s'ma e speni furu ten na tape gron wroko. Mainja wa wysa. I go to my field. Mi e go na gron. Ik ga naar het kostgrondje. Category: culture artifact.

**mai njahto** English without garden. Sranan Tonga sondro. gron. See: mainja -hto. 

**mainjary** See: mainja. N. See: mainja.

**maipuri** English tapir. Sranan Tonga bofru. N. Category: animal mammal.

**maitjuru** See: tumaitju(po) -ry. [CeAr 0045]

**maka** English spine; thorn. Sranan Tonga maka, N.

**maka sriba** English fish.sp. Sranan Tonga fisi.sp. N. Sranan Tonga maka sriba. [Sranan Tonga]

**Makanowaka** English Makanowaka. Sranan Tonga Makanowaka. Nm.

**Makydona** English McDonald. Sranan Tonga Makdona. Nm.

**mama** English mother. Sranan Tonga mama. N. English "vocative," that is, used when the person is being addressed. Sranan Tonga ai gebruik for kari a s'ma.

**ma'matakara** English fish.sp. Sranan Tonga fisi.sp. N. Category: animal fish.

**ma'mi** English boy. Sranan Tonga boi. N. English "vocative," that is, used when the person is being addressed. Sranan Tonga ai gebruik for kari a s'ma.


**manare** English sieve. Sranan Tonga seif. N. Category: culture artifact.

**manarery** See: manare. N. Category: culture artifact.

<table>
<thead>
<tr>
<th>English</th>
<th>Sranan</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>mapiwara</strong></td>
<td>English tree.sp. Sranan Tongo bon.sp.</td>
<td><strong>plant tree.</strong></td>
</tr>
<tr>
<td><strong>mang</strong></td>
<td>English 3.Cop; 2.Cop; 2.Cop.Intrg.</td>
<td><strong>culture artifact.</strong></td>
</tr>
<tr>
<td><strong>man'wi</strong></td>
<td>English fish.sp. Sranan Tongo fisi.sp.</td>
<td><strong>animal mammal.</strong></td>
</tr>
<tr>
<td><strong>maponaka</strong></td>
<td>English to.ashore. Sranan Tongo na.shoro.</td>
<td><strong>culture artifact.</strong></td>
</tr>
<tr>
<td><strong>man'ko</strong></td>
<td>English mango. Sranan Tongo manja.</td>
<td><strong>plant fruit.</strong></td>
</tr>
<tr>
<td><strong>mankeri</strong></td>
<td>English injury. Sranan Tongo mankeri.</td>
<td><strong>animal fish.</strong></td>
</tr>
<tr>
<td><strong>manompo</strong></td>
<td>English no.happened. Sranan Tongo no.p'sa.</td>
<td><strong>animal bird.</strong></td>
</tr>
<tr>
<td><strong>manong</strong></td>
<td>English obliquely.</td>
<td><strong>culture artifact.</strong></td>
</tr>
<tr>
<td><strong>mapiwara</strong></td>
<td>English tree.sp. Sranan Tongo bon.sp.</td>
<td><strong>plant tree.</strong></td>
</tr>
<tr>
<td><strong>mapo</strong></td>
<td>English ashore. Sranan Tongo shoro.</td>
<td><strong>food.</strong></td>
</tr>
<tr>
<td><strong>masawa</strong></td>
<td>English fishing.nets. Sranan Tongo fisi.net.</td>
<td><strong>fish.</strong></td>
</tr>
<tr>
<td><strong>mashipje</strong></td>
<td>English tall. Sranan Tongo langa.</td>
<td><strong>food.</strong></td>
</tr>
<tr>
<td><strong>maslyriry</strong></td>
<td>English fly.sp. Sranan Tongo freifrei.sp.</td>
<td><strong>animal arthropod.</strong></td>
</tr>
<tr>
<td><strong>mas'pasi</strong></td>
<td>English Emancipation.Day. Sranan Tongo Masi.Pasi.</td>
<td><strong>culture artifact.</strong></td>
</tr>
<tr>
<td><strong>masuwa</strong></td>
<td>English fish.trap. Sranan Tongo fisi.djam.</td>
<td><strong>culture artifact.</strong></td>
</tr>
</tbody>
</table>
masuwana  English Masuwana, Sranan Tonga Masuwana.
Geo.N.

mata  English mortar. Sranan Tonga mata.
N. From: Sranan Tonga.

matapi  English manioc.press. Sranan Tonga matapi.
N. English special woven basket used to press grated cassava in order to remove the poisonous liquid. Sranan Tonga spesruru baskita san e gebruik foe pers kasaba san griti k'ba foe puru na vergiftig waatra foe eng. Category: culture artifact.

matasapai  English matapi.stick. Sranan Tonga matapi.tiki.
N. English stick that is placed in the bottom end of a matapi and sat on, used like a lever to put pressure on the matapi. Sranan Tonga tiki san e poti na ini na ondrosei foe na matapi, dan a s'ma e sidon na eng tapu foe pers na kasaba ini na matapi.

mati  English mate; friend; Suriname.Maroon, Sranan Tonga mati; Djuka. Hollands vriend.
N. Category: social. From: Sranan Tonga.

Matipijo  Nm.

maumau  English plant.sp. Sranan Tonga prani.sp.
N. Category: plant.

mauru  English cotton. Sranan Tonga katun. Hollands katoen.
N. Category: plant.

Mavis  Nm.

mawasa  English razor. Sranan Tonga sker.mest.
N. Category: culture artifact.

mawi  English fish.sp. Sranan Tonga fisi.sp.
N. Category: animal fish.

mai  See: 'ma(ty) ~l. [CeAr 0022]
Category: Cassava Film.

ma:tong  See: 'ma(ty) ~tong. [JoKa 0055]
Category: Cassava Film.

–mboto  English num. Sranan Tonga ten.
azr?, English Suffix that attaches to numbers to indicate 'so many times.'.
Sranan Tonga Ai fasi na den nummer foe beteken 'so meni leisi.'.
oko > okomboto
two > twice.

me  English Attr; Ess.
Pp; Ptc. English als. Sranan Tonga leki.

meester  English teacher. Sranan Tonga leer.kracht.
N. From: Dutch.

meki  English make. Sranan Tonga meki.
Vi. From: ST.

meko  English small. Sranan Tonga pikin.
A.

membo  English Intns. Sranan Tonga mero.furu.
Ptc.
mempo English quite. Sranan Tonga le.t.so.
Pic.

mene English difficult; very good; Intr. Sranan Tonga mulilijk; heri.boeng.
A. Pic. [MaWa 00029]

meneja See: m-ene -ja. [HeMa 0007]
Vt. English you see it. Sranan Tonga joa e si eng. See: ene.
Category: Cassava Film.

menejatong See: m-ene -ja -tong. [MuAl 0010]
Vt. English you all see it. Sranan Tonga vi e si eng. See: ene.
Category: Cassava Film.

menetake See: m-ene -take. [WiMa 0114]
Vt. English you will see. Sranan Tonga joa o si. See: ene.
Category: Cassava Film.

menka English watch. Sranan Tonga luku.
Vt.

menka English bleed. Sranan Tonga brudu.
Vt.

menka English sort.
Vt.

menta English bleed; menstruate. Sranan Tonga brudu; kisi.mun.siki.
See: menu -ta.
Vo.

menu English blood. Sranan Tonga brudu.
N. Category: body.

merima English rub. Sranan Tonga lobi.
Vt. [MaAl FF00035 Borrowing with -ma? I don't know where from... check!]

merki English milk powder. Sranan Tonga merki.
N. Category: culture artifact. From: Sranan Tonga.

Merlona Nm.

mero English write, also commonly used to describe 'painting' or decorating cassava bread as it is baking. Sranan Tonga skrifi, mar owktoe peni leki te wan s'ma e peni kasaba brede foe meki a moio. Kynimjeroja. S/he paints it. Ai peni eng. [MaCh 0040]

mero English at once; when. Sranan Tonga nownow; te.
Pic.

mero English Intrs. Sranan Tonga moro.furu.
Pic. Moko mero 'ne toroke. That person is too angry. A s'ma dati de tumsi atibron.

merone English like that. Sranan Tonga net.so.
Pic.

mery English drawing. Sranan Tonga skrifi.
N.

meseku English baby. Sranan Tonga piki.
N. Sranan Tonga baby, youngest child in family. Hollands na moro pikiwan foe wan famirie.

meta English put marks. Sranan Tonga poti.marki.
Vt.

metarny English later. Sranan Tonga dalak.
A. [CeAr FF00032]

mete English reason. Sranan Tonga saide.
[FM-MA 00548]
N.

m'hm English m'hm. Sranan Tonga m'hm.
Interj.

mi English late; dead; deceased. Sranan Tonga dede; sargie.
mita

English

Ptc. English used after the name or title (e.g. 'father') of someone who is deceased, like English "The late XX".

Sranan "ai gebruik baka nanen of titel (b.v. 'papa') foe wan s'ma san kon dede, leki Sranan "Sargie XX".

Mjita

English Nickerie. Sranan Tonga Nickerie.

Geo.N.

mija

English to other side. Sranan Tonga na tra sei.

A.

mijanjary

See: i- marija -ry. [JoKa 0019]

N. English h/her knife. Sranan Tonga eng nefi. See: marija. Category: Cassava Film.

mijaro

English there. Sranan Tonga drape.

A.

mijerory

See: i- mero -ry. [HeMa 0057]

N. English writing. Sranan Tonga san a peni. See: mero. Category: Cassava Film.

mijeme

English sleepy. Sranan Tonga weri; wani szibi.

A.

mijememy

English get sleepy. Sranan Tonga kon weri.

Vo.

mipjasza

See: m- pa -ja. [WiMa 0011]

Vt. English you throw it away. Sranan "joe e trove eng. See: pa. Category: Cassava Film.

mipjoja

See: m- po(my) -ja. [WiMa 0012]

Vt. English you plant it. Sranan "joe e prani eng. See: po(my). Category: Cassava Film.

mita

English get roots. Sranan Tonga kisi lutu.

Vo. See: mity.

mitjaje

See: m- ka -e. [WiMa 0036]

Vt. English you remove it. Sranan "joe e puru eng. See: ka. Category: Cassava Film.

mitjumishna

See: m- kumi(ky) -ja. [WiMa 0047]

Vt. English you wash it. Sranan Tonga joe e wasi eng. See: kumi(ky). Category: Cassava Film.

mity

English root. Sranan Tonga lutu.

N. Category: nature.

mjainjary

See: i- mainja -ry. [HeAl 0012]

N. English h/her field. Sranan Tonga eng gron. See: mainja. Category: Cassava Film.

mjainjarykong

See: i- mainja -ry - kong. [JuAl 0019]

N. English their field. Sranan Tonga den gron. See: mainja. Category: Cassava Film.

mjanerery

See: i- manare -ry. [WiMa 0073]

N. English h/her sieve. Sranan Tonga na seif foe eng. See: manare. Category: Cassava Film.

mjarijary

See: i- marija -ry. [MaCh 0016]

N. English h/her knife. Sranan Tonga eng nefi. See: marija. Category: Cassava Film.

mjaronjne

See: i- maro -ine. [JuAl 0078; Intrv.WiTo 0016]


mjatapira

English h/her matapi. Sranan Tonga eng matapi. See: i- matapi - ry; matapi. Category: Cassava Film.

mje

English after i-ending words. Sranan Tonga baka wortu san k'ba nanga /i/. See: 'me; me. Category: Cassava Film.

mjunu

See: i- munu. [PaCh 0020]

**Category:** Cassava Film.

- **m'**m  
  English Hes. Sranan Tonga: m' m.  
  **Inf.**

- **-mo**  
  English ?  
  **ver?.**

- **mo'**  
  English that. Sranan Tonga: dati.  
  See: moro. **Category:** Cassava Film.

- **moja**  
  **See:** 'mo -ja.  
  [HeAl 0032]  
  Vt. English s/he breaks (O). Sranan Tonga: ai broko {eng}. See: 'mo.  
  **Category:** Cassava Film.

- **mo'ja**  
  English over there; to yonder. Sranan Tonga: drape.  
  **A.**

- **mojang**  
  English 3AnPxCol; them. Sranan Tonga: den.s'ma.dati.  
  **DP.**

- **mojano**  
  **Category:** Cassava Film.

- **moje**  
  English there; yonder. Sranan Tonga: drape.  
  **A.**

- **mojembo**  
  **See:** moje -mbo.  
  [WIMa 0092]  
  A. English way over there. Sranan Tonga: so fara. See: moje.  
  **Category:** Cassava Film.

- **mo'kang**  
  English 3AnMdCol; them. Sranan Tonga: den.s'ma.dati.  
  **DP.**

- **mo'karlo**  
  English 3AnMdCol; them. Sranan Tonga: den.s'ma.dati.  
  **DP.**

- **mo'ko**  
  **See:** mohko. **Category:** Cassava Film.

- **mo'ko**  
  English 3AnMd; h/she. Sranan Tonga: eng.  
  **DP.** English h/she, h/her. Sranan Tonga: eng (libi s'ma).  
  **N.**

- **moksi**  
  English mixed. Sranan Tonga: moksi.  
  [Intrv.WiTo 0074]  
  **N.**

- **moky**  
  English 3AnMd; h/her. Sranan Tonga: eng.  
  **DP.** English h/her over there. Sranan Tonga: a s'ma dati.  
  **M.**

- **mona**  
  English thievery; theft. Sranan Tonga: fufuru.  
  **N.**  
  **Category:** culture.

- **monata**  
  **Vo.** See: mona.

- **monawa**  
  **Vo.** See: mona.

- **mondo**  
  English present; alive; there. Sranan Tonga: drape.  
  **A.**

- **monte**  
  **N.**  
  **From:** Sranan Tonga.

- **monto**  
  English Win. Sranan Tonga: wini.  
  **Vo.**

- **mony**  
  English 3InRm. Sranan Tonga: eng.  
  **DP.** [Muru 00043]
mo'nyenkoropo  
English: day before yesterday.  
Sranan: tra esdei.

monyngoaro  
English: day before yesterday.  
Sranan: tra esdei.

mo'nynkoro  
English: day after tomorrow.  
Sranan: tra tamara.

mopo:sa  
See: mo po ty ja.  
Vo. English: s/he breaks it up repeatedly.  
Sranan: ai brokobroko eng.  
See: mo.  
Category: Cassava Film.

mopo: sang  
See: mo po ty ja ng.  
Vo. English: s/he breaks (O) up repeatedly.  
Sranan: ai brokobroko (eng).  
See: mo.  
Category: Cassava Film.

morgu  
English: morning.  
Sranan: morgu.  
[FM-MA 00556]  
N. English: Used as a greeting.  
[FM-MA 00556]

moro  
English: 3InMd; that.  
Sranan: dati.  
DPro.

mo(ro)  
English: that.  
Sranan: dati.  
See: moro; moro.  
Category: Cassava Film.

morokong  
See: moro kong.  
[JeNj 0002]  
Pro. English: them.  
Sranan: den.  
See: moro.  
Category: Cassava Film.

moroma  
English: overpower; overcome.  
Sranan: moro; hebi.  
Vt.

moropo  
English: there.  
Sranan: drape.  
See: moro po.

mory  
English: noise.  
Sranan: barbari.  
N. English: e.g. of a drum.  
Sranan: b v. foe wan dron.

moryka  
English: make noise.  
Sranan: meki barbari.  
See: mory ka.

Vt. See: mory.

morywa  
English: rumble.  
Sranan: meki barbari.  
See: mory wa.

Vo. English: e.g. of a drum.  
Sranan: b v. foe wan dron.  
See: mory.

mose  
English: 3AnPx; h/her.  
Sranan: eng djaso.  
DPro.

mosin  
English: length.  
Sranan: lengte.  
N.

mosipe  
English: long.  
Sranan: langa.  
A.

mo(ty)  
English: cook; boil.  
Sranan: bori.  
Vo.

motywoky  
English: high spot.  
Sranan: hei presi.  
N.

mo kato me  
See: mo ty ka to me.  
[PaCh 0029]  
Vo. English: in order to boil (O).  
Sranan: foe bori (eng).  
See: mo ty.  
Category: Cassava Film.

mpa  
English: shoulder blade.  
Sranan: shoulder blad.  
N. Category: body.

mpo  
English: flatten.  
Sranan: plata.
Vt.

-mpo English Pst; former. Sranan Tongo p'sa; owroe. wani.
chg. See: -mbo.

muija Category: Cassava Film.
muka English remove. tubers. Sranan Tongo hari.lutu.

mukano See: muka -no. [HeAl 0017]
Vt. English s/he pulls (harvests) roots. Sranan Tongo a'i puru (kasaba) lutu. See: muka. Category: Cassava Film.
mukanong See: maka -non. [UJMa 0013]
Vt. English s/he removes the roots. Sranan Tongo a'i hari den lutu puru. See: maka. Category: Cassava Film.
mukary English maka -ry. [HeMa 0022]
N. English root removal (harvest). Sranan Tongo a'i hari den lutu. See: maka.
mukumuku English plant. sp. Sranan Tongo prani. sp.
N. Category: plant.
muku:sa See: m- uku(ty) -ja. [WiMa 0383]
muku:take See: m- uku(ty) -take. [WiMa 00114]
Vt. English you will know. Sranan Tongo joe o sabi. See: uku(ty).
Category: Cassava Film.
munu English fruit. Sranan Tongo froktu.
N. English As in, fruit of a plant--can refer to cassava roots. Sranan Tongo leki froktu toe wan prani--kan de kasaba lutu. [Joka 0015]
murato English Murato. Sranan Tongo Murato.

Eth.N. English Outsider's name for dialect of Kari'nja spoken in western Suriname. Considered pejorative by speakers who prefer their autodesignation 'Aretyry' (west). Sranan Tongo Nen san dorosel s'ma gebruik for kari na Kari'nja tongo san e taki na west Suriname. Kari'nja s'ma no lobi na nen, den e kari den srefi 'Aretyry' (west).
mure English scat; bench. Sranan Tongo sturu; banji.
N. Category: culture artifact.

Murokoto English Murokoto. Sranan Tongo Murokoto.
Nm. English A spirit name. Sranan Tongo Nen foe wan jeje.
murumuru English palm. tree. sp. Sranan Tongo palm. bon. sp.
N. Category: plant tree palm.
mushiro English col. labor. Sranan Tongo wroko. makandra.
N. English A work party held by a "host" who feeds and makes kasiri for those who help with the work. Sranan Tongo wan wroko makandra san wan s'ma e kari. A s'ma san kari eng e meki njan nanga kasiri gi den s'ma san kan jepi wroko.
Category: culture.

my English tie. Sranan Tongo tai.
Vt.

-my English Ent.
nz. English patient nominalization.
mykhontoto English feeling. better. Sranan Tongo firi. boeng. baka.
N.
myi English snare. Sranan Tongo kisi.
N. Category: culture artifact.
myika English gnaw. Sranan Tongo kawkaw.
Vt.
myjang See: my - ja - ng. [Joka 0053]
myrekoko  English child; young man. Sranan Tongo piken boi.
N. Category: culture social.

myru  English porcupine. Sranan Tongo agidja.
N. Category: animal mammal.

myrokou  English fish sp. Sranan Tongo fis i sp.
N. Category: animal fish.

myry  English look at that. Sranan Tongo luku wan sani.
Interj.

mynepu  English stairs. Sranan Tongo trapu.
N. Category: culture artifact.

myriu  Porcupine. Sranan Tongo agidja.
N. Category: culture social.

mynoto  English pregnant. Sranan Tongo swanger.
N.

myre  English indeed; Dismay. Sranan Tongo luku wan sani!
Ptc.

-n-  English 3 Pssr.
prs. English prefixes to /-ry/ nominalized verbs to indicate third person possessor.

-n-  English 3A 3 Os; 3 Sa; 3 So. Sranan Tongo eng.
prs. Sranan Tongo eng doe sani na eng; eng doe eng. See: ni-.

-n  English Pos. Sranan Tongo foe eng. pos.

na  English 3 Cop. Sranan Tongo eng de.
Va. English s he it is. Sranan Tongo a de.

nae  English now; well. Sranan Tongo now; we.
Ptc. From: Sranan Tongo.

nahka  English Surpr.
Ptc.

naka  English towards. Sranan Tongo na.
Pp.

nakpyi  See: n- akpy -i. [JoKa 0027]
Va. English s he presses it together. Sranan Tongo ai pers eng.
See: akpy. Category: Cassava Film.

namoi:sha  See: n- amoi(ky) -ja. [MaCh 0005]
Vt. English s he picks it up. Sranan Tongo ai piki (opo) den.
See: amoi(ky). Category: Cassava Film.

-namon  English A Col.
nrz. See: -neny. [UrMaHeAI 00013]

nana  English pineapple. Sranan Tongo nanasi.
N. Category: plant tree fruit.

na'neng English prior; first. Sranan Tonga bifo; fosi. Ptc.


nanga English and. Sranan Tonga nanga. Ptc. From: ST.


-nanon English Npos. pos.

napa See: rapa. Category: Cassava Film.


naranga English scare; frighten. Sranan Tonga skreki. [FM-MA 00370] Vo.

nardo Nm.

nare English Doubt. Sranan Tonga no.de. Ptc. English This doubt marking particle is often used in interrogative constructions as well as in general statements of doubt. Prosody and context disambiguates. Sranan Tonga Disi e sori taki na s'ma no de seiker over wan sani. A kan de wan vraag, mar moro furu e sori taki a s'ma no de seiker. Oty navekysena:tato. I don't know what we will eat. Mi no sabi san wi go njan. [UrMaHeAI 00031]


nde English and.them. Sranan Tonga nde. Ptc.

n'co English SO. Sranan Tonga SO. Interf.

ne'i See: n- e'i. [WiMa 0061] Vn. English s/he becomes. Sranan Tonga ai kon. foe de. See: e'i. Category: Cassava Film.


ne'ko See: ene -ko. [CeAr 0044] Vn. English Look at it! Sranan Tonga Luku eng! See: ene. Category: Cassava Film.


-neng English Pst5; Opt; Hort. Sranan Tonga meki. wi. do.
nent. English let's X. Sranan Tongo kon meki wi X.

-neng English one who does. Sranan Tongo wan san doe.
N. English verbal nominalizer meaning 'one who does X'. Sranan Tongo ai fasi na werkwordt foe meki naamwordt san e beteken 'na wan san e doe X'. uku:neng (uku(ty) -neng) expert. sabi man.

nent. English respect; dread. Sranan Tongo respeki.

-neny English A.

nero English authentic. Sranan Tongo echte.

net English net. Sranan Tongo net.

nentry See: net -ry. [JuAl 0079]
N. English h/her net. Sranan Tongo eng net. See: net. Category: Cassava Film.

-ng English Dbt. Sranan Tongo no. seiker. TAM.

ngano See: n - ka -no. [WiMa 0083]

V. English s/he says. Sranan Tongo ai taki. See: ka. Category: Cassava Film.

ngato See: n - ka -tong. [WiMa 0054]

V. English they say. Sranan Tongo den taki. See: ka. Category: Cassava Film.

ngatong See: n - ka -tong. [WiMa 0054]

V. English they say. Sranan Tongo den taki. See: ka. Category: Cassava Film.

ni- English 3AO; 3Sa; 3So; 3. Sranan Tongo eng.

prx. See: n-.

nija'toja See: ni- ja' to -ja. [MaCh 0031]
V. English s/he puts firewood. Sranan Tongo ai poto faja udu.
See: Ja' to. Category: Cassava Film.

nimjoku English hammock. Sranan Tongo amaka.
N. Category: culture artifact.
See: paty.

ni'mjopo:sa See: ni- 'mo -po(ty) -ja. [HeMa 0038]
V. English s/he breaks it repeatedly. Sranan Tongo ai brokobroko eng.
See: 'mo. Category: Cassava Film.

nipjasan See: ni- pa -ja -ng. [HeAl 0007]
V. English s/he throws it away. Sranan Tongo ai trowe eng. See: pa.
Category: Cassava Film.

nipjomypo See: ni- po(my) -po. [HeMa 0011]

V. English the planted one. Sranan Tongo na wan di (a) prani.
See: po(my). Category: Cassava Film.

nipjotukano See: ni- potu; potu.
Category: Cassava Film.

nipjotykano See: ni- potyka -no. [HeMa 0039]
V. English s/he breaks it up. Sranan Tongo ai pis'pisi eng.
See: potyka. Category: Cassava Film.

nirakapotyry See: ni- raka -po(ty)
-ry. [CeAr 0027]

N. English the split one. Sranan Tongo na wan di de priti k'ba.
See: raka. Category: Cassava Film.

nitjai See: ni- ka -I. [Boka 0017]
V. English s/he removes it. Sranan Tongo ai puru eng. See: ka.
Category: Cassava Film.

nitjaitjoja See: ni- kata -ja. [WiMa 0120]
nitja’mai  See: ni– ka –’ma –l. [JoKa 0027]  
Vt. English s/he gets fat. Sranan Tongo ai kon fatu. See: kata.  
Category: Cassava Film.

nitja’matong  See: ni– ka –’ma –tong. [MaCh 0014]  
Vt. English s/he finishes removing it. Sranan Tongo ai k’ba puru eng. See: ka.  
Category: Cassava Film.

nitjato  See: ni– ka –to. [JoKa 0048]  
Vt. English they remove it. Sranan Tongo den puru eng. See: ka.  
Category: Cassava Film.

nitjoroty  See: ni– koro(ty).  

nitjotoja  See: ni– koto –ja. [WiMa 0138]  
Vt. English s/he cuts it. Sranan Tongo ai koti eng. See: koto.  
Category: Cassava Film.

nitjotopo:sa  See: ni– koto –po(ty) –ja. [HeMa 0023]  
Vt. English s/he cuts it repeatedly. Sranan Tongo ai kot’koti eng. See: koto.  
Category: Cassava Film.

nitjyjang  See: ni– ky –ja –ng. [HeMa 0031]  
Vt. English s/he grates it. Sranan Tongo ai griti eng. See: ky.  
Category: Cassava Film.

njakotory  See: i– n– akoto –ry. [UrMa 0002]  
N. English the fallen one. Sranan Tongo a wan di a fala. See: akoto.  
Category: Cassava Film.

njopondory  See: i– nopong –nto –ry. [HeAl 0010]  
N. English covering it. Sranan Tongo tapu eng. See: nopong.  
Category: Cassava Film.

njunapo  See: i– n– una –po. [HeAl 0049]  
N. English sifted one. Sranan Tongo a sani di a seif. See: una.  
Category: Cassava Film.

nn  English yes. Sranan Tongo ai.  
*Intj* English I.e. a &lt;hmhm&gt;-like sound for 'I understand.' Sranan Tongo I.e. te je taki &lt;hmhm&gt; for sori jee verstan.

no  English leave. Sranan Tongo g‘we.  
Vt.

no  English no. Sranan Tongo no.  
Neg. From: Sranan Tongo.

–no  English Ent; Gen.
Suffix attaches to verbs, nouns, and postpositions to create a noun meaning 'one who is X.' The /-no/ alternant occurs following /o/ or /a/, and the /-ng/ alternant occurs following /o/. In the latter case, [e > a / -ng]. Also attaches to numerals to form ordinals such as 'first,' 'second,' 'third,' etc., as well as iterative adverbial meanings such as 'once,' 'twice,' etc. Sranan Tonga Na pisi disi e fasi na werkwoorden, naamwoorden, en achterzetselen foe meki wan naamwoord san e betekken 'na wan san e X.' /-no/ e fasi na wortoe san e ende nanga /o/ of /a/, en /-ng/ e fasi na den wortoe san e ende nanga /e/. Te a fasi na /e/-wortoe, /e/ e kenkie go na /a/. Owktoe e fasi na den nummer foe meki wortoe leki 'eerste,' 'tweede,' of wortoe leki 'wan leisi,' 'teo leisi,' en so forth.

ajaporitjono (aj- aporito -no) your partner; Lit. the one beside you. a par foe joe. [Intr.Wito 0153 /owinjo/ /owin -noj /'once' [CeAr 0006]

tam. English Allomorph of -ja -ng, following a-ending Vs. Sranan Tonga Ai sori a sani p'sa nownow, baka den werkwordt san e ende nanga /a/. See: -ja.

--nog English Ntz. English Suffixes to numbers to indicate 'so many components.' Sranan Tonga Ai fasi na den nummer foe beteken 'so furu sani.' owing > owino one> single, wan > a abi wan.

-nog English Inf.
Nrz. English

nohkan English Sake. Sranan Tonga sek'seki.
N. Category: animal reptile.

nohpoko English old.woman. Sranan Tonga owroe.uma.
N. Category: social.

no'kang English wh.An.Col; who.PI? Sranan Tonga suma?
Intrg: Pron.

no'kong See: no'kang. Category: Cassava Film.

noky English wh.An; who? Sranan Tonga suma?
Intrg.

noky See: n- wot- ky. [CeAr 0022]
Vt. English s/he gratcs. Sranan Tonga ai griti. See: ky. Category: Cassava Film.

nomo English menstruating. Sranan Tonga menstruasie.
A.

non English now; a.while; a.sec; one.who.is. Sranan Tonga now; djonsro; eife.
Ptc.

TAM. See: -no.

nonanu:ja See: none anu(my) -ja. [HeAl 0008]
Vt. English s/he lifts (hoes) the dirt. Sranan Tonga ai tjapu na doti. See: anu(my). Category: Cassava Film.

--no English Inf.

-nog English Col.
\textit{num}. English more than one. Sranan Tongo \textit{moro leki wan}. See: \textit{-kong}.

\textbf{nono} English \textit{now}. Sranan Tongo \textit{now}.
\emph{Ptc. From:} Sranan Tongo.

\textbf{nono} English \textit{cartin}. Sranan Tongo \textit{doti}.
\emph{N.}

\textbf{-nopo} English Caus. Sranan Tongo \textit{meki doe}.
\emph{val.} English alternant of \textit{-po} after /\textit{a/} ending intransitives. Sranan Tongo \textit{na srefi leki -po}, mar e kon baka werkwordt san e \textit{k'ba nanga} /\textit{a/}. See: \textit{-po}; \textit{-ka}; \textit{-nopy}.

\textbf{nopoko} English grandmother; \textit{old woman}. Sranan Tongo \textit{granma}; \textit{grani uma}.
\emph{N.} [UrMaHeAI 00044]

\textbf{nopondo} English \textit{cover}. Sranan Tongo \textit{tapu}.
\emph{Vt.} [Cassava Demo UrMa 0008]

\textbf{nopong} English \textit{cover}; \textit{wrapper}; \textit{blanket}. Sranan Tongo \textit{tapu}; \textit{dexel}. Hollands \textit{deken}.
\emph{N.}

\textbf{-nopy} English Caus.
\emph{val.} English \textit{verbal causitive transitivizer}; person/thing being caused to perform action has no choice in the matter (as opposed to /\textit{-po/}, where causee has some autonomy). Sranan Tongo \textit{ai fasi na werkwordt nanga a betekenis 'meki a s'ma doe eng;' a de bijna leki /\textit{-po/}, mar na verschil na te je gebruik /\textit{-nopy/}, na s'ma no mang twijfel sref'srefi--a musu doe eng. See: \textit{-po}; \textit{-nopo}; \textit{-ka}.

\textbf{-no(py)} English Caus.
\emph{Tvrz.}

\textbf{noro} See: \textit{noron}. \textit{Category: Cassava Film}.

\textbf{noron} English also; \textit{still}; \textit{again}; \textit{anymore}; \textit{only}. Sranan Tongo \textit{owktoe}; \textit{ete}; \textit{ete wan leisi}; \textit{soso}.
\emph{Ptc.} [FM-MA 00574]

\textbf{noso} English or. Sranan Tongo \textit{noso}.
\emph{Conj.}

\textbf{noty} English \textit{grandma}. Sranan Tongo \textit{gran'ma}.
\emph{Hollands oma}.
\emph{N. Category: kinship social}.

\textbf{now} English \textit{now}. Sranan Tongo \textit{now}.
\emph{Ptc.}

\textbf{nowan} English \textit{no one}. Sranan Tongo \textit{no wan}.
\emph{N.}

\textbf{nownow} English \textit{right now}. Sranan Tongo \textit{nownow}.
\emph{A. From:} Sranan Tongo.

\textbf{no:mai} See: \textit{n o fi ma -i}. [JeNj 0601]
\emph{Va.} English \textit{it falls down}. Sranan Tongo \textit{a fadon}. See: \textit{o fi ma}.
\emph{Category: Cassava Film}.

\textbf{no:mano} See: \textit{n o fi ma -no}. [HeMa 0004]
\emph{Va.} English \textit{it falls}. Sranan Tongo \textit{ai fadon}. See: \textit{o fi ma}.
\emph{Category: Cassava Film}.

\textbf{nta} English \textit{mouth}. Sranan Tongo \textit{mofo}.
\emph{N. Category: body}.

\textbf{nte} English \textit{Col}.
\emph{num.} English more than one. Sranan Tongo \textit{moro leki wan}.

\textbf{nro} English \textit{there}; \textit{you are}. Sranan Tongo \textit{luku dja}.
\emph{Inj.}

\textbf{\textit{-nto}} English \textit{chg}.
\emph{Vzr.} [HeAl FF00042, FF00047, Cassava Demo 2006 HeAl 0009, 0010] See: \textit{-ma}.

\textbf{nu'naje} See: \textit{n u'na -e}. [MaCh 0028]
\emph{Vt.} English \textit{s/he sifted it}. Sranan Tongo \textit{a seif eng}. See: \textit{u'na}.
\emph{Category: Cassava Film}.

\textbf{nu:nano} See: \textit{n una -no}. [HeAl 0036]
\emph{Vt.} English \textit{s/he sifts it}. Sranan Tongo \textit{a seif eng}. See: \textit{una}.
\emph{Category: Cassava Film}.

\textbf{nuno} English \textit{moon}. Sranan Tongo \textit{mun}. 

\textbf{nuo} English \textit{moon}. Sranan Tongo \textit{mun}.
| nunta | English leave. Sranan Tongo libi na baka.  
| vt. English leave as in to leave alone or leave behind. Sranan Tongo libi na baka. Moro tomerymba nondai 'ne. S/he left h/her bad manners behind. A libi na owu maniri foe eng dati. |
| nupima | English make.love. Sranan Tongo abi relatie. sexual.  
| vt. |
| nurindjai | See: n–urima –i. [JoKa 0046]  
| vt. English s/he flips it. Sranan Tongo ai drai eng. See: urima.  
| Category: Cassava Film. |
| nuro | English alive. Sranan Tongo na. libi.  
| a. |
| nuru | English tongue. Sranan Tongo tongo.  
| n. Category: body. |

### O – o

| o | English oh. Sranan Tongo oh.  
| inf. |
| o– | English 2. Sranan Tongo joe.  
| prs- o'wa for you. |
| odi | English greeting. Sranan Tongo groeten.  
| n. |
| of | English of. Sranan Tongo of.  
| pic. From: ST. |
| oh | English oh. Sranan Tongo o.  
| inf. |
| ohkatompoo | English dead.spirit. Sranan Tongo dede. jeje.  
| n. Category: culture. |
| ohta | English hole. Sranan Tongo olo.  
| n. Category: nature. |
| othen | English when. Sranan Tongo oten.  
| intrg. From: Sranan Tongo. |

| ohoto | English whatever.  
| intrg. |
| ohtone | English one. side. Sranan Tongo na. wan. sei.  
| a. |
| ohtono | English cold. Sranan Tongo kowroe.  
| n. Category: body. |
| ohtonome | English why. Sranan Tongo saide.  
| intrg. |
| oinei | English how; where. Sranan Tongo fa; ope.  
| intrg. |
| oja | English whither. Sranan Tongo ope.  
ojuhpo'pa English unhappy. Sranan Tonga sari.

okasi English opportunity. Sranan Tonga okasi.  
*N. From: ST.*

oko English two. Sranan Tonga tu.  
*Hollands twee.  
*A.*

okoipo English tree. sp. Sranan Tonga bon. sp.  
*N. Category: *plant tree.*

okoju English snake. Sranan Tonga sneki.  
*N. Category: *animal reptile.*

okojumpo English water. spirit. Sranan Tonga watra. jeje.  
*N. Category: *culture.*

okomo English wasp. Sranan Tonga waswasi.  
*N. Category: *animal arthropod.*

okopaimo English four. Sranan Tonga fo.  
*Hollands vier.  
*A.*

okororo English both. Sranan Tonga ala. tu.  
*A.*

okowente English red. worm. Sranan Tonga redi. worm.  
*N. Category: *animal worm.*

okrijati English wickedness. Sranan Tonga ogriati.  
*N. English wickedness of heart.  
See: pohto. From: Sranan Tongo.*

ol English oil. Sranan Tonga oli.  
*From: Sranan Tongo. Category: *Cassava Film.*

o'ma English death. Sranan Tonga dede.  
*[FM-MA 00433]  
*N.*

omahanpa English clumsy; incompetent. Sranan Tonga sondro. waarde.  
*A. English incompetent, without worth, does not know how to do any useful work such as planting or hunting. Sranan Tonga a s'ma no abi waarde.  
See: /tuwomuhka/ 'competent'.

omaha English enter. Sranan Tonga go. ini.  
*Va.*

omija Category: *Cassava Film.*

omjyja English beautiful one; young woman. Sranan Tonga mooie; jongoe. uma.  
*N.*
omjakong  See: omyja -kong. [JuAI 0032]
N. English young women. Sranan Tonga den jongoe uma.
See: omyja. Category: Cassava Film.

omjanokong  See: omyja -no -kong. [WIMa 0053]
N. English respected young women. Sranan Tonga den jongoe dame.
See: omyja. Category: Cassava Film.

omye  English jealous. Sranan Tonga jalusu. N.


onoto'me  See: ono -to'me. [PaCh 0031]
Vt. English in order to cut it (meat). Sranan Tonga foe njam eng (meti). See: ono.
Category: Cassava Film.

onu(ku)  English climb.up. Sranan Tonga kren.o,op. Hollands klim.

o'ny(ky)  English sleep. Sranan Tonga sribi.Hollands slaap.

opomypa  See: po(my) -hpa. [PaCh 0009]
Vt. English not planting it. Sranan Tonga no prani eng. See: po(my).
Category: Cassava Film.

opopo  English peek. Sranan Tonga peep.
Va.

opotu  English great; large; big. Sranan Tonga bigi.
N.

opotu  English look. Sranan Tonga luku.
Va.

opotyko  See: opo(ty) -ko. [WIMa 0109]
Va. English look! Sranan Tonga luku!
See: opo(ty). Category: Cassava Film.

opok:ko  See: opo(ty) -ko. [WIMa 0137]
Va. English look! Sranan Tonga luku!
See: opo(ty). Category: Cassava Film.
o(py)  English come. Sranan Tonga kon.
Va.

oramuku  English sweat. Sranan Tonga sweti.
N. Category: body.

creku  English War. Sranan Tonga feti.
N.

orino  English clay; pot. Sranan Tonga tokotoko; patu.
N.

oro  English Opt.
Pie. [Mauru 00080]

oroi  English cashow. Sranan Tonga kasju.
N. Category: plant tree fruit.

omentuma  English storm. spirit. Sranan Tonga storm.jeje.
N. Category: culture.
oruko  English WORM. Sranan Tonga worn.
N. Category: animal worm.
orupa  English talk. Sranan Tonga taki.
Va.
oruwa  English three. Sranan Tonga drie.
A

oseiy  English new. Sranan Tonga nieu.
N.

osekangong  Category: Cassava Film.
osima  English hurry; get.ready. Sranan Tonga fet'feti; kon.berijd.
Va.

ot–  English Detr; Reep.
val. See: wot–.

otaro  English hunt. Sranan Tonga onti.
Va.
otawa  English go for walk. Sranan Tonga koori.  
      *Va. English to walk around, go for a walk, pay visits, go visiting. Sranan Tonga waka koori. See: etawa.*

otijako  English the other day. Sranan Tonga tra de.  
      *N. English day. Sranan Tonga de.*

o'toro  English how many. Sranan Tonga omeni.  
      *Intrg.*

o'wai  English see. Sranan Tonga etawa.  
      *See: etawa.*

owarinje  *Category: Cassava Film.*

owarira  English middle. Sranan Tonga mindrie.  
      *Pp. English as in the middle of a body of water. Sranan Tonga na mindrie foe wan liba of kriki. [HeAl FF00019]*

owin  English one. Sranan Tonga wan.  
      *A.*

owinaposikyry  English nine. Sranan Tonga neigie.  
      *A.*

owine  English alone. Sranan Tonga serefi.  
      *A.*

owintuwopyima  English six. Sranan Tonga siksi.  
      *A.*

owinty  English O.K. Sranan Tonga probleem no de.  
      *N. [MCO2 00157]*

owo  English fall. Sranan Tonga sani.  
      *Vt. [CF CeAr 00002]*

P - p

pa  English grandchild. Sranan Tonga granpikin.  
      *N. Category: kinship.*

pà  English Surpr. Sranan Tonga skrekie.  
      *Ideo. English unpleasant surprise. Sranan Tonga je taki na wortoe disite wan s'ma e skrekie joe.*

pah  English eh!
pahome    English later. Sranan Tonga dalak.
          Ptc. See: pahpota.

pahpopo    English passed.away. Sranan Tonga kon.dede.
          A.

pahpopo:sa    See: pahpo -po(ty) -ja.
          V. See: pahpo. Category: Cassava Film.

pahpota    English Past; afterward. Sranan Tonga p'sa; baka.dati.
          Hollands daarna.
          Ptc. Moro pahpota sitjumissha. After that, I wash it. Baka dat,
          mi e wasi eng. Daarna was ik het schoon.

pahtre    English bottle. Sranan Tonga batra.
          N. Category: culture artifact.

pai    English also; never. Sranan Tonga owktoe; noit.
        Ptc.

pai    English older.sister. Sranan Tonga bigi.sisa.
          N.

-pai    English Distr.
        chg. English A distributive suffix on numerals 'by X at a time'. Sranan Tonga Ai kon tapu nummer foe beteken 'bij X na wan ten'.

paidjo    English too; also; at.all. Sranan Tonga owktoe; sref'srefi.
          Ptc.

painahka    English maybe. Sranan Tonga kande.
          Ptc.

painaka    English maybe. Sranan Tonga kande.
          Ptc.

painjare    English maybe. Sranan Tonga kande.

papajana    English mythical.tiger. Sranan Tonga tigri.
          N. Category: animal mammal culture.

paira    English tree.sp. Sranan Tonga bon.sp.
          N. Category: plant tree.

paisawa    English cluster.of.fruits. Sranan Tonga bosu.foe.froktu.
          N. Category: nature.

paja    English drink.sp. Sranan Tonga dringi.sp.
          N. English a type of kasiri (alcoholic beverage made of cassava). Sranan Tonga wan sortu kasiri (dringi san meki foe kasaba). Category: culture.

pajawaru    English drink.sp. Sranan Tonga dringi.sp.
          N. English a type of kasiri (alcoholic beverage made of cassava). Sranan Tonga wan sortu kasiri (dringi san meki foe kasaba). Category: culture artifact.

paka    English cow. Sranan Tonga kaw.
          N. Category: animal mammal.

pa'ka    English take.out. Sranan Tonga tjari.g'we.
          V.

pakamu    English fish.sp. Sranan Tonga fis1.sp.
          N. Category: animal fish.

pakara    English basket. Sranan Tonga baskita.
          N. Category: culture artifact.

pakeru    English donkey. Sranan Tonga buriki.
          N. Category: animal mammal.

pakira    English peccary.sp. Sranan Tonga pakira.sp.
          N. Category: animal mammal.

pakirakiraimo    English mythical.peccary.
-ja.

N. Category: animal mammal culture.

Pakirumy

Nm. English The name of the 'Peccary-Girl,' probably derived from /pakira/ 'peccary'. Sranan Tonga Na nen fœ na meissje ini na tori 'Pakira-Meissje,' a kon fœ /pakira/. [cf. Hoff (1968) text 05 'Peccary-Girl']

pa'koto

English slash; chop. Sranan Tonga djonk; kap'kapu.

Vt. English Slash, as in the branches off of a felled tree. Contrast with /akoto/ 'fell.' /akoto/ may only be used with erect things like a standing tree. /pa'koto/ may be used with other things like fish or meat. Sranan Tonga Kapu, leki te je djonk den taki baka di wan bon fala. A no de na srei leki /akoto/ 'fala.' /akoto/ je gebruik nanga sani san e knapu, leki wan bon san no fala ete. /pa'koto/ e gebruik owktoe nanga tra sortu sani leki fisí of meti.

Kiere apo pa'koto:po:satong. They cut up the cassava sticks. Den e kap'kapu den kasaba tiki.

See: akoto: koto.

pa'kotopo:ty See: pa'koto -po(ty) -ry.

N. English its slashing. Sranan Tonga na kap'kapu fœ eng. See: pa fi koto. Category: Cassava Film.

pa'kotopo:sa

See: pa'koto -po(ty) -ja. [CeAr 0015]

Vt. English s/he slashes (O). Sranan Tonga ai kap'kapu (eng).

See: pa fi koto. Category: Cassava Film.

pa'kotopo:sa:ng See: pa'koto -po(ty) -ja -ng. [JuAl 0004]

pa'kotopo:sato See: pa'koto -po(ty) -ja -tong.


pa'kotory See: pa'koto -ry. [JuAl 0001]

N. English slashing. Sranan Tonga fœ fasi fa ai kapu. See: pa'koto. Category: Cassava Film.

pam

English there! Sranan Tonga pám!

Intj.

pamy

English brother in law. Sranan Tonga swagrie.

N. Category: kinship social.

pan

English pàn, Sranan Tonga pàn.

N.

pana

English ear; fish. sting. Sranan Tonga jesi; fisí.maka.

N. Category: body.

panahpe

English strong. Sranan Tonga kraktie.

A.

panahto

English strength. Sranan Tonga kraktie.

N.

panama

English listen. Sranan Tonga arkie. See: pana -ma.

Vt. English Lit. put ear to. Sranan Tonga lit. gi jesi.

pangi

English clothing. Sranan Tonga pangi.

N. [MCOZ 00058] From: ST.

pankito

English put cloth. Sranan Tonga poti.kroši. See: panki -hto.

Vt. From: Sranan Tonga (panki).

panta

English branch. Sranan Tonga bon.taki.

N. Category: nature.
paruru English banana. Sranan Tonga bakba.
N. Category: plant.

paranakuwa English tree sp. Sranan Tonga bon.sp; mora.udu.
N. Category: plant tree.

paramparan English butterfly. Sranan Tonga vlinder.
N. Category: animal arthropod.

Geo.N.

parana English waves; sea. Sranan Tonga skwala; sek'watra.
N. Category: nature.

paranakry English White person. Sranan Tonga Bakra.
| pasama     | English pass. Sranan Tongo p'sa.  |
|           | See: pasa -ma.                     |
| pasamo     | English slap. Sranan Tongo klop.   |
| pasang     | See: pa -ja -ng. [PaCh 0045]       |
| pase       | English cousin; niece. Sranan     |
|            | Tongo neif; nicht.               |
|            | N. Category: kinship social.      |
| pasisi     | English fish.sp. Sranan Tongo fisi.sp.  |
|            | N. Category: animal fish.         |
| pasitoro   | English missionary. Sranan       |
|            | Tongo pastoro.                   |
|            | N. Category: culture social.      |
| pataipatai | English roeeling.                |
| pataja     | English shelter. Sranan Tongo     |
|            | kampu.                           |
|            | N. Category: culture artifact.    |
| patajahto  | English make.shelter. Sranan      |
|            | Tongo meki. kampu.               |
|            | Vt. See: pataja.                  |
| pato       | English CROSS. Sranan Tongo       |
|            | abra.                            |
|            | Vt.                              |
| pato       | English on.side.of. Sranan       |
|            | Tongo na.sei.foe.                |
|            | Pp.                              |
| pato       | English place. Sranan Tongo       |
|            | presi.                           |
|            | N.                               |
| pato'ne    | English transverse. Sranan        |
|            | Tongo koti. abra.                |
|            | A.                               |
| patoro     | English on.side.of. Sranan       |
|            | Tongo na.sei.foe.                |
|            | Pp.                              |
| paty       | English hammock. Sranan Tongo     |
|            | amaka.                           |
|            | N. Category: culture artifact.    |
|            | See: nimjoku.                     |
| paty       | English place. Sranan Tongo       |
|            | presi.                           |
|            | N. See: pato.                     |
| pa(ty)     | English throw.away. Sranan Tongo  |
|            | trowe.                           |
|            | Vt.                              |
| patymy     | English nephew. Sranan Tongo      |
|            | neif.                            |
|            | N. Category: kinship social.      |
| pau        | English bang. Sranan Tongo        |
|            | paw.                             |
|            | Idea.                            |
| pau        | English island. Sranan Tongo      |
|            | heiland.                         |
|            | N. Category: nature.              |
| pawana     | English friend. Sranan Tongo      |
|            | mati.                            |
|            | Hollands vriend.                  |
|            | N. Category: culture.             |
| pe         | English Having. Sranan Tongo      |
|            | abi.                             |
|            | Pp.                              |
| pe         | English forehead.hair; forehead; |
|            | face.                            |
|            | Sranan Tongo fesede.wiri;        |
|            | fesede; fesi.                    |
|            | N. Category: body.                |
| pe         | English limit.                    |
|            | N.                               |
| pehtoko    | English bird.sp. Sranan Tongo     |
|            | fowroe.sp.                        |
|            | N. Category: animal bird.         |
| pei        | English older.sister. Sranan      |
|            | Tongo bigi. sisa.                |
|            | N. See: wawa. Category: kinship   |
|            | social.                          |
| pe'ja      | English landing.place; waterside; |
|            | pier.                            |
|            | Sranan Tongo watrasei.            |
|            | N. English harbor, place to tie   |
|            | canoes, pier. Sranan Tongo       |
|            | watrasei, presi pe je tai boto,   |
|            | broki. Category: culture.         |
| pekurama   | English make.pretty. Sranan Tongo |
|            | meki.mooie.                      |
|            | Vt.                              |
| peky       | English inundate; make.sink. Sranan |
|            | Tongo suna.                       |
|            | Vt.                              |
pema English take.to.riv.bank. Sranan Tonga tjari. Sranan watrasei.
See: pe'ja - ma?

penaro English long ago. Sranan Tonga langa. ten. p' sa.

penato English former. Sranan Tonga owroe. wan.

peparna English pull; drag. Sranan Tonga hari.

pepeito English wind. Sranan Tonga winti.

perepeteri English ornament; beetle.wing.case. Sranan Tonga pranpran.

pereti English plate. Sranan Tonga preti.

perima English play; tease. Sranan Tonga prei; ope. frepostig.

pesapesa English crooked. Sranan Tonga kronkron.

pesasamanong See: pesasama non. [HeAl 0041]

pesasama English shake. Sranan Tonga sek'seki.
Hollands zee.een.bei.ee.op.

pesasarna English shake. Sranan Tonga sek'seki.
Hollands zeef.een.beitje.op.

pesasarnonong See: pesasama - non. [HeAl 0041]

petaka English compensation. Sranan Tongoprijs; butu.

peshiri English basket. Sranan Tonga baskita.

pety English thigh. Sranan Tonga bom. futu.

pibhiri English small.fish.sp. Sranan Tonga pike. fisi. sp.

pihpsi English bird.sp. Sranan Tonga fowroe. sp.

pijery English set. See: pijery. [HeMe 0059]

piko English little.chap. Sranan Tonga pike. man.

pesamanong See: pesasama non. [HeAl 0041]

pepeito English wind. Sranan Tonga winti.

pibhiri English small.fish.sp. Sranan Tonga pike. fisi. sp.

pijery English set. See: pijery. [HeMe 0059]
pina English catch; seize; take. Sranan Tongo kisi; hori; teki. Vt.
pina English poor; deprived; suffer. Sranan Tongo poti. A; V.

pinjato'rne See: pina -to'rne. [HeMa 0035] Vt. English in order to take it. Sranan Tongo fo'c teki eng. See: pina. Category: Cassava Film.

pinje P


pi'njo See: pinjo. Category: Cassava Film.


pipo English skin; bark. Sranan Tongo buba. N. Category: body nature.

pira English sail. Sranan Tongo seiri. N. Category: culture artifact.

piri English flash! Sranan Tongo pon! Ideo.

pirika English make glitter. Sranan Tongo meki brinki. Vt.

piripjo English cassava flour. Sranan Tongo kasaba sakasaka. Hollands cassave meal.

N. English Cassava flour that's left over after baking cassava bread or kasiri; remnants left in a sieve. Sranan Tongo Na kasaba sakasaka san e tan abra baka di je baka kasaba of kasiri; san e tan abra ini wan seif.

pirishiri English happiness. Sranan Tongo prisiri. N. From: ST.


pisaraipo English splittings of basket reed. N. Sranan Tongo den tebei san e tan abra te je brei nanga warimbo, warimbo sakasaka.

pisawa English gourd. Sranan Tongo godo. N. Category: culture artifact.

pisere English non horiz. N.

pisi English piece. Sranan Tongo pisi. N. From: Sranan Tongo.


pisuru English fish sp. Sranan Tongo fis sp. N. Category: animal fish.


pjtani  English child. Sranan Tonga pi'kin.
N. Category: social culture.

pjtano  See: pika –no.  [HeMa 0028]
Vt. English s/he peels (O). Sranan
Tongo ai piri (eng). See: pika.
Category: Cassava Film.

pjtanong  See: pika –non.  [HeN 0020]
Vt. English s/he peels (O). Sranan
Tongo ai piri (eng). See: pika.
Category: Cassava Film.

pjtajang  See: pita –take –ng.  [JuAl 0052]
Vt. English s/he will spread (O). Sranan
Tongo a o bradi (eng). See: pita.
Category: Cassava Film.

pjtajang  See: pika –tong.  [JuAl 0022]
Vt. English s/he peels (them). Sranan
Tongo ai piri (den). See: pika.
Category: Cassava Film.

pito  English fart. Sranan Tonga pu.
N. Category: body.

pja'ka  See: l- pa'ka.  [JoKa 0048]
Vt. English takes it out. Sranan
Tongo tjari eng g'we. See: pa'ka.
Category: Cassava Film.

pjasa  See: pa –ja.  [HeAl 0008]
Vt. English throw (O) away. Sranan
Tongo trowe (eng). See: pa.
Category: Cassava Film.

pjassang  See: pa –ja –ng.  [HeMa 0008]
Vt. English s/he throws (O) away. Sranan
Tongo ai trowe (eng). See: pa.
Category: Cassava Film.

pjekurama  See: l- pekurama.  [HeAl 0051]
Vt. English to make it pretty. Sranan
Tongo foe seti eng mooie. See: pekurama.
Category: Cassava Film.

pjery  See: l- pe –ry.  [JoKa 0043]
N. English its face. Sranan Tongo eng
fesi. See: pe. Category: Cassava Film.

pjesasamako  See: l- pesasama –kong.  [HeAl 0054]
N. English b/her sprinkling. Sranan
Tongo a fasi fa a sek'seki pi'kinso. See: pesasama.
Category: Cassava Film.

pjano  Category: Cassava Film.

pjo'ngatopo  See: l- po'manka –topo.  [HeAl 0040]
N. English fire-lighting instrument.
Sranan Tongo na prani wan. See: po(my).
Category: Cassava Film.

pjomypo  See: l- po(my) –po.  [JuAl 0010]
N. English planted one. Sranan Tongo na
prani wan. See: po(my).
Category: Cassava Film.

pjondo'me  See: l- po(my) –to'we.  [JoKa 0006]
Vt. English in order to plant it. Sranan
Tongo foe prani eng.
See: po(my). Category: Cassava Film.

pjongo  See: l- po(my) –ko.  [WiMa 0034]
Vt. English plant it! Sranan Tongo prani
eng! See: po(my).
Category: Cassava Film.

pjony  English Javanese person. Sranan
Tongo Jampaneisi, s'ma.
[Intrv WiTo 0074]
PN. English Pejorative term for Suriname Javanese person. Literally something like 'sits like a bird in a nest.' Sranan Tonga Fasi foe kari Japandesi s'ma. E betekken wan sani leki, 's'ma san e sidon leki wan fowroe ini eng nest.'

pjoripjo See: i- pori -po. [JuAl 0004]
N. English its branch. Sranan Tonga na bon taki. See: pori. Category: Cassava Film.

pjoriry See: i- pori -ry. [JoKa 0045]
N. English his/her shin; its branch. Sranan Tonga eng bomfutu; na bon taki. See: pori. Category: Cassava Film.

pjoritja See: i- pori -ka. [HeMa 0005]
Vt. English s/he removes the branch. Sranan Tonga ai puru na bon taki. See: pori. Category: Cassava Film.

pjyty See: i- pyty. [CeAr 0015]
N. English his wife. Sranan Tonga eng we fi. Hollands vrouw van hij. See: pyty. Category: Cassava Film.

po English at. Sranan Tonga na.
Pp.

po English whip. Sranan Tonga wipi; fon.
Vt.

-po English Caus.
val. English verbal causative suffix; /-nopo/ after intransitive reducing roots, /-ka/ after /-a/-ending intransitives. Sranan Tonga ai fasi na werkwordt nanga a betekenis 'meki wan tra s'ma doe eng'; /-nopo/ baka den werkwordt san e lasi wan pisi, /-ka/ baka den wan san e ende nanga /a/. See: -nopo; -ka; -nopy. mora kyneto:kanong (ky- n- eto(ry) - ka -non) It makes it roast. Ai meki a losi. [WiMa 0125]

pohpo English low. Sranan Tonga laqi. A.

pohponaka English downwards. Sranan Tonga na ondro. A.

pohto English wickedness. Sranan Tonga takru. ati. N.

poine English dimensions.
Pp?


poitjo English young.man; worker; son.in.law; beautiful.one. Sranan Tonga jongoe.man; wroko.man; mooie.wan. N. [MCO2 00126]

poitjome English beautiful. Sranan Tonga mooie. A.


pokang English flame.burst. Sranan Tonga kisi flam. Ideoph. Sranan Tonga na barbari san a meki te a kisi flam. [PaCh 0043]

Vt.


poku English music. Sranan Tonga poku. N. From: ST.
poli  English clinic. Sranan Tonga poli.  [FM-MA 00377]  
N. From: ST.

po'ma  English burn; set.fire; light. Sranan Tonga bron; meki. faja; leti.  
Vi. English Light a fire, for example, a candle. Also used for turning on an electric light. Sranan Tonga Leti wan faja, b.v. wan kandra.  
See: po'ma. Category: Cassava Film.  

pona  English Dir; NegPrps; against. Sranan Tonga tegen.  
Pp.

po'no  English now. Sranan Tonga nownow.  
A.

ponokong  See: ponon -kong.  [WiMa 0117]  
Ptc. English those who are at. Sranan Tonga den wan san de na.  
See: ponon. Category: Cassava Film.

ponon  English Who are at. Sranan Tonga den.de. na.  
Ptc. See: ponokong.

popa  English towards. Sranan Tonga na.  
Pp.

po'pore  English sweet.smelling. Sranan Tonga swi ti . smeri.  
N. Category: Cassava Film.  

poriry  English Pariry.  
Nm.

pomanka  English stir.up. Sranan Tonga drai; moksimoksi.  
Vi.

po'manka  English fan; light. Sranan Tonga wai; leti.  
Vi. Wa'to sipjomangaje. I light the fire. Mi e leti na faja. Ik maak her vuur.  [Cassava Film HeAl 0040]

po(my)  English plant. Sranan Tonga prani.  
Vi.

pomyi  English pepper. Sranan Tonga pepre.  
N. Category: plant.

pomyry  See: po(my) -ry.  [WiMa 0016]  
N. English planting. Sranan Tonga na fasi fa ai prani. See: po(my). Category: Cassava Film.

pon  English pon. Sranan Tonga pon.  

Ideo.

Ideo.

Ideo.
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
<th>Category</th>
</tr>
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<tbody>
<tr>
<td>poritano</td>
<td>English s/he cuts off the branch. Sanan Tongo ai kapu na bon taki.</td>
<td>Cassava Film.</td>
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<td>poritoma</td>
<td>English exert. Sanan Tongo sweti.</td>
<td></td>
</tr>
<tr>
<td>poro</td>
<td>English Intrs: past; full; sufficient; enough. Sanan Tongo furu; nofu; a.sari. Hollands genoeg. Ptc.</td>
<td></td>
</tr>
<tr>
<td>-poro</td>
<td>English Expect. Sanan Tongo verwacht. ažr?. English combines with /waty/ to mean something that has not occurred according to expectation or intention. Sanan Tongo ai kon same nanga /waty/ 'no,' foe beteken tegen san ben verwacht.</td>
<td></td>
</tr>
<tr>
<td>Poroja</td>
<td>[lntr.WTo 0116]</td>
<td></td>
</tr>
<tr>
<td>poromy(ry)</td>
<td>English jump.up; jump.away. Sanan Tongo djombo.opc; djombo.gwe.</td>
<td></td>
</tr>
<tr>
<td>poron</td>
<td>English Post.</td>
<td></td>
</tr>
<tr>
<td>poropy</td>
<td>English stop. Sanan Tongo tapu.</td>
<td></td>
</tr>
<tr>
<td>pororo</td>
<td>English yard. Sanan Tongo djari.</td>
<td>culture.</td>
</tr>
<tr>
<td>porory</td>
<td>English toad.sp. Sanan Tongo todo.sp.</td>
<td>animal amphibian.</td>
</tr>
<tr>
<td>porota</td>
<td>English stop. Sanan Tongo tapu.</td>
<td></td>
</tr>
<tr>
<td>poruku</td>
<td>English Wait. Sanan Tongo waktui.</td>
<td></td>
</tr>
<tr>
<td>pory</td>
<td>English scent. Sanan Tongo Smeri.</td>
<td></td>
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<tr>
<td>posi</td>
<td>English kiss. Sanan Tongo bosi.</td>
<td></td>
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<tr>
<td>pota</td>
<td>English inside. Sanan Tongo insel.</td>
<td></td>
</tr>
<tr>
<td>poto</td>
<td>English large.one. Sanan Tongo bigi.wan.</td>
<td></td>
</tr>
<tr>
<td>potono</td>
<td>English large.ones. Sanan Tongo bigi.wan.</td>
<td></td>
</tr>
<tr>
<td>potonombore</td>
<td>English very big ones. Sanan Tongo extra bigi wan.</td>
<td></td>
</tr>
<tr>
<td>potonong</td>
<td>See: pore; potono.</td>
<td>Cassava Film.</td>
</tr>
<tr>
<td>pory</td>
<td>English upper.lip; tip. Sanan Tongo tapu.lip; punt.</td>
<td>body.</td>
</tr>
<tr>
<td>po(ty)</td>
<td>English cut.off; pick; pluck. Sanan Tongo kapu; piki.</td>
<td></td>
</tr>
<tr>
<td>-po(ty)</td>
<td>English Iter.</td>
<td></td>
</tr>
</tbody>
</table>
preti English plate. Sranan Tonga preti. 
N. From: Sranan Tongo.

process Category: Cassava Film.
pu See: pung. Category: Cassava Film.
puhtoron English crash. Sranan Tonga boks.
Vto.

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pu'a English remove, seeds. Sranan Tonga puru.sidi. 
Vto. English remove, as in the seeds from 
cotton balls. Sranan Tonga puru, 
leki te je puru den sidi 
libi ka tun bol. [Mauru 00004]

pu English thud! Sranan Tonga pun! 
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libi ka tun bol. [Mauru 00004]

pu English thud! Sranan Tonga pun! 
Ideo.

pu'a English remove, seeds. Sranan Tonga puru.sidi. 
Vto. English remove, as in the seeds from 
cotton balls. Sranan Tonga puru, 
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leki te je puru den sidi 
libi ka tun bol. [Mauru 00004]

pu English thud! Sranan Tonga pun! 
Ideo.
puhu English flesh. Sranan Tongo meti.
   *N.* Category: body.

pupu English foot. Sranan Tongo futu.
   *N.* Category: body.

pupunitunkary English football. Sranan Tongo futbal.
   *N.* Category: culture artifact.

purake English electric eel. Sranan Tongo all. fis. 
   *N.* Category: animal fish.

purapurari English fish. Sranan Tongo fisi. 
   *N.*

pu(ru) English roast. Sranan Tongo losi.
   *Vt.* English roast in fire, directly on coals, for example, plantain, fish, or meat--cassava bread, and kasiri are not pu(ru). Sranan Tongo losi ini faja, tapu kroifaja, b.v. bana, fis. or meti. Je ne pu(ru) kasaba. Palulu pu:jang. i roast the plantain. Mi e losi na bana.

puruhsaito English adze. Sranan Tongo wroko. 
   *Vt.* See: purure; puruhsaito; soroitja; desere.

puwa English grow. Sranan Tongo gro. 
   *Vo.* Poto me pore moko omyjako puwary. The girl is growing so big. A meissje e gro so bigie.

py English Oh! Sranan Tongo eh!
   *Inf.*

pyhto English give wife. Sranan Tongo gi. wefi. 
   *See:* pyty -hto. 

pyi English shyness; shame. Sranan Tongo shen.
   *N.*

pyi hto English make shy. 
   *Vt.*

pylai English shamen; traditional healer. Sranan Tongo bonuman.
   *N.* Category: culture social.

pyimje English many; much. Sranan Tongo furu.
   *N.*

pyimjek English slow. Sranan Tongo safsafri.
   *A.*

pyiruku English pig. Sranan Tongo agu.
   *N.* Category: animal mammal.
pyita  English get.shy. Sranan
Tongo kisi.shen. See: pyi -ta.
Vo.

pyjausi  English hawk.sp. Sranan
Tongo aka.sp.
N. Category: animal bird.

pymy  English neck. Sranan Tongo neki.
N. Category: body.

pyna  English love. Sranan Tongo lobi.
Vt.

pyngepy  English become.thin; become.scrawny. Sranan
Tongo kon.mangri. [FF HeAl 00013]
Vo.

pyrai  English fish.sp. Sranan Tongo fisi.sp.
N. English pirahna. Sranan Tongo piren.
Category: animal fish.

pyraperorari  English fish.sp. Sranan
Tongo fisi.sp.
N. English type of fish. [CeAr FF00072]

pyrata  English money. Sranan Tongo moni.
N.

pyreima  English pretend. Sranan
Tongo preiprei.
Vt. From: Sranan Tongo.

pyroto  English bullet. Sranan Tongo agra; lai.
N. Category: culture artifact.

pyryry  English food; rice. Sranan Tongo najn; aleisi.
N. [CeAr FF00064]

pyrywa  English arrow. Sranan
Tongo peir.
N. Category: culture artifact.

pyta  English get.wife. Sranan
Tongo kisi.wefi.
Vo.

pyty  English Wife. Sranan Tongo wefi.
Hollands vrouw.
N. Category: kinship social.

pyyy  English fie!
Int.

ra  English ?
Int.

ra  English flat.surface. Sranan
Tongo pla.ta.presi.
N.

raccuel  Nm.

raka  English give.flat.surf; break.up; slice; split. Sranan Tongo meki.plata;
brakobroko; priti.
Vt. English Break up or bust as in busting firewood. Sranan
Tongo Brokobroko leki te je bos fajaudu. Moro weve
sirakapo:sa. i bust the firewood. Mi e bos udu.

rakaposang  See: raka -po(ty) -ja -ng.
[WiMa 0067; CeAr FF00043]
Vt. English s/he breaks (O) up
repeatedly. Sranan Tongo ai
brokobroko (eng). See: raka.
Category: Cassava Film.

rama  English return; turn; walk. Sranan
Tongo kon.baka; drai; waka.
Vt. [UrMHeAl 00105]

ran  English like. Sranan Tongo leki.
N.

ra'na  English in.middle.of; between. Sranan
Tongo na.mindri.
rety  English horn; top; ridge. Sranan Tongo tutu; tapu; noko.  
   N. Category: body nature.
ri  English Intns.  
   Intj. English interjection used by women as a type of intensifier. Sranan Tongo uma s'ma wortu.
ro  English indeed. Sranan Tongo trutru.  
Ptc.
roberto  English roberto.  
PN.
robima  English love. Sranan Tongo lobi.  
   Vt. From: Sranan Tongo.
rofy  English monster. Sranan Tongo bubu.  
N.
rokong  English only. Sranan Tongo nomo.  
Ptc. [Mauru 00061]
romero  English certainly. Sranan Tongo trutru.  
Ptc.
rom(py)  English die. Sranan Tongo kon. jede.  
Vo.
romun  English certainly. Sranan Tongo trutru.  
Ptc.
rontuma  English surround. Sranan Tongo lontu.  
Vt.
rorypo  English possibly; deficient. Sranan Tongo kande; no.boeng.  
Ptc.
roten  English only. Sranan Tongo soso.  
Ptc.
rui  English Older.brother. Sranan Tongo bigi. brada.  
N. Category: kinship social.
ru'me  English Weak. Sranan Tongo swaki.  
A.
<table>
<thead>
<tr>
<th>English</th>
<th>Sranan/Tonga</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>rupo</strong></td>
<td>English get.fired. Sranan Tonga kon.weri. Vo.</td>
</tr>
<tr>
<td><strong>rupota</strong></td>
<td>English spy; lie.in.wait. Sranan Tonga flaka; luru; wakti. Vt.</td>
</tr>
<tr>
<td><strong>ruruma</strong></td>
<td>English spy; lie.in.wait. Sranan Tonga flaka; luru; wakti. Vt.</td>
</tr>
<tr>
<td><strong>-ry</strong></td>
<td>English Poss.; Nzr. Sranan Tonga eng. wan.</td>
</tr>
<tr>
<td><strong>rypo</strong></td>
<td>English Frust. Sranan Tonga no.mang. Ptc. [UrMaHeAI 00063]</td>
</tr>
</tbody>
</table>

### **S**

<table>
<thead>
<tr>
<th>English</th>
<th>Sranan/Tonga</th>
</tr>
</thead>
<tbody>
<tr>
<td>s-</td>
<td>English IA; 1Sa. Sranan Tonga mi. prs.</td>
</tr>
<tr>
<td>sabahty</td>
<td>English slipperiness. Sranan Tonga grati. N.</td>
</tr>
<tr>
<td>sabana</td>
<td>English savannah. Sranan Tonga sabana. N. From: Sranan Tonga.</td>
</tr>
<tr>
<td>saf'safri</td>
<td>English slowly. Sranan Tonga saf'safri. A. From: ST.</td>
</tr>
<tr>
<td>saijata</td>
<td>[PaCh 0010] Category: Cassava Film.</td>
</tr>
<tr>
<td>saka</td>
<td>English rustle. Ideo.</td>
</tr>
<tr>
<td>saka</td>
<td>English sack. Sranan Tonga saka. N. From: Sranan Tonga.</td>
</tr>
<tr>
<td>sakau</td>
<td>English sand. Sranan Tonga santi. N.</td>
</tr>
<tr>
<td>sakura</td>
<td>English thick.drink; porridge. Sranan Tonga diki.dringi. N.</td>
</tr>
<tr>
<td>sakurambo</td>
<td>See: sakura -mbo. [PaCh 0010]</td>
</tr>
<tr>
<td>pssd; Nzr</td>
<td>English Marks a noun as possessed. Also a nominalizer for verbs. Sranan Tonga Ai sori taki na wan s'na abi na sani. Owktoe e kenki werkwordt go na naamwordt. tymainjary h/her own field. eng eigie gron. [CF CeAr 00001]</td>
</tr>
<tr>
<td>-ry</td>
<td>English Irr. tam.</td>
</tr>
<tr>
<td><strong>rypo</strong></td>
<td>English Frust. Sranan Tonga no.mang. Ptc. [UrMaHeAI 00063]</td>
</tr>
<tr>
<td>s-</td>
<td>English a little sakura. Sranan Tonga pikinso sakura. See: sakura. Category: Cassava Film.</td>
</tr>
<tr>
<td>sakykapo:sa</td>
<td>See: s- akyka -po(ty) -ja. [CeAr 0042]</td>
</tr>
<tr>
<td>samaku</td>
<td>English large.pot. Sranan Tonga bigi.patu. N. Category: culture artifact.</td>
</tr>
<tr>
<td>samana</td>
<td>English week. Sranan Tonga wiki. N. From: Spanish.</td>
</tr>
<tr>
<td>samananto</td>
<td>English overturn. Sranan Tonga drai.tapu. Vt.</td>
</tr>
<tr>
<td>samane</td>
<td>English overturned. Sranan Tonga drai.tapu. A.</td>
</tr>
<tr>
<td>samba</td>
<td>English hoe. Sranan Tonga tjapu. N.</td>
</tr>
<tr>
<td>sambura</td>
<td>English drum. Sranan Tonga dron. N. Category: culture artifact.</td>
</tr>
<tr>
<td>same</td>
<td>English extng.fast. A.</td>
</tr>
<tr>
<td>sampreru</td>
<td>English hat. Sranan Tonga ati.</td>
</tr>
</tbody>
</table>
san
English what; thing; Hes. Sranan
Tonga sani.
N; Int. From: Sranan Tongo.

–sang
num. English Plural form after some verbs that end in /po/ (which reduces). Sranan Tongo Moro leki wan foe wantoe wor toe san e end nanga /po/ {na /po/ e g’wa}. See: –kong. upupo > upu:sang head > heads. ede > furu ede. [Intv FIBr 0044]

sanime
English short. Sranan Tongo shatu.
A. [Intv.WITo 00157]

saniny
English shortness. Sranan Tongo shatu.
N.

sano
English mother; adult. Sranan Tongo mana; bigi.s’ma.
N. Category: kinship.

sano(ma)
English love. Sranan Tongo lobi.
Vt.

sapato
English shoe. Sranan Tongo susu.
N. Category: culture artifact. From: Spanish.

sapatohto
English put.on.shoe. Sranan Tongo weri.susu.
Vt.

saperia
English bowl. Sranan Tongo koba.
N. English special clay bowl used in ceremonies. Sranan Tongo spesrutu tokotoko koba san e gebruik ini ceremonie. Category: culture artifact.

sapi
English game; play; playfulness. Sranan Tongo prei.
N. Category: culture.

sapi
English playful. Sranan Tongo lobi.prei; prei.
A.

sapi
English mud. Sranan Tongo tokotoko.

N. Category: culture artifact. From: Spanish.

N.
sapima
English play; joke. Sranan Tongo prei; meki.grap.
Vt.

sapitjapy
English a.lot. Sranan Tongo furu.
A. [HeAI FF00058]

sapiwa
English be.playful. Sranan Tongo lobi.prei.
Vo.

sapol

saposja
See: s– apo –ja. [CeAr 0029]
Vt. English I take it. Sranan Tongo mi e teki eng. See: apo.
Category: Cassava Film.

saraka
English Split. Sranan Tongo priti.
Vt.

sarakapo:sa
See: saraka –po(ty) –ja. [PaCh 0037]
Vt. English s/he splits (O) repeatedly, Sranan Tongo ai prit’priti (eng). See: saraka.
Category: Cassava Film.

sarasara
English bush.papaya. Sranan Tongo busi.papaja.
N. Category: plant fruit.

sargie
English late; deceased. Sranan Tongo sargie.
A:N. See: mi jawo mi (my) late uncle. (mi) sargie omu. [MCO2 00011] From: ST.

sari
English Satisfy. Sranan Tongo sari.
Vt. From: Sranan Tongo.

saroja
See: s– aro –ja. [CeAr 0043]
Vt. English I carry it. Sranan Tongo mi e tjari eng. See: aro.
Category: Cassava Film.

sa’rombo
English leaves. Sranan Tongo wiwiri.
**N. Category:** nature.

**Saron**
English Saron. Sranan Tonga Saron.
[Intrv WiTo 0095]

*Geo N.* English The name of a village near Pikin Saron. Also used as a shorthand name for Pikin Saron. Sranan Tonga Na nen foe wan dorpu krosi bei foe Pikin Saron. Owktoe e gebrui leki wan bijnaam gi Pikin Saron.

**sa’rosa**
English leaves. Sranan Tonga wi r i. Hollands blad.

**sasamato**
See: pesasama -to. [JoKa 0043]

*Vt.* English they sprinkle it. Sranan Tonga den e sek'seki eng.

See: pesasama. *Category: Cassava Film.*

**Sawiwi**
English Sawiwi. Sranan Tonga Sawiwi.

**sawo**
English Wash. Sranan Tonga wasi.

**sawona**
English become light. Sranan Tonga kon leti.

*Vo.*

**sawonapamy**
English become light. Sranan Tonga kon leti.

*Vo.* See: sawona.

**sawone**
English light weight. Sranan Tonga lekti.

*A.*

**sawono**
English make light. Sranan Tonga meki lekti.

*Vt.*

**se**
English Desid; like; love. Sranan Tonga wani; lobi.

*Pp.* [MCO2 00168]

**se**
English oh!

*Intj.*

**–se**
English Ptcp.

**–se**
English -Purp.

**sei**
English leg. Sranan Tonga futu.

*N. Category:* body.

**seif**
English Seive. Sranan Tonga seif.

*From: Sranan Tonga.*

**seifry**
See: seif -ry. [JaAl 0044]

*N. English h/her sieve. Sranan Tonga eng seif. See: seif.* *Category: Cassava Film.*

**seka**
English tear. Sranan Tonga priti.

*Vt.* [CF HeAl 0058]

**sekarisha**
See: s- ekar(ty) –ja. [WiMa 0018]

*Vt.* English I tell it. Sranan Tonga mi e verteri eng. See: ekar(ty).

*Category: Cassava Film.*

**seky**
English zink. Sranan Tonga zink.

*N.*

**sekymbo**
See: seky –mbo. [WiMa 0127]

*N. English old zink roofing. Sranan Tonga owro e zink plat.*

See: seky. *Category: Cassava Film.*

**semari**
English grater. Sranan Tonga girtgiriti.

*N.*

**se’me**
English nonetheless; Intj; despite. Sranan Tonga tog.

*Ptc. English nonetheless, usually said with exasperation; despite; in spite of. Sranan Tonga tog, moro furu ai gebrui te jie no mang moro nang wan s’ma.*

**–sene**
English RecPst.

*azr.*

**seneja**
See: s– ene –ja. [JeNj 0010]

*Vt.* English I see it. Sranan Tonga mi e si eng. See: ene.

*Category: Cassava Film.*

**senese**
See: s– ene –se. [CeAr 0034]
Vt. English so I can see it. Sranan
Tongo foe mi kan luku eng.
See: ene. Category: Cassava Film.

-seng
tam. See: -neng.

senke
English near. Sranan Tongo krosi.bei.
A.

senkenaka
A.

senuhka
English stubbornness. Sranan
Tongo tranga.jesi.
N.

se'pa
English do.not.want. See: se -hpa.
[WiMa 0053]
A. English not wanting. Sranan Tongo n
wani. See: se. Category: Cassava Film.

sepo:ja
See: s- epo(ry) -ja. [WiMa 0028]
Vt. English I find it. Sranan Tongo mi e
feni eng. See: epo(ry).
Category: Cassava Film.

sepu
English leg.band. Sranan
Tongo futu.banti.
N. Category: culture artifact.

sepuhto
English put.bands. Sranan
Tongo poti.banti. See: sepu -hto.
Vt.

sereka
English set; arrange. Sranan
Tongo seka; seti.
Vt.

serekamanong
See: sereka -ma -
non. [UrMa 0047]
Vt. English finished setting (O). Sranan
Tongo k’ba seti (eng).
See: sereka. Category: Cassava Film.

serepi
English fishing.net. Sranan
Tongo fisii.net.
N. From: Sranan Tongo.

serepimbjo
See: serepi -mbo. [PaCh 0051]
**shipitjaije**  
See: **si-** apika –e. [CeAr 0036]  
*Vt*. English I spread it out. Sranan Tongo mi e bradi eng. See: apika.  
*Category*: Cassava Film.

**shipjesamalje**  
See: **si-** pesasama –e.  
*Vt*. English I shake it. Sranan Tongo mi e sek'seki eng. See: pesasama.  
*Category*: Cassava Film.

**shipjesasamatake**  
See: **si-** pesasama –take.  
*Vt*. English I will shake it. Sranan Tongo mi o sek'seki eng. See: pesasama.  
*Category*: Cassava Film.

**shipjomangaije**  
See: **si-** po'manka –ja.  
*Vt*. English I fight it. Sranan Tongo mi e leti eng. See: po'manka.  
*Category*: Cassava Film.

**shipjotu**  
English joke. Sranan Tongo grap.  
*N.* From: ST.  
*Category*: Cassava Film.

**shirakapo:sa**  
See: **s-** raka –po(ty) –ja.  
*Vt*. English I break it up. Sranan Tongo mi e broko'broko eng. See: raka.  
*Category*: Cassava Film.

**shitjakaje**  
See: **si-** kaka –e.  
*Vt*. English I scrape it. Sranan Tongo mi e krabu eng. See: taka.  
*Category*: Cassava Film.

**shitjoro**  
English school. Sranan Tongo skoro.  
*N.* From: ST.  
*Category*: Cassava Film.

**shitjotoja**  
See: **si-** koto –ja.  
*Vt*. English I cut it. Sranan Tongo mi e koti eng. See: koto.  
*Category*: Cassava Film.

**shitjumisha**  
See: **si-** kumi(ky) –ja.  
*Vt*. English I wash it. Sranan Tongo mi e wasi eng. See: kumi(ky).  
*Category*: Cassava Film.

**shipje**  
English joke. Sranan Tongo grap.  
*N.* From: ST.  
*Category*: Cassava Film.

**shumbarary**  
See: **i-** sumbara –ry.  
*MaCh 0004*  
*N.* English h/her machete. Sranan Tongo Disi e fasi na werkwoordt san e begin nanga klinkers. /s/- e kon fosi /a,e,i,o,u,y/. See: s-.

**sieglien**  
PNI.

**sikera**  
*Category*: Cassava Film.

**siksie.wiki**  
English six. Week. Sranan Tongo siksie.wiki.  
*N.* From: ST.

**sikyi**  
English little finger. Sranan Tongo pikin.finga.  
*N.* Category: body.

**sikyir**  
English finger. Sranan Tongo finga.  
*N.* English h/her little finger. Sranan Tongo eng pikin finga.  
*Category*: body.

**simari**  
English sieve. Sranan Tongo seif.  
*N.*

**simo**  
English liana; vine. Sranan Tongo busitei.  
*N.* Category: plant.

**sinary**  
English flute. Sranan Tongo floit.  
*N.* Category: culture artifact.

**sipo**  
English tree sp. Sranan Tongo bon.sp; busi.kandra.
<table>
<thead>
<tr>
<th>Sipu</th>
<th>English Essequibo, Sranan Tongo Essequibo.</th>
<th>Geo. N.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Siramare</td>
<td>English Sinnamarie, Sranan Tongo Sinnamarie.</td>
<td>Geo. N.</td>
</tr>
<tr>
<td>slrapy</td>
<td>English narrow, one, Sranan Tongo fini, wan.</td>
<td>N.</td>
</tr>
<tr>
<td>sireu</td>
<td>English bird, sp, Sranan Tongo fowroe, sp.</td>
<td>N.</td>
</tr>
<tr>
<td>slritja</td>
<td>English year, age, Sranan Tongo jari.</td>
<td>N.</td>
</tr>
<tr>
<td>sitju</td>
<td>English urine, Sranan Tongo plasje.</td>
<td>N.</td>
</tr>
<tr>
<td>sitjuru</td>
<td>English scat, Sranan Tongo sturu.</td>
<td>Intr. Wto 0124</td>
</tr>
<tr>
<td>Situra</td>
<td>English Stjoera, Sranan Tongo Stjoera.</td>
<td>Nm.</td>
</tr>
<tr>
<td>siwa</td>
<td>English fish, sp, Sranan Tongo fisi, sp.</td>
<td>N.</td>
</tr>
<tr>
<td>skeny</td>
<td>English body, Sranan Tongo skin.</td>
<td>N.</td>
</tr>
<tr>
<td>snel</td>
<td>English quickly, Sranan Tongo snel. snel.</td>
<td>A. From: Sranan Tongo.</td>
</tr>
<tr>
<td>so</td>
<td>English so, Sranan Tongo so.</td>
<td>Inj. From: Sranan Tongo.</td>
</tr>
<tr>
<td>so'ka</td>
<td>English pull off, take out, Sranan Tongo puru.</td>
<td>Vt.</td>
</tr>
<tr>
<td>son</td>
<td>English some, Sranan Tongo son. From: Sranan Tongo.</td>
<td></td>
</tr>
<tr>
<td>sonstro</td>
<td>English without, Sranan Tongo sondro.</td>
<td>A. From: Sranan Tongo.</td>
</tr>
<tr>
<td>sooo</td>
<td>English SO, Sranan Tongo SO.</td>
<td>Inf.</td>
</tr>
<tr>
<td>sorewa</td>
<td>English mashed, pepper, Sranan Tongo masi, pepre.</td>
<td>N. [CeAr FF00108]</td>
</tr>
<tr>
<td>sorgu</td>
<td>English care, for, Sranan Tongo sorgu.</td>
<td>[FM-DA 00542] Vt. From: ST.</td>
</tr>
<tr>
<td>sorotja</td>
<td>English long, stick, Sranan Tongo langa, tiki.</td>
<td>N.</td>
</tr>
<tr>
<td>soromika</td>
<td>English peel, Sranan Tongo piri.</td>
<td>Vt.</td>
</tr>
<tr>
<td>sororo</td>
<td>English srr!</td>
<td>Inf.</td>
</tr>
<tr>
<td>soso</td>
<td>English only; ordinary; altogether, Sranan Tongo soso.</td>
<td>Ptc; N. From: Sranan Tongo.</td>
</tr>
<tr>
<td>sotyja</td>
<td>See: s- oty-ja. [CeAr 0028] Vt. English I do something to it. Sranan Tongo mi e sani eng. See: oty. Category: Cassava Film.</td>
<td></td>
</tr>
<tr>
<td>sowtu</td>
<td>English salt, Sranan Tongo sowtu.</td>
<td>N. From: Sranan Tongo.</td>
</tr>
<tr>
<td>srefi</td>
<td>English self; at all; even, Sranan Tongo srefi; sref'srefi.</td>
<td>Ptc. From: Sranan Tongo.</td>
</tr>
<tr>
<td>stanga</td>
<td>Nm.</td>
<td></td>
</tr>
<tr>
<td>su</td>
<td>English Emot.</td>
<td>Ptc</td>
</tr>
<tr>
<td>su-</td>
<td>English really; honorific, Sranan Tongo trutru; respeki, fasi.</td>
<td></td>
</tr>
</tbody>
</table>
suka  English sieve; Sranan Tongo seif.

Vt. English sieve a liquid. Sranan Tongo seif wan watra sani.

sumu  English people. Sranan Tongo suma.

N. From: Sranan Tongo.

su'rabah  English machete. Sranan Tongo owroo.

N. Category: culture artifact.

su'naige  See: s- u'na -ja. [CeAr 0029]

Vt. English I sift it. Sranan Tongo mi e seif eng. See: u'na.

Category: Cassava Film.

sunka  English shelter; hut. Sranan Tongo kampu.

N. Category: culture artifact.

sura  English chest; vault. Sranan Tongo kisi.

N. Category: culture artifact.

suraban  English roof beam. Sranan Tongo oka postu.

N. Category: culture artifact.

surama  English; Saramacca. Sranan Tongo Saramacca.

Geo.N.

surapa  See: su- rapa. [WiMa 0026]


Category: Cassava Film.

surümjaje  See: s- urima -e. [CeAr 0041]

Vt. English I flip it. Sranan Tongo mi e drai eng. See: urima.

Category: Cassava Film.

Surinama  English Surinam. Sranan Tongo Sranan.

Geo.N.

suroten  See: su- roten. [HeAl 0081]


See: roten. Category: Cassava Film.

suterapa  English su- terapa. [WiMa 0138]


su'wi  English little; sister; young; woman. Sranan Tongo pkin.sisa; jongo.e uma.

N. Category: kinship social.

swampu  English swamp. Sranan Tongo swampu.

N. From: Sranan Tongo.

syjatoja  See: s- ejato -ja. [HeAl 0062]

Vt. English I call it. Sranan Tongo mi kari eng. See: ejato.

Category: Cassava Film.

syryi  See: s- y(ry) -i. [CeAr 0029]

Vt. English I put it. Sranan Tongo mi e poti eng. See: y(ry).

Category: Cassava Film.

T - t

<table>
<thead>
<tr>
<th>t-</th>
<th>English T.</th>
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<tbody>
<tr>
<td>t-</td>
<td>English 3R.</td>
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</table>

prs. English h/herself; third person reflexive verbal prefix or possessor for nouns. Sranan Tongo eng srefi; nanga werkwordt, ai sori 'eng doe eng eng srefi;' nanga naamwordt, e sori 'eng eige wain'.

ta  English in; around; along. Sranan Tongo ini; lontu; p'sa; na.
-ta  English Fut. Sranan Tongo o.p'sa. tam.

-Ra  English have, N. Sranan Tongo abi. N.
Vzr. English verbalizer meaning 'have N'. Sranan Tongo ai tron naamwoord go na werkwoord nanga betekenis 'abi X'. See: ijota. kynitjamutanong (ky- ni-kamu -ta -non) it takes flame. ai teki flam. [WiMa 0090]

tagtig  English eighty. Sranan Tongo tagtig.
Nm. From: Dutch.

taijapore  English handy. Sranan Tongo boeng. handwerk.
A. English competent with hand work or an accurate shooter. Sranan Tongo ai wroko boeng nanga eng anu of ai sutu boeng. Jeff ne taijapore mang. Jeff is handy. Jeff de boeng nanga handwerk.

taiwo  English sign. Sranan Tongo teken.
N. Category: culture.

taja  English plant.sp. Sranan Tongo prani.sp.
N. English taro. Sranan Tongo taja.
Category: plant

tajataja  English fish.sp. Sranan Tongo fis:i.sp.
N. Category: animal fish.

taka  English into. Sranan Tongo ini.
Pp.

-take  English Fut. Sranan Tongo o.p'sa. tam.

taki  English that; say. Sranan Tongo dat:; taki.
Ptc; Va. From: Sranan Tongo.

takini  English tree.sp. Sranan Tongo bon.sp.
N. Category: plant tree.

takono  See: t- akono. [PaCh 0050]
tamune          English white. Sranan Tongo wéti. Hollands wit. A.
tamusi          English grandfather; God. Sranan Tongo gado. N. Category: kinship culture social.
tamy            English tobacco. Sranan Tongo tabaka. N. Category: culture plant.
tamy            English Displ. chg.
tamysano        English elders. Sranan Tongo bigi. s'ma. N. [UrMaHeAI 00053]
tankon          English enormous. Sranan Tongo bigbigi. Ptc.
tankutankure    English grooved. N.
tanoseng        English ARROW. Sranan Tongo peiri. N. Category: culture artifact.
tante           English aunt. Sranan Tongo tante. N. From: ST.
tapijuka        English Wasp.sp. Sranan Tongo waswasi. sp. N. Category: animal arthropod.
tapiroi         English blunt arrow. Sranan Tongo dede. peiri. N. Category: culture artifact.
tapo'pore       Category: Cassava Film.
tapu            English close; atop. Sranan Tongo tapu; tapu. [FM-MA 00406; Intrv.WiTo 0126] Vt; Pp. From: ST.
tapuma          English close. Sranan Tongo tupa. Vt.
tawainy English dim.light. Sranan Tonga leti.
N. Category: nature.

tawopake See: t- awopa -ke. [UrMa 0033]
A. English spread to the edge. Sranan Tonga panja go na den seisei. See: awopa.
Category: Cassava Film.

ta English but; to; toward; Interj; until. Sranan Tonga te.
Ptc.

te English far?
Ideo.

tehka English Surpr.
Ptc.

teko Ptc. [UrMaHeAl 00065, 00090, IntrvWiTo 0076, FF HeAl 00055]

tekuru English Well. Sranan Tonga Wel.
Ptc. [MC02 00051]

tempuratuur English temperature.
N.

te'ne English actually. Sranan Tonga na.so.
[WiMa 0112, Mauru 00019]
Ptc. Category: Cassava Film.

teny English time. Sranan Tonga ten.
N.

Teodorus Nm.

tera See: terapa. Category: Cassava Film.

terapa English already; again. Sranan Tonga k'ba; etc.wan.leisi.
Ptc.

tien English ten. Sranan Tonga tien.
Nm. From: ST.

tiki English stick. Sranan Tonga tiki.
N. From: Sranan Tongo.

timirikeng English river.boat. Sranan Tonga liba.boto.
timona  
*English rudder. Sranan Tong stuur. Hollands stuur.*
*N. Category: culture artifact.*

tinto  
*English not.really; they.say; Hrsy. Sranan Tongo no.tru; den.taki.*

Ptc.

tiru  
*English gun; cannon. Sranan Tongo gôn; kanu.*
*N. Category: culture artifact.*

tja  
*See: kaba. Category: Cassava Film.*

tjab  
*See: kaba. Category: Cassava Film.*

tjaka  
*See: i– taka; taka. [CeAr 0022]*


tjamukato’me  
*See: i– kamuka – to’me. [HeAl 0046]*

*Vt. English for the purpose of flaring up. Sranan Tongo foe a kan leti eng. See: kamuka.*

Category: Cassava Film.

tjamutai  
*See: i– kamuka –i. [HeAl 0047]*

*Vt. English s/he causes it to flare up. Sranan Tongo ai meki a kisi faja. See: kamuka.*

Category: Cassava Film.

tjamutato’me  
*See: i– kamuta – to’me. [UrMa 0036]*

*Vt. English in order to flare up. Sranan Tongo foe a kan teki flam. See: kamuka. Category: Cassava Film.*

tjanana  
*See: i– kanana. [JuAl 0051]*

*A. English its flaming. Sranan Tongo eng flam. See: kanana.*

Category: Cassava Film.

tjananatato’me  
*English V. Sranan Tongo for the purpose of flaming. Hollands foe a kan kisi faja.*

*See: i– kanana – to’me. [HeAl 0047]*

See: kanana. Category: Cassava Film.

tjararary  
*See: i– tarara – ry. [WiMa 0022]*

*N. English h/her wheel barrow. Sranan Tongo eng kroi waqi. See: tarara. Category: Cassava Film.*

tjari’njaturu  
*See: ty– arinjatu – ry. [HeAl 0041]*

*N. English h/her own cassava pan. Sranan Tongo eng eigie baka pan. See: arinjatu. Category: Cassava Film.*

tjaro  
*English is that so. Sranan Tongo na.tru. Intj.*

* [UrMaHeAI 00008]*

See: i– ka – ry. [MaCh 0012]*

*N. English removal. Sranan Tongo fa ai puru eng. See: ka. Category: Cassava Film.*

tjasang  
*See: i– ka –ja – ng. [WiMa 0006]*

*Vt. English s/he removes it. Sranan Tongo ai puru eng. See: ka. Category: Cassava Film.*

tjashiripjory  
*See: i– kasiripo – ry. [CeAr 0023]*

*N. English h/her kasiripo. Sranan Tongo eng kasuripo. See: kasiripo. Category: Cassava Film.*

tja:ko  
*See: i– ka(py) – ko. [WiMa 0034]*

*Vt. English make it! Sranan Tongo meki eng! See: ka(py). Category: Cassava Film.*

tje  

tjo  
*See: ko. Category: Cassava Film.*

tjopuru  
*See: i– topu – ry; topu. Category: Cassava Film.*

tjorotyry  
*See: i– koro(ty) – ry. [CeAr 0034]*
N. English its burning. Sranan Tongo a fasi fa a bron. See: koro(ty). Category: Cassava Film.

tjumity'rai See: i– kumi(ky) –'ma –i. [HeMa 0030]
Vi. English finished washing it. Sranan Tongo k’ba wasi eng. 
See: kumi(ky). Category: Cassava Film.

tjumityry See: i– kumi(ky) –ry. [HeMa 0032]
N. English washing. Sranan Tongo na fasi fa a wasi eng. 
See: kumi(ky). Category: Cassava Film.

tjupo See: tupe. Category: Cassava Film.

tjupo English fishing hole. Sranan Tongo fisi olo. 
N. [HeAl FF00018]

tjupoitjo'me See: i– kupo –to' me. [JoKa 0025]
Pp. English in order to sit on it. Sranan Tongo foa de na eng tapu. 
See: kupo. Category: Cassava Film.

tjuponaka See: i– tupo naka. [JoKa 0037]

tjybra English old woman. Sranan Tongo owroe uma. 
N. [HeAl FF00018]

tjybrymbo See: tjybr –mbo. [JuAI 0031]
N. English old woman. Sranan Tongo oru uma. See: tjybra. Category: Cassava Film.
	
tjyto' me See: i– ky –to' me. [JoKa 0018]
Vi. English in order to grate it. Sranan Tongo foa griti eng. See: ky. 
Category: Cassava Film.

to English ?
Inf.

to English ?
A.

Tokna

Nm.

Tokoky

English Tokoky. Sranan
Tongo Tokoky.

Nm.

tokone

English Wild. Sranan Tongo krasi.

A.

tokyne

English having.pet. Sranan
Tongo abl.kwili.

A.

tomaminje

English hard.working. Sranan
Tongo wroko.s'ma.

A. See: emamin.

A.

tomba

English face. Sranan Tongo fesi.

[Ntrv.WTo 0126]

N.

–to'me

English Purp. Sranan Tongo foe.

Hollands om.

tam. English verbal suffix meaning for

the purpose of; in order to; palatalizes
to /tjo'me/ after /i/. Sranan Tongo wan
pisi san e fasi na
werkwoord san e betekken
foe doe eng; foe a kan de
so; ai kon tron /–tjo'me/
baka den wortoe san e
k'ba nanga /i/. Su'naje

e'keitjo'me. I grate it in order to bake it.
Mi e zeef eng foe baka
eng. Ik zeef het om het te bakken.

tomero

English manner. Sranan
Tongo fasi.

A?

tomone

English having.family. Sranan
Tongo abi.famirie.

A.

tomyiryne

English having.daughter. Sranan
Tongo abi.uma.pikin.

A.

to'na

English just.like. Sranan Tongo net.so.
Pp?.

tonameije

English slippery. Sranan
Tongo grati.

A. [CeAr FF0029]

tonapime

English liar. Sranan
Tongo lei.man.

A.

tonaryke

English baby. Sranan Tongo bebi.

[Atrv.WTo 0117]

N.

–tong

English Col.


tonomy

English meat; animal. Sranan
Tongo meti.

N.

tonoro

English large.bird. Sranan
Tongo bigi.fowroe.

N. Category: animal bird.

topene

English expensive. Sranan
Tongo diri.

A.

topine

English curative. Sranan Tongo dresi.

A.

topo

English on; over. Sranan Tongo tapu;
abra.
Pp.

–topo

English Instr; Circ.

nur. English Instrument or circumstance
nominalizer. Sranan Tongo Ai tron
wan werkwoord go na wan
naamwoord san e betekken
'na sani foe doe na
werkwoord'. pjo'mangatopo (–poo'manka –toso)
the thing for
lighting fire. na sani foe leti
na faja.[HeAl 0040]

topore

See: pore. Category: Cassava Film.

topu

English stone; heel; butt. Sranan
Tongo ston; bakafutu; buku.

N. Category: nature body.

torawone

English quickly. Sranan
Tongo снил.lnl.

A.

torepane

See: t–erepa –se. [WiMa 0032]
towarume  English dark. Sranan Tonga dungru.
A.

toworo  English alone. Sranan Tonga eng wan.
A. [HeAl FF00065]

tron  English turn.
N. From: Sranan Tonga.

tsje  English oh!
Intj.

tuhpire  English red-haired. Sranan Tonga redi wiri.
N.

tuhpo  English spoon. Sranan Tonga spun.
N.

tukanong  Category: Cassava Film.

tukumau  English palm tree sp. Sranan Tonga palm bon sp.
N. Category: plant tree palm.

tukunare  English fish sp. Sranan Tonga fis sp.
N. Category: animal fish.

tu’kushi  English type of arrow; arrowhead. Sranan Tonga peiri.
N. Category: culture artifact.

tukusi  English hummingbird. Sranan Tonga kolibri.
N. Category: animal bird.

tukutypa  See: t– ukuty –hpa. [HeMa 0097]
A. English not knowing. Sranan Tonga nosabi. See: ukuty. Category: Cassava Film.

tuma  English pot; soup. Sranan Tonga patu; brafu.
N. Category: culture artifact.

tuma  English cooking pot. Sranan Tonga patu.
N. Category: culture artifact.

tumaltju(po)  English pepper water; soup. Sranan Tonga pepre watra; brafu.
tumary

See: tuma -ry. [JuAI 0035]

N. English b/her pepper water. Sranan Tonga eng pepre watra.
See: tuma. Category: Cassava Film.

tumika

English hatch. Sranan Tonga bos eksie. Hollands gebroed.


tumunda

English first blood. Sranan Tonga eerste menstrusie.

A. English menstruate for the first time. Sranan Tonga eerste menstrusie. Mose wodi tumunda mang. This girl has become a woman. A dame disi tron jongoe dame.

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tuwaroma  English be.careful; take.care.of; raise. Sranan Tongo luku.boeng; kweki. 

Tuwaroneky  English not.be.careful; stop.thinking. Sranan Tongo no.luku.boeng; tapu.denki. 

Tuwaroneky  English forget. Sranan Tongo fergiti. 

Tuwaroro  English careless. Sranan Tongo no.abi.trobe.nanga. 

Tuwehpoine  English good.at.spinning. Sranan Tongo boeng.foe.brei.katun. 

Tuweike  A. 

Tuwesere  English having.diarrhea. Sranan Tongo abi.lusu.bere. 

Tuwituwitore  English streaky.all.over. 

Tuwomuhka  English handy; skillful; competent; mature. Sranan Tongo wroko.s'ga; bigi.s'ga. 

Ty-  French? 

Tyhkeone  English dirty. Sranan Tongo doti. 

Tyhpeone  English able.to.swim. Sranan Tongo mang .swen. 

Tyhsanore  English cold. Sranan Tongo kowroe. 

Tyhsenaka  English farther.away. Sranan Tongo moro.fara. 

Tyhtowe  English hot. Sranan Tongo faja. 

Tyjapo  English marsh; swamp. Sranan Tongo swampu.
tyjapohto English make, swampy. Sranan Tonga meki, swampu.

A. Category: nature.

tyjapure English decayed; mouldered.
Sranan Tonga pori; buku.

A.

tyjasakore English sour. Sranan Tonga swa.

A.

tykehpure English wet. Sranan Tonga nati.

A.

tykerepu See: t- kiere pung. [HeAl 0048]

N. English sifted cassava flour. Sranan Tonga seif kasaba. See: kiere. Category: Cassava Film.

tykerery See: ty- kiere -ry. [CeAr 0019]

N. English h/her own cassava. Sranan Tonga eng eigie kasaba. See: kiere. Category: Cassava Film.

tykoimja English mix. Sranan Tonga moksie.

A. [MC02 06190]

tykoroka See: t- koroka.

A. English burnt. Sranan Tonga bron.
See: koroka. Category: Cassava Film.

tykorose See: t- koroka -se. [UrMa 0005]

Category: Cassava Film.

tykota English rotten; spoiled. Sranan Tonga pori; tingi.

A.

tykwaidjy See: ty- kowei -ry. [JuAI 0078]

N. English h/her own fishhook. Sranan Tonga eng eigie uku. See: kowei. Category: Cassava Film.

tykultururu See: ty- kulturu -ry. [WiMa 0056]

N. English h/er own culture. Sranan Tonga eng eigie kulturu.
See: kulturu. Category: Cassava Film.

tyky'ma See: t- ky -'ma. [UrMa 0020]
A. English finished grating. Sranan
Tongo k'ba grito. See: ky.
Category: Cassava Film.

tymainjary   See: ty– mainja –ry. [WiMa 0003]
N. English h/her own field. Sranan
Tongo éng égie gron.
See: mainja. Category: Cassava Film.

tymananjery   See: ty– manare –ry. [WiMa 0075]
N. English h/her own sieve. Sranan
Tongo éng égie seif.
See: manare. Category: Cassava Film.

tymaro   See: ty– maro. [WiMa 0130]
Pp. English with h/er. Sranan
Tongo nanga eng. See: maro.
Category: Cassava Film.

tymasawary   See: ty– masawa –ry. [HeAl 0065]
N. English h/her own fishing net. Sranan
Tongo éng égie net.
See: masawa. Category: Cassava Film.

tymatapyry   See: ty– matapi –ry. [CeAr 0024]
N. English h/her own matapi. Sranan
Tongo éng égie matapi.
See: matapi. Category: Cassava Film.

ty’mene   English having child. Sranan
Tongo abì.pikin.
A.

tymenure   English bloody. Sranan
Tongo brudu.
A. See: menu.

tymerre   English painted. Sranan
Tongo peni.wan.
A.

tymirije   English ship; barge. Sranan
Tongo sipi, Hollands lichter.
N.

tymsure   English shaggy. Sranan
Tongo frektifrekti.
A.

tymjainjarykon   See: ty– mainja –ry
–kon. [JaAl 0012]
N. English their field. Sranan Tongo na
gron foe den. See: mainja.
Category: Cassava Film.

tymore   English noisy. Sranan
Tongobarbari.
A.

ty’muru   See: ty– ‘muru. [HeMa 0070]
N. English h/her son. Sranan Tongo eng
pikin boi. See: ‘muru.
Category: Cassava Film.

ty(my)   English get drunk; poison. Sranan
Tongo drungu; vergift.
Vt.

tyana   English be quiet. Sranan Tongo tan.pi.
Vo.

ty na koto   See: ty– n– akoto –po. [HeMa
0006]
N. English the cut one. Sranan Tongo a
wan di a kapu. See: akoto.
Category: Cassava Film.

ty ne porpo   See: ty– n– epo(ry) –po. [HeNg
0038]
N. English found one; h/her own way.
Sranan Tongo na feni wan; na
eng égie fasi. See: epo(ry).
Category: Cassava Film.

tyngja   English pull. tight; pull. Sranan
Tongo hari.span; hari.
Vt.

ty unn   English pull! Sranan Tongo hari!
Idea.

ty’nore   English Smelling. Sranan
Tongo smeri.
A.

ty notyne   English having. grandma. Sranan
Tongo abì.grama; abì.oma.
A.

ty nubereng   English planer. Sranan
Tongo skafu.
typanaja’nare  English obstinate. Sranan Tongo tranga jesi.

typanakaraije  English Creole person. Sranan Tongo Krioro s’ma. [Intv.WTo 0074]

typanakat'rala  English with shining forehead. Sranan Tongo nanga brinki fesede. A.

typonone  English with inhabitants. Sranan Tongo nanga libisani. A.

typoshulje  See: ty posin se. [PaCh 0005]


typosine  English sweet. Sranan Tongo switi. A.

typotyry  English shiny. Sranan Tongo brinki. A.

tyrophoje  See: ty po(my) je. [HeMa 0012]


typun  English splash. Sranan Tongo pun! Ideo.

typline  English heavy; fleshy. Sranan Tongo fatu; abi meti. A.

ty”pune  English much; many. Sranan Tongo furu.

A. Mauru 00041, 00036

typyme  English thick. Sranan Tongo dik.

A.

typymjene  See: ty pyimje se; pyimje. Category: Cassava Film.

typytje  See: t pyi se. [WMa 0112]

A. English ashamed. Sranan Tongo abishen. See: pyi. Category: Cassava Film.

typyke  See: t pyty ke. [Wim 0098]

A. English having a wife (Lit. "wifed"). Sranan Tongo abi vrouw. See: pyty. Category: Cassava Film.

typyty  See: ty pyty. [Jen 0012]

N. English his own wife. Sranan Tongo eng eigie wefi. See: pyty. Category: Cassava Film.

tyrama  English incredulity; doubt. Sranan Tongo degedege. Hollands twijfelen. N.

tyramake  English selfishness. Sranan Tongo eigie wani. N. [UrMaHeAl 00055]

tyrapu  English ladder. Sranan Tongo trapu. N. From: Sranan Tongo.

tyrepary  See: ty erera ry. [Jwu 0059]

N. English h/her own bread. Sranan Tongo eng eigie brede. Hollands de brood van hij. See: erera. Category: Cassava Film.

tyrewju  English Tyrewju. Sranan Tongo Tyrewju.

Eth. N. English Karih (both people and language) in eastern Suriname. Prestige dialect. Sranan Tongo Karih (den s’ma nanga na tal) san de na ost Sranan. Dipi tal.

tyrttyry  English cayman sp. Sranan Tongo kaiman.

N. Category: animal reptile.
tysabake  English muddy. Sranan
Tongo tokotoko.
A.
tysapire  English playful. Sranan
Tongo lobi.prei.
A.
ty’se  English fur. Sranan Tongo fara.
A.
tyserepiry  English ty- sepi -ry.
N. English h/ her own net. Sranan
Tongo eng eigie net. [CeAr 0046]
See: serepi.
tyserepirymbo  See: ty- serepi –ry – mbo. [CeAr 0044]
N. English h/ her old net. Sranan
Tongo eng owoe net. See: serepi.
Category: Cassava Film.
tyseseure  English having fringe. Sranan
Tongo abi franja.
A. See: sesewu.
tysoropane  English sideways. Sranan
Tongo na. seisei.
A. See: soropa.
ty tamune  English having grandfather.
Sranan Tongo abi. grandpa.
N.
ty tararary  See: ty- tarara –ry. [WiMa 0037]
N. English h/ her own wheel barrow.
Sranan Tongo eng eigie kroi wagi. See: tarara. Category: Cassava Film.
ty tary  English bullets. Sranan Tongo lai.
[Intrv.WTo 0122]
N.
ty tyhka  English make. tremble. Sranan
Tongo miki. beifi.
Vt.
tywagiry  See: ty- wagi –ry. [JuAI 0018]
N. English h/ her own wheelbarrow.
Sranan Tongo eng eigie wagi.
See: wagi. Category: Cassava Film.
tywagirykong  See: ty- wagi –ry – kong. [JuAI 0018]
N. English their wheelbarrow. Sranan
Tongod en wagi. See: wagi.
Category: Cassava Film.
tywa’to  See: ty- wa’to. [CeAr 0037]
N. English its own fire. Sranan Tongo na
faja foe eng. See: wa’to.
Category: Cassava Film.
tywatory  See: t- wa’to –ry. [HeAI 0055]
N. English h/ her own fire. Sranan
Tongo eng eigie faja. See: wa’to.
Category: Cassava Film.
tywerikike  See: t- werikike. [WiMa 0046]
A. English dirty. Sranan Tongo doti.
See: werikike. Category: Cassava Film.
tywery  See: ty- wewe –ry. [JuAI 0040]
N. English h/ her own wood. Sranan
Tongo eng eigie udu. See: wewe.
Category: Cassava Film.
tywesaku  English lose oneself. Sranan
Tongo lai. wan. srepi. [FM-MA 00393]
A.
ty wetuje  English drunk. Sranan
Tongo drungu.
A. Mose ty wetuje mang. That person is drunk. A s’ma dati drungu.
tywijake  English dirty. Sranan Tongo doti.
A.
ty’wo  English brother in law. Sranan
Tongo swagrie.
N. Category: kinship social.
tywoju’pore  English inviting; attractive. Sranan
Tongo mooie; kari. kon.
A. See: ejuku.
tywoky’m a  English finished, grating. Sranan
Tongo k’ba. gri. See: t- wot- ky -’ma.
tywoky'to'me
See: t- wot- ky- to'me. [PaCh 0022]
V. English in order to grate. Sranan Tonga foe griti. See: ky.
Category: Cassava Film.

tywoma
English fall down; be born. Sranan Tonga fa don; gebore. [WiTo 0131]
A.

tywopondo'me
See: t- wot- po(my) -to'me. [PaCh 0016]
N. English for planting. Sranan Tonga foe a kan prani. See: po(my).
Category: Cassava Film.

tywose'keidjy
See: t- wos- e'kei - ry. [JuAl 0646]
N. English baking. Sranan Tonga foe baka. See: e'kei. Category: Cassava Film.

tywose'keitjo'me
See: t- wos- e'kei - to'me. [MaCh 0030]
Category: Cassava Film.

tywotory
See: ty- woto -ry. [UrMa 0047]
N. English h/her own fish. Sranan Tonga eng elgle fisl. See: woto.
Category: Cassava Film.

U - u

uhku
English take, aim; try; count; draw. Sranan Tonga marki; proberi; teri; teken.
Vi.

u'h'm
English Hes.
Inf.

uhsety
English hair. Sranan Tonga wiri.
N. Category: body.

uhta
English emerge. Sranan Tonga kon na loktu.
Vo.

u'jepo
English skull. Sranan Tonga edekrabasi. Hollands schedel.
N. Category: body.

uku
English hook. Sranan Tonga uku.
Vi. From: Sranan Tonga.

uku(ty)
English know; understand. Sranan Tonga sabi; verstan.
Vi.

ukuty'pa
See: uku(ty) -hpa.

vt. English not knowing (O). Sranan Tonga no sabi (eng).
See: uku(ty). Category: Cassava Film.

ukutyry
See: uku(ty) -ry. [WiMa 0096]
N. English knowing (O). Sranan Tonga foe sabi (eng).
See: uku(ty). Category: Cassava Film.

uku:to'me
See: uku(ty) -to'me. [WiMa 0137]
Vi. English in order to know (O). Sranan Tonga foe sabi (eng).
See: uku(ty). Category: Cassava Film.

u'ma(my)
English turn; change. Sranan Tonga drai; kenki.
Vi.

umari
English feather, hat.
N. Sranan Tonga ati san meki nanga fowroe frei.
Category: culture artifact.

u'me(my)
English go around. Sranan Tonga drai.
**u'mu(ku)**  - English submerge. Sranan Tongo sungu.

**umyryko**  - English set.curls. Sranan Tongo seti.kroru.

**umyryka** - English curl. Sranan Tongo kroru.

**umyryta** - English get.curly. Sranan Tongo kon.kroru.

**una** - English wipe.off. Sranan Tongo figi.

**u'na** - English sift. Sranan Tongo seif.

**una(my)** - English hide; bury; protect. Sranan Tongo kibri; beri.

**u'nano** - See: u'na -non. [JenJ 0035]

**u'napo** - See: u'na -po. [UrMa 0037]

**unda** - English right.beside. Sranan Tongo let.sei.

**undymbo** - Category: Cassava Film.

**undypo** - English place.where.X.is. Sranan Tongo presi.pe.X.de.

**unema** - English lift; pick.up. Sranan Tongo opo.go.na.loktu.

**up** - English cut.hair. Sranan Tongo boeng.foe.stur.

**upa** - English distribute; serve; give.drink; give.bread; give.food. Sranan Tongo prati.

**upa'ka** - English wake.up. Sranan Tongo wiki.

**upi** - English seek; cannot; find. Sranan Tongo suku; no.mang; feni.

**upi'njo** - English Under. Sranan Tongo ondro.

**upuka** - English cut.hair. Sranan Tongo koti.wiri.

**upu'po** - English head; alone. Sranan Tongo ede; na.wan.srefi.

**ura** - English Crying. Sranan Tongo krei.

**urana** - English pacá? Sranan Tongo mati.sp.

**urari** - English poison. Sranan Tongo vergi ft.

**urima** - English flip; turn.over. Sranan Tongo drai.Holands keer.
urindjai [MaCh 0042]
S/he turns (O) over. English ai drai (eng).
See: urima. Category: Cassava Film.

urindjanong [HeN 0043]

urindjapo [WiMa 0122]
N. English flipped one. Sranan Tonga na wan san a drai. See: urima. Category: Cassava Film.

urindjatang [BuAl 0072]

urindjatome [MaCh 0037]

uro English blow. Sranan Tonga wai.
Vt.

uroja [HeAl 0045]

urojang [UrMa 0036]

uru English admonish; talk.to; yell.at. Sranan Tonga piri.ai.gi; taktaki; bar. Vt. [Intrv WiTo 0163]

urupe English mushroom.sp. Sranan Tonga todoprasoro. N. Category: plant.

urupi English stick. Sranan Tonga fasi. Vt. [MaAl FF00009]

ururu English tree.sp. Sranan Tonga bon.sp. N. Category: plant tree.
<table>
<thead>
<tr>
<th>uweseka</th>
<th>English tear; split.belly. Sranan Tongotпря.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Vt. English</em> Specifically used for splitting a belly as in when cleaning fish. Sranan Tongotebra keken te Juberry na Bere jee fisi te jee krim den.</td>
</tr>
<tr>
<td>uweseng</td>
<td>English buttocks. Sranan Tongobakasei; gogo.</td>
</tr>
<tr>
<td></td>
<td><em>N. Category: body.</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>uwetun</th>
<th>English sleepiness. Sranan Tongowani.sibi.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>N. Category: body.</em></td>
</tr>
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</table>

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<thead>
<tr>
<th>V - v</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>verevere</td>
<td>English fly. Sranan Tongofreifrei.</td>
</tr>
<tr>
<td></td>
<td><em>N. Category: animal arthropod.</em></td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>W - w</th>
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<tbody>
<tr>
<td>w-</td>
<td>English Sà. val.</td>
</tr>
<tr>
<td>w-</td>
<td>English ISà. Sranan Tongomi. prs.</td>
</tr>
<tr>
<td>wa</td>
<td>English ICop. Sranan Tongomi.de.</td>
</tr>
<tr>
<td>wae</td>
<td>English tree.sp. Sranan Tongobon.sp; wan.bun.siri.</td>
</tr>
<tr>
<td>wagi</td>
<td>English wheel.barrow. Sranan Tongokroiwagi.</td>
</tr>
<tr>
<td></td>
<td><em>N. See: kroiwagi. From: Sranan Tongo.</em></td>
</tr>
<tr>
<td>wajapo</td>
<td>English fish.sp. Sranan Tongofisi.sp.</td>
</tr>
<tr>
<td></td>
<td><em>N. Category: animal fish.</em></td>
</tr>
<tr>
<td>wajo</td>
<td>English salt. Sranan Tongosowtu. Hollands zout.</td>
</tr>
<tr>
<td></td>
<td><em>N. Da ko'ú swajjotoja. Then I salt it. Dan mi e sowtu eng. Dan zet ik zout eraa.</em></td>
</tr>
<tr>
<td>waimanempa</td>
<td>English get.away. Sranan Tongog'we.</td>
</tr>
<tr>
<td></td>
<td><em>Vt.</em></td>
</tr>
<tr>
<td>wajamaka</td>
<td>English iguanà. Sranan Tongolegwana.</td>
</tr>
<tr>
<td></td>
<td><em>N. Category: animal reptile.</em></td>
</tr>
<tr>
<td>wajamu</td>
<td>English tortoise. Sranan Tongosekrepatu.</td>
</tr>
<tr>
<td></td>
<td><em>N. Category: animal reptile.</em></td>
</tr>
<tr>
<td>wajarimbo</td>
<td>English basket. Sranan Tongobaskita.</td>
</tr>
<tr>
<td></td>
<td><em>N. English square or round basket made of kumbo leaves or pina leaves used to carry fish or meat home after fishing or hunting, may also refer to the leaves themselves. Sranan Tongofierkanti of lontu baskita san meki foe kumbo of pina wiri. Ai gebruik foe tjari meti of fisi go na oso baka di je onti. Kan owktoe de a nén foe den wiri srefi. Category: culture artifact.</em></td>
</tr>
</tbody>
</table>
wajarimpo  English palm.leaves. Sranan Tongo palm.wiri. Hollands palm.blad.
N. Category: nature.

wa'joban  English convulsion. Sranan Tongo stoipi.
N. Category: body.

wajumo  English crab.sp. Sranan Tongo krabu.sp.
N. Category: animal arthropod.

wakabun  English tree.sp. Sranan Tongo bon.sp; wakabun.
N. Category: plant tree. From: Sranan Tongo.

wame  English liana; vine. Sranan Tongo busititeiti.
N. Category: plant tree.

wan  English one. Sranan Tongo wan.
A. From: Sranan Tongo.

wan hede  English at.once. Sranan Tongo wan.ede.
A. From: Sranan Tongo.

wanau  English otter.sp. Sranan Tongo watra.dagu.
N. Category: animal mammal.

wane  English maybe; must. Sranan Tongo kande; musu.
Ptc.

wano  English honey.bee. Sranan Tongo oni.frei; oni.waswasi.
N. Category: nature.

-wano English Npos. pos.

-wanon English Npos? pos.

wansiri  English bird.sp. Sranan Tongo fowroe.sp; pikin fowroe. Hollands vogeltjies.
N. Category: animal bird.

want  English because. Sranan Tongo omdat.
Ptc. From: Sranan Tongo.

wapotombo  English leading.man; old.man; elder. Sranan Tongo ede.man; grani.man; bigi.s'ma.
N. Category: social culture.

wapotopo  English elder. Sranan Tongo grani.s'ma.
N. See: wapotombo. [UrMaHeAI FF000056]

wapu  English tree.sp. Sranan Tongo prasara.
N. [HeAI FF00022]

wara  English ibis. Sranan Tongo korikori; flamingo.
N. Category: animal bird.

wara  English like; way. Sranan Tongo leki; fasi.
Pp.

waraku  English fish.sp. Sranan Tongo fisi.sp.
N. Category: animal fish.

warampa  English mat. Sranan Tongo sribi.papaya.
N. Category: culture artifact.

warapa  English fish.sp. Sranan Tongo walapa.
N. From: Sranan Tongo. [CeAr FF00023]

warara  English tortoise. Sranan Tongo sekrepatu.
N. Category: animal reptile.

wararo  English all; each; fitting. Sranan Tongo alla; wan.wan; fiti.
Pp.

warawara  English fish.sp. Sranan Tongo fisi.sp.
N. [HeAI FF00053]

ware  English song. Sranan Tongo singi.
N. Category: culture.

wareka  English make.song. Sranan Tongo meki.singi.
Vt.

wareta  English Sing. Sranan Tongo singi.
Vo.

waruma English plant.sp. Sranan Tonga prani.sp.
N. Category: plant.

wase English palm.sp. Sranan Tonga palm.sp.
N. Category: plant tree palm.

waskom English wash.basin. Sranan Tonga waskom.
N. From: Sranan Tonga.

wasmasin English wash.machine. Sranan Tonga wasmasin.
N. Category: culture artifact. From: Dutch.

wa'to English fire. Sranan Tonga faja.
Hollands vuur.
N. Category: nature.

watlon English resembling. Sranan Tonga djersi.
Pp.

watrakan English jug. Sranan Tonga djogo.
N. Category: culture artifact.

waty English Neg.Ex. Sranan Tonga no.
Ptc.

wa'wa English older.sister; older.brother. Sranan Tonga bigi.sisa; bigi.brada.
N. English relationship does not have to be strictly familial, can be said of any slightly older person within one's circle; vocative. Sranan Tonga a no abi foe de tru-tru famirie, a kan de wan s'ma san de bigi leki wan bigi brada of sisa san joe abi respek gi eng leki bigi wan. Category: kinship social.

we English well. Sranan Tonga boeng.
Ptc.

we'l English be; become; do. Sranan Tonga de; kon.de; doe. See: w- e'li.
Cop. See: e'li. Category: Cassava Film.

weidje See: w- e'li -je. [JUAI 0051]
werika  English clean. Sranan Tonga krim. 
See: weriki -ka.  
Vt.

weriki  English dirt; mess. Sranan Tonga doti; bruja. 
N.

werikiko  English make dirty. Sranan Tonga meki.doti.  
Vt.

weritjapo  See: weri -ka -po.  [HeMa 0009]  
N. English the leaves that have been removed. Sranan Tonga den wiri san (a) puru k’ba. See: weri.  Category: Cassava Film.

weritjanjo  See: weri -ka - fi no.  
Vt. English s/he removes leaves. Sranan Tonga al trowe wiwiri.  
See: weri.  Category: Cassava Film.

werusil English dove sp. Sranan Tonga fowroce.sp.  
N. Category: animal bird.

were English diarrhea. Sranan Tonga lusu.bere.  
N. Category: body.

wesero English give diarrhea. Sranan Tonga gl.lusu.bere. 
Vt. English diarrhea. Sranan Tonga lusu.bere.

weto English occ with. Sranan Tonga besig.nanga.  
ptc. English Means occupied with, but conventionalized use only with woto, fish. Sranan Tonga Soso nanga fis, /woto weto/, besig foe kisi fis.  Woto weto wysa. I’m going to catch fish. Mi e go uku fis. Ik ga hengelen.  

wety English rust; excrement; droppings. Sranan Tonga frustu; pupa.  
N. Category: body nature.
wjeri  
See: i– heri.  [IoKa 0009]  
N. English h/her leaves. Sranan Tonga den wiwiri foe eng. See: heri.  
Category: Cassava Film.

wjery  
See: i– wee.  [IoKa 0003]  
N. English h/her tree. Sranan Tonga eng bon. See: wee. Category: Cassava Film.

wjetjo'me  
See: i– weli– to'me.  [UrMa 0040]  
V. English in order for it to be. Sranan Tonga foe a kan de. See: eli.  
Category: Cassava Film.

wjopapry  
See: i– wot– papy –ry.  [HeMa 0054]  
N. English its pouring. Sranan Tonga na fasi fa a fadon. See: papy.  
Category: Cassava Film.

wjopitjary  
See: i– wot– pika –ry.  [HeAl 0025]  
N. English its peeling. Sranan Tonga a fasi fa a piri eng. See: pika.  
Category: Cassava Film.

wjopitjatopo  
See: i– wot– pika – topo.  [MaCh 0016]  
N. English its peeling. Sranan Tonga a wan di ai piri. See: pika.  
Category: Cassava Film.

wjopotyry  
See: i– opo(ty) –ry.  [HeAl 0054]  
N. English h/her looking. Sranan Tonga a fasi fa a luku. See: opoty.  
Category: Cassava Film.

wjopyry  
See: i– o(py) –ry.  [WiMa 0093]  
N. English h/her coming. Sranan Tonga fa ai kon. See: o(py).  
Category: Cassava Film.

wjosekeitjopo  
See: i– wos– e’kei – topo.  [MaCh 0026]  
N. English h/her baking. Sranan Tonga na baka na foe eng. See: e’kei.  
Category: Cassava Film.

wjetjopo  
See: i– wei– to’m. [UrMa 0040]  
V. English in order for it to take. Sranan Tonga foe a kan teki. See: apoi.  
Category: Cassava Film.

wo  
English kill; shoot; beat; hit; strike; knock; stab; fight. Sranan Tonga kiri; sutu; fan; naki; juku; foti.  
Vt.

wodi  
English girl; young woman. Sranan Tonga meissje; jongoe.uma. Hollands dame.  
N. English vocative; can be used by an older woman to another older woman when the second woman is younger than the first. Sranan Tonga te je kari a meissje of dame; wan grani s'ma kan kari wan tra grani s'ma so so langa na tra wan de moro jongoe. [UrMaHeAl 00002]  
Category: kinship social.

wohwapypo  
English fluttered.  
A.

wohtu'mereman  
English in distress. Sranan Tonga troebtrobi.  
A.

woi  
English savanna; grass. Sranan Tonga sabana; grasi.  
N. Category: nature.

woji  
English palm leaves. Sranan Tonga tasi. Hollands tasi.  
N. English leaves used in braided roof beams. Sranan Tonga den wiwiri san e gebruik foe meki daak.

wojumy  
Nm.
woko  English curassow, black. Sranan Tongo powisi.  
N. Category: animal bird.

wokoiomo  English bird spirit. Sranan Tongo fowroe. winti.  

woku  English beer; drink. Sranan Tongo bri; dringi.  
N. Category: culture.

wokuhto  English give beer. Sranan Tongo gi; bri.  
Vt.

wokuta  English brew.  
Vo.

wokyno  See: wos- ky -non.  
V. English s/he grates. Sranan Tongo ai griti. See: ky. Category: Cassava Film.

wokyrj  See: wokyr -jang.  
N. English man. Sranan Tongo s'ma. See: wokyrj. Category: Cassava Film.

wokyryrj  See: wokyry -rj.  
N. English man. Sranan Tongo den man s'ma. See: wokyry. Category: Cassava Film.

wokyrymbo  See: wokyr -mb.  

wokyrtyr  See: wos- ky -ry.  
N. English grating. Sranan Tongo na griti foe eng. See: ky. Category: Cassava Film.

woma  English combat. Sranan Tongo fet'feti.  
Vt.

womepatopo  English school. Sranan Tongo skoro.  [Intrv.WiTo 0026]  
N.

womy  English clothes. Sranan Tongo krosi.  
N. [MC02 0005] Category: culture artifact.

womynto  English dress. Sranan Tongo japon.  
Vt.

wonety  English dream. Sranan Tongo drin.  
Va.

wo'ny:take  See: w- o'ny(ky) -take.  [PaCh 0005]  
Va. English I will sleep. Sranan Tongo mi o sribi. See: o'ny(ky). Category: Cassava Film.

wopomyry  See: wot- po(my) -ry.  [PaCh 0007]  
N. English planting. Sranan Tongo fa ai prani. See: po(my). Category: Cassava Film.

wopo:sa  See: w- opo(ty) -ja.  [PaCh 0005]  

wopy  English aunt. Sranan Tongo tante.  
N. Category: kinship social.

wopyry  English come. Sranan Tongo kon.  
See: w- o(py) -ry.  [WIMa 0060]  
See: o(py). Category: Cassava Film.

worj  English fan. Sranan Tongo waiwai. See: wori. Category: Cassava Film.

worij  English fan. Sranan Tongo waiwai. See: wori. Category: Cassava Film.

worijokong  See: wori -kong.  [JoKa 0042]  
N. English fans. Sranan Tongo den waiwai. See: wori. Category: Cassava Film.

woroky  English work. Sranan Tongo wroko.  
N. Category: culture. From: Sranan Tongo.

 woryi  English woman. Sranan Tongo uma.
N. Category: kinship social nature. See: woryijang.

woryijang  English woryi-jang. [WiMa 0040]
N. English women. Sranan Tonga den una s'ma. See: woryi.

wos-  English Detr. val.
wot-  English Detr. val.
wotapoitojome  See: wot- a ppoi -to'jome. [HeMa 0046]
V. English in order to take. Sranan Tonga foe a kan teki. See: a ppoi. Category: Cassava Film.
Vt.
wotombo  See: woto-mbo. [PaCh 0053]
N. English a little fish. Sranan Tonga pikinso fisi. See: woto. Category: Cassava Film.
wo'wo  English burning skin. Sranan Tonga bron.buba. N.

wyinjo  English from; Abl. Sranan Tonga foe. Hollands van.

Y - y

y-  English 1; IO; ISo; 3; 3AO. prs.
yhkaity  English dysentery; diarrhea. Sranan Tonga lusu.bere. N. Category: body.
yhkamy  English scoop. Vt.
yhkary  English water.animals. Sranan Tonga watra.meti. N. Category: animal.
yhkerhte  English give cassava. Sranan Tonga gis.kasaba. Vt.
yhkiry  English yellow. Sranan Tongo geri.  
N.

yhko  English leak. Sranan Tongo leki.  
Vt.

yhkonny  English dirt. Sranan Tongo doti.  
N.

yhkyrima  English parcel.out. Sranan Tongo gi.pispisi.  
Vt.

yhkyrintoma  English lay.down. Sranan Tongo didon.  
Vt.

yhpe  English arrow. Sranan Tongo peiri.  
N. Category: culture artifact.

yhpento  English give.arrow. Sranan Tongo gi.peiri. See: yhpe -nto.  
N.

yhponeumy  English swim. Sranan Tongo swim.  
Vt.

yhposaiky  English toenail. Sranan Tongo nangra (futu.finga).  
N. Category: body.

yhsano  English cold.one; coldness. Sranan Tongo kowroe.wan; kowroe.  
N. Category: nature.

yhsanoro  English cool. Sranan Tongo kowroe.  
Vt.

yhtupoi  English sit.down.on. Sranan Tongo sidon.tapu.  
Vt.

Int. English Said to show that one is listening. Sranan Tongo Ai soorie je arkie.

ynei  English how; which. Sranan Tongo fa; sortu.wan.  
Pte?.

yka  English say. Sranan Tongo taki.  
Vt.

ykattyto  See: y- ka -ry -tong. [WIMa 0023]  
N. English their removal. Sranan Tongo fa den puru den. See: ka.  
Category: Cassava Film.

y'koto  English cut. Sranan Tongo koti.  
Vt.

y'koto:po:sa  See: y'koto -po(ty) -ja -ng. [JuAl 0002]  
Vt. English s/he cuts (O) repeatedly. Sranan Tongo ai kot'koti eng.  
See: y'koto. Category: Cassava Film.

Category: Cassava Film.

[CF. HeMa 0038]  
Vt. English s/he breaks (O) repeatedly. Sranan Tongo ai brok'broko (eng). See: y'koto.  
Category: Cassava Film.

y'koto:po:po:sa:ting  See: y'koto -po(ty) -ja -ng. [JuAl 0037]  
Vt. English s/he breaks (O) up repeatedly. Sranan Tongo ai brok'broko (eng). See: y'koto.  
Category: Cassava Film.

ympakyhka  English strengthen, with.lath. Sranan Tongo meki.tranga.nanga.latim.
ympakyty  English lath; lattice. Sranan Tonga lati.
N. Category: culture artifact.

ympoi  English crush. Sranan Tonga masi.
Vt.

ympoka  English untie. Sranan Tonga lusu.
Vt.

yngana  English behind. Sranan Tonga baka.
Pp.

ynkana  See: yngana.
Category: Cassava Film.

ynkanaka  English to behind. Sranan Tonga na. baka.
Pp.

y'nory  English raw smell; smell. Sranan Tonga lala.smeri; smeri.
N. Category: nature.

y'nota  English have raw smell. Sranan Tonga abi.lala.smeri. See: y'nory -ta.
Vo.

yntahto  English give mouth. Sranan Tonga gi. mofo.
Vt.

ypohto  English give hair. Sranan Tonga gi. wiri.
Vt.

ypota  English get hairy. Sranan Tonga kon. abi. wiri.
Vo.

ypoty  English hair; feathers. Sranan Tonga wiri; frei.
N. Category: body.

yrapa  English bow. Sranan Tonga bo.
N. Category: culture artifact.

yrato  English facing. Sranan Tonga fesi. na. fesi.
Pp.

y(ry)  English give; make; place; put; do. Sranan Tonga gi; meki; poti; doe.
Vt.

ysa  Category: Cassava Film.

y(to)  English go; leave. Sranan Tonga g'we.
Va.

y'tory  English leaving. Sranan Tonga fai.ai.g'we. See: y' to -ry.
N. See: y' to. Category: Cassava Film.

y'wa  See: y'-wa. [WiMa 0028]
Pp. English for me; I am. Sranan Tonga gi mi; mi de. See: wa.
Category: Cassava Film.

yyy  English flute.
Ideo.

y'ja  See: y(ry) -ja. [JeNJ 0048]
Category: Cassava Film.

y'jatong  See: y(ry) -ja -tong. [WiMa 0135]
Vt. English does not put (O). Sranan Tonga ne poti (eng).
See: y(ry). Category: Cassava Film.

y'jatong  See: y(ry) -ja -tong. [WiMa 0135]
Vt. English does not put (O). Sranan Tonga ne poti (eng).
See: y(ry). Category: Cassava Film.

y'je  See: y(ry) -e. [JoKa 0050]
Category: Cassava Film.

y:to  See: y(ry) -to.
Vt. English they put (O). Sranan Tonga den e poti (eng).
See: y(ry). Category: Cassava Film.

y:to'me  See: y(ry) -to'me. [HeMa 0024]
Vt. English in order to put it. Sranan Tonga foe poti eng. See: y(ry).
Category: Cassava Film.
Z - z

zinky  English: zink.roofing. Sranan Tongo: zink.plad.

N.
A - a

A -neny
Abl wyinjo
able.to.swim tyhpone
about pokO
above epo
abstain enema
abuse A. toruke
eju
N. bijoro
ache etuna
across abra
across.the.river kopose
me
Act -0
actually te'ne
pore
ko'no
add.liquid aikuma
admonish uru
adult sano
adze puruhsaito
pururehto
purure
Affirm kuru
-i
After -to
afterward pahpota
again terapa
Pic. suterapa
Pic. surapa
noron
rapa
against pona
age siritjo
ety(py)
agouti akuri
Agt 'wa
'ja
ah a
ahead kuru
ah! hen
Ajureng Ajureng
Akaripoto.creek Akaripoto
Akusiwai Akusiwai
alas! mae
ban
alive nuro
mondo
all wararo
pa'poro
ala
allegedly taurone
ali? eri
alone upu'po
aseke
owine
toworo
N. asekery
along ta
already terapa
also noron
pai
erapa
paidjo
altogether soso
always rehkere
Amanakuwa
Amanak
uwa
America Amerika
American amerika
n
anatto kusewe
ancestors uwapoto
san
and en
nanga
and.them nde
angry vs. ere'ko
animal tonomy
annoying ato'ke
annoying.to ato'ke
answer eju(ku)
anteater tamanua
anticie uwapononto
ant.sp juku
as woky
avatay
any iniwan
anymore noron
Appeal koro
appoint andy’mo
Aq.Dir htaka
arm apo
around ta
Arowak aruwako
arrange sereka
arrive tunda
arrow yhpe
pyrywa
N. kutaa
tanoseng
N. tapiroi
N. yhpento
arrowhead tu’kushi
as Pp. Pte. me
ashore mapo
as.far.as taro
as.if! jawa
at ta
ekosa
po
atop atopuru
Pp. tjuponaka
tapu
Pp. itjuponaka
Attr me
attract aposiwa
attractive tywoju’p
ore
at.all paidjo
srefi
at.last ko’u
ko’no
pore
at.once imjero
mero
wan hede
at.the.beginning koro
at.time jako
August augustus
aunt tante
wopy
authentic nero
avarice amony
avenge epema
awaken embaka
aware Vo. enuta
tuwaro
ax N. iwjyry
wywy
N. wjywy
A.Col –namon
a.little ashitjo
ainte akosi
a.lot sapitjapy
a.sec non
a.while non

B – b

baby meseku
tonaryke
back japy
backward epjopa
bad ja’wame
bad.one ja’wang
jawa
bait arakaniru
beti
<table>
<thead>
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<th>Be quiet</th>
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<tbody>
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<td>enuta</td>
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<tr>
<td>Become evening</td>
<td>Be stripped of leaves</td>
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<td>koijenop</td>
<td>arynkep y</td>
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<td>Amy</td>
<td>Big opoto</td>
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<td>Become hard</td>
<td>Potonombore</td>
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<td>ja'na</td>
<td>Bigi.Poika Akarani</td>
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<td>Big ant irako</td>
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<td>Big boat kanawa</td>
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<td>Big one apoto</td>
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<td>care.for</td>
<td>wemy</td>
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<td>sorgu</td>
<td>oro!</td>
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cassava
  N. itjerer
yko
kiere
  N. itjerery
  N. tykerery
  N. tykerepu
  N. jupo
  N. ikjejerery
  V. yhkereto
cassava.boat
  kumyka
ng
cassava.bread
arepa
cassava.flour
piripjo
cassava.liquid
kasiripo
cassava.meal
apiripjo
cassava.pan
  N. ari'njat
umbo
arinjatu
  N. ari'njaturu
  N. jari'njaturu
  N. jainjaturu
cassava.water
  N. tjashiri
pjory
cat
  Vt. sapo'1
  N. apoitojo
apoi
pina
  Vt. apoito'ume

catch.fish.for wotoka  
Caus  -no(py)
  -po
  -nopy
  -nopo
  -ka
Causee 'wa
cause.decay  japuka
cause.sweat  eramuht  
  o
cause.to.flare.up  kamuka
cayman  akare
cayman.sp  tyertyry
cecilia  cecilia
Certainly  hkuru
  ro'mero
  ro'mun
Cessative  -ke(py)
change  appio
  u'ma(my)
cheek  pasa
cheer.up  ewahpor
  o
chest  sura
Chg  -ma
chg  -nto
chicken
  korotok
  o

chief  jopoto
  kapiteni
  Vt. jopotoma
child  Vt. y'meka
y'me
'y'mu
myrekoko
A. ty'mene
pitjani
chop  pa'koto
koto
  N. itjotoponyry
  Vt. y'kotopo:sa
tong
Christmas  bedaki
church  kerki
cinnamon.wood
  ikarikan
ari
Circ  -topo
clarity  asiwoiny
claw  amosaiky
clay  orino
akuru
clean  shikrim
kumi(ky)
aty
krim
  Vt. krimjapo
werika
clear  Vt. asiwoina
tasiwoine
clear.brush  krim
climb.up  onu(ku)
<table>
<thead>
<tr>
<th>Word</th>
<th>Translation</th>
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<tr>
<td>crappy</td>
<td>ka</td>
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<tr>
<td>crash</td>
<td>puhtoron</td>
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dog  peru
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donkey  pakeru
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|         | uhsety          | happiness | happiness pirishiri ewa'po   |
|         | ypoty vt. ewiriwiriaka | | happy towa'pore vo. ewapota vo. amonka |
| hairy   | vo. yposta      |        | hard tyja'nare v. ja'natai ve. ja'nato'me |
| hammock | nimjoku paty    |        | hardness ja'na hard.working tomamin |
| hand    | A. ajapatoro ajja |    | je                               |
|         | N. jainja ainja |        | have sampreru                    |
|         | N. ajapo ajjapo |        | hatch ehtumika tumika           |
|         | N. jajjary      |        | haunted takyre                   |
|         |                 |        | Have -je                         |
|         |                 |        | have.child emeka                 |
|         |                 |        | have.husband ijota              |
|         |                 |        | have.N -ta                       |
|         |                 |        | have.plague akyta                |
|         |                 |        | have.raw.smell y'nota            |
|         |                 |        | Having pe                        |
|         |                 |        | having.child ty'mene             |
|         |                 |        | having.cover tyjo'ne             |
|         |                 |        | having.daughter tomyiryn e       |
having.diarrhea tuwesere
having.family tomone
having.fringe tyseseur e
having.grandfather tytamun e
having.grandma tynotyne
having.hole tatore
having.house tauhtyne
having.pet tokyne
hawk apakani
hawk.sp pyjausi
head \(N\) emehpy
upu'po
head \(Vs\) ehkyryryka
heap \(Vs\) kynitj
umundoja
hear eta
A. aneta'pa
heart turupo
heat asiny
heaven kapu
heavy typune
heel topu
hee.hee hehe

help \(Vs\) anepa
nopy'pa
\(Vs\) epano:sa
N. epano:ng
N. epanopyry
\(Vs\) epano:neng
\(Vs\) epano:se
\(Vs\) kynepano:s a
\(Vs\) kynepano:s ang
epano(py)

helper apojo
dj a
eropo

here you are into
Hes ...
***
u'hm
m'm
san
ah
oty
hey eee
hey! Kyyyy
hide una(my)

high A. kawonaka
A. kawombo
kawo

high.spot motywo
ky
hill paranka

Hindustani
weja'wej a
his.wife ipjjty
hit wo
hither jarowa
hm Hm
hoe N. anumry
\(Vs\) anu:ja
\(Vs\) kynanu:ja
\(Vs\) anu:jang
samba
\(Vs\) nonanu:ja
anu(my)

hold \(Vs\) kynap
oijang
apoi
\(Vs\) napolja
\(Vs\) kysapoish \(Vs\) ng

hole N. atokapo
ohta
\(Vs\) atoka
A. tarore
ato
A. tarore

honey.bee wano
Honor -no
honorific su-
hook uku
N. kowei
hoop ekunty
horn rety
horse  kawari
Hort  -neng
hot  \( V_o. \) asimpamy
      \( V_z. \) ashinjojang
      \( V_z. \) ashinjy
      asimbe
      ashimbe
      tyhtowe
hour  juru
house  \( V_z. \) auhtyma
      \( V_o. \) auhtyna
      auhoto
      \( A. \) tauhtyne
      \( N. \) tauhty
house.Pssd  auhty

how  fa
     oinei
     onjewara
     yinei
     \( \text{howler.monkey} \)  arawata
     how many  o'toro
     how sad  che
     Hrsy  tiro
     human  \( V_z. \) kari'nama
     hummingbird  tukusi
     hunger  \( V_o. \) kumy(ry)
     hungry  \( V_o. \) akumyry
     hunt  otaro
     hunting  \( A. \) tuwota
     roke

hurry  osima
hurt  je'tumbe
      etuna
      \( Pp. \) jato'ke
husband  \( V_z. \) ijopa
      \( V_z. \) ijohto
      \( V_o. \) ijota
      \( V_o. \) ijota
      \( N. \) tyljo
      ijo
      \( N. \) kjo
hut  tokai
      apurupopo
      sunka
h/her  moky
      \( DPro. \) injoro
      mose
      h/she  mo'ko

\( I - i \)

ibis  wara
if  jako
     a'ta
If  -to
if  efi
      \( Pp. \) aja'ta
iguana  wajamaka
ill  \( V_z. \) anyko
      \( V_o. \) anyta
illness  je'tun
      anyky
imper  -ko
importune  akima

in  \( Pp. \) hka
ta
incite.desire  ewa'no(p)
y
incompetent  omuhka
hpa
increase  apyime
my
incredulity  tyrama

indeed  ro
      ko'nnon
      myre
      ehka
Indian  kari'nja
iness  hka
Inf  -no
inform  eju(ku)
inhabitant  \( A. \) typono
          ne
injection  infus
injury  mankeri
insect.sp ekesiu
inside pota
Instr –ke ke –topo
Interj huh kyy te
Intj se'me mene kopore 'ne ri poro tampokory mero membo jumy

into Pp. tjaka htaka
Pp. Itjaka taka hkaka
into.depths koronak a
inundate peky
invite eju(ku)
inviting tywoju’pore in.distress
wohtu’em ereman
in.fact ko’no in.front eka in.large.number
mokyne

in.middle.of ra’na
in.water ka
tracoubo Iraku
Irr –ry
island pau
isn’t.it.true aine
is.that.so tjaro

DPro. lro
DPro. eny
Iter –po(ty)
it.will ai
IV infus
I.see ky
I.understand aha

J  –  j

jaguar kaikusi
jaguar.sp marakaj a
Janumesi Janumes i
Javanese.person pjo’ny
jealous omyne
John John

joke shipjotu sapima
jug potyhsa watrakan
juice aitjuru
jump komy jump.away

jump.over paraimij a
ephyima
jump.up poromy(ry)
just Pw. suroten
just.like to’na

K  –  k
Kari'nja  kari'nja
Katuwera
Katuwer
a
key  kei
Kibainare
Kibainar
e
kill  wo
kind  towa'pore
kindness  ewa'po
kind.of  -bang
kiss  aposima
posi
posima

kitchen  kushi'ña
kuki
knee  ekusa
knife  mjarijary
mjarijary
marija
knock  wo
know  muku:take
kynuku:san
9
a.  tuktutypa
b.  ukuto:me
uku(ty)
u.  ukuty'pa
v.  anukuty'pa
muku:sa
N.  ukutyr
ajukmiri
Kupirisi  Kupirisi
Kurupi  Kurupi
ky- ni- raka -no
kyniraka
no

L - a
lace  etamy
ladder  tyrapu
lake  ituhpo
landing. place  pe'ja
language  auran
N.  aijauran
large
ν.  jopot
omamy
opoto
large. bird  tonoro
large. one  poto
large. ones  potono
large. pot  samaku
late  mi
sargie
later  aidje
pahome
metamy
eromete
lath  ympakyty
isu'wy
lattice  ympakyty
laugh  νa.  kyna
wapo: sang
νa.  kynawapo:s
a
auwa
laughter  auru
lay.down
hkyrinto
ma
yhkyrintoma
lay.path
emahto
lazy  akinju
N.  akinju'ma
ν.  akinjuro
leadership  bestuur
leading. man
wapoto
mbo
leading. person
uwapoto
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| let's.go | \( \text{ka'ma} \) |
|          | \( \text{ka'mako} \) |
|          | \( \text{ng} \) |
| liana   | \( \text{wame} \) |
| liar    | \( \text{simo} \) |
| lid     | \( \text{tonapime} \) |
| lie     | \( \text{enapi} \) |
|         | \( \text{ajenapiry} \) |
|         | \( \text{enapita} \) |
| lieutenant | \( \text{basija} \) |
| lie.in.wait | \( \text{ruruma} \) |
| lift    | \( \text{unema} \) |
|         | \( \text{awomyi} \) |
|         | \( \text{anu(my)} \) |
| light   | \( \nu_t \) \( \text{po'manka} \) |
|         | \( \nu_t \) \( \text{po'mangan} \) |
|         | \( \text{on} \) |
|         | \( \nu_t \) \( \text{po'mangan} \) |
|         | \( \text{o} \) |
|         | \( \nu_t \) \( \text{po'ma} \) |
|         | \( \nu_t \) \( \text{shipjomang} \) |
|         | \( \nu_t \) \( \text{aije} \) |
|         | \( \nu_t \) \( \text{sawono} \) |
|         | \( \nu_t \) \( \text{kynipj'oman} \) |
|         | \( \nu_o \) \( \text{sawona} \) |
| lightening | \( \text{kape'kap} \) |
|          | \( \text{e} \) |
| light.weight | \( \text{sawone} \) |
| like    | \( \text{ran} \) |
|         | \( \text{se} \) |
|         | \( \text{wara} \) |

| like.that | \( \text{merone} \) |
| limit   | \( \text{pe} \) |
| liquid  | \( \nu_t \) \( \text{alkuhto} \) |
|         | \( \nu_t \) \( \text{aikuma} \) |
|         | \( \text{aitjuru} \) |
| listen  | \( \text{panama} \) |
|         | \( \text{epanama} \) |
| little  | \( A. \) \( \text{akoshimbjo} \) |
|         | \( P. \text{c. ainte} \) |
|         | \( P. \text{c. ashitjo} \) |
| little.chap | \( \text{piko} \) |
| little.finger | \( \text{sikiy} \) |
| little.sister | \( \text{suwi} \) |
| live    | \( \text{erema} \) |
|         | \( V. \) \( \text{komamyryk} \) |
|         | \( \text{ong} \) |
|         | \( \nu_o \) \( \text{omaj:je} \) |
|         | \( \nu_o \) \( \text{kynema:jan} \) |
|         | \( \text{g} \) |
|         | \( \nu_o \) \( \text{nema:ja} \) |
|         | \( \nu_o \) \( \text{kynema:ja} \) |
|         | \( \nu_o \) \( \text{koma: joton} \) |
|         | \( \text{g} \) |
|         | \( V. \) \( \text{komamyryk} \) |
|         | \( \text{a} \) |
|         | \( \text{ema(my)} \) |
| lizard.sp | \( \text{kankasa} \) |
|         | \( \text{pa} \) |
| lock.up | \( \text{keihto} \) |
| loktu  | \( Pp. \) \( \text{epo} \) |
| long   | \( \text{mosipe} \) |
| long.ago | \( \text{penaro} \) |
| long.stick | \( \text{soroitja} \) |
| long.time | akore'pe | love | robima |
| look | ụ. wopo:sa | look.after | kurama |
| ụ. awopotyry | look.at.that | myry |
| ụ. wjopotyry | lose | uta(py) |
| ụ. kynopo:san | lose.oneself | tywesek |
| g | ụ. kynopo:sa | u |
| ụ. opotyko | lost | ụ. uta(py) |
| ụ. opo:ko | louse | omu |
| opo(ty) | | emy |
| ụ. neko | | |

**M - m**

| machete | make | make.angry | ere"ko |
| m. shumb | ụ. ka:sang | make.black | karairo |
| arary | ụ. kyshtja:sa | make.brown.red | |
| sumbara | ong | make.chief | |
| made | ụ. tja:ko | jopotom | |
| magic | ụ. tyka:se | | a |
| amore | kyry | make.clear | asiwoino |
| Makanowaka | ụ. ka:sa | make.cloudy | akutuno |
| Makano waka | m. itjapyry | akutuma | |
| | ụ. kyryja | make.decay | koro |
| | ụ. kapyry | make.dirty | werikico |
| | m. kapypoto | hkonto | |
| | ụ. kyryjang | make.drip | ejuka |
| | ụ. ka:ta | make.flat | |
| | kase | empatak | a |
| | ka(py) | | pipata |
| | y(ry) | make.glitter | pirika |
| | ụ. ka:neng | make.hole | atoka |
| | meki | | |
| | make.afraid | ahkaryk | |
make.human kari'nam
make.ill anyko
make.in.advance uwapon
onto
make.lazy akinjuro
make.light aikuho
make.liquid nupima
make.love
make.nervous ensima
make.noise moryka
make.pale.red kamiro
make.pretty pekuram
make.red apiro
make.roi! tororoka
make.rustle pisuka
make.shelter patajaht
make.sink peky
make.slippery sabahko
make.song wareka
make.swampy tyjapoht
make.tremble tytyhka
make.wet kepuro
make.white amuno
make.yellow.brown kujuro
man N. wokryyrbmo
man N. wokryyjang
manatee jarawa
mango manko
manioc.drink kasiri
manioc.press matapi
manner eme
tomero
many pylmje
ty'pune
vy. apyimamy
mokyne
apyme
Marius Mari
mark mariki
vy. meta
Maroni Marauni
marsh tyjapo
mash apo
vy. kyna'moja
vy. a'mokano
vy. a'mokanon
mashed.cassava pung
mashed.pepper sorewa
mash.with.hands a'mo
Masuwana
masuwa
mat
warampa
matapi mjatapiry
N. tymatapiry
matapi.stick
matasap
ai
mate mati
mature tuwumuhka
mat.uncle jawo
maybe painjare
painaka
painahka
wane
kande
kahty
McDonald Makydo
na
meat tonomy
woto
N. awotory
N. ono
medicate epinopy
medicine epity
meet.evil.omen
hpopota
memory janon
menstruate menta
menstruating nomo
<p>| men's.house | tapyi | more | pore |
| mess | weriki | morning | morgu |
| message | ekary | mortar | mata |
| messenger | apono | mortar.stick | ako |
| middle | ra'na | mortar.stick | akotano |
| | ranaka | | ng |
| | owarira | mosqueito.sp | karapan |
| midnight | kuritane | mosquito.sp | a |
| | ne | | a |
| milk.powder | merki | mother | tata |
| mimic | amika | mother | mama |
| missionary | pasitoro | mother | sano |
| mistake | a'mono(py) | moulder | Japuta |
| | mix | mouldered | tyjapure |
| | tykoimja | mound | tumung |
| | mixed | mountain | paranka |
| | moksi | moustache | to tasip |
| | mm ee | | |
| moisten | kupi | omune | etasipoty |
| | v. kynitjupija | mouth | nta |
| | | v. yntahto | |
| mold | asary | move | omima |
| Monday | monte | move | emima |
| money | pyrata | move | emima |
| monkey.sp | kysiu | much | pyimje |
| | kuwata | much | ty'pune |
| monster | rofyr | mud | sapi |
| moon | nuno | muddy | tysabake |
| | | muka -ry | mukary |
| | | Murato | murato |
| | | Murokoto | Murokoto |
| | | o | mushroom.sp |
| | | urupe | |
| music | poku | music.tr | shiňňa |
| music.instr | shiňňa | music.sound | etypo |
| music.type | kawina | music.type | kawina |
| must | wane | myth | walna |
| | | mical.age | |
| | | itomero | nory |
| | | mythical.peccary | pakirakir |
| | | almo | |
| | | mythical.tiger | palpajan |
| | | a | |
| | | my.coming | wopyry |
| | | my.sister.in.law | |
| | | my.sister.in.law | |
| | | jeruty | |
| | | m'hm m'hm | |</p>
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<td>new oseiry</td>
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<td>senke</td>
<td>next. day isery</td>
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<td>now non</td>
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<td>hto</td>
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stir a'menka
stir.up pomanka
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stone topu
stone.of.fruit intapipo
stop porota
–ke(py)
poropy
stop.hurt jehtunke
py
stop.smell pokepy
stop.speaking auranke
py
stop.thinking tuwaron
kepy
storage.tin akawana
y
stories auraranc
storm.spirit oroment
a
story vo toriwa
tori
auran
vo toripa
straighten.legs ekunja
strap amoty

streaky.all.over tuwitui
tore
strength panahto wyry
strengthen
\( \nu. \) ympak
yhka
strengthen.with.lath ympaky
hka
strewn.like pahke
strike wo
string amoto
strong panahpe
paripje
stubbornness senuhka
su-terapa suterapa
submerge u'mu(ku)
suddenly imjero
suffer pina
sufficient poro
sugar.cane asikaru
sun weju
support ahtonto
Surinam Surinam
a
Suriname.Maroon mara

Surpr nahka
tore
kore
pa
tehka
surround rontuma
swallow e'moky
swamp swampu
tyjapo
\( \nu. \) tyjapohto
sweat eramuta
oramuku
\( \nu. \) eramuhto
sweepings wyrypo
sweet \( A. \) typoshinje
\( \nu. \) posina
\( \nu. \) posino
typosine
sweeten posino
sweetness posin
sweet.cassava jupo
sweet.smelling po'pore
swim \( A. \) tyhpone
yhponumy
swipe.away a'mema
\( \nu. \) kyna'mema
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swish tofeee
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s/he breaks (O) 'mojang
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then da  
a’ta  
dan  
idjomero  
idjombo  
djombo  
thence ija  
there mijaro  
morepo  
lje  
mono  
moje  
A. mo’ja  
therefore idjeke  
there! pam  
there, you are nto  
these, days eromete  
they, say tiro  
the, other, day otijako  
thick typyime  
thick, drink sakura  
thievery mona  
thigh pety  
thin ipipije  
V. pyngepy  
thing san  
N. otyry  
oty  
N.Pl. otykong  
N. kotryrykong  
think enumenga  
ekanopy  
think.of enumen  
ka  
this iro  
erombo  
Pro. eroko  
this.time disten  
thither ija  
thorn maka  
ekyry  
thorn, bush aturija  
thoughtful tuwaro  
three oruwa  
through doro  
throw V. emanong  
V. emanono  
ema  
throw, away V. nipjas  
an  
V. pjasang  
N. pjas  
V. a’memap’a  
V. pasa  
V. pasang  
V. mipjas  
V. a’memanono  
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thudd pun  
thunder konomer  

thus na  
leki  
iroke  

Tibiti Atypyty  
Tibiti River Atypyty  
tidal, current apeiny  
tide V. kuma  
N. apeiny  
tie V. amy  
V. myjang  
ewahto  
V. kynimjyjang  
V. Imjy  
V. amyje  
my  
tie (O) amy  
time teny  
A akore’pe  
tin N. akawanay  
tip poty  
tip.of.wing aposikyr  
y  
tired V. rupota  

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to te  
toad.sp porory  
tobacco tamy  
today erome  
toenail yhposaiky  
together V. aipyn  
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**U – u**

| umbilical.cord | po'wepo | unhappy | ojuhpo'p | upset any'ma |
|               |         |         | a        | upstream jary |
| uncle         | omu     | untie etampoka |         | up.high kawonak |
|              | ka' topo | ympoka  |          |               |
| uncles        | awonty  |         |          |               |
| under         | pinjo   |         |          | urine sitju   |
|              | upi'njo |         |          |               |
| understand    | uku(ty) |         |          | us a'na      |
| Pic. ky       |         |         |          | use N. akujang |
| under.water   | koro'na |         |          | aku N. akuru  |
|              |         |         |          |               |
|              |         |         |          | Utrecht Utrecht |

**V – v**

<p>| vault         | sura     | vibr.tongue anuru | Voc mae |
| very          |         | village kontre    | voice auran |
|              |         | vine wame          | vomit uwena |
|              |         | simo              | vulture.sp kurumu |
|              |         | violence parihto  | vzr –to    |
|              |         | violent pari'pje   |            |
|              |         | visit etawa        |            |
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**Notes:**
- Vt. indicates verb tense.
- N. indicates noun.
- Pp. indicates past particle.
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| drai | VI. nurindjai u'ma(my) | drape | mondo moje moropo mo'ja ije mijaro | drie | oruwa drin wonety dringi eny(ry) woku dringi.sp pajawar u paja dron sambura dropu | kynose jukano tywetuje ty(my) napirinta vs. akutuma vs. ewarumam y ewarumy |
| dregi | o pomanka e'poi urima u'me(my) | | | | |
| drei | VI. kynurimjan o | a'pota vs. arutato'me apoka vs. a'potato'me tarure apa vs. kynarukano ng aru vs. apokato'me aruka |
| dregi.sp | | | | |
| VI. kynurindjan | | | | |
| dregi | VI. nurindjatang o | | | |
| dregi | VI. u'ma(my) | | | |
| dregi | VI. urindjapo | | | |
| dregi | VI. surimjaje | | | |
| dregi | VI. urindjanon | | | |
| g | she turns (O) | | | |
| over | VI. urindjai rama | | | |
| over | VI. urindjato'me | | | |
| over | VI. kynurindjan | | | |
| over | VI. nurindjanon | | | |
| over | VI. surimjaje | | | |
| over | VI. urindjanon | | | |
| g | she turns (O) | | | |
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| over | VI. urindjato'me | | | |
| over | VI. kynurindjan | | | |
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| over | VI. surimjaje | | | |
| over | VI. urindjanon | | | |

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| ede.man | uwapoto | eh! py eee | | | | |
| ede.man | uwapoto | wapotombo | | | | |
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eksi  'mo
eksi.buba  'momiplj
eng  mony
moky
mo'ko
DPro. eny
DPro. injoro
DPro. iro
ni-
n-
i-

eng (no)  prs. an-
eng.de  na
mang
eng.djaso  mose
eng.doe  'ja
eng.drape  ky-
eng.srefi  ko'no
eng.wan  -ny
toworo
-ry
eng.wefi  ipjyty
eniwan  iniwan
Ernest  Ernest

esdei  koijaro
esko  ehka
Essequibo  Sipu
ete  noron
ete.wan.leisi  rapa
noron
terapa
Ple. surapa
Ple. suterapa

F - f

fa  fa
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yinei
onjewara
faton
o:ma
va. kyno:mano
ng
va. no:mano
va. no:mai
va. kynomanon
g
N. wjopapyry

faja  N. pjo'ma
ngatopo
asiny
ashimbe
asimbe
N. tywatory
ashinjy
ashimja
wa'to
tyhtowe
N. tywa'to
va. ashinjojang
va. asimpamy
faja (meki)  va. ja'toi
fajaudu  ja'hy
va. ja'to

faja.udu (poti)
N. ja'toja
ng
va. ija'toto'me
N. ja'tory
N. ja'tory
va. ja'tojatong
n. jatoja
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| joelo | a- | jongoe.brada | piry | jongu.boi | kydjie |
| je | o- | piryjang | jongu.sisa | iso'neng |
| joes | a- | jongoe.man | poitjo | juiste | pore |
| joes | ma(na) | jongoe.sisa | piry | juku | ahto |
| | | | | juru | juru |

**K - k**

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| kaiman | tyrytyry | aryhto | | kaiman | ikarikan |
| akare | | kaneri.udu | | akare | ari |
| kakalaka | arawe | ikarikan | | kakalaka | ari |
| kaka.foe.gon | kaka | emaka | | kaka.foe.gon | emaka |
| Kalabas.Kreek | Ametry | kumaka | | Kalabas.Kreek | kumaka |
| kampu | patajahto | kanti | | kampu | kanti |
| sunka | | kynotj | | sunka | kynotj |
| tokai | | ororokanong | | tokai | ororokanong |
| apurupo | | kororoka | | apurupo | kororoka |
| pataja | | pa(py) | | pataja | pa(py) |
| kande | kande | awopa | | kande | awopa |
| painahka | kahty | | | painahka | | |
| painjare | | | | painjare | |
| rorypo | | ipjapry | | rorypo | ipjapry |
| painaka | | kanu | | painaka | kanu |
| wane | | tiru | | wane | tiru |
| kandra | ajawa | kan'kan | enkuna | kandra | ajawa |
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m. kotory
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v. y'kotopo:sa
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lolo       ame(my)
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   rontuma
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lon.watra    apeina

losi      etoka
   eto(ry)
   vi. kyneto:kan
   ong
   anoka
   pu(ru)
   weipo
   vi. etokanong
   komereta

losi.fisi    komere
   loso
   omu
   emy

lostu     va. ewa'no(py)

luku       va. opo:ko
   vi. neko
   N. awopotry
   vi. enepe:sa
   opo(ty)
   vi. anene'pa
   ena
   va. wopo:sa
   va. kynopo:san
   g
   vi. enejang
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   va. kynopopo:s
   atong
   menka
   va. opotyko
   N. wjopotyry

luku.dja    nto
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luku.wan.sani
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   myre

luru     ruruma

lusu      etampoka
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luto     va. mita
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   asepase
   va. aipyna

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   Makano
   waka
   maka.busi
   aturija
   maka.sniki
   kupesini
   porilpo

Makdona
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mama      mama
   tata
   sano

mandi      any'ma

mangri     va. pyngepy
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| meki.brinki | pirika |
| meki.doe | –nopo |
| meki.doti | werikiko |
| meki.drop | ejuka |
| meki.dungru | akutuno |
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| meki.grap | kujuro |
| meki.grati | sapima |
| meki.kampu | sabahko |
| meki.kaptein | patajaht |
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| a | meki.kañi |
| meki.klari | uwapon |
| onto | meki.krin |
| meki.lekti | asiwçino |
| meki.lesi | sawono |
| meki.lolo | kari’nam |
| meki.mooie | a |
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| meki.plata | kepuro |
| meki.natí | umwaija |
| meki.olo | uwapon |
| meki.pori | onto |
| meki.psa | meki.toro |
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| a | meki.drop |
| meki.pori | koro |
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       bo
       booo
pow.pow  bongbon
       g
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       ν. po:hatong
       A. typo:je
       ν. kytopoishe
ng
ν. kynopo:jang
ν. po:ja
ν. pjondo’me
ν. opomypa
ν. mipjo:ja
ν. nipjomypo
ν. pjomypo
ν. wopomyry
ν. twopondo’me
me
ν. pomry
ν. pjongo
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       waruma
       mukumuku
       taja
       kurawa
pranpran  perepete
       ri
prasara  wapu
prati  upa
       aipja(py)
       aripapy
prei  sapi
       sapi
νa. sapiwa
       aṅñampa
       sapima
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       begima
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preis  epety
presi  paty
       presi
       pato
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       tosipi
       preti
       tuo
prijs  petaka
prisiri  Pp. apokupe
       tyjamike
       pirishiri
       Pp. Japokupe
priti
       νi. kynish
       ekano
       νi. sarakap:sa
       uweseka
νi. nirakapotyry
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νo:sa
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       kre
       raka
       νi. kynirakano
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       emaka
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probleem.no.de
       owere
pu  pito
       wepikota
punt  poty
punt.foe.fre
       aposikyr
y
punt.foe.uku  po’wono
pun!  typun
       pun
pupa  wety
       weka
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A. tukutypa

V.l. uku:to'me
V.l. anukuty'pa
V.l. ajukmiri
V.l. ukuty'pa
V.l. muku:take
V.l. kynuku:san

sani  

N. oty

V.l. su'naije

V.l. otykong

N. kotyrykong

N. otyry

V.l. oty

sani.de.insei  

tary

santi  

sakau

san?  

oty

Saramacca  

surama

sargie  

mi

sargie

sari  

ojuhpo'pa

sari

sari.fasi  

kotame

Saron  

Saron

Sawinwi  

Sawinwi

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pari(my)

sei  

Pp. patoro
Pp. pato

N. awopa

A. ohtone

A. empo

seif  

N. sheifry

V.l. su'naije

manare

N. u'napo

N. seifry

V.l. kynu'nanon

g

self

simari

V.l. nu'naije

suka

V.l. u'nananong

u'na

N. manarery

N. njunapo

N. tymanarery

V.l. nunano

N. mjanarery

V.l. kynu'nano

seifesi  

pasa

seiker  

TAM. -ng

hkuru

ko'wero

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seiri  

pira

seisei  

Pp. aporit

onaka

Pp. aporito

A. tysoropane

sei.na.sei  

asena

sekrepatu  

warara

wajamu

sekseki  

V.l. pisuka

sakura  

N. sakurambo

safri.nanga  

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safsafri  

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safu  

V.o. akuta

safu.wan  

akuru

arasuka

sa'safri  

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sag  

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saide  

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sakasaka  

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N. apiripjo

apiripo

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N. sakurambo

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N. oty

N. su'naije

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N. kotyrykong

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N. u'napo

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N. kynu'nanon

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N. tymanarery

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<td>mure</td>
<td></td>
<td></td>
<td>swan</td>
<td>swampu</td>
<td></td>
</tr>
<tr>
<td>stuur timona</td>
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<td></td>
<td>swan</td>
<td>swampu</td>
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<table>
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<th>T - t</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>taal</th>
<th>auran</th>
<th>taigie</th>
<th>ekari(ty)</th>
</tr>
</thead>
<tbody>
<tr>
<td>tabaka</td>
<td>tamy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tagtig</td>
<td>tagtig</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tai</td>
<td>my</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(\text{N. kynimjyjang})</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(\text{N. imjy})</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(\text{N. amyje})</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(\text{N. amy})</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ewahto</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>etamy</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>(\text{N. myjang})</td>
<td></td>
<td></td>
</tr>
<tr>
<td>tai (eng)</td>
<td>amy</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Sylvia | Seri | | |
| | | | |

| switi.kasaba | jupo | | |
| | | | |
| switi.smeri | po'pore | | |

| Sylvia | Seri | | |
ten -mboto

teny

A. akore'pe

tere andyky

V. antyta

teri uhku

tesi apo

tetei ewa

kapuja

te.leki taro

throw V. emo:po:sa

Tibiti Atypyty

Tibiti.Liba Atypyty

tide erome
tien tien

aijapatororo
tifi je
tigri paipajana

kaikusi
tigri.sp marakaja

tiki wewe

apo
epy

V. epyno
tiki
tingi tykota
tingi.fowro.e.sp

kurumu
tiri towa'pore

tjapu puruhsaito

samba

V. anu:ja

V. kynanu:ja

purure

anu(my)

V. anumyry

V. anu:jang

V. nonanu:ja

tjari aro

amomy

aro

V. kynaroja

V. aropo:saton

g

V. kynarojaton

g

V. kynarojang

V. saroja

tjari.baka aropo

tjari.g'we

V. kynipj

a'kanong

pa'ka

V. pja'ka

tjari.kon ene(py)
tjari.na.watrasei

pema

tje tje
tjen asikaru

tje! mae

ban

tjororororo gorororo

ro
todoprasoro urupe
todo.sp pipa

porory
tof paril'pje
tog tog

se'me

Tokoky Tokoky
tokotoko sapi
tawa

akuru
tysabake

orino
tongo auran

anuru

nuru

V. aijauran
tori aurasra

V. toriwa

V. toripa
tori

auran

tra sei A. mija

tranga V. ympakyhkka

A. takynoka

ja'na

V. kynakynoka

nong

V. kynakykaja

ng

tyja'nare

V. ja'natai

takyse

V. ja'natot'me

tranga.jesi senuhka
typanaja'nare
918
mynepu

trapu

Pte.

aine

eju

Pte.

tiro

tron

ewanama

Pte.

hkare

trowe

Vt.

Pte.

ko'non

tyrapu
otijako

tra.dei
tra.esdei

mo'nyne

trusu

N

monyngojaro

Vt.

pjasa

emo(ky)

Vt.

kynitjororo

Vt.

e'moto'me

Vt.

e'mosa

kanong

koposenaka

Vt.

a'memanon

trutru

Vt.

pjasang

ro'mun

po

Vt.

emano

su-

mo'nynkoropo

v. kynotjororo
kanong

tra.wan wUamu
Vt.

enema

tringie

amoto

trobi

Vt.

ro
tru.tru

ita'ro
oko

Vt.

mipjasa

tu

Vt.

emanong

Tutirumy

ema

anakimja'pa

Vt.

Tutirum

pasa

y

akima
tutu

trobtrobi

rety

twentig kari'nja

wohtu'm

Tyrewuju

ereman

tyrewuju

U

NtVWery
wewe

uma

N

woryijang

Vt.

nija'to

N.

N

tjybry

A.

tomyir

mbo

tjybry

uma.pikin

uma, jongoe

ja

N

N.

kowei

nokong

N

tykoweidjy

N

uku

uma,owroe

woryi

udu (poti.faja.udu)

uku

jane
ro'mero

9
ironkoro

udu

emokyry

nipjasan

tra.tamara

-

e'mopo:sa

Vt.

kopose

U

Vt.

nkoropo

A.

trifu

tru

a'mema'pa

pa(ty)

tra.fasi tuworo
tra.sei

ato'ke

trob'trobi

omyja

omyjakong

yne
unu

a'na

unu.de mandong


wiwiri  

\[
\begin{array}{ll}
\text{wiwiri} & \nu_0. \text{arynkepy} \\
& \nu_1. \text{ewiriwirika} \\
& \nu_0. \text{aryna} \\
& \nu_1. \text{weritjapo} \\
& \nu_2. \text{kyniwjeritja} \\
& \text{nong} \\
& \nu_1. \text{kyniwjeritja} \\
& \text{no} \\
& \nu_0. \text{ypota} \\
& \text{weri} \\
& \nu_0. \text{wjeri} \\
& \text{ary} \\
& \nu_1. \text{kyniwjeritja} \\
& \text{nong} \\
& \nu_1. \text{weritja:no} \\
& \text{sa'rombo} \\
& \text{wi.de} \\
\end{array}
\]

\[
\begin{array}{ll}
\text{wi.njan} & \text{korepanykong} \\
\text{worn} & \text{oruko} \\
& \nu_1. \text{okowente} \\
\text{wortu} & \text{auran} \\
\text{wroko} & \nu_1. \text{emami} \\
& \text{ndjong} \\
& \nu_1. \text{emaminjary} \\
& \nu_0. \text{tomaminje} \\
& \nu_1. \text{kynimjimjin} \\
& \text{janong} \\
& \text{emamina} \\
& \text{worokyo} \\
& \text{emamin} \\
& \text{wroko sani} \\
& \nu_1. \text{desere} \\
& \text{wroko.makandra} \\
& \text{mushiro} \\
& \text{wroko.man} \\
& \text{poitjo} \\
& \text{wroko.sani} \\
& \text{purureht} \\
& \text{o} \\
& \text{wroko.s'ma} \\
& \text{tuwomu} \\
& \text{hka} \\
& \text{tomaminje} \\
\end{array}
\]

\[
\begin{array}{ll}
\text{x - x} \\
\text{x.e.kiri.X} & \text{aijanga} \\
\end{array}
\]

\[
\begin{array}{ll}
\text{z - z} \\
\text{zee.kaw} & \text{jarawa} \\
\text{zink} & \text{seky} \\
\text{zink.plad} & \text{zinky} \\
\text{zink.plat} & \nu_1. \text{sekymbo} \\
\end{array}
\]
APPENDIX E
GRAMMAR SKETCH IN SRANAN TONGO

The grammar sketch that follows is the result of a grammar workshop Chief
Mandé and I facilitated with the elementary school teachers. It is based primarily on
Hoff (1968), Maleko (1999), and our own analyses. The sketch reflects the structuralist
organization of the source material. An updated sketch will more closely mirror the
curriculum guide, and will be organized based on more functionally oriented topics rather
than strictly grammatical structures. In addition, an updated sketch will include more
information on syntactic elements of the language.

One of the primary challenges in developing the workshop (and this resulting
grammar sketch) was the use of grammatical terminology. Although participants are
trained teachers, most have not had formal schooling beyond the middle school level. In
addition, since formal schooling is conducted only in Dutch in Suriname, participants'
only exposure to such terminology is in Dutch. We did end up using Dutch grammatical
terms, but not without questioning their applicability to Kari'nja. The participatory nature
of the workshop led to some interesting discoveries.

For example, we were discussing Kari'nja postpositions. The only term for that
functional category with which participants were familiar was voorzetsel, 'preposition.' I
pointed out that, in Kari'nya, members of this word class come after their complements. I asked whether the Dutch term should apply to the Kari'nya class. One participant, in particular, was adamant that it should not. This exchange seemed to flip a switch for many participants. I had trying to explain for some time that Kari'nya differed from all other languages, and participants agreed that it should be treated as something unique. However, I never quite felt that my explanations were sufficient to make the point. It wasn't until this moment—when they noticed a difference highlighted by the available term—that I felt they understood what I had been trying so hard to explain. This experience highlighted for me the importance of inductive learning. Prior to this revelation, there had been no concrete examples of the structural differences between languages. We coined the term *achterzetsel* for Kari'nya postpositions.

Shortly thereafter, we came to the issue of singular/plural. In Kari'nya, first and second person together (1+2) are treated as a single argument that may be marked for "plural." During one of the workshop meetings, I referred to "1+2 Singular" (enkelvoud in Dutch). One of the participants asked how it could be that I could refer to more than one person as "singular." I explained that, as a singular argument, 1+2 could be marked with any of the "plural" markers in the language. In what became a somewhat passionate discussion, the participant was adamant that enkelvoud could only refer to a single person. Interestingly, to me, this was the first time I understood why many Caribanists have adopted the terms 'Collective' and 'non-Collective' to refer to what might be called plural and singular in other languages. This represented one of the many moments when the workshop format allowed all of us to discover something new together. Our solution
was to not use the Dutch terms for singular and plural, but rather title non-collective "1 (or 2)" and the collective category "(2 or) more than 2." This made more inductive sense to participants than any of the existing terms we could come up with. For academic descriptions, I am now able to confidently employ the terms 'Collective' and 'non-Collective' with an understanding of why they are the more appropriate choice for Kari'nja.

The grammar sketch is presented here in untranslated Sranan Tongo with Kari'nja examples. Most of the grammatical information can be found in the introduction to Chapter 3 of this dissertation. Chapter 3 also includes more accuracy with regard to appropriate divisions of word classes and grammatical information. For example, what are termed "adjectives" in this sketch are more accurately referred to as "adverbs." In addition, Yamada (in press) includes an updated description of the ky- V-ng construction that is not reflected in this grammar sketch. An updated version of this sketch will include these changes. The sketch is included here primarily as an example of what is possible in collaborative fieldwork. In addition, it is provided as a counter-example to the claim that Creole languages are structurally and expressively inadequate to the task of metalinguistic discussion (c.f. DeGraff, 2005, for a deconstruction of this viewpoint). All of our discussions of Kari'nja grammar were conducted in Sranan Tongo, the Creole lingua franca of Suriname. Although there may not be grammatical terminology in the language, it was nonetheless sufficient for expression of abstract notions. Where particular terms did not (yet) exist in Sranan Tongo, we were able to borrow from Dutch or coin our own.
<table>
<thead>
<tr>
<th>Sectie</th>
<th>Gesprek</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td>Spelling</td>
</tr>
<tr>
<td>1.1</td>
<td>&quot;Ogri /i/&quot;</td>
</tr>
<tr>
<td>1.2</td>
<td>Tra veranderings</td>
</tr>
<tr>
<td>2.0</td>
<td>Woord Categorien-Inleiding</td>
</tr>
<tr>
<td>2.1</td>
<td>Werkwoord (Verb)</td>
</tr>
<tr>
<td>2.1.1</td>
<td>1 participant $V_a$ (w- ony -sa)</td>
</tr>
<tr>
<td>2.1.2</td>
<td>1 participant $V_o$ (j- awa -je)</td>
</tr>
<tr>
<td>2.1.3</td>
<td>2 participant (s- ene -ja)</td>
</tr>
<tr>
<td>2.1.4</td>
<td>(ky-), (k-), en (-n)</td>
</tr>
<tr>
<td>2.1.5</td>
<td>Oten a p’sa? (s- ene -ja)</td>
</tr>
<tr>
<td>2.1.6</td>
<td>Tra sani (ky- n- akoto -poty -ja -ng)</td>
</tr>
<tr>
<td>2.1.7</td>
<td>/wa/, /ma/, /kyta/, /na/</td>
</tr>
<tr>
<td>2.2</td>
<td>Naamwoord (Noun)</td>
</tr>
<tr>
<td>2.3</td>
<td>Voornaamwoord (Pronoun)</td>
</tr>
<tr>
<td>2.4</td>
<td>Achterzetsel (Postposition)</td>
</tr>
<tr>
<td>2.5</td>
<td>Vraagwoord (Question Word)</td>
</tr>
<tr>
<td>2.6</td>
<td>Bijvoeglijknaamwoord (Adjective)</td>
</tr>
<tr>
<td>2.7</td>
<td>Nummers (Numbers)</td>
</tr>
</tbody>
</table>
1.0 Spelling

Kari'nja abi 6 klinkers: (a, e, i, o, u, y), 13 medeklinkers san skrifi nanga wan leter: (b, d, h, j, k, m, n, p, r, s, t, w), 4 medeklinkers san skrifi nanga twee leter: (ng, tj, sj, dj), en wan speciaal leter san e skrifi zo: ('). Na laste leter disi e meki na a heri bakasei foe jone mofo, en a soori leki jone want toso-toso. Joe e fen na leter disi ini na nen foe na taal: Kari'nja.


Table E.1. Kari'nja Orthography

<table>
<thead>
<tr>
<th>Leter</th>
<th>Kari’nja Voorbeld</th>
<th>Sranan Tongo Voorbeld</th>
<th>Engels Voorbeld</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>auhto</td>
<td>alamala</td>
<td>apple</td>
</tr>
<tr>
<td>b</td>
<td>biribiri</td>
<td>baka</td>
<td>ball</td>
</tr>
<tr>
<td>e</td>
<td>eky</td>
<td>ede</td>
<td>egg</td>
</tr>
<tr>
<td>h</td>
<td>auhto</td>
<td>hati</td>
<td>hat</td>
</tr>
<tr>
<td>i</td>
<td>itju</td>
<td>isri</td>
<td>eat</td>
</tr>
<tr>
<td>j</td>
<td>jakarawa</td>
<td></td>
<td>you</td>
</tr>
<tr>
<td>k</td>
<td>kiere</td>
<td>kapasi</td>
<td>kiss</td>
</tr>
<tr>
<td>m</td>
<td>matapi</td>
<td>maka</td>
<td>mango</td>
</tr>
<tr>
<td>n</td>
<td>nimjoku</td>
<td>nefi</td>
<td>name</td>
</tr>
<tr>
<td>o</td>
<td>okoju</td>
<td>opo</td>
<td>open</td>
</tr>
<tr>
<td>p</td>
<td>poindjo</td>
<td>pingo</td>
<td>pig</td>
</tr>
<tr>
<td>r</td>
<td>ra’na</td>
<td>roti</td>
<td></td>
</tr>
<tr>
<td>s</td>
<td>semari</td>
<td>sabana</td>
<td>sand</td>
</tr>
<tr>
<td>t</td>
<td>tuma</td>
<td>taki</td>
<td>talk</td>
</tr>
<tr>
<td>u</td>
<td>upupo</td>
<td>uku</td>
<td>loom</td>
</tr>
<tr>
<td>w</td>
<td>wo’to</td>
<td>waswasi</td>
<td>wash</td>
</tr>
<tr>
<td>y</td>
<td>yamba</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dj</td>
<td>dju’pa</td>
<td></td>
<td>fridge</td>
</tr>
<tr>
<td>ng</td>
<td>ngano</td>
<td></td>
<td>sing</td>
</tr>
<tr>
<td>sj</td>
<td>sju’wi</td>
<td></td>
<td>shoe</td>
</tr>
<tr>
<td>tj</td>
<td>pitjani</td>
<td>tjapu</td>
<td>chicken</td>
</tr>
<tr>
<td>‘</td>
<td>Kari’nja</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 1.1 “Ogri /i/”

Ini Kari’nja, te joe kisi wan /i/, na leter san e volig e verander. A djersie te joe poti wan /j/ baka na leter san e volig. Dun, wun wortoe leki /i’wa/ ‘gi eng’ e taki zo: *iwja*. Te wi skrifi, wi o skrifi wan /j/ baka ala den leter san e volig na leter /i/ foe wi no vergiti fa foe taki den wortoe. Dun, sons ini den voorbeeld, joe o si wan spelling foe soori na vorm foe na woord, en wan tra spelling foe soori fa foe spreek eng uit. Na lijn san skrifi zo e soori fa foe spreek eng uit. Bv.:

- si- kupi -ja
- *sitjupija*
- ‘mi e wasi eng’

Den veradnerings disi e fen de plaats:

#### Table E.2. Results of Palatalization

<table>
<thead>
<tr>
<th>Verandering</th>
<th>Kari’nja wordt</th>
<th>Betekkenis</th>
<th>/i/ + Kari’nja wordt</th>
<th>Verandering</th>
<th>Betekkenis</th>
</tr>
</thead>
<tbody>
<tr>
<td>p --&gt; pj</td>
<td>pori</td>
<td>‘taki’</td>
<td>i- pori -ry</td>
<td>ipjoriry</td>
<td>‘a taki foe eng’</td>
</tr>
<tr>
<td>m --&gt; mj</td>
<td>mainja</td>
<td>‘gron’</td>
<td>i- mainja -ry</td>
<td>imjainjary</td>
<td>‘a gron foe eng’</td>
</tr>
<tr>
<td>w --&gt; wj</td>
<td>wa</td>
<td>‘gi, foe, bij’</td>
<td>i- wa</td>
<td>iwja</td>
<td>‘gi, foe eng’</td>
</tr>
<tr>
<td>t --&gt; tj</td>
<td>tunda</td>
<td>‘foe doro’</td>
<td>ni- tunda -i</td>
<td>nijjundai</td>
<td>‘a doro’</td>
</tr>
<tr>
<td>k --&gt; tj</td>
<td>kupo</td>
<td>‘tapoe’</td>
<td>i- kupo</td>
<td>itjupo</td>
<td>‘tapoe eng’</td>
</tr>
<tr>
<td>j --&gt; dj</td>
<td>jako</td>
<td>‘ini a ten, te’</td>
<td>i- ja:ko</td>
<td>idjako</td>
<td>‘ini a ten dati’</td>
</tr>
<tr>
<td>s --&gt; sh</td>
<td>sapato</td>
<td>‘su-su’</td>
<td>i- sapato -ry</td>
<td>ishapatory</td>
<td>‘a su-su foe eng’</td>
</tr>
<tr>
<td>g --&gt; dj</td>
<td>pingo</td>
<td>‘pingo’</td>
<td>poindjo</td>
<td></td>
<td>‘pingo’</td>
</tr>
<tr>
<td>n --&gt; nj</td>
<td>nimjoku</td>
<td>‘amaka’</td>
<td>i- nimjoku -ry</td>
<td>injimjokury</td>
<td>‘a amaka foe eng’</td>
</tr>
<tr>
<td>d --&gt; dj</td>
<td></td>
<td></td>
<td>idjeke</td>
<td></td>
<td>‘dat meki, daarom, vandaar’</td>
</tr>
<tr>
<td>r --&gt; dj</td>
<td></td>
<td></td>
<td>i-ru’pa</td>
<td>djupa</td>
<td>‘a boeng’</td>
</tr>
</tbody>
</table>
1.2 **Tra veranderings**

Bepaalde wortoe ini Kari’nja abi mờro leki wan vorm. Wortoe san e ende nanga /ry, .../ e lasi na laste pisi dati te wan tra pisi foe na woord e kon voor. Bv.: /kumyry/ ‘de hangri,’ te a kisi na laste pisi san e taigi oten, e lasi na /ry/ dus:

a- kumyry -ja
*akumyja*
‘joe e hangri’

Te joe si leters san skrifi (zo), joe o sabi dati a pisi san de (zo) e lasi te wan tra pisi foe na wortoe e kon voor. Dus, wi o skrifi na wortoe foe ‘de hangri’ zo: /kumy(ry)/.
2.0 **Woord Categorien-Inleiding**

Ini Kari’nja, leki ini tra tal, tratra categorie foe wortoe e gi tratra sortoe informatie. Wi o gi den categorie Nederlands nen, mar den wortoe ne wroko presis leki den wortoe ini Nederlands. Ini den pisì san e volg, wi o leg uit fa ala den categorie foe wortoe ini Kari’nja e wroko. Omdat na werkwoord ini Kari’nja e vorm na basis foe na Kari’nja sen (joe kan taki na categorie disi na a ati foe na taal), wi o begin nanga na categorie dati. Dan, wi o taki over ala den tra sortoe wortoe. Baka dati, wi o taki over fa foe vorm wan sen ini Kari’nja.

Den ***werkwoord*** (Engels: verb) e taigi san a s’mà e doe.

Bv.:  /wonsa/ ‘mi e sribi’
     /wewe akotoja/ ‘ai koti na bon’

Den ***naamwoord*** (Engels: noun) ini Kari’nja e gi na nen foe sani.

Bv.:  /okomo/ ‘waswasi’
     /okoju/ ‘sneki’
     /worìwori/ ‘wai-wai’
     /wewe/ ‘bon, udu’

Den ***voornaamwoord*** (Engels: pronoun) e taigi suma e doe wan sani.

Bv.:  /awu/ ‘mi’
     /amoro/ ‘joe’

Den ***achterzetsel*** (Engels: postposition) e taigi pe a sani e p’sa of owktoe pe wan sani de.

Bv.:  /kupol/ ‘tapoe’
     /taka/ ‘ini’

Den ***vraagwoord*** (Engels: wh-word) e aksi wan vraag.

Bv.:  /öty/ ‘sani?’
     /noky/ ‘sumá?’

Den ***bijvoeglijk naamwoord*** (Engels: adjective) e gi moro informatie over fa wan sani de.

Bv.:  /

Den ***nummers*** (Engels: numbers) e teri.

Bv.:  /owing/ ‘wan’
     /oko/ ‘toe’
     /oruwà/ ‘drie’
2.1 Werkwoord (Verb)

Werkwoorden nanga den participanten

A betekenis foe a werkwoord srefi e soori omeni participanten de. Bv.: Omeni participanten de ini den werkwoord disi:

<table>
<thead>
<tr>
<th>1 participant:</th>
<th>2 participanten:</th>
<th>3 participanten:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ion</td>
<td><em>Mi</em> e lon.</td>
<td><em>Mi</em> e gi eng wan kado.</td>
</tr>
<tr>
<td>1 participant</td>
<td>Mi e njan meti.</td>
<td>Mi e gi eng wan kado.</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

Wins’ joe no piki den participanten uit, tog den de na ini na betekennis foe a werkwoord srefi. Bv.: Ef joe taki /Mi e njan/, tog wan sani de san joe e njan, dus na 2 participanten--a s’ma san e njan nanga a sani san e njan.


Fa foe bau wan werkwoord ini Kari’nja

Ini Kari’nja, na werkwoord srefi e doe moro furu foe na wroko foe wan sen. Wan heri sen mag de wan werkwoord nomo. Mar, na werkwoord e bau nanga bepalde pisi, en ala den pisi disi abi den eigie betekenis. Foe abi wan boeng werkwoord ini Kari’nja, ala drie pisi musu foe de: suma e doe a sani, san a s’ma en doe, en oten a s’ma e doe eng.

Bv.: Joe e bau na werkwoord foe ‘mi e sribi’ dus: na pisi na a bigin foe na woord e taigi suma e doe a sani, na pisi na mindrie e taigi san ai doe, en na pisi na end e taigi oten:

/w-/ /ony/ /-sa/
‘mi’ ‘sribi’ ‘nownow’

wonysa
‘mi e sribi’
Foe taki ‘joe e sribi,’ jeo e kenki na eerste pisi nomo:

/\m-\ /\ony/ /\-sa/
\‘joe’ \‘sribi’ \‘nownow’

\monysa
\‘joe e sribi’

Joe kan takin owktoe ‘wi toe e sribi.’ Wan pisi de san e taki ‘mi nanga joe,’ en dati na /\kyt-\: 

/\kyt-/ /\ony/ /\-sa/
\‘mi nanga joe’ ‘sribi’ ‘nownow’

\kytonysa
\‘wi toe e sribi’

Foe taki ‘eng e sribi,’ joe musu gebruik /\kyn-\:

/\kyn-/ /\ony/ /\-sa/
\‘eng’ ‘sribi’ ‘nownow’

\kynonyysa
\‘eng e sribi’

2.1.1 1 participant \Va\ (w- ony -sa)

Twee groep foe werkwoord nanga wan participant de ini Kari’nja. Den toe groep disi e teki verschillender voorvoegsel foe soori suma e doe a sani. Wi gi nen gi den troep disi. Na eerste groep wi sa kari \Va\ en na tweede groep wi sa kari \Vo\.

Moro furu foe den werwoord nanga 1 participant de ini na \Vo\ groep. Den san de ini na \Va\ groep no de so furu, en moro furu foe den disi e begin nanga na letter /o/.
Foe taki suma e doe a sani nanga den V₃ woord, joe e gebruik den voorvoegsel disi:

**Table E.3. Sa Prefixes**

<table>
<thead>
<tr>
<th>S'ma e doe</th>
<th>Fa je soori Voorvoegsel</th>
<th>Voorbeeld ony ‘sribi’</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>w-</td>
<td>w- ony -sa wonysa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘mi e sribi’</td>
</tr>
<tr>
<td>joe</td>
<td>m-</td>
<td>m- ony -sa monysa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘joe e sribi’</td>
</tr>
<tr>
<td>mi + joe</td>
<td>kyt-</td>
<td>kyt- ony -sa kytonysa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘mi nanga joe e sribi’</td>
</tr>
<tr>
<td>eng</td>
<td>kyni-</td>
<td>kyn- ony -sa kynonyza</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘eng e sribi’</td>
</tr>
</tbody>
</table>

2.1.2 1 participant V₀(j- awa -je)

Na V₀ groep de moro furu, en na pisi na a begin de verschil om sortoe leter de na fesi sei foe na werkwoord. Te na werkwoord e bigin nanga wan klinker (a, e, i, o, u, y), na voorvoegsel de wan fasi, en a de tra fasi te na werkwoord e begin nanga wan medeklinker. Bv.:

**Table E.4. So Prefixes**

<table>
<thead>
<tr>
<th>S’ma e doe</th>
<th>Fa je soori Voorvoegsel</th>
<th>Voorbeeld kumy(ry) ‘de hangri’</th>
<th>awa ‘lafu’</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>0-</td>
<td>0- kumyry -ja kumyja</td>
<td>j- awa -je</td>
</tr>
<tr>
<td></td>
<td>j- (a,e,i,o,u,y)</td>
<td>‘mi e hangri’</td>
<td>jawaje</td>
</tr>
<tr>
<td>joe</td>
<td>a-</td>
<td>a- kumyry -ja akumyja</td>
<td>aj- awa -je</td>
</tr>
<tr>
<td></td>
<td>aj- (a,e,i,o,u,y)</td>
<td>‘joe e hangri’</td>
<td>ajawaje</td>
</tr>
<tr>
<td>mi + joe</td>
<td>k-</td>
<td>ky- kumyry -ja kykumyja</td>
<td>k- awa -je</td>
</tr>
<tr>
<td></td>
<td>ky- (a,e,i,o,u,y)</td>
<td>‘mi nanga joe e hangri’</td>
<td>kawaje</td>
</tr>
<tr>
<td>eng</td>
<td>(ky)mi-</td>
<td>kyni- kumyry -ja kynitjunyjang</td>
<td>n- awa -je</td>
</tr>
<tr>
<td></td>
<td>kyn- (a,e,i,o,u,y)</td>
<td>‘eng e hangri’</td>
<td>nawaje</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘eng e lafu’</td>
<td></td>
</tr>
</tbody>
</table>
### 2.1.3 2 participant (s- ene -ja)

**Table E.5. Transitive Prefixes**

<table>
<thead>
<tr>
<th>S'ma doe</th>
<th>S'ma kisi</th>
<th>Fa je soori</th>
<th>Voorbeeld kupi 'wasi'</th>
<th>aro ‘teki’</th>
<th>ene ‘luku’</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>eng</td>
<td>si- (a,e,i,o,u,y)</td>
<td>si- kupi -ja sitjupija 'mi e wasi eng'</td>
<td>s- aro -ja saroja 'mi e teki eng'</td>
<td>s- ene -ja senega ‘mi e luku eng’</td>
</tr>
<tr>
<td>joe</td>
<td>eng</td>
<td>mi- m-</td>
<td>mi- kupi -ja mitjupija 'joe e wasi eng'</td>
<td>m- aro -ja maroja 'joe e teki eng'</td>
<td>m- ene -ja meneja 'joe e luku eng'</td>
</tr>
<tr>
<td>mi + joe</td>
<td>eng</td>
<td>kysi- kys-</td>
<td>kysi- kupi -ja kysitjupija 'wi toe e wasi eng'</td>
<td>kysi- aro -ja kysaroja 'wi toe e teki eng'</td>
<td>kysi- ene -ja kyseneja 'wi toe e luku eng'</td>
</tr>
<tr>
<td>mi of joe</td>
<td>mi of joe</td>
<td>ky- k- (e --&gt; o)</td>
<td>ky- kupi -ja kykupija 'mi e wasi joe' of 'joe e wasi mi'</td>
<td>k- aro -ja karoja 'mi e teki joe' of 'joe e teki mi'</td>
<td>k- ene -ja koneja ‘mi e luku joe’ of ‘joe e luku mi’</td>
</tr>
<tr>
<td>eng</td>
<td>mi</td>
<td>ə- j-</td>
<td>ə- kupi -ja kupija 'eng e wasi mi'</td>
<td>j- aro -ja jaroja 'eng e teki mi'</td>
<td>j- ene -ja jeneja ‘eng e luku mi’</td>
</tr>
<tr>
<td>eng</td>
<td>joe</td>
<td>a- (y --&gt; o)</td>
<td>a- kupi -ja akupija 'eng e wasi joe’</td>
<td>aj- aro -ja ajaroja 'eng e teki joe'</td>
<td>aj- ene -ja ajeneja ‘eng e luku joe’</td>
</tr>
<tr>
<td>eng</td>
<td>mi+joe</td>
<td>ky- k- (e --&gt; o)</td>
<td>ky- kupi -ja kykupija 'eng e wasi wi toe'</td>
<td>k- aro -ja karoja 'eng e teki wi toe'</td>
<td>k- ene -ja koneja ‘eng e luku wi toe’</td>
</tr>
<tr>
<td>eng</td>
<td>eng</td>
<td>(ky)-mi- (-n)*</td>
<td>ni-kupi -ja nitjupija 'eng e wasi eng’</td>
<td>n- aro -ja naroja kynarojah* ‘eng e teki eng’</td>
<td>n- ene -ja neneja kynenejah* ‘eng e luku eng’</td>
</tr>
<tr>
<td>eng</td>
<td>eng</td>
<td>(nanga apart wordt)</td>
<td>pero ə- kupi -ja pe:ro kupija 'eng e wasi na dagu’</td>
<td>pero ə- aro -ja pe:ro aroja 'eng e teki na dagu’</td>
<td>pero ə- ene -ja pe:ro eneja ‘eng e luku na dagu’</td>
</tr>
</tbody>
</table>
**2.1.4 (ky-), (k-), en (-n)**

* (ky-), (k-), en (-n)

Sons, te wan 3e person e do wan sani gi wan tra 3e person, joe e kisi ete wan voorvoegsel, /ky/- of /k-/. Sodrag joe kisi a voorvoegsel disi, joe e kisi owktoe a achtervoegsel /-n/. Te den participanten na tra person leki ‘mi’ of ‘joe,’ na /-n/ disi e betekken wan vraag. Mar, te ai kon same nanga a /ky/- of /k-/, ai wroko tra fasi. Bepalde s’ma ben stuka a pisi tori disi, en san den feni na a /-n/ e soori taki joce no de seiker ef a sani e p’sa of niet, dan a /ky/- e soori taki a s’m a kan vertrouw san je taki, wins’ joe no de seiker. Bv:

\[
\begin{align*}
\text{ni- kupi -ja} & \quad + /-n/ & \rightarrow & \quad \text{ni- kupi -ja -n} & \quad \text{e kon} \\
\text{foe de wan vraag} & & & & \\
\text{nitjupija} & & & & \\
\text{‘eng e wasi eng.’} & & & & \\
\text{nitjupijan?} & & & & \\
\text{‘ai wasi eng?’} & & & & \\
\text{ni- kupi -ja -n} & \quad + /ky/- & \rightarrow & \quad \text{ky- ni- kupi -ja -n} & \quad \text{a no wan vraag moro} \\
\text{nitjupijan?} & & & & \\
\text{‘ai wasi eng?’} & & & & \\
\end{align*}
\]

Den s’m a san stuka a pisi tori disi, alamala ben gi den vorm tra-tra nen, mar den de nanga a srefi idee. Dati na a /-n/ voorvoegsel e soori taki na ‘eng’ e do wan sani gi ‘eng.’ Na achtervoegsel /-n/ e soori taki joce no de seiker san e p’sa--moro furu disi e wroko leki wan vraag teken. Dan, na voorvoegsel /ky/-, te a kon same nanga a achtervoegsel /-n/, e soori taki a s’m a nanga suma je taki kan vertrouw san joe taki. Mi o skrifie den djaso foe joe kan sabi, mar mi abi tra denkie ini na pisi tori disi. Wi o taki over dati makandra foe mang si efoe wan moro gemakelijk fasi de foe prakserie over den pisi disi.
Voorlopig, den tra-tra nen foe den vorm e soori dja:

**Table E.6. kyny - V -ng Construction**

<table>
<thead>
<tr>
<th>Vorm</th>
<th>Sranan Tongo Uitleg</th>
<th>Nederlands Uitleg</th>
<th>Vorm Nen (Nederlands)</th>
<th>Vorm Nen (Engels)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ni-kupi -ja nitjupi ja 'eng e wasi eng.'</td>
<td>Joe si nanga joe eigie ai san p'ja.</td>
<td>oog getuige</td>
<td>de zekerheids vorm</td>
<td>Eyewitness</td>
</tr>
<tr>
<td>ni-kupi -ja -n nitjpi ja? 'ai wasi eng?'</td>
<td>Joe no de zeker san p'ja.</td>
<td>niet zeker</td>
<td>de onzekerheids vorm</td>
<td>Uncertain</td>
</tr>
<tr>
<td>kynitjupi ja 'ai wasi eng.'</td>
<td>Joe no si nanga joe eigie ai san p'ja, mar joe e prakser taki na so a de. Joe e leg a s'ma uit taki a kan vertrouw taki na joe e taki tru sani.</td>
<td>Je hebt niet gezien met je eigen ogen, maar jij bent zeker.</td>
<td>de geloofwaardigheids vorm</td>
<td>Non-witness Certain</td>
</tr>
</tbody>
</table>

### 2.1.5 **Oten a p'ja? (s- ene -ja)**

Foe soorie oten wan sani p’ja, Kari’ija e gebruik wan achtervoegsel. A achtervoegsel e verander if a de wan s’ma, en if a de toe of moro leki toe s’ma. Bepalde achtervoegsel abi tra vorm te a woordt e begin nanga (a,e,i,o,u,y), of nanga tratra later.
**Table E.7.** Tense, Aspect, and Number Markers

<table>
<thead>
<tr>
<th>Oten</th>
<th>EV</th>
<th>Voorbeeld</th>
<th>MV</th>
<th>Voorbeeld</th>
</tr>
</thead>
<tbody>
<tr>
<td>now-now</td>
<td>-ja</td>
<td>s- ene -ja</td>
<td>-jatong</td>
<td>s- ene -jatong</td>
</tr>
<tr>
<td></td>
<td>(-sa baka den</td>
<td>seneja</td>
<td></td>
<td>senejatong</td>
</tr>
<tr>
<td></td>
<td>woord san</td>
<td>‘mi si eng’</td>
<td></td>
<td>‘mi e si den’</td>
</tr>
<tr>
<td></td>
<td>ende nanga</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>/a/)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a p’sa</td>
<td>-i</td>
<td>s- ene -i</td>
<td>-tong</td>
<td>s- ene -tong</td>
</tr>
<tr>
<td></td>
<td>senei</td>
<td>‘mi si eng’</td>
<td></td>
<td>‘mi si den’</td>
</tr>
<tr>
<td>a p’sa k’ba</td>
<td>-jakong</td>
<td>s- ene -jakong</td>
<td>-jatokong</td>
<td>s- ene -jatokong</td>
</tr>
<tr>
<td></td>
<td>(-sakong baka</td>
<td>senejakong</td>
<td></td>
<td>senejakotong</td>
</tr>
<tr>
<td></td>
<td>den woord san</td>
<td>‘mi ben luku eng’</td>
<td></td>
<td>‘mi ben luku den’</td>
</tr>
<tr>
<td></td>
<td>ende nanga</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>py, ty, ku,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>to)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(-kong baka</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>woord san</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ende nanga</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>/a/)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a no p’sa ete, a o p’sa</td>
<td>-take</td>
<td>s- ene -take</td>
<td>-taong</td>
<td>s- ene -tatong</td>
</tr>
<tr>
<td></td>
<td>senetake</td>
<td>‘mi o luku eng’</td>
<td></td>
<td>senetatong</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>‘mi o luku den’</td>
</tr>
<tr>
<td>mi ben doe eng doorlopend, mar mi stop</td>
<td>-to</td>
<td>s- ene -to</td>
<td>-toinje</td>
<td>s- ene -toinje</td>
</tr>
<tr>
<td></td>
<td>seneto</td>
<td>‘mi ben luku eng’</td>
<td></td>
<td>senetoinej</td>
</tr>
<tr>
<td></td>
<td></td>
<td>doorlopend, mar mi</td>
<td></td>
<td>‘mi ben luku den’</td>
</tr>
<tr>
<td></td>
<td>stop</td>
<td>stop</td>
<td></td>
<td>doorlopend, mar mi</td>
</tr>
<tr>
<td>mi e do eng doorlopend</td>
<td>-jainje</td>
<td>s- ene -jainje</td>
<td>-jainje</td>
<td>s- ene -jainje</td>
</tr>
<tr>
<td></td>
<td>(-sainje baka</td>
<td>senejainje</td>
<td></td>
<td>senejainje</td>
</tr>
<tr>
<td></td>
<td>den woord san</td>
<td>‘mi e luku eng’</td>
<td></td>
<td>‘mi e luku eng’</td>
</tr>
<tr>
<td></td>
<td>ende nanga</td>
<td>doorlopend</td>
<td></td>
<td>doorlopend</td>
</tr>
<tr>
<td></td>
<td>py, ty, ku,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>to)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mi wani doe eng; meki mi doe eng</td>
<td>-se</td>
<td>s-ene -se</td>
<td>-tose</td>
<td>s- ene -tose</td>
</tr>
<tr>
<td></td>
<td>senese</td>
<td>‘meki mi luku eng’</td>
<td></td>
<td>senetose</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>‘meki mi luku den’</td>
</tr>
<tr>
<td>mi sa wani doe</td>
<td>-ry</td>
<td>s- ene -ry</td>
<td></td>
<td>s- ene -ry</td>
</tr>
<tr>
<td></td>
<td>senery</td>
<td>‘mi sa wani luku eng’</td>
<td></td>
<td>‘mi sa wani luku eng’</td>
</tr>
</tbody>
</table>
2.1.6 Tra sani (ky- n- akoto -po(ty) -ja -ng)

/-ko/

Te na achtervoegsel /-ko/ e fasi tapoe wan werkwoord, ai betekken ‘doe eng!’ Joe e feni eng moro furu nanga 2° persoon omdaat joe no mang taigie joe srefi foe doe wan sani, en owktoe joe no mang taigie wan s’ma nanga san joe ne taki (3° persoon--‘eng’) foe do wan sani. Bv:

Table E.8. Imperative Suffix Forms

<table>
<thead>
<tr>
<th>Suma e doe</th>
<th>vorm</th>
<th>aro</th>
<th>kopi</th>
<th>e:ny</th>
<th>ene</th>
</tr>
</thead>
<tbody>
<tr>
<td>eng</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>joe gi mi</td>
<td>ky-</td>
<td>k-</td>
<td>k-</td>
<td>k-</td>
<td>k-</td>
</tr>
<tr>
<td></td>
<td>(a,e,i,o,u)</td>
<td>(a,e,i,o,u)</td>
<td>(a,e,i,o,u)</td>
<td>(a,e,i,o,u)</td>
<td>(a,e,i,o,u)</td>
</tr>
<tr>
<td></td>
<td>(e --&gt; o)</td>
<td>(e --&gt; o)</td>
<td>(e --&gt; o)</td>
<td>(e --&gt; o)</td>
<td>(e --&gt; o)</td>
</tr>
<tr>
<td>joe gi eng</td>
<td>i-</td>
<td>θ-</td>
<td>θ-</td>
<td>θ-</td>
<td>θ-</td>
</tr>
<tr>
<td></td>
<td>(a,e,i,o,u)</td>
<td>(a,e,i,o,u)</td>
<td>(a,e,i,o,u)</td>
<td>(a,e,i,o,u)</td>
<td>(a,e,i,o,u)</td>
</tr>
</tbody>
</table>

/-po(ty)/

Te na achtervoegsel /-po(ty)/ e fasi tapoe wan werkwoord, ai betekken dati a sani e p’sa over en over. Na achtervoegsel disi e wroko leke bepalde werkwoord san e lasi wan pisi te wan tra pisi e kon voor. Bv.: Te wan s’ma e kapkapu bon taki, /-po(ty)/ e kon voor, en na (ty) e lasi:

wewe akoto -po(ty) -ja -ng
wewe akotopojang
‘ai kotkoti na bon taki’
2.1.7 /wa/, /ma/, /kyta/, /na/


**Table E.9. a Copula Present Tense Forms**
(Nownow)

<table>
<thead>
<tr>
<th>Suma</th>
<th>Kari’nya Auran 1 of 2 persoon</th>
<th>Sranan Tongo</th>
<th>Kari’nya Auran 2 of meer</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>wa</td>
<td>‘mi de’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>joe</td>
<td>ma, na</td>
<td>‘joe de’</td>
<td>mandon</td>
<td>‘oen de’</td>
</tr>
<tr>
<td>mi + joe</td>
<td>kytajje</td>
<td>‘wi toe de’</td>
<td>kytaton</td>
<td>‘oen alamala de’</td>
</tr>
<tr>
<td>eng₁</td>
<td>mang</td>
<td>‘a de’</td>
<td>mandon</td>
<td>‘den de’</td>
</tr>
<tr>
<td>eng²</td>
<td>na</td>
<td>‘a de’</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

¹A verschil tussen den toe ‘eng,’ /mang/ en /na/ e go over if joe sabi k’ba, of joe no sabi k’ba.

**Table E.10. a Copula Past Tense Forms**
(Verledentijd)

<table>
<thead>
<tr>
<th>Suma</th>
<th>Kari’nya Auran 1 of 2 persoon</th>
<th>Sranan Tongo</th>
<th>Kari’nya Auran 2 of meer</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>wakong</td>
<td>‘mi ben de’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>joe</td>
<td>makong</td>
<td>‘joe ben de’</td>
<td>matokong</td>
<td>‘oen ben de’</td>
</tr>
<tr>
<td>mi + joe</td>
<td>kytakong</td>
<td>‘wi toe ben de’</td>
<td>kytatokong</td>
<td>‘wi ala ben de’</td>
</tr>
<tr>
<td>eng</td>
<td>kynakong</td>
<td>‘eng ben de’</td>
<td>kynatokong</td>
<td>‘den ben de’</td>
</tr>
</tbody>
</table>

**Table E.11. a Copula Interrogative Forms**
(Vragen)

<table>
<thead>
<tr>
<th>Suma</th>
<th>Kari’nya Auran 1 of 2 persoon</th>
<th>Sranan Tongo</th>
<th>Kari’nya Auran 2 of meer</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>wang?</td>
<td>‘mi de?’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>joe</td>
<td>mang?</td>
<td>‘joe de?’</td>
<td>mangdong?</td>
<td>‘oen de?’</td>
</tr>
<tr>
<td>mi + joe</td>
<td>kytanong?</td>
<td>‘oeng toe de?’</td>
<td>kytatong?</td>
<td>‘wi alamala de?’</td>
</tr>
<tr>
<td>eng</td>
<td>nang?</td>
<td>‘eng de?’</td>
<td>nangdong?</td>
<td>‘den de?’</td>
</tr>
</tbody>
</table>
2.2 Naamwoord (Noun)

Den naamwoord ini Kari’nja e gebruiik for taigi na nen foe wan sani. Den woord disi e wroko leki na srefi categorie foe woord ini Nederlands, mar den abi wan speciaal fasi te wan s’ma sa abi den. Te wan sani de foe wan s’ma, joe e soori dati nanga /-ry/. Bv.: Foe taki gewoon ‘tjapu,’ mi kan taki /samba/ ini Kari’nja. Mar, te mi e taki over wan tjapu saan wan s’ma abi, dan mi e kari eng /sambary/. Owktoe, mi kan soori suma abi eng nanga wan voorvoegsel. Na pisi disi e kenkie om suma sa abi na sani. Bv.:

Table E.12. Possessive Forms

<table>
<thead>
<tr>
<th>Suma abi eng</th>
<th>Voorvoegsel</th>
<th>Voorbeeld pa:na ‘jesi’</th>
<th>aija ‘anu’</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>0-</td>
<td>pa:na -ry</td>
<td>(awu)</td>
</tr>
<tr>
<td></td>
<td>j- (a,e,i,o,u,y)</td>
<td>‘mi jesi’</td>
<td>-aija -ry</td>
</tr>
<tr>
<td>joe</td>
<td>a-</td>
<td>pa:na -ry</td>
<td>(amoro)</td>
</tr>
<tr>
<td></td>
<td>aj- (a,e,i,o,u,y)</td>
<td>‘joe jesi’</td>
<td>aj- aija -ry</td>
</tr>
<tr>
<td>mi + joe</td>
<td>ky-</td>
<td>pa:na -ry</td>
<td>(amoro)</td>
</tr>
<tr>
<td></td>
<td>k- (a,e,i,o,u,y)</td>
<td>‘mi + joe jesi’</td>
<td>aj- aija -ry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>saypanary</td>
<td>‘joe anu’</td>
</tr>
<tr>
<td>eng eigie</td>
<td>ty-</td>
<td>pa:na -ry</td>
<td>(amoro)</td>
</tr>
<tr>
<td></td>
<td>t- (a,e,i,o,u,y)</td>
<td>‘eng eigie jesi’</td>
<td>aj- aija -ry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Typanary shishitjojang</td>
<td>taijary</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘ai krasi eng jesi’</td>
<td>‘eng eigie anu’</td>
</tr>
<tr>
<td>eng</td>
<td>i- (e --&gt; o)</td>
<td>pa:na -ry</td>
<td>(awu)</td>
</tr>
<tr>
<td></td>
<td>0- (a,e,i,o,u,y)</td>
<td>‘eng jesi’</td>
<td>-aija -ry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ipijanary</td>
<td>‘eng anu’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>‘eng jesi bigi’</td>
<td></td>
</tr>
</tbody>
</table>

1ᵉ nanga 2ᵉ persoon (mi of joe) mag abi wan apaart wordtoe foe soori suma abi a sani plus a voorvoegsel. 1 + 2 (mi + joe) no mag abi wan apaart wordtoe srefsrefi. 3ᵉ persoon (eng) musu abi wan of a tra wan--a voorvoegsel of a apaart wordtoe--mar a no mag abi ala toe. Bv: {Den haakjes, }, e soori taki a wordtoe mag de, mar a no de verplicht. A strepi (strepi) e soori taki a vorm dati no mag srefsrefi.}


### 2.3 Voornaamwoord (Pronoun)

**Table E.13. Pronouns**

<table>
<thead>
<tr>
<th>S’ma</th>
<th>1 (of 2)</th>
<th>(2 of) moro leki 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>awu</td>
<td>amyijaro</td>
</tr>
<tr>
<td>joe</td>
<td>amoro</td>
<td>ky’ko (2 personen)</td>
</tr>
<tr>
<td>mi + joe</td>
<td>ky’ko</td>
<td>ky’kar (meer dan 2 personen)</td>
</tr>
<tr>
<td>mi + eng</td>
<td>a’na (2 personen)</td>
<td>a’na (wi alamala)</td>
</tr>
<tr>
<td>eng (djaso)</td>
<td>mose (dicht bij)</td>
<td>mojan (dicht bij-deng)</td>
</tr>
<tr>
<td>eng (drape)</td>
<td>mo’ko (ver)</td>
<td>mo’kar (verweg--deng)</td>
</tr>
<tr>
<td>eng (drape moro fara)</td>
<td>mo’ky (verweg)</td>
<td>mo’kan (verweg--deng)</td>
</tr>
<tr>
<td>eng (over s’ma wi e taki)</td>
<td>injoro (de zelfde persoon)</td>
<td>injaron (de zelfde personen)</td>
</tr>
</tbody>
</table>

**Table E.14. Demonstratives**

<table>
<thead>
<tr>
<th>Sani</th>
<th>1 (of 2)</th>
<th>(2 of) moro leki 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>disi</td>
<td>e:ro</td>
<td>erokong</td>
</tr>
<tr>
<td>dati</td>
<td>mo:ro</td>
<td>morokong</td>
</tr>
<tr>
<td>disi san mi e hori</td>
<td>e:ny</td>
<td>enykong</td>
</tr>
<tr>
<td>dati (moro fara)</td>
<td>mony</td>
<td>monykon</td>
</tr>
<tr>
<td>disi (a srefi sani)</td>
<td>i:ro</td>
<td>irokong</td>
</tr>
<tr>
<td>djaso</td>
<td>eropo</td>
<td></td>
</tr>
<tr>
<td>drape</td>
<td>monopo</td>
<td></td>
</tr>
<tr>
<td>drapa (moro fara)</td>
<td>monypo</td>
<td></td>
</tr>
</tbody>
</table>
2.4 Achterzetsel (Postposition)

A categorie foe wortoe disi e sori pe wan sani de tussen wan tra sani.

Bv. topu ‘ston’
eropo ‘djaso’
topo wypo ‘tapu ston’

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
<th>Sranan Tongo</th>
<th>Voorbeldt</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>apoitjo</td>
<td>‘na eng sei’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ato’ke</td>
<td>‘ai hati of spijt eng’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a’ta</td>
<td>‘if’</td>
<td>Moro wara a’ta.</td>
<td>‘If a de so.’</td>
</tr>
<tr>
<td>eko:sa</td>
<td>‘na of nanga (eng)’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e:po !! look up!!</td>
<td>‘foe sori o langa of o bigi wan sani de’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>epo !!</td>
<td>‘tapu, bv. tapu wan muur’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>eshiwjo</td>
<td>‘seisei foe a liba of gron’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ma:po</td>
<td>‘shoro’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ynga’na</td>
<td>‘na baka’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>yra’to</td>
<td>‘fesi na fesi’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ke</td>
<td>‘nanga wan wroko sani’</td>
<td>Marija ke</td>
<td>‘nanga nefi’</td>
</tr>
<tr>
<td>ko’po</td>
<td>‘p’sa a marki of moro leki p’sa a marki’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>kupo (owktoc /tupo/)</td>
<td>‘na tapu’</td>
<td>Topu tupo</td>
<td>‘tapu ston’</td>
</tr>
<tr>
<td>maro</td>
<td>‘sam en nanga’</td>
<td>Toky maro</td>
<td>‘nanga a kwikie foe eng’</td>
</tr>
<tr>
<td>me</td>
<td>‘foe dati ede; daarom’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pato</td>
<td>‘na eng sei’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pa</td>
<td>‘na’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pokoko</td>
<td>‘a de bijsig nanga’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pona</td>
<td>‘ai luin na eng sei’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>popa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ra’na</td>
<td>‘na den mindrie’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>se</td>
<td>‘a wani’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ta</td>
<td>‘ini’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>unda</td>
<td>‘net nar eng sei’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>upinjo</td>
<td>‘ondro’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>uwapo</td>
<td>‘fosi’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>S'ma e doe</td>
<td>Fa je soori Voorvoegsel</td>
<td>Voorbeeld wara 'leki'</td>
<td>ekosa 'nanga'</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------------</td>
<td>------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>mi</td>
<td>0</td>
<td>0- wara</td>
<td>j- ekosa</td>
</tr>
<tr>
<td></td>
<td>j- (a,e,i,o,u)</td>
<td>wara</td>
<td>jekosa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'leki mi'</td>
<td>'nanga mi'</td>
</tr>
<tr>
<td>joe</td>
<td>a-</td>
<td>a- wara</td>
<td>aj- ekosa</td>
</tr>
<tr>
<td></td>
<td>aj- (a,e,i,o,u)</td>
<td>awara</td>
<td>ajekosa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'leki joe'</td>
<td>'nanga joe'</td>
</tr>
<tr>
<td>mi + joe</td>
<td>ky-</td>
<td>ky- wara</td>
<td>k- ekosa</td>
</tr>
<tr>
<td></td>
<td>k- (a,e,i,o,u) (e &gt; o)</td>
<td>kywarra</td>
<td>kokosa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'leki mi nanga joe'</td>
<td>'nanga wi toe'</td>
</tr>
<tr>
<td>eng</td>
<td>i-</td>
<td>i- wara</td>
<td>0- ekosa</td>
</tr>
<tr>
<td></td>
<td>0- (a,e,i,o,u)</td>
<td>iwara</td>
<td>ekosa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'leki eng'</td>
<td>'nanga eng'</td>
</tr>
<tr>
<td>eng srefi</td>
<td>ty-</td>
<td>ty- wara</td>
<td>t- ekosa</td>
</tr>
<tr>
<td></td>
<td>t- (a,e,i,o,u) (e &gt; o)</td>
<td>tywarra</td>
<td>tokosa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'leki eng srefi'</td>
<td>'nanga eng srefi'</td>
</tr>
</tbody>
</table>

Na categorie disi, leki den werkwoord nanga den naamwoord, mang soori over suma wi e
taki nanga wan pisi na fes'sei. Bv.:

wenapo  ‘baka sei’
i- wenapo
ing- bakasei
wjenapo  ‘na eng baka’

Table E.16. Postpositional Person Marking
### 2.5 Vraagwoord (Question Word)

**Table E.17. Question Words**

<table>
<thead>
<tr>
<th>Sranan Tongo</th>
<th>Kari’nja Auran</th>
<th>Voorbeeld</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>pe je go</td>
<td>o’ja</td>
<td>O’ja ko mysan?</td>
<td>Pe joe e go?</td>
</tr>
<tr>
<td>(direction--‘whither’)</td>
<td>o’we</td>
<td>Owe ko nang?</td>
<td>Pe a de?</td>
</tr>
<tr>
<td>pe a de</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(place--‘where’)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>san?</td>
<td>o’ty</td>
<td>Oty ko ero nang?</td>
<td>San na disi?</td>
</tr>
<tr>
<td>suma?</td>
<td>no’ky</td>
<td>Noky amoro mong?</td>
<td>Suma na joe?</td>
</tr>
<tr>
<td>suma (moro leki wan)?</td>
<td>noman</td>
<td>Nokan go mokaro nang?</td>
<td>Suma na den?</td>
</tr>
</tbody>
</table>

Foe vorm wan vraag nanga den woord disi, twee pisi musu foe de foe soorie taki na wan vraag. Na vraag woord srefi plus /ko/ e soori taki joe e aksi wan vraag.

### 2.6 Bijvoeglijknaamwoord (Adjective)

Den wortoe ini na categorie disi e soorie fa wan sani de. Bv.:

**Table E.18. Adjectives**

<table>
<thead>
<tr>
<th>Kari’nja</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>kawo</td>
<td>hei</td>
</tr>
<tr>
<td>apyimje</td>
<td>furu</td>
</tr>
<tr>
<td>jupa</td>
<td>boeng</td>
</tr>
<tr>
<td>koi</td>
<td>snel</td>
</tr>
</tbody>
</table>
2.7 **Nummers** *(Numbers)*

Nummers e teri. Den nummers moro bigi tien e kon bigi, en furu s’ma ne gebruik den moro. Mar, wi o skrif den djaso foce Joe kan sabi wan fasi fa den wroko. Tra fasi foce teri ini Kari’nja de owktoe. San de dja na wan fasi no’mo.

**Table E.19. Numbers**

<table>
<thead>
<tr>
<th>Nummer</th>
<th>Kari’nja</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>owing</td>
</tr>
<tr>
<td>2</td>
<td>oko</td>
</tr>
<tr>
<td>3</td>
<td>oruwa</td>
</tr>
<tr>
<td>4</td>
<td>ok’paim’e</td>
</tr>
<tr>
<td>5</td>
<td>aijatone</td>
</tr>
<tr>
<td>6</td>
<td>owing tuwopyimja</td>
</tr>
<tr>
<td>7</td>
<td>oko tuwopyimja</td>
</tr>
<tr>
<td>8</td>
<td>oruwa tuwopyimja</td>
</tr>
<tr>
<td>9</td>
<td>owing apositjyryy</td>
</tr>
<tr>
<td>10</td>
<td>aijapotoro</td>
</tr>
<tr>
<td>11</td>
<td>aijapotoro owing itjuponaka (tien nanga wan na eng tapoe)</td>
</tr>
<tr>
<td>12</td>
<td>aijapotoro ok’itjuponaka</td>
</tr>
<tr>
<td>13</td>
<td>aijapotoro oruwa itjuponaka</td>
</tr>
<tr>
<td>14</td>
<td>aijapotoro ok’paim’e itjuponaka</td>
</tr>
<tr>
<td>15</td>
<td>aijapotoro aijatone itjuponaka</td>
</tr>
<tr>
<td>16</td>
<td>aijapotoro owning tuwopyimja itjuponaka</td>
</tr>
<tr>
<td>17</td>
<td>aijapotoro oko tuwopyimja itjuponaka</td>
</tr>
<tr>
<td>18</td>
<td>aijapotoro oruwa tuwopyimja itjuponaka</td>
</tr>
<tr>
<td>19</td>
<td>aijapotoro owning apositjyryy itjuponaka</td>
</tr>
<tr>
<td>20</td>
<td>owning kari’nja</td>
</tr>
<tr>
<td>21</td>
<td>owning kari’nja owning itjuponaka</td>
</tr>
<tr>
<td>30</td>
<td>owning kari’nja aijapotoro itjuponaka</td>
</tr>
<tr>
<td>31</td>
<td>owning kari’nja aijapotoro itjuponaka owning itjuponaka</td>
</tr>
<tr>
<td>40</td>
<td>oko kari’nja</td>
</tr>
</tbody>
</table>
2.8 Deeltjes (Particles) [Ptc]

Den deeltjes na den pikin wortoe san e gi moro informatie over fa a sani e go, oten a p'sa, of fa je firi over eng. Bv.:

*Mo'ko mero 'ne toroke.*
*Moro pahpota sitjumisha.*
*Painjare moro na.*

'A suma dati de *tumsi* atibron.'
'Baka dati, mi e wasi eng.'
*Kande na dati.'
APPENDIX F
CURRICULUM GUIDE

This curriculum guide was created by and for teachers of elementary Kari'nya. It includes notional/functional units based on input from elder native speakers and from the documentary corpus. Each unit is arranged around a mini dialogue that teachers can use with included additional vocabulary. Since most of the grammatical information is included in other areas of this dissertation, the curriculum guide is presented here in untranslated Sranan Tongo with Kari'nya examples and lesson elements.

The packet includes lessons on the following locally-relevant themes:

- Orthography
- Counting and Numbers
- Classroom Language
- Greetings
- Times of Day
- Locations
- Body Parts
- Agriculture
- Making Cassava Bread
- Activities
With the lesson packet, teachers were provided with a packet of illustrations to accompany each lesson, as well as the grammar sketch provided in Appendix E. The illustrations are organized in such a way that teachers may simply choose the appropriate file for a particular lesson and he or she will find all of the illustrations needed to deliver that lesson. Since we opted for a communicative approach, the grammar sketch is meant to provide teachers with additional information in planning lessons. It is not meant to be used as an instructional tool. Additional materials include blank tables to be used in developing additional lesson dialogues.

The communicative approach guided our planning, taking into account teachers' lack of fluency in the language themselves. Each lesson includes a short dialog that can be used as a guideline for lesson planning. Teachers are expected to consult with elders in advance of each lesson for guidance with pronunciation, as well as to seek suggestions for lesson expansion. The goal is for teachers to conduct Kari'nja lessons in Kari'nja only. The packet also includes a sample 7-part lesson plan that is meant to guide teacher planning. Our expectation is that teachers will facilitate lessons, and students are expected to spend a majority of instructional time doing guided and independent practice activities. During our planning workshops, we developed a variety of activities that could be used for practice. Descriptions of these are not included herein.
**Kari’nja Auran gi Beginners**

**Leerkrakt Les Paket**

**December 2006**

**Inhoud**

<table>
<thead>
<tr>
<th>English</th>
<th>Dutch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Inleiding</td>
</tr>
<tr>
<td>Orthography</td>
<td>Thema: Alfabet</td>
</tr>
<tr>
<td>Counting and Numbers</td>
<td>Thema: Meetellen</td>
</tr>
<tr>
<td>Classroom Language</td>
<td>Thema: Klas Taal</td>
</tr>
<tr>
<td>Introduction to Dialogues</td>
<td>Themas met dialoogs: Introductie</td>
</tr>
<tr>
<td>Sample Lesson Plan</td>
<td>Voorbeeld Les Voorbereding</td>
</tr>
<tr>
<td>Greetings</td>
<td>Thema: Groeten</td>
</tr>
<tr>
<td>Times of Day</td>
<td>Thema: Natuur Kunde</td>
</tr>
<tr>
<td>Locations</td>
<td>Thema: Pe joe e go?</td>
</tr>
<tr>
<td>Body Parts</td>
<td>Thema: Lichaams Delen</td>
</tr>
<tr>
<td>Agriculture</td>
<td>Thema: Meki Gron</td>
</tr>
<tr>
<td>Making Cassava Bread</td>
<td>Thema: Meki Kasaba</td>
</tr>
<tr>
<td>Activities</td>
<td>Thema: San joe e doe?</td>
</tr>
</tbody>
</table>
Inleiding

Na paket disi de gi s’ma san wani leri Kari’nja auran gi beginners. Ini na paket, joe o feni les gi de volgende thema’s:

- Alfabet
- Meetellen
- Klas Taal
- Groeten
- Natuur Kunde
- Pe joe e go?
- Lichaams Delen
- Meki Gron
- Meki Kasaba
- San joe e doe?

Wan apaart paket foe tekkenings de nanga wan grammatika paket. Ala toe foe den apaart paket e gebruik same nanga na paket disi. Ini na tekkenings paket, joe o feni tekkenings san e go same nanga bepalde les. Ini na grammatika paket, joe o feni uitleging foe fa a tal e wroko. Natuurlijk, foe sabi foe taki na tal, joe no abi foe sabi fa na
grammatika e wroko. Mar, a kan de taki na grammatika o jepl joepi verstan fa den tratra pisi foe na tal e wroko makandra.

Na bedoeling foe den paket disi de foe jepl leerkrakt san wani hori les ini na Kari’ nga auran san e taki na oest Suriname. Den les meki nanga a denki dati den leerling musu de bijsig foe arki nanga taki na tal. Leisi en skrifi no de so belangerijk nownow leki taki nanga arki. Moro furu ten san den leerling de bijsig foe taki, moro boeng. Na leerkrakt o de foe soorie na pasi nomo, dan den leerling kan de bijsig foe oefen nanga den stri.

Den les disi de wan wroko san no k’ba ete. Te den leerkrakt e begin wroko nanga den materialen, den o mang sabi fa foe verbeter den. Na hopoe de dati disi na wan begin nomo. Den materialen sa ontwikkel go doro te leki den kan tron wan herheri Kari’ nga auran programma.

THEMA: ALFABET

Wi e gebruik Romeinse letters foe skrifi Kari’inja auran. Moro furu foe den letters e spreek uit na srfi fasi leki Sranan Tongo, mar wantoe e spreek uit na tra fasi leki Sranan Tongo of Nederlands.

Den wan san e leisi leki Sranan Tongo na den klinkers: /a, e, i, o, u/ nanga den medeklinkers: /h, j, k, m, n, p, r, s, t, w/. /o/ ini Kari’inja auran of Sranan Tongo e leisi leki /oe/ ini Nederlands.


Ini Kari’inja auran, te toe klinkers de sei na sei, ala toe e spreek uit, leki ini Sranan Tongo. Owktoe, te /i/ nanga /j/ de sei na sei, den e leisi leki toe letters, no leki /ij/ ini Nederlands.

Wantoe medeklinkers de san e skrifi nanga wan paar foe letters. Den disi e leisi leki wan letter:/dj, ng, sh, tj/.

Wan laste letter de ini Kari’inja auran san nee feni ini Sranan Tongo of Nederlands. Dati e skrifi leki: /’/. Te disi e spreek uit, joe musu tapoe na lucht na joe gorogoro. A de leki te joe wani kosokoso, a presi pe joe gorogoro e hati. Drape musu
tapoe eife te joe leisi na letter disi. Dus, ini na wortoe /kari'nja/, baka na /i/, joe musu tapoe na lucht eife fosi joe leisi na /n/ go doro.

Den materialen abi na eerste wortoe san de djaso na ondro (ini na rij san skrifi 'tekkening'), plus den voorbeeld sen tapoe wan karta.
Table F.1. Alphabet Examples

<table>
<thead>
<tr>
<th>Tekkening</th>
<th>Voorbeeld Sen</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>ahu to (oso)</td>
<td>Mi e go na oso.</td>
</tr>
<tr>
<td>E</td>
<td>eky (kwiki)</td>
<td>Eng kwiki na wan dagu.</td>
</tr>
<tr>
<td>H</td>
<td>ahu to (oso)</td>
<td>Mi e go na oso.</td>
</tr>
<tr>
<td>I</td>
<td>i:ti (busi)</td>
<td>Mi e go na busi.</td>
</tr>
<tr>
<td>J</td>
<td>jakarawa (dija)</td>
<td>Mi e go onti dija.</td>
</tr>
<tr>
<td>K</td>
<td>kiere (kasaba)</td>
<td>Mi e krabu kasaba nanga nefi.</td>
</tr>
<tr>
<td>M</td>
<td>matapi</td>
<td>Mi e tranga kasaba nanga matapi.</td>
</tr>
<tr>
<td>N</td>
<td>nimjoku (amaka)</td>
<td>Mi e sribi ini amaka.</td>
</tr>
<tr>
<td>O</td>
<td>okoju (sneki)</td>
<td>Sneki beti eng.</td>
</tr>
<tr>
<td>P</td>
<td>poindjo (pingo)</td>
<td>Mi e go onti pingo.</td>
</tr>
<tr>
<td>R</td>
<td>ra’na (mindri)</td>
<td>Mi de mindrie pingo.</td>
</tr>
<tr>
<td>S</td>
<td>semari (gritgriti)</td>
<td>Mi e griti kasaba nanga gritriti.</td>
</tr>
<tr>
<td>T</td>
<td>tuma (patu)</td>
<td>Mi e go bori nanga patu.</td>
</tr>
<tr>
<td>U</td>
<td>upupo (ede)</td>
<td>Mi e go e hati.</td>
</tr>
<tr>
<td>W</td>
<td>wo’to (fisi)</td>
<td>Mi e go fisi.</td>
</tr>
<tr>
<td>Y</td>
<td>ymba (schouder blad)</td>
<td>Mi schouder blad e hati.</td>
</tr>
<tr>
<td>DJ</td>
<td>djupa (boeng)</td>
<td>Ai go boeng.</td>
</tr>
<tr>
<td>NG</td>
<td>ngano (a taki)</td>
<td>“A boeng, a taki.</td>
</tr>
<tr>
<td>SH</td>
<td>shu’wi (meisje)</td>
<td>Joe de, meisje?</td>
</tr>
<tr>
<td>TJ</td>
<td>pitjani (pikin nengre)</td>
<td>A pikin disi de smara.</td>
</tr>
<tr>
<td>‘</td>
<td>kari’nja (libi s’ma)</td>
<td>Mi na kari’nja.</td>
</tr>
</tbody>
</table>
THEMA: MEETELLEN

Den nomru ini Kari’nja abi wan basis tapu libi s’ma finga. 1 tot 4 abi tratra nen, dan 5 e betekken “wan sei anu.” 6 tot 9 e betekken “wan sei anu nanga wan na eng tapu,” “wan sei anu nanga toe na eng tapu,” etc. 10 e betekken “ala toe sei anu.” Foe go miti 20, a de foe taki “ala toe sei anu nanga wan na den tapu,” etc. Na nomru foe 20 na /kari’nja/. 30 na “wan kari’nja nanga 10 na eng tapu” of /owing kari’nja aijapatoro itjuponaka/. 40 na “toe kari’nja” of /oko kari’nja/. Moro a nomru e bigi, moro ai langa ini Kari’nja. Foe dati ede, moro furu suma e gebruik soso den Kari’nja nomru 1 tot 10, dan den gebruik den Nederlands nomru foe den moro bigi nomru.

Den materialen abi tekkenings foe den voorbeelds ini Kari’nja auran.

Table F.2. Number Examples

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
<th>Voorbeeld</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 owing</td>
<td>owinge ona’ta</td>
<td>wan noso</td>
</tr>
<tr>
<td>2 oko</td>
<td>oko onukong</td>
<td>toe ai</td>
</tr>
<tr>
<td>3 oruwa</td>
<td>oruwa aijaretyrkong</td>
<td>drie finga</td>
</tr>
<tr>
<td>4 opkaimie</td>
<td>opkaimie onukong</td>
<td>fo ai</td>
</tr>
<tr>
<td>5 aijatone</td>
<td>aijatone aijaretyrkong</td>
<td>felfie finga</td>
</tr>
<tr>
<td>6 aijatone owinge itjuponaka</td>
<td>aijatone owinge itjuponaka</td>
<td>siksie finga</td>
</tr>
<tr>
<td>7 aijatone oko itjuponaka</td>
<td>aijatone oko itjuponaka wo’to</td>
<td>seibie fisi</td>
</tr>
<tr>
<td>8 aijatone oruwa itjuponaka</td>
<td>aijatone oruwa itjuponaka pororu</td>
<td>eitie todo</td>
</tr>
<tr>
<td>9 aijatone opkaimie itjuponaka</td>
<td>aijatone opkaimie itjuponaka erere</td>
<td>niegie feremusu</td>
</tr>
<tr>
<td>10 aijapatoro</td>
<td>aijapatoro poindjo</td>
<td>tien pingi</td>
</tr>
<tr>
<td>20 owinge kari’nja</td>
<td>owinge kari’nja pushitjyrykong</td>
<td>twentig futu linga</td>
</tr>
<tr>
<td>30 owinge kari’nja aijapatoro itjuponaka</td>
<td>owinge kari’nja aijapatoro itjuponaka kari’nja</td>
<td>dertig libi s’ma</td>
</tr>
</tbody>
</table>
**THEMA: KLAS TAAL**

Foe na thema disi, a moro boeng if den leerling musu *doe* san de ini a les. Na leerkrakt kan soori fosi san den musu doe, dan a kan meki den leerling doe na sani. Te den o leri */ajawongo/*, ‘knapu’ nanga */otandymoko/*, ‘sidon,’ na leerkrakt kan knapu plus taki */ajawongo/*. Dan, a kan sidon plus taki */otandymoko/*. A kan doe disi 5 tot 10 leisi. Dan, a kan sori gi den leerling taki te a leerkrakt taki */otandymoko/*, den musu sidon, en te a taki */ajawongo/* den musu knapu. So wan fasi, den leerling e begin foe de gwentie foe jere a tal, plus, den de bijsig nanga san den musu doe te wan s’ma e taki nanga den ini a tal. Foe den les disi, tekkenings no de so vanowdoe omdat na leerkrakt kan soori san den wortoe e betekken. Mar, tog, wantoe tekkenings de, mar no foe den sani (leki bord) san de ini a klas k’ba.

Owktoe ini a thema disi na den vraag “joe e begrijp?” “joe sabi?” nanga den antwoord “ja” en “nee” nanga “mi sabi” en “mi no sabi.”

Den vraag ini na laaste les de belangerijk omdat nanga den vraag disi, den leerling kan begin aksi den bigi s’ma fa foe kari den sani ini Kari’nja auran.

**Les 1**

<table>
<thead>
<tr>
<th><strong>Kari’nja Auran</strong></th>
<th><strong>Sranan Tongo</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ajawongo.</td>
<td>Knapu.</td>
</tr>
<tr>
<td>Otandymoko.</td>
<td>Sidon.</td>
</tr>
<tr>
<td>Moro bord wa itja.</td>
<td>Go na bord.</td>
</tr>
<tr>
<td>Ajety imjeroko.</td>
<td>Skrifì jò neen.</td>
</tr>
<tr>
<td>Moro bord itjona ko.</td>
<td>Figì na bord.</td>
</tr>
<tr>
<td>Moro bord eneko.</td>
<td>Luku na bord.</td>
</tr>
</tbody>
</table>
Les 2

Kari’nja Auran       Sranan Tongo
Metai?               Joe jere?
Setai.               Mi jere.
Setahpa.             Mi ne jere.
Mukusang?            Joe sabi?
Sukusa.              Mi sabi.
Anukutypa wa.        Mi no sabi.
a’a                   ja
uwa                   nee

Les 3

Kari’nja Auran       Sranan Tongo
Okone itjaka.        Kon na insei.
Kurando naka itja.   Go na doro sei.
Okone jarowa.        Kon dja.
Otokone jarowa.      Oen kon dja.
Kypanamako.          Arki mi.
Tje’me aitjo.        Hori joe mofo.
Esapimjata.          Go prei.

Les 4

Kari’nja Auran       Sranan Tongo
Oty se ko mang?      San joe wani?
Woshitja se wa.      Mi wani plasje.
Juweka se wa.        Mi wani poepe.
Tuna se wa.          Mi wani watra.

Les 5

Kari’nja Auran       Sranan Tongo
Oty ko ero nang?     San na disi?
Onjewara ko mykanong (pen)? Fa je taki (pen)?
Onjewara ko moro mireishimjanong? Fa je leisi dati?
THEMA’S MET DIALOOGS

Den thema’s san e folg e bau tapu dialoogs. Ala thema’s e begin nanga wan dialoog san den leerling kan oefen. Dan, wantoe vervanging de. Den disi kan poti in de plaats stellen foe den wortoe ini na dialoog san e skrifi *skuins*. Wantoe les no abi vervanging. Foe den les disi, na leerkrakt kan teki moro ten nanga repetitie. Ala nieuw wortoe san de ini wan dialoog e feni ini na dosu san skrifi ‘neiuw wortoe.’


Ala volgende les e bau tapu den wan san kon nar den fesi. Dus, kande tide den o leri fa foe kari den ouders, dan na dialoog voe tamara o abi den srefi wortoe dati baka plus nieuw informatie.

Wan generaal les voorbereiding gi ala den les san abi dialoogs de djaso leki voorbeeld. Den leerkrakt o abi foe skrifi den eigie les voorbereding gi ala les, mar a kan de taki na voorbeld disi sa jepi.
VOORBEELD LES VOORBEREDING GI DIALOG LES

Doel:
Leerling o mang aksi den vraag san de ini na dialoog en den o mang gi antwoord te wan s’ma sa aksi den.
Leerling o mang gebruik ala den vervanging ini na dialoog.

Motivatie:
Tekkenings of den sani srefi san de ini na dialoog

Repetitie:
Check huis werk.
Oefen verleder les.

Presentatie:
Leerkrakt o mostreer na dialoog nanga wan puppet of nanga wan tekkening of nanga wan tra leerkrake. Leerkrakt o mostreer na dialoog 5-10 leisi.

Leerkrakt o prei “A” foe a dialoog, leerling o prei “B.” Leerkrakt o aksi den leerling wan foe wan den vraag san de ini a dialoog. Leerling mag leisi den antwoord.

“Ketting Oefening” Leerkrakt o aksi na eerste leerling na eerste vraag foe na dialog, en na eerste leerling o gi na antwoord. Dan, na leerling disi o aksi na srefi vraag gi na leerling san de nar eng sei. Na tweede leerling o gi antwoord, dan a o aksi na voolgende leerling, en so forth lontoe na klas.
Paaren foe leerling o oefen na dialoog makandra. Ala toe paar musu spreek uit ala toe sei foe na dialoog 5-10 leisi.

Leerkrakt o mostreer na srefi process nanga den vervanging foe na dialoog.

Leerling o oefen nanga den vervanging.

**Oefening 1:**
Leerkrakt o oefen same nanga den leerling nanga wan prei.

**Oefening 2:**
Leerling o oefen ini paars of den musu doe wan aktivitijd nanga den nieuw wortoe (Bv. wan woord zoeker).

**Keuring:**
Wantoe paar musu oefen na dialoog fesi na klas.

**Huiswerk:**
Leerling musu aksi den vraag foe na dialoog libi 5 bigi s’ma ini na wiki.
Den musu skrifi san den bigi s’ma piki den baka.

Leerling musu leri na dialoog gi den ouders. Den ouders musu oefen same nanga den leerling.
**THEMA: GROETEN**

Ini den les disi, den nen foe suma ini a famirie e feni de plaats. Wantoe karta de nanga den nen (oma, opa, etc.), mar meestaal foe den nen de muilijk foe soorie tapu wan tekkening. Foe soorie den s’ma ini na famirie, den leerkrakt kan tekken wan famirie bon tapu na bord, dan a kan soorie den suma ini eng famirie. A kan taki ‘Disi na mi tante,’

/Wo ‘py ero na/ ini Kari’nya auran, te a wani soorie den nen foe den tratra s’ma.

**Groeten Les 1**

<table>
<thead>
<tr>
<th>Kari’nya Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mondo mang?</td>
<td>Joe de?</td>
</tr>
<tr>
<td>Mondo wa. Amoro rapa?</td>
<td>Mi de. En joe?</td>
</tr>
<tr>
<td>Jupa ne waty wa. Rupotai.</td>
<td>Mi no de boeng. Mi de weri.</td>
</tr>
<tr>
<td>Kyy!</td>
<td>Che!</td>
</tr>
</tbody>
</table>

Vervanging:

<table>
<thead>
<tr>
<th>Kari’nya Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rupotai.</td>
<td>Mi de weri.</td>
</tr>
<tr>
<td>Jetumble wa.</td>
<td>Mi de siki.</td>
</tr>
<tr>
<td>Kumyja.</td>
<td>Hangri e kiri mi.</td>
</tr>
<tr>
<td>Tuna woja.</td>
<td>Drei watra e kiri mi.</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

<table>
<thead>
<tr>
<th>Kari’nya Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>mondo</td>
<td>de</td>
</tr>
<tr>
<td>mang</td>
<td>joe de?</td>
</tr>
<tr>
<td>wa</td>
<td>mi de</td>
</tr>
<tr>
<td>amoro</td>
<td>joe</td>
</tr>
<tr>
<td>rapa</td>
<td>baka</td>
</tr>
</tbody>
</table>
jupa                boeng
nc                  trutru
waty                no de
rupotai             mi de weri
jetumbe             nanga siki
tuna                watra
woja                ai kiri mi

Groeten Les 2

Kari’nya Auran                  Sranan Tongo
A  Jawo, oty wara su mang?       Omu, fa joe de?
B  Jupa su rorupo.\(^1\) Amoro rapa?  Ai go boeng. En nanga joe?

Vervanging:

Kari’nya Auran                  Sranan Tongo
Jawo                               Omu
Wo’py                            Tante
Jumy                             Papa
Ta’ta                            Mama
Tanshi                          Opa
Pi’pi                             Oma

Nieuw Wortoe:

Kari’nya Auran                  Sranan Tongo
oty                                 san’?
waraj                              wij
su                          (respeki)
eneko                            luku dja
ero                          disi
ajerepary                     njanjan
ena:ko                        njam eng!

\(^1\)/Jupa su rorupo/ na wan vorm san e betekken ‘Ai go boeng.’ Den wordtoe abi den eigie
betekkenis wan foe wan, mar te joe e gebruik den makandra, ai betekken na srefi sani leki
‘Ai go boeng.’
Groeten Les 3

Kari’nja Auran
A Onjewara ko ajety nang?
B Jety ne (Jan). Onjewara ko ajety nang?
A Jety ne (Mari).
B Jupa mang!

Sranan Tongo
Fa joe nen?
Mi nen na (Jan). Fa joe nen?
Mi nen na (Mari).
A boeng!

Nieuw Wortoe:

Kari’nja Auran    Sranan Tongo
onjewara          Fa?
ko                (vraag)
ajety             joe nen
nang              a de?
jety              mi nen
ne                trutru
jupa              boeng
mang              a de
Groeten Les 4

Kari'nya Auran
A Mose ne jumy. Moko ety ne (Johannes).
B Onjewara ko amoro ta’ta ety nang?
A Moko ety ne (Evelina). Onjewara ko amoro 
sewo ety nang?
B Sewo ety ne (Alfons).

Vervanging:

<table>
<thead>
<tr>
<th>Kari'nya Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>jumy</td>
<td>papa</td>
</tr>
<tr>
<td>ta’ta</td>
<td>mama</td>
</tr>
<tr>
<td>sewo</td>
<td>bigi brada</td>
</tr>
<tr>
<td>piry</td>
<td>pikin brada</td>
</tr>
<tr>
<td>jenauty</td>
<td>sisa (bigi of pikin)</td>
</tr>
<tr>
<td>pamy</td>
<td>zwagrie</td>
</tr>
<tr>
<td>mo’wysary</td>
<td>zwageres</td>
</tr>
<tr>
<td>patymy</td>
<td>nceef</td>
</tr>
<tr>
<td>pase</td>
<td>nicht</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

<table>
<thead>
<tr>
<th>Kari'nya Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>mose</td>
<td>a s’ma disi</td>
</tr>
<tr>
<td>moko</td>
<td>eng</td>
</tr>
<tr>
<td>amoro</td>
<td>joe</td>
</tr>
</tbody>
</table>
Groeten Les 5

<table>
<thead>
<tr>
<th>Kari’nika Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A O’toro ko aruna nang?</td>
<td>Omeni brada joe abi?</td>
</tr>
<tr>
<td>B Owing ru’na me mang.</td>
<td>Mi abi wan brada.</td>
</tr>
<tr>
<td>A O’toro ko ashiritjory nang?</td>
<td>San na jari (Omeni jari joe abi)?</td>
</tr>
<tr>
<td>B Ajapatoro ne shiritjory wa.</td>
<td>Mi jari na tien (Mi abi tien jari).²</td>
</tr>
</tbody>
</table>

² Ini Kari’nya, a vraag no de “Omeni jari joe abi,” mar letterlijk a de “San na joe jari?” Foe antwoord, je taki, “Mi abi XX jari.”

Vervanging:

<table>
<thead>
<tr>
<th>Kari’nika Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>owing</td>
<td>een</td>
</tr>
<tr>
<td>oko</td>
<td>twee</td>
</tr>
<tr>
<td>oruwa</td>
<td>drie</td>
</tr>
<tr>
<td>okpaime</td>
<td>vier</td>
</tr>
<tr>
<td>aijatone</td>
<td>vijf</td>
</tr>
<tr>
<td>aijatone owing itjuponaka</td>
<td>ses</td>
</tr>
<tr>
<td>aijatone oko itjuponaka</td>
<td>seife</td>
</tr>
<tr>
<td>aijatone oruwa itjuponaka</td>
<td>acht</td>
</tr>
<tr>
<td>aijatone okpaime itjuponaka</td>
<td>neige</td>
</tr>
<tr>
<td>aijapatoro</td>
<td>tien</td>
</tr>
</tbody>
</table>

Vervanging:

<table>
<thead>
<tr>
<th>Kari’nika Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>ru’na</td>
<td>brada</td>
</tr>
<tr>
<td>jenauty</td>
<td>sisa</td>
</tr>
<tr>
<td>pitjani</td>
<td>pikin</td>
</tr>
<tr>
<td>patymy</td>
<td>neef</td>
</tr>
<tr>
<td>pase</td>
<td>nicht</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

<table>
<thead>
<tr>
<th>Kari’nika Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>o’toro</td>
<td>omeni?</td>
</tr>
<tr>
<td>ko</td>
<td>(vraag)</td>
</tr>
<tr>
<td>ashiritjory</td>
<td>joe jari</td>
</tr>
<tr>
<td>shiritjory</td>
<td>mi jari</td>
</tr>
</tbody>
</table>
**THEMA: NATUUR KUNDE**

Natuur Kunde Les 1

<table>
<thead>
<tr>
<th>Kari'nya Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Nemamyi rapa, pi'pi.</td>
<td>A dei broko baka, oma.</td>
</tr>
<tr>
<td>B A’a, shu’wi. Onjewara ko erome nang?</td>
<td>Ja, meisje. Fa a de tide?</td>
</tr>
<tr>
<td>A Weju ashimbje na, pi’pi.</td>
<td>A son faja, oma.</td>
</tr>
<tr>
<td>B Jupa mang, shu’wi.</td>
<td>A boeng, meisje.</td>
</tr>
</tbody>
</table>

Vervanging:

<table>
<thead>
<tr>
<th>Kari'nya Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>weju ashimbje</td>
<td>a son faja</td>
</tr>
<tr>
<td>tysanore</td>
<td>koroe</td>
</tr>
<tr>
<td>tonupije</td>
<td>dof’dof</td>
</tr>
<tr>
<td>konopo kynosang</td>
<td>alen e kon</td>
</tr>
<tr>
<td>konopo kynopasang</td>
<td>alen e fadon</td>
</tr>
</tbody>
</table>

Vervanging:

<table>
<thead>
<tr>
<th>Kari'nya Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>shu’wi</td>
<td>meisje</td>
</tr>
<tr>
<td>ma’mi</td>
<td>boi</td>
</tr>
<tr>
<td>kydjy</td>
<td>bigi boi</td>
</tr>
<tr>
<td>wodi</td>
<td>bigi meisje</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

<table>
<thead>
<tr>
<th>Kari'nya Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>nemamyi</td>
<td>dei broko</td>
</tr>
<tr>
<td>erome</td>
<td>tide</td>
</tr>
<tr>
<td>weju</td>
<td>son</td>
</tr>
<tr>
<td>ashimbje</td>
<td>a faja</td>
</tr>
<tr>
<td>jupa mang</td>
<td>a boeng</td>
</tr>
</tbody>
</table>
Natuur Kunde Les 2

**Kari’nja Auran**
A  Weju ashimbje erome na, tansje.
B  A’a, ma’mi. Kojaro tysanore me’i.
A  A’a, tansje. Monyngojaro tonupije me’i.
B  A’a, ma’mi. Koropo onjewara iweidje anukutypa wa.

Vervanging:

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>emamyryjako</td>
<td>mus dei</td>
</tr>
<tr>
<td>koije</td>
<td>bakana</td>
</tr>
<tr>
<td>ko’ko</td>
<td>neti</td>
</tr>
<tr>
<td>shiritjo</td>
<td>jari</td>
</tr>
<tr>
<td>nu’no</td>
<td>mun</td>
</tr>
<tr>
<td>monyngoropo</td>
<td>tra tamara</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>kojaro</td>
<td>esde</td>
</tr>
<tr>
<td>monyngojaro</td>
<td>tra esde</td>
</tr>
<tr>
<td>koropo</td>
<td>tamara</td>
</tr>
<tr>
<td>me’i</td>
<td>a de</td>
</tr>
<tr>
<td>iweidje</td>
<td>a o de</td>
</tr>
<tr>
<td>anukutypa wa</td>
<td>mi no sabi</td>
</tr>
</tbody>
</table>
**THEMA: PE JOE E GO?**

**Pe joe e go? Les 1**

<table>
<thead>
<tr>
<th>Kari’ňja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Oja ko mysa, shu’wi?</td>
<td>Pe joe e go, meisje?</td>
</tr>
<tr>
<td>B Manja wa wysa, tanshi.</td>
<td>Mi e go na Gron, opa.</td>
</tr>
<tr>
<td>A Oty ko ko mang?</td>
<td>San joe e doe?</td>
</tr>
<tr>
<td>B Tjopy yna wysa.</td>
<td>Mi e go krin grasi.</td>
</tr>
</tbody>
</table>

Vervanging:

<table>
<thead>
<tr>
<th>Kari’ňja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>tjopy yna</td>
<td>krin grasi</td>
</tr>
<tr>
<td>wopoi je</td>
<td>prani</td>
</tr>
<tr>
<td>aje (teki)</td>
<td>puru kasaba</td>
</tr>
<tr>
<td>kiere u kurunga (puru)</td>
<td>trow wiri</td>
</tr>
<tr>
<td>weri pijase</td>
<td></td>
</tr>
<tr>
<td>manja a koto</td>
<td>fala</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

<table>
<thead>
<tr>
<th>Kari’ňja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>oja?</td>
<td>pe?</td>
</tr>
<tr>
<td>manja</td>
<td>gron</td>
</tr>
<tr>
<td>mysa</td>
<td>joe e go</td>
</tr>
<tr>
<td>wysa</td>
<td>mi e go</td>
</tr>
<tr>
<td>wa</td>
<td>na</td>
</tr>
</tbody>
</table>
### Pe joe e go? Les 2

<table>
<thead>
<tr>
<th>Kari’ña Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Oja ko mysa, ma’mi?</td>
</tr>
<tr>
<td>B</td>
<td>Wengere wa wysa, pi’pi.</td>
</tr>
<tr>
<td>A</td>
<td>Oty ko ko mang?</td>
</tr>
<tr>
<td>B</td>
<td>Ipijoshi epekase.</td>
</tr>
</tbody>
</table>

**Vervanging:**

<table>
<thead>
<tr>
<th>Kari’ña Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>ipijoshi</td>
<td>sukru</td>
</tr>
<tr>
<td>suarufu</td>
<td>swarfu</td>
</tr>
<tr>
<td>waijo</td>
<td>zoutu</td>
</tr>
<tr>
<td>epyryry</td>
<td>aleisi</td>
</tr>
<tr>
<td>perere</td>
<td>brede</td>
</tr>
</tbody>
</table>

**Nieuw Wortoe:**

<table>
<thead>
<tr>
<th>Kari’ña Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>wengere</td>
<td>wenkri</td>
</tr>
<tr>
<td>epekase</td>
<td>bai</td>
</tr>
</tbody>
</table>

### Pe joe e go? Les 3

<table>
<thead>
<tr>
<th>Kari’ña Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Oja ko mysa, kydjy?</td>
</tr>
<tr>
<td>B</td>
<td>Wosa pimjatopo wa wysa, wo’py.</td>
</tr>
<tr>
<td>A</td>
<td>Oty ko ko mang?</td>
</tr>
<tr>
<td>B</td>
<td>Bary sapimja.</td>
</tr>
</tbody>
</table>

**Vervanging:**

<table>
<thead>
<tr>
<th>Kari’ña Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>bary sapimja</td>
<td>prei bal</td>
</tr>
<tr>
<td>bary e:ne</td>
<td>luku bal</td>
</tr>
<tr>
<td>ashinjangainje</td>
<td>krak</td>
</tr>
</tbody>
</table>

**Nieuw Wortoe:**

<table>
<thead>
<tr>
<th>Kari’ña Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>wosa pimjatopo</td>
<td>prei presi</td>
</tr>
</tbody>
</table>
Pe joe e go? Les 4

<table>
<thead>
<tr>
<th>Kari’inja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Oja ko mysa, wodi?</td>
<td>Pe joe e go, bigi meisje?</td>
</tr>
<tr>
<td>B Wo’to weto wysa, jawo, kurijara maro,</td>
<td>Mi e go fisi, omu, nanga pari boto.</td>
</tr>
<tr>
<td>A A’ha. Djupa mang. Wonapy se wa!</td>
<td>Ja. A boeng. Mi wani njang!</td>
</tr>
</tbody>
</table>

Vervanging:

<table>
<thead>
<tr>
<th>Kari’inja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>wo’to weto</td>
<td>go fisi</td>
</tr>
<tr>
<td>weko mere taije</td>
<td>mi e losi</td>
</tr>
<tr>
<td>nety semaije</td>
<td>trowe net</td>
</tr>
<tr>
<td>wo’to sano kaije</td>
<td>braba kotoe</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

<table>
<thead>
<tr>
<th>Kari’inja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>wo’to</td>
<td>fisi</td>
</tr>
<tr>
<td>se</td>
<td>wani</td>
</tr>
<tr>
<td>wa</td>
<td>mi de</td>
</tr>
<tr>
<td>maro</td>
<td>nanga</td>
</tr>
<tr>
<td>kurijara</td>
<td>pari boto</td>
</tr>
</tbody>
</table>
**Pe joe e go? Les 5**

<table>
<thead>
<tr>
<th><strong>Kari’nja Auran</strong></th>
<th><strong>Sranan Tongo</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>A Oja ko mysa, shu’wi?</td>
<td>Pe joe e go, meisje?</td>
</tr>
<tr>
<td>B Shitjoro wa wysa, tanshi.</td>
<td>Mi e go na skoro, opa.</td>
</tr>
<tr>
<td>A Oty ko ko mang?</td>
<td>San joe e doe?</td>
</tr>
<tr>
<td>B Womepa wysa.</td>
<td>Mi e go leri.</td>
</tr>
</tbody>
</table>

**Vervanging:**

<table>
<thead>
<tr>
<th><strong>Kari’nja Auran</strong></th>
<th><strong>Sranan Tongo</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>womepa</td>
<td>me leri</td>
</tr>
<tr>
<td>weimijero</td>
<td>me skrifi</td>
</tr>
<tr>
<td>wareta</td>
<td>me singi</td>
</tr>
<tr>
<td>enepoto’me</td>
<td>me telen</td>
</tr>
<tr>
<td>wereishimja</td>
<td>me leisi</td>
</tr>
</tbody>
</table>

**Nieuw Wortoe:**

<table>
<thead>
<tr>
<th><strong>Kari’nja Auran</strong></th>
<th><strong>Sranan Tongo</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>shitjoro</td>
<td>skoro</td>
</tr>
</tbody>
</table>
THEMA: LICHAAMS DELEN

Ini den les dis, den leerling musu leri den nen foe den pisi foe na skin, plus fa foe taki san den e doe, plus fa den wortoe e verander te a di “mi wan” of “joe wan” of “eng wan.” Omdat, den les abi soso twee sen per les. Djaso e soori fa den nen e verander te a sani de foe wan s’ma. Na pisi foe na begin foe a wordtoe e kenki te tratra s’ma abi ing. Na pisi foe na end foe na wordtoe, /-ry/, e soori taki wan s’ma abi na sani.

Ala tekkenings de ini na vorm plus na /-ry/ omdat bijna noit lichaams delen e feni sondro foe wan s’ma sa abi eng. Bijna noit wan s’ma o taki “Luku, wan mofo de drape.” Moro furu, te joe taki over wan mofo, wan s’ma de san abi eng.

**Table F.3. Body Parts and Possessive Forms**

<table>
<thead>
<tr>
<th>Suma abi eng</th>
<th>Verandering</th>
<th>Voorbeeld 1</th>
<th>Voorbeeld 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>mi</td>
<td>θ-</td>
<td>pa:na ‘jesi’</td>
<td>aija ‘anu’</td>
</tr>
<tr>
<td></td>
<td>j-</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(a,e,i,o,u,y)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>joe</td>
<td>a-</td>
<td>a- pa:na -ry</td>
<td>aj-</td>
</tr>
<tr>
<td></td>
<td>aj-</td>
<td>anary</td>
<td>aija -ry</td>
</tr>
<tr>
<td></td>
<td>(a,e,i,o,u,y)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mi + joe</td>
<td>ky-</td>
<td>ky- pa:na -ry</td>
<td>k-</td>
</tr>
<tr>
<td></td>
<td>k-</td>
<td>kypanary</td>
<td>aija -ry</td>
</tr>
<tr>
<td></td>
<td>(a,e,i,o,u,y)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>eng eigie</td>
<td>ty-</td>
<td>ty- pa:na -ry</td>
<td>t-</td>
</tr>
<tr>
<td></td>
<td>t-</td>
<td>typanary</td>
<td>aija -ry</td>
</tr>
<tr>
<td></td>
<td>(a,e,i,o,u,y)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>eng</td>
<td>i-</td>
<td>i- pa:na -ry</td>
<td>θ-</td>
</tr>
<tr>
<td></td>
<td>(e --&gt; o)</td>
<td>ipjanary</td>
<td>aija -ry</td>
</tr>
<tr>
<td></td>
<td>θ-</td>
<td>‘eng jesi’</td>
<td>aijary</td>
</tr>
<tr>
<td></td>
<td>(a,e,i,o,u,y)</td>
<td></td>
<td>‘eng anu’</td>
</tr>
</tbody>
</table>
### Table F.4. Additional Body Parts

<table>
<thead>
<tr>
<th>Sranan</th>
<th>Kari’uja</th>
<th>mi</th>
<th>joc</th>
<th>eng</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tongo</td>
<td>Auran</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>fesi</td>
<td>ombata</td>
<td>jembatary</td>
<td>ajembatary</td>
<td>embatary</td>
</tr>
<tr>
<td>jesi</td>
<td>pana</td>
<td>panary</td>
<td>apanary</td>
<td>ipjanary</td>
</tr>
<tr>
<td>oksel</td>
<td>ojata</td>
<td>jejatary</td>
<td>ajjejatary</td>
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Lichaams Delen Les 1

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Ajembatary itjumitja.</td>
</tr>
<tr>
<td>B</td>
<td>Jembatary kumisha wysa.</td>
</tr>
</tbody>
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Vervanging:

<table>
<thead>
<tr>
<th>Sranan Tongo</th>
<th>Kari’nja Auran</th>
<th>mi</th>
<th>joe</th>
<th>eng</th>
</tr>
</thead>
<tbody>
<tr>
<td>fcsi</td>
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<td>jembatary</td>
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Nieuw Wortoe:

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<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>itjumitja</td>
<td>joe wasi eng</td>
</tr>
<tr>
<td>kumisha</td>
<td>mi wasi eng</td>
</tr>
<tr>
<td>wysa</td>
<td>mi e go</td>
</tr>
</tbody>
</table>
Lichaams Delen Les 2

Kari'nja Auran | Sranan Tongo
--- | ---
A | Apotary etapuko. | Tapoe joe mofo.
B | Potary setapuja. | Mi e tapoe mi mofo.

Vervanging:

<table>
<thead>
<tr>
<th>Sranan Tongo</th>
<th>Kari'nja Auran</th>
<th>mi</th>
<th>joe</th>
<th>eng</th>
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</thead>
<tbody>
<tr>
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<td>ipjotary</td>
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<td>ai</td>
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<td>ajenuru</td>
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<td>onata</td>
<td>jenatary</td>
<td>ajenatary</td>
<td>enatary</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

Kari'nja Auran | Sranan Tongo
--- | ---
etapuko | tapoe eng!
setapuja | mi tapoe eng

Lichaams Delen Les 3

Kari'nja Auran | Sranan Tongo
--- | ---
A | Oty ko mishishitjojang? | San joe e krasi?
B | Jynga'nary shishitjoja. | Mi e krasi mi baka.

Vervanging:

<table>
<thead>
<tr>
<th>Sranan Tongo</th>
<th>Kari'nja Auran</th>
<th>mi</th>
<th>joe</th>
<th>eng</th>
</tr>
</thead>
<tbody>
<tr>
<td>baka</td>
<td>ynga'na</td>
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<td>ajynga'nary</td>
<td>ynga'nary</td>
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<tr>
<td>neki</td>
<td>pyme</td>
<td>pymery</td>
<td>apymery</td>
<td>ipymery</td>
</tr>
<tr>
<td>kindi</td>
<td>okuna</td>
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<td>ajekunary</td>
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<tr>
<td>skoroe</td>
<td>mota</td>
<td>motary</td>
<td>amotary</td>
<td>imjotary</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

Kari'nja Auran | Sranan Tongo
--- | ---
mishishitjojang | joe e krasi eng?
shishitjoja | mi e krasi eng
Lichaams Delen Les 4

**Kari’nja Auran** | **Sranan Tongo**
--- | ---
A | Oty ko mishusunganong? | San joe e seki?
B | Wesepiry shishesengaije. | Mi e seki mi bila.

Vervanging:

<table>
<thead>
<tr>
<th>Sranan Tongo</th>
<th>Kari’nja Auran</th>
<th>mi_____</th>
<th>joe_____</th>
<th>eng_____</th>
</tr>
</thead>
<tbody>
<tr>
<td>bil</td>
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<td>ede</td>
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<td>jupou</td>
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<td>bobi</td>
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<tr>
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<td>wembo</td>
<td>wembory</td>
<td>ajuwembory</td>
<td>uwembory</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

**Kari’nja Auran** | **Sranan Tongo**
--- | ---
mishusunganong | joe e seki eng?
shishesengaije | mi seki eng

Lichaams Delen Les 5

**Kari’nja Auran** | **Sranan Tongo**
--- | ---
A | Oty ko jetumbe nang? | San e hati?
B | Wembory jetumbe na. | Mi bere e hati.

Vervanging:

<table>
<thead>
<tr>
<th>Sranan Tongo</th>
<th>Kari’nja Auran</th>
<th>mi_____</th>
<th>joe_____</th>
<th>eng_____</th>
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<td>amosaitjyry</td>
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<tr>
<td>tifi</td>
<td>jewa</td>
<td>jery</td>
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<td>tong</td>
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<tr>
<td>anu</td>
<td>aija</td>
<td>jaijary</td>
<td>ajaijary</td>
<td>aijary</td>
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</tbody>
</table>

Nieuw Wortoe:

**Kari’nja Auran** | **Sranan Tongo**
--- | ---
jetumbe | a hati
THEMA: MEKI GRON

Meki Gron Les 1

**Kari’nja Auran** | **Sranan Tongo**
---|---
A Oja ko mysa, tansji? | Pe joe e go, opa?
B Manja akotore wysa, ma’mi. Moro sumbara ipinjako y’wa. | Mi e go fala Gron, boi. Teki a owroe gi mi.
B Manja ako’to kysa. | Wi go fala Gron.

Vervanging:

**Kari’nja Auran** | **Sranan Tongo**
---|---
sumbara | owroe
kyrykyry | feiri
tu:na | watra
wywy | aksi

Nieuw Wortoe:

**Kari’nja Auran** | **Sranan Tongo**
---|---
akotore | mi fala eng
ipinja | joe teki eng
ipinjako | joe teki eng!
y’wa | gi mi
ako’to | fala eng
eneko | luku disi
kysa | wi e go
**Meki Gron Les 2**

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A  Manja koroka kysa.</td>
<td>Wi e go bron gron.</td>
</tr>
<tr>
<td>B  A’a, jumy. Eneko ero suwarufu.</td>
<td>Ja, papa. Luku swarfu dja.</td>
</tr>
<tr>
<td>A  O’ko no, ma’mi.</td>
<td>Kon g’we, boi.</td>
</tr>
<tr>
<td>B  Manja po’ma.</td>
<td>Wi e go leti a gron.</td>
</tr>
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Vervanging:

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
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<tr>
<td>suwarufu</td>
<td>swarfu</td>
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<tr>
<td>tuna</td>
<td>watra</td>
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<tr>
<td>sumbara</td>
<td>owroe</td>
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Nieuw Wortoe:

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<tbody>
<tr>
<td>koroka</td>
<td>wi brom eng</td>
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<tr>
<td>po’ma</td>
<td>leti eng</td>
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**Meki Gron Les 3**

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<tbody>
<tr>
<td>A  O’ko no, pamy. Weiri pijako wysa.</td>
<td>Kon g’we, zwagrie. Wi e go trow wiri.</td>
</tr>
<tr>
<td>B  A’a, pamy.</td>
<td>Ja, zwagrie.</td>
</tr>
<tr>
<td>A  Amu a’nanoko.</td>
<td>Meki wan ipi.</td>
</tr>
<tr>
<td>B  A’a pamy.</td>
<td>Ja, zwagrie.</td>
</tr>
<tr>
<td>A  Ipjomako moro weir.</td>
<td>Brom a wiri.</td>
</tr>
<tr>
<td>B  A’a pamy.</td>
<td>Ja, zwagrie.</td>
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Nieuw Wortoe:

<table>
<thead>
<tr>
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<tr>
<td>weir</td>
<td>wiri</td>
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<td>pijako</td>
<td>trow</td>
</tr>
<tr>
<td>amu</td>
<td>wan</td>
</tr>
<tr>
<td>a’nanoko</td>
<td>meki ipi</td>
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<tr>
<td>ipjomako</td>
<td>joe brom eng!</td>
</tr>
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</table>
**Meki Gron Les 4**

**Kari’inja Auran**

A  Moro kiereapo e:neko, wodi. Wopono wyxa.
B  A’a, ta’ta.
A  Moro nono anungo, samba ke.
B  A’a, ta’ta.
A  Moro kiereapo pongo.

**Sranan Tongo**

Tjari a kasaba tiki kon, meisje. Mi e go prani.
Ja, mama.
Tjapu wan olo nanga tjapu.
Ja, mama.
Prani a kasaba tiki.

Vervanging:

**Kari’inja Auran**

kiereapo  kasaba tiki
napoi    napi
nana     ananas
tjen      tjen
awashi   karun

**Sranan Tongo**

Nieuw Wortoe:

**Kari’inja Auran**

wopono  mi prani eng
nono    olo
anungo  joe dik eng!
pongo   prani eng!
**Meki Gron Les 5**

<table>
<thead>
<tr>
<th><strong>Kari’nja Auran</strong></th>
<th><strong>Sranan Tongo</strong></th>
</tr>
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<tbody>
<tr>
<td>A Tjupunary kysa.</td>
<td>Wi e go krim grasi.</td>
</tr>
<tr>
<td>B Kopanoko tjupunary pokoko</td>
<td>Jepi mi krim grasi.</td>
</tr>
<tr>
<td>A Moro tjumu emako.</td>
<td>Trow a ipi.</td>
</tr>
<tr>
<td>B Tjupu shinjaije.</td>
<td>Mi e krim grasi.</td>
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**Nieuw Wortoe:**

<table>
<thead>
<tr>
<th><strong>Kari’nja Auran</strong></th>
<th><strong>Sranan Tongo</strong></th>
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<tbody>
<tr>
<td>tjupunary</td>
<td>(krim) grasi</td>
</tr>
<tr>
<td>kopanoko</td>
<td>jepi mi</td>
</tr>
<tr>
<td>poko</td>
<td>om dati ede</td>
</tr>
<tr>
<td>emako</td>
<td>trow eng</td>
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<tr>
<td>tjumu</td>
<td>ipi</td>
</tr>
<tr>
<td>tjupu</td>
<td>grasi</td>
</tr>
<tr>
<td>shinjaije</td>
<td>mi krim eng</td>
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</table>
THEMA: MEKI KASABA

Meki Kasaba Les 1

Kari'nja Auran
A Manja wa kysa kiere yka.
B Amoro moro kurukuru aroko. Awu moro mutete sarotake.
A Eneko ero sumbara.
B Djupa ne ma. Oko no.

Sranan Tongo
Wi e go na gron foe puru kasaba.
Joe tjari a kurukuru. Mi o tjari a mutete.
Luku na owroe dja.
A boeng. Kon g'we.

Nieuw Wortoe:

Kari'nja Auran          Sranan Tongo
yka                    puru
aroko                  tjari eng
sarotake               mi o tjari eng
kurukuru               kurukuru
mutete                 mutete
sumbara                owroe

Meki Kasaba Les 2

Kari'nja Auran          Sranan Tongo
A Kiere shitjakajie maria ke. Mi e krabu kasaba nanga nefi.
B Kiere shitjuja semari ke. Mi e griti kasaba nanga gritgriti.
A Kiere kumykanda shitjuja. Mi e griti ini botoboto.
B Sarymoja matapi ke. Me tranga eng nanga matapi.

Nieuw Wortoe:

Kari'nja Auran          Sranan Tongo
shitjakajie             mi krabu eng
maria                   nefi
shitjuja                mi griti eng
kumykanda               botoboto
sarymoja                mi tranga eng
ke                      nanga
## Meki Kasaba Les 3

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
<th>Sranan Tongo</th>
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</thead>
<tbody>
<tr>
<td>A Shitjumoja moro akota ako epy ke.</td>
<td>Mi e stampu ini a mata nanga mata tiki.</td>
</tr>
<tr>
<td>A Mo’ko arinjatu tupo kynosekeijang.</td>
<td>Eng e baka tap’ a pan.</td>
</tr>
<tr>
<td>B Maria ke sasakaije.</td>
<td>Mi e koti eng nanga nefi.</td>
</tr>
<tr>
<td>A Morijaije woriwjori ke.</td>
<td>Joe e drai eng nanga waiwai.</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>shitjumoja</td>
<td>mi stampu eng</td>
</tr>
<tr>
<td>akota</td>
<td>mata</td>
</tr>
<tr>
<td>ako epy</td>
<td>mata tiki</td>
</tr>
<tr>
<td>munaje</td>
<td>joe self eng</td>
</tr>
<tr>
<td>manare</td>
<td>self</td>
</tr>
<tr>
<td>arinjatu</td>
<td>baka pan</td>
</tr>
<tr>
<td>tupo</td>
<td>tapu</td>
</tr>
<tr>
<td>kynosekeijang</td>
<td>eng e baka eng</td>
</tr>
<tr>
<td>sasakaije</td>
<td>mi koti eng</td>
</tr>
<tr>
<td>morijaije</td>
<td>joe drai eng</td>
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<tr>
<td>woriwjori</td>
<td>waiwai</td>
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## Meki Kasaba Les 4

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Kashiripjo setokaije.</td>
<td>Losi a kasuripo.</td>
</tr>
<tr>
<td>B Tumaitjupo shimjokaije.</td>
<td>Bori a pepre watra.</td>
</tr>
<tr>
<td>A Wo’to syja itjaka.</td>
<td>Poti a fisi ini.</td>
</tr>
<tr>
<td>B Arepa senasa.</td>
<td>Mi e njam kasaba.</td>
</tr>
</tbody>
</table>

Nieuw Wortoe:

<table>
<thead>
<tr>
<th>Kari’nja Auran</th>
<th>Sranan Tongo</th>
</tr>
</thead>
<tbody>
<tr>
<td>setokaije</td>
<td>mi losi eng</td>
</tr>
<tr>
<td>shimjokaije</td>
<td>mi bori eng</td>
</tr>
<tr>
<td>itjaka</td>
<td>ini eng</td>
</tr>
<tr>
<td>senasa</td>
<td>mi njam eng</td>
</tr>
<tr>
<td>syja</td>
<td>poti eng</td>
</tr>
</tbody>
</table>
THEMA: SAN JOE E DOE?

Na leerkrakt sa organizeer na informatie foe na thema disi fa a wani. Baka na informatie, wantoe legie les de foe man organizeer na thema disi. Foe saide a de so de omdat, te na leerkrakt sa doro na a thema disi, a sa sabi san de moro belangerijk foe oefen. A kande taki a o wani foe leri den fasi foe aksi vraag gi den leerling, mar a kande owktoe dati den fasi foe taki gi tratra s’ma de moro belangerijk. Djaso na leerkrakt abi na vreilheit foe mang organizeer na thema disi fa a fiti gi eng.

Table F.5. Activities Sentences

<table>
<thead>
<tr>
<th>San joe e doe?</th>
<th>O’ty ko meijang?</th>
<th>San eng e doe?</th>
<th>O’ty ko neijang?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Les 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ik schrijf</td>
<td>wei mjeroja</td>
<td>Hij/Zij</td>
<td>kyneimjerojang</td>
</tr>
<tr>
<td>Ik zing</td>
<td>waretaije</td>
<td></td>
<td>kyniwjaretanong</td>
</tr>
<tr>
<td>Ik lach</td>
<td>jaowaije</td>
<td></td>
<td>kynawanong</td>
</tr>
<tr>
<td>Les 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ik speel</td>
<td>wesapimjaije</td>
<td></td>
<td>kynesapimjunang</td>
</tr>
<tr>
<td>Ik loop</td>
<td>wyasa</td>
<td></td>
<td>kynysang</td>
</tr>
<tr>
<td>Ik ren</td>
<td>wekanuija</td>
<td></td>
<td>kynekatuijang</td>
</tr>
<tr>
<td>Les 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ik baad</td>
<td>wekupija</td>
<td></td>
<td>kynekupijang</td>
</tr>
<tr>
<td>Ik eet</td>
<td>wonasa</td>
<td></td>
<td>kynonasang</td>
</tr>
<tr>
<td>Ik slaap</td>
<td>wonysa</td>
<td></td>
<td>kynonsang</td>
</tr>
<tr>
<td>Les 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ik spring</td>
<td>wotaporoija</td>
<td></td>
<td>kynotaporojang</td>
</tr>
<tr>
<td>Ik val</td>
<td>womoije</td>
<td></td>
<td>kynomanong</td>
</tr>
<tr>
<td>Ik huil</td>
<td>wotamoja</td>
<td></td>
<td>kynotamojang</td>
</tr>
</tbody>
</table>
Table F.6. Question Forms

<table>
<thead>
<tr>
<th>Nederlands</th>
<th>Kari’nja</th>
<th>Nederlands</th>
<th>Kari’nja</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slaap ik?</td>
<td>Wonysang?</td>
<td>Ik slaap.</td>
<td>(awu) wonysa.</td>
</tr>
<tr>
<td>Slaap hij?</td>
<td>Nonysang?</td>
<td>Hij slaapt.</td>
<td>(mo’ko) kynonysang</td>
</tr>
</tbody>
</table>
APPENDIX G

DVD VIDEOS

Included with this dissertation are two pocket materials. The first is a DVD copy of the *Cassava Film* in its original form. When used for elicitation, it is played without sound. Since it was edited from several clips, there are portions in Sranan Tongo, Dutch, and Kari'ńja. The audio on the *Cassava Film* is not intended as a portion of the linguistic data. The film documents a cultural process. Separate narrations in Kari'ńja document the language that accompanies the process. Texts of narrations are included in appendix C. The second is the *Mauru Film* that includes subtitles in Kari'ńja. C.f. appendix C.1 of this dissertation for a text of the former, and appendix C.4 for a text of the latter.
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