

SPEECH COMMUNITY-BASED DOCUMENTATION, DESCRIPTION, AND
REVITALIZATION: KARI'NJA IN KONOMERUME

by

RACQUEL-MARÍA YAMADA

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Confirmation of Approval and Acceptance of Dissertation prepared by:

Racquel Yamada

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This dissertation has been accepted and approved in partial fulfillment of the requirements for the Doctor of Philosophy degree in the Department of Linguistics by:

Spike Gildea, Chairperson, Linguistics
Eric Pederson, Member, Linguistics
Susan Guion, Member, Linguistics
Janne Underriner, Member, Linguistics
Brian Klotek, Outside Member, Anthropology

and Richard Linton, Vice President for Research and Graduate Studies/Dean of the Graduate School for the University of Oregon.

September 4, 2010

Original approval signatures are on file with the Graduate School and the University of Oregon Libraries.

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Approved: _____
Spike Gildea

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 Areytyry 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.

CURRICULUM VITAE

NAME OF AUTHOR: Racquel-María Yamada

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene, OR
Chapman University, Orange, CA
Queens College, CUNY, Flushing, NY

DEGREES AWARDED:

Doctor of Philosophy, Linguistics, September 2010, University of Oregon
Master of Arts, 2001, Chapman University
Bachelor of Arts, 1994, Queens College

AREAS OF SPECIAL INTEREST:

Endangered languages documentation, description, preservation, and
revitalization
Social science fieldwork models
Cariban language family, esp. Kari'nja
Morphosyntax
Syntax

PROFESSIONAL EXPERIENCE:

Graduate Teaching Fellow, Department of Linguistics, American English
Institute, Northwest Indian Language Institute, University of Oregon,
2004-2010

Rural Community Development Volunteer, U. S. Peace Corps, Donderskamp,
Suriname 1995-1998

GRANTS, AWARDS AND HONORS:

Aretyry Kari'nja (Carib): Training Speech Community Members in Documentation, Description, and Materials Development, National Science Foundation (Documenting Endangered Languages Initiative), 2010-2012

Graduate Summer Research Award, Kari'nja Documentation and Revitalization: Wajambo Region Workshops, Center on Diversity and Community, University of Oregon, 2008-2009

Field Trip Grant, Kari'nja Language Documentation and Dictionary Project, The Hans Rausing Endangered Languages Project, 2007-2009

Kari'nja Language Documentation project, Endangered Language Fund, 2006-2007

Kari'nja Materials Development, Bakony Professional Development Grant, 2006

Graduate Teaching Fellow, Department of Linguistics, American English Institute, Northwest Indian Language Institute, University of Oregon, 2004-2010

High Honors in Linguistics, Elaine Goran Newman Memorial Award in Linguistics, Dean's List, *cum laude*, Women's Swim Team Scholar Athlete, All College Woman Scholar Athlete, Queens College, 1994

PUBLICATIONS:

Yamada, Racquel-María. Under Review. Integrating Documentation and Formal Teaching of Kari'nja: Documentary materials as pedagogical materials.

Yamada, Racquel-María. In press. An updated analysis of *ky-* and *-ng* in Kari'nja: Evidentiality or deixis? *International Journal of American Linguistics*.

Yamada, Racquel-María. 2008. Integrating Documentation and Formal Teaching of Kari'nja: Design and Use of Teaching Materials Based on Documentary Materials. In T. de Graaf, N. Ostler, & R. Salverda, eds., *Endangered Languages and Language Learning: Proceedings of FEL XXII, 24-27 September 2008*. Bath: Foundation for Endangered Languages, 57-61.

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-John Fitzgerald Kennedy

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CHAPTER I

INTRODUCTION

Since 2005, I have been working with members of the Kari'nja¹ 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'nja, 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'nja Auran for the language and Kari'nja for its speakers. Speakers support my shorthand usage of Kari'nja for the language here.

documentation. Social science fieldwork models are addressed in Chapter 2. Chapter 3, which begins with an orientation to Kari'nja 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 Aretry dialect of Kari'nja. 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 Komerume 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 Kari'nja perspective. This will allow us to present information and represent knowledge in a way that makes sense to Kari'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 Kari'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 Areyry 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.

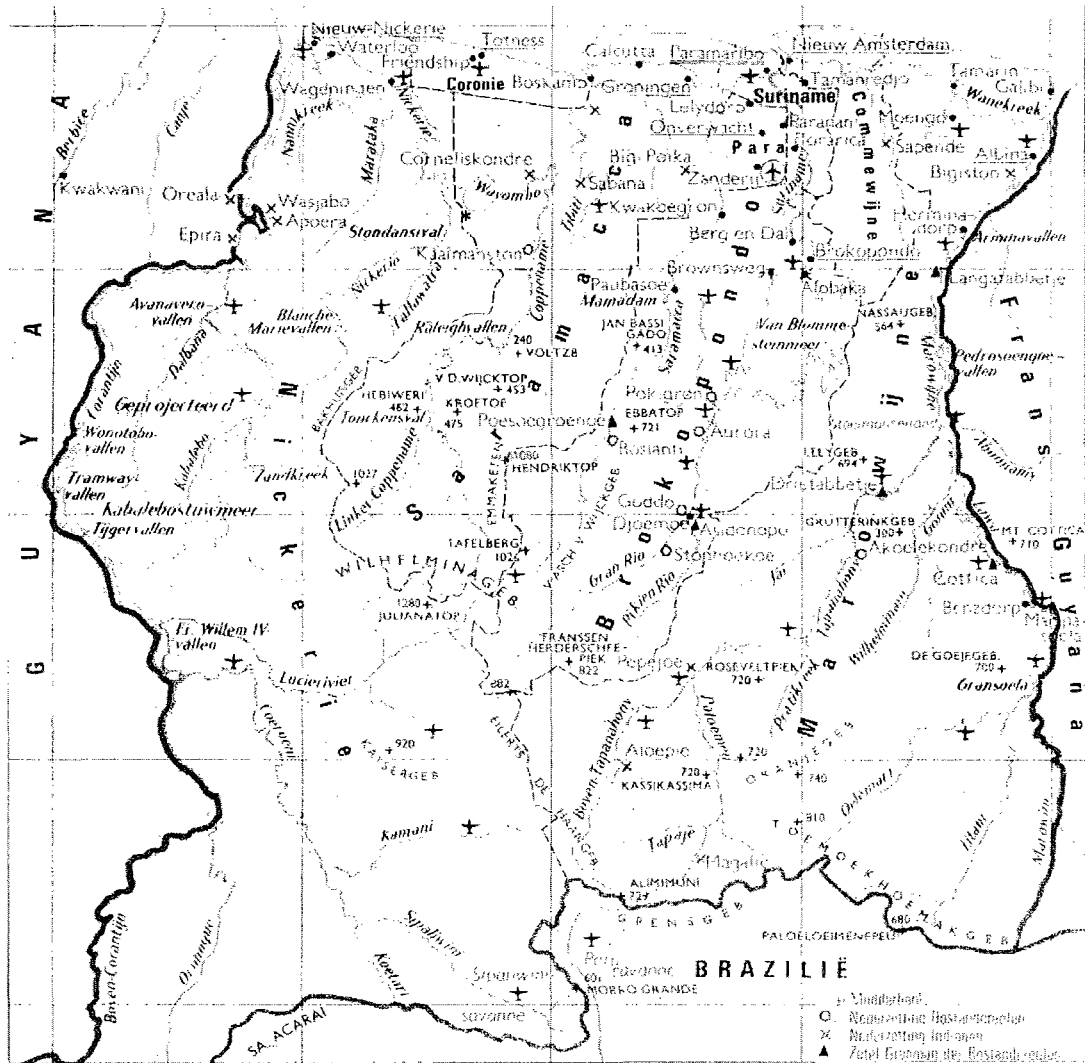
We have taken a team approach to documentation and preservation with community member teams taking responsibility for different aspects of each project. We see all projects as interrelated and long term. As such, there is overlap and communication among the various teams such that all projects feed into 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
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 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 Mandé 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 Galibí, 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 Areyry 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 Areyry 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 Areyry dialect.

In addition to one Lokono (Arawakan) community, Tapu Ripa, the Coppename/Wajambo region of Suriname includes three Areyry 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, Apalaí, 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'ña, 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 Kari'nja 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'nja 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), Czakowska-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 Pimble (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

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).

Limón (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.⁶ "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

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; Bower & 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. Bower, 2008; Grenoble & Whaley,

2006). 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'nja 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.⁷ 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.

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

Phase	Tools	Training Needs
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'nja 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'nja*,⁸ is spoken in western Suriname and eastern Guyana. Known to outsiders as *Murato* (a term that speakers consider pejorative),⁹ *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

⁸ Kari'nja 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*.

10,226 Kari'nja speakers worldwide (Gordon 2005), but only a small percentage of those speaks the Aretyry dialect.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'nja and Lokono in northwest Suriname. The village was originally split with Kari'nja residing near the river and Lokono in the savannah. Eventually, through intermarriage, the two communities came to be recognized as a single, predominantly Kari'nja, village. Many community members claim dual Kari'nja/Lokono heritage. In the greater Wajambo region, Konomerume lies between the Kari'nja 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'nja 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

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.¹¹ 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.

¹¹ I avoid using her name here not because of Kari'nja 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.

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

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 forbearers.

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'nja 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'nja (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'nja 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'nja 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'nja 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).¹³ For that project, the Konomerume team intends to begin independent documentation of a variety of Kari'nja 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.

¹³ C.f. <http://logos.uoregon.edu/infield2010/home/index.php>

We developed a practical orthography cooperatively, and our orthography reflects community member's ideas. Since Areyry 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 Areyry 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) *toky kupija*
 t- eky kupi -ja
 3R- pet wash -Prs.Tns
 'S/he washes h/her own pet'
- (2) *akupija*
 a- kupi -ja
 2O- wash -Prs.Tns
 'S/he washes you'
- (3) *nitjupija*
 ni- kupi -ja
 3A3O- wash -Prs.Tns
 'S/he washes h/her'

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 /*tɕ*/. 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 Mandé 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 Mandé, 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.¹⁴ 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. Unforeseen 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,¹⁵ 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

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/absolute patterns, A is the single member of the ergative category, and S and O pattern together to form an absolute 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

		Bilabial	Alveolar	Palatal	Velar	Glottal
Independent	Stop	p, b	t, d		k, g	'
	Nasal	m	n		ng	
	Flap		r			
	Fricative		s			
	Approximant	w		j		
	Lateral		l			
Palatalized	Stop	pj	tj, dj			
	Fricative		sh			
	Nasal	mj	nj			
	Approximant	wj				

Table 3.2. Kari'nja Vowels

	Front	Central	Back
High	i	y	u
Mid	e		o
Low			a

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 Komerume 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 *ipjoriry* and *pjoriry*. 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

Process	Kari'nja	Gloss	Inflection	Result	Gloss
p > pj	<i>pori</i>	'branch'	i-pori-ry	<i>ipjoriry</i>	'its branch'
m > mj	<i>mainja</i>	'field'	i-mainja-ry	<i>imjainjary</i>	'h/her field'
n > nj	<i>nimjoku</i>	'hammock'	i-nimjoku-ry	<i>injimjokuru</i>	'h/her hammock'
w > wj	<i>wenapo</i>	'behind'	i-wenapo	<i>iwjenapo</i>	behind h/her'
t > tj	<i>tunda</i>	'arrive'	ni-tunda-i	<i>nitjundai</i>	's/he has arrived'
k > tj	<i>kupo</i>	'atop'	i-kupo	<i>itjupo</i>	'on it'
d > dj				<i>idjeke</i>	'for that reason'*
r > dj	<i>-ry</i>	'Pssd'	woryi-ry	<i>woryidjy</i>	'h/her woman'
g > dj	<i>pingo (ST)</i>	'bush pig'		<i>poindjo</i>	'bush pig'
j > dj	<i>jako</i>	'at.time'	i-jako	<i>idjako</i>	'at that time'
s > sh	<i>sapato</i>	'shoe'	i-sapato-ry	<i>ishapatory</i>	'h/her shoe'

* This form is likely polymorphemic, historically.

Kari'nja 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.¹⁶ 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 /r/), 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.' (Intrv WiTo 0037)

Reducing roots and stems sometimes condition allomorphy in inflections. For example, the present tense suffix *-ja* → *-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.

¹⁸ Abbreviations used in this chapter follow: V: : long vowel, 1: first person, 2: second person, 3: third person, 1+2: first person dual inclusive, 1+3: first person exclusive, 3R: third person reflexive, A: A argument, O: O argument, Sa: Sa argument, So: So argument, AGT: ergative A argument, AN: Animate, AZR: Adverbializer, COLL: Collective number, COP: Copula, DAT: dative, DEM: Demonstrative, DIST: distal, DBT: Doubt, ATTR: essive, FUT.TNS: Future Tense, Hes: Hesitation, IMPER: Imperative, IN: Inanimate, INAN: Inanimate, INSTR: instrumental, INTNS: Intensifier, ITER: Iterative, MD: medial, Nm: name, NZR: nominalizer, Occ: Occupied.With, Part: particle, PROG: progressive aspect, PX: proximal, PRS.TNS: present tense, PSSD: Possessed, REC.PST.Tns: Recent Past Tense, RM: remote, Salnt: Salient, SAP: Speech Act Participant (1, 2, 1+2), non-SAP: non-Speech Act Participant (3A, 3O, 3S), TAM: Tense, Aspect, Modality, TAMN: Tense, Aspect, Modality, Number.

- (3) *pakotopotyry*¹⁹
 pakoto -po(ty) -ry
 slash -ITER -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

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 θ -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, onomatopoeic 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.²⁰ Kari’nja distinguishes between 4 persons in this way: 1, 2, 1+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 3A3O 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

A↓ O→	1	2	1+2	3	Sa
1		k(y)-		s(i)-	w-
2	k(y)-			m(i)-	m-
1+2				kys(i)-	kyt-
3	∅-/j-	a(j)-/o-	k(y)-	(ky-) n(i)-	(ky-) n-
So	∅-/j-	a(j)-/o-	k(y)-	(ky-) n(i)-	

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

- (4) *Sitjotoja* (maria ke).
 si- koto -ja maria ke
 1A3O- cut -PRS.TNS knife Instr
 'I cut it (with a knife).' (CF CeAr 0042)

²¹ 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) *Ajapoiija.*
 aj- apoi -ja
 3A2O- hold -PRS.TNS
 'It holds you.' (Mauru 00103)
- (10) *Napoiija.*
 n- apoi -ja
 3A3O- sieze -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.²³ 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 **1Sa-** 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)

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:jatong.*²⁴
 ero wara **k-** ema(my) -ja -tong
 this way **1+2So-** live -PRS.TNS -COLL
 'We live this way.' (CF WiMa 0103)
- (18) *Natytaje.*
n- atyta -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:

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.

- (20) *Eropo jainjaturu sitjumi:sha.*
 eropo j- arinjatu -ry si- kumi(ky) -ja
 here 1- baking.pan -PSSD 1A3O- wash.INAN -PRS.TNS
 ‘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.

- (21) O V
Typyty epano:sa jumy.
 ty- pyty epano(py) -ja jumy
 3R- wife help -PRS.TNS a.lot
 ‘(He) really helps his wife.’ (CF JeNj 0018)
 * ‘his wife really helps (him)’

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

- (22) A n-V
Mo'ko i:jo nepano:sa.
 mo'ko i- jo n- epano(py) -ja
 3.AN.DIST 3j- husband; 3A_i3O_j- help -PRS.TNS
 ‘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 O V
*Mo'karo a'na enejatong.*²⁵
 mo'karo a'na ene -ja -tong
 3.AN.COLL 1+3 see -PRS.TNS -COLL
 'They watch us.'

(23b) A O V
A'na mo'karo enejatong.
 'We watch them.'
 * 'they watch us'

(23c) O V A
A'na enejatong mo'karo.
 '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) *Nitjundai mo'karo.*
 ni- tunda -i mo'karo
 3So- arrive -REC.PST 3.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'nja with verbal suffixes. Rather than a singular/plural distinction, Kari'nja 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'nja-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**
 'I will sprinkle some onto it.' (CF CeAr 0040)

modal distinctions such as optative:

- (26) *Nownow me mokaro wokryryjang mainja paty eneng.*
 nownow me mokaro wokryry -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) *Senejatong.*
 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'nja.

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) *Sakykapo:sa.*
 s- akyka **-po(ty)** -ja
 1A3O- 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

Root	Gloss	Derived Form	Gloss
<i>po(my)</i>	'plant' Vt	<i>pjomypo</i> i-po(my)-:po 3-plant-NZR	'his.planted.one' N
<i>po(my)</i>	'plant' Vt	<i>pomyry</i> po(my)-ry plant-NZR	'planting' N
<i>auhto</i>	'house' N	<i>auhtyma</i> auhto-ma house-VZR	'give.house' Vt
<i>pyi</i>	'shyness, shame' N	<i>pyi'tjo</i> pyi-'to shyness-VZR	'make.shy' Vt

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 *seti -ma*
 set (ST) *set -VZR*
 'set' *'set'*

(29b) *Kynishetimjatong.*
 ky- ni- seti -ma -tong
 RM- 3A3O- *set (ST) -VZR -COLL*
 'They set them.' (FF CeAr 00008)

- (29c) *shetimjary* *poko*
 i- seti -ma -ry 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'nja. Like most other Cariban languages,²⁷ Kari'nja 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.

²⁷ C.f. Gildea (1998:104-133) for an overview.

Table 3.6. Nominal possessor morphology

Prefix	Person	Form	Gloss	Form	Gloss
		<i>kurijara</i>	'canoe'	<i>asaka</i>	'friend'
		<i>ku:rijarakong</i>	'my canoe(s)'	<i>a:sakarykong</i>	'their friend(s).PSSD'
Ø-/j	1	<i>ku:rijarary</i>	'my canoe'	<i>ja:sakary</i>	'my friend'
a-/aj-	2	<i>akurijarary</i>	'your canoe'	<i>ajasakary</i>	'your friend'
ky-/k-	1+2	<i>kykurijarary</i>	'our canoe'	<i>kasakary</i>	'our friend'
i-/Ø-	3	<i>itjurijarary</i>	'his canoe'	<i>asakary</i>	'his friend'
ty-/t-	3R	<i>tykurijarary</i>	'his own canoe'	<i>tasakary</i>	'his own friend'
		<i>jopoto ku:rijarary</i>	'the chief's canoe'	<i>jopoto a:sakary</i>	'the chief's friend'
		<i>*jopoto itjurijarary</i>		<i>*asakary jopoto</i>	

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

Suffix	Example	Gloss	Collective Form	Gloss
-kong	<i>wo'to</i>	'fish'	<i>wo'tokong</i>	'fishes'
-gong	<i>aurang</i>	'story'	<i>aurangong</i>	'stories'
-sang	<i>je(po)</i>	'bone'	<i>je:sang</i>	'bones'
-jang	<i>woryi</i>	'woman'	<i>woryijang</i>	'women'
-nang	<i>yru</i>	'brother'	<i>yruinang</i>	'brothers'

[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:

- (30) [A] [O] [V]
Jopoto a:sakary tykerery kumi:sha.
 jopoto asaka -ry ty- kiere -ry kumi(ky) -ja
 chief friend -PSSD 3R- cassava -PSSD wash.INAN -PRS.TNS
 'The chief's friend washes his own cassava.'
- (31) [O] [A-V]
Ku:rijarary sitjumi:sha.
 Ø- kurijara -ry si- kumi(ky) -ja
 1- canoe -PSSD 1A3O- wash. INAN -PRS.TNS
 'I wash my canoe.'
- (32) [S] [S-V]
Jopoto a:sakary nitjundai.
 jopoto asaka -ry ni- tunda -i
 chief friend -PSSD 3So- arrive -REC.PST.TNS
 'The chief's friend has arrived.'

3.1.3.2.2 *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

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

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

Pronoun	Gloss
<i>noky</i>	'who'
<i>oty</i>	'what'
<i>o'to</i>	'whatever'
<i>owe</i>	'where'
<i>oja</i>	'whither'
<i>o'tonome</i> *	'for some reason or other; why'
<i>o'toro</i>	'a certain number;how many'

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

Table 3.10. Kari'nja Definite Animate Pronouns

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

Table 3.11. Kari'nja Definite Inanimate Pronouns

Pronoun	Gloss
<i>ije</i>	'there'
<i>mo'e</i>	'over there'
<i>ija</i>	'to there (thither)'
<i>mo'ja</i>	'to over there'
<i>eny</i>	3.INAN.PX; 'this'
<i>ero</i>	3.INAN.PX; 'this'
<i>moro</i>	3.INAN.DIST; 'that'
<i>mony</i>	3.INAN.RM; 'that over there'
<i>idjo</i>	3.Inan Anaphoric; 'this just mentioned'

Table 3.12. Kari'nja Pronominal Morphology

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

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)	<i>mose</i> 3.AN.PX 'h/her.here'	(33b)	<i>mo'ko</i> 3.AN.DIST 'h/her.there'	(33c)	<i>moky</i> 3.AN.RM 'h/her.over.there'
(34a)	<i>ero</i> 3.INAN.PX 'this'	(34b)	<i>moro</i> 3.INAN.DIST 'that'	(34c)	<i>mony</i> 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

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

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.²⁸ 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.'

- (37a) *peru* > *peru me*
 dog as, like a dog
- (37b) *jumy* > *jumy me*
 father as, like a father

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 (c.f. 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-*no* suffix, the result of which he terms 'adnominal.' This is illustrated in his example, included here as example 38a.²⁹ The bare modifier, in Courtz's examples, only occurs as the predicate of a nonverbal copular construction, as in example 38b below.

²⁹ Courtz's examples are presented here maintaining his orthography and glosses.

- (38a) *mòko kawono meku*
 mòko kawo -no meku
 that high -adn monkey
 'that monkey up there'
- (38b) *kawo manton mòkaron meku*
 kawo man-ton mòkaron meku
 high is-Tprapl those monkey
 'those monkeys are up there' (Courtz, 2007:72-73)

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 worryidjy*
 paranakyry worryi -ry
 White woman -PSSD
 'the White woman'³⁰
- (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'nja 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)	<i>uwa</i> uwa 'dance' Vo	>	<i>tuwake</i> t- uwa -ke 'fond of dancing' A
(41b)	<i>ka(py)</i> ka(py) 'make' Vt	>	<i>tyka:se</i> 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.

(41c)	<i>y'kony</i> y'kony 'dirt' N	>	<i>ty'kone</i> t- y'ko(ny) -e 'dirty' A
(41d)	<i>emamin</i> emamin 'work' N	>	<i>tomaminje</i> t- emamin -se 'hard working' A

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

Number	Kari'nja
1	<i>owing</i>
2	<i>oko</i>
3	<i>oruwa</i>
4	<i>ok'paima</i>
5	<i>aijatone</i>
6	<i>owing tuwopyimja</i>
7	<i>oko tuwopyimja</i>
8	<i>oruwa tuwopyimja</i>
9	<i>owing apositjyry</i>
10	<i>aijapotoro</i>
11	<i>aijapotoro owing itjuponaka</i> ('ten with one on its top')
12	<i>aijapotoro oko itjuponaka</i>
13	<i>aijapotoro oruwa itjuponaka</i>
14	<i>aijapotoro ok'paima itjuponaka</i>
15	<i>aijapotoro aijatone itjuponaka</i>
16	<i>aijapotoro owing tuwopyimja itjuponaka</i>
17	<i>aijapotoro oko tuwopyimja itjuponaka</i>
18	<i>aijapotoro oruwa tuwopyimja itjuponaka</i>
19	<i>aijapotoro owing apositjyry itjuponaka</i>
20	<i>owing kari'nja</i> ('one human')
21	<i>owing kari'nja owing itjuponaka</i>
30	<i>owing kari'nja aijapotoro itjuponaka</i>
31	<i>owing kari'nja aijapotoro itjuponaka owing itjuponaka</i>
40	<i>oko kari'nja</i>

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) | <i>moro jako</i>
that at.time
'at that time'
(CF WiMa 0139) | (42b) | <i>tybetiry</i>
his.own.bait
'(to act) as his bait'
(FF MaAl 00021) | | <i>me</i>
as | (42c) | <i>tymainjary</i>
his.own.field
'(to act) as his field'
(CF JuAl 0001) | <i>me</i>
as |
|-------|----------------------------------------------------------------------|-------|------------------------------------------------------------------------------|--|-----------------|-------|---------------------------------------------------------------------------------|-----------------|

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

- | | | | |
|------|----------------------------------------------------------------------|-----------------------------|------------------------|
| (43) | <i>arepa</i>
cassava
'at cassava planting time' (CF WiMa 0016) | <i>pomyry</i>
plant -NZR | <i>jako</i>
at.time |
|------|----------------------------------------------------------------------|-----------------------------|------------------------|

The resulting adverbial phrase may complement lexical verbs and it may function as a copular complement, as in:

- (44) *Jawa me mang.*
 bad.one as 3.COP
 'It's bad.' (Mauru 00018)
- (45) *A'na tumary me mang.*
 1+3 soup.PSSD as 3.COP
 'It's like our soup (souplike).' (CF JuAl 0035)

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

- (46) *Moko worryi no:rekoi.*³³
 moko worryi n- wot- ere'ko -i
 3.AN.DIST woman 3S- DETR- anger (Vt) -REC.PST.TNS
 'That young woman is angry.'
- (47) *Moko worryi to:reke mang.*
 moko worryi t- wot- ere'ko -ke mang
 3.AN.DIST woman AZR- DETR- anger (Vt) -AZR 3.COP
 'That young woman is angry.'
 **Moko worryi norekoi mang.*

3.1.4.3 Subordination

In Kari'nja, and indeed most Cariban languages, nominalization is a primary strategy for subordination.³⁴ The verb to be subordinated is nominalized and may then

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 poko mo'ko mang.*
 Ø- pika -ry poko mo'ko mang
 3- peel -NZR occ.with 3.AN.DIST 3.COP
 'She is busy peeling it' (Lit. 'occupied with its peeling'). (FF HeA1 00028)

- (51) *Da mo'ko i:jo kynepano:sa*
 da mo'ko i- ijo ky- n- epano(py) -ja
 then 3.AN.DIST 3- husband 3.RM- 3A3O- help -PRS.TNS
- tjunitjry poko.*
 i- kumi(ky) -ry poko
 3- wash -NZR occ.with
 'Then her husband helps her with washing it.' (CF HeMa 0032)
- (52) *I:jo kynepano:sa kiere apo*
 i- ijo ky- n- epano(py) -ja kiere apo
 3- husband 3.RM- 3A3O- help -PRS.TNS cassava stick
- pa:kotopotyry poko.*
 pakoto -po(ty) -ry poko
 slash -ITER -NZR occ.with
 'Her husband helps her with chopping up the cassava sticks.'
 (CF CeAr 0012)

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 O complement of *seneja*, 'I see O.'

The noun phrase O argument has its own internal structure. In the case of *moro awashi atytary*, in addition to acting as the possessor of *atyтары*, '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) *Eroko* *e:nery* *jako* *y'wa*
 ero -kong ene -ry jako y- 'wa
 this -COLL see -NZR_j at.time 1_i- DAT
- jukme* *'ne* *sepoi**ja*.
 juku me 'ne s- epoi -ja
 good ATTR INTNS 1A_i3O_j-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

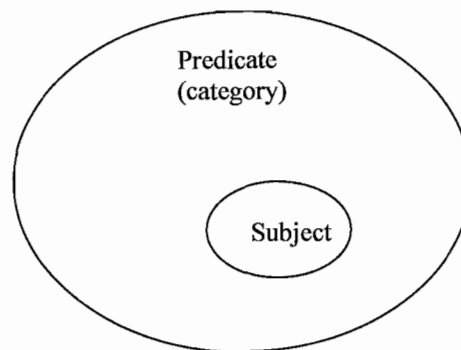
In a chapter entitled "Predicate nominals and related constructions," Payne (1997:111-128) describes six stative functions that languages may code outside of the verbal system. For each one, a nominal element, henceforth the "subject," has some property predicated of it with constructions that may include 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.

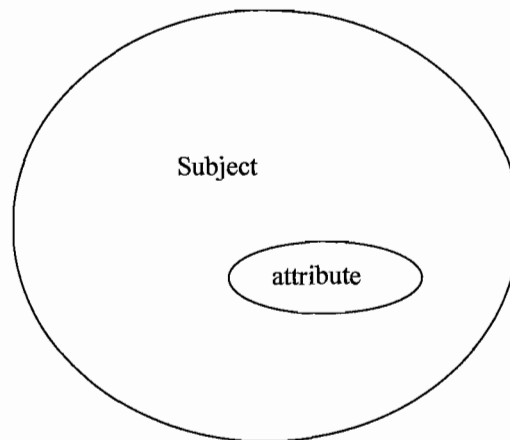
Figure 3.1. Proper Inclusion Predicate



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, *Tiene 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.³⁵ 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.

(54)	<i>Anene'pa</i>	<i>wa.</i>
	an- ene -'pa	wa
	3.NEG- see -NEG	1.COP
	'I don't see it.' (Lit. 'I am not seeing it.')	

³⁵ C.f. Stassen (1997:91) for a discussion of verbal copulas.

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'nja Nonverbal Predicate Constructions

In the following sections, I describe the three formal means Kari'nja has of predicating 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'nja speakers may juxtapose two elements, as in the following example:

- | | | | |
|------|-----------------------|------------|-----------------|
| | Subj | | Pred |
| (56) | <i>Jety</i> | <i>'ne</i> | <i>Racquel.</i> |
| | j- ety | 'ne | Racquel |
| | 1- name.PSSD | INTNS | Nm |
| | 'My name is Racquel.' | | |

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:

- | | | | |
|------|-----------------------------------------------|-------------|----------------|
| | Pred | | Subj |
| (57) | <i>Poto</i> | <i>pore</i> | <i>mainja.</i> |
| | poto | pore | mainja |
| | big.one | very | field |
| | 'The field is a very big one.' (CF JeNj 0011) | | |

Pronoun:

- | | | | |
|------|----------------------|------------|--------------|
| | Subj | | Pred |
| (58) | <i>Mose</i> | <i>'ne</i> | <i>sano.</i> |
| | mose | 'ne | Ø- sano |
| | 3.AN.PX | INTNS | 1- mother |
| | 'This is my mother.' | | |

Possessor/Possessed Noun Phrase:

- | | | | |
|------|----------------------------|------------|--------------|
| | Subj | | Pred |
| (59) | <i>Jawo ety</i> | <i>'ne</i> | <i>Paco.</i> |
| | 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:

- | | | | | | | |
|------|--------------|---------------------------------------------------------|------------------------------------|--------------|-----------|-------|
| | Subj | Pred | | | | |
| (60) | <i>Ero</i> | <i>[paranakyry netry]</i> _{NP} | | | | |
| | ero | paranakyry net -ry | | | | |
| | this | white.person net -PSSD | | | | |
| | | 'This is a white person's net.' (CF JuAl 0079) | | | | |
| | | | | | | |
| | | Pred | | Subj | | |
| (61) | | <i>[Tomaminje pore]</i> _{AP} | <i>mose</i> | <i>woryi</i> | <i>ri</i> | |
| | t- | emamin -je | pore | mose | woryi | ri |
| | AZR- | work -AZR | very | 3.AN.PX | woman | INTNS |
| | | 'This woman is very hardworking.' (CF JeNj 0006) | | | | |
| | | | | | | |
| | Subj | | Pred | | | |
| (62) | <i>Mo'ko</i> | <i>pitjani mje</i> | <i>[tyjumy maro]</i> _{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.).

	Pred		Subj
(63)	<i>Omepaneng</i>		<i>awu 'ne.</i>
	omepa -neng		awu 'ne
	teach (Vt) -one.who.does (NZR)		1.Pro INTNS
	'I am a teacher.'		

The construction may be negated by means of a negative particle, such as *kapyng*, 'not,' placed after the predicate, as in example 64.

	Pred		Subj
(64)	<i>Jumy</i>	<i>kapyng</i>	<i>'ne mo'ko.</i>
	Ø- jumy	kapyng	'ne mo'ko
	1- father	NEG.PTC	INTNS 3.AN.DIST
	'He is not my father.'		

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

	Subj	Pred
(65)	<i>Mo'ko</i>	<i>pytymbo.</i>
	moko	Ø- pyty -mbo
	3.AN.DIST	1- wife -former
	'She is my former wife.'	(Or, 'She was my wife').

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.

(66)	<i>Pary</i>	<i>'ne</i>	<i>mose</i>	<i>na?</i>
	pary	'ne	mose	na
	grandchild	INTNS	3.AN.PX	3.COP
	'Is this your grandchild?'			
	* <i>Pary 'ne mose?</i>			

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.

Equative:

- (67) *Ero a'na beredery.*
 ero a'na berede -ry
 3.IN.PX 1+3 bread -PSSD
 'This is our bread.' (CF JuAl 0055)

Proper Inclusion:

- (68) [*Potonong*]_{NP} *itjerery.*
 poto -nong i- kiere -ry
 big.one -COLL 3- cassava -PSSD
 'Her cassava are big (ones).' (CF JeNj 0017)
- (69) *Awu 'ne omepaneng.*³⁷
 awu 'ne emepa -neng
 1.Pro INTNS teach -one.who.does
 'I am a teacher'
 **[Awu 'ne]*_{NP} [*omepaneng me*]_{PP}

³⁷ Note that in this example, the *e* of *emepa* is an *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) [Tonameije]_{AP} oty wjotory andykyry.
 tonameije oty i- woto -ry andyky -ry
 slippery Hes 3- fish -PSSD tail -PSSD
 'His fish's tail is slippery.' (FF CeAr 00029)

- (71) [Tarure]_{AP} wjery.
 tarure i- wewe -ry
 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) [Ty'se pore]_{AP} rapa oty sheifry.
 ty'se pore rapa oty i- seif -ry
 far very again Hes 3- sieve -PSSD
 'Her sieve is so very far away.' (FF JuAl 0065)

Locative Postpositional (repeated from 62):

- (73) Mo'ko pitjani mje [tyjummy maro]_{PP}.
 moko pitjani me ty- jummy maro
 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 worryi 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) *Mo'ko worryi [tore'ke]_{AP} mang.*
 mo'ko worryi t- wot- ere'ko -ke mang
 3.AN.DIST woman AZR- DETR- make.angry -AZR 3.COP
 'The woman is angry.'
- (74b) *Mo'ko worryi [norekoi]_{VP}.*
 mo'ko worryi n- wot- ere'ko -i
 3.AN.DIST woman 3S- DETR- make.angry -REC.PST.TNS
 'The woman is angry.'
 ?*Mo'ko worryi tore'ke.*

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) [*Okaju eropo*]_{PP} mang.
 okaju eropo mang
 snake here 3.COP
 'A snake is here.'
- (75b) *Okaju eropo ne'i.*
 okaju eropo n- e'i -i
 snake here 3- Cop -REC.PST. TNS
 'A snake was here.'
 ?*Okaju 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, *mang* (c.f. Hoff, in personal communication with Gildea, cited in Gildea 1998:266, note 7).

3.2.4.2 a Copula

The *a* copula links a subject nominal to nominal, adverbial, or postpositional phrase predicates. Cognates to *a*, and indeed the Kari'nja *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.

Table 3.15. Universal tense declarative and polarity question forms of *a* copula

Person	Copula	Gloss	Question	Gloss
	<i>a</i>	Cop	<i>-ng</i>	Uncty
1	<i>wa</i>	'I am'	<i>wang</i>	'am I?'
2	<i>ma(na)</i>	'you are'	<i>mang</i>	'are you?'
1+2	<i>kytaije</i>	'we are'	<i>kytanong</i>	'are we?'
3	<i>na</i>	's/he/it is'	<i>nang</i>	'is s/he/it?'
3	<i>mang</i>	's/he/it is'		

Table 3.16. Collective Universal tense declarative and polarity question forms of *a* copula

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

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

Person	non-collective	Gloss	Collective	Gloss
	<i>-jakong</i>	Dist.Pst.Tns	<i>-ja-to-kong</i>	Pst.Tns.Coll
1	<i>wakong</i>	'I was'		
2	<i>makong</i>	'you were'	<i>matokong</i>	'you all were'
1+2	<i>kytakong</i>	'we were'	<i>kytatokong</i>	'we all were'
3	<i>kynakong</i>	's/he/it was'	<i>kynatokong</i>	'they were'
3				

The *a* copula is confined to 'Universal'³⁸ 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 monomorphemic 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.

- (76) Pred (N) Subj
Tumung 'ne jumy kore moro arepa na.
 tumung 'ne jumy kore moro arepa na
 mound INTNS INTNS Supr 3.INAN.DIST cassava 3.COP
 'That cassava is really big (mounded).' (CF HeMa 0020)
- (77) Pred (A) Subj
Takyse k'ba moro kiere pung mang.
 takyse kaba moro kiere pung mang
 firm already 3.INAN.DIST cassava meal 3.COP
 'That cassava meal is firm already.' (CF JeNj 0029)
- (78) Subj Pred (PP)
Awu omepaneng me wa.
 awu omepa -neng me wa
 1.Pro teach -one.who.does Attr 1.COP
 'I am a teacher.'

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.

- (79) *Noky ko mose na?*
 noky ko mose na
 who QP 3.AN.DIST 3.COP
 'Who is this?' (FF HeAl 00008)

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:

	Pred.N		Subj	
(80)	<i>Pyraporari</i>	<i>'ne</i>	<i>mo'ko</i>	<i>mang.</i>
	pyraporari	'ne	mo'ko	mang
	fish.sp	INTNS	3.AN.DIST	3.COP
	'That is a pyraporari fish.' (FF CeAr 00072)			

	Pred.N		Subj	
(81)	<i>Masuwa</i>		<i>moro</i>	<i>mang.</i>
	masuwa		moro	mang
	net		3.INAN.DIST	3.COP
	'That is a fishing net.' (FF HeAl 00006)			

Adverb:

	Pred.A	Subj-
(82)	<i>Tykase</i>	<i>mang.</i>
	firm	mang
	net	3.COP
	'It is firm.' (FF HeAl 00039)	

	Pred.A	Subj-
(83)	<i>Towa'pore</i>	<i>wa.</i>
	t-ewa'po -re	wa
	AZR- happiness -AZR	1.COP
	'I am happy.'	

Postpositional Phrase:

- (84) Subj [NP] P]_{PRED}
Tumary moro wa'to tupo mang.
 Ø- tuma -ry moro wa'to tupo mang
 1- pot -PSSD 3.INAN.DIST fire atop 3.COP
 'My pot is on the fire.' (FF CeAr 00091)
- (85) [N P]_{PRED} Subj
Pitjary poko mo'ko mang.
 i- pika -ry poko mo'ko mang
 3- peel -NZR occ.with 3.AN.DIST 3.COP
 'She is busy (occupied with) peeling it.' (FF HeAl 00006)
- (86) [NP] P]_{PRED} Subj-
Ewa'po ro me pore mang.
 ewa'po ro me pore mang
 happiness indeed ATTR INTNS 3.COP
 '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:

- (87) [*P:ary 'ne*]_{NP} *mose mang.*
 Ø- pary 'ne mose mang
 1- grandchild INTNS 3.AN.PX 3.COP
 'This is my grandchild.'

- (88) [*J:umy 'ne*]_{NP} *moko mang.*
 Ø- *jumy 'ne* *moko mang*
 1- father INTNS 3.AN.DIST 3.COP
 'That is my father.'

Proper Inclusion:

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

- (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 tjbry -mbo kapyng
 beautiful 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- ewa'po -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.'

- (93) [A'na tumary me]_{PP} mang.
 a'na tuma -ry me mang
 1+3 soup -PSSD Attr 3.COP
 'It's like our soup' (CF JuAl 0035)

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.
 t- sumbara -ke 'ne mang
 AZR- machete -AZR INTNS 3.COP
 'He has a machete.'
- (99) [Totasipjoke 'ne]_{AP} mang.
 totasipoke 'ne mang
 bearded INTNS 3.COP
 'He has a beard.' (Lit. 'He is bearded')
- (100) Mose poitjo [typyke]_{AP} mang,
 mose poitjo t- pyty -ke mang
 3.AN.DIST young.man AZR- wife -AZR 3.cop
- [tymene]_{AP} mang.
 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

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

Table 3.19. TAM marking of *e'i* copula

Tense	Suffix	Form	Gloss
Recent Past	<i>-i</i>	<i>we'i</i>	'I was'
Past Habitual	<i>-to</i>	<i>weitjo</i>	'I used to be'
Distant Past	<i>-jakong</i>	<i>kynejakong</i>	'he was then'
Imperative	<i>-ko</i>	<i>eitjo</i>	'you must'
Future	<i>-take</i>	<i>we'itjake</i>	'I will'
Future Optative	<i>-neng</i>	<i>ne'inje</i>	'let it be'
Future Optative (Collective)	<i>-seng</i>	<i>kyteisheng</i>	'let us be'

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

Simple Past (-Ø):

- (103) *Awu erapa jopoto me we'i.*
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)³⁹

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.*
 erepa -'ma -mbo w- e'i -take
 food -NEG -former 1- COP -Fut
 'I will be without food.' (UrMaHeAl 00012)

Future Optative (-neng):

- (107) *Weidjykong ne'inje.*
 we'i -ry -kong n- e'i -neng
 COP -NZR -COLL 3- COP -OPT
 'Let their being be .' (Intrv WiTo 0059)⁴⁰

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 predicating 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*
 da moro arinjatu ashimbe
 then 3.INAN.DIST pan hot

kyneijang.

ky- n- e'i -ja -ng

RM- 3- COP -PRS.TNS - DBT

'Then the pan becomes hot.' (CF WiMa 0081)

- (110) *Amyijaro wapotosang me meijatong.*
 amyijaro wapoto(po) -sang me m- e'i -ja -tong
 2Col elder -COLL Attr 2- COP -PRS.TNS -COLL
 'You all have become elders.' (FM-MA 00541)

- (111) *Ero wara a'na eropo kyneijang.*
 ero wara a'na eropo ky- n- e'i -ja -ng
 this way 1+3 here RM- 3- COP -PRS.TNS - DBT
 'We do it this way here.' (CF JuA1 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?*
 aembo m- e'i
 finished 2- COP
 'Are you finished?'

- (113) *Paramuru po me'i?*
 paramaru po m- e'i
 Paramaribo at 3- COP
 'Were you in Paramaribo?'

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.

- (114) *Oty ko me'i, kaije i'ja,*
 oty ko m- e'i Ø- ka -ja i- 'wa
 what QP 2- COP 1- say -PRS.TNS 3- DAT

oty ko me'i?
 oty ko m- e'i
 what QP 2- COP

'What have you done, I said to her, what have you done?' (FM-MA 00429)

- (115) *Oty poko ko neitja?*
 oty poko ko n- e'i -take
 what occupied.with QP 3- COP - FUT.TNS
 'What will she be occupied with?' (MCO2 00074)

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 Ø- 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' (UrMaHeAl 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.' Stassen (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:

<u>Function</u>	<u>Example</u>	<u>Result</u>
Locative	He dwells over there.	He is [over there] _{AP} .
Attributive	He dwells happily.	He is [happy] _{AP} .
Proper Inclusion	He dwells as a hunter.	He is [a hunter] _{AP} .
Equative	He dwells as my father.	He is [my father] _{AP} .

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:

<u>Function</u>	<u>Example</u>	<u>Result</u>
Locative	He dwells in a house.	He is [in a house] _{PP} .
Attributive	He dwells like that.	He is [like that] _{PP} .

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 FIBr 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 pore*]_{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*]_{PP} *kyneitjang* *y'wa*.
 awosin me ky- n- e'i -take-ng y- 'wa
 weight Attr RM- 3- COP - FUT.TNS -DBT 1- DAT
 'It will be heavy for me.' (FM-MA 00460)
- (124) [*Typyitje*]_{AP} *kyte'i*, *uwa*.
 t- pyi -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*]_{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*]_{AP} *ne'i*.
 t- sumbara -ke n- e'i
 AZR- machete -AZR 3- COP
 'He had a machete.'
- (127) [*Tysumbarake 'ne*]_{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

TENSE →	Past		Present (Universal)		Future
ASPECT/MOOD ↓	Distant <i>-jakong</i>	Recent <i>-0</i>	Unmarked	<i>-ja</i>	<i>-take</i>
Punctual	<i>a</i>	<i>e'i</i>	<i>no copula</i>	<i>a</i>	<i>e'i</i>
	prosody	prosody	none	both	both
Continuous <i>-to</i>		<i>e'i</i>			
		both			
Optative/Hortative- <i>seng</i>					<i>e'i</i>
					prosody

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,

2007; Pustet, 2003). 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 *tuweitjo* form, described below.

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

Function	Noncopular			<i>a</i> Copula			<i>e'i</i> Copula		
	NP	AP	PP	NP	AP	PP	NP	AP	PP
Equative	X			X		X			
Proper Inclusion	X			X		X			X
Attributive		?			X	X		X	X
Locative			?			X			X
Existential					X				
Possession					X			X	

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

tykoweitjy 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.⁴³ Examples 133 and 134 suggest such a function:

(133)	<i>Omepaneng</i>		<i>awu</i>	<i>'ne</i> .
	omepa -neng		awu	'ne
	teach -one.who.does		1	INTNS
	'I am a teacher.'			

(134)	<i>Mose</i>	<i>'ne</i>	<i>omepaneng</i> .
	mose	'ne	omepa -neng
	3.AN.DIST	INTNS	teach -one.who.does
	'He is a teacher.'		

⁴³ A function Gildea (2005) identified in a similar construction in Akawaio with the suffix *-rö*.

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* *emydjy* *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* *'ne*]_{AP} *mang.*
 t- sumbara -ke 'ne mang
 AZR- machete -AZR INTNS 3.COP
 'He has a machete.'

- (137) [*Tysumbarake*]_{AP} *ne'i.*
 t- sumbara -ke n- e'i
 AZR- machete -AZR 3- COP
 'He had a machete.'

- (138) [*Tysumbarake* *'ne*]_{AP} *me'i*.
 t- sumbara -ke *'ne* m- e'i
 AZR- machete -AZR INTNS 2- COP
 'You 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*.

- (139) *tuweitjo*
 t- e'i -se -to
 AZR- COP -AZR - PST.CONT.NZR
 'always having been then' (Hoff, 1968:432) or
 'the one that was continuously'

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.*
 ka'topome erapa tuweitjo mo'ko arupa mi
 uncle Attr also one.that.was. CONT 3.AN.DIST Nm late
 'He was also my uncle, the late Arupa.' (Intrv WiTo 0051)
 [the one that was continuously]_{NP} is [my uncle]_{PP}

- (141) *Da moro wara tuweitjoinje.*
 da moro wara t- we'i -se -to -ine
 then 3.INAN.DIST way AZR- COP -AZR - PST.CONT.NZR -COLL
 'They were always like that then.' (Intrv WiTo 0080)
 [the ones that were continuously]_{NP} are [that way]_{PP}

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'nja nde*
 da moro po soso Kari'nja nde
 then 3.INAN.DIST at only Kari'nja and.them
- tuweitjoinje.*
 t- we'i -se -to -ine
 AZR- COP -AZR - PST.CONT.NZR -COLL
 'Only Kari'nja used to be there.' (Intrv WiTo 0105)

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

moropo tuweitjo.
 moro po t- we'i -se -to
 3.INAN.DIST at AZR- COP -AZR - PST.CONT.NZR
 'His 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) *Atypyty, Atypyty Tibiti* *Atypyty Atypyty Tibiti* *tuweitjo, t-we'i -se-to*
 AZR- COP -AZR - PST.CONT.NZR
- Kari'nja kari'nja Kari'nja* *jumy jumy INTNS* *tuweitjo t- we'i -se -to*
 AZR- COP -AZR - PST.CONT.NZR
 '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 omepaneng teacher* *'ne 'ne INTNS* *tuweitjo. tuweitjo one.that.was.CONT*
 'He used to be a teacher.'
 [the one that was continuously]_{NP} 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.

- | | | | | |
|-------|----------------------------------------------------------|-------------|---------------|------------------|
| | | | | Subj |
| (148) | <i>Penaro</i> | <i>jako</i> | <i>idjo</i> | |
| | penaro | jako | iro | |
| | long.ago | at.time | 3.INAN.ANA | |
| | | | | Pred |
| | <i>soso</i> | <i>itju</i> | <i>me</i> | <i>tuweitjo.</i> |
| | soso | itu | me | tuweitjo |
| | only forest | Attr | one.that.was. | Cont |
| | 'Back then it used to be only forest.' (Intrv FIBr 0064) | | | |

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

		[[S]		[V]
(149)	<i>Kyy,</i>	<i>arepa</i>		<i>pu:nary.</i>
	<i>kyy</i>	<i>arepa</i>		<i>puna -ry</i>
	<i>hm</i>	<i>cassava.bread</i>		<i>grow -PRG</i>
	'Hm, the cassava is growing.' (CF MaCh 0008)			

				[s-V]
(150)	<i>Ty'muru</i>	<i>me</i>	<i>maro</i>	<i>i'tjory.</i>
	<i>ty-</i>	<i>'muru</i>	<i>me</i>	<i>maro i- y(to) -ry</i>
	<i>3R.PSSR_i-son</i>	<i>small</i>	<i>with</i>	<i>3_i- go -PRG</i>
	'He's going with his small son.' (CF MaCh 0047) ⁴⁶			

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

Transitive

- (151) [[O] [V]] [a- Erg]
Kiere apo emokyry i'ja.
 kiere apo emo(ky) -ry i- 'wa
 cassava stick push -PRG 3- AGT
 'He is pushing the cassava stick.' (CF MaCh 0007)
- (152) [o- V] [a- Erg]
Itjotopotyry i'ja.
 i- koto -po(ty) -ry i- 'ja
 3- cut -ITER -PRG 3- AGT
 'She's chopping it up.' (CF MaCh 0011)
- (153) [o- V] [a- Erg]
Amotyryko kahty 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)
- (154) [A] [o- V]
Torawone moko wokyry '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)
- (155) [o- V] [a- Erg]
Djukme 'ne rapa ipitjary 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 JuAl 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.

- [S- V]
- (156) *Itjoryko, pjyty wjenapo ta.*
 i- y(to) -ry -kong i- pyty i- wenapo ta
 3- go -PRG -COLL 3- wife 3- behind 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.

- (157) [O] [V] [A-]
Koreparykong kapyry ky'wainje.
 k- erepa -ry -kong ka(py) -ry ky- 'wa -ine
 1+2- food -PSSD -COLL make -PRG 1+2- Agt -COLL
 'We're making our cassava.' (CF WiMa 0099)

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.

- (158) *Torawone jumy wjopitjary.*
 torawone jumy i- wot- pika -ry
 quickly INTNS 3- DETR- peel -PRG
 'She is peeling so quickly.' (CF HeAl 0025)

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

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

* The regular process of palatalization conditions a *'wja* 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.⁴⁷ 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'nja 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

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.

- 159a.) *Myry, kiere apo e'mokyry i'ja.* -ry
 'Look at that, he's pushing the cassava sticks.' MaCh 0007
- 159b.) (*Eropo rapa?*)
 'What about here?' WiMa)
- 159c.) *Kyy, arepa punary.* -ry
 'Hm, the cassava is growing.' MaCh 0008
- 159d.) (*(unclear) asitjo.*)
 'Just talk a little.' WiMa)
- 159e.) *Koo, poitjome 'ne atytary.* -ry
 'Wow, it's growing so nicely.' MaCh 0009
- 159f.) (*Eropo rapa?*)
 'What about here?' WiMa)
- 159g.) *Kyy, arepa katong.* -ja
 'Hm, they're pulling cassava.' MaCh 0010
- 159h.) *I'tjotopotyry i'ja.* -ry
 'She's chopping it up.' MaCh 0011
- 159i.) *Myry, tjary k'ba i'ja.* -ry
 'Look at that, he's already pulling it.' MaCh 0012
- 159j.) (*Oty (unclear) eropo?*)
 'What about here?' WiMa)
- 159k.) *Kynitjotopo:satong moro kiere sumbara ke.* -ja
 'They're chopping up the cassava with a machete.' MaCh 0013

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 Kari'nja. This system, which he terms "Set II," has several features also found in the Kari'nja 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_i 1A3O_j- see -PRS.TNS tree slash -ry_j 3_i- 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) <i>i'ja</i>	(161b) <i>weju</i>	<i>'wa</i>	(161c) <i>*weju i'ja</i>
i- 'wa	sun	'wa	
3- Dat	sun	Dat	
'by h/her/it'	'by the sun'		

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.

	[O- V]	[A-]
(162) <i>Myry,</i>	<i>tjary</i>	<i>kaba i'ja!</i>
myry	i- ka -ry	kaba i- 'wa
look.at.that	3- remove -PRG	already 3- Agt
	'Look at that! She's pulling it already!' (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, *kierē 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.

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

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*.

- (164) [NP] [NP]
Ero amu *kurijara.*
this one canoe
This one is a canoe.' (CF HeAl 0063)

- (165) [NP] [NP]
Ero amu *e'kei'pjo.*
ero 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:

- (166) [NP] [NP]
Potonong itjerery.
 poto -nong i- kiere -ry
 big.one -COLL 3- cassava -PSSD
 'Her cassava are big ones.' (CF JeNj 0017)

[AP] [NP]
 **Potome 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.'

- (167) *Tjumary motyry.*
 i- tuma -ry mo(ty) -ry
 3- cooking.pot -PSSD cook -PRG
 'Her pot is cooking.' (FF HeA1 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'nja *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 *mang*. If the copula is indeed optional, it is easier to posit this construction as the source of Kari'nja 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

⁴⁸ C.f. also Mosonyi's (1982) *-ryma*, Future Tense marker.

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'nja.

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 Apalaí (Gildea, 1998:211 for Apalaí, 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, *kyt-*, marks this construction in the Venezuelan dialect of Kari'nja. There are no examples of this type in my texts, but future elicitation will determine whether this has happened in Konomerume Kari'nja, as well.

3.3.7 Cognates

The Main Clause *-ry* construction in Kari'nja 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 Cáceres 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'nja Main Clause *-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'nja. 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?"⁵¹

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’nja. 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*.⁵³

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

⁵³ 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.

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’nja lessons are Kari’nja 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.⁵⁴
- 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:

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.

baking

grating

sifting

pulling

What are you doing?

I am grating _____.

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.

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'nja-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'nja 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

dictionary 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

<p>kynipja 'kotopo:sang</p> <p><i>Morph:</i> ky- ni- pa'koto -po(ty) -ja - ng</p> <p>[UrMa 0004]</p> <p><i>Vt</i></p> <p><i>English:</i> S/he slashes it repeatedly. <i>Sranan Tongo:</i> Ai kap'kapu eng.</p> <p><i>See:</i> pa'koto</p> <p><i>Category:</i> Cassava Film</p>

Figure 4.2. Monomorphemic Kari'nja dictionary entry

<p>pa'koto</p> <p>[CeAr 0003]</p> <p><i>English:</i> slash; chop <i>Sranan Tongo:</i> djonk; kap'kapu</p> <p><i>Vt</i></p> <p><i>English:</i> 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. <i>Sranan Tongo:</i> Kapu, leki te je djonk den taki baka di wan bon fala. A no de na srefi leki /akoto/ 'fala.' /akoto/ je gebruik nanga sani san e knapu, leki wan bon san no fala ete. /pa'koto/ e grbruik owktoe nanga tra sortu sani leki fisi noso meti.</p> <p>Kiere apo pa'kotopo:satong. They cut up the cassava sticks. Den e kap'kapu den kasaba tiki.</p> <p><i>See:</i> akoto, koto</p> <p><i>Category:</i> Cassava Film</p>

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 *ŋ* and *i*. 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 *ɨ*, 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 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.⁵⁶ 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'nja eleven

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

This process has served documentation by increasing our understanding of Kari'nja 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.

Figure 4.3. Kari'nja numbers poster



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’nja Talking Card

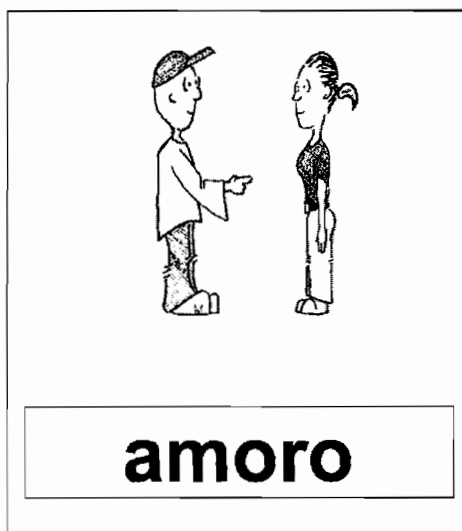


Figure 4.5. *Kiere kumitjyry* ‘cassava washing’ Kari’nja Talking Card



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

<i>Cecilia Arupa</i>	
CeAr 0001	Eropo oty tymainjara akotojang. Sranan Tongo: Djaso ai fala 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 a bron a gron foe eng. English: Then here he is burning his field. Nederlands:
CeAr 0005	Djombo, tymainjary weritja:no. Sranan Tongo: Dan ai krin a gron 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 gron 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'nja 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.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'nja 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

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'nja 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 (Himmelman, 2006:13).

Description, according to Himmelman, 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" (Himmelman, 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):

Documentation:

- Texts
- Two DVD videos

Description:

- Dictionary
- Grammar sketch

Hybrid:

- Curriculum guide

In the sections that follow, I describe each of these components in terms of the process of creation, goals, and intended audience. I also describe weaknesses of each component in its current incarnation, and plans for future revisions.

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 Areyty 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 Areyty 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 anticipate 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'nja. 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

Code	Gender	Age Group	Film(s)
CeAr	F	Middle	C, F
HeAl	F	Elder	C, F
HeMa	M	Elder	C
JeNj	F	Middle	C, F
JoKa	F	Elder	C
JuAl	F	Middle	C
MaAl	F	Middle	F
MaCh	F	Elder	C
PaCh	M	Elder	C
UrMa	F	Middle	C
WiMa	M	Middle	C

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 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 Mandé 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 Mandé 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.⁵⁸ 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'nja 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.

Allomorphy provides additional challenges. Kari'nja has several reducing roots and morphemes. That is, when inflected with particular inflections, 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)	<i>anu(my)</i>	(1b)	<i>anumyry</i>	(1c)	<i>anu:ja</i>
	Vt		N		Vt
	'lift, hoe'		See: <i>anu(my) -ry</i>		See: <i>any(my) -ja</i>
			'hoeing'		'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'nja 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'nja 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

Module	Description	Result
Introduction	<p><u>Workshop Goals:</u></p> <ol style="list-style-type: none"> 1) Year-long Kari'nja Curriculum (Jaarsplan) <ul style="list-style-type: none"> ▫ Modules/topics (thema's) ▫ Lesson plans (les voorbereiding) ▫ Materials planning/development 2) Following years' curricula planning (volgende jaren; jari san kon) <ul style="list-style-type: none"> ▫ How to plan for future years ▫ Spiraling; building on previous years ▫ Developing a full elementary curriculum, K-6 3) Materials Development (materialen regelen; set materialen) 4) Methodology and Methods (methodiek) 	
Different Systems	<p><u>U.S. System</u></p> <ul style="list-style-type: none"> ▫ Curricula <ul style="list-style-type: none"> • School Curriculum <ul style="list-style-type: none"> ○ Set by state/district (door administratie) ○ Topics organized by level (san o de in 1^o Klas, 2^o Klas, etc.) • Class Curriculum <ul style="list-style-type: none"> ○ Set by teacher (door onderwijzer) ○ Yearly ○ Curriculum organized by module/topic (thema) <ul style="list-style-type: none"> ▪ Module: Baka Kasaba <ul style="list-style-type: none"> • Les 1: puru kasaba • Les 2: krabu, griti, 	

	<ul style="list-style-type: none"> • matapi • Les 3: stampu, baka, tranga ini son • Les 4: njam eng • Oefen • Repetitie <p><u>Konomerume System</u> (Presented by teachers)</p>	
Year's Planning	Teachers work together to determine amount of time to be spent on Kari'nja during the year.	<p>School Year 2006-2007</p> <p>Begin: January 2007 End: August 2007</p> <p>30 minutes per lesson 2 lessons per week 25 weeks 50 lesson ½ hours total</p>
Topics	<p>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.</p>	<p><u>Topics/Modules/Thema's</u></p> <p><i>Greetings</i></p> <ul style="list-style-type: none"> • times of day • terms of address • question forms <p><i>Counting and Spelling</i></p> <p><i>Where are you going?</i></p> <p><i>What are you doing?</i></p> <p><i>The Body</i></p> <ul style="list-style-type: none"> • bathing & other body-related activities • things that hurt • illness

		<p><i>Making a Field</i></p> <ul style="list-style-type: none"> • fell • burn • clean • plant • weed <p><i>Firewood</i></p> <ul style="list-style-type: none"> • kurukuru • splitting <p><i>Making Cassava</i></p> <ul style="list-style-type: none"> • harvest • scrape/peel • grate • matapi • kasuripo • sift • bake • dry • eat <p><i>Cooking</i></p> <ul style="list-style-type: none"> • kasuripo • pepper • salt • rice • sides <p><i>Fishing/Hunting</i></p> <ul style="list-style-type: none"> • area • materials • canoe <p><i>Canoe</i></p> <ul style="list-style-type: none"> • make • use <p><i>Kasiri</i></p> <p><i>Celebrations</i></p> <ul style="list-style-type: none"> • end of
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		<ul style="list-style-type: none"> mourning <ul style="list-style-type: none"> ○ 8 day ○ 6 week • village fest • Indigenous Day • birthday • first blood
Content	Small groups work together to determine content for identified topics.	<p><i>Greetings</i></p> <ul style="list-style-type: none"> • morning • midday • afternoon • evening • terms of address • How are you? <p><i>Locations</i></p> <ul style="list-style-type: none"> • field • water side • town • savannah • clinic • hunting • fishing • school • soccer field • to grandma's aunt's, ... <p><i>Activities</i></p> <ul style="list-style-type: none"> • dancing • drinking • praying • weeding • bathing • cleaning • shopping
Teaching Methods	<p>Introduce methods of teaching second languages.</p> <p>Work together to determine an appropriate approach for Konomerume.</p>	<p><u>Methods/Methodiek</u></p> <p><i>How to teach when the teacher isn't fluent.</i></p>

	<p>Include the following elements:</p> <ul style="list-style-type: none"> ▫ 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 	<ol style="list-style-type: none"> 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: <ol style="list-style-type: none"> 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.
Lesson Planning	<p>Small Group Work:</p> <ol style="list-style-type: none"> 1) Teachers and elder speakers work together to determine content necessary for each lesson. 2) Organize content into lesson chunks. *only 3-5 new items per lesson 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. 4) Develop content in cooperation with elders and from documentation. 3) Discuss what additional language and/or materials (realia) will be necessary for lesson. 	C.f. Appendix F
Wrap-up	<p>Review workshop goals. Determine extent to which they've been met. Discuss needs for future planning. List next steps.</p>	

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*)

Les Titel	Sranan Tongo	Kari'nja Auran
Omu, fa joe tan/de?		
Jawo, oty wara su mang?		
Ai go boeng.		
Jupa su rorupo.		
A ne go so boeng.		
Ah, jupa ne waty.		
	omu	jawo
	tante	wo'py
	pikin brada	piry
	bigi brada	sewo
	sisa (pikin of bigi)	jenauty
	opa	tansje
	oma	pi'pi
	zwagrie	pamy
	zwageres	mo'wysary
	granpa	tamushi
	granma	nopoko
	neef	patymy
	nicht	pase
	pikin boi	kydjyme
	bigi boi	kydjy
	pikin meisje	shu'wi
	bigi meisje	wodi
	schonpa	y metamuru
	schoonma	y meno'ty
	ma	ta'ta
	pa	jumy
	uma s'ma	woryi
	man nengre	wokyry
	mi vrouw	pyry
	mi masra	yijo
	jong boi	poitjo

	jong dame	omyija (ko)
	meester	ome'paneng
	juffrouw	ome'paneng woryi
	pikin san ne waka	pitjani
	baby	pitjani meko

Table A.3. Village Locations (Thema: *Pe joe e go?*)

Les Titel	Sranan Tongo	Kari'nja Auran
Mi e go na gron.	fu krin grasi	tjopy yna wysa
Manja wa wysa.	fu prani	wopoi je wysa
	fu puru kasaba	aje wysa (teki) kiere u kurunga wysa (puru)
	fu trow wiri	weri pijase wysa
	fu fala	manja a koto wysa
Mi e go na wenkri.	fu bai sukru	ipijoshi epekase
Wengere wa wysa.	fu bai swarfu	suarufu epekase
	fu bai zoutu	waijo epekase
	fu bai aleisi	epiryry epekase
	fu bai brede	perere epekase
Mi e go na voetbal veld.	fu prei bal	bary sapimja
Wosa pimjatopo wa wysa.	fu luku bal	bary e:ne
	fu krak	ashinjangainje
Mi e go fisi.	mi e losi	weko mere taije
Wo'to weto wysa.	trowe net	nety semaije
	nanga par boto	kurujara maro
	braba kotoe	wo'to sano kaije
Mi e go na skoro.	fu leri	womepa
Shitjoro wa wysa.	fu skrifi	weimijero
	fu singi	wareta
	fu telen	enepoto'me
	fu leisi	wereishimja

Table A.4. Activities (Thema: *San joe e doe?*)

San joe e doe?	O'ty ko meijang?	San eng e doe?	O'ty ko neijang?
Ik schrijf	wei mjeroja	Hij/Zij	kyneimjerojang
Ik zing	waretaije		kyniwjaretanong
Ik lach	jaowaije		kynawanong
Ik speel	wesapimjaije		kynesapimjunang
Ik loop	wysa		kynysang
Ik ren	wekanuija		kynekatuijang
Ik baad	wekupija		kynekupijang
Ik eet	wonasa		kynonasang
Ik slaap	wonysa		kynonysang
Ik spring	wotaporoija		kynotaporojang
Ik val	womoije		kynomanong
Ik huil	wotamoja		kynotamojang

Table A.5. Question forms

Nederlands	Kari'nja	Nederlands	Kari'nja
Slaap ik?	Wonysang?	Ik slaap.	(awu) wonysa.
Slaap jij?	Monysang?	Jij slaapt.	(amoro) monysa.
Slaap hij?	Nonysang?	Hij slaapt.	(mo'ko) kynonysang
Slapen wij?	Nonysang a'na?	Wij slapen	A'na nonysa.
Slapen zij?	Nonysatong?	Zij slapen.	Kynonysatong.
Slapen jullie?	Monysatong?	Jullie slapen.	(amyjaro) monysatong.

Table A.6. Numbers

Number	Kari'nja Auran
1	owing
2	oko
3	oruwa
4	okpaime
5	aijatone
6	aijatone owing itjuponaka
7	aijatone oko itjuponaka
8	aijatone oruwa itjuponaka
9	aijatone okpaime itjuponaka
10	aijapatoro

Table A.7. Times of day (Thema: *Ten foe a dei*—natuuronderwijs)

Sranan Tongo	Kari'nja Auran
mus-dei, 3-5 uur	emamyryjako
dei broko, 6 uur	nemamyi
dei	kuritja
bakana	koije
neti	ko'ko
tide	erome
tamara	koropo
esdei	koijaro
tra esdei	monyngojaro
tra tamara	monyngoropo
jari	shiritjo
wan mun	owing nu'no

Table A.8. Spelling (*Alfabet*)

Leter				
a	auhto (oso)	amoro (joe)	arepa (brede)	
b	biribiri (frudu sabana)			
e	eky (kwiki)	emy (basi)	ekano (a beti eng)	
i	i:tju (busi)	imembo (pikin)		
j	ja:kara:wa (dia)	jakono (mati)		
k	kuwaji (krabasi)	kamisha (krosi)	kusa (krabu)	
m	matapi	manare (zeef)	matasa'pai (matapi tiki)	
n	nimjoku (amaka)			
o	owing (wan)	oko:ju (sneki)	omepako (leri)	
p	pyjai	pondjo (pingo)	pandira (fraga)	pyryke (pikin lagadisa)
r	ra'na (mindri)			
s	sambura (trom)	samaku (bigi prapi)		
t	ta'ta (mama)	tu'na (watra)	tuma (patu)	
u	upupo (ede)	u'mari (hoofd tooi)		
w	wo'to (fisi)			
y	ymba (schouder blad)			
sh	shu'wi (meisje)			
dj	djupa (boeng)			
tj	pitjani (pikin nengre)	tjaty (a futu foe eng)	tja'ko (meki)	

Table A.9. Body parts (Thema: *Lichaamsdelen*)

Les	Sranan Tongo	Kari'nja Auran	mi _____	eng _____
1) Go wasi joe _____ .	fesi	ombata	jembatary	embatary
_____ itjunitja.	jesi	pa:na	panary	ipjanary
Mi e go wasi mi _____ .	oksel	ojata	jejatary	embatary
_____ kumishe wya.	penis	aroky	jarokyry	arokyry
	vagina	ory	jeryry	eryry
	wiri	?u:se	jusety	usetyry
2) Tapoe joe _____ .	mofa	pota	potary	ipjotary
_____ etapuko.	ai	onu	jenuru	enuru
Mi e tapoe mi _____ .	jesi	?pa:na	panary	ipjanary
_____ setapuja.	kumba	powe	po'wety	ipjowety
	noso	onata	jenatary	enatary
3) Mi e krasi mi _____ .	nangra	amosai	?jamosaitjyry	amosaitjyry
_____ shishitjoja.	tifi	jewa	jery	ijery
	tongo	?nuru	anuru	inuru
	anu	aia	jaijary	aijary
4) San joe e seki?	bil	wesepi	wesepiry	iwjesepiry
Oty ko mishusunganon?	ede	upupo	jupupo	upupo
Mi e seki mi _____ .	bobi	manaty	manatyry	imjanatyry
_____ shishesengaije.	futu	pupu	pupuru	ipjupuru
5) San e hati?	bere	wembo	juwembo	uwembo
Oty ko jetumbe o'wa na?	baka	onga	ynganatyry	indjanary
Mi _____ e hati.	neki			
_____ jetumbe na.	kindi			
	skoroe	mota	motary	imjotary

Table A.10. Steps to clearing a field (Thema: *Meki Gron*)

Les	Sranan Tongo	Kari'nja Auran
1) Fala gron	owroe	sumbara
Manja akotore	feiri	kyrykyry
Teki a ____ gi mi.	watra	tu:na
Moro ____ ipinja ko ywa.	aksi	wywy
Omdat we go fala gron.		
Manja ako'to kysa.		
2) Bron gron	swarfu	suwarufu
Manja koroka	watra	tu:na
Kon g'we.		
O'ko.		
Wi go leti a gron.		
Manja po'ma.		
Tjari a ____ kon.		
Moro ____ e:neko.		
3) Trow wiri		
Weiri pijako		
Meki wan ipi.		
Amu a'na noko.		
Bron a wiri.		
Ipjomako moro weiri.		
4) Prani	kasaba tiki	kijerapo
Wopono	napi	napoi
Tjari a ____ kon.	nasi	nana
Moro ____ e:neko.	tjen	ashitjaru
Tjapu wan olo.	karun	awashi
Moro nono anungo.		
Prani a ____ .		
Moro ____ pongo.		
5) Krim grasi		
Tjupunary		
Jepi mi krim grasi.		
Kopanoko tjupu narypoko.		
Trow a ipi.		
Moro tjumu emako.		
Mi c krim grasi.		
Tjupu shinjaje.		

Table A.11. Making cassava bread (Thema: Meki Kasaba, *Arepa Kapyry*)

Les	Sranan Tongo	Kari'nja Auran
1	We e go na gron fu _____ .	Manja wa kysa _____ .
	puru kasaba	kiere yka
	Joe tjari a _____ .	Amoro moro _____ aroko.
	Mi o tjari a _____ .	Awu moro _____ sarotake.
	Kapu a kasaba tiki.	Moro kierapo itjoko ko.
	owroe	sumbara
	kurukuru	kurukuru
	mutete	mutete
2	Griti Kasaba	Kiere Kyry
	Mi e krabu kasaba nanga nefi.	Kiere shitja kaije maria ke.
	Mi e griti kasaba nanga gritgriti.	Kiere shitjuja semari ke.
	Mi e griti ini botoboto.	Kiere kumykanda shitjuja.
	Me tranga eng nanga matapi.	Sarymoja matapi ke.
	semari tiki	semari epy
3	Baka Kasaba	Arepa Ekeidjy
	Mi e stampu ini a mata nanga mata tiki.	Shitjumoja moro akota ako epy ke.
	Joe e seif nanga seif.	Amoro munaje manare ke.
	Eng e baka tap' a pan.	Mo:ko arinjatu tupo kynosekeijang.
	Mi e koti eng nanga nefi.	Maria ke sasakaije.
	poti ini son	weju taka yko
	Joe e drai eng nanga waiwai.	Morijaije woriwjori ke.
	faja udu	we'we
4	Mi e njam kasaba.	Arepa senasa.
	Losi a kasuripo.	Kashiripjo setokaije.
	Bori a pepre watra.	Tumaitjupo shimjokaije.
	Poti a fisi ini.	Wo'to syja itjaka.
	pepre	pomyi
	soutoe	waijo
	meti	to'nomy
	Njan switi!	Tykatanore o'nako!

Table A.12. Greetings and times of day (Thema: *Groeten + Natuuronderwijs*)

Les	Sranan Tongo	Kari'nja Auran
1	Groeten	
	(Meister, Juf) fa joe de?	Omepane, oty wara su mang?
	Mi de boeng.	Mondo wa.
	Mi no de so boeng.	Jupa ne waty wa.
	Mi de weri.	Rupotai.
	Mi de siki.	Jetumbe wa.
	Hangri e kiri mi.	Kumyja.
	Drei watra e kiri mi.	Tuna kyrydjy woja.
2	Ten foe a dei	
	A ___ tide.	___ erome na.
	son faja	Weju ashibje erome na.
	koroe	Tysanore erome na.
	dof`dof	Tonupije erome na.
	Alen e fadon.	Konopo kynopasang.
	Alen e kon.	Konopo kynosang.
3	Tide, Tamara, Esdei	Erome, Koropo, Kojaro
	Esde a bende ___.	Kojaro ___ me'i.
	Tra esde a bende ___.	Monyngoja jaro ___ me'i.
	Mi no sabi fa tamara o de.	Koropo onjewara iweidje anukuty pa wa.
4	Manten (6-9 uur)	
	Goede morgen.	Komandong surapa.
	Fa joe sribi?	Onjewara monykyi?
	Mi sribi boeng.	Djupa wonykyi.
	Mi no sribi boeng.	Djupa onykypa we'i.
5	Brekten (9-12 uur)	
	Dag!	Onjewara sukytaton?
	Hangri e kiri mi.	Kumyija.
	Mi wani njan.	Wonapy se wa.
	Me go bori.	Wetumoka wysa.
6	Middag (12-1500 uur)	
	Goeje middag.	Djupa surorypo kytatong.
	A son faja.	Weju ashimbje jumy na.
	Mi e sweti.	Teramu taije.
	Mi e go wasi.	Wekupi wysa.

7	Mofò neti (1500-1800 uur)	
	Goeje avond (een persoon).	<i>Komamyi surapa.</i>
	(moro leki een persoon)	<i>Kykomaijaton surapa.</i>
	Mi weri!	<i>Rupotai!</i>
	Me go rust.	<i>Wesamanga wysa.</i>
	Mi e go koiri.	<i>Wotawa wysa.</i>
8	Neti (1800-00 uur)	
	Goeje avond.	<i>Kykomaijaton surapa.</i>
	A kowroe.	<i>Tysanore na.</i>
	Mi e go sribi.	<i>Wonyse wysa.</i>
	Sribi boeng.	<i>Djupa onyko.</i>

Table A.13. Family (Thema: *Famirie (o:mo) + Nummers*)

Les	Sranan Tongo	Kari'nja Auran
1	Disi na mi famirie.	Mose ne jomory.
	Mi nen na ____.	Jety ne ____.
	Fa joe nen?	Onjewara ko ajety na?
	Disi na mi (mama).	Mose ne (ta'ta).
2	Eng nen na ____.	Moko ety na ____.
	Mi (papa) nen na ____.	(Jumy) ety ne ____.
	Fa joe (papa) nen?	Onjewara ko (ajumy) ety nang?
3	Mi abi ____.	____ me mang.
	Mi abi (5) (brada).	Aijatone ru'na me mang.
	Omeni brada joe abi?	O'toro ko aruna nang?
		O'toro ko apiryjang?
	Omeni jari joe abi?	O'toro ko ashritjory nang?
	Mi abi 10 jari.	Aijapatoro ne shiritjory wa.

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.
- 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.
- 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 kynanu: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.
- CeAr 0007 **I:jo kynepano:sa, kiere apo emo:po:sa.**
 Sranan Tongo: Eng masra e jepi eng, ai trusu den kasaba tiki.
 English: Her husband helps her, he pushes in (plants) the cassava sticks.
- CeAr 0008 **Pjyty rapa, amu 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, pjyty 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:kotopotyry poko.**
 Sranan Tongo: A masra foe eng e jepi 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 kyny: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'nokahpo 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 kumi:sha, 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 foe 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 foe mi, a faja k'ba bron.
English: Then here, my pan, the fire has finished burning.

- CeAr 0034 **Da saipjaka'i, da moro apiripjo ke sotyja, tjorotyry senese.**
 Sranan Tongo: 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 shipi'pjaijeno.**
 Sranan Tongo: Dan mi bradi eng.
 English: Then I spread it out.
- CeAr 0036 **Da eropo kiere pu ahty tupo, da shipi'tjaije.**
 Sranan Tongo: 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 jenyrymbo wo'wo ka'mano.**
 Sranan Tongo: 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 Tongo: 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 Tongo: Djaso a kon opo pikinso.
 English: Here it rises a little.
- CeAr 0040 **Da shipjesasamatake, shipjesamaije ko'u.**
 Sranan Tongo: 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 Tongo: 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 wokrymbo 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 tyserepiry 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 jepi 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 woryi 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 poiya, mohko ma'mi kynitjumyndoja.**
 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, kynatytano mo:ro 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 inipjakotory, 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 worryi 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.
- HeAl 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 worryi 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 kynanoja.**
 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 wjopitjary.**
 Sranan Tongo: Ai piri esesi.
 English: She peels very quickly!

- HeAl 0026 **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.
- HeAl 0027 **Kynokyja, eropo kynokyjang go'u, eh mohko i:jo kynitjumi:sha i'wja.**
 Sranan Tongo: Ai griti, djaso ai griti now, eh, a masra foe eng e wasi eng
 gi eng.
 English: She grates, here she grates now, eh, her husband washes it for
 her.
- HeAl 0028 **Tuwoky'ma k'ba mang, kynarymoja.**
 Sranan Tongo: A kaba griti, a o pers eng now.
 English: She's finished grating, she'll squeeze it now.
- HeAl 0029 **Da matapi tjaka kyny:jang.**
 Sranan Tongo: Dan ai poti eng go ini a matapi.
 English: Here she puts it in the matapi.
- HeAl 0030 **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.
- HeAl 0031 **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.
- HeAl 0032 **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.
- HeAl 0033 **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 Tongo: Udu foe eng baka pan.
 English: Wood for her baking pan.
- HeAl 0035 **Kyna'mokano moro oty taka, ako taka.**
 Sranan Tongo: 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 Tongo: 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 Tongo: 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 Tongo: "
 English: “
- HeAl 0039 **Wa'to kyryja.**
 Sranan Tongo: Ai meki faja.
 English: She makes a fire.
- HeAl 0040 **Moro pjo'mangatopo ke kynitjupija.**
 Sranan Tongo: Ai nati eng nanga a sani foe leti eng.
 English: She wets it with the thing for lighting it.
- HeAl 0041 **Tjarinjaturu jatoja.**
 Sranan Tongo: Ai poti faja gi a pan foe eng.
 English: She gives her pan firewood.
- HeAl 0042 **Tytowe jaka k'ba i'wja mang.**
 Sranan Tongo: 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 tjorotyry ene:ja moro apiripjo ke ari'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 tjjarinjaturu 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! Apitjano 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 kurando 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 mje tyjummy maro.**
 Sranan Tongo: Disi na wan boto, a pikin 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 eropo 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 kyrimjapo moro oty weri tjapo poijang go'u mohko pjyty.**
 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'taije.**
 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...

- HeMa 0017 **Mar mi si pikinso.**
 Sranan Tongo: "
 English: (in Sranan Tongo) but I see a little bit.
- HeMa 0018 **Alkantara, Henriette: Aijauran.**
 Sranan Tongo: Joe tal.
 English: Your language.
- HeMa 0019 **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.
- HeMa 0020 **Tumung 'ne jumy ko'we moro arepa na.**
 Sranan Tongo: A kasaba tjari furu njanjan.
 English: The cassava is really mounded.
- HeMa 0021 **M'hm, kynimjukano noro.**
 Sranan Tongo: M'hm, ai hari eng puru ete.
 English: M'hm, he just pulls and pulls them still.
- HeMa 0022 **Mohko i:jo kynepano:sa arepa mukary po:ko.**
 Sranan Tongo: Eng masra e jepi eng foe puru den kasaba lutu.
 English: Her husband helps her with pulling the cassava roots.
- HeMa 0023 **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.
- HeMa 0024 **Moro kurukuru taka y:to'me.**
 Sranan Tongo: Foe poti eng go ini a kurukuru.
 English: In order to put them into the basket.
- HeMa 0025 **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 Tongo: Dan drape ai piri eng.
English: Then there she peels it.
- HeMa 0027 **Ha, moro now.**
Sranan Tongo: Ha, dati now.
English: Ha, that now.
- HeMa 0028 **A'ha da eropo kynipitjano moro a kiere pitjano.**
Sranan Tongo: 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 Tongo: 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 Tongo: Djaso ai griti eng now, a kaba wasi eng.
English: Here she grates it now, she's finished washing it.
- HeMa 0031 **Da nitjjang po'no.**
Sranan Tongo: 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 foe eng e jepi eng foe wasi eng.
English: Then her husband helps her with washing it.
- HeMa 0033 **Eropo moro matapi tjaka, matapi tjaka po'no kyny:ja.**
Sranan Tongo: 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 Tongo: Ai pers eng.
English: She really squeezes it.

- HeMa 0035 **Eropo kynna'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.
- HeMa 0036 **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.
- HeMa 0037 **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.
- HeMa 0038 **(Ero)po ja'ty y'mopo:sa po'no ni'mjopo:sa 'ne.**
 Sranan Tongo: Djaso ai broko faja udu now, ai brokobroko eng.
 English: Here she busts firewood now, she busts it up.
- HeMa 0039 **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.
- HeMa 0040 **Eropo kynapoja.**
 Sranan Tongo: Djaso ai stampu eng.
 English: Here she pounds it.
- HeMa 0041 **Eropo eropo oty moro paranakyry 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.
- HeMa 0042 **Jupy mene otyto'me i'ja nu'na'no 'ne.**
 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 wijetyambo 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.

- HeMa 0051 **Eropo kynuroja jupa weitjo'me.**
 Sranan Tongo: Djaso ai wai eng foe a kan de boeng.
 English: Here she fans it so that it can be good.
- HeMa 0052 **Da moro arinjatu kuponaka kyny:jang moro kiere pu apitjano itjupo.**
 Sranan Tongo: 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.
- HeMa 0053 **Kynekeija k'ba 'ne.**
 Sranan Tongo: Ai baka eng k'ba.
 English: She bakes it already.
- HeMa 0054 **Eropo moro wjopapyry pona moro woriworyi tje kynno, kynotyjang.**
 Sranan Tongo: 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.
- HeMa 0055 **Eropo jupy mene moro pijeryjang.**
 Sranan Tongo: Djaso ai seti a kasaba boeng.
 English: Here she sets it right.
- HeMa 0056 **Da mombo pahpota da kynimjerota.**
 Sranan Tongo: Dan baka dati, dan ai go peni eng.
 English: Then after that, then she'll paint it.
- HeMa 0057 **M'hm mijerory waty ma.**
 Sranan Tongo: M'hm, a ne go peni eng.
 English: M'hm, she won't paint it.
- HeMa 0058 **Moro moro akoshimbjo kano moro arepa wyinjo.**
 Sranan Tongo: Ai puru pikinso libi a kasaba.
 English: She takes a little bit from the cassava bread.
- HeMa 0059 **Da moro oty kynipjesasamano, po'no jupy me moro pijery weitjo'me.**
 Sranan Tongo: 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 kynurinjano.**
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 Tongo: "
 English: (Sranan Tongo) No, we have to say...
- HeMa 0069 **Ja, eropo.**
 Sranan Tongo: Ja, djaso.
 English: Yeah, here.
- HeMa 0070 **Da eropo moko tymuru emepano moro net oty moro serepi otyry po:ko shijetimjary po:ko.**
 Sranan Tongo: 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 Tongo: Te! A no de foe sabi, mi!
 English: Ha! It's not for me to know, huh!
- HeMa 0072 **Wo'ta poitjopo.**
 Sranan Tongo: Foe kisi fisi.
 English: To catch fish.
- HeMa 0073 **Ja wo'ta poitjopo.**
 Sranan Tongo: Ja, foe kisi fisi.
 English: Yeah, to catch fish.
- Njanjoekare, Jeanette*
- JeNj 0000 **Mm Roberto we'we akotojang ero wywy maro.**
 Sranan Tongo: Roberto e koti wan bon nanga aksi.
 English: Roberto fells a tree with an ax.
- JeNj 0001 **Anomai moro we'we.**
 Sranan Tongo: A fadon, na bon.
 English: It falls, the tree.

- JeNj 0002 **Da morokon pporiry ykoto: sang mohko roberto moro we'we poriry ykoto: 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.
- JeNj 0003 **Da eropo weri pjasang tymainjary ta.**
 Sranan Tongo: Dan djaso ai trowe den wiri ini eng gron.
 English: Then here he throws the leaves away in his field.
- JeNj 0004 **Tomaminje pore mose wokry.**
 Sranan Tongo: A man disi de wan wroko man.
 English: This man is a real hard worker.
- JeNj 0005 **Eropo Sieglien kynopojang, arepa poijang eropo.**
 Sranan Tongo: Djaso sieglien e prani, ai prani kasaba djaso.
 English: Here Sieglien plants, she plants cassava here.
- JeNj 0006 **Tomaminje pore mose worryi ri myry.**
 Sranan Tongo: A frow disi e wroko, jere.
 English: This woman really works, you see.
- JeNj 0007 **Paripje pore moro samba akujang.**
 Sranan Tongo: Ai tjapu boeng tranga.
 English: She hoes with real force.
- JeNj 0008 **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.
- JeNj 0009 **Moropo eropo moro ko arepa pоторо me k'ba mang.**
 Sranan Tongo: Drape, djaso, den kasaba e kon bigi k'ba.
 English: There, here, the cassava is getting big already.

- JeNj 0010 **Moro awashi atytary sene:ja.**
 Sranan Tongo: Mi si fa a karun e gro.
 English: I see the corn's growth.
- JeNj 0011 **Poto pore mainja, Sieglien mainjary.**
 Sranan Tongo: Wan boeng bigi gron, a gron foe sieglien.
 English: A big field, Sieglien's field.
- JeNj 0012 **Eropo Roberto typyty maro kynysang mainja wa.**
 Sranan Tongo: Djaso roberto nanga eng frow e go na gron.
 English: Here Roberto, with his wife, goes to the field.
- JeNj 0013 **Arepa yka kynysatong kiere, kiere, um, yka kynysatong manja wa.**
 Sranan Tongo: 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.
- JeNj 0014 **Typyty epano:se.**
 Sranan Tongo: Ai go jepi eng frow.
 English: He helps his wife.
- JeNj 0015 **Eropo mohko Roberto kiere kanong.**
 Sranan Tongo: Djaso roberto e puru kasaba.
 English: Here Roberto pulls cassava.
- JeNj 0016 **Tumung 'ne erepari.**
 Sranan Tongo: A kasaba tjari njanjan.
 English: The cassava is really mounded.
- JeNj 0017 **Moro oh, apotonong ikjejery.**
 Sranan Tongo: Den kasaba foe eng bigi.
 English: Oh, his cassava are big.

- JeNj 0018 **Tomaminje topore mose wokyry ri typyry epano:sa jummy.**
 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.
- JeNj 0019 **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.
- JeNj 0020 **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.
- JeNj 0021 **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.
- JeNj 0022 **Da eropo kynoky:jang.**
 Sranan Tongo: Dan djaso ai griti eng.
 English: Then here she grates it.
- JeNj 0023 **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.
- JeNj 0024 **Moro wara tywoju'pore jummy 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.
- JeNj 0025 **Eropo kynotarymojang moko worryi.**
 Sranan Tongo: Djaso a frow e pers eng.
 English: Here that woman presses it.
- JeNj 0026 **Potopore mjatapiry.**
 Sranan Tongo: A matapi foe eng bigbigi.
 English: Her matapi is really big.

- JeNj 0027 **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.
- JeNj 0028 **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.
- JeNj 0029 **Takyse k'ba moro kiere pung mang.**
 Sranan Tongo: A kasaba kon tranga k'ba.
 English: The cassava is hard already.
- JeNj 0030 **Eropo Cecilia we'we y'mojang.**
 Sranan Tongo: Djaso Cecilia e broko faja udu.
 English: Here Cecilia breaks firewood.
- JeNj 0031 **Tapo'pore 'ne ri.**
 Sranan Tongo: A abi krakti ini eng anu.
 English: She has strength in her hands.
- JeNj 0032 **Tybang we'we y'mojango.**
 Sranan Tongo: Na sort udu ai broko?
 English: What kind of wood is she breaking?
- JeNj 0033 **Eropo kiere pung otyjang.**
 Sranan Tongo: Djaso ai sani a matapi kasaba.
 English: Here she does something to the hard cassava.
- JeNj 0034 **Apoto'me eropo 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 **Tyneporypo '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 pikinso 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 drai na kasaba.
 English: Here she flips the cassava bread.

- JeNj 0044 **Da eropo kynitjotopo:sang moro arepa.**
 Sranan Tongo: Dan djaso ai kotkoti na kasaba.
 English: Then here she cuts up the cassava bread.
- JeNj 0045 **Da moro weju taka kyny:jang moro arepa.**
 Sranan Tongo: Dan ai poti eng go ini a son, na kasaba brede.
 English: Then she puts it in the sun, the cassava bread.
- JeNj 0046 **Apohta, apohtato'me moro arepa y:jang moro weju taka.**
 Sranan Tongo: 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.
- JeNj 0047 **Eropo Roberto kyny:sang wo'to weto, ty'myru meko maro, kurijara ta.**
 Sranan Tongo: 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.
- JeNj 0048 **Eropo moro oty y:ja tuna kaka.**
 Sranan Tongo: Djaso ai poti na sani go ini na watra.
 English: Here he puts the thing in the water.
- JeNj 0049 **Tominje kupore mose wokyry ri.**
 Sranan Tongo: A man disi na wan wroko man, jere.
 English: This man is a real hard worker.
- Kabalefodo, Joosje*
- JoKa 0001 **Eropo mainja kotoja mohko myrekoko.**
 Sranan Tongo: Djaso a jongoe man e fala gron.
 English: Here the young man fells a field.
- JoKa 0002 **Wewe akotoja mainja.**
 Sranan Tongo: A fala udu gron.
 English: He fells a tree, field.

- JoKa 0003 **Wjery nomai tjaba.**
 Sranan Tongo: A udu foe eng fadon k'ba.
 English: His tree falls already.
- JoKa 0004 **Eropo kynitjotopo:sa.**
 Sranan Tongo: Djaso ai kotkoti eng.
 English: Here he chops it up.
- JoKa 0005 **Kanare kotoja.**
 Sranan Tongo: Ai koti den top foe eng.
 English: He cuts the treetops.
- JoKa 0006 **Eropo kyniwjeritjano pjondo'me.**
 Sranan Tongo: Djaso den krim eng foe kan prani.
 English: Here he removes the leaves in order to plant it.
- JoKa 0007 **Pjyty kynopo:jang.**
 Sranan Tongo: Eng frow e prani.
 English: His wife plants it.
- JoKa 0008 **Arepa e'moto'me kiere apo.**
 Sranan Tongo: Foe trusu a kasaba tiki.
 English: In order to push the cassava sticks.
- JoKa 0009 **Wjeri pjasa.**
 Sranan Tongo: Ai trowe a wiri.
 English: He throws away the leaves.
- JoKa 0010 **Kiere apo e'mosa.**
 Sranan Tongo: Ai trusu na kasaba tiki.
 English: He pushes the cassava sticks.
- JoKa 0011 **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 foe 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 foe 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 mjunu erepary munu.**
 Sranan Tongo: Den njanjan foe 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 wagi.
 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 foe eng e brinki, ai taki.
 English: Her knife shines, she says.

- JoKa 0020 **Kynitjumi:shang k'ba kumykang daka tji'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.
- JoKa 0021 **Kynokyjang k'ba.**
 Sranan Tongo: Ai griti k'ba.
 English: She grates already.
- JoKa 0022 **I:jo kynitjumi:shang i'ja.**
 Sranan Tongo: Eng masra e wasi eng gi eng.
 English: Her husband washes it for her.
- JoKa 0023 **Kynarymoja matapi tjaka.**
 Sranan Tongo: Ai poti eng go ini a matapi.
 English: She puts it into the matapi.
- JoKa 0024 **Kynotarymoja.**
 Sranan Tongo: Ai pers.
 English: She squeezes.
- JoKa 0025 **Tjupoitjo'me.**
 Sranan Tongo: Foe sidon na eng tapu.
 English: In order to sit on it.
- JoKa 0026 **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.
- JoKa 0027 **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.
- JoKa 0028 **Jahty poro mopo:sa wewe e'keitjopo.**
 Sranan Tongo: A faja udu foe eng ai brokobroko foe baka eng.
 English: She breaks up her firewood to bake.

- JoKa 0029 **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 **Kynu'nanong k'ba.**
 Sranan Tongo: Ai seif eng k'ba.
 English: She sifts it already.
- JoKa 0031 **I'je konopopo:satong.**
 Sranan Tongo: Dis sei, den lukuluku.
 English: This side, they watch and watch.
- JoKa 0032 **Arinjatu kumi:shang kaba.**
 Sranan Tongo: Ai wasi na baka pan k'ba.
 English: She washes the cassava pan already.
- JoKa 0033 **Ijatoto'me.**
 Sranan Tongo: Foe poti faja gi eng.
 English: In order to give it fire.
- JoKa 0034 **Arinjatu ja'tojatong.**
 Sranan Tongo: Den poti faja udu gi na pan.
 English: They give the pan firewood.
- JoKa 0035 **Ja'toi tjaba.**
 Sranan Tongo: A meki faja k'ba
 English: She made the fire already.
- JoKa 0036 **Kyny:ja wewe poro e'mopo:sa ijaty wjotapoitjo'me.**
 Sranan Tongo: Ai gi eng, ai 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 **Apiripjo pa:sa tjuponaka i'tjorotyry eneto'me 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'me.**
 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 kyny:jato api'tjato'me.**
 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 **Kynipjepjokuramoto 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 kynishasamoto pjery pjery sasamoto 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 **Kynimjyjang 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.

Juliette Alkantara

- 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 pjoripjo 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.

- JuAl 0005 **Moro manja, ah, korokai da kyniwijeritjanong oty pjo, pjomyohtu 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.
- JuAl 0006 **ero wara eropo a'na nemaija.**
 Sranan Tongo: A so we libi djaso.
 English: This is how we live here.
- JuAl 0007 **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.
- JuAl 0008 **Mohko i:jo kynepano:sang morokong, oty, kiere apo y:to'me.**
 Sranan Tongo: A masra foe eng e jepi eng foe poti den kasaba tiki.
 English: Her husband helps her with them, um, in order to put the cassava sticks.
- JuAl 0009 **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.
- JuAl 0010 **Eropo moro pjomyo 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.
- JuAl 0011 **Onjewara mykaine, ai go djukmene moro pjomyo 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.
- JuAl 0012 **Eropo kynusatong tymjainjarykon wa arepa.**
 Sranan Tongo: Djaso den go na gron foe kasaba.
 English: Here they go to their field for cassava bread.

- JuAl 0013 **Arepa, ah, moro, koreparykong.**
 Sranan Tongo: Kasaba, dati na wi njanjang.
 English: Cassava, um, that's our food.
- JuAl 0014 **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.
- JuAl 0015 **Eropo mohko i:jo kynepano:sang moro kiere kary po:ko, tumung 'ne rapa erepary mang.**
 Sranan Tongo: Djaso a masara foe eng e jepi 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.
- JuAl 0016 **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.
- JuAl 0017 **Pjyty kynepano:sang moro oty kiere apo kotory po:ko, tumung 'ne tampokorymbo mjainjary mang.**
 Sranan Tongo: Dan a frow e jepi 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).
- JuAl 0018 **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.
- JuAl 0019 **Tumung 'ne tampokorymbo mjainjarykon mang.**
 Sranan Tongo: A gron foe den tjari furu njanjan.
 English: Their field is so very full (rich, filled with food).

- JuAl 0020 **Ne'ko eropo 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.
- JuAl 0021 **Djukmene rapa ipitjary, i'ja ero wara na eropo 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.
- JuAl 0022 **Pitjatong.**
Sranan Tongo: Ai piri den.
English: She peels them.
- JuAl 0023 **Eropo moro kiere kumi:shanong juk'me 'ne.**
Sranan Tongo: Djaso ai wasi den kasaba so mooie.
English: Here he washes the cassava roots so nicely.
- JuAl 0024 **Ero wara a'na eropo kynimjaminjanong.**
Sranan Tongo: Djaso na so wi e wroko.
English: This is how we work here.
- JuAl 0025 **Arepa kyry jako djukmene oty, kynitjumi:shang.**
Sranan Tongo: Te den meki kasaba, dan ai wasi eng so krin.
English: They wash it so clean for kassava-making.
- JuAl 0026 **Moro kiere eropo kynokyjang.**
Sranan Tongo: Djaso ai griti den kasaba.
English: Here she grates the cassava.
- JuAl 0027 **Shjemariry rapa merone tijeke tampokorymbo.**
Sranan Tongo: A gritgriti foe eng baka, a srapu tumsi.
English: Her grater, it's very sharp.
- JuAl 0028 **I:jo kynepano:sang moro kiere kumitjyry po:ko.**
Sranan Tongo: Eng masra e jepi eng foe wasi den kasaba.
English: Her husband helps her with the cassava washing.

- JuAl 0029 **Eropo moro oty matapi taka ero wara a'na eropo kynejang.**
 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.
- JuAl 0030 **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 foe 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.
- JuAl 0031 **Omyija pore worry 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.
- JuAl 0032 **Eropo mose oty, a'na eropo mojang omyijakon de...**
 Sranan Tongo: Djaso den sani, wi foe djaso, den jongoe uma.
 English: Here the thing, we here, the young women...
- JuAl 0033 **Emepa:tong akinju'ma mang.**
 Sranan Tongo: Leri den den no musu lesi.
 English: Teach them not to be lazy.
- JuAl 0034 **Eropo moro matapi kupo kynotandymojang.**
 Sranan Tongo: Djaso ai sidon tapu na matapi.
 English: Here she sits down on the matapi.
- JuAl 0035 **Moro aitjuru, a'na eropo, ero Konomerume po, oty a'na tumary me mang.**
 Sranan Tongo: Dan a watra foe 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.
- JuAl 0036 **Moro aitjuru moro ta a'na woto y:jang tonomy.**
 Sranan Tongo: Dan ini a pepre watra dati, wi poti fisi, meti.
 English: Then in that pepper water we put fish, meat.

- JuAl 0037 **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.
- JuAl 0038 **Merone iwjiry rapa.**
 Sranan Tongo: Dan a aksi foe eng baka de wan fasi.
 English: Her ax is a certain way (Lit. 'like that').
- JuAl 0039 **I:jo ane:panopyhpa mang.**
 Sranan Tongo: Eng masra ne jepi eng.
 English: Her husband is not helping her.
- JuAl 0040 **Asekero tjybrymbo oty tywery angiritjojang.**
 Sranan Tongo: Dan eng srefi, a granma disi, e brokoproko eng eigie faja udu.
 English: Then this grandma, by herself, breaks up her firewood (Lit. 'bulldozes it').
- JuAl 0041 **Eropo oty kynose'keijang.**
 Sranan Tongo: Djaso ai baka eng.
 English: Here she bakes it.
- JuAl 0042 **Eromete mose tjybrymbo moro akotanong.**
 Sranan Tongo: Dan jus'now, a granma disi e teki a mata tiki.
 English: Then just now, this grandma takes the mortar stick.
- JuAl 0043 **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 paranakyry seifry.**
 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.

- JuAl 0051 **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.
- JuAl 0052 **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.
- JuAl 0053 **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.
- JuAl 0054 **Paranakyry 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.
- JuAl 0055 **Berede waty ero a'na beredery.**
 Sranan Tongo: Brede no de, disi na wi brede.
 English: There is no bread, this is our bread.
- JuAl 0056 **Ashimbje moro arinjatu mang.**
 Sranan Tongo: A baka pan faja.
 English: The pan is hot!
- JuAl 0057 **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.
- JuAl 0058 **Joe mu' jep' mi now, jep' mi.**
 Sranan Tongo: "
 English: You have to help me now, help me.

- JuAl 0059 **ero wara mohko tjbry tyrepari e'keijang.**
 Sranan Tongo: Na so wan fasi na granma 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.

English: She bakes and bakes, here it is.

- JuAl 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.
- JuAl 0069 **Ashimbje 'ne rapa moro oty.**
 Sranan Tongo: A sani srefi a faja.
 English: The thing itself is hot.
- JuAl 0070 **Pan i'wja mang.**
 Sranan Tongo: Na pan gi eng.
 English: The pan for her.
- JuAl 0071 **Arinjatu.**
 Sranan Tongo: Baka pan.
 English: Baking pan.
- JuAl 0072 **Eromete oty moro arepa urindjatang.**
 Sranan Tongo: Dalak ai go drai na kasaba.
 English: In a little while she will flip the cassava.
- JuAl 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.
- JuAl 0074 **Idjombo ro erombo pahpota moro arepa y:sa osekanong, no?**
 Sranan Tongo: Dan baka dati, dan ai kotkoti na kasaba, no?
 English: Then after that she'll cut the cassava, right?
- JuAl 0075 **ero wara a'na kynejang 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 weju 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 wokryry 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 wokryryjang tykoweitjy waty noro mjaroinje mang.**
 Sranan Tongo: Den man s'ma foe now, uku no de 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 kyneimajang Konomerume po.**
 Sranan Tongo: So wan fasi wi djaso we libi na Konomerume.
 English: This is the way we live here in Konomerume.

Maria Chobin

- MaCh 0001 **Wewe akotojang noky berto mainja kotojang painjare.**
 Sranan Tongo: 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 Tongo: Luku wan sani, a fadon k'ba.
 English: Look at that, it falls already!
- MaCh 0003 **Kynipjoritjanong.**
 Sranan Tongo: Ai kapkapu den taki.
 English: He removes the branches.
- MaCh 0004 **Tijeke jummy shumbarary myry.**
 Sranan Tongo: A owroe foe eng srapu so te.
 English: His machete is so sharp.
- MaCh 0005 **Namoi:sha k'ba ko'wero mo' weri.**
 Sranan Tongo: Ai piki den wiri k'ba.
 English: He picks up the leaves already.
- MaCh 0006 **Mainja po:jang.**
 Sranan Tongo: Ai prani gron.
 English: He plants a field.
- MaCh 0007 **Myry kiere apo e'mokyry i'ja.**
 Sranan Tongo: Luku wan sani, ai trusu a kasaba tiki.
 English: Look at that, he is pushing the cassava sticks.
- MaCh 0008 **Kyy, arepa punary.**
 Sranan Tongo: Te! A kasaba e grow.
 English: Wow, the cassava's growing.
- MaCh 0009 **Koo, otjomene atytary.**
 Sranan Tongo: 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'tjotopotyry 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 nefe foe eng srapu, 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 kynitjyang k'ba.**
Sranan Tongo: Luku wan sani, ai griti eng k'ba.
English: Look at that, she grates it already.
- MaCh 0020 **Kynitjumi:shang.**
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 **Nakypyi 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'naje k'ba painjare myry kana, kanapojang 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'keitjo'me.**
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'ketjo'me.**
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.

- MaCh 0035 **Chobin, Maria: Moro arepa e'keija.**
Sranan Tongo: Ai baka na kasaba.
English: She bakes the cassava.
- MaCh 0036 **Topo'ruka.**
Sranan Tongo: A tranga wan.
English: The hard one.
- MaCh 0037 **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.
- MaCh 0038 **Kapa joe taki tranga?**
Sranan Tongo: "
English: You spoke loudly?
- MaCh 0039 **Ashimbjei i'ja mang.**
Sranan Tongo: A faja gi eng.
English: It's hot for her.
- MaCh 0040 **Ne'ko kynebakmapo:sa kynimjeroja.**
Sranan Tongo: Luku, ai bakbaka eng, ai peni eng.
English: Look, she bakes and bakes it, she paints it.
- MaCh 0041 **Kynipjosunja nare kynipjusosokanong 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.
- MaCh 0042 **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 **Kynimjjang poro liba ta.**
 Sranan Tongo: Now ai tai eng ini a liba.
 English: He ties it in the river now.

Paulus Chobin

- PaCh 0001 **So ero wywy akuru poko jupa sene:ja potjome sene:ja.**
 Sranan Tongo: So, fa ai gebruk a aksi, mi si eng boeng, mi luku 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 jummy wopo:sa ero typoshinje 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, en frow e prani, luku.
 English: Look at that, his wife plants, look.
- PaCh 0008 **Arepa se tyweidje ke kynopojang.**
 Sranan Tongo: Foe di ai wani kasaba meki a prani.
 English: She plants because she is wanting cassava bread.
- PaCh 0009 **Opomya 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'me.**
 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 njanjan 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, ai poti 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 tywokyto'me.**
 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, ai 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'me, 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'me.**
 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'me.**
 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'me 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 kynipjakanon weju 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 **Srepimbjo amuje kynysa.**
 Sranan Tongo: Ai go poti wan net.
 English: He goes to put a net.
- PaCh 0052 **Moro arepa etapyry me srepimbjo 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'me.**
 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 kapkapu 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 potonombore erepary 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 taka 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 kymakang daka kynyija.**
 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'nokanong.**
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'nong 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 bradi 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 tht it can be good.
- UrMa 0041 **Da kynipjesasamanong.**
Sranan Tongo: Dan ai seif moro 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 kynarolang 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 kurijara 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 **Tywotory apoitjopo serekamanong painjare.**
 Sranan Tongo: Ai sreka a sani foe eng di a musu kisi fisi.
 English: He arranges his fish-catching thing, maybe.
- Wilfred Mande*
- WiMa 0001 **Manja akotyry seneja.**
 Sranan Tongo: Me si taki ai fala gron.
 English: I see he cuts a field.
- 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.
- 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.
- WiMa 0004 **Ero wara Kari'nja manja, manja poko mang.**
 Sranan Tongo: So den Kari'nja e do na gron wroko.
 English: This is the way Kari'nja are working in the field.
- 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.
- WiMa 0006 **Djukme 'ne miainjary, 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.

- WiMa 0007 **Ero wara kykaro 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.
- WiMa 0008 **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').
- WiMa 0009 **Idjeke mainja ka:sa.**
 Sranan Tongo: Foe dati ede meki ai meki gron.
 English: For that reason he makes a field.
- WiMa 0010 **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.
- WiMa 0011 **Dan moro we:ri mipjasa.**
 Sranan Tongo: Dan je trowe den wiri.
 English: Then he throws the leaves away.
- WiMa 0012 **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.
- WiMa 0013 **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 diki.
 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'nja kynopojang tymainjary ta arepa pomyry jako.**
 Sranan Tongo: So Kari'nja e prani te ai prani kasaba ini eng gron.
 English: This is the way a Kari'nja plants when he plants his field with cassava.
- WiMa 0017 **Mene:ja tahty yngana roten moro tymainjary 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 kyweidjyong 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 kurukuru 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 sepoiija.**
 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.

- WiMa 0029 **Idjeke ashito jato ke mang mainja poko waty erome nokong weidjy.**
 Sranan Tongo: Foe dati ede meki ai hati mi pikinso 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.
- WiMa 0030 **Mene:ja djombo.**
 Sranan Tongo: Dati je si toe.
 English: You see that, too.
- WiMa 0031 **Tumung 'ne jumy moro erepary kary.**
 Sranan Tongo: A fasi fa ai puru a kasaba, a abi so furu njanjan.
 English: They way he pulls cassava, it's really fat.
- WiMa 0032 **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.
- WiMa 0033 **Kykaro eropo Konomerume ponokong kytopoisheng.**
 Sranan Tongo: Wi foe Konomerume, meki wi prani.
 English: We here from Konomerume, let's plant.
- WiMa 0034 **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.
- WiMa 0035 **Ajasakary anakimjapa paidjo aweitjo'me.**
 Sranan Tongo: Foe joe no kan trobi den tra wan.
 English: So that you are not bothering your friends.
- WiMa 0036 **Aseke amainjary taka mysa, pahporo 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 rapa eropo moro tytararary karytojatón.**
 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 pjyty 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 worryi emaminjary ero Konomerume ta.**
 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 iwjainje 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 kynitjyang.**
 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 mijarjary.**
 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 tjeke 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 kumitjyry 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.

- WiMa 0052 **Da matapi ta y'tojang motywoky mapo pahpota 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.
- WiMa 0053 **Ja, omyjanokong erome nokong Konomerume po nokong amuko nymbo ero wara tyweidjykong sepa mandon.**
 Sranan Tongo: Ja, den jongoe wan 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.
- WiMa 0054 **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.
- WiMa 0055 **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.
- WiMa 0056 **Neko tykultururu anemapa mang kawo kynapoijang.**
 Sranan Tongo: Luku, a ne trowe eng kultururu, ai hori eng hei.
 English: Look, she's not throwing away her culture, she holds it high.
- WiMa 0057 **E:wa kyteisheng kasakary ko.**
 Sranan Tongo: Meke wi de so, kondreman.
 English: Let's do the same, my countrymen.
- WiMa 0058 **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.

- WiMa 0059 **Eropo matasapai tu'po kynotandymojang.**
Sranan Tongo: Djaso ai sidon tapo na matapi tiki.
English: Here she sits on the matapi stick.
- WiMa 0060 **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.
- WiMa 0061 **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.
- WiMa 0062 **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.
- WiMa 0063 **Mose amu woryi tomaminjene roten mose woryi mjang.**
Sranan Tongo: A frow disi na wan frow di e wroko tranga.
English: This woman is a very hardworking woman.
- WiMa 0064 **We'we y'mojang aseke '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.
- WiMa 0065 **Tyijo animjo mokypa mang uwa paidjo.**
Sranan Tongo: A ne wakti eng masra srefsrefi.
English: She doesn't wait for her own husband at all.
- WiMa 0066 **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 pritpriti 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 omaije eropo 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 konymbbo 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 anukutypa 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 ai wasi na pan.
English: Here she washes the cassava pan.
- WiMa 0078 **Moro arinjatu djombo rapa mitjumi:sha.**
Sranan Tongo: A baka pan, joe musu wasi eng fosi.
English: The baking pan, you have to wash it first.
- WiMa 0079 **Fosi moro arepa e'keidjy o'wa.**
Sranan Tongo: Fosi joe begin baka na kasaba.
English: Before you start cassava washing.
- WiMa 0080 **Moro mene:ja onjewara yry mang i'wja, wa'to kasang moro arinjatu pinjo.**
Sranan Tongo: So je si san a musu doe, dan a meki na faja ondro na baka pan.
English: So you see what she has to do, she makes a fire under the cassava pan.
- WiMa 0081 **Mo' wa'to kapy poto da mo' arinjatu ashimbje kyne'ijang.**
Sranan Tongo: Dan te je meki na faja, dan a baka pan e kon faja.
English: Then when you're making the fire, the baking pan becomes hot.
- WiMa 0082 **Da undymbo shimja rapa moro arepa anyry'pa mana.**
Sranan Tongo: Dan joe ne poti na kasaba so mar.
English: Then you don't just put the cassava on it (without checking it).

- WiMa 0083 **Moro u'napo arepa e'keidje jako o'wa, uwa moro paranakyry ngano moro temperaturatur rapa muku:sa.**
 Sranan Tongo: Dan je poti a kasaba so wan fasi, den bakra e taki, je musu sabi na temperaturatur (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 terapia 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 terapia 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' temperaturatur mariki mjano moro apiripjo emanong itjuponaka.**
 Sranan Tongo: Djaso je si ai luku na termpuratur, 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 ene: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 foe 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 koreparykong kyshitjasatong ky'karo Konomerume po anukutypa ajata.**
Sranan Tongo: Djaso na so wan fasi we meki na kasaba, na Konomerume, if joe 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 joe ede te joe 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 torepary 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 ekeidjy 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 worryi 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 jepi man, a masra foe eng, di musu jepi 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 jasadarykong, 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 dja.
 English: For that reason, if you look, you will be amazed at how we are living here.

- WiMa 0112 **Typyitje kyte'i u'wa omepako te'ne eroko.**
 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: Dan jo 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 jasadarykong 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 kapyry 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 poko.**
 Sranan Tongo: Dan mi no sabi fa a de, mi no sabi fa Kari'nja e taki tapoe a san disi.
 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 Tongo: Mar kande ai gi eng fatu.
 English: But maybe it fattens him.
- WiMa 0121 **Da moro pahpota da kynurindjanong.**
 Sranan Tongo: Baka dati, dan ai drai eng.
 English: After that, then she flips it.
- WiMa 0122 **Da mene:ja urindjapo pahpota.**
 Sranan Tongo: Dan je si baka te a drai eng.
 English: Then you see again when she flips it.
- WiMa 0123 **Da kynakykanong.**
 Sranan Tongo: Dan ai perspers eng.
 English: Then she presses it.
- WiMa 0124 **Moro pahpota ashitjo kyninjojang.**
 Sranan Tongo: 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 Tongo: 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 kynarolang menejatong.**
 Sranan Tongo: 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 sekymbo tuponaka kyny:jang moro weju ashin jy mo zinky ashinjojang erapa 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 fisi.
 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 jasadary 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 joe 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 nijtotoja.**
 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 fells 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 poriry 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

pjyty rapa amu anu:ja rapa
 i- pyty rapa amu 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 -pssdgrow -one.who.is

Then here, the way it grows, the way it's growing, its food is fat.
 Cassava Demo 2006 CeAr 0009

itjoryko pjyty 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'kotopotyry 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 -Prs.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 i'ja potono itjereryko
 i- muka(ry) i- 'ja potono i- 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 pjyty 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 basket.
Cassava Demo 2006 CeAr 0015

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 pjyty 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 pjyty kynitjyja,
eropo i- pyty ky- ni- ky -ja
here 3- wife 3.Rm- 3AO- grate -Pres

tykerery kyja
 ty- kiere -ry ky -ja
 3R.Pssr- cassava -pssd grate -Pres

Here his wife grates it, she grates her cassava.
 Cassava Demo 2006 CeAr 0020

da mo'ko i:jo kynepano:sa moro
 da mo'ko i- ijo ky- n- epano(py) -ja moro
 then 3AnMd 3- husband 3.Rm- O- help -Pres 3InMd

kiere kumitjyry poko
 kiere kumi(ky) -ry poko
 cassava wash -Nzr with

Then her husband helps her with the cassava washing.
 Cassava Demo 2006 CeAr 0021

eropo noky
 eropo n- wot- ky
 here 3Sa- Detr- grate

ma:i, kynarymoja kyy ... moro
 'ma(ty) -i ky- n- aryimo -ja kyy *...{Intj} moro
 finish -Affirm 3.Rm- 3AO- put.in -Pres Interj *Hes 3InMd

matapi tjaka
 matapi taka
 manioc.press into

Here she has finished grating, she puts it in, um, into the matapi.
 Cassava Demo 2006 CeAr 0022

moro tjashiripjory kyno
 moro i- kasiripo -ry kyno
 3InMd 3- cassava.liquid -pssd ***

kynosejukano
 ky- n- wos- ejuka -:no
 3.Rm- 3AO- Detr- make.drip -Prs.Tns

The cassava liquid, um, it drips.
 Cassava Demo 2006 CeAr 0023

da eropo (unclear) kynotandy'moja (unclear)
 da eropo *** ky- n- wot- andy'mo -ja ***
 then here *** 3.Rm- O- Detr- seat -Pres ***

tymatapiry matasapai tupo
 ty- matapi -ry matasapai tupo
 3R.Pssr- manioc.press -pssd 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 shirakapo:sa
 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- aiya -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- y(ry) -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 si- kumi(ky) -ja
 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

da eropo jainjaturu tu moro wa'to
 da eropo j- arinjatu -ry t- *** moro wa'to
 then here 1- cassava.pan -pssd 3R- *** 3InMd fire

nitjoroty'mai
 ni- koro(ty) -'ma -i
 3- burn -Cmpltv -Rec.Pst

Then here, my pan, the fire has finished burning.
 Cassava Demo 2006 CeAr 0033

da saipja:kai da moro apiripjo ke
 da s- aipja(py) -ka -i da moro piripjo ke
 then 1A- scatter -Remv -Rec.Pst then 3InMd cassava.flour Instr

sotyja tjorotyry senese
 s- oty -ja i- koroty -ry s- ene -se
 1A- do.something -Pres 3- burn -Nzr 1A- see -Purp

Then I have scattered it, then I use some flour to check its burning.
 Cassava Demo 2006 CeAr 0034

da shipipjaijeno
 da si- pipata -e -no
 then 1A30- make flat -Prs.Tns -Prs.Tns.Dbt

Then I flatten it out.
 Cassava Demo 2006 CeAr 0035

da eropo kiere pu (unclear) da
 da eropo kiere pung unclear da
 then here cassava mashed.cassava *** then

shipitjaije
 si- apika -e
 1A30- spread.out -Prs.Tns

Then I spread out the cassava meal.
 Cassava Demo 2006 CeAr 0036

tywa'to ekyinjy
 ty- wa'to ekyinjy
 3R.Pssr- fire smoke

jenurymbo wo'wokamano
 j- enu -ry -mbo wo'wo -ka -ma -no
 1- eye -pssd -devalued burning.skin -Tvzr -Chg -Prs.Tns.Dbt

The fire's smoke burns my eyes.
 Cassava Demo 2006 CeAr 0037

da eropo shitjakaje asitjo typyimjene
 da eropo si- kaka -e asitjo ty- pyimje -se
 then here 1A30- scrape -Prs.Tns a.little 3R.Pssr- much -Ptcp

tera kyneitja
 terapa ky- n- e'i -take
 again 3.Rm- 3Sa- Cop -Fut

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 Idtf a.little 3Sa- lift -Prs.Tns

Here it rises a little.
 Cassava Demo 2006 CeAr 0039

da shipjesasamatake shipjesamaije ko'u
 da si- pesasama -take si- pesasama -e ko'u
 then 1A30- shake -Fut 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 sakykapa: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 wokyrumbo y'tory oty
 ene -ko mose amu wokry -mbo y'to -ry oty
 see -Imper 3AnPx someone man -devalued go -Nzr Hes

tyserepirumbo 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- 'muru 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 pona
 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, kynipjoritjano 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 -Pssd branch -Remv -Prs.Tns.Dbt Intns

He removes the branches from his field,
 Cassava Demo 2006 HeAl 0005

moro sumbara ke
 moro sumbara ke
 3InMd machete Instr

with that machete.
 Cassava Demo 2006 HeAl 0006

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.
 Cassava Demo 2006 HeAl 0007

weri pjasa 'ne mose worryi
 weri pa -ja 'ne mose worryi
 leaves throw.away -Pres really 3AnPx woman

kynanu: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.
 Cassava Demo 2006 HeAl 0008

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.
 Cassava Demo 2006 HeAl 0009

torawone mo'ko wokryy 'wa njopondory
 torawone mo'ko wokryy 'wa i- nopong -nto -ry
 quickly 3AnMd man Agt 3- cover -chg -Nzr

That man is covering the holes quickly.
 Cassava Demo 2006 HeAl 0010

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.
 Cassava Demo 2006 HeAl 0011

amu awashi atytary k'ba, wijonatoko
 amu awashi atyta -ry kaba i- wot- n- atyta -to -kong
 some corn grow -Nzr Prfct 3- Detr- 3Sa- grow -Hab -Col

kynatytano **moro mjainjarykong** **da**
 ky- n- atyta -no moro i- mainja -ry -kong ta
 3.Rm- 3So- grow -Prs.Tns.Dbt 3InMd 3- field -pssd -Col in

Some corn is growing already, the one they planted, it is growing in their field.

Cassava Demo 2006 HeAl 0012

myry
 myry
 look.at.that

Look at that.

Cassava Demo 2006 HeAl 0013

mjainjary **kynysa** **k'ba dja**
 i- mainja -ry ky- n- y(to) -ja kaba dja
 3- field -pssd 3.Rm- 3Sa- leave -Pres Prfct here

Their field is already going away here.

Cassava Demo 2006 HeAl 0014

djupa 'ne **anene'pa** **wa**
 ju'pa 'ne an- ene -hpa wa
 well really 3Neg- see -Neg 1Cop

I can't see it so well.

Cassava Demo 2006 HeAl 0015

kiere kano
 kiere ka -no
 cassava remove -Prs.Tns.Dbt

He removes the cassava.

Cassava Demo 2006 HeAl 0016

kiere mukano **mo'ko ma'mi mo'ko**
 kiere muka -no mo'ko ma'mi mo'ko
 cassava remove.tubers -Prs.Tns.Dbt 3AnMd boy 3AnMd

i:jo
 i- ijo
 3- husband

That young man pulls the cassava, her husband.

Cassava Demo 2006 HeAl 0017

moro inipjakotory, **moro initjotory,**
 moro i- ni- pa'koto -ry moro i- ni- koto -ry
 3InMd 3- 3AO- slash -Nzr 3InMd 3- 3AO- cut -Nzr

kano **mo'ko ma'mi**
 ka -no mo'ko ma'mi
 remove -Prs.Tns.Dbt 3AnMd boy

The slashed one, the cut one, the young man removes it.

Cassava Demo 2006 HeAl 0018

mo'ko worryi kiere apo kotoja, mjukary
 mo'ko worryi kiere apo koto -ja i- muka -ry
 3AnMd woman cassava stick cut -Pres 3- remove.tubers -Nzr

i'ja
i- 'ja
3- Dat

That woman cuts the cassava sticks, she is pulling them.
Cassava Demo 2006 HeAl 0019

tumung 'ne tango
tumung 'ne tankon
mound really enormous

The roots are enormous.
Cassava Demo 2006 HeAl 0020

kynitjatong de
ky- ni- ka -tong de
3.Rm- 3AO- remove -Col them

They are harvesting them.
Cassava Demo 2006 HeAl 0021

sumbara ke mo'ko worry kynitjotopo:sa,
sumbara ke mo'ko worry ky- ni- koto -po(ty) -ja
machete Instr 3AnMd woman 3.Rm- 3AO- cut -Iter -Pres

moro kiere kotoja, kurukuru taka
moro kiere koto -ja kurukuru taka
3InMd cassava cut -Pres basket into

That woman cuts them up with a machete, she cuts the cassava, into the basket.
Cassava Demo 2006 HeAl 0022

moro kurukuru maro moro kroiwagi taka mo'ko
moro kurukuru maro moro kroiwagi taka mo'ko
3InMd basket with 3InMd wheel.barrow into 3AnMd

i:jo kynaroja
i- ijo ky- n- aro -ja
3- husband 3.Rm- 3A3O- carry -Pres

With a basket her husband carries it into the wheel barrow.
Cassava Demo 2006 HeAl 0023

eropo kynopitjano
eropo ky- n- wot- pika -no
here 3.Rm- 3AO- Detr- peel -Prs.Tns.Dbt

Here she peels.
Cassava Demo 2006 HeAl 0024

torawone jumy wjopitjary
torawone jumy i- wot- pika -ry
quickly Intns 3- Detr- peel -Nzr

She is peeling quickly.
Cassava Demo 2006 HeAl 0025

eropo kynitjumisha kiere kumi:sha
eropo ky- ni- kumi(ky) -ja kiere kumi(ky) -ja
here 3.Rm- 3AO- wash -Pres cassava wash -Pres

kumykang daka
 kumykang taka
 cassava.boat into

Here she washes it, she washes the cassava into the cassava boat.
 Cassava Demo 2006 HeAl 0026

kynokyja, eropo
 ky- n- wot- ky -ja eropo
 3.Rm- 3AO- Detr- grate -Pres here

kynokyjang go'u, eh mo'ko
 ky- n- wot- ky -ja -ng ko'u eh mo'ko
 3.Rm- 3AO- Detr- grate -Pres -Dbt now eh 3AnMd

i:jo kynitjumisha i'wja
 i- ijo ky- ni- kumi(ky) -ja i- 'wa
 3- husband 3.Rm- 3AO- wash -Pres 3- Dat

She grates, here she grates now, eh, her husband washes it for her.
 Cassava Demo 2006 HeAl 0027

tywoky'ma k'ba
 t- wot- ky -'ma kaba
 T- Detr- grate -Cmpltv Prfct

mang, kynarymoja
 mang ky- n- arymo -ja
 3.Cop 3.Rm-3.Rm- 3A3O- put.in -Pres

She is finished grating, she puts it in (the matapi) and squeezes it.
 Cassava Demo 2006 HeAl 0028

da matapi taka kyny:jang
 da matapi taka taka ky- n- y(ry) -ja -ng
 then manioc.press into into 3.Rm- 3AO- put -Pres -Dbt

Then she puts it into the matapi.
 Cassava Demo 2006 HeAl 0029

amu y:jang napa itjaka moro matapi
 amu y(ry) -ja -ng rapa i- taka moro matapi
 something put -Pres -Dbt again 3- into 3InMd manioc.press

taka
 taka
 into

She puts some more into it, into the matapi.
 Cassava Demo 2006 HeAl 0030

kynitjano k'ba takyse k'ba mang
 ky- ni- ka -:no kaba takyse kaba mang
 3.Rm- 3AO- remove -Prs.Tns Prfct firm Prfct 3.Cop

She removes it already, it's hard already.
 Cassava Demo 2006 HeAl 0031

Myry! **wewe moja** **mose**
 myry wewe 'mo -ja mose
 look.at.that wood break -Pres 3AnPx

Look at that! This one splits firewood.
 Cassava Demo 2006 HeAl 0032

wywy ke, **wewe moja**
 wywy ke wewe 'mo -ja
 ax Instr wood break -Pres

With an ax, she splits firewood.
 Cassava Demo 2006 HeAl 0033

jarinjaturu **ja'ty**
 j- arinjatu -ry ja'ty
 1- cassava.pan -pssd firewood

firewood for her baking pan
 Cassava Demo 2006 HeAl 0034

kyna'mokano **moro oty** **taka, ako** **taka**
 ky- n- a'moka -no moro oty taka ako taka
 3.Rm- 3AO- crumble -Prs.Tns.Dbt 3InMd thing into mortar into

She crumbles it into that thing, into the mortar.
 Cassava Demo 2006 HeAl 0035

moro kiere **pung** **a'mokano** **djombo**
 moro kiere pung a'moka -no djombo
 3InMd cassava mashed.cassava crumble -Prs.Tns.Dbt then

kynapoja **nunano**
 ky- n- apo -ja n- una -no
 3.Rm- 3AO- mash -Pres 3AO- sift -Prs.Tns.Dbt

She crumbles the cassava meal, then she pounds it, then she sifts it.
 Cassava Demo 2006 HeAl 0036

ari'njatu **tjarinjaturu** **kumi:shang** **go'u**
 arinjatu ty- arinjatu -ry kumi(ky) -ja -ng ko'u
 cassava.pan 3R.Pssr- cassava.pan -pssd wash -Pres -Dbt now

The baking pan, she washes her baking pan now.
 Cassava Demo 2006 HeAl 0037

che!
 che
 how.sad

How sad!
 Cassava Demo 2006 HeAl 0038

wa'to kyryja
 wa'to kyry -ja
 fire make -Pres

She makes a fire.
 Cassava Demo 2006 HeAl 0039

moro pjo'mangatopo ke kynitjupija
 moro i- po'manka -topo ke ky- ni- kupi -ja
 3InMd 3- light -Instr Instr 3.Rm- 3AO- moisten -Pres

She wets it with the kerosene (Lit. 'instrument for lighting it').
 Cassava Demo 2006 HeAl 0040

tjari'njaturu jatoja
 ty- arinjatu -ry ja'to -ja
 3R.Pssr- cassava.pan -pssd 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
 da ky- n- ene -ja
 then 3.Rm- 3AO- see -Pres

Then she looks at it.
 Cassava Demo 2006 HeAl 0043

da tjorotyry eneja moro apiripjo ke
 da i- koroty -ry ene -ja moro piripjo ke
 then 3- burn -Nzr see -Pres 3InMd cassava.flour Instr

ari'njatu kuponaka kyny:ja
 arinjatu kuponaka ky- n- y(ry) -ja
 cassava.pan onto 3.Rm- 3AO- put -Pres

Then with cassava meal that she puts onto the pan she looks to see if it burns.
 Cassava Demo 2006 HeAl 0044

oty kynoruja tjari'njaturu
 oty ky- n- uro -ja ty- arinjatu -ry
 Hes 3.Rm- 3AO- blow -Pres 3R.Pssr- cassava.pan -pssd

uroja wa'to
 uro -ja wa'to
 blow -Pres fire

Um, she blows it, she blows her pan's fire.
 Cassava Demo 2006 HeAl 0045

tjamukato'me
 i- kamuka -to'me
 3- cause.to.flare.up -Purp

so that it can catch fire
 Cassava Demo 2006 HeAl 0046

tjananatato'me tjamutai ko'u moro
 i- kanana -ta -to'me i- kamuka -i ko'u moro
 3- flame -have.N -Purp 3- cause.to.flare.up -Affirm now 3InMd

jari'njaturu

j- arinjatu -ry
 1- cassava.pan -pssd

So that it can have the right flame, now her pan has caught flame.
 Cassava Demo 2006 HeAl 0047

kynapitjano

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

wori'wjori ke

woriwori ke
 fan Instr

with a fan

Cassava Demo 2006 HeAl 0052

kynipjekuramano

ky- ni- pekurama -no 'ne
 3.Rm- 3AO- make.pretty -Prs.Tns.Dbt really

She makes it pretty.
 Cassava Demo 2006 HeAl 0053

da kynipjesasamata moro, , wjopotyry,
 da ky- ni- pesasama -take moro *** i- opo(ty) -ry
 then 3.Rm- 3AO- shake -Fut 3InMd *** 3- look -Nzr

pjesasamako, kynawapo:sa
 i- pesasama -kong ky- n- auwa -po(ty) -ja
 3- shake -Col 3.Rm- 3So- laugh -Iter -Pres

Then she will shake some onto it, she looks, she shakes some onto it, she

Cassava Demo 2006 HeAl 0054
 laughs.

tari'njaturu enepo:sa tywatory
 t- arinjatu -ry ene -po(ty) -ja t- wa'to -ry
 3R- cassava.pan -pssd see -Iter -Pres 3R- fire -pssd

She checks on her baking pan, her fire.

Cassava Demo 2006 HeAl 0055

kynipjesasamano kyngano
 ky- ni- pesasama -no ky- n- ka -no
 3.Rm- 3AO- shake -Prs.Tns.Dbt 3.Rm- 3Sa- say -Prs.Tns.Dbt

kari'nja kynipjesasamano
 kari'nja ky- ni- pesasama -no
 Kari'nja 3.Rm- 3AO- shake -Prs.Tns.Dbt

She shakes some onto it, that's what Kari'nja say, she shakes some onto it.

Cassava Demo 2006 HeAl 0056

noky, kynurindjano ko'u,
 noky ky- n- urima -no ko'u
 wh.An 3.Rm- 3AO- flip -Prs.Tns.Dbt now

kynakykano
 ky- n- akyka -no
 3.Rm- 3AO- press -Prs.Tns.Dbt

Who, she flips it now, she presses it.

Cassava Demo 2006 HeAl 0057

kynishekano marija ke
 ky- ni- seka -no marija ke
 3.Rm- 3AO- tear -Prs.Tns.Dbt knife Instr

She tears it with a knife.

Cassava Demo 2006 HeAl 0058

amu tynka k'ba, ja, kynaroja kurando naka
 amu tynka kaba ja ky- n- aro -ja kurando naka
 some pull Prfct yes 3.Rm- 3AO- carry -Pres outside towards

She pulls one already, yeah, she carries it outside.

Cassava Demo 2006 HeAl 0059

kurando weju taka kyny:ja zinky kuponaka
 kurando weju taka ky- n- y(ry) -ja zinky kuponaka
 outside sun into 3.Rm- 3AO- put -Pres zink.roofing onto

She puts it outside in the sun, onto the zink roofing.
Cassava Demo 2006 HeAl 0060

onjewara nare kari'nja moro zinky ejatoja
onjewara nare kari'nja moro zinky ejato -ja
how Doubt Kari'nja 3InMd zink.roofing call -Pres

mati auran
mati auran
Suriname.Maroon language

I don't know how Kari'nja say "zinc roofing," I said it in Sranan Tongo.
Cassava Demo 2006 HeAl 0061

da suroten syjatoja
da su- roten s- ejato -ja
then really- only 1A- call -Pres

I just call it.
Cassava Demo 2006 HeAl 0062

ero amu kurijara mo'ko pitjani mje tyjumy maro
ero amu kurijara mo'ko pitjani 'me ty- jumy maro
3InPx some canoe 3AnMd child small 3R.Pssr- father with

This is a boat, the small boy is with his own father.
Cassava Demo 2006 HeAl 0063

i'tja masawary 'ne otyry poko
i- ta masawa -ry 'ne oty -ry poko
3- in fishing.nets -pssd really do.something -Nzr with

Inside it he does something with his net.
Cassava Demo 2006 HeAl 0064

tymasawary emano ko'u
ty- masawa -ry ema -no ko'u
3R.Pssr- fishing.nets -pssd throw -Prs.Tns.Dbt now

Now he throws his net.
Cassava Demo 2006 HeAl 0065

aha, mose wewe akotoja wywy ke 'ne wewe
aha mose wewe akoto -ja wywy ke 'ne wewe
yes, I understand 3AnPx tree cut -Pres ax Instr really tree

akotoja
akoto -ja
cut -Pres

Yes, this one cuts a tree, he cuts a tree with an ax.
Cassava Demo 2006 HeMa 0001
Herman Marry

wewe tymainjary akotoja
wewe ty- mainja -ry akoto -ja
tree 3R.Pssr- field -pssd cut -Pres

Tree, he cuts his own field.
Cassava Demo 2006 HeMa 0002

da eropo moro wewe kyno:manong
 da eropo moro wewe ky- n- o:ma -no -ng
 then here 3InMd tree 3.Rm- 3Sa- fall -Prs.Tns.Dbt -Dbt

Then here that tree falls down.
 Cassava Demo 2006 HeMa 0003

moro njakotopo no:mano
 moro i- ni- akoto -po n- o:ma -no
 3InMd3- 3AO- fell -one.who.is 3Sa- fall -Prs.Tns.Dbt

The felled one falls down.
 Cassava Demo 2006 HeMa 0004

e'wa, e'wa kynysa pjoritja
 e- 'wa e- 'wa ky- n- y(to) -ja i- pori -ka
 Detr- Dir Detr- Dir 3.Rm- 3Sa- go -Pres 3- branch -Remv

ko'u kynysa
 ko'u ky- n- y(to) -ja
 now 3.Rm- 3Sa- go -Pres

This way, this way he goes, now he goes to cut the branches.
 Cassava Demo 2006 HeMa 0005

moro tynakotopo poritja
 moro ty- n- akoto -po pori -ka
 3InMd 3R.Pssr- 3AO- cut -one.who.is branch -Remv

to remove the fallen branches
 Cassava Demo 2006 HeMa 0006

eropo da meneja moro weri
 eropo da m- ene -ja moro weri
 here then 2A- see -Pres 3InMd leaves

pjapoko ko'u koroka k'ba i'wja na
 i- pa(ty) -po -kong ko'u koroka kaba i- 'wa na
 3- throw.away -one.who.is -Col now scrub Prfct 3- Dat 3.Cop

Here then you see the leaves he has thrown away, now he has burned it already
 Cassava Demo 2006 HeMa 0007

weri pjasang go'u
 weri pa -ja -ng ko'u
 leaves throw.away -Pres -Dbt now

Now he throws away the leaves.
 Cassava Demo 2006 HeMa 0008

moropo krimjapo moro oty
 moropo krim -ja -po moro oty
 there clear.brush -Pres -one.who.is 3InMd Hes

weritjapo po:jang go'u mo'ko
 weri -ka -po po(my) -ja -ng ko'u mo'ko
 leaves -Remv -one.who.is plant -Pres -Dbt now 3AnMd

pjyty

i- pyty
3- wife

There the one he has cleared already, where he has removed the leaves, now his wife plants it.

Cassava Demo 2006 HeMa 0009

da moropo moro kiere apo i'ja moro oty
da moropo moro kiere apo i- 'ja moro oty
then there 3InMd cassava stick 3- Dat 3InMd thing

Then there he has the cassava stick, that thing.

Cassava Demo 2006 HeMa 0010

nipjomypo taka
ni- po(my) -po taka
3AO- plant -one.who.is into

into the planted one

Cassava Demo 2006 HeMa 0011

eropo awashi i'ja typo:je mang arepa
eropo awashi i- 'ja t- po(my) -je mang arepa
here corn 3- Agt T- plant -Have 3.Cop cassava.bread

Here he has planted corn, cassava bread.

Cassava Demo 2006 HeMa 0012

djukme 'ne koro natytaje
djukme 'ne koro n- atyta -e
well really Appeal 3So- grow -Prs.Tns

It grows so well.

Cassava Demo 2006 HeMa 0013

ero moro itjoryko
ero moro i- y(to) -ry -kong
3InPx 3InMd 3- go -Nzr -Col

Here they are going.

Cassava Demo 2006 HeMa 0014

moropo kiere apo kotoja
moropo kiere apo koto -ja
there cassava stick cut -Pres

There he cuts the cassava sticks.

Cassava Demo 2006 HeMa 0015

mi srefi mi ai e (unclear),

mar mi si pikinso

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 -Prs.Tns.Dbt

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 -Prs.Tns.Dbt 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 poko
muka -ry poko
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

da moropo kynipitjano
 da moropo ky- ni- pika -no
 then there 3.Rm- 3AO- peel -Prs.Tns.Dbt

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 moro
 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

tjumitjy'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 kynecano:sa
 da mo'ko i- ijo ky- n- epano(py) -ja
 then 3AnMd 3- husband 3.Rm- 3AO- help -Pres

tjumityry poko
 i- kumi(ky) -ry poko
 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'me
eropo ky- n- a'mo -ja amu pore pina -to'me
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
3.Rm- 3AO- press -Prs.Tns.Dbt

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 -Prs.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(ty) -ja po'no
3InPx at firewood 3AO- break -Iter -Pres now

ni'mjopo:sa 'ne
 ni- 'mo -po(ty) -ja 'ne
 3AO- break -Iter -Pres really

Here she splits up firewood now, she really splits it up.
 Cassava Demo 2006 HeMa 0038

eropo nipjotykanoro moro oty ako taka
 eropo ni- potyka -no moro oty ako taka
 here 3AO- break.up -Prs.Tns.Dbt 3InMd thing mortar into

apoto'me
 apo -to'me
 pound -Purp

Here she breaks it up in order to pound it in that mortar.
 Cassava Demo 2006 HeMa 0039

eropo kynapoja
 eropo ky- n- apo -ja
 here 3.Rm- 3AO- pound -Pres

Here she pounds it.
 Cassava Demo 2006 HeMa 0040

eropo eropo oty moro paranakyry manarery taka
 eropo eropo oty moro paranakyry manare -ry taka
 here here Hes 3InMd White.person sieve -pssd into

kyny:ja
 ky- n- y(ry) -ja
 3.Rm- 3AO- put -Pres

Here, here, um, she puts it into a White person's sieve.
 Cassava Demo 2006 HeMa 0041

jupy mene otyto'me i'ja nu'nano
 juku mene oty -to'me i- 'ja n- u'na -no
 well very.good do.something -Purp 3- Dat 3AO- sift -Prs.Tns.Dbt

'ne
 'ne
 really

In order to fix it right, she sifts it.
 Cassava Demo 2006 HeMa 0042

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 3InMd thing cassava.pan wash -Pres good become -Purp

Here, um, she washes the baking pan in order to make it good.
 Cassava Demo 2006 HeMa 0043

moro wijetyambo kano 'ne
 moro wety -mbo ka -no 'ne
 3InMd rust -devalued remove -Prs.Tns.Dbt really

She removes the rust.
 Cassava Demo 2006 HeMa 0044

eropo moro wa'to po'mangano moro ari'njatu pi'njo
 eropo moro wa'to po'manka -no moro arinjatu pinjo
 here 3InMd fire light -Prs.Tns.Dbt 3InMd cassava.pan under

naka
 naka
 towards

Here she lights the fire down under the pan.
 Cassava Demo 2006 HeMa 0045

moro wa'to, wa'to wotapoitjo'me 'ne
 moro wa'to wa'to wot- apoi -to'me 'ne
 3InMd fire fire Detr- take -Purp really

kynipj'omanganon moro ari'njatu pi'njo
 ky- ni- po'manka -non moro arinjatu pinjo
 3.Rm- 3AO- light -Prs.Tns.Dbt 3InMd cassava.pan under

The fire, so that the fire can take, she lights it under the pan.
 Cassava Demo 2006 HeMa 0046

eropo ju'pa weidjy ke moro ari'njatu ashi'mja apoija
 eropo ju'pa we'i -ry ke moro arinjatu ashi'mja apoi -ja
 here good be -Nzr Instr 3InMd cassava.pan hot take -Pres

moro oty ke
 moro oty ke
 3InMd thing Instr

Here since it is O.K., she uses that thing to make the pan's heat take.
 Cassava Demo 2006 HeMa 0047

moro kiere pu (unclear)
 moro kiere pung ***
 3InMd cassava mashed.cassava ***

the cassava meal
 Cassava Demo 2006 HeMa 0048

ashi'mja poto ju'pa weitjo'me
 ashi'mja poto ju'pa we'i -to'me
 hot large.one good be -Purp

in order for it to have a good hot fire.
 Cassava Demo 2006 HeMa 0049

eropo kyna'memano moro wori'wjori ke
 eropo ky- n- a'mema -no moro woriwori ke
 here 3.Rm- 3AO- swipe.away -Prs.Tns.Dbt 3InMd fan Instr

Here she swipes it away with a fan.
 Cassava Demo 2006 HeMa 0050

eropo kynuroja ju'pa weitjo'me
 eropo ky- n- uro -ja ju'pa we'i -to'me
 here 3.Rm- 3AO- blow -Pres good be -Purp

Here she fans it so that it can be O.K.
 Cassava Demo 2006 HeMa 0051

da moro ari'njatu kuponaka kyny:jang
 da moro arinjatu kuponaka ky- n- y(ry) -ja -ng
 then 3InMd cassava.pan onto 3.Rm- 3AO- put -Pres -Dbt

moro kiere pu apitjano itjupo
 moro kiere pung apika -no i- kupo
 3InMd cassava mashed.cassava broaden -Prs.Tns.Dbt 3- upon

Then she puts it on top of the baking pan, she spreads the cassava flour out on

Cassava Demo 2006 HeMa 0052
 it.

kyne'keija k'ba 'ne
 ky- n- e'kei -ja kaba 'ne
 3.Rm- 3AO- bake -Pres Prfct really

She bakes it already.
 Cassava Demo 2006 HeMa 0053

eropo moro wjopapyry pona moro wori'woryi tje
 eropo moro i- wot- papy -ry pona moro woriwori ke
 here 3InMd 3- Detr- pour -Nzr NegPrps 3InMd fan Instr

..., kynotyjang
 ...{Intj} ky- n- oty -ja -ng
 Hes 3.Rm- 3A30- do.something -Pres -Dbt

Here so that it doesn't fall off, she sets it with the fan.
 Cassava Demo 2006 HeMa 0054

eropo jupy mene moro pjeryjang
 eropo juku mene moro i- pe -ry -jang
 here good very.good 3InMd 3- face -pssd -Coll.An

Here she sets its face right.
 Cassava Demo 2006 HeMa 0055

da mombo pahpota da kynimjerota
 da moro -mbo pahpota da ky- ni- mero -take
 then 3InMd -Pst Past then 3.Rm- 3AO- write -Fut

Then after that, she will paint it.
 Cassava Demo 2006 HeMa 0056

m'hm mijerory waty mang (unclear)
 m'hm i- mero -ry waty mang ***
 m'hm 3- write -Nzr Neg.Ex 3.Cop ***

M'hm, she is not painting it.
 Cassava Demo 2006 HeMa 0057

moro moro akoshimbjo kano moro
 moro moro akosi -mbo ka -no moro
 3InMd 3InMd a.little -devalued remove -Prs.Tns.Dbt 3InMd

arepa wyinjo
 arepa wyinjo
 cassava.bread from

She takes a little off of the cassava bread.

Cassava Demo 2006 HeMa 0058

da moro oty kynipjesasamano po'no jupy
 da moro oty ky- ni- pesasama -no po'no juku
 then 3InMd Hes 3.Rm- 3AO- shake -Prs.Tns.Dbt now good

me mo(ro) pjery weitjo'me
 me moro i- pe -ry we'i -to'me
 Attr 3InMd 3- face -pssd be -Purp

Then she sprinkles some on top now so that its face can be O.K.

Cassava Demo 2006 HeMa 0059

eropo kynurimjano
 eropo ky- n- urima -no
 here 3.Rm- 3AO- flip -Prs.Tns.Dbt

Here she flips it.

Cassava Demo 2006 HeMa 0060

eropo kynitjotojang go'u
 eropo ky- ni- koto -ja -ng ko'u
 here 3.Rm- 3AO- cut -Pres -Dbt now

Here now she cuts it.

Cassava Demo 2006 HeMa 0061

da eropo weju taka po'no y:je kynysa
 da eropo weju taka po'no y(ry) -e ky- n- y(to) -ja
 then here sun into now place -Prs.Tns 3.Rm- 3Sa- go -Pres

apokato'me
 apoka -to'me
 dry -Purp

Then here she goes and puts it into the sun so that the sun can dry it.

Cassava Demo 2006 HeMa 0062

moropo moro, moro kurijara taka po'no
 moropo moro moro kurijara taka po'no
 there 3InMd 3InMd canoe into now

kynaru'kapo:sa
 ky- n- aru'ka -po(ty) -ja
 3.Rm- 3AO- put.in -Iter -Pres

There, that, um, now she puts it into the boat.

Cassava Demo 2006 HeMa 0063

moro e'keipjo e'keipjo
 moro e'kei -po e'kei -po
 3InMd bake -one.who.is bake -one.who.is

That's the baked one, the baked one.

Cassava Demo 2006 HeMa 0064

painjare moro na
 painjare moro na
 maybe 3InMd 3.Cop

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(ty) -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, eropo (laughs) (laughs)
 ja eropo *** ***
 yes here *** ***

Yeah, here...

Cassava Demo 2006 HeMa 0069

da eropo mo'ko ty'muru emepano moro net
 da eropo mo'ko ty-'muru emepa -no moro net
 then here 3AnMd 3R.Pssr- son teach -Prs.Tns.Dbt 3InMd net

oty moro serepi otyry poko
 oty moro serepi oty -ry poko
 Hes 3InMd fishing.net do.something -Nzr with

shijeti'mjary poko
 i- seti -'ma -ry poko
 3- set -Cmpltv -Nzr with

Here he teaches his young son to set nets, to set it.

Cassava Demo 2006 HeMa 0070

te! tukutypa wa, huh!
 te t- ukuty -hpa wa huh
 Interj T- know -Neg 1Cop Interj

Te! It's not for me to know, huh!

Cassava Demo 2006 HeMa 0071

wo'to apoitjopo,
 *** 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 -Circ

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 wokry
 tomaminje pore mose wokry
 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 Sieglien 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 akujang
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, sieglien mainjary
poto pore mainja sieglien mainja -ry
large.one very field *** field -pssd

It's a very big field, Sieglien's field.
Cassava Demo 2006 JeNj 0011

eropo roberto tpyty 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

arepa (unclear) kynysatong kiere,
 arepa unclear ky- n- y(to) -ja -tong kiere
 cassava.bread *** 3.Rm- 3Sa- go -Pres -Col cassava

kiere, um, yka kynysatong mainja 'wa
 kiere *** y- ka ky- n- y(to) -ja -tong mainja 'wa
 cassava *** 3- remove 3.Rm- 3Sa- go -Pres -Col field Dir

They go to pull cassava bread, cassava, um, they go to the field to pull
 Cassava Demo 2006 JeNj 0013
 cassava.

typyty epano:se
 ty- pyty epano(py) -se
 3R.Pssr- wife help -Fut2

He will help his wife.
 Cassava Demo 2006 JeNj 0014

eropo mo'ko roberto kiere kanong
 eropo mo'ko roberto kiere ka -non
 here 3AnMd roberto cassava remove -Prs.Tns.Dbt

Here Roberto pulls cassava.
 Cassava Demo 2006 JeNj 0015

tumung 'ne erepary
 tumung 'ne erepa -ry
 mound really food -pssd

Their cassava is really big.
 Cassava Demo 2006 JeNj 0016

moro oh, apotonong ikjejery
 moro o - *** apoto -nong i- kiere -ry
 3InMd oh - *** big.one -Col 3- cassava -pssd

Her cassava are big ones.
 Cassava Demo 2006 JeNj 0017

tomaminje topore mose wokyry ri typyty
 tomaminje pore mose wokyry ri ty- pyty
 hard.working very 3AnPx man ? 3R.Pssr- wife

epano:sa jumy
 epano(py) -ja jumy
 help -Pres Intns

This man is really hardworking, he helps his wife a lot.
 Cassava Demo 2006 JeNj 0018

moropo kroiwagi tary'tojang moro kiere ke
 moropo kroiwagi tary'to -ja -ng moro kiere ke
 there wheel.barrow fill -Pres -Dbt 3InMd cassava Instr

There he fills the wheel barrow with cassava.
 Cassava Demo 2006 JeNj 0019

eropo mo'ko pjyty roberto pyty kiere pitjanong
 eropo mo'ko i- pyty roberto pyty kiere pika -non
 here 3AnMd 3- wife roberto wife cassava peel -Prs.Tns.Dbt

Here his wife, Roberto's wife, peels cassava.
 Cassava Demo 2006 JeNj 0020

da eropo mo'ko roberto pyty kiere kumi:shang
 da eropo mo'ko roberto pyty kiere kumi(ky) -ja -ng
 then here 3AnMd roberto wife cassava wash -Pres -Dbt

Then here Roberto's wife washes cassava.
 Cassava Demo 2006 JeNj 0021

da eropo kynokyjang
 da eropo ky- n- wot- ky -ja -ng
 then here 3.Rm- 3AO- Detr- grate -Pres -Dbt

Then here she grates.
 Cassava Demo 2006 JeNj 0022

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

kiere kumitjyry poko
 kiere kumi(ky) -ry poko
 cassava wash -Nzr with

Then her husband helps her with cassava washing.
 Cassava Demo 2006 JeNj 0023

moro wara tywoju'pore jumy mang wokyry 'wa tpyty
 moro wara tywoju'pore jumy mang wokyry 'wa ty- pyty
 3InMd like attractive Intns 3.Cop man Agt 3R.Pssr- wife

epanopyry
 epano(py) -ry
 help -Nzr

It is so nice, how this man helps his wife.
 Cassava Demo 2006 JeNj 0024

eropo kynotarymojang mo'ko worryi
 eropo ky- n- wot- arymo -ja -ng mo'ko worryi
 here 3.Rm- 3AO- Detr- squeeze -Pres -Dbt 3AnMd woman

Here that woman squeezes it.
 Cassava Demo 2006 JeNj 0025

poto pore mjatapiry
 poto pore i- matapi -ry
 large.one very 3- manioc.press -pssd

Her matapi is a very big one.
 Cassava Demo 2006 JeNj 0026

eropo matapi kupo kynotandy'mojang,
 eropo matapi kupo ky- n- wot- andy'mo -ja -ng
 here manioc.press upon 3.Rm- 3AO- Detr- sit -Pres -Dbt

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 -Prs.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

taijapore 'ne ri
 taijapore '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
ty- n- epo(ry) -po 'ne 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

oty ko nang
oty ko na -ng
what QP 3.Cop -Dbt

What is she doing?
Cassava Demo 2006 JeNj 0042

eropo moro arepa urindjanong
eropo moro arepa urima -non
here 3InMd cassava.bread flip -Prs.Tns.Dbt

Here she flips the cassava bread.
Cassava Demo 2006 JeNj 0043

da eropo kynitjotopo:sang moro
da eropo ky- ni- koto -po(ty) -ja -ng moro
then here 3.Rm- 3AO- cut -Iter -Pres -Dbt 3InMd

arepa
arepa
cassava.bread

Then here she cuts up the cassava bread.
Cassava Demo 2006 JeNj 0044

da moro weju taka
da moro weju taka
then 3InMd sun into

kyny:jang, moro arepa
ky- n- y(ry) -ja -ng moro arepa
3.Rm- 3AO- put -Pres -Dbt 3InMd cassava.bread

Then she puts it in the sun, the cassava bread,
Cassava Demo 2006 JeNj 0045

a'pota, apokato'me moro arepa y:jang
a'pota apoka -to'me moro arepa y(ry) -ja -ng
dry dry -Purp Purp 3InMd cassava.bread put -Pres -Dbt

moro weju taka
moro weju taka
3InMd sun into

dry, so that it can dry the cassava bread, she puts it into the sun.
Cassava Demo 2006 JeNj 0046

eropo roberto kynysang wo'to weto
eropo roberto ky- n- y(to) -ja -ng woto weto
here roberto 3.Rm- 3Sa- go -Pres -Dbt fish occ.with

ty'muru me'ko maro kurijara ta
ty- 'muru meko maro kurijara ta
3R.Pssr- son small with canoe in

Here Roberto goes fishing with his small son in a canoe.
Cassava Demo 2006 JeNj 0047

eropo moro oty y:ja tuna kaka
 eropo moro oty y(ry) -ja tuna kaka
 here 3InMd thing put -Pres water into

Here he puts the thing into the water.
 Cassava Demo 2006 JeNj 0048

tominje ku pore mose wokyry ri
 tomaminje ku pore mose wokyry ri
 hard.working *** very 3AnPx man ?

This man is very hardworking.
 Cassava Demo 2006 JeNj 0049

eropo mainja kotoja mo'ko myrekoko
 eropo mainja koto -ja mo'ko myrekoko
 here field cut -Pres 3AnMd young.man

Here the young man fells a field.
 Cassava Demo 2006 JoKa 0001
 Kabalefodo, Joosje

wewe akotoja mainja
 wewe akoto -ja mainja
 tree cut -Pres field

He cuts a tree field.
 Cassava Demo 2006 JoKa 0002

wjery no:mai tjaba
 i- wewe -ry n- o:ma -i kaba
 3- tree -pssd 3Sa- fall -Affirm Prfct

His tree falls already!
 Cassava Demo 2006 JoKa 0003

eropo kynitjotopo:sa
 eropo ky- ni- koto -po(ty) -ja
 here 3.Rm- 3AO- cut -Iter -Pres

Here he chops it up.
 Cassava Demo 2006 JoKa 0004

kanare kotoja
 kanare koto -ja
 treetop cut -Pres

He cuts the treetops.
 Cassava Demo 2006 JoKa 0005

eropo kyniwjeritjano pjondo'me
 eropo ky- ni- weri -ka -no i- po(my) -to'me
 here 3.Rm- 3AO- leaves -Remv -Prs.Tns.Dbt 3- plant -Purp

Here he removes the leaves so that he can plant it.
 Cassava Demo 2006 JoKa 0006

pjyty kynopo:jang

i- pyty ky- n- wot- po(my) -ja -ng
 3- wife 3.Rm- 3AO- Detr- plant -Pres -Dbt

His wife plants.

Cassava Demo 2006 JoKa 0007

arepa e'moto'me kiere apo
 arepa e'mo -to'me kiere apo
 cassava.bread push -Purp cassava stick

IN order to push the cassava sticks.

Cassava Demo 2006 JoKa 0008

wjeri pjasa

i- weri pa -ja
 3- leaves throw.away -Pres

He throws away its leaves.

Cassava Demo 2006 JoKa 0009

kiere apo e'mosa
 kiere apo e'mo -ja
 cassava stick push -Pres

He pushes the cassava sticks.

Cassava Demo 2006 JoKa 0010

moro arepa kynatytanong k'ba
 moro arepa ky- n- atyta -non kaba
 3InMd cassava.bread 3.Rm- 3So- grow -Prs.Tns.Dbt Prfct

The cassava grows already.

Cassava Demo 2006 JoKa 0011

eropo kiere apo kotoja arepa kato'me
 eropo kiere apo koto -ja arepa ka -to'me
 here cassava stick cut -Pres cassava.bread remove -Purp

Here he cuts the cassava sticks to pull the cassava.

Cassava Demo 2006 JoKa 0012

mo'ko i:jo kynitjano k'ba
 mo'ko i- ijo ky- ni- ka -:no kaba
 3AnMd 3- husband 3.Rm- 3AO- remove -Prs.Tns Prfct

Her husband already pulls them.

Cassava Demo 2006 JoKa 0013

kynitjai tjaba kuru ngai
 ky- ni- ka -i kaba kuru ni- ka -i
 3.Rm- 3AO- remove -Affirm Prfct Affirm 3AO- remove -Rec.Pst

He has pulled them already, he has pulled them.

Cassava Demo 2006 JoKa 0014

potonong bore mjunu erepariy munu
 potono pore i- munu erepa -ry munu
 large.ones very 3- fruit food -pssd fruit

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

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 -pssd 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

kynokyjang 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

kynarymoja matapi tjaka
 ky- n- ary- -ja matapi taka
 3.Rm- 3AO- put.in -Pres manioc.press into

She squeezes it into the matapi.
 Cassava Demo 2006 JoKa 0023

kynotarymoja
 ky- n- wot- ary- -ja
 3.Rm- 3AO- Detr- squeeze -Pres

She squeezes.
 Cassava Demo 2006 JoKa 0024

tjupoitjo'me
 i- kupo -to'me
 3- upon -Purp

in order to sit on it
 Cassava Demo 2006 JoKa 0025

kynotarymoja kaba, matasapai kupo mang
 ky- n- wot- ary- -ja kaba matasapai kupo mang
 3.Rm- 3AO- Detr- squeeze -Pres Prfct matapi.stick upon 3.Cop

She squeezes already, she is on the matapi stick.
 Cassava Demo 2006 JoKa 0026

nakypy tjab,
 n- akypy -i kaba
 3Sa- be.pressed.together -Affirm Prfct

kynitjanong nitjai
 ky- ni- ka -non ni- ka -i
 3.Rm- 3AO- remove -Prs.Tns.Dbt 3AO- remove -Affirm

nitja'mai tjab
 ni- ka -'ma -i kaba
 3AO- remove -Cmpltv -Affirm Prfct

It has gotten firm already, she removes it, she has removed it, she has removed it already.
 Cassava Demo 2006 JoKa 0027

ja'ty poro mopo:sa wewe e'keitjopo
 ja'ty poro 'mo -po(ty) -ja wewe e'kei -topo
 firewood Intns break -Iter -Pres wood bake -Circ

She breaks up the firewood, the wood to bake with.
 Cassava Demo 2006 JoKa 0028

(unclear) kiere pu amu (unclear) mata taka, ako taka
 unclear kiere pung amu unclear mata taka ako taka
 *** cassava mashed.cassava some*** mortainto mortarinto

apoto'me
 apo -to'me
 pound -Purp

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 -Prs.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 wjotapoitjo'me

arinjatu uro -ja i- wot- apoi -to'me
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 arinjatu kuponaka ky- n- y(ry) -ja -to
here cassava.pan onto 3.Rm- 3AO- put -Pres -Col

apitjato'me

apika -to'me
spread.out -Purp

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
3.An.Nom 3R.Pssr- forehead scrape 3

She scrapes its face.

Cassava Demo 2006 JoKa 0041

woriwjorikong 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 ari'njatu i'wja mang
 tjo'poro 'ne ja'to moro arinjatu i- 'wa mang
 *** really put.firewood 3InMd cassava.pan 3- Dat 3.Cop

She has given the pan too much firewood.
 Cassava Demo 2006 JoKa 0044

pjoriry korokanong
 i- pori -ry koroka -non
 3- shin -pssd burn -Prs.Tns.Dbt

She burns her shin.
 Cassava Demo 2006 JoKa 0045

nurindjai
 n- urima -i
 3AO- flip -Affirm

She flips it.
 Cassava Demo 2006 JoKa 0046

kynitjakato kaba
 ky- ni- kaka -tong kaba
 3.Rm- 3AO- scrape -Col Prfct

They scrape it already.
 Cassava Demo 2006 JoKa 0047

nitjato pja'ka kynysa kurando
 ni- ka -to i- pa'ka ky- n- y(to) -ja kurando
 3AO- remove -Col 3- take.out 3.Rm- 3Sa- go -Pres outside

naka
 naka
 towards

They remove it, then she carries it outside.
 Cassava Demo 2006 JoKa 0048

zinky kuponaka kynunemato
 zinky kuponaka ky- n- unema -to
 zink.roofing onto 3.Rm- 3AO- pick.up -Col

They lift it up onto the zink roof.
 Cassava Demo 2006 JoKa 0049

mo'ko serepi y:je kynysa
 mo'ko serepi y(ry) -e ky- n- y(to) -ja
 3AnMd fishing.net place -Prs.Tns 3.Rm- 3Sa- go -Pres

That one goes to place a fishing net.
 Cassava Demo 2006 JoKa 0050

imjy
 i- my
 3- tie

tie it
 Cassava Demo 2006 JoKa 0051

kynimjyjang **k'ba**
 ky- ni- my -ja -ng kaba
 3.Rm- 3AO- tie -Pres -Dbt Prfct

He ties it already.
 Cassava Demo 2006 JoKa 0052

serepi **myjang**
 serepi my -ja -ng
 fishing.net tie -Pres -Dbt

He ties the fishing net.
 Cassava Demo 2006 JoKa 0053

maka_sriba apoitjo'me
 maka_sriba apoi -to'me
 fish.sp catch -Purp

in order to catch maka sriba
 Cassava Demo 2006 JoKa 0054

maka_sriba maka, maka ma:tong **poro (laughs)**
 maka_sriba maka maka 'ma(ty) -tong poro ***
 fish.sp spine spine finish -Col Intns ***

They'll finish all of the maka sriba now.
 Cassava Demo 2006 JoKa 0055

so eropo amu, ah ma'mi seneja **wewe pa'kotory**
 so eropo amu ah ma'mi s- ene -ja wewe pa'koto -ry
 so here someone Hes boy 1A- see -Pres tree slash -Nzr

i'ja tymainjary **me painjare**
 i- 'ja ty- mainja -ry me painjare
 3- Dat 3R.Pssr- field -pssd Attr maybe

So here one, ah, I see a young man cuts a tree, maybe for his field.
 Cassava Demo 2006 JuAl 0001
 Juliette Alkantara

eropo, oty, wywy akujang
 eropo oty wywy aku -ja -ng
 here Hes ax use -Pres -Dbt

Here, um, he uses an ax.
 Cassava Demo 2006 JuAl 0002

eropo moro wewe kyno:manong **oty, kynakota...**
 eropo moro wewe ky- n- o:ma -non oty kynakota
 here 3InMd tree 3.Rm- 3Sa- fall -Prs.Tns.Dbt Hes ***

kynakotojang
 ky- n- akoto -ja -ng
 3.Rm- 3AO- cut -Pres -Dbt

Here the tree falls, um, um, he fells it.
 Cassava Demo 2006 JuAl 0003

moropo pporipjo 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 eropo konomerume po
 mainja akoto -ja -tong eropo 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

kyniwijeritjanong oty pjo,
 ky- 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 eropo a'na nema:ja
 ero wara eropo a'na n- ema(my) -ja
 3InPx way here 1+3 3So- live -Pres

We live this way here.

Cassava Demo 2006 JuAl 0006

eropo mo'ko ipjyty mainja po:jang, moro
 eropo 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 Salnt 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 kynepano: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 poko tumung 'ne rapa erepary
moro kiere ka -ry poko tumung 'ne rapa erepa -ry
3InMd cassava remove -Nzr with mound really again food -pssd

mang
 mang
 3.Cop

Here her husband helps her with cassava pulling, the cassava is really big, too.

Cassava Demo 2006 JuAl 0015

djukme 'ne moro, oty, mainja tatyta mang
 djukme 'ne moro oty mainja t- atyta mang
 well really 3InMd Hes field T- grow 3.Cop

That is good, um, the field is growing well.

Cassava Demo 2006 JuAl 0016

pjyty kynepano:sang moro oty kiere
 i- pyty ky- n- epano(py) -ja -ng moro oty kiere
 3- wife 3.Rm- 3AO- help -Pres -Dbt 3InMd Hes cassava

apo kotory poko, tumung 'ne tampokorymbo
 apo koto -ry poko tumung 'ne tampokory -mbo
 stick cut -Nzr with mound really Intns -devalued

mjainjary mang
 i- mainja -ry mang
 3- field -Pssd 3.Cop

His wife helps him with cutting the cassava sticks, the field is really very full.

Cassava Demo 2006 JuAl 0017

eropo oty moro kiere katong moro
 eropo oty moro kiere ka -tong moro
 here Hes 3InMd cassava remove -Col 3InMd

tywagiry ta kurukuru ta
 ty- wagi -ry ta kurukuru ta
 3R.Pssr- wheel.barrow -pssd in basket in

kynarojatong moro
 ky- n- aro -ja -tong moro
 3.Rm- 3AO- carry -Pres -Col 3InMd

tywagirykong taka
 ty- wagi -ry -kong taka
 3R.Pssr- wheel.barrow -pssd -Col into

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.

Cassava Demo 2006 JuAl 0018

tumung 'ne tampokorymbo
 tumung 'ne tampoko -ry -mbo
 mound really grandfather -pssd -devalued

mjainjarykong mang
 i- mainja -ry -kong mang
 3- field -pssd -Col 3.Cop

Their field has a lot of food.
Cassava Demo 2006 JuAl 0019

neko eropo morokong ah, kiere
ene -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 i- pika -ry i- 'ja ero wara
good really again 3- peel -Nzr 3- Agt 3InPx way

na eropo a'na erepariy
na eropo a'na erepa -ry
3.Cop here 1+3 food -pssd

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 kynepano:sang moro kiere
i- ijo ky- n- epano(py) -ja -ng moro kiere
3- husband 3.Rm- 3AO- help -Pres -Dbt 3InMd cassava

kumitjyry poko
kumi(ky) -ry poko
wash -Nzr 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

kynejjang
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
ky- 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 -Fut -Dbt later

ja'nato'me
ja'na -to'me
become.hard -Purp

They put the cassava into the matapi, then she will sit in it so that it becomes hard.
Cassava Demo 2006 JuAl 0030

omyja pore worryi mose mang tjybrymbo kapyng
omyja pore worryi 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 omyjakong 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

emepatong akinju'ma mang
 emepa -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'mojang

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 tjybrymbo oty wewe
y'mopo:sang
 po'ma -i aitjuru me eropo mose tjybry -mbo oty wewe y'mo
 -po(t)
 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 tjybrymbo oty
 aseke ro tjybry -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

eropo oty kynose'keijang
 eropo 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

eromete mose tjybrymbo moro akotanong
 eromete mose tjybry -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)
 seif -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 ero ari'njatu kumi:shang
 so ero arinjatu kumi(ky) -ja -ng
 so 3InPx cassava.pan wash -Pres -Dbt

So, she washes this baking pan.
 Cassava Demo 2006 JuAl 0045

fosi tywose'keidjy oty, kynu, ari'njatumbo, oty
 fosi t- wos- e'kei -ry oty kynu arinjatu -mbo 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 kiryjang ari'njatu pi'njo
 eropo wa'to kiry -ja -ng arinjatu pinjo
 here fire make -Pres -Dbt cassava.pan under

Here she makes fire under the pan.
 Cassava Demo 2006 JuAl 0048

ero wara a'na kynosekeipjo:sang ero
 *** ero wara a'na ky- wos- e'kei -po(ty) -ja -ng ero
 *** 3InPx ibis 1+3 3.Rm- Detr- bake -Iter -Pres -Dbt 3InPx

konomerume po ari'njatu tampokorymbo kupo
 konomerume po arinjatu tampokory -mbo kupo
 donderskamp eh cassava.pan Intns -Pst upon

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

moro ari'njatu enejang, moro wara moro oty
 moro arinjatu ene -ja -ng moro wara moro oty
 3InMd cassava.pan see -Pres -Dbt 3InMd way 3InMd Hes

tjanana kiry weidjy ashimbe a'ta
 i- kanana kiry we'i -ry ashimbe a'ta
 3- flame make become -Nzr hot if

She watches the pan, to make the flame that way, to see if it becomes hot.
 Cassava Demo 2006 JuAl 0051

da moro arepa pitjatang moro pan kupo,
 da moro arepa pitja -take -ng moro pan kupo
 then 3InMd cassava.bread spread -Fut -Dbt 3InMd pan upon

kuponaka
 kuponaka
 onto

Then she will spread the cassava on, onto the pan.
 Cassava Demo 2006 JuAl 0052

ero wara a'na ero konomerume po mang ero 'ne a'na
 ero wara a'na ero konomerume po mang ero 'ne a'na
 3InPx way 1+3 3InPx donderskamp at 3.Cop 3InPx really 1+3

erepariy
 erepa -ry
 food -pssd

This is how we are here in Konomerume, this is our food.
 Cassava Demo 2006 JuAl 0053

paranakyry kyngano a'na oty
 paranakyry ky- n- ka -no a'na oty
 White.person 3.Rm- 3Sa- say -Prs.Tns.Dbt 1+3 Hes

erepariy ero mang
 erepa -ry ero mang
 food -pssd 3InPx 3.Cop

White people say this is our food.
 Cassava Demo 2006 JuAl 0054

berede waty, ero a'na beredery
 berede waty ero a'na berede -ry
 bread Neg.Ex 3InPx 1+3 bread -pssd

There is no bread, this is our bread.
 Cassava Demo 2006 JuAl 0055

ashimbe moro ari'njatu mang
 ashimbe moro arinjatu mang
 hot 3InMd cassava.pan 3.Cop

The pan is hot.
 Cassava Demo 2006 JuAl 0056

da moro arepa pitjatang moro ari'njatu
 da moro arepa pitja -take -ng moro arinjatu
 then 3InMd cassava.bread spread -Fut -Dbt 3InMd cassava.pan

kuponaka
 kuponaka
 onto

Then she will spread the cassava onto the cassava pan.
 Cassava Demo 2006 JuAl 0057

(whispers) joe mu' jep' mi now, jep' mi (laughs)

ero wara mo'ko tjybry tyreparry
 ero wara mo'ko tjybry ty- erepa -ry
 3InPx way 3AnMd old.woman 3R.Pssr- bread -pssd

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 ari'njatu
 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 -pssd

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

kynema:jang

ky- n- ema(my) -ja -ng
 3.Rm- 3So- live -Pres -Dbt

We live this way here in Konomerume.

Cassava Demo 2006 JuAl 0065

ero wara pahporo a'na tjybry nde omyjakong
 ero wara pahporo a'na tjybry nde omyja -kong
 3InPx way all 1+3 old.woman and.them young.woman -Col

de

de

them

This way all of us, old women and young women...

Cassava Demo 2006 JuAl 0066

kynosekeipjo:sang, eropo ero mang
 ky- wos- e'kei -po(ty) -ja -ng eropo ero mang
 3.Rm- Detr- bake -Iter -Pres -Dbt here 3InPx 3.Cop

She bakes and bakes, it is here.

Cassava Demo 2006 JuAl 0067

da da, oty nykong tykanong moro
 da da oty nykong t- ka -no moro
 then then what *** T- say -Gen 3InMd

kynawapo:sang mero ashimbe 'ne
 ky- n- auwa -po(ty) -ja -ng mero ashimbe 'ne
 3.Rm- 3So- laugh -Iter -Pres -Dbt at.once hot really

(laughs)

Then, then, I don't know what she says, but she is laughing really hard.

Cassava Demo 2006 JuAl 0068

ashimbe 'ne rapa moro oty
 ashimbe 'ne rapa moro oty
 hot really again 3InMd thing

The thing is really hot...

Cassava Demo 2006 JuAl 0069

pan i'wja mang
 pan i- 'wa mang
 pan 3- Agt 3.Cop

...the pan is for her.

Cassava Demo 2006 JuAl 0070

ari'njatu

arinjatu

cassava.pan

the cassava pan.

Cassava Demo 2006 JuAl 0071

eromete oty moro arepa urindjatang
 eromete oty moro arepa urima -take -ng
 later Hes 3InMd cassava.bread flip -Fut -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

tampokorymbo
 tampokory -mbo
 Intns -devalued

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 Idtf 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 make

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- 3AO- put -Pres -Dbt sun

taka a'pota me
 taka a'pota me
 into dry Ess

Look at that, she puts it outside in the sun so it can dry.

Cassava Demo 2006 JuAl 0076

so mose wokryy ro'mun kynysang wo'to
 so mose wokryy ro'mun ky- n- y(to) -ja -ng woto
 so 3AnPx man certainly 3.Rm- 3Sa- go -Pres -Dbt fish

weto
 weto
 occ.with

So, this man is going fishing.

Cassava Demo 2006 JuAl 0077

uh erombo 'ne wokryjang
 *** ero -mbo 'ne wokry -jang
 *** 3InPx -Pst really man -Coll.An

tykweidje waty noro mjaroinje mang
 ty- kowei -ry waty noron i- maro -ine mang
 3R.Pssr- fishhook -pssd Neg.Ex also 3- with -Col 3.Cop

Um, today's men, they don't have their fishhooks with them anymore.
 Cassava Demo 2006 JuAl 0078

ero paranakry netry
 ero paranakry net -ry
 3InPx White.person net -pssd

This is a White person's net.
 Cassava Demo 2006 JuAl 0079

aropo:satong tuna wo'to weto
 aro -po(ty) -ja -tong tuna woto weto
 carry -Iter -Pres -Col water fish occ.with

They carry them to the water to catch fish.
 Cassava Demo 2006 JuAl 0080

ty'muru me'ko maro kynysang moro
 ty- 'muru meko maro ky- n- y(to) -ja -ng moro
 3R.Pssr- son small with 3.Rm- 3Sa- go -Pres -Dbt 3InMd

oty net
 oty net
 Hes net

He goes with his small son to set the net.
 Cassava Demo 2006 JuAl 0081

ero wara ero ponon oty a'na
 ero wara ero ponon oty a'na
 3InPx way 3InPx who.are.at Hes 1+3

kynema:jang konomerume po
 ky- n- ema(my) -ja -ng konomerume po
 3.Rm- 3So- live -Pres -Dbt donderskamp at

We live this way here in Konomerume.
 Cassava Demo 2006 JuAl 0082

wewe akotojang noky berto mainja
 wewe akoto -ja -ng noky Roberto mainja
 tree cut -Pres -Dbt wh.An roberto field

akotojang painjare
 akoto -ja -ng painjare
 cut -Pres -Dbt maybe

He cuts a tree, who, um, maybe Roberto cuts a field.
 Cassava Demo 2006 MaCh 0001
 Maria Chobin

myry **no:mai** **tjaba**
 *** myry n- o:ma -i kaba
 *** look.at.that 3Sa- fall -Rec.Pst Prfct

Look at that! It has fallen already!

Cassava Demo 2006 MaCh 0002

kynipjoritjanong
 *** ky- ni- pori -ka -non
 *** 3.Rm- 3AO- branch -Remv -Prs.Tns.Dbt

He removes the branches.

Cassava Demo 2006 MaCh 0003

tyjeke jumy shumbarary **myry**
 tyjeke jumy i- sumbara -ry myry
 sharp Intns 3- machete -pssd look.at.that

His machete is so sharp.

Cassava Demo 2006 MaCh 0004

namoi:sha **k'ba ko'wero** **mo'** **weri**
 n- amoi(ky) -ja kaba ko'wero moro weri
 3AO- pick.up -Pres Prfct obviously 3InMd leaves

He picks up the leaves already.

Cassava Demo 2006 MaCh 0005

mainja po:jang
 mainja po(my) -ja -ng
 field plant -Pres -Dbt

He plants the field.

Cassava Demo 2006 MaCh 0006

myry **kiere** **apo** **emokyry** **i'ja**
 myry kiere apo emo(ky) -ry i- 'ja
 look.at.that cassava stick push -Nzr 3- Agt

Look at that, he is pushing the stick.

Cassava Demo 2006 MaCh 0007

kyy, arepa **punary**
 kyy arepa puna -ry
 Interj cassava.bread grow -Nzr

Wow, the cassava is growing.

Cassava Demo 2006 MaCh 0008

kyy, otjome 'ne **atytary**
 kyy otjome 'ne atyta -ry
 Interj *** Intns grow -Nzr

Wow, it is growing so well.

Cassava Demo 2006 MaCh 0009

arepa **katong**
 arepa ka -tong
 cassava.bread remove -Col

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- aryimo -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- aryimo -ja -ng kaba
 3.Rm- 3AO- squeeze -Pres -Dbt Prfct

She squeezes it already.

Cassava Demo 2006 MaCh 0023

da nitjai tjaba, neko
 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

nakypyti tjaba
 n- akypy -i kaba
 3AO- be.pressed.together -Affirm Prfct

It has become pressed already.

Cassava Demo 2006 MaCh 0025

ja'ty mopo: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

wjosekaitjopo
 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
ky- 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 ky- 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 ari'njatu 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 -Nzr 3- Agt

Look at that, she is giving it firewood.

Cassava Demo 2006 MaCh 0032

kynose'keija poro mo' ari'njatu
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 katake 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

kynipjosunja 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, kynishekano 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 poko ju'pa seneja poitjome
 so ero wywy aku -ry poko ju'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 wopo:sa ero typoshinje
 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 i- 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

opomypa **aja'ta** **akumyry** **ajaijakanong**
 0- po(my) -hpa a- a'ta a- kumyry ajaijakanong
 2- plant -Neg 2- if 2So- be.hungry ***

If you don't plant, you will be hungry (Lit. 'hunger will kill you').
 Cassava Demo 2006 PaCh 0009

sakurambo **am' saijata**
 sakura -mbo amu saijata
 thick.drink -devalued some ***

When you want a little sakura.
 Cassava Demo 2006 PaCh 0010

a **no auhty** **moro mang**
 a no 0- auhto -ry moro mang
 3.An.Nom no 3- house -Pssd 3InMd 3.Cop

That is not his house.
 Cassava Demo 2006 PaCh 0011

auhty
 0- auhto -ry
 3- house -Pssd

His house.
 Cassava Demo 2006 PaCh 0012

ju'pa jumy wopo:sa
 ju'pa jumy w- opo(ty) -ja
 good Intns 1Sa- look -Pres

I see really well.
 Cassava Demo 2006 PaCh 0013

eropo eh
 eropo eh
 here eh

Here now, eh...
 Cassava Demo 2006 PaCh 0014

fa mi 'ne si boeng kaba

tje **kiere kanong** **kyny:ja,**
 tje kiere ka -non ky- n- y(ry) -ja
 (sympathy) cassava remove -Prs.Tns.Dbt 3.Rm- 3AO- put -Pres

kiere apo kotojang **tywopondo'me**
 kiere apo koto -ja -ng t- wot- po(my) -to'me
 cassava stick cut -Pres -Dbt T- Detr- plant -Purp

Oh no, he pulls cassava, he puts it, he cuts the cassava sticks in order to plant.
 Cassava Demo 2006 PaCh 0016

imjunu **kanong**
 i- munu ka -non
 3- fruit remove -Prs.Tns.Dbt

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
 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
 taka ky- n- y(ry) -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 -non 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

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

eropo kiere kumitjyry seneja
 eropo kiere kumi(ky) -ry s- ene -ja
 here cassava wash -Nzr 1A- see -Pres

Here I see she washes the cassava.
 Cassava Demo 2006 PaCh 0025

wokyno kynokyjang
 wos- ky -non ky- n- wot- ky -ja -ng
 Detr- grate -Prs.Tns.Dbt 3.Rm- 3AO- Detr- grate -Pres -Dbt

kaba
 kaba
 Prfct

She grates, she grates already.
 Cassava Demo 2006 PaCh 0026

kyy, mo'ko i'mje moro kiere kumi:shang
 kyy mo'ko i- 'me moro kiere kumi(ky) -ja -ng
 Interj 3AnMd 3- small 3InMd cassava wash -Pres -Dbt

i'ja
 i- 'ja
 3- Dat

Wow, her little one washes the cassava for her.
 Cassava Demo 2006 PaCh 0027

oh! i:jo mo'ko na (laughs)
 o - *** i- ijo mo'ko na ***
 oh - *** 3- husband 3AnMd 3.Cop ***

Oh! That's her husband!
 Cassava Demo 2006 PaCh 0028

ai matapi kaba, matapi akyto'me, kashiripjo
 ai matapi kaba matapi akyka -to'me kasiripo
 it.will manioc.press Prfct manioc.press press -Purp cassava.liquid

mo:kato'me
 mo(ty) -ka -to'me
 boil -Tvzr -Purp

She matapis already, in order to squeeze the matapi, in order to boil the liquid.
 Cassava Demo 2006 PaCh 0029

jarawa mo:kato'me
 jarawa mo(ty) -ka -to'me
 sea.cow cook -Tvzr -Purp

in order to cook manatee
 Cassava Demo 2006 PaCh 0030

onoto'me
 ono -to'me
 eat.meat -Purp

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 **sarakapo:sa**
bambusi -mbo 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 disis e baka moro tamune tog
a tamune tog
white ***

This one bakes even more white, right?

Cassava Demo 2006 PaCh 0039

oty kynu'nanong e'keitjo'me
 oty ky- n- u'na -non e'kei -to'me
 Hes 3.Rm- 3AO- sift -Prs.Tns.Dbt bake -Purp

What, she sifts it in order to bake it.

Cassava Demo 2006 PaCh 0040

eropo ari'njatu kumi:shang, djombo moro pi'njo wa'to
 eropo arinjatu kumi(ky) -ja -ng djombo moro pinjo wa'to
 here cassava.pan wash -Pres -Dbt then 3InMd under fire

ka:ta
 ka(py) -take
 make -Fut

Here she washes the pan, then she will make a fire underneath.

Cassava Demo 2006 PaCh 0041

wa'to ka:sa moro oli ke
 wa'to ka(py) -ja moro oli ke
 fire make -Pres 3InMd *** Instr

She makes fire with kerosene.

Cassava Demo 2006 PaCh 0042

eromete kynipjo'manong, pokang!
 eromete ky- ni- po'ma -non pokang
 later 3.Rm- 3AO- set.fire -Prs.Tns.Dbt flame.burst

Later she lights it, pokang!

Cassava Demo 2006 PaCh 0043

kynipjo'manong kaba
 ky- ni- po'ma -non kaba
 3.Rm- 3AO- set.fire -Prs.Tns.Dbt Prfct

She lights it already.

Cassava Demo 2006 PaCh 0044

kyne'keija kaba moro enepo:jang
 ky- n- e'kei -ja kaba moro ene -po: -ja -ng
 3.Rm- 3AO- bake -Pres Prfct 3InMd see -Caus -Pres -Dbt

arepa e'keidjy, apiripjo pasang
 arepa e'kei -ry piripjo pa -ja -ng
 cassava.bread bake -Nzr cassava.flour throw.away -Pres -Dbt

tjuPONAKA
 i- tupo naka
 3- on towards

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

tje! ai g'we baka
 (Sranan Tongo)

moro arepa e'kei
 moro arepa e'kei -i
 3InMd cassava.bread bake -Rec.Pst

She has baked the cassava.
 Cassava Demo 2006 PaCh 0048

djombo kynipja'kanong weju taka a'potato'me
 djombo ky- ni- pa'ka -non weju taka a'pota -to'me
 then 3.Rm- 3AO- take.out -Prs.Tns.Dbt sun into dry -Purp

Then she takes it outside into the sun so that it can dry.
 Cassava Demo 2006 PaCh 0049

mo'ko takono 'wa amu ena:to'me
 mo'ko t- akono 'wa amu ena(py) -to'me
 3AnMd 3R- friend Dat something eat -Purp

So that her friend can eat a little something.
 Cassava Demo 2006 PaCh 0050

serepimbjo amyje kynysa
 serepi -mbo my -e ky- n- y(to) -ja
 fishing.net -devalued tie -Prs.Tns 3.Rm- 3Sa- go -Pres

He goes and ties a net.
 Cassava Demo 2006 PaCh 0051

moro arepa etapyry me serepimbjo amy
 moro arepa etapy -ry me serepi -mbo my
 3InMd cassava.bread side.dish -pssd Ess fishing.net -devalued tie

For a side dish for the cassava he ties the net.
 Cassava Demo 2006 PaCh 0052

moro serepi myjang tuna ka wotombo
 moro serepi my -ja -ng tuna ka woto -mbo
 3InMd fishing.net tie -Pres -Dbt water in.water fish -devalued

amu apoitjo'me
 amu apoi -to'me
 some catch -Purp

He ties the net in the water in order to catch some fish.
 Cassava Demo 2006 PaCh 0053

noso jarawa (laughs)
 noso 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 tymainjary
 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 no:mai
 da moro i- 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 pjyty 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

eropo moro wjonatokong tatyta k'ba mang
eropo 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

eropo kynysatong mainja 'wa
eropo 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

eropo, oty, kyni...
eropo oty
here Hes

Here, um, um...
Cassava Demo 2006 UrMa 0011

eropo kynitjerekatong kiere katong eropo
eropo 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

eropo mo'ko i:jo kiere mukanong
eropo mo'ko i- ijo kiere muka -non
here 3AnMd 3- husband cassava remove.tubers -Prs.Tns.Dbt

i'ja
i- 'ja
3- Dat

Here her husband pulls cassava for her.
Cassava Demo 2006 UrMa 0013

eropo kyni..., kynimjukanong i'ja
eropo kyni ky- ni- muka -non i- 'ja
here *** 3.Rm- 3AO- remove.tubers -Prs.Tns.Dbt 3- Dat

potonombore erepariy 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

koro **mo'ko woryi sumbara ke**
 koro mo'ko woryi sumbara ke
 at.the.beginning 3AnMd woman machete Instr

kynitjotopo:sang **kurukuru taka y:to'me**
 ky- ni- koto -po(ty) -ja -ng kurukuru taka y(ry) -to'me
 3.Rm- 3AO- cut -Iter -Pres -Dbt basket into put -Purp

From the beginning, the young woman cuts them up with a machete in order to

Cassava Demo 2006 UrMa 0015
 put them into the basket.

eropo mo'ko i:jo **kroiwagi** **tjaka**
 eropo mo'ko i- ijo kroiwagi taka
 here 3AnMd 3- husband wheel.barrow into

kynotjororokanong **kurukuru maro ro**
 ky- n- wot- kororoka -non kurukuru maro ro
 3.Rm- 3AO- Detr- pour.out -Prs.Tns.Dbt basket with Idtf

kyny:jang **itjaka**
 ky- n- y(ry) -ja -ng i- taka
 3.Rm- 3Sa- put -Pres -Dbt 3- into

Here her husband dumps them into the wheel barrow, he puts them inside with the basket.

Cassava Demo 2006 UrMa 0016

eropo kynopitjanong **k'ba**
 eropo ky- n- wos- pika -non kaba
 here 3.Rm- 3AO- Detr- peel -Prs.Tns.Dbt Prfct

Here she peels already.

Cassava Demo 2006 UrMa 0017

eropo kiere kumi:shang **kumykang** **daka**
 eropo kiere kumi(ky) -ja -ng kumykang taka
 here cassava wash -Pres -Dbt cassava.boat into

kyny:ja
 ky- n- y(ry) -ja
 3.Rm- 3AO- put -Pres

Here she washes the cassava, she puts it into the cassava boat.

Cassava Demo 2006 UrMa 0018

eropo kynokyjang, **da** **mo'ko wokryy**
 eropo ky- n- wot- ky -ja -ng da mo'ko wokryy
 here 3.Rm- 3AO- Detr- grate -Pres -Dbt then 3AnMd man

mo'ko kiere kumi:shang **i'ja**
 mo'ko kiere kumi(ky) -ja -ng i- 'ja
 3AnMd cassava wash -Pres -Dbt 3- Dat

Here she grates, then the man washes the cassava for her.

Cassava Demo 2006 UrMa 0019

tyky'ma **k'ba i'ja** **mang**
 t- ky -'ma kaba i- 'ja mang
 T- grate -Cmpltv Prfct 3- Agt 3.Cop

She is finished grating already.

Cassava Demo 2006 UrMa 0020

da eropo kynarymojang matapi taka
 da eropo ky- n- arymo -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'nokanong

ky- n- a'no(py) -ka -non
 3.Rm- 3So- fill -Tvzr -Prs.Tns.Dbt

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- 3A3O- press -Prs.Tns.Dbt 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.Dbt 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
 eropo moro kiere pung
 here 3InMd cassava mashed.cassava

a'mokanong
 a'mo -ka -non
 mash.with.hands -Tvzr -Prs.Tns.Dbt

Here she mashes the cassava meal.
 Cassava Demo 2006 UrMa 0028

ako taka eropo kynapojang ko'u
 ako taka eropo ky- n- apo -ja -ng 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
 eropo ky- n- u'na -no
 here 3.Rm- 3AO- sift -Prs.Tns.Dbt

Here she sifts it.
 Cassava Demo 2006 UrMa 0030

eropo tjari'njaturu kumi:shang
 eropo ty- arinjatu -ry kumi(ky) -ja -ng
 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 j- arinjatu -ry ja'to -ja -ng wa'to
 here 3InMd 1- cassava.pan -pssd put.firewood -Pres -Dbt fire

po'manganon pi'njo
 po'manka -non pinjo
 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
 eropo moro ty- arinjatu -ry t- awopa -ke
 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 tjorotyry enejang go'u
 da i- koro(ty) -ry ene -ja -ng ko'u
 then 3- burn -Nzr see -Pres -Dbt now

Then she sees if it is burning now (Lit. 'its burning').
 Cassava Demo 2006 UrMa 0034

eropo kynamemanong

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

i- 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

kynarolang **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

wewe akotoja tymainjary ta
 wewe akoto -ja ty- mainja -ry ta
 tree cut -Pres 3R.Pssr- field -pssd in

He cuts the trees in his field.
 Cassava Demo 2006 WiMa 0003

ero wara kari'nja mainja, mainja poko mang
 ero wara kari'nja mainja mainja poko mang
 3InPx way Kari'nja field field with 3.Cop

This is the way Kari'nja fields are, the way they make fields.
 Cassava Demo 2006 WiMa 0004

da mo' wewe kynomanong seneja
 da moro wewe ky- n- o:ma -non s- ene -ja
 then 3InMd tree 3.Rm- 3Sa- fall -Prs.Tns.Dbt 1A- see -Pres

Then I see that the tree falls.
 Cassava Demo 2006 WiMa 0005

djukme 'ne mjainjary,
 djukme 'ne i- mainja -ry
 well really 3- field -pssd

kynipja'kotopo:sang moro ko
 ky- ni- pa'koto -po(ty) -ja -ng moro ko
 3.Rm- 3AO- slash -Iter -Pres -Dbt 3InMd Salnt

iwjepjory tjasang
 i- wewe pori -ry i- ka -ja -ng
 3- tree branch -pssd 3- remove -Pres -Dbt

pa'kotopo:sang arutato'me
 pa'koto -po(ty) -ja -ng aru -ta -to'me
 slash -Iter -Pres -Dbt dryness -Vzr? -Purp

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

ero wara ky'karo kari'nja me mainja
 *** ero wara ky'karo kari'nja me mainja
 *** 3InPx ibis 1+2Col person Attr field

kyshitja:satong ero konomerume po
 kys- ka(py) -ja -tong ero konomerume po
 1+2A- make -Pres -Col 3InPx donderskamp at

This is how we Kari'nja make a field here in Konomerume.
 Cassava Demo 2006 WiMa 0007

mose poitjo typyke mang ty'mene mang
 mose poitjo t- pyty -ke mang ty'mene mang
 3AnPx young.man T- wife -Have 3.Cop having.child 3.Cop

This young man has a wife, he has a child.
 Cassava Demo 2006 WiMa 0008

idjeke mainja ka:sa
 idjeke mainja ka(py) -ja
 for.that.reason field make -Pres

For that reason he makes a field.
 Cassava Demo 2006 WiMa 0009

eropo seneja rapa weri pjasang moro
 eropo s- ene -ja rapa weri pa -ja -ng moro
 here 1A- see -Pres again leaves throw.away -Pres -Dbt 3InMd

mainja korokapo pahpota
 mainja koroka -po pahpota
 field burn -one.who.is Past

Here I see he throws away the leaves after burning the field.
 Cassava Demo 2006 WiMa 0010

dan moro weri mipjasa
 dan moro weri m- pa -ja
 then 3InMd leaves 2A- throw.away -Pres

Then you throw away the leaves.
 Cassava Demo 2006 WiMa 0011

da mipjo:ja eropo mose worryi mainja
 da m- po(my) -ja eropo mose worryi mainja
 then 2A- plant -Pres here 3AnPx woman field

po:jang
 po(my) -ja -ng
 plant -Pres -Dbt

Then you plant it, here the young woman plants a field.
 Cassava Demo 2006 WiMa 0012

arepa po:jang painjare
 arepa po(my) -ja -ng painjare
 cassava.bread plant -Pres -Dbt maybe

Maybe she plants cassava.
 Cassava Demo 2006 WiMa 0013

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

moro kiere apo y:jang moro
 moro kiere apo y(ry) -ja -ng moro
 3InMd cassava stick put -Pres -Dbt 3InMd

atokapo taka amitjapo taka te'ne
 atoka -'po taka amika -'po taka te'ne
 make.hole -one.who.is into dig.hole -one.who.is into actually

*Then her husband helps her, he puts the cassava sticks into the hole,
 into the hole.*
 Cassava Demo 2006 WiMa 0014

da kynetapujang

da ky- n- etapu -ja -ng
 then 3.Rm- 3AO- cover -Pres -Dbt

Then he covers it.

Cassava Demo 2006 WiMa 0015

ero 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

tymainjary

ta arepa pomyry jako
 ty- mainja -ry ta arepa po(my) -ry jako
 3R.Pssr- field -pssd in cassava.bread plant -Nzr at.time

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
 m- ene -ja t- auhto -ry yngana roten
 2A- see -Pres 3R- house -pssdbehind only

moro tymainjary

tyka:se mang (unclear)
 moro ty- mainja -ry t- ka(py) -se mang unclear
 3InMd3R.Pssr- field -Pssd T- make -Ptcp 3.Cop ***

You see that he has made his field right behind his house.

Cassava Demo 2006 WiMa 0017

moro sekarisha

o'wainje onjewara 'ne mainja
 moro s- ekari(ty) -ja o- 'wa -ine onjewara 'ne mainja
 3InMd 1A- tell -Pres 2- Dat -Col how really field

poko kyweidjyong

ipjomym'apo
 poko ky- we'i -ry -kong i- po(my) -'ma -po
 with 3.Rm- be -Nzr -Col 3- plant -Cmpltv -one.who.is

pahpota

pahpota
 afterward

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
 da m- ene -ja moro atyta -ry ko'u ero arepa
 then 2A- see -Pres 3InMd grow -Nzr now 3InPx cassava.bread

atyтары

seneja djukme 'ne
 atyta -ry s- ene -ja djukme 'ne
 grow -Nzr 1A- see -Pres good really

Then you see that it is growing now, I see that this cassava is growing very

Cassava Demo 2006 WiMa 0019

well.

moro pahporo 'ne

pjomypo meneja mainja
 moro pahporo 'ne i- po(my) -po m- ene -ja mainja
 3InMd all really 3- plant -one.who.is 2A- see -Pres field

ta
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 -tong 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.barrow -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 ykatyto 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 3InPx *** in 1A- see -Pres 3InMd cassava

apo pa'kotop: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 -Prs.Tns.Dbt 3AnMd 3- husband

Then her husband pulls the cassava.
Cassava Demo 2006 WiMa 0025

tumung 'ne surapa moro erepariy
 tumung 'ne su- rapa moro erepa -ry
 mound really honorific- again 3InMd food -pssd

They have a lot of food, too!
 Cassava Demo 2006 WiMa 0026

japokupe jumy terapa ero wara enery
 j- apokupe jumy terapa ero wara ene -ry
 1- pleasing.to Intns again 3InPx way see -Nzr

Seeing this is very pleasing to me.
 Cassava Demo 2006 WiMa 0027

eroko otyko enery jako y'wa juku
 ero -kong oty -kong ene -ry jako y- 'wa juku
 3InPx -Col thing -Col see -Nzr at.time 1- Agt good

me 'ne sepo:ja
 me 'ne s- epo(ry) -ja
 Attr really 1A- find -Pres

When I see these things, I find it good.
 Cassava Demo 2006 WiMa 0028

idjeke ashitjo jato'ke mang mainja poko waty
 erome
 idjeke ashitjo j- ato'ke mang mainja poko waty
 erome
 for.that.reason a.little 1- painful 3.Cop field with Neg.Ex now

no'kong weidjy
 no'kong we'i -ry
 wh.An.Col be -Nzr

For that reason, it bothers me a little when people today don't want to do
 Cassava Demo 2006 WiMa 0029
 ground work.

meneja djombo
 m- ene -ja djombo
 2A- see -Pres then

You see that, too.
 Cassava Demo 2006 WiMa 0030

tumung 'ne jumy moro erepariy kary
 tumung 'ne jumy moro erepa -ry ka -ry
 mound really Intns 3InMd food -pssd remove -Nzr

He is pulling it and it has so much food.
 Cassava Demo 2006 WiMa 0031

torepane aja'ta epinjama'pa erapa mana
 t- erepa -se a- a'ta e- pina -ma -hpa erapa ma(na)
 T- food -Ptcp 2- if Detr- deprived -Chg -Neg also 2.Cop

If you have food, you are not deprived, too.
 Cassava Demo 2006 WiMa 0032

ky'karo eropo konomerume ponokong
 ky'karo eropo konomerume ponon -kong
 1+2Col here donderskamp who.are.at -Col

kytopoisheng
 kyt- wos- po(my) -seng
 1+2Sa- Detr- plant -Opt.Col

We from Konomerume here, let's plant.
 Cassava Demo 2006 WiMa 0033

mainja pjongo mainja tja:ko
 mainja i- po(my) -ko mainja i- ka(py) -ko
 field 3- plant -Imper field 3- make -Imper

epinjama'pa aweitjo'me
 e- pina -ma -hpa a- we'i -to'me
 Detr- deprived -Chg -Neg 2- be -Purp

Plant fields, make fields, so that we won't be deprived,
 Cassava Demo 2006 WiMa 0034

ajasakary anakimja'pa paidjo aweitjo'me
 a- asaka -ry an- akima -hpa paidjo a- we'i -to'me
 2- companion -pssd 3Neg- bother -Neg at.all 2- be -Purp

so that you don't have to bother your friends and family.
 Cassava Demo 2006 WiMa 0035

aseke amainjary taka my:sa, pahporo
 aseke a- mainja -ry taka m- y(to) -ja pahporo
 by.Xself 2- field -pssd into 2Sa- go -Pres all

mitjaije
 m- ka -e
 2A- remove -Prs.Tns

Then you go into your own field and you pull everything.
 Cassava Demo 2006 WiMa 0036

seneja rapa eropo moro
 s- ene -ja rapa eropo moro
 1A- see -Pres again here 3InMd

tytararary tary'tojaton
 ty- tarara -ry tary'to -ja -tong
 3R.Pssr- wheel.barrow -pssd fill -Pres -Col

I see now here they fill their wheel barrow.
 Cassava Demo 2006 WiMa 0037

da moro pahpota mo'ko pjyty kiere pitjanong
 da moro pahpota mo'ko i- pyty kiere pika -non
 then 3InMd Past 3AnMd 3- wife cassava peel -Prs.Tns.Dbt

Then after that his wife peels cassava.
 Cassava Demo 2006 WiMa 0038

meneja ero wara woryi emaminjary ero
 m- ene -ja ero wara woryi emamin -ja -ry ero
 2A- see -Pres 3InPx way woman work -Pres -Nzr 3InPx

konomerume ta
 konomerume ta
 donderskamp at

Here you see women in Konomerume work this way.
 Cassava Demo 2006 WiMa 0039

arepa kapyry jako i'wjainje woryijang 'wa
 arepa ka(py) -ry jako i- 'wa -ine woryi -jang 'wa
 cassava.bread make -Nzr at.time 3- Agt -Col woman -Coll.An Agt

moro kiere pitjanong
 moro kiere pika -non
 3InMd cassava peel -Prs.Tns.Dbt

When they are making cassava bread, the women peel the cassava.
 Cassava Demo 2006 WiMa 0040

pitjama pahpota da kynitjyjang
 pika -'ma pahpota da ky- ni- ky -ja -ng
 peel -Cmpltv Past then 3.Rm- 3AO- grate -Pres -Dbt

When she is finished peeling it, then she grates it.
 Cassava Demo 2006 WiMa 0041

ero moro komerykong arepa kapyry jako
 ero moro k- emery -kong arepa ka(py) -ry jako
 3InPx 3InMd 1+2- custom -Col cassava.bread make -Nzr at.time

ky'wainje
 kys- 'wa -ine
 1+2A- Dat -Col

This is our custom when we make cassava bread.
 Cassava Demo 2006 WiMa 0042

marija ju'pa no'kong moro mijarijary
 marija ju'pa no'kang moro i- marija -ry
 knife good wh.An.Col 3InMd 3- knife -pssd

The knife, her knife is such a good one.
 Cassava Demo 2006 WiMa 0043

da mo' ke kynipitjanong moro pahpota
 da moro ke ky- ni- pika -non moro pahpota
 then 3InMd Instr 3.Rm- 3AO- peel -Prs.Tns.Dbt 3InMd Past

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- kumi (ky) -ja -ng
 2A- see -Pres then then 3.Rm- 3AO- wash -Pres -Dbt

mo' kiere kumi:shang juku me 'ne
 moro kiere kumi (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- kumi (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 eropo wijokyry meneja
 da eropo i- wos- ky -ry m- ene -ja
 then here 3- Detr- grate -Nzr 2A- see -Pres

kynokyjang
 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 kynokyjang moro
 moro kiere ky- n- wot- ky -ja -ng moro
 3InMd cassava 3.Rm- 3AO- Detr- grate -Pres -Dbt 3InMd

kumykang da moro shemariiry 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

moro kiere kumitjyry poko
 moro kiere kumi(ky) -ry poko
 3InMd cassava wash -Nzr with

Then her husband helps her with the cassava washing.
 Cassava Demo 2006 WiMa 0050

pahporo 'ne wokyrjang ero wara a'ta djupa jumy
 pahporo 'ne wokry -jang ero wara a'ta ju'pa jumy
 all really man -Coll.An 3InPx way if good Intns

o'manong kynysang meneja
 ema(my) -no ky- n- y(to) -ja -ng m- ene -ja
 live -Inf 3.Rm- 3Sa- go -Pres -Dbt 2A- see -Pres

djombo
 djombo
 then

If all of the men were like this, then life goes well, you see that.
 Cassava Demo 2006 WiMa 0051

da matapi tary'tojang motywoky apo
 da matapi tary'to -ja -ng motywoky apo
 then manioc.press fill -Pres -Dbt high.spot pound

pahporo kynarymojang poro mo'
 pa'poro ky- n- arymo -ja -ng poro moro
 all 3.Rm- 3AO- squeeze -Pres -Dbt Intns 3InMd

matapi ta
 matapi ta
 manioc.press in

Then she fills the matapi, she squeezes it all into the matapi.
 Cassava Demo 2006 WiMa 0052

ja, omyjanokong erome no'kong konomerume po
 ja omyja -no -kong erome no'kang konomerume po
 yes young.woman -Honor -Col now wh.An.Col donderskamp at

no'kong amukonymbo ero wara
 no'kang amu -kong -mbo ero wara
 wh.An.Col someone -Col -devalued 3InPx way

tyweidjykonng se'pa mandong
 ty- we'i -ry -kong se -hpa mang -tong
 3R.Pssr- be -Nzr -Col Desid -Neg 3.Cop -Col

Yeah, the young ones today, the ones from Konomerume, they don't want to do this any more.
 Cassava Demo 2006 WiMa 0053

wokytyry se'pa wa ngato mainja
 wos- ky -ry se -hpa wa n- ka -tong mainja
 Detr- grate -Nzr Desid -Neg 1Cop 3Sa- say -Col field

pomyry se'pa wa ngatong
 po(my) -ry se -hpa wa n- ka -tong
 plant -Nzr Desid -Neg 1Cop 3Sa- say -Col

"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 -hpa mang kawo
 see -Imper 3R.Pssr- culture -pssd erase -Neg 3.Cop high

kynapoijang

ky- n- apoi -ja -ng
 3.Rm- 3AO- 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- 3AO- 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

kynakykajang **moro matapi** **ta eropo**
 ky- n- 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- n- 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 worry tomaminje 'ne roten mose worry
 mose amu worry tomaminje 'ne roten mose worry
 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

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 splits firewood all by herself, she doesn't even look to her husband at all.

Cassava Demo 2006 WiMa 0064

tyijo animjomoky'pa mang uwa paidjo
 ty- ijo an- momoky -hpa mang uwa paidjo
 3R.Pssr- husband 3Neg- wait -Neg 3.Cop no too

She doesn't wait for her husband at all.

Cassava Demo 2006 WiMa 0065

neko moro wjywy opoto moro wjywy mang
 ene -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

se'me wewe rakapo:sang tje
 se'me wewe raka -po(ty) -ja -ng tje
 nonetheless wood break.up -Iter -Pres -Dbt (sympathy)

meneja djombo
 m- ene -ja djombo
 2A- see -Pres then

Nonetheless she breaks up the wood, you see that.
 Cassava Demo 2006 WiMa 0067

mose worryi konomerume ponon
 mose worryi konomerume ponon
 3AnPx woman donderskamp who.are.at

This woman is from Konomerume.
 Cassava Demo 2006 WiMa 0068

konomerume 'wa kyno:se oma:je
 *** konomerume 'wa ky- n- o(py) -se ema(my) -se
 *** donderskamp Dat 3.Rm- 3Sa- come -Purp live -Purp

eropo kynema:ja
 eropo ky- n- ema(my) -ja
 here 3.Rm- 3So- live -Pres

They came to Konomerume to live, they live here.
 Cassava Demo 2006 WiMa 0069

eropo moro arepa a'na onjewara erapa kari'nja
 eropo moro arepa a'na onjewara erapa kari'nja
 here 3InMd cassava.bread 1+3 how also Kari'nja

nykaije
 n- yka -e
 3AO- say -Prs.Tns

Here we (do something with) the cassava, I don't know how Kari'nja say it.
 Cassava Demo 2006 WiMa 0070

moro ako ta kyniwjojang 'ne roten fini
 moro ako ta ky- ni- wo -ja -ng 'ne roten fini
 3InMd mortar in 3.Rm- 3AO- beat -Pres -Dbt really only fine

mje weitjo'me
 me we'i -to'me
 Attr be -Purp

She beats it in the mortar so that it becomes fine.
 Cassava Demo 2006 WiMa 0071

eropo kyno... kynu'nanong
 eropo kyno ky- n- u'na -non
 here *** 3.Rm- 3AO- sift -Prs.Tns.Dbt

Here she sifts it.
 Cassava Demo 2006 WiMa 0072

meneja moro oty mjanarery
 m- ene -ja moro oty i- manare -ry
 2A- see -Pres 3InMd thing 3- sieve -pssd

You see her sifter.
 Cassava Demo 2006 WiMa 0073

paranakyry manarery moro mang
 paranakyry manare -ry moro mang
 White.person sieve -pssd 3InMd 3.Cop

That is a White person's sifter.
 Cassava Demo 2006 WiMa 0074

tymanarery konyombo anene'pa
 ty- manare -ry k- wot- ene -mbo an- ene -hpa
 3R.Pssr- sieve -pssd 1+2- Detr- see -Pst 3Neg- see -Neg

nororo terapa kyteijatong
 noron terapa kyt- e'i -ja -tong
 anymore already 1+2Sa- Cop -Pres -Col

We don't see our own sifter anymore.
 Cassava Demo 2006 WiMa 0075

ero konomerume ta itjapyry anukuty'pa painjare
 ero konomerume ta i- ka(py) -ry an- ukuty -hpa painjare
 3InPx donderskamp at 3- make -Nzr 3Neg- know -Neg maybe

kytatong
 kytatong
 1+2.Cop.Coll

Here in Konomerume maybe we don't know how to make it.
 Cassava Demo 2006 WiMa 0076

eropo moro ari'njatu kumi:shang
 eropo moro arinjatu kumi(ky) -ja -ng
 here 3InMd cassava.pan wash -Pres -Dbt

Here she washes the pan.
 Cassava Demo 2006 WiMa 0077

moro ari'njatu djombo rapa mitjumi:sha
 moro arinjatu djombo rapa m- kumi(ky) -ja
 3InMd cassava.pan then again 2A- wash -Pres

The baking pan, you wash it first.
 Cassava Demo 2006 WiMa 0078

fosi moro arepa e'keidjy o'wa
 fosi moro arepa e'kei -ry o- 'wa
 first 3InMd cassava.bread bake -Nzr 2- Agt

Before you bake the cassava.
 Cassava Demo 2006 WiMa 0079

moro meneja onjewara y(ry) mang i'wja wa'to
 moro m- ene -ja onjewara y(ry) mang i- 'wa wa'to
 3InMd 2A- see -Pres how make 3.Cop 3- Dir fire

ka:sang **moro ari'njatu pi'njo**
 ka(py) -ja -ng moro arinjatu pinjo
 make -Pres -Dbt 3InMd cassava.pan under

You see how it is done, then she makes a fire under the baking pan.
 Cassava Demo 2006 WiMa 0080

mo' wa'to kapypoto **da mo' ari'njatu**
 moro wa'to ka(py) -po -to da moro arinjatu
 3InMd fire make -one.who.is -After then 3InMd cassava.pan

ashimbe kyneijang
 ashimbe ky- n- e'i -ja -ng
 hot 3.Rm- 3Sa- Cop -Pres -Dbt

When the fire is made, then the pan becomes hot.
 Cassava Demo 2006 WiMa 0081

da undymbo **shimja rapa moro arepa**
 da undypo shimja rapa moro arepa
 then place.where.X.is *** again 3InMd cassava.bread

anyry'pa **mana**
 an- y(ry) -hpa mana
 3Neg- put -Neg 2.Cop

Then you don't just put the cassava there.
 Cassava Demo 2006 WiMa 0082

moro u'napo **arepa** **e'keidjy jako o'wa,**
 moro u'na -po arepa e'kei -ry jako o- 'wa
 3InMd sift -one.who.is cassava.bread bake -Nzr at.time 2- Agt

uwa moro paranakyry ngano **moro temperatur**
 uwa moro paranakyry n- ka -no moro temperatur
 no 3InMd White.person 3Sa- say -Prs.Tns.Dbt 3InMd temperature

rapa muku:sa
 rapa m- uku(ry) -ja
 again 2A- know -Pres

When you are baking the sifted cassava, White people say you need to know

Cassava Demo 2006 WiMa 0083
 the temperature.

mo'ko, mo'ko worryi kynuku:sang, **mo'ko**
 mo'ko mo'ko worryi ky- n- uku(ry) -ja -ng mo'ko
 3AnMd 3AnMd woman 3.Rm- 3AO- know -Pres -Dbt 3AnMd

terapa asekeri **kynuku:sang**
 terapa aseke -ry ky- n- uku(ry) -ja -ng
 already by.Xself -Nzr 3.Rm- 3AO- know -Pres -Dbt

This, this woman knows it, she, herself, knows it.
 Cassava Demo 2006 WiMa 0084

mo' emamindje weidjy ke terapa mo'ko
 moro emamin -je we'i -ry ke terapa mo'ko
 3InMd work -Have be -Nzr Instr already 3AnMd

kynuku:sang

ky- n- uku(ty) -ja -ng
3.Rm- 3AO- know -Pres -Dbt

Because it is her work, she knows it.

Cassava Demo 2006 WiMa 0085

meneja eropo mo' temperatur mariki manong moro
m- ene -ja eropo moro temperatur mariki manong moro
2A- see -Pres here 3InMd temperature mark oblique3InMd

apiripjo emanong itjuponaka
piripjo ema -non i- kupo naka
cassava.flour throw -Prs.Tns.Dbt 3- upon towards

Here you see how she marks the temperature, she throws some cassava meal onto it.
Cassava Demo 2006 WiMa 0086

da moro eneja tjorotyry jako da ashimbe jumy
da moro ene -ja i- koro(ty) -ry jako da ashimbe jumy
then 3InMd see -Pres 3- burn -Nzr at.time then hot Intns

kyne kynuku:sang
kyne ky- n- uku(ty) -ja -ng
*** 3.Rm- 3AO- know -Pres -Dbt

Then she looks at that, when it burns, then she knows it is too hot.
Cassava Demo 2006 WiMa 0087

da djupa painjare ja meneja moro wori'woryi ke
da ju'pa painjare ja m- ene -ja moro woriwori ke
then good maybe yes 2A- see -Pres 3InMd fan Instr

ipjapyry i'wja
i- papy -ry i- 'wa
3- pour -Nzr 3- Agt

Then maybe you see O.K. how she is pouring it with the fan.
Cassava Demo 2006 WiMa 0088

da moro wa'to urojang djupa iweitjo'me
da moro wa'to uro -ja -ng ju'pa i- we'i -to'me
then 3InMd fire blow -Pres -Dbt good 3- be -Purp

Then she blows the fire so that it can be O.K.
Cassava Demo 2006 WiMa 0089

da moro wa'to kynitjamutanong
da moro wa'to ky- ni- kamu -ta -non
then 3InMd fire 3.Rm- 3Sa- flame -have.N -Prs.Tns.Dbt

Then the fire takes flame.
Cassava Demo 2006 WiMa 0090

da moro u'napo aiye nytong menejatong
da moro u'na -po aiye nytong m- ene -ja -tong
then 3InMd sift -one.who.is get *** 2A- see -Pres -Col

djombo
 djombo
 then

Then she goes and gets the sifted wan, you all see that.
 Cassava Demo 2006 WiMa 0091

da mojembo pore rapa kiere pu i'wja
 da moje -mbo pore rapa kiere pung i- 'wa
 then there -devalued very again cassava mashed.cassava 3- Dir

tuna
 tuna
 water

Then her cassava meal is so very far away.
 Cassava Demo 2006 WiMa 0092

da moro ari'njaturu meneja
 da moro 0- arinjatu -ry m- ene -ja
 then 3InMd 3- cassava.pan -Pssd 2A- see -Pres

wjopyry kynitjororokanong
 i- w- o(py) -ry ky- ni- kororoka -non
 3- Sa- come -Nzr 3.Rm- 3AO- pour.out -Prs.Tns.Dbt

itjuponaka
 i- kupo naka
 3- upon towards

Then you see her baking pan, she is coming, she dumps some onto it.
 Cassava Demo 2006 WiMa 0093

da kynapitjanong
 da ky- n- apika -non
 then 3.Rm- 3A30- spread.out -Prs.Tns.Dbt

Then she spreads it out.
 Cassava Demo 2006 WiMa 0094

ero, ero wara koreparykong kyshitja:satong ky'karo
 ero ero wara koreparykong kys- ka(py) -ja -tong ky'karo
 3InPx 3InPx way our.food 1+2A- make -Pres -Col 1+2Col

konomerume po anukuty'pa aja'ta
 konomerume po an- uku(ty) -hpa a- a'ta
 donderskamp at 3Neg- know -Neg 2- if

This, we make our food this way in Konomerume, if you didn't know.
 Cassava Demo 2006 WiMa 0095

da arepa e'keidjy ajukmiritjo matang
 da arepa e'kei -ry aj- uku(ty) -miri -to matang
 then cassava.bread bake -Nzr 2- know -*** -When ***

ukutyry jako neko
 uku(ty) -ry jako ene -ko
 understand -Nzr at.time see -Imper

Then, when you know how to bake cassava, it will make your head spin.
 Cassava Demo 2006 WiMa 0096

mose worryi kynuku:sang jummy,
 mose worryi ky- n- uku(ty) -ja -ng jummy
 3AnPx woman 3.Rm- 3AO- know -Pres -Dbt Intns

idjeke i'jainje roten torepary
 idjeke i- 'ja -ine roten t- erepa -ry
 for.that.reason 3- Agt -Col only 3R- food -Pssd

e'keipjo:sang jasakarykong
 e'kei -po(ty) -ja -ng j- asaka -ry -kong
 bake -Iter -Pres -Dbt 1- countryman -pssd -Col

This woman knows it well, for that reason, she bakes her food whenever she wants, my friends.

Cassava Demo 2006 WiMa 0097

konomerume ponokong menejatong, onjewara
 *** konomerume ponon -kong m- ene -ja -tong onjewara
 *** donderskamp who.are.at -Col 2A- see -Pres -Col how

komamyrykong wytory
 k- ema(my) -ry -kong i- y(to) -ry
 1+2- live -Nzr -Col 3- go -pssd

People from Konomerume, you see how our living goes.

Cassava Demo 2006 WiMa 0098

koreparykong kapyry ky'wainje
 k- erepa -ry -kong ka(py) -ry kys- 'wa -ine
 1+2- food -Pssd -Col make -Nzr 1+2A- Agt -Col

We are making our food.

Cassava Demo 2006 WiMa 0099

meneja mose worryi komepatong ero film taka
 m- ene -ja mose worryi k- emepa -tong ero *** taka
 2A- see -Pres 3AnPx woman 1+2O- teach -Col 3InPx *** into

kytopo:satong meneja
 kyt- opo(ty) -ja -tong m- ene -ja
 1+2Sa- look -Pres -Col 2A- see -Pres

You see this woman teaching us in this film, look, you see it.

Cassava Demo 2006 WiMa 0100

amyijaro
 amyijaro
 2Col

you all

Cassava Demo 2006 WiMa 0101

woryijang
 worryi -jang
 woman -Coll.An

women

Cassava Demo 2006 WiMa 0102

eropo emamindjong ero konomerume po ero wara
 eropo emamin -tong ero konomerume po ero wara
 here work -Col 3InPx donderskamp at 3InPx way

koma:jatong

k- ema(my) -ja -tong
 1+2So- live -Pres -Col

This is our work here in Konomerume, we live this way.
 Cassava Demo 2006 WiMa 0103

meneja djombo

m- ene -ja djombo
 2A- see -Pres then

You see it then.
 Cassava Demo 2006 WiMa 0104

ero wara arepa e'keidjy mang
 ero wara arepa e'kei -ry mang
 3InPx way cassava.bread bake -Nzr 3.Cop

Cassava is baked this way.
 Cassava Demo 2006 WiMa 0105

meneja moro wa'to ari'njatu pi'njo moro, moro
 m- ene -ja moro wa'to arinjatu pinjo moro moro
 2A- see -Pres 3InMd fire cassava.pan under 3InMd 3InMd

arepa etokanong
 arepa etoka -non
 cassava.bread roast -Prs.Tns.Dbt

You see the fire under the pan, the cassava bread roasts.
 Cassava Demo 2006 WiMa 0106

mo'ko worryi erapa o'winje meneja eropo
 mo'ko worryi erapa o'win -neng m- ene -ja eropo
 3AnMd woman also one -one.who.does 2A- see -Pres here

o'winje mang
 o'win -neng mang
 one -one.who.does 3.Cop

You see that woman by herself here, she is alone.
 Cassava Demo 2006 WiMa 0107

epano:ng mo'ko i:jo epano:neng
 epano(py) -no mo'ko i- ijo epano(py) -neng
 help -Ent 3AnMd 3- husband help -Opt

anene'pa wa ma o'winje moro arepa
 an- ene -hpa wa ma o'win -neng moro arepa
 3Neg- see -Neg 1Cop but one -one.who.does 3InMd cassava.bread

ka:sang

ka(py) -ja -ng
 make -Pres -Dbt

Her helper, her husband should help her, I don't see him, she, alone, makes

Cassava Demo 2006 WiMa 0108
cassava.

ero wara koma:jatong
ero wara k- ema(my) -ja -tong
3InPx way 1+2So- live -Pres -Col

jasakarykong, djupa opotyko kykulturukong ero mang
j- asaka -ry -kong ju'pa opo(ty) -ko k- kulturu -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

ero wara 'ne ero konomerume po
ero wara '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
idjeke a- opo(ty) -ry 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

typytje kyte'i uwa omepako te'ne
t- pyi -se kyt- e'i uwa wot- emepa -ko te'ne
T- shame -Ptcp 1+2Sa- Cop no Detr- teach -Imper actually

eroko
ero -kong
3InPx -Col

You must not be ashamed, you must learn these things.
Cassava Demo 2006 WiMa 0112

otykong kawo kysapoisheng kawombo pore
oty -kong kawo kys- 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- 3So- 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
 ero 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 nykaije **ero** **poko**
 kari'nja n- yka -e ero poko
 Kari'nja 3AO- say -Prs.Tns 3InPx 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 -Prs.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 -Prs.Tns.Dbt

Then she presses it.
 Cassava Demo 2006 WiMa 0123

moro pahpota ashitjo kyninjojang
 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 kynya, kyneto:kanong
 moro kynya ky- n- eto(ry) -ka -non
 3InMd *** 3.Rm- 3AO- roast -Tvzr -Prs.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 moro 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

menejatong

m- ene -ja -tong
2A- see -Pres -Col

Then after that, she carries it into the sun, you all see that.
Cassava Demo 2006 WiMa 0126

da moro sekymbo tupo naka
da moro seky -mbo tupo naka
then 3InMd zink -devalued on towards

kyny:jang moro weju ashinjy mo'
ky- n- y(ry) -ja -ng moro weju asiny moro
3.Rm- 3AO- put -Pres -Dbt 3InMd sun heat 3InMd

zinky ashinjojang erapa da
zinky asina -ja -ng erapa da
zink.roofing get.hot -Pres -Dbt also then

kynarukanong

ky- n- aruka -non
3.Rm- 3AO- dry -Prs.Tns.Dbt

*Then she puts it onto the zink roof in the sun, the zink becomes hot,
then that dries it.*
Cassava Demo 2006 WiMa 0127

eropo rapa meneja woto woto awotory jako
eropo rapa m- ene -ja woto woto a- woto -ry jako
here again 2A- see -Pres fish occ.with 2- fish -pssd at.time

Here you see when you go fishing.
Cassava Demo 2006 WiMa 0128

mo'ko wokyry moro net yje
mo'ko wokyry moro net y(ry) -e
3AnMd man 3InMd net put -Prs.Tns

kynysang

ky- n- y(to) -ja -ng
3.Rm- 3Sa- go -Pres -Dbt

That man goes to put the net.
Cassava Demo 2006 WiMa 0129

eropo meneja mo'ko ty'muru me'ko
eropo m- ene -ja mo'ko ty- 'muru meko
here 2A- see -Pres 3AnMd 3R.Pssr- son small

emepanong ty'muru me'ko arojang
emepa -non ty- 'muru meko aro -ja -ng
teach -Prs.Tns.Dbt 3R.Pssr- son small take -Pres -Dbt

tymaro

ty- maro
3R.Pssr- with

*Here you see he teaches his little son, he takes his little son with
him.*
Cassava Demo 2006 WiMa 0130

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 noro 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

ero tupo ero film ta jasakaryko opo:ko
 ero tupo ero *** ta j- asaka -ry -kong opo(ty) -ko
 3InPx on 3InPx *** in 1- companion -pssd -Col look -Imper

djupa 'ne, uku:to'me o'wa, onjewara 'ne
 ju'pa 'ne uku(ty) -to'me o- 'wa onjewara 'ne
 good really know -Purp 2- Agt how really

komamyrykong

k- ema(my) -ry -kong
 1+2- live -Nzr -Col

On this, in this film, my countrymen, look well, so that you can know how we live.

Cassava Demo 2006 WiMa 0137

ero taro suterapa nitjotoja
 ero taro su- terapa ni- koto -ja
 3InPx as.far.as honorific- again 3AO- cut -Pres

Then here it ends.

Cassava Demo 2006 WiMa 0138

amu jako suterapa
 amu jako su- terapa
 some at.time honorific- again

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 Father 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 3So- 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 komyijatong
 eropo net -ry k- wot- amy -ja -tong
 here net -pssd 1+2- Detr- tie (0) -Pres -Col

Here they're tying their nets.
 Fishing Film CeAr 00004

netry komyijatong, eromete menetatong
 net -ry k- wot- amy -ja -tong eromete m- ene -
 net -pssd 1+2- Detr- tie (0) -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
ky- ni- seti -ma -tong
3.Rm- 3AO- set -Chg -Col

They are setting it.
Fishing Film CeAr 00008

tansji oty kurijara apoija i'ja
tansi 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

myrekoko meko
myrekoko 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
wewe -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

tykoweitjy betitjoto'me
ty- kowei -ry beti -to -to'me
3R.Pssr- fishhook -pssd bait -vzr -Purp

To put the bait on his fishhook.
Fishing Film CeAr 00015

myry eropo
 myry eropo
 look.at.that here

tykoweitjy otyja betitjoja wotombo
amu ukuto'me
 ty- kowei -ry oty -ja beti -to -ja woto -mbo
 amu uku -to
 3R.Pssr- fishhook -pssd do.something -Pres bait -vzr -Pres fish -
 devalued some hook -P

'me
 urp

Look, here he puts the bait on the fishhook in order to catch a fish.
 Fishing Film CeAr 00016

eromete tykoweitjy emata moro ipjoriry taka
 eromete ty- kowei -ry ema -take moro ipjoriry taka
 later 3R.Pssr- fishhook -pssd throw -Fut 3InMd creek into

In a while he's going to throw his hook into the creek.
 Fishing Film CeAr 00017

mose kaba itjory
 mose kaba i- y(to) -ry
 3AnPx Prfct 3- leave -Nzr

He's leaving already.
 Fishing Film CeAr 00018

pyimjeke kahty kynysa
 pyimjeke kahty ky- n- y(to) -ja
 slow maybe 3.Rm- 3Sa- go -Pres

He goes so slowly.
 Fishing Film CeAr 00019

wo'to momary pona
 woto moma -ry pona
 fish shoo -Nzr against

So he doesn't scare the fish away.
 Fishing Film CeAr 00020

myry, tykoweitjy emai tjaba
 myry ty- kowei -ry ema -i kaba
 look.at.that 3R.Pssr- fishhook -pssd throw -Rec.Pst Prfct

He throws his hook already.
 Fishing Film CeAr 00021

myry amu apo:i tjaba
 myry amu apoi -i kaba
 look.at.that some catch -Rec.Pst Prfct

Look, he catches one already.
 Fishing Film CeAr 00022

oty nare n'do, warapa painjare mose na
 oty nare n'do warapa painjare mose na
 what Doubt so fish.sp maybe 3AnPx 3.Cop

I don't know what it is, maybe it is walapa.
 Fishing Film CeAr 00023

eropo kynitjanong,
 eropo ky- ni- ka -non
 here 3.Rm- 3AO- remove -Prs.Tns.Dbt

tykoweitjy wyinjo
 ty- kowei -ry wyinjo
 3R.Pssr- fishhook -pssd from

He takes it from his hook.
 Fishing Film CeAr 00024

kynamotoja
 ky- n- amoto -ja
 3.Rm- 3A30- string -Pres

He strings it on the string.
 Fishing Film CeAr 00025

oty amu pisjipjo tywotory,
 oty amu pisi -po ty- woto -ry
 Hes some piece -devalued 3R.Pssr- fish -pssd

a small piece of the fish's tail
 Fishing Film CeAr 00026

andykyry meko y'kotoja
 andyky -ry meko y'koto -ja
 tail -pssd small cut -Pres

He cuts the small piece of the tail.
 Fishing Film CeAr 00027

beti tykoweitjy, betitjo'me
 beti ty- kowei -ry beti -to -to'me
 bait 3R.Pssr- fishhook -pssd bait -vzr -Purp

The bait, so he can put bait on his hook.
 Fishing Film CeAr 00028

tonameije oty wjotory andykyry
 tonameije oty i- woto -ry andyky -ry
 slippery Hes 3- fish -pssd tail -pssd

The fish's tail is slippery.
 Fishing Film CeAr 00029

ipjoriry esjiwjo 'ne mandong
 ipjoriry esiwo 'ne mang -tong
 creek on.bank really 3.Cop -Col

They are on the bank of the creek.
 Fishing Film CeAr 00030

myry, tykoweitjy betitjoja
 myry ty- kowei -ry beti -to -ja
 look.at.that 3R.Pssr- fishhook -pssd bait -vzr? -Pres

Look at that, he puts bait on his hook.

Fishing Film CeAr 00031

metamy ero tykoweitjy emata ipjoriry taka
 metamy ero ty- kowei -ry ema -take ipjoriry taka
 later 3InPx 3R.Pssr- fishhook -Pssd throw -Fut creek into

In a while he puts the hook in the creek.

Fishing Film CeAr 00032

pyimjeke kahty, oty, wo'to ukujatong, myry
 pyimjeke kahty oty woto uku -ja -tong myry
 slow maybe Hes fish hook -Pres -Col look.at.that

Then they hook fish slowly.

Fishing Film CeAr 00033

eropo wa'to kyryjato, tyweipjotoko'me
 eropo wa'to kyry -ja -tong ty- weipo -tong -to'me
 here fire make -Pres -Col 3R.Pssr- roast -Col -Purp

Here they make a fire to roast them.

Fishing Film CeAr 00034

oty sa'rombo arutasa ke
 oty sa'rombo aruta -ja ke
 Hes leaves get.dry -Pres Instr

tywa'torykong apoipjojato
 ty- wa'to -ry -kong apoi -po -ja -tong
 3R.Pssr- fire -pssd -Col take -Caus -Pres -Col

What, with the dry leaves, they take those to make their fire (Lit. 'to cause the

Fishing Film CeAr 00035

fire to take').

tokyinjy wa'toryko
 t- ekyinjy 0- wa'to -ry -kong
 T- smoke 3- fire -Pssd -Col

Their fire makes a lot of smoke.

Fishing Film CeAr 00036

kynijatojato tykanana ke
 ky- ni- ja'to -ja -tong ty- kanana ke
 3.Rm- 3AO- put.firewood -Pres -Col 3R.Pssr- flame Instr

ne'itjo'me
 n- e'i -to'me
 3Sa- Cop -Purp

They put wood on it so that it can take flame.

Fishing Film CeAr 00037

eropo

eropo

here

here

Fishing Film CeAr 00038

oty tampoko oty tywotory pitjapo:sa
 oty tampoko oty ty- woto -ry pika -po(ty) -ja
 Hes grandfather Hes 3R.Pssr- fish -pssd peel -Iter -Pres

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
 t- wos- ena(py) -tong -to'me
 T- Detr- eat -Col -Purp

In order for them to roast it, they will eat, in order for them to eat.

Fishing Film CeAr 00040

kynitjumpyijatong
 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 rakapo:satong
 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

oja nare nysa, da amu upi erapa
 oja nare n- y(to) -ja da amu upi erapa
 whither Doubt 3Sa- go -Pres then some seek also

kyny:satong, wo'to
 ky- n- y(to) -ja -tong woto
 3.Rm- 3Sa- go -Pres -Col fish

I don't know where he is going, then he is going to find some fish.
 Fishing Film CeAr 00045

tyjeke rapa mjarijarykong
 tyjeke rapa i- marija -ry -kong
 sharp again 3- knife -pssd -Col

His knife is so sharp.
 Fishing Film CeAr 00046

merone ra mjarijarykong wena oty, myry
 merone ra i- marija -ry -kong wena(po) oty myry
 like.that ? 3- knife -pssd -Col behind Hes look.at.that

taijary ke rapa da tywotory pupo
 t- aiija -ry ke rapa da ty- woto -ry upu'po
 3R- hand -Pssd Instr again then3R.Pssr- fish -Pssd head

arakano
 araka -no
 split -Prs.Tns.Dbt

Then, behind their knife, um, with his own hand he splits his fish's head.
 Fishing Film CeAr 00047

oty tywotory pupo arakano
 oty ty- woto -ry upu'po araka -no
 Hes 3R.Pssr- fish -pssd head split -Prs.Tns.Dbt

Um, he splits his fish's head.
 Fishing Film CeAr 00048

jetuma waty aijajaryko, myry
 je'tun -ma waty aiija -ry -kong myry
 pain -Chg Neg.Ex hand -pssd -Col look.at.that

His hands don't hurt? Look at that.
 Fishing Film CeAr 00049

fosi we'wembo amanumyryko
 fosi wewe -mbo amanumyryko
 first stick -devalued ***

tywotoryko pupo arakato'me taijarykong ke terapa
 ty-woto-ry -ko upu'po araka -to'me t-aiija-ry-kong ke terapa
 3R.Pssr- fish-pssd-Coll head split -Purp 3R-hand-pssd-Col Instr again

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

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

i- wot- koto -po(ty) -'ma -po mero
 3- Detr- cut -Iter -Cmpltv -Caus at.once

kynitjunitjang

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

sa'rombo tupo kokaty t- y(ry) -e i'ja
 leaves on *** 3R- put -Prs.Tns 3- Agt

tywotorykong

ty- woto -ry -kong
 3R.Pssr- fish -pssd -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 -Fut -Col

Then he will roast it.

Fishing Film CeAr 00057

myry,

myry mo'ko wijamu 'wa kyngano
 myry mo'ko wijamu 'wa ky- n- ka -no
 look.at.that 3AnMd other.one Dat 3.Rm- 3Sa- say -Prs.Tns.Dbt

moro tiki me kamu itjoto koro sepyndyi
 moro tiki me kamu i- koto koro s- epynto -i
 3InMd stick Attr flame3- cut now 1A- put.sticks -Affirm

Look at that, he tells the other one to take a small stick to stick the fish.

Fishing Film CeAr 00058

n'do, enepyrx i'ja
 n'do 0- ene(py) -ry i- 'ja
 so 3- bring -Nzr 3- Agt

So, he is bringing it.

Fishing Film CeAr 00059

myry, kynarolang moro wahto
 myry ky- n- aro -ja -ng moro wa'to
 look.at.that 3.Rm- 3A30- carry -Pres -Dbt 3InMd fire

unda ta
 unda ta
 right.beside at

Look at that, he carries it over next to the fire.

Fishing Film CeAr 00060

erome te (unclear)
 erome te ***
 now but Hes

Now.

Fishing Film CeAr 00061

kynopitjatong itjumyrykong
 ky- n- wot- pika -tong i- kumy(ry) -kong
 3.Rm- 3A30- Detr- peel -Col 3- be.hungry -Col

kynaijangato
 ky- n- aijanga -tong
 3.Rm- 3A30- dying.of.A -Col

They peel because hunger is killing them.

Fishing Film CeAr 00062

n'do, eropo kynona:sato
 n'do eropo ky- n- wot- ena(py) -ja -tong
 so here 3.Rm- 3A30- Detr- eat -Pres -Col

So, here they eat.

Fishing Film CeAr 00063

typosinje 'ne ko kahty oty enapyryko
 t- posin -se 'ne ko kahty oty ena(py) -ry -kong
 T- sweetness -Ptcp Intns neat maybe Hes eat -Nzr -Col

They're eating so well.

Fishing Film CeAr 00064

eropo oty pomyimbo pinjato moro
 eropo oty pomyi -mbo pina -ja -tong moro
 here Hes pepper -devalued take -Pres -Col 3InMd

Here he takes the chile pepper.

Fishing Film CeAr 00065

onjewara nare ero oty ejatojato
 onjewara nare ero oty ejato -ja -tong
 how Doubt 3InPx thing call -Pres -Col

I don't know what to call this thing.

Fishing Film CeAr 00066

moro

moro

3InMd

That.

Fishing Film CeAr 00067

myry mose am' tampoko wopyry
 myry mose amu tampoko wot- o(py) -ry
 look.at.that 3AnPx some grandfather Detr- come -Nzr

netry ene kynysa
 net -ry ene ky- n- y(to) -ja
 net -pssd see 3.Rm- 3Sa- go -Pres

Look at that, a grandfather is coming, he is going to see his net.

Fishing Film CeAr 00068

eropo netry eneja tyjapukuitjary y:ja
 eropo 0- net -ry ene -ja ty- apukuitja -ry y(ry) -ja
 here 3- net -Pssd see -Pres3R.Pssr- paddle -Pssd put -Pres

tykurijarary taka
 ty- kurijara -ry taka
 3R.Pssr- canoe -Pssd into

Here he looks at his net, he puts his own paddle into his boat.

Fishing Film CeAr 00069

pjosing'ma 'ne njoro
 i- posin -'ma 'ne injoro
 3- sweetness -Neg Intns 3AnAna

He is not happy at all.

Fishing Film CeAr 00070

amu kane wjoto tykota
 amu kane i- woto tykota
 some *** 3- fish spoiled

Some of his fish are spoiled.

Fishing Film CeAr 00071

djombo amu eneja myry pyraporari 'ne mo'ko
 djombo amu ene -ja myry pyraporari 'ne mo'ko
 then some see -Pres look.at.that fish.sp Intns 3AnMd

mang pyraporari apoi
 mang pyraporari apoi
 3.Cop fish.sp catch

Then he looks at it, look at that, it is pyraporari, he caught a pyraporari.

Fishing Film CeAr 00072

sumbarary		(Hes)	sumbarary		a'sary	ke	oty
0-	sumbara	-ry	***	0-	sumbara	-ry	a'sa -ry ke oty
3-	machete	-Pssd	Hes	3-	machete	-Pssd	neck -Pssd Instr Hes

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

nysa		auhto 'wa 'ne	kynysa
n-	y(to)	-ja auhto 'wa 'ne	ky- n- y(to) -ja
3Sa-	leave	-Pres house Dir really	3.Rm- 3Sa- go -Pres

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

myry,	nitjundai	tjaba
myry	ni- tunda	-i kaba
look.at.that	3So- arrive	-Rec.Pst Prfct

Look at that, he has arrived already.

Fishing Film CeAr 00077

tywotory		tary'topo:sa		moro saka taka
ty-	woto	-ry tary'to -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

nitjundai		tjaba 'ne
ni-	tunda	-i kaba 'ne
3So-	arrive	-Rec.Pst Prfct Intns

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- 3So- 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 1A30- 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
1A30- cut -Iter -Pres 3InMd two Hes 3- scrape -Nzr -Col

pahporo 'ne sjitjotopo:sa
pahporo 'ne si- koto -po(ty) -ja
all Intns 1A30- 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
1A30- cut -Iter -Fut 1A- tear -Prs.Tns

I will cut them up, then I clean them.

Fishing Film CeAr 00088

pitja'mapo mero da sjitjumi:sja
 pika -'ma -po mero da si- kumi(ky) -ja
 peel -Cmpltv -Caus at.once then 1A30- wash -Pres

When I finish peeling it, then I wash it.

Fishing Film CeAr 00089

tjunitjy'mapo mero, da sarotake
 i- kumi(ky) -'ma -po mero da s- aro -take
 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 kynitjummy: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 noka'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

djombo se wonapy'mapo mero da
 djombo se wot- ena(py) -'ma -po mero da
 then oh! Detr- eat -Cmpltv -Caus when then

wotandy'motake rapa
 wot- andy'mo -take rapa
 Detr- sit -Fut again

Then, when I finish eating, then I will sit down again.
 Fishing Film CeAr 00097

sanokatake po'no
 s- anoka -take po'no
 1A- roast -Fut now

Then I will dry them.
 Fishing Film CeAr 00098

ero poko te'ne wo'mitjaijeno
 ero poko te'ne wot- mikaje -no
 3InPx occupied.with actually Detr- *** -Prs.Tns.Dbt

I am busy with this first.
 Fishing Film CeAr 00099

wonapy se ko wa
 wot- ena(py) se ko wa
 Detr- eat Desid Salnt 1Cop

I want to eat.
 Fishing Film CeAr 00100

eh! eropo
 eh eropo
 eh here

Eh! Here.
 Fishing Film CeAr 00101

sy:ja tuma taka
 s- y(ry) -ja tuma taka
 1A- put -Pres cooking.pot into

I put it into the pot.
 Fishing Film CeAr 00102

kashiripjo taka
 kasiripo taka
 cassava.liquid into

Into the cassava liquid.
 Fishing Film CeAr 00103

eropo pomyi, pomyi sisjowtutoja moro kashiripjo
 eropo pomyi pomyi si- sowtu -to -ja moro kasiripo
 here pepper pepper 1A3O- salt -vzr -Pres 3InMd cassava.liquid

Here is pepper, pepper, I salt the cassava liquid.
 Fishing Film CeAr 00104

moro pomyi sy:ja kashiripjo taka

moro pomyi s- y(ry) -ja kasiripo taka
3InMd pepper 1A- put -Pres cassava.liquid into

I put the pepper into the cassava liquid.
Fishing Film CeAr 00105

i'mjoty'mapo mero, wotato,
i- mo(ty) -'ma -po mero w- o(py) -po -to
3- cook -Cmpltv -Caus when 1Sa- come -one.who.is -After

i'mjotypoto sitjaje,
i- 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 CeAr 00106

eropo mose yijo, tata, tampoko aseke 'ne roten
eropo mose y- ijo tata tampoko aseke 'ne roten
here 3ANPx 1- husband mother grandfather by.Xself Intns only

torypary kanong
t- erepa -ry ka -non
3R- food -pssd remove -Prs.Tns.Dbt

Here my husband, mother, he pulls his food by himself.
Fishing Film CeAr 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 CeAr 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 CeAr 00109

djombo su waijo pinjanong da
djombo su waijo pina -non da
then Emot salt take -Prs.Tns.Dbt then

kyny:jang itjaka
ky- n- y(ry) -ja -ng i- taka
3.Rm- 3A30- put -Pres -Dbt 3- into

Then he takes salt and puts that into it.
Fishing Film CeAr 00110

myry! pjosimja 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! pjosimja 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 kynona:sa
 t- posin -se 'ne ky- n- wot- ena(py) -ja
 T- sweetness -Ptcp Intns 3.Rm- 3A30- 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

jaijanganano 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? 3AnPx 3.Cop canoe in who? *** 3AnPx again

Who is this? In the boat, who? This is Tokna.

Fishing Film HeAl 00001

Henriette Arupa Alkantara

mojang itjorykong
 mojang i- y(to) -ry -kong
 3AnPxCol 3- go -pssd -Col

They are going.
 Fishing Film HeAl 00002

oty y:po:satong ko tjupu, tjupu koto
 oty y(ry) -po(ty) -ja -tong ko itupu itupu koto
 what do -Iter -Pres -Col QP weeds weeds cut

What are they doing? Weeds, they cut weeds.
 Fishing Film HeAl 00003

...

 Hes

Um...
 Fishing Film HeAl 00004

ero, oty, uh otyjatong myry
 ero oty *** oty -ja -tong myry
 3InPx thing Hes do.something -Pres -Col look.at.that

This thing, um, they do something with it, look at that.
 Fishing Film HeAl 00005

masuwa kaije djombo, masuwa moro
 masuwa ka -e djombo masuwa moro
 fish.trap say -Prs.Tns then fish.trap 3InMd

mang, serepi ejatojato masuwa, kari'nja masuwarj
 kynemakatong
 mang serepi ejato -ja -tong masuwa kari'nja masuwa -
 ry ky- n-
 3.Cop fishing.net call -Pres -Col fish.trap Kari'nja fish.trap -pssd
 3.Rm- 3A30- comb

emaka -tong
 .parting -Col

*Fishing net, I say, that is a fishing net, the one they call serepi,
 fishing net, they are opening a path for the Kari'nja fishing net.*
 Fishing Film HeAl 00006

oty upijatong, oty upijang nare eropo?
 oty upi -ja -tong oty upi -ja -ng nare eropo
 what seek -Pres -Col what seek -Pres -Dbt Doubt here

What are they looking for? I don't know what they are looking for here.
 Fishing Film HeAl 00007

noky mose na? dennis? dennis mose na, oty poko
 nare na?
 noky mose na dennis dennis mose na oty poko
 nare na
 who? 3AnPx 3.Cop *** *** 3AnPx 3.Cop what occupied.with Doubt
 3.Cop

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
 Fishing Film HeAl 00010
 caught 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

a'a amu oty moro tykoweidjy
 a'a amu oty moro ty- kowei -ry
 yes some thing 3InMd 3R.Pssr- fishhook -Pssd

po'wonondose amu, amu wojang amu
 po'wono -nto -se amu amu wo -ja -ng amu
 point.of.hook -chg -Purp some somekill -Pres -Dbt some

pitjano ko'wero njorombo koro ty
 pika -no ko'wero injoro -mbo koro ty
 peel -Prs.Tns.Dbt obviously3AnAna -devalued now ?

napo'ipjo oty janapa kotoja napa
 n- apoi -po oty janapa koto -ja rapa
 3A3O- hold -one.who.isHes *** cut -Presagain

Yeah, the thing for his hook, he kills the fish in order to cut a piece of it to put
 Fishing Film HeAl 00015
 on the point of his fishhook.

tykoweidjy po'wono ro
 ty- kowei -ry po'wono ro
 3R.Pssr- fishhook -Pssd point.of.hook indeed

On the point of his fishhook.
 Fishing Film HeAl 00016

ero wara 'ne moro mandong
 ero wara 'ne moro mang -tong
 3InPx way Intns 3InMd 3.Cop -Col

They are like this.
 Fishing Film HeAl 00017

tjupo ta moro poto tuna ta
 tjupo ta moro poto tuna ta
 fishing.hole in 3InMd large water in

In the fishing hole, they are in big water.
 Fishing Film HeAl 00018

mo'ja itjory moro owarira naka
 mo'ja i- y(to) -ry moro owarira naka
 to.yonder 3- go -Nzr 3InMd middle towards

kynysang moro
 ky- n- y(to) -ja -ng moro
 3.Rm- 3Sa- go -Pres -Dbt 3InMd

tykoweidjy ema
 ty- kowei -ry ema
 3R.Pssr- fishhook -pssd throw

He is going out to the middle, he goes to throw his fishhook.
 Fishing Film HeAl 00019

nimje kynitjomeretanong wahto kyryjang
 nimje ky- ni- komereta -tong wa'to kyry -ja -ng
 *** 3.Rm- 3AO- roast -Col fire make -Pres -Dbt

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'torykong kyryry i'wjainje
ty- wa'to -ry -kong kyry -ry i- 'wa -ine
3R.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
ty- jumy maro i- jumy 'ne mose na
3R.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
eny 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
ty- komereta -ry pika -ry i- 'ja
3R.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 poko mo'ko mang
pika -ry poko 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 nitjaraidjomatong?
a no ni- karai -to -ma -take -tong
3.An.Nom no 3Sa- black -If -Chg -Fut -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

oty jako mona:tatong torawonembo
oty 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 peeling it not quickly).
Fishing Film HeAl 00037

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

kynepyndojang **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:satong
 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

kydjy **harold kynotaimjano**
kydjy harold ky- n- wot- aimja -no
young.boy *** 3.Rm- 3A30- Detr- paddle -Prs.Tns.Dbt

Young Harold paddles.
Fishing Film HeAl 00049

kurijara ta oty neneja nare
kurijara ta oty n- ene -ja nare
canoe in what 3A30- see -Pres Doubt

In his canoe, I don't know what he's looking at.
Fishing Film HeAl 00050

tymasawary
ty- masawa -ry
3R.Pssr- fishing.nets -pssd

His fishing nets.
Fishing Film HeAl 00051

woto kano
woto ka -no
fish remove -Prs.Tns.Dbt

He pulls fish.
Fishing Film HeAl 00052

myry! **tuna kaka rapa mo'ko warawarambo**
myry tuna taka rapa mo'ko warawara -mbo
look.at.that water into again 3AnMd fish.sp -devalued

emano enepyry waty
ema -no ene (py) -ry waty
throw -Prs.Tns.Dbt bring -Nzr Neg.Ex

Look at that! He throws the Warawara right into the water, he doesn't bring
Fishing Film HeAl 00053
it.

warawara me iweidjy ke kynemano
warawara me i- we'i -ry ke ky- n- ema -no
fish.sp Attr 3- be -Nzr Instr 3.Rm- 3A30- throw -Prs.Tns.Dbt

Because it's Warawara, he throws it away.
Fishing Film HeAl 00054

mo'ko teko i'wja 'ne mang, myry!
mo'ko teko i- 'wa 'ne mang myry
3AnMd *** 3- Dat Intns 3.Cop look.at.that

That one is pleasing to him, look at that!
Fishing Film HeAl 00055

purapurari
purapurari
fish.sp

Purapurari.
Fishing Film HeAl 00056

njapoipjo

i- n- apoi -po
3- 3A30- catch -one.who.is

The one he caught.

Fishing Film HeAl 00057

sapitjapy wo'to 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 enepyr 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 wo'to 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

kynipitjano

ky- ni- pika -no
3.Rm- 3AO- peel -Prs.Tns.Dbt

His wife doesn't say no, she cleans them, she peels them.

Fishing Film HeAl 00064

toworo 'ne jumy pjyty 'wa wo'to pitjary
toworo 'ne jumy i- pyty 'wa woto pika -ry
alone Intns Intns 3- wife Agt fish peel -Nzr

All by herself, his wife peels fish.

Fishing Film HeAl 00065

kynipitjano

ky- ni- pika -no 'ne k'ba
3.Rm- 3AO- peel -Prs.Tns.Dbt Intns Prfct

kynuwesekano

ky- n- uweseka -no
3.Rm- 3A30- tear -Prs.Tns.Dbt

She has peeled them already, now she splits them.

Fishing Film HeAl 00066

akupa akupa tango tapoije i'ja
akupa akupa tankon t- apoi -se i- 'ja
fish.sp fish.sp enormouT- catch -Ptcp 3- Agt

Kubi, he has caught a huge kubi!

Fishing Film HeAl 00067

kynitjokotopo:sang

ky- ni- koto -po(ty) -ja -ng i- pjyty
3.Rm- 3AO- cut -Iter -Pres -Dbt 3- wife

His wife chops it up.

Fishing Film HeAl 00068

injorombo

kumisha
injoro -mbo kumi(ky) -ja
3AnAna -devalued wash -Pres

Then she washes it.

Fishing Film HeAl 00069

myry

kynetumamokano
myry ky- n- wot- tuma -mo -ka -no
look.at.that 3.Rm- 3A30- Detr- cooking.pot -? -Tvzr -Prs.Tns.Dbt

Look at that, she is cooking.

Fishing Film HeAl 00070

kynimjokano

ky- ni- mo(ty) -ka -no ko'u tumaitju(po) ta
3.Rm- 3AO- cook -Tvzr -Prs.Tns.Dbt now pepper.water in

She cooks it now in pepper water.

Fishing Film HeAl 00071

kashiripjo taka kynipja:sa
 kasiripo taka ky- ni- pa(ty) -ja
 cassava.liquid into 3.Rm- 3A0- throw.away -Pres

She throws it into the cassava liquid.

Fishing Film HeAl 00072

tjumary motyry
 i- tuma -ry mo(ry) -ry
 3- cooking.pot -pssd cook -Nzr

Her pot is cooking.

Fishing Film HeAl 00073

po'myi jumy
 pomyi jumy
 pepper Intns

So much pepper!

Fishing Film HeAl 00074

po'myi y:jang itjaka
 pomyi y(ry) -ja -ng i- taka
 pepper put -Pres -Dbt 3- into

She puts pepper into it.

Fishing Film HeAl 00075

sapi mje waty po'myi papyi itjaka
 sapi me waty pomyi papy -i i- taka
 game Attr Neg.Ex pepper pour -Rec.Pst 3- into

It's no joke how much pepper she throws into it!

Fishing Film HeAl 00076

da, moro po'myi kyja
 da moro pomyi ky -ja
 then 3InMd pepper grate -Pres

Then she grates the pepper.

Fishing Film HeAl 00077

awu terapa moro wara wahty wa po'myi mjaro moro
 awu terapa moro wara waty wa pomyi maro moro
 1 again 3InMd way Neg.Ex 1Cop pepper with 3InMd

kashiripjo shimjokaje imjero ro
 kasiripo si- mo(ry) -ka -e imjero ro
 cassava.liquid 1A30- cook -Tvzr -Prs.Tns at.once indeed

I am not like that, I cook the cassava liquid with the pepper right away.

Fishing Film HeAl 00078

da mo'ko wo'to shipja:sa itjaka
 da mo'ko woto si- pa(ry) -ja i- taka
 then 3AnMd fish 1A30- throw.away -Pres 3- into

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 pomyi y(ry) -ja
 3- husband obviously a.little Salnt 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 wjonapyry
 i- posin me waty ko katy i- wot- ena(py) -ry
 3- sweetness Attr Neg.Ex Salnt fat 3- Detr- eat -Nzr

He is eating so happily.
 Fishing Film HeAl 00082

tjambarary wo'napyry
 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 moro 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 kynitjundatong
 eropo ky- ni- tunda -tong
 here 3.Rm- 3So- arrive -Col

Here they arrive.
 Fishing Film JeNj 00003

oty poko nare eropo? noky nare mose
 oty poko 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'me
 woto apoi -to'me
 fish catch -Purp

In order to catch fish.
 Fishing Film JeNj 00008

jawo eropo kurijara aimjano
 jawo eropo kurijara aimja -no
 mat.uncle here canoe paddle -Prs.Tns.Dbt

My uncle paddles the boat here.
 Fishing Film JeNj 00009

eropo ma'mi stanga
 eropo ma'mi stanga
 here boy ***

Here is young Stanga.
 Fishing Film JeNj 00010

swampu ta mang
 swampu ta mang
 swamp in 3.Cop

He is in the swamp.
 Fishing Film JeNj 00011

oty poko nare na?
 oty poko nare na
 what occupied.with Doubt 3.Cop

What is he doing?
 Fishing Film JeNj 00012

eropo kydjy dennis, kydjy dennis painjare mose na
 eropo kydjy dennis kydjy dennis painjare mose na
 here young.boy *** young.boy *** maybe 3AnPx 3.Cop

Here is young Dennis, maybe it's young Dennis.
 Fishing Film JeNj 00013

oty upijang go? arakaniru?
 oty upi -ja -ng ko arakaniru
 what seek -Pres -Dbt QP bait

What is he looking for? Bait?
 Fishing Film JeNj 00014

arakaniru upijang wo'to ukuto'me
 arakaniru upi -ja -ng woto uku -to'me
 bait seek -Pres -Dbt fish hook -Purp

He is looking for bait in order to hook fish.
 Fishing Film JeNj 00015

eropo arakaniru y:jang tykoweidjy kuponaka
 eropo arakaniru y(ry) -ja -ng ty- kowei -ry kuponaka
 here bait put -Pres -Dbt 3R.Pssr- fishhook -pssd onto

Here he puts the bait onto his fishhook.
 Fishing Film JeNj 00016

oty auwapo:sa nare
 oty auwa -po(ty) -ja nare
 what laugh -Iter -Pres Doubt

I don't know what he's laughing about.
Fishing Film JeNj 00017

eropo mose kydjy stanga wo'to ukujang
eropo mose kydjy stanga woto uku -ja -ng
here 3AnPx young.boy *** fish hook -Pres -Dbt

Here young Stanga hooks fish.
Fishing Film JeNj 00018

tykoweidjy emanong
ty- kwei -ry ema -non
3R.Pssr- fishhook -pssd throw -Prs.Tns.Dbt

He throws his fishhook.
Fishing Film JeNj 00019

amu wo'to apo'i
amu woto apoi -i
some fish catch -Rec.Pst

He has caught a fish.
Fishing Film JeNj 00020

nokybang wo'to ko mose na?
noky -bang woto ko mose na
wh.An -kind.of fish QP 3AnPx 3.Cop

What kind of fish is that?
Fishing Film JeNj 00021

mo'ko wo'to amotojang
mo'ko woto amoto -ja -ng
3AnMd fish string -Pres -Dbt

He strings the fish.
Fishing Film JeNj 00022

nokybang wo'to ko mose na? kyy, warapa mose na
noky -bang woto ko mose na kyy warapa mose na
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 00023

eropo beti y'kotojang
eropo beti y'koto -ja -ng
here bait cut -Pres -Dbt

Here he cuts the bait.
Fishing Film JeNj 00024

amu wo'to apoitjo'me rapa i'ja ty'wa
amu woto apoi -to'me rapa i- 'ja ty- 'wa
some fish catch -Purp again 3- Agt 3R.Pssr- Dat

In order to catch another fish for himself.
Fishing Film JeNj 00025

beti y:jang tykoweidjy kuponaka rapa
 beti y(ry) -ja -ng ty- kowei -ry kuponaka rapa
 bait put -Pres -Dbt 3R.Pssr- fishhook -pssd onto again

He puts bait onto his fishhook again.

Fishing Film JeNj 00026

tykoweidjy emano rapa
 ty- kowei -ry ema -no rapa
 3R.Pssr- fishhook -pssd throw -Prs.Tns.Dbt again

He throws his fishhook again.

Fishing Film JeNj 00027

eropo
 eropo
 here

Here.

Fishing Film JeNj 00028

ma'mi stanga wa'to kyryjang eropo
 ma'mi stanga wa'to kyry -ja -ng eropo
 boy *** fire make -Pres -Dbt here

Young Stanga makes a fire here.

Fishing Film JeNj 00029

jawo eropo
 jawo eropo
 mat.uncle here

My uncle is here.

Fishing Film JeNj 00030

oty aijurymbo y:jang kydjy stanga 'wa wato
 oty aijury -mbo y(ry) -ja -ng kydjy stanga 'wa wa'to
 thing *** -devalued give -Pres -Dbt young.boy *** Dat fire

kyryto'me
 kyry -to'me
 make -Purp

He gives young Stanga a dry thing in order to make a fire.

Fishing Film JeNj 00031

eropo
 eropo
 here

Here.

Fishing Film JeNj 00032

mose jawo wo'to kirimjanong
 mose jawo woto krim -ma -non
 3AnPx mat.uncle fish clean -Chg -Prs.Tns.Dbt

My uncle here cleans fish.

Fishing Film JeNj 00033

mo'ko we wo'to uwesekano
 mo'ko we woto uweseka -no
 3AnMd well fish tear -Prs.Tns.Dbt

He splits the fish.
 Fishing Film JeNj 00034

mo'ko wo'to 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 wo'to 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 wo'to 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 wo'to 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 -pssd roast -Pres -Dbt

Here my uncle roasts his fish.
 Fishing Film JeNj 00041

kynitjomeretano

ky- ni- komereta -no
3.Rm- 3AO- roast -Prs.Tns.Dbt

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

jatoja

ja'to -ja
put.firewood -Pres

Here young Dennis puts firewood on the fire.

Fishing Film JeNj 00043

eropo

eropo
here

here

Fishing Film JeNj 00044

kynona:satong

ky- n- wot- ena(py) -ja -tong
3.Rm- 3A30- Detr- eat -Pres -Col

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 eat -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! eropo mose jawo harold arupa
ah eropo mose jawo harold arupa
Hes here 3AnPx mat.uncle *** **

Ah! Here this uncle is Harold Arupa.
Fishing Film JeNj 00050

kurijara aimjano eropo
kurijara aimja -no eropo
canoe paddle -Prs.Tns.Dbt here

sherepiry enejang
i- serepi -ry ene -ja -ng
3- fishing.net -Pssd see -Pres -Dbt

He paddles a canoe here, he looks at his fishing net.
Fishing Film JeNj 00051

wo'to amu
woto amu
fish some

some fish
Fishing Film JeNj 00052

tywotoapoije sherepiry ta na
t- woto apoi -se i- serepi -ry ta na
T- fish catch -Ptcp 3- fishing.net -Pssd in 3.Cop

A fish is caught in his net.
Fishing Film JeNj 00053

myry
myry
look.at.that

Look at that.
Fishing Film JeNj 00054

noky
noky
who?

Who?
Fishing Film JeNj 00055

onjewara rapa mose wo'to y:jato
onjewara rapa mose woto y(ry) -ja -tong
how again 3AnPx fish do -Pres -Col

How are they doing with these fish now?
Fishing Film JeNj 00056

myry apoi mje tapoije mojang wo'to i'ja
myry apoi me t- apoi -se mojang woto i- 'ja
look.at.that catch Attr T- catch -Ptcp 3AnPxCol fish 3- Agt

Look at that, he has caught a lot of fish
Fishing Film JeNj 00057

asaparapi seneja

asaparapi s- ene -ja
fish.sp 1A- see -Pres

I see the Asaparapi.

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		
3So- arrive -Rec.Pst	3R.Pssr- waterside	-pssd Dir	3R.Pssr- fish -pssd
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

kyny:sa	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'karo	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 pjyty	mokaro	wo'to e
eropo mo'ko i-	pyty mo'karo	woto e
here 3AnMd 3-	wife 3AnMdCol	fish ***

kirinjano

krim -ma -no
clean -Chg -Prs.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

kirinjano
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- ni- koto -po(ty) -ja mo'ko woto
3.Rm- 3AO- cut -Iter -Pres 3AnMd fish

She chops up the fish.
Fishing Film JeNj 00070

eropo mokaro wo'to kumi:shang
eropo mo'karo 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'karo
 here cooking.pot into 3.Rm- 3A30- put -Pres -Dbt 3AnMdCol

wo'to
 woto
 fish

Here she puts them into a pot, the fish.
 Fishing Film JeNj 00072

kynetumamokanong
 ky- n- wot- tuma -mo -ka -non
 3.Rm- 3A30- Detr- cooking.pot -? -Tvzr -Prs.Tns.Dbt

She cooks them.
 Fishing Film JeNj 00073

jupy mene rapa itjumarj
 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

tumarj 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 tumarj 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- 3A30- 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

torepariy kanong aseke po'myi y:jang
t- erepa -ry ka -non aseke pomyi y(ry)
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

moro torepariy taka
moro 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 erepariy 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:sa
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

eropo mojang, tansji, wo'to weto ny:satong
 eropo mojang tansi 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

parimjykong 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 itjorykong 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

tyneyry myjang wo'to apoitjo'me
 ty- net -ry my -ja -ng woto apoi -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- 3A30- see -Fut -Dbt

When he comes back, then he will look at it.

Fishing Film MaAl 00005

kynisjetimjanong wo'to apoitjo'me
 ky- ni- seti -ma -non woto apoi -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

Here this guy hooks a fish.
Fishing Film MaAl 00014

mokaro wo'to menetake warapa painjare
mo'karo woto 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'karo eropo kumy(ry) -i mero ipjoriry ta mang
3AnMdCol here be.hungry -Vet 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 but 3InPx from west -pssd from present 3.Cop

Maybe over in your place, there are no Walapa, but around here, on the west side, they are.
Fishing Film MaAl 00019

tywotory apoipjo mero kynamotojang
ty- oto -ry apoi -po mero ky- n-amoto -ja -ng
3R.Pssr- fish -pssd catch -one.who.is when 3.Rm-3A30-
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

tybetiry me tykoweidjy betitotjo'me
ty- beti -ry me ty- kowei -ry beti -to -to'me
3R.Pssr- bait -Pssd Attr 3R.Pssr- fishhook -Pssd bait -vzr -Purp

He cuts a small piece as his bait in order to bait his fishhook.
Fishing Film MaAl 00021

kynitjotojang **amu rapa ukuto'me**
ky- ni- koto -ja -ng amu rapa uku -to'me
3.Rm- 3AO- cut -Pres -Dbt some again hook -Purp

He cuts it in order to hook another one again.
Fishing Film MaAl 00022

djombo kyny:sang
djombo ky- n- y(to) -ja -ng
then 3.Rm- 3Sa- go -Pres -Dbt

tykoweitjy **emata rapa ipjoriry taka**
ty- kowei -ry ema -take rapa ipjoriry taka
3R.Pssr- fishhook -pssd throw -Fut again creek into

Then he goes, he will throw his fishhook into the creek again.
Fishing Film MaAl 00023

tykoweitjy **emata rapa pjoriry taka**
ty- kowei -ry ema -take rapa ipjoriry taka
3R.Pssr- fishhook -Pssd throw -Fut again creek into

He will throw his fishhook into the creek again.
Fishing Film MaAl 00024

da wato po'manganon **moro ipjoriry esjiwjo**
da wa'to po'manka -non moro ipjoriry esjiwjo
then fire light -Prs.Tns.Dbt 3InMd creek on.bank

He makes a fire on the bank of the creek.
Fishing Film MaAl 00025

sa'rosa ke wato kyryjang
sa'rosa ke wa'to kyry -ja -ng
leaves Instr fire make -Pres -Dbt

tyweipjurukongto'me
ty- wot- pu(ru) -kong -to'me
3R.Pssr- Detr- roast -Col -Purp

He makes a fire with leaves so that they can roast.
Fishing Film MaAl 00026

mo'ko wapotombo kynepano:sang **wato**
mo'ko wapotombo ky- n- epano(py) -ja -ng wa'to
3AnMd elder 3.Rm- 3A30- help -Pres -Dbt fire

kyryry poko
kyry -ry poko
make -Nzr occupied.with

That elder helps him with making the fire.
Fishing Film MaAl 00027

djombo wato kyrypoto wo'to shikirimjatatong
djombo wa'to kyry -poto woto shikrim -ma -take -tong
then fire make -*** fish clean -Chg -Fut -Col

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- 3AO- 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

aweipjuru jako mo'na:sa

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

mang, wo'to jumy ero wyinjo mang
 mang woto jumy ero wyinjo mang
 3.Cop fish Intns 3InPx from 3.Cop

We aren't poor here, there are plenty of fish from here.
 Fishing Film MaAl 00034

menejako tampoko 'wa wo'to
 m- ene -ja -ko tampoko 'wa woto
 2A- see -Pres -Imper grandfather Dir fish

shikirimjary tynipjuru me
 si- krim -ma -ry ty- ni- pu(ru) me
 1A3O- clean -Chg -Nzr 3R.Pssr- 3AO- roast Ess

You all see that the grandfather is cleaning the fish in order to roast them.
 Fishing Film MaAl 00035

mose tampoko tyjapore jumy mang
 mose tampoko tyjapore jumy mang
 3AnPx grandfather capable Intns 3.Cop

This grandfather is quite capable.
 Fishing Film MaAl 00036

tysiritjoke jumy mang tagtig
 ty- siriko -se jumy mang tagtig
 3R.Pssr- year -Ptcp Intns 3.Cop eighty year

jaar mang se'me kynysang wo'to weto
 typarimjyky maro
 jaar mang se'me ky- n- y(to) -ja -ng woto weto
 ty- pari(my) -ry maro
 3.Cop nonetheless 3.Rm- 3Sa- go -Pres -Dbt fish occ.with 3R.Pssr-
 son.in.law -pssd with

He is very old, he is eighty, but nonetheless he goes fishing with his son-in-law.
 Fishing Film MaAl 00037

meneja oty iweidjy
 m- ene -ja oty i- we'i -ry
 2A- see -Pres what 3- do -Nzr

You see what he is doing.
 Fishing Film MaAl 00038

pari'pje mang tywo'tory mo'mokory i'wja
 pari'pje mang ty- woto -ry mo'moko -ry i- 'wa
 strong 3.Cop 3R- 3R.Pssr- fish -Pssd *** -Nzr 3- Agt

He is strong, he is hitting his fish's head.
 Fishing Film MaAl 00039

kynipjutang
 ky- ni- pu(ru) -take -ng
 3.Rm- 3AO- roast -Fut -Dbt

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 kyny:tang

tiki kuponaka idjombo ky- n- y(ry) -take -ng
 stick onto then 3.Rm- 3A3O- put -Fut -Dbt

Then he puts it onto a stick.
 Fishing Film MaAl 00041

menetake eromete onjewara iweidjy

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
 tyjapore jumy mose tampoko -mbo mang
 capable Intns 3AnPx grandfather -devalued 3.Cop

This grandfather is very capable.
 Fishing Film MaAl 00043

tyweipjurupoto

ty- wot- pu(ru) -po -to m- ene -ja woji
 3R.Pssr- Detr- roast -one.who.is -After 2A- see -Pres palm.leaves

kupo
 kupo
 upon

tywotory

ty- woto -ry t- y(ry) -se mang waijo y:jang
 3R.Pssr- fish -Pssd T- put -Ptcp 3.Cop salt put -Pres -Dbt

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

kyny:tang

ky- n- y(ry) -take -ng wato kupo pjuto'me
 3.Rm- 3A3O- put -Fut -Dbt fire upon 3- roast -Purp

He puts it onto the fire in order to roast it.
 Fishing Film MaAl 00046

menejang? wahto
 m- ene -ja -ng wa'to
 2A- see -Pres -Dbt fire

Do you see it? The fire.
 Fishing Film MaAl 00047

kynemo:sa wahto esjiwjo weipjutoto'me
 ky- n- emo(ky) -ja wa'to esjiwjo wot- pu(ru) -to'me
 3.Rm- 3A30- push -Pres fire next.to Detr- roast -Purp

He pushes it next to the fire in order to roast it.
 Fishing Film MaAl 00048

myry
 myry
 look.at.that

ipjaryimjy kynepano:sa tywo'natoko'me
 i- pari -ry ky- n- epano(py) -ja ty- wot- ena(py) -
 kong -to'me
 3- fish.trap -pssd3.Rm- 3A30- help -Pres3R.Pssr- Detr- eat -
 Col -Purp

Look at that, his son-in-law helps him so that they can eat.
 Fishing Film MaAl 00049

wahto kyryjatong kynipjomangatong
 wa'to kyry -ja -tong ky- ni- po'manka -tong
 fire make -Pres -Col 3.Rm- 3A0- light -Col

tywotorykong puto'me
 ty- woto -ry -kong pu(ru) -to'me
 3R.Pssr- fish -pssd -Col roast -Purp

They make a fire, they light it in order to roast their fish.
 Fishing Film MaAl 00050

myry kynona:satong
 myry ky- n- wot- ena(py) -ja -tong
 look.at.that 3.Rm- 3A30- Detr- eat -Pres -Col

Look at that, they eat.
 Fishing Film MaAl 00051

tywonapysa mero amu ukujatong rapa
 ty- wot- ena(py) -ja mero amu uku -ja -tong rapa
 3R.Pssr- Detr- eat -Pres when some hook -Pres -Col again

When they finish eating, they will hook another one again.
 Fishing Film MaAl 00052

kande kynarorykong me auhto 'wa
 kande ky- n- aro -ry -kong me auhto 'wa
 maybe 3.Rm- 3A30- carry -Nzr -Col Attr house Dir

Maybe they are carrying it home.
 Fishing Film MaAl 00053

po'myi moro kynipjinanong
 pomyi moro ky- ni- pina -non
 pepper 3InMd 3.Rm- 3AO- take -Prs.Tns.Dbt

tysakary wyinjo tywotory ena: sanong
 ty- saka -ry wyinjo ty- woto -ry ena(py) -ja -non
 3R.Pssr- sack -Pssd from 3R.Pssr- fish -Pssd eat -Pres -
 Prs.Tns.Dbt

He takes the pepper from his sack to eat with his fish.
 Fishing Film MaAl 00054

mose amu ... wo'to weto erapa
 mose amu *** woto weto erapa
 3AnPx someone Hes fish occ.with also

kyny: sang
 ky- n- y(to) -ja -ng
 3.Rm- 3Sa- go -Pres -Dbt

tykurijarary ta myry tynetyry eneja
 ty- kurijara -ry ta myry ty- net -ry ene -ja
 3R.Pssr- canoe -Pssd in look.at.that3R.Pssr- net -Pssd see -Pres

This is one, he goes fishing too, he is in his canoe, look at that, he looks at his net.
 Fishing Film MaAl 00055

iwjo'tory amu tykota mang
 i- woto -ry amu tykota mang
 3- fish -pssd some rotten 3.Cop

One of his fish is spoiled.
 Fishing Film MaAl 00056

kynemata idjombo ma amukon
 ky- n- ema -take idjombo ma amu -kong
 3.Rm- 3A30- throw -Fut then but some -Col

apoijang
 apoi -ja -ng
 catch -Pres -Dbt

He will throw it away, but then he catches more.
 Fishing Film MaAl 00057

wo'to jumy apoijang
 woto jumy apoi -ja -ng
 fish Intns catch -Pres -Dbt

He catches a lot of fish.
 Fishing Film MaAl 00058

eropo a'na epinjama'pa wo'to poko mang,
 eropo a'na e- pina -ma -hpa woto poko mang
 here 1+3 Detr- deprived -Chg -Neg fish occupied.with 3.Cop

menejang **wo'to poromyry** **kurijara ta, kyniwjojang**
 m- ene -ja -ng woto poromy(ry) -ry kurijara ta ky- ni- wo -
 ja -ng
 2A- see -Pres -Dbt fish jump.up -Nzr canoe in 3.Rm- 3AO- kill -
 Pres -Dbt

wjota **poromyry** **pona**
 i- wo -take poromy(ry) -ry pona
 3- kill -Fut jump.up -Pssd against

Here we don't lack fish, you see the fish jumping in the boat, he kills it to keep it from jumping away.
 Fishing Film MaAl 00059

moro kurijara wyinjo kyny:sang
 moro kurijara wyinjo ky- n- y(to) -ja -ng
 3InMd canoe from 3.Rm- 3Sa- leave -Pres -Dbt

Then he leaves the canoe.
 Fishing Film MaAl 00060

auhto 'wa kyny:sang
 auhto 'wa ky- n- y(to) -ja -ng
 house Dir 3.Rm- 3Sa- go -Pres -Dbt

He goes home.
 Fishing Film MaAl 00061

kynitjundanong **eromete tauhty** **'wa**
 ky- ni- tunda -non eromete ty- auhto -ry 'wa
 3.Rm- 3So- arrive -Prs.Tns.Dbt later 3R.Pssr- house -Pssd Dir

Later he arrives at his house.
 Fishing Film MaAl 00062

type'jary **'wa pe'ja**
 ty- pe'ja -ry 'wa pe'ja
 3R.Pssr- waterside -pssd Dir waterside

To his waterside, waterside.
 Fishing Film MaAl 00063

myry **kyny:jang** **saka taka**
 myry ky- n- y(ry) -ja -ng saka taka
 look.at.that 3.Rm- 3A3O- put -Pres -Dbt sack into

tynarory **me tauhty** **'wa**
 ty- aro -ry me ty- auhto -ry 'wa
 3R.Pssr- carry -Nzr Attr 3R.Pssr- house -Pssd Dir

Look at that, he puts it into a sack to carry it to his house.
 Fishing Film MaAl 00064

moro wara kuru awo (unclear) woto kanong
 moro wara kuru jawo unclear woto ka -non
 3InMd way Affirm mat.uncle *** fish remove -Prs.Tns.Dbt

So that's the way my uncle catches his own fish.
 Fishing Film MaAl 00065

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

tjundapo **menejang**
 i- tunda -po m- ene -ja -ng
 3- arrive -one.who.is 2A- see -Pres -Dbt

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**
 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

Won't her soup be delicious.
Fishing Film MaAl 00080

kynopo:sang **mero pjoshe'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- 3AO- 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 kashiripjo
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
ty- pyty 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 wokry merone typyty momo:sang
son wokry merone ty- pyty momo(ky) -ja -ng
some man like.that 3R.Pssr- wife wait -Pres -Dbt

torepary kato'me, ma mose awo uwa aseke torepary
kanong
 t- erepa -ry ka -to'me ma mose jawo uwa aseke t-
 erepa -ry ka
 3R- food -pssd remove -Purp but 3AnPx mat.uncle no by.Xself 3R-
 food -pssd remo

-non
 ve -Prs.Tns.Dbt

Some men wait for their wives to pull their food, but this uncle, no, he pulls his own food by himself.

Fishing Film MaAl 00093

menetake torepary kary i'ja
 m- ene -take t- erepa -ry ka -ry i- 'ja
 2A- see -Fut 3R- food -pssd remove -Nzr 3- Agt

You will see he pulls his own food.

Fishing Film MaAl 00094

aseke sorewa y:jang
 aseke sorewa y(ry) -ja -ng
 by.Xself mashed.pepper put -Pres -Dbt

He puts in the mashed pepper by himself.

Fishing Film MaAl 00095

tytupory taka
 ty- tupo -ry taka
 3R.Pssr- plate -pssd into

Into his plate.

Fishing Film MaAl 00096

da kynona:sa
 da ky- n- wot- ena(py) -ja
 then 3.Rm- 3A30- Detr- eat -Pres

kynona:tang
 ky- n- wot- ena(py) -take -ng
 3.Rm- 3A30- Detr- eat -Fut -Dbt

Then he eats, he will eat.

Fishing Film MaAl 00097

ero wara eropo a'na kynema:ja
 ero wara eropo a'na ky- n- ema(my) -ja
 3InPx way here 1+3 3.Rm- 3So- live -Pres

jasakarykong
 j- asaka -ry -kong
 1- countryman -pssd -Col

We live this way here, my countrymen.

Fishing Film MaAl 00098

myry wijonapyry ashimbje!
 myry i- wot- ena(py) -ry ashimbe
 look.at.that 3- Detr- eat -pssd hot

Look at that, her food is hot!
Fishing Film MaAl 00099

kynonasa moro wara typoshinje 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 kynona:tang

i- pyty 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

kynona:sang

ero wyinjo
ky- n- wot- ena(py) -ja -ng ero wyinjo
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 (FlBr) 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. Sieglien 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, eropo ko'koro ro'mun a'na
 so jawo eropo 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

da amukong wytong poko
 da amu -kong w- y(to) -ng poko
 then some -Col 1Sa- go -Dbt about

woturupotake o'wa
 w- ot- uru -po -take o- 'wa
 1Sa- Detr- talk.to -Caus -Fut 2- Dat

Then, I am going to ask you about some things.
 DK Interviews 2006 FlBr 0003
 FeMa

m'hm
 m'hm
 m'hm

M'hm.
 DK Interviews 2006 FlBr 0004
 FlBr

anukutyry meju:sa anukuty'pa aja'ta
 a- uku(ty) -ry m- eju(ku) -ja an- uku(ty) -hpa a- a'ta
 2- know -Nzr 2A- answer -Pres Neg- know -Neg 2- if

minjoja
 m- no -ja
 2A- leave -Pres

Answer what you know, and if you don't know, leave it.
 DK Interviews 2006 FlBr 0005
 FeMa

m'm
 m'm
 Hes

M'hm.
 DK Interviews 2006 FlBr 0006
 FlBr

ah, moro owin me onjewara ko
 ah moro owin me onjewara ko
 Hes 3InMd one Attr how QP

ajety na nanga moro asiritjory o'toro na
 aj- ety -ry na nanga moro a- siriko -ry o'toro na
 2- name -Pssd 3.Cop and 3InMd 2- age -pssd how.many 3.Cop

Ah, the first one is, what is your name and how old are you?
 DK Interviews 2006 FlBr 0007
 FeMa

oh, ah
 oh ah
 oh Hes

Oh, ah...
 DK Interviews 2006 FlBr 0008
 FlBr

ajety

aj- ety -ry
2- name -pssd

Your name.

DK Interviews 2006 FlBr 0009
FeMa

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
FeMa

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
FeMa

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
FeMa

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'se mang, oruwa roten 'ne eropo
 uwa amu -kong -mbo 'ne ty'se 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

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

jetypyi
 j- 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, ... pyty rombypo mero ero wyinjo
 eh ...{Intj} 0- pyty -ry rom(by) -po mero ero wyinjo
 eh Hes 1- wife -Pssd die -one.who.is when 3InPx from

naka wopyi

naka w- o(py) -i
 towards 1Sa- come -Rec.Pst

Eh, after my wife died, I came back here.

DK Interviews 2006 FlBr 0031

kyy, moro wara 'ne

kyy moro wara 'ne
 Interj 3InMd way Intns

Oh, that's how it is.

DK Interviews 2006 FlBr 0032

FeMa

m'm

m'm

Hes

M'hm.

DK Interviews 2006 FlBr 0033

FlBr

ah, moropo te basija me rapa tuweitjo,

ah moropo te basija me rapa t- we'i -se -to
 Hes there Interj lieutenant Attr againT- be -Ptcp -Pst.Cont.Nzr

ah, me'itjo

ah m- e'i -to
 Hes 2Sa- Cop -Pst4

Ah, you were a Bassja there, ah, weren't you?

DK Interviews 2006 FlBr 0034

FeMa

m'm

m'm

Hes

M'hm.

DK Interviews 2006 FlBr 0035

FlBr

me'itjo

m- e'i -to
 2Sa- Cop -Pst4

You were.

DK Interviews 2006 FlBr 0036

FeMa

ja, befo mo'ko pyty rombyry mi bende k'ba m'hm
 ja befo mo'ko pyty rom(by) -ry 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 Hes 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 1- 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

weidjy ke 'ne wopyi ero 'wa
 w- e'i -ry ke 'ne w- o(py) -i ero 'wa
 1Sa- Cop -Nzr Instr Intns 1Sa- come -Rec.Pst 3InPx Dir

Because this is my place, my eggshell is here, I came here.
 DK Interviews 2006 FlBr 0043

m'hm ja ju'pa mang. amukon wapotosang tjosang
 m'hm ja ju'pa mang amu -kong wapoto(po) -sang i- y(to) -sang
 m'hm yes good 3.Cop some -Col elder -Col 3- go -Col

muku:sang
 m- uku(ty) -ja -ng
 2A- know -Pres -Dbt

M'hm, yes, it is good. Do you know some of your elders who have died?
 DK Interviews 2006 FlBr 0044
 FeMa

eropo noko?
 eropo no'kang
 here wh.An.Col

People here?
 DK Interviews 2006 FlBr 0045
 FlBr

a'a awo 'ne suku:sa jawopyry
 a'a jawo 'ne s- uku(ty) -ja j- wopy -ry
 yes mat.uncle Intns 1A- know -Pres 1- aunt -pssd

yijombo, Api mi
 y- ijo -mbo Api mi
 3- husband -Pst Nm late

Yes, I know an uncle, my aunt's late husband, the late Api.
 DK Interviews 2006 FlBr 0046

nanga, noky, nare moro rapa, Matipijo nanga, Matipijo, Dokoko,
 nanga noky nare moro rapa Matipijo nanga Matipijo Dokoko
 and wh.An Doubt 3InMd again *** and *** ***

nanga, eh, Banda mi
 nanga eh Banda mi
 and eh *** late

And, who, I don't know anymore, Matipijo, and Matipijo, Dokoko, and, eh,
 DK Interviews 2006 FlBr 0047
 the late Banda.

ja. uwapo no'kong amukon muku:sang
 ja uwapo no'kang amu -kong m- uku(ty) -ja -ng
 yes before wh.An.Col someone -Col 2Sa- know -Pres -Dbt

Yes. Do you know some who were here before?
 DK Interviews 2006 FlBr 0048
 FeMa

uwa uwapo no'kong no me mokaro anukuty'pa
 uwa uwapo no'kang no me mo'karo an- uku(ty) -hpa
 no before wh.An.Col no Attr 3AnMdCol 3Neg- know -Neg

'ne wa mokaro
 'ne wa mo'karo
 Intns 1Cop 3AnMdCol

No, I don't know those (elders) from before.
 DK Interviews 2006 FlBr 0049
 FlBr

kyy, oh, ja, da pitjani me moro mytoneng Atypyty 'wa
 kyy oh ja da pitjani me moro m- y(to) -neng Atypyty 'wa
 Interj oh yes then child Attr 3InMd 2Sa- go -Pst5 Tibiti Dir

Oh, oh, yes, then did you go to Tibiti as a child?
 DK Interviews 2006 FlBr 0050
 FeMa

m'm eh! koromo meko ja'ta wytone moro 'wa
 m'm eh koromo meko j- a'ta w- y(to) -neng moro 'wa
 Hes eh recent small 1- when 1Sa- go -Pst5 3InMd Dir

M'hm, eh! I went there when I was young.
 DK Interviews 2006 FlBr 0051
 FlBr

m'hm, sinsi o'wing jari ja'ta wytoneng moro 'wa
 m'hm sinsi owin jari j- a'ta w- y(to) -neng moro 'wa
 m'hm *** one *** 1- if 1Sa- go -Pst5 3InMd Dir

M'hm, since I was a year old, I went there.
 DK Interviews 2006 FlBr 0052

idjeke te mokaro wapotosa ...
 idjeke te mo'karo wapoto(po) -sang ...{Intj}
 for.that.reason Interj 3AnMdCol elder -Col Hes

For that reason, the elders...
 DK Interviews 2006 FlBr 0053
 FeMa

ah, uwa, anukuty'pa wa
 ah uwa an- uku(ty) -hpa wa
 Hes no 3Neg- know -Neg 1Cop

Ah, no, I don't know.
 DK Interviews 2006 FlBr 0054
 FlBr

ja, moi so.

ju'pa 'ne ma
 ju'pa 'ne mang
 good Intns 3.Cop

It is good.
 DK Interviews 2006 FlBr 0056
 FeMa

dan, ero Konomerume awu erapa ero po'nong wa
 dan ero Konomerume awu erapa ero ponon wa
 then 3InPx Donderskamp 1 also 3InPx who.are.at 1Cop

Then, this Konomerume, I am from here.

DK Interviews 2006 FlBr 0057

amoro eropo erapa ero po'nong mana
 amoro eropo erapa ero ponon mana
 2 here also 3InPx who.are.at 2.Cop

You are also from here.

DK Interviews 2006 FlBr 0058

oty ko muku:sang Konomerume, onjewara
 oty ko m- uku(ty) -ja -ng Konomerume onjewara
 what QP 2A- know -Pres -Dbt Donderskamp how

Konomerume menejan erome
 Konomerume m- ene -ja -n erome
 Donderskamp 2A- see -Pres -pssd today

What do you know of Konomerume, how do you see Konomerume today?

DK Interviews 2006 FlBr 0059

eh
 eh
 eh

Eh.

DK Interviews 2006 FlBr 0060

FlBr

penaro jakonombo wara
 penaro jako -no -mbo wara
 long.ago at.time -Gen -devalued way

Is it how it was back then?

DK Interviews 2006 FlBr 0061

FeMa

jakonombo wara
 jako -no -mbo wara
 at.time -Gen -devalued way

Like that time?

DK Interviews 2006 FlBr 0062

FlBr

ja, penaro jako 'ne itju me tuweitjo
 ja penaro jako 'ne itju me t- we'i -se -to
 yes long.ago at.time Intns forest AttrT- be -Ptcp -Pst.Cont.Nzr

ma, te'ne
 mang te'ne
 3.Cop actually

Yeah, before it used to be only forest here.

DK Interviews 2006 FlBr 0063

erome ne'i juku mene ko'u ne'i, penaro jako idjo
 erome n- e'i juku mene ko'u n- e'i penaro jako iro
 today 3Sa- Cop good Intns now 3Sa- Cop long.ago at.time 3InAna

soso itju me tuweitjo
 soso itju me t- we'i -se -to
 only forest AttrT- be -Ptcp -Pst.Cont.Nzr

Today it is nice, now it is, back then it was just forest.
 DK Interviews 2006 FlBr 0064

ero Kaitjapuru wyinjo moro wyinjo te'ne
 ero Kaitjapuru wyinjo moro wyinjo te'ne
 3InPx *** from 3InMd from actually

tuweitjo, moro fosi me
 t- we'i -se -to moro fosi me
 T- be -Ptcp -Pst.Cont.Nzr 3InMdfirst Ess

pjejarykonyombo po te'ne
 i- pe'ja -kong -mbo po te'ne
 3- landing.place -Col -devalued at actually

It was over where Kaitjapuru was, over there where their first pier was.
 DK Interviews 2006 FlBr 0065

dan, ko'u ero wyinjo naka jupy mene ne'itjong ko'u
 dan ko'u ero wyinjo naka juku mene n- e'i -tong ko'u
 then now 3InPx from towards good Intns 3Sa- Cop -Col at.last

Then, they came over here, and now they are O.K.
 DK Interviews 2006 FlBr 0066

pa'poro kaije ko eropo nokynombo
 pa'poro ka -e ko eropo noky -mbo
 all say -Prs.Tns Salnt here wh.An -former

All of them, I say, the ones who used to be here.
 DK Interviews 2006 FlBr 0067

ja
 ja
 yes

Yes.
 DK Interviews 2006 FlBr 0068
 FeMa

da moro, oty, wyinjombo wo'ne da ju'pa
 da moro oty wyinjo -mbo w- o(py) -neng da ju'pa
 then 3InMd Hes from -devalued 1Sa- come -Pst5 then good

weidjy seporyi eropo moro
 we'i -ry s- epo(ry) -i eropo moro
 be -Nzr 1A- find -Rec.Pst here 3InMd

Then there, um, I came from over there, then I found it good to be here.
 DK Interviews 2006 FlBr 0069
 FlBr

mijero 'ne anene'pa we'i
 mijaro 'ne an- ene -hpa w- e'i
 there Intns 3Neg- see -Neg 1Sa- Cop

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

kykulturykong 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

DK Interviews 2006 FlBr 0071
FeMa
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
FeMa

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 mojaro mo'karo pitjanitjo, vooraal
uku(ty) -ry mijaro mo'karo 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 auran da, soso
mo'karo 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.
DK Interviews 2006 FlBr 0076

mati auran da shanokon srefi moro wara mang
mati auran ta sano -kong srefi moro wara mang
Suriname.Maroon language in adult -Col self 3InMd way 3.Cop

In Sranan Tongo, even the adults are like that.
DK Interviews 2006 FlBr 0077

fosi fu kari'nja auran da eruparyko mati
fosi fu kari'nja auran ta erupa -ry -kong mati
first *** Kari'nja language in talk.to -Nzr -Col Suriname.Maroon

auran da ko'u kynerupato
auran ta ko'u ky- n- erupa -to
language in now 3.Rm- 3A30- talk.to -Col

Before, um, they spoke in Kari'nja, now they talk to them in Sranan Tongo.
DK Interviews 2006 FlBr 0078

a so wan fasi anutaka'pa mandong
a so wan fasi an- uta(py) -ka -hpa mang -tong
3.An.Nom so one way 3Neg- lose -Tvzr -Neg 3.Cop -Col

In that way they are not losing it.
DK Interviews 2006 FlBr 0079

kynutakaton taurango srefi auran
ky- n- uta(py) -ka -tong t- auran -kong srefi auran
3.Rm- 3So- lose -Tvzr -Col 3R- language -Col at.all language

anukuty'pa mandong
an- uku(ty) -hpa mang -tong
3Neg- know -Neg 3.Cop -Col

They lose their language, they don't even know the language.
DK Interviews 2006 FlBr 0080

amu shitjoro Kari'nja shitjoro awonga se a'na mang
amu shitjoro kari'nja shitjoro awo(my) -ka se a'na mang
one school Kari'nja school get.up -Tvzr Desid 1+3 3.Cop

We are wanting to open a Kari'nja school.
DK Interviews 2006 FlBr 0081
FeMa

moro kyno:sang siritjo ta
moro ky- n- o(py) -ja -ng siritjo ta
3InMd 3.Rm- 3Sa- come -Pres -Dbt year in

In the year that is coming.
DK Interviews 2006 FlBr 0082

da, amukon tetykong yryi surapa
da amu -kong t- ety -kong y(ry) -i su- rapa
then someone -Col 3R- name -Col put -Rec.Pst really- again

tywomepa se mandong
 ty- wot- emepa se mang -tong
 3R.Pssr- Detr- teach Desid 3.Cop -Col

Then a few have put their names, they are wanting to learn.
 DK Interviews 2006 FlBr 0083

jewa'potaje moro oty enery ke, onjewara
 j- ewa'po -ta -e moro oty ene -ry ke onjewara
 1- happiness -have.N -Prs.Tns 3InMd thing see -Nzr Instr how

moro mepoijang
 moro m- epo(ry) -ja -ng
 3InMd 2A- find -Pres -Dbt

I am happy to see such a thing, how do you find it?
 DK Interviews 2006 FlBr 0084

ah, ju'pa jumy mandong, ju'pa jumy mang
 ah ju'pa jumy mang -tong ju'pa jumy mang
 Hes good Intns 3.Cop -Col good Intns 3.Cop

Ah, they are very good, it is very good.
 DK Interviews 2006 FlBr 0085
 FlBr

m'hm
 m'hm
 m'hm

M'hm.
 DK Interviews 2006 FlBr 0086
 FeMa

ju'pa jumy sepoiija moro, oty moro wara a'ta pa'poro
 ju'pa jumy s- epo(ry) -ja moro oty moro wara a'ta pa'poro
 good Intns 1A- find -Pres 3InMd Hes 3InMd way if all

kynetatong rapa moro taurangong
 ky- n- eta -tong rapa moro t- auran -kong
 3.Rm- 3A30- hear -Col again 3InMd 3R- language -Col

I find that very good, if it's like that, then they will hear their language again.
 DK Interviews 2006 FlBr 0087
 FlBr

m'hm moro me kuru moro wara a'na
 m'hm moro me kuru moro wara a'na
 m'hm 3InMd Attr Affirm 3InMd way 1+3

kynonymengano
 ky- n- wot- enumenga -no
 3.Rm- 3A30- Detr- think -Prs.Tns.Dbt

M'hm, for that reason we are thinking like that.
 DK Interviews 2006 FlBr 0088
 FeMa

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 paranakyrykon penaro ko ero wara
m'hm paranakyry -kon penaro ko ero wara
m'hm White.person -Coll long.ago Salnt 3InPx way

tuweitjoinje
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

tuweitjopo '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

anepypa'pa noro tuweitjoinje, 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

te'ne eropo kyneitjan ky'ko ekosainje
 te'ne eropo ky- n- e'i -take -ng ky'ko ekosa -ine
 actually here 3.Rm- 3Sa- Cop -Fut -Dbt 1+2 with -Col

They did not bring it anymore, but this will stay here with us.

DK Interviews 2006 FlBr 0102

FeMa

ju'pa kuru mang
 ju'pa kuru mang
 good Affirm 3.Cop

That's great.

DK Interviews 2006 FlBr 0103

FlBr

moro menetake rapa ero pahpota
 moro m- ene -take rapa ero pahpota
 3InMd 2A- see -Fut again 3InPx afterward

You will see yourself again, afterward.

DK Interviews 2006 FlBr 0104

FeMa

ja ju'pa 'ne ma
 ja ju'pa 'ne mang
 yes good Intns 3.Cop

Yeah, that's good.

DK Interviews 2006 FlBr 0105

FlBr

da shitjotoja rapa erome
 da si- koto -ja rapa erome
 then 1A30- cut -Pres again today

Then, I cut it here today.

DK Interviews 2006 FlBr 0106

FeMa

grantanji ero wara awotandy'mopo a'na maro
 grantanji ero wara a- wot- andy'mo -po a'na maro
 thank.you 3InPx way 2- Detr- seat -one.who.is 1+3 with

Thank you so much for sitting with us like this.

DK Interviews 2006 FlBr 0107

idjeke eropo nitjotoja rapa a'na
 idjeke eropo ni- koto -ja 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 Hes

M'hm.

DK Interviews 2006 FlBr 0109

FlBr

Williams Tokna

... 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

FeMa

m'hm
 m'hm
 m'hm

M'hm.

DK Interviews 2006 WiTo 0002

WiTo

da koju:sa
 da k- wot- eju(ku) -ja
 then 2A1O- Detr- answer -Pres

Then I will ask you.

DK Interviews 2006 WiTo 0003

FeMa

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

FeMa

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

typana karaimo auran da roten jety
 ty- pana karai -mo auran ta roten j- ety -ry
 3R.Pssr- ear black -? language in only 1- name -pssd

suku:sa.
 s- uku(ty) -ja
 1A- know -Pres

I know my name, but I don't know how it's called in Kari'nja. I only know my

DK Interviews 2006 WiTo 0006

WiTo

name in Sranan Tongo.

moro me ejatoko
 moro me ejato -ko
 3InMd Attr call -Imper

Just say it.

DK Interviews 2006 WiTo 0007

FeMa

m'm awu jety mang Williams Teodorus Tokna
 m'm awu j- ety -ry mang Williams Teodorus Tokna
 Hes 1 1- name -pssd 3.Cop *** *** ***

My name is Williams Teodorus Tokna.

DK Interviews 2006 WiTo 0008

WiTo

asiritjory rapa
 a- siritjo -ry rapa
 2- age -pssd again

And your age?

DK Interviews 2006 WiTo 0009

FeMa

siritjory, siritjory mang 72 jaar
 siritjo -ry siritjo -ry mang 72 jaar
 age -pssd age -pssd 3.Cop72 year

My age, my age is 72 years.

DK Interviews 2006 WiTo 0010

WiTo

m'm, ja um, Konomerume po'nong amoro?
 m'm ja *** Konomerume ponon amoro
 Hes yes Hes Donderskamp who.are.at 2

M'hm, yes, um, are you from Konomerume?

DK Interviews 2006 WiTo 0011

FeMa

uwa.
 uwa
 no

No.

DK Interviews 2006 WiTo 0012

WiTo

awu Konomerume ponon kapyng
 awu Konomerume ponon kapyng
 1 Donderskamp who.are.at Neg

I am not from Konomerume.
 DK Interviews 2006 WiTo 0013

awu wo:sa kon Konomerume 'wa penaro 'ne
 awu w- o(py) -ja kon Konomerume 'wa penaro 'ne
 1 lSa- come -Pres *** Donderskamp Dir long.ago Intns

I came to Konomerume a long time ago.
 DK Interviews 2006 WiTo 0014

mo'ko pamy me weitjoto
 mo'ko pamy me we'i -to -tong
 3AnMd brother.in.law Attr be -pst.cont -Col

jene:sakong ero Konomerume 'wa
 j- ene(py) -ja -kong ero Konomerume 'wa
 10- bring -Pres -Col 3InPx Donderskamp Dat

The one who is my brother-in-law brought me here to Konomerume.
 DK Interviews 2006 WiTo 0015

oty, mo'ko pamy me weitjoto da siritjo
 oty mo'ko pamy me we'i -to -tong da siritjo
 Hes 3AnMd brother.in.law Attr be -pst.cont -Col then year

matypyty ena:se jene:sako
 'ma(ty) -ty ena(py) -se j- ene(py) -jakong
 finish -Nzr eat -Purp 10- bring -Pst.Punct

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

oruwa y'makong maro
 oruwa y- 'mu -kong maro
 three 1- child -Col with

With my three children.
 DK Interviews 2006 WiTo 0017

pamy itjapombo y'wa siritjo ena:se
 pamy i- ka -po -mbo y- 'wa siritjo ena(py) -se
 brother.in.law 3- say -Caus -devalued 1- Dat year eat -Purp

wy:sa weitjopo 'wa
 w- y(to) -ja we'i -topo 'wa
 lSa- go -Pres be -Circ Dir

He said to me, "Brother-in-law, I am going to celebrate the year at my home village."
 DK Interviews 2006 WiTo 0018

mo'ko pa'kanonenymbo enery mero
 mo'ko pa'ka -no -neng -mbo ene -ry mero
 3AnMd take.out -Prs.Tns.Dbt -one.who.does -Pst see -Nzr when

tata enery mero nanga jomorykong enery mero
 tata ene -ry mero nanga j- omory -kong ene -ry mero
 mother see -Nzr when and 1- family -Col see -Nzr when

To see the person who brought me to life, to see my mother, to see my family.

DK Interviews 2006 WiTo 0019

awopy se painjare mana maro kyngako
 a- o(py) -ry se painjare mana maro ky- n- ka -kong
 2- come -Nzr Desid maybe 2.Cop with 3.Rm- 3Sa- say -Col

y'wa

y- 'wa
 1- Dat

"Perhaps you want to come with me?" he said to me.

DK Interviews 2006 WiTo 0020

da moro wara itjary ke kynako,
 da moro wara i- ka -ry ke ky- na -jakong ***
 then 3InMd way 3- say -Nzr Instr 3.Rm- 3.Cop -Pst.Punct Hes

wyto se ro 'ne wa pamy moro
 w- y(to) se ro 'ne wa pamy moro
 1Sa- go Desid indeed Intns 1Cop brother.in.law 3InMd

aweitjopo ene
 a- we'i -topo ene
 2- be -Circ see

When he said that, I told him, æ want to go, brother-in-law, to see your village."

DK Interviews 2006 WiTo 0021

bika etymbo ro'kong setaje Konomerume
 bikasi ety -mbo ro'kong s- eta -e Konomerume
 because name -devalued only 1A- hear -Prs.Tns Donderskamp

Konomerume da wy:sa amaro
 Konomerume da w- y(to) -ja a- maro
 Donderskamp then 1Sa- go -Pres 2- with

ykapombo

y- ka -po -mbo
 1- say -one.who.is -devalued

"Because I only hear the name, Konomerume, Konomerume, then I'll go with you," I said.

da idjo wara wo'ne mo'ko pamy 'wa
 da iro wara w- o(py) -neng mo'ko pamy 'wa
 then 3InAna way 1Sa- come -Pst5 3AnMd brother.in.law Dat

jenarypy maro wo'ne
 j- ene(py) -ry maro w- o(py) -neng
 10- bring -Nzr with 1Sa- come -Pst5

Then that's how I came, because my brother-in-law brought me with him I came.

DK Interviews 2006 WiTo 0023

ma penaro pore wo:sa ko penaro pore eropo
 ma penaro pore w- o(py) -ja ko penaro pore eropo
 but long.ago since 1Sa- come -Pres Salnt long.ago since here

wa sinsi myrekokombo mero ro ja'ta wo:sa
 wa sinsi myrekoko -mbo mero ro j- a'ta w- o(py) -ja
 1Cop *** young.man -Pst when indeed 1- if 1Sa- come -Pres

ko
 ko
 Salnt

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

idjeke ko moro o'toro siritjo ero Konomerume po
 idjeke ko moro o'toro siritjo ero Konomerume po
 for.that.reason Salnt 3InMdhow.many year 3InPx Donderskamp at

weidjy anukuty'pa wa
 we'i -ry an- uku(ty) -hpa wa
 be -Nzr 3Neg- know -Neg 1Cop

For that reason, I don't know how many years I have been here at
 DK Interviews 2006 WiTo 0025
 Konomerume.

bika womepatopo taka tjo'pa tyweidjy wa
 bikasi womepatopo taka i- y(to) -hpa ty- we'i -ry wa
 because school into 3- go -Neg 3R.Pssr- be -Nzr 1Cop

Because I did not go to school.
 DK Interviews 2006 WiTo 0026

idjeke moroko anukuty'pa kahty wa
 idjeke moro -kong an- uku(ty) -hpa kahty wa
 for.that.reason 3InMd -Col 3Neg- know -Neg maybe 1Cop

For that reason, I don't really know those things.
 DK Interviews 2006 WiTo 0027

idjo wara moro wopypombo mang
 iro wara moro w- o(py) -po -mbo mang
 3InAna way 3InMd 1Sa- come -one.who.is -Pst 3.Cop

That is the way I came.
 DK Interviews 2006 WiTo 0028

da ero weitjo mame, mose jemydjy
 da ero w- e'i -to mame mose j- emyi -ry
 then 3InPx 1Sa- Cop -Pst4 *** 3AnPx 1- daughter -Pssd

mjenda'mase 'ne sene:sa kon
 i- menta -'ma -se 'ne s- ene(py) -ja kon
 3- menstruate -Cmpltv -Ptcp Intns1A- bring -Pres ***

Then since I had to come, I brought my daughter, and she had just become a young woman.

DK Interviews 2006 WiTo 0029

da moro wopymbo ro da mose myrekoko
 da moro w- o(py) -mbo ro da mose myrekoko
 then 3InMd 1Sa- come -Pst indeed then 3AnPx young.man

pjoko tyweijembo me kynako
 i- poko t- we'i -se -mbo me ky- na -jakong
 3- about T- become -Ptcp -Pst Attr3.Rm- 3.Cop -Pst.Punct

Then since I came, this young man was with her.

DK Interviews 2006 WiTo 0030

awu anukuty'pa wa awu oty, woku enyry
 awu an- uku(ty) -hpa wa awu oty woku eny(ry)
 1 3Neg- know -Neg 1Cop 1 Hes beer drink

aropotyry poko roten ko'mambo:sa
 aro -po(ty) -ry poko roten ko'ma(my) -po(ty) -ja
 take -Iter -Nzr occupied.with only get.dark -Iter -Pres

I didn't know it, I, um, was just drinking kasiri all day.

DK Interviews 2006 WiTo 0031

dis ten myrekoko tykoweitjy emanong
 dis ten myrekoko ty- kowei -ry ema -non
 *** *** young.man 3R.Pssr- fishhook -Pssd throw -Prs.Tns.Dbt

jemydjy tuponaka
 j- emyi -ry tuponaka
 1- daughter -Pssd onto

By this time, the young man had thrown his hook onto my daughter.

DK Interviews 2006 WiTo 0032

idjo wara da mose jemydjy tapoije
 iro wara da mose j- emyi -ry t- apoi -se
 3InAna way then 3AnPx 1- daughter -Pssd T- take -Ptcp

kynotapoisheng ma moro
 ky- n- wot- apoi -seng ma moro
 3.Rm- 3A30- Detr- take -Pst5.Col but 3InMd

wjotapo'isheng
 i- wot- apoi -seng
 3- Detr- take -Pst5.Col

In that way, my daughter was taken, they took themselves, she was taken.

DK Interviews 2006 WiTo 0033

da mo'ko itja'topo kapiten mi arupa moro jako
 da mo'ko i- ka'topo kapiten mi arupa moro jako
 then 3AnMd 3- uncle *** late *** 3InMd at.time

mondono ro tuweitjo
 mondo -no ro t- we'i -se -to
 alive -Ent indeed T- be -Ptcp -Pst.Cont.Nzr

Then my uncle, the late Chief Arupa, at that time he was still alive.
DK Interviews 2006 WiTo 0034

da mo'ko ngakong undymbo ma wapotombo
da mo'ko ni- ka -kong undypo mang wapotombo
then 3AnMd 3Sa- say -Col place.where.X.is 3.Cop elder

emydgy poko koro kysakimjaitjo
emyi -ry poko koro kys- akima -i -ko
daughter -Pssd occupied.with Appeal 1+2A- flirt -Vet -Imper

Beauty tykambo me kynako
Beauty t- ka -mbo me ky- na -jakong
*** T- say -devalued Attr 3.Rm- 3.Cop -Pst2

typatymy 'wa
ty- patymy -ry 'wa
3R.Pssr- nephew -Pssd Dat

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

bika koromo meko rorupo mo'ko ijumyko mang ma
bikasi koromo meko rorypo mo'ko i- jumy -kong mang ma
because recent small defficient 3AnMd 3- father -Col 3.Cop but

wapotombo me mang
wapotombo me mang
elder Attr 3.Cop

"Because you see her father as a little boy, but he is an elder."
DK Interviews 2006 WiTo 0036

na so wotandy'monong kyne'itjang,
na so wot- andy'mo -non ky- n- e'i -take -ng
thus so Detr- seat -Prs.Tns.Dbt 3.Rm- 3Sa- Cop -Fut -Dbt

kyko'mapo:take
k- ko'ma -po(ty) -take
1A20- call -Iter -Fut

"And so we will sit down, I will send for you."
DK Interviews 2006 WiTo 0037

bika ashitjo ro'mun moro ajemery ja'wa
bikasi ashitjo ro'mun moro aj- eme -ry jawa
because a.little certainly 3InMd 2- custom -pssd bad.one

me mang
me mang
Attr 3.Cop

"Because your way is not good."
DK Interviews 2006 WiTo 0038

tykambo me mo'ko itja'topo ... je
ty- ka -mbo me mo'ko i- ka'topo ...{Intj} je
3R.Pssr- say -Pst Attr 3AnMd 3- uncle Hes you

That's what his uncle said.
DK Interviews 2006 WiTo 0039

da djombo da moko ro pamy jene 'ne nymbo
da djombo da mo'ko ro pamy jene 'ne nymbo
then then then 3AnMd indeed brother.in.law *** Intns ***

kyngako, a'a se Beauty wapotombo
ky- n- ka -kong a'a se Beauty wapotombo
3.Rm- 3Sa- say -Col yes Desid *** elder

akimjaje emydjy poko, ma
akima -e 0- emyi -ry poko 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'pa 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'pja 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

tymydjy ijo upi waty tywo:se
ty- emyi -ry ijo upi waty 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

emydjy poko da oty waty mang
emyi -ry poko da oty waty 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

ma wotandy'monong 'ne kyne'itja
 ma wot- andy'mo -non 'ne ky- n- e'i -take
 but Detr- seat -Prs.Tns.Dbt Intns 3.Rm- 3Sa- Cop -Fut

moko sewo oty ajerupata jupy mene moro
 mo'ko sewo oty a- erupa -take juku mene moro
 3AnMd older.brother Hes 20- talk.to -Fut good Intns 3InMd

aweidjy ja'wa me aweidjybo emato'me
 a- we'i -ry jawa me a- we'i -ry -mbo ema -to'me
 2- be -Nzr bad.one Attr 2- be -Nzr -devalued throw -Purp

o'wa wyrypopo tuponaka
 o- 'wa wyrypopo tuponaka
 2- Agt trash.heap onto

"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

moro wara ro tykambo me moko tja'topo
 moro wara ro ty- ka -mbo me mo'ko i- ka'topo
 3InMd way indeed 3R.Pssr- say -Pst Attr 3AnMd 3- uncle

i'wja kynako
 i- 'wa ky- na -jakong
 3- Dat 3.Rm- 3.Cop -Pst2

That is the way his uncle talked with him.

DK Interviews 2006 WiTo 0044

... da ko'mapo i'wjainje moro
 ...{Intj} da ko'ma -po i- 'wa -ine moro
 Hes then call -one.who.is 3- Dat -Col 3InMd

auranano weto, verjadering
 0- auran -no weto verjadering
 3- story -num occ.with ***

Then they called me to come to a meeting to talk it over.

DK Interviews 2006 WiTo 0045

idjombo mo'ko kapiten mi kyngano i'wja
 idjombo mo'ko kapiteni mi ky- n- ka -no i- 'wa
 then 3AnMd chief late 3.Rm- 3Sa- say -Prs.Tns.Dbt 3- Dat

kynurujatong
 ky- n- uru -ja -tong
 3.Rm- 3A30- admonish -Pres -Col

kynurujatong
 ky- n- uru -ja -tong
 3.Rm- 3A30- admonish -Pres -Col

kynurujatong

ky- n- uru -ja -tong
3.Rm- 3A30- admonish -Pres -Col

Then the late Chief talked to him, he admonished him, he admonished him, he admonished him.

DK Interviews 2006 WiTo 0046

metano se Beauty mose wapotombo
m- eta -no se Beauty mose wapotombo
2A- hear -Prs.Tns.Dbt Desid *** 3AnPx elder

emydjy poko aja'ta moro ajemerymbo
emyi -ry poko a- a'ta moro a- eme -ry -mbo
daughter -Pssd occupied.with 2- if 3InMd 2- manner -Pssd -Pst

emako wrypopo tuponaka emako
ema -ko wrypopo tuponaka ema -ko
throw -Imper trash.heap onto throw -Imper

"You listen, Beauty, if you are with this elder's daughter, throw your manner onto the trash heap, throw it away."

DK Interviews 2006 WiTo 0047

idjombo pjoko mandong tee aitjepysang
idjombo i- poko mang -tong te aike(py) -ja -ng
then 3- occupied.with 3.Cop -Col until finish -Pres -Dbt

And so he was occupied with him until, he finished.

DK Interviews 2006 WiTo 0048

da y'wa poro kynoturupose
da y- 'wa poro ky- n- wot- uru -po -se
then 1- Dat Intns 3.Rm- 3A30- Detr- talk.to -Caus -Purp

Then they asked me.

DK Interviews 2006 WiTo 0049

idjo wara se, patymy ngano, idjo wara,
iro wara se patymy n- ka -no iro wara
3InAna way oh! nephew 3Sa- say -Prs.Tns.Dbt 3InAna way

idjo wara
iro wara
3InAna way

"In that way, nephew," he said, "In that way, in that way."

DK Interviews 2006 WiTo 0050

ka'topo me erapa tuweitjo mo'ko se arupa
ka'topo me erapa t- we'i -se -to mo'ko se arupa
uncle Attr also T- be -Ptcp -Pst.Cont.Nzr3AnMd oh! ***

mi
mi
late

He was my uncle, too, the late Arupa.

DK Interviews 2006 WiTo 0051

idjeke kuru mo'ko pamy
 idjeke kuru mo'ko pamy
 for.that.reason Affirm 3AnMd brother.in.law

jomoru me mandong
 j- omory -ry me mang -tong
 1- family -pssd Attr 3.Cop -Col

For that reason, my brother-in-law is part of my family, too.
 DK Interviews 2006 WiTo 0052

ja ka'topo me mandong, da idjo wara jaurana go'u
 ja ka'topo me mang -tong da iro wara j- aurana ko'u
 yes uncle Attr 3.Cop -Col then 3InAna way 1So- talk at.last

awu
 awu
 1

Yeah, he is my uncle, then in that way I spoke now, me.
 DK Interviews 2006 WiTo 0053

ja
 ja
 yes

Yes.
 DK Interviews 2006 WiTo 0054
 FeMa

y'wa jawo ju'pa mang moro wara mang jawo
 y- 'wa jawo ju'pa mang moro wara mang jawo
 1- Dat mat.uncle good 3.Cop 3InMd way 3.Cop mat.umat.uncle

ka'kong da ju'pa mang
 ka -jakong da ju'pa mang
 say -Pst.Punct then good 3.Cop

"For me, it is O.K., uncle, that way is, uncle," I said, "It is good."
 DK Interviews 2006 WiTo 0055
 WiTo

wan sani ete ro'mun kaije parimjy
 wan sani ete ro'mun ka -e pari(my)
 one *** *** certainly say -Prs.Tns son.in.law

me we'ipoto jemydjy
 me we'i -po -to j- emyi -ry
 Attrbe -one.who.is -If 1- daughter -Pssd

bongbongary se'pa iweitjake
 bongbong -ka -ry se -hpa i- we'i -take
 bang.bang -Remv -Nzr Desid -Neg 3- be -Fut

"Just one more thing," I said, "If you become my son-in-law, I don't want you to beat my daughter."
 DK Interviews 2006 WiTo 0056

bikasi jemydjy bongbongary enery jako
 bikasi j- emyi -ry bongbong -ka -ry ene -ry jako
 because 1- daughter -pssdbang.bang -Remv -Nzr see -Nzr if

a'na respeki ambota, efi respeki'pjata poko maro
 a'na respeki ambo(ka) -take efi respeki -hpa -take poko maro
 1+3 respect break -Fut if respect -Neg -Fut about with

da awu erapa irespeki'pja we'itjake parimjy poko
 da awu erapa i- respeki -hpa w- e'i -take pari(my) poko
 then 1 also 3- respect -Neg 1Sa- Cop -Fut son.in.law about

"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

en moro se'pa we'itjake
 en moro se -hpa w- e'i -take
 and 3InMd Desid -Neg 1Sa- Cop -Fut

wykapombo i'ja i'jainje
 w- yka -po -mbo i- 'ja i- 'ja -ine
 1Sa- say -one.who.is -devalued 3- Dat 3- Dat -Col

"And I will not want that," I told him, for them.

DK Interviews 2006 WiTo 0058

da tjy'no moro 'ne jato'ke waty mang jawo
 da tjy'no moro 'ne j- ato'ke waty mang jawo
 then *** 3InMd Intns 1- offensive Neg.Ex 3.Cop mat.uncle

wykapombo, asese kaba
 w- yka -po -mbo as- se kaba
 1Sa- say -one.who.is -devalued Recp- Desid Prfct

mandong, ma mojaro te'kuru ero asese
 mang -tong ma mijaro te'kuru ero as- se
 3.Cop -Col but there well well Recp- Desid

weidjykong ne'inje
 we'i -ry -kong n- e'i -neng
 be -Nzr -Col 3Sa- Cop -Opt

"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

tee oty anyky efi moro ro'mun roten moro ero wara
 te oty anyky efi moro ro'mun roten moro ero wara
 until Hes illness if 3InMd certainly only 3InMd 3InPx way

wjesanomasang any:matan
 i- wot- sano(ma) -ja -ng anyky -ma -take -ng
 3- Detr- love -Pres -Dbt illness -Chg -Fut -Dbt

wykapo i'wja
 w- yka -po i- 'wa
 1Sa- say -Pst 3- Dat

"Let it be this way that only illness will end their love," I said to him.

DK Interviews 2006 WiTo 0060

idjo wara te'ne erome eropo wa
 iro wara te'ne erome eropo wa
 3InAna way actually now here 1Cop

So I said, and so now I am here.
 DK Interviews 2006 WiTo 0061

jemydjy wykapo a ten di moro auran
 j- emyi -ry w- yka -po a ten di moro auran
 1- daughter -pssdlSa- say -Pst 3.An.Nom *** ** 3InMd story

we setimjapo, da mose parimjy
 we seti -ma -po da mose pari(my)
 well set -Chg -Caus then 3AnPx son.in.law

me weitjotong tauhto taka tyre ero wara
 me we'i -to -tong t- auhto taka tyre ero wara
 Attr be -Pst4 -Col 3R- house into *** 3InPx way

wjomimjapombo ero 'wa
 i- wot- emima -po -mbo ero 'wa
 3- Detr- move -Caus -Pst 3InPx Dir

My daughter said, after the story was set, then this son-in-law was in his own

DK Interviews 2006 WiTo 0062
 house, this way he moved to here.

mony po auhty kynako moro koromo
 mony po 0- auhto -ry ky- na -jakong moro koromo
 3InRm at 3- house -Pssd 3.Rm- 3.Cop -Pst.Punct 3InMd recent

wjomimjatopo na
 i- wot- emima -topo na
 3- Detr- move -Circ 3.Cop

When he had just moved here, his house was way over there.
 DK Interviews 2006 WiTo 0063

so da tymaroinje ero jenepypombo
 so da ty- maro -ine ero j- ene(py) -po -mbo
 so then 3R.Pssr- with -Col 3InPx 10- bring -Caus -devalued

i'wjainje
 i- 'wa -ine
 3- Dat -Col

And so they brought me here with them.
 DK Interviews 2006 WiTo 0064

jemydjy ngako, papa ewate ero wara wokry
 j- emyi -ry ni- ka -ko papa ewate ero wara wokry
 1- daughter -pssd 3Sa- say -Imper daddy *** 3InPx way man

jakimjaje, da maro eitjo mo'jaro
 j- akima -e da maro e'i -ko mijaro
 10- flirt -Prs.Tns then with Cop -Imper there

jemangaryno **eneko** **mose wokyry**
 j- ema (my) -ka -ry -no ene -ko mose wokyry
 10- live -Tvzr -Nzr -Prs.Tns.Dbt see -Imper 3AnPx man

'wa ngano **mose jemydjy**
 'wa n- ka -no mose j- emyi -ry
 Dat 3Sa- say -Prs.Tns.Dbt 3AnPx 1- daughter -pssd

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

bika awu wytose **rapa jako, ma moro wara**
 bikasi awu w- y(to) -se rapa jako ma moro wara
 because 1 1Sa- go -Purp again at.time but 3InMd way

itjapombo **ke da te now eropo wa**
 i- ka -po -mbo ke da te now eropo wa
 3- say -one.who.is -Pst Instr then until now here 1Cop

Because I would have gone back, but since she spoke like that, then I am here
 DK Interviews 2006 WiTo 0066
 now.

ekosa mjaroinje **eropo jaty:sa**
 ekosa i- maro -ine eropo j- aty(py) -ja
 with 3- with -Col here 1So- grow.old -Pres

So together, with them, I am growing old here.
 DK Interviews 2006 WiTo 0067

ja ja, moro wara te'ne **ero 'wa atundang** **jawo**
 ja ja moro wara te'ne ero 'wa a- tunda -ng jawo
 yes yes 3InMd way actually 3InPx Dir 2So- arrive -Dbt mat.uncle

Yes, yeah, in that way you arrived here, uncle.
 DK Interviews 2006 WiTo 0068
 FeMa

jupy me jumy moro atoriry **mang**
 juku me jumy moro a- tori -ry mang
 good Attr Intns 3InMd 2- story -pssd 3.Cop

Your story is so beautiful.
 DK Interviews 2006 WiTo 0069

ah oty ko muku:sang **mokaro Akarani**
 ah oty ko m- uku(ty) -ja -ng mo'karo Akarani
 Hes what QP 2A- know -Pres -Dbt 3AnMdCol Bigi.Poika

ponoko **Kari'nja ...** **onjewara**
 ponon -kong kari'nja ...{Intj} onjewara
 who.are.at -Col Kari'nja Hes how

weidjykonymba **muku:satong**
 we'i -ry -kong -mbo m- uku(ty) -ja -tong
 be -Nzr -Col -devalued 2A- know -Pres -Col

What do you know about those Kari'nja from Bigi Poika? Do you know how they live?

DK Interviews 2006 WiTo 0070

moropo emamyryko

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'karo
Kari'nja too 3AnMdCol

Are they Kari'nja, too?

DK Interviews 2006 WiTo 0073

FeMa

a'a kari'nja, eromete djombo te moksima
a'a kari'nja eromete djombo te moksi -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 mandong
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 3AnMd 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 tyko'maijato
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 teko 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 eropo k'ba komaijato eropo
 bikasi eropo kaba k- ema(my) -ja -to eropo
 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
 elder -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 enry
 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 poko mokaro myrekoko
 pirishiri me ware -kong sambura poko 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 wory i'wjainje
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- 3A30- go -Pres -Col

They drank, they did field work when they went to work parties.
DK Interviews 2006 WiTo 0084

mainja akotory, weri patyry, pjomyry,
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

wjosejuruko

i- wos- eju(ku) -ry -kong
 3- Detr- inform -Nzr -Col

They are like that, when the kasiri is finished, they inform each other.
 DK Interviews 2006 WiTo 0087

mo'ko mo'ko jopoto mo'ko basija mo'ko
 mo'ko mo'ko jopoto mo'ko basija mo'ko
 3AnMd 3AnMd chief 3AnMd lieutenant 3AnMd

typoitjoryko**eju:sa**

ty- poitjo -ry -kong eju(ku) -ja
 3R.Pssr- young.man -pssd -Col inform -Pres

The leader, the bassja, he informs all of his people.
 DK Interviews 2006 WiTo 0088

wokumbo ni'mjatyishe ngano
 woku -mbo ni- 'ma(ty) -i -se n- ka -no
 beer -former 3So- finish -Rec.Pst -Ptcp 3Sa- say -Prs.Tns.Dbt

ero auhto ta

ero auhto ta
 3InPx house in

He says, the kasiri is finished here in this house.
 DK Interviews 2006 WiTo 0089

amu 'wa terapa ka'mako
 amu 'wa terapa ka'makong
 something Dir already let's.go.Coll

Let's go somewhere else.
 DK Interviews 2006 WiTo 0090

mijaro poro mo'ko jopoto auhty 'wa nero ka'mako
 mijaro poro mo'ko jopoto auhto -ry 'wa nero ka'makong
 there Intns 3AnMd chief house -pssd Dir authentic let's.go.Coll

Let's go over there to the cheif's own house.
 DK Interviews 2006 WiTo 0091

moropo woku rapa mang tykatoinje
 moropo woku rapa mang t- ka -to -ine
 there beer again 3.Cop T- T- say -Hab -Col

wapotosa

wapoto(po) -sang
 elder -Col

There is kasiri there, the elders would say.
 DK Interviews 2006 WiTo 0092

idjoko wara moropo tywesapimjaryko

iro -kong wara moropo ty- wot- sapima -ry -kong
 3InAna -Col way there 3R.Pssr- Detr- play -Nzr -Col

aropotoinje**wapotosa**

aro -poto -ine wapoto(po) -sang ...{Intj}
 carry -*** -Col elder -Col Hes

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- ejato -ja -tong kari'nja auran ta ety
3.Rm- 3A30- 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
FeMa

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 nang
ety ety moro na -ng
name name 3InMd 3.Cop -Dbt

Name, that is its name?
DK Interviews 2006 WiTo 0096
FeMa

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

kyy
kyy
Interj

Oh.
DK Interviews 2006 WiTo 0098
FeMa

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.
DK Interviews 2006 WiTo 0099
WiTo

m'hm
m'hm
m'hm

M'hm.
DK Interviews 2006 WiTo 0100
FeMa

moro ipjoriry ety kuru moro Saron m'm
moro i- pori -ry ety kuru moro Saron m'm
3InMd 3- creek -pssd name Affirm 3InMd Pikin.Saron Hes

That creek's name is Saron, yeah.
DK Interviews 2006 WiTo 0101
WiTo

djombo teko moropo mo'ko papa mi moro tuweitjopo
djombo teko moropo mo'ko papa mi moro ty- we'i -topo
then *** there 3AnMd Father late 3InMd 3R.Pssr- be -Circ

mang awonga
mang awo(my) -ka
3.Cop get.up -Tvzr

In that way, my late father opened a place there.
DK Interviews 2006 WiTo 0102

da so moro presi ejatojatong moro Pikin.Saron
da so moro presi ejato -ja -tong moro Pikin.Saron
then so 3InMd place give.name -Pres -Col 3InMd Pikin.Saron

me
me
Ess

Then that's how that place was named Pikin Saron.
DK Interviews 2006 WiTo 0103

bika joe abi Saron foe Paramuru po'nong da morombo
bikasi joe abi Saron foe Paramuru ponon da moro -mbo
because *** *** Saron for Paramaribo who.are.at then 3InMd -Pst

ejatojatong Pikin.Saron me
ejato -ja -tong Pikin.Saron me
call -Pres -Col Pikin.Saron Ess

Because you have Saron by Paramaribo, so they call that place Pikin Saron.

DK Interviews 2006 WiTo 0104

da moropo so Kari'nja nde tuweitjo
da moropo so kari'nja nde t- we'i -se -to
then there so Kari'nja and.them T- be -Ptcp -Pst.Cont.Nzr

'ne
'ne
Intns

And so there were only Kari'nja there.

DK Interviews 2006 WiTo 0105

FeMa

m'm Kari'nja, Kari'nja ma erome erapa 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, typanakaraije, moro pjo'ny nde,
 mojang no typanakaraije moro pjo'ny nde
 3AnPxCol no Creole.person 3InMd 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 ky- na -jakong kari'nja
 there T- wife -resembling V 3.Rm- 3.Cop -Pst2 Kari'nja

woryidjy ke
 worryi -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
 a'a moropo ro j- a'ta moro oty
 yes there indeed 1- when 3InMd thing

kynepasa'ma

ky- n- pasa -'ma
 3.Rm- 3Sa- happen -Cmpltv

Yes, that thing happened when I was right there.
 DK Interviews 2006 WiTo 0111

moro wjowopombo a no espresi
 moro i- wot- wo -po -mbo a no espresi
 3InMd 3- Detr- kill -one.who.is -Pst 3.An.Nom no ***

mje waty

me waty
 Attr Neg.Ex

His killing himself was not a random thing.
 DK Interviews 2006 WiTo 0112

wotaro tytombo me kynatoko oty 'wa ah,
 w- otaro tytombo me ky- na -tong -jakong oty 'wa ah
 Sa- hunt *** Attr 3.Rm- 3.Cop -Col -Pst2 thing Dir Hes

mijaro Kysuwini wyinjo naka mo'ko Kari'nja
 mijaro Kysuwini wyinjo naka mo'ko kari'nja
 there Cosewijne.River from towards 3AnMd Kari'nja

woryidjy maro
 worryi -ry maro
 woman -pssd with

They were hunting over there by the Cosewijne, him with his Kari'nja wife.

DK Interviews 2006 WiTo 0113

da tjundasa
 da i- tunda -sang
 then 3- arrive -Col

Then they arrived.

DK Interviews 2006 WiTo 0114

tywotauhtyma'ma kaba mo'ko paranakyry moropo
 ty- wot- auhtyma -'ma kaba mo'ko paranakyry moropo
 3R.Pssr- Detr- give.house -Cmpltv Prfct 3AnMd White.person there

tyweidjy kynako moropo
 ty- we'i -ry ky- na -jakong moropo
 3R.Pssr- be -Nzr 3.Rm- 3.Cop -Pst2 there

The White man had made his house there already, it was there.

DK Interviews 2006 WiTo 0115

da tjundasang moro tauhtyko 'wa
 da i- tunda -ja -ng moro t- auhty -kong 'wa
 then 3- arrive -Pres -Dbt 3InMd 3R- house.Pssd -Col Dir

Then they arrived at their house.

DK Interviews 2006 WiTo 0116

da amu tonaryke meko mo'ko pjyty kynako
 da amu tonaryke meko mo'ko i- pyty ky- na -jakong
 then one baby small 3AnMd 3- wife 3.Rm- 3.Cop -Pst2

Then his wife had a small baby then.

DK Interviews 2006 WiTo 0117

mo'ko Dofi emydjy maro 'ne tuweitjo,
 mo'ko Dofi emyi -ry maro 'ne t- we'i -se -to
 3AnMd *** daughter -pssd with IntnsT- be -Ptcp -Pst.Cont.Nzr

Poroja

Poroja

He was with Dofi's daughter, Poroja.

DK Interviews 2006 WiTo 0118

da iwjokasang
 da i- wot- ka -sang
 then 3- Detr- remove -Col

Then they came out (of the car).

DK Interviews 2006 WiTo 0119

idjombo teko da mo'ko pitjani tykaja pjyty
 idjombo teko da mo'ko pitjani t- ka -ja i- pyty
 then *** then 3AnMd child 3R- remove -Pres 3- wife

tywoka tyto tauhty taka
 tywoka t- y(to) t- auhto -ry taka
 *** 3R- go 3R- house -pssd into

Then she took out the child, and his wife went into the house.

DK Interviews 2006 WiTo 0120

da tyrapary yka wy:sa tyka
 da ty- rapa -ry y- ka w- y(to) -ja t- ka
 then 3R.Pssr- gun -Pssd 3- say 1Sa- go -Pres 3R- say

...
 ...{Intj}
 Hes

Then he said he was going to get his gun.

DK Interviews 2006 WiTo 0121

moro tyrapary ty:je i'wja tytary ke,
 moro ty- rapa -ry t- y(ry) -e i- 'wa tytary ke
 3InMd 3R.Pssr- gun -pssd 3R- put -Prs.Tns 3- Dir bullets Instr

da moro ipinjary
 da moro i- pina -ry
 then 3InMd 3- take -Nzr

He had put his gun there with bullets (in it), then he took it.

DK Interviews 2006 WiTo 0122

da a hori eng moro pjotyry poko
 da a hori eng moro i- poty -ry poko
 then 3.An.Nom *** 3 3InMd 3- tip -pssd about

Then he held it at its tip.
 DK Interviews 2006 WiTo 0123

da djombo tjyngary i'wja a moro
 da djombo i- tynga -ry i- 'wa a moro
 then then 3- pull -Nzr 3- Dat 3.An.Nom 3InMd

erobang moro oty shitjururu 'wa tykaka
 ero -bang moro oty i- sitjuru -ry 'wa ty- kaka
 3InPx -kind.of 3InMd thing 3- seat -pssd Agt 3R.Pssr- trigger

mang.
 mang
 3.Cop

Then, the way he pulled it, this thing from the car seat cocked it.
 DK Interviews 2006 WiTo 0124

Ah! eropo 'ne typoije ja kynako moropo ro tywoma kynako
 Ah! It caught him there in the chest, he was killed there.
 DK Interviews 2006 WiTo 0125

bro! tomba tapu
 bro tomba tapu
 Pow! face atop

Pow! On his face!
 DK Interviews 2006 WiTo 0126

san! ja jupy 'ne oty kapyng moro
 san ja juku 'ne oty kapyng moro
 what yes good Intns thing Neg 3InMd

What! Yeah, that is not a good thing.
 DK Interviews 2006 WiTo 0127
 FeMa

da, Atypyty ekary erapa penaro jako Kari'nja weitjopombo
 da Atypyty ekary erapa penaro jako kari'nja we'i -topo -mbo
 then Tibiti message also long.ago at.time Kari'nja be -Circ -Pst

me
 me
 Ess

So, then, we got a message that Tibiti used to be a Kari'nja place.
 DK Interviews 2006 WiTo 0128

a'a
 a'a
 yes

Yes.
 DK Interviews 2006 WiTo 0129
 WiTo

muku:sa erapa
 m- uku(ty) -ja erapa
 2A- know -Pres also

Do you know that, too?
 DK Interviews 2006 WiTo 0130
 FeMa

a'a suku:sa Atypyty, Atypyty po kuru awu tywoma
 a'a s- uku(ty) -ja Atypyty Atypyty po kuru awu tywoma
 yes 1A- know -Pres Tibiti Tibiti at Affirm 1 be.born

wa
 wa
 1Cop

Yes, I know Tibiti, I was born in Tibiti.
 DK Interviews 2006 WiTo 0131
 WiTo

kyy
 kyy
 Interj

Oh.
 DK Interviews 2006 WiTo 0132
 FeMa

moropo po'wepo tunaijembo me tata mi
 moropo po'wepo t- una(my) -e -mbo me tata mi
 there umbilical.cord T- bury -Prs.Tns -Pst Ess mother late

'wa mang idjeke awu Atypyty po'nong wokapyry
 'wa mang idjeke awu Atypyty ponon wot- ka(py) -ry
 awu
 Agt 3.Cop for.that.reason 1 Tibiti who.are.at Detr- make -Nzr
 1

wa
 wa
 1Cop

My mother buried my umbilical cord there, so for that reason, I am a Tibiti person.
 DK Interviews 2006 WiTo 0133
 WiTo

moro Saronmbo 'ne moropo wetuwaro'maitje
 moro Saron -mbo 'ne moropo wetuwaro'maitje
 3InMd Saron -Pst Intns there ***

Over in Saron, there I grew up.
 DK Interviews 2006 WiTo 0134

kyy
 kyy
 Interj

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 poko mombotyryko 'ne roten
 woku eny(ry) jako ah sambura poko mombotyryko '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'karo wapoto(po) -sang moro -mbo pa'poro
 these.days then 3AnMdCol elder -Col 3InMd -Pst all

ty'ma'ty'ma mandong
 t- 'ma(ty) -'ma mang -tong
 T- finish -Cmpltv 3.Cop -Col

Today, all of those elders have died (Lit. are finished).
 DK Interviews 2006 WiTo 0142

mokaro pajangonymbo
 mo'karo pa -jang -kong -mbo
 3AnMdCol grandchild -Coll.An -Col -devalued

tywotaipjapy'ma mandong
 t- wot- aipja(py) -'ma mang -tong
 3R- Detr- scatter -Cmpltv 3.Cop -Col

Their grandchildren have scattered.
 DK Interviews 2006 WiTo 0143

owe nare amukonymbo na
 owe nare amu -kong -mbo na
 where Doubt someone -Col -devalued 3.Cop

I don't know where most of them are.
 DK Interviews 2006 WiTo 0144

tra wan Paramuru po tra wan owe nare Bernardsdorp po
 tra wan Paramuru po tra wan owe nare Bernardsdorp po
 *** one Paramaribo at *** one where Doubt Bernardsdorp at

Some are in Paramaribo, some, I don't know where, in Bernardsdorp.
 DK Interviews 2006 WiTo 0145

idjo wara tywotaipjapy'ma mandong
 iro wara t- wot- aipja(py) -'ma mang -tong
 3InAna way 3R- Detr- scatter -Cmpltv 3.Cop -Col

In that way they have scattered.
 DK Interviews 2006 WiTo 0146

ma apyimje tuweitjoinje
 ma apyime t- we'i -topo -ine
 but many T- be -Circ -Col

But they were many.
 DK Interviews 2006 WiTo 0147

da ero Konomerume po ajemaija
 da ero Konomerume po a- ema(my) -ja
 then 3InPx Donderskamp at 2So- live -Pres

So you live here in Konomerume.
 DK Interviews 2006 WiTo 0148
 FeMa

erome kaije djombo onjewara ko mepoijang,
 erome ka -e djombo onjewara ko m- epo(ry) -ja -ng
 today say -Prs.Tns then how QP 2A- find -Pres -Dbt

ajemamyry

aj- ema(my) -ry
2- live -Nzr

Today I say, how do you find it living here?
DK Interviews 2006 WiTo 0149

um, eropo sepoiya jopoto ju'pa
*** eropo s- epo(ry) -ja jopoto ju'pa
Hes here 1A- find -Pres chief good

Um, I find it good here, Chief.
DK Interviews 2006 WiTo 0150
WiTo

ju'pa eropo sepoiya
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 sepoiya jopoto
iro wara te now eropo ju'pa s- epo(ry) -ja jopoto
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 0164

m'hm sambura warery poko erapa
m'hm sambura ware -ry poko 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
FeMa

moro sambura warery arory muku:sang
moro sambura ware -ry aro -ry m- uku(ry) -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
*** moro te'ne ashitjo ju'pa 'ne an- uku(ry) -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

kotrykong 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 jakuware srefi moro se mang jopoto
 idjeke ko jakuware srefi moro se mang jopoto
 for.that.reason Salnt 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

ma yse'pa te'ne mang
 ma y- se -hpa te'ne mang
 but 10- like -Neg actually 3.Cop

But it doesn't love me.
 DK Interviews 2006 WiTo 0175

setaje surorupo sambura warery
 s- eta -e su rorypo sambura ware -ry
 1A- hear -Prs.Tns Emot possibly drum song -pssd

I only hear sambura songs.
 DK Interviews 2006 WiTo 0176

a'ha
 aha
 yes

Yes.
 DK Interviews 2006 WiTo 0177
 WiTo

iwjo se wa wareta se wa
 i- wo se wa wareta se wa
 30- beat Desid 1Cop sing Desid 1Cop

I want to beat it, and I want to sing.
 DK Interviews 2006 WiTo 0178
 FeMa

a'a
 a'a
 yes

Yes.
 DK Interviews 2006 WiTo 0179
 WiTo

anukuty'pa te'ne wa
 an- uku(ty) -hpa te'ne wa
 3Neg- know -Neg actually 1Cop

But I don't actually know it.
 DK Interviews 2006 WiTo 0180
 FeMa

idjo wara ro, idjo wara ro
 iro wara ro iro wara ro
 3InAna way indeed 3InAna way indeed

That's how it is, that's how it is.
 DK Interviews 2006 WiTo 0181
 WiTo

idjeke 'ne awesapimjaryko enery jako
 idjeke 'ne a- wot- sapima -ry -kong ene -ry jako
 for.that.reason Intns 2- Detr- play -Nzr -Col see -Nzr if

y'wa, y'wa 'ne mang
 Y- 'wa Y- 'wa 'ne mang
 1- Dat 1- 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- n- y(to) -ja -ng
 3.Rm- 3Sa- 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 monyenganon wjoto'me
 dan onjewara m- wot- enumenga -no i- o(py) -to'me
 then how 2A- Detr- think -Prs.Tns.Dbt 3- come -Purp

rapa
 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 -Prs.Tns chief 1 3- come

se wa
 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

bika ero ero sambura kwarerykong idjo
 bikasi ero ero sambura k- ware -ry -kong iro
 because 3InPx 3InPx drum 1+2- song -pssd -Col 3InAna

uta:kary se'pa wa
 uta(py) -ka -ry se -hpa wa
 lose -Tvzr -Nzr Desid -Neg 1Cop

Because these are our sambura songs and I don't want them lost.
 DK Interviews 2006 WiTo 0188

idjo wara erapa ero maraka utapyry se'pa wa
 iro wara erapa ero maraka uta(py) -ry se -hpa wa
 3InAna way also 3InPx rattle lose -Nzr Desid -Neg 1Cop

woryijang worryijang tomamindjy erapa mang
 worryijang worryijang t- wot- emamin -ry erapa mang
 worryi -jang worryi -jang 3R- Detr- work -Pssd also 3.Cop

In that way, too, I don't want to lose the rattle, that is the women's work.

DK Interviews 2006 WiTo 0189

karawasi moro utapyry se'pa wa awu ma
 karawasi moro uta(py) -ry se -hpa wa awu mang
 rattle 3InMd lose -Nzr Desid -Neg 1Cop 1 3.Cop

I don't want the rattle to be lost.
 DK Interviews 2006 WiTo 0190

moro te'ne pa'poro wapotosa karawasi emykonymba
 moro te'ne pa'poro wapoto(po) -sang karawasi emy -kong -mbo
 3InMd actually all elder -Col rattle owner -Col -Pst

sambura emykonymba, san epory p'sa nymba, eropo
 sambura emy -kong -mbo san epo(ry) -ry p'sa nymba eropo
 drum owner -Col -Pst what find -Nzr *** *** here

Konomerume po pa'poro ni'mjaty'mato
 Konomerume po pa'poro ni- 'ma(ty) -'ma -tong
 Donderskamp at all 3So- finish -Cmpltv -Col

The rattle leaders, the sambura leaders, all of those elders that I met when I first came to Konomerume, all of them have died.

DK Interviews 2006 WiTo 0191

Api mi moko seneto sambura jopotory mero, ware,
 Api mi mo'ko s- ene -tong sambura jopoto -ry mero ware
 Nm late 3AnMd 1A- see -Col drum chief -Pssd Intns song

ware emy me nanga mose suro jawo Brank
 ware emy me nanga mose su- ro jawo Brank
 song ownerAttr and 3AnPx honorific- indeed mat.uncle ***

I saw the late Api as the head sambura man, and songs, the song leader was this uncle, Brank.

DK Interviews 2006 WiTo 0192

mokaro te sepo:ne koromo
 mo'karo te s- epo(ry) -neng koromo
 3AnMdCol Interj 1A- find -Pst5 recent

tundapombo ero Konomerume 'wa
 tunda -po -mbo ero Konomerume 'wa
 arrive -one.who.is -former 3InPx Donderskamp Dir

They were the ones I met when I first arrived in Konomerume here.
 DK Interviews 2006 WiTo 0193

idjeke ko ashitjo jato'kerypo
 idjeke ko ashitjo j- ato'ke -ry -po
 for.that.reason Salnt a.little 1- painful -pssd -one.who.is

mang, ero kultururykong iweidjy wena(po) taka
 mang ero kulturu -ry -kong i- we'i -ry wena(po) taka
 3.Cop 3InPx culture -pssd -Col 3- become -Nzr behind into

For that reason, it hurts me a little that we are leaving our culture behind.
 DK Interviews 2006 WiTo 0194

idjeke ke mojang jasakarykong 'wa
 idjeke ke mojang j- asaka -ry -kong 'wa
 for.that.reason Instr 3AnPxCol 1- countryman -pssd -Col Dat

kaije, uwa kaije kysapoisheng mojaro
 ka -e uwa ka -e kys- apoi -seng mijaro
 say -Prs.Tns no say -Prs.Tns 1+2A- hold -Opt.Col there

For that reason, I tell my friends and family, no, I say, let's hold onto it.
 DK Interviews 2006 WiTo 0195

moko amu apamy me weitjotong ma'mi karyl
 mo'ko amu a- pamy me we'i -to -tong ma'mi karyl
 3AnMd someone 2- brother.in.law Attr be -Pst4 -Col boy ***

ko moko 'wa kako ma'mi kako,
 ko mo'ko 'wa ka -ko ma'mi ka -ko
 Salnt 3AnMd Dat say -Imper boy say -Imper

jewapotai ko kako
 j- ewapota -i ko ka -ko
 1So- get.happy -Affirm Salnt say -Imper

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.
 DK Interviews 2006 WiTo 0196

bika ero sambura muku:sa ashitjo ero 'wa
 bikasi ero sambura m- uku(ty) -ja ashitjo ero 'wa
 because 3InPx drum 2A- know -Pres a.little 3InPx Dir

Because you know a little of this sambura.
 DK Interviews 2006 WiTo 0197

atamuru mi warerykong muku:sa
 a- tamusi -ry mi ware -ry -kong m- uku(ty) -ja
 2- grandfather -pssd late song -pssd -Col 2A- know -Pres

erapa
erapa
also

You also know your late grandfather's songs.
DK Interviews 2006 WiTo 0198

da jewapotal da o'wing ...
da j- ewapota -i da o'win ...{Intj}
then 1So- 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

kynutapy'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

shipjaraimijaje **ashitjo**
 si- paraimija -e ashitjo
 1A- jump.over -Prs.Tns a.little

I break it down a little.
 DK Interviews 2006 WiTo 0214
 FeMa

m'hm
 m'hm
 m'hm

M'hm.
 DK Interviews 2006 WiTo 0215
 WiTo

da **moro** **shitjoro** **awonga** **se** **a'na** **mang** **ju'pa** **painjare**
 da moro shitjoro awo(my) -ka se a'na mang ju'pa painjare
 then 3InMd school get.up -Tvzr Desid 1+3 3.Cop good maybe

mepoija
 m- epo(ry) -ja
 2A- find -Pres

Then we want to open a school, maybe you find that good?
 DK Interviews 2006 WiTo 0216
 FeMa

m'm **moro** **'ne** **ju'pa** **sepoija** **moro** **'ne** **ju'pa**
 m'm moro 'ne ju'pa s- epo(ry) -ja moro 'ne ju'pa
 Hes 3InMd Intns good 1A- find -Pres 3InMd Intns good

sepoija **jopoto**
 s- epo(ry) -ja jopoto
 1A- find -Pres chief

M'hm, I find that good, I find that very good, Chief.
 DK Interviews 2006 WiTo 0217
 WiTo

bika **mose** **paranakyry** **woryidjy** **'wa** **te'kuru** **wyka** **ju'pa**
 bikasi mose paranakyry worryi -ry 'wa te'kuru w- yka ju'pa
 because 3AnPx White.person woman -pssd Dat well 1Sa- say good

mang **buurvrouw** **wykai** **i'wja**
 mang buurvrouw w- yka -i i- 'wa
 3.Cop neighbor.woman 1Sa- say -Rec.Pst 3- Dat

Because I told this White woman, well, I said "It is good, neighbor lady," I told
 DK Interviews 2006 WiTo 0218
 her.

moro **awopypo** **ero** **kari'nja** **auran** **boko**
 moro a- o(py) -po ero kari'nja auran poko
 3InMd 2- come -one.who.is 3InPx Kari'nja language occupied.with

weidjy
 we'i -ry
 become -Nzr

Since you became interested in this Kari'nja language.
DK Interviews 2006 WiTo 0219

bika eropo'non pah ano, eropo'non waty noro
bikasi eropo -'non pah ano eropo -'non waty noron
because here -Neg.Col eh! *** here -Neg.Col Neg.Ex also

pa'poro kari'nja weitjopo, wara ro pa'poro ero a'na auran
pa'poro kari'nja we'i -topo wara ro pa'poro ero a'na auran
all Kari'nja 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'nja country, but everywhere

DK Interviews 2006 WiTo 0220
we are losing our language.

erome noko nymbo pitjanitjo soso mati auran
erome no'kang nymbo pitjani -kong soso mati auran
now wh.An.Col *** child -Col only Suriname.Maroon language

da soso mati auran da mandong
ta soso mati auran ta mang -tong
in only Suriname.Maroon language in 3.Cop -Col

These kids today, only in Sranan Tongo, they are (speaking) only in Sranan

DK Interviews 2006 WiTo 0221
Tongo.

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

DK Interviews 2006 WiTo 0222
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

a'a tanshi ngano moro 'ne seneja
 a'a tamusi n- ka -no moro 'ne s- ene -ja
 yes grandfather 3Sa- say -Prs.Tns.Dbt 3InMd Intns 1A- see -Pres

"Yes, grandpa," they said, "I see that."

DK Interviews 2006 WiTo 0224

idjo wara otijako serupai mijaro
 iro wara otijako s- erupa -i mijaro
 3InAna way the.other.day 1A- talk.to -Rec.Pst there

That's the way I talked to them the other day over there.

DK Interviews 2006 WiTo 0225

dan, ero ta ro roten terapa a'na nitjotoja erome
 dan ero ta ro roten terapa a'na ni- koto -ja erome
 then 3InPx at indeed only already 1+3 3AO- cut -Pres now

jawo amumbo jako suterapa
 jawo amu -mbo jako su- terapa
 mat.uncle some -devalued at.time honorific- again

Then, here we cut it today, uncle, some other time again.

DK Interviews 2006 WiTo 0226

FeMa

kyy, a'ha
 kyy aha
 Interj I.understand

Oh, yes.

DK Interviews 2006 WiTo 0227

WiTo

ero poko te'ne kyno'ne a'na ero
 ero poko te'ne ky- n- o(py) -neng a'na ero
 3InPx about actually 3.Rm- 3Sa- come -Pst5 1+3 3InPx

kokoro o'wa
 kokoro o- 'wa
 early.morning 2- Dat

For this we came to you this morning.

DK Interviews 2006 WiTo 0228

FeMa

a'ha
 aha
 I.understand

I understand.

DK Interviews 2006 WiTo 0229

WiTo

da juku me jumy seporyi erapa towa'pore a'na
 da juku me jumy s- epo(ry) -i erapa towa'pore a'na
 then good Attr Intns1A- find -Rec.Pst also happy 1+3

mang ero wara ajauran pinjapo wa ke a'na
 mang ero wara aj- auran pina -po wa ke a'na
 3.Cop 3InPx way 2- language take -one.who.is 1Cop Instr 1+3

wa
 wa
 1Cop

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
 FeMa

idjo wara
 iro wara
 3InAna way

Like that, yes.

DK Interviews 2006 WiTo 0231
 WiTo

mose enetake djombo film ta
 mose ene -take djombo film ta
 3AnPx see -Fut then film in

You will see yourself in film.

DK Interviews 2006 WiTo 0232
 FeMa

eroko otykong kunamytang a'na
 ero -kong oty -kong k- una (my) -take -ng a'na
 3InPx -Col thing -Col 1+2- protect -Fut -Dbt 1+3

We will protect these things.

DK Interviews 2006 WiTo 0233

kyy
 kyy
 Interj

Oh.

DK Interviews 2006 WiTo 0234
 WiTo

ishe ro ... a'ta
 i- se ro ...{Intj} a'ta
 3- Desid indeed Hes if

Only if you want.

DK Interviews 2006 WiTo 0235
 FeMa

a'a
 a'a
 yes

Yes.

DK Interviews 2006 WiTo 0236
 WiTo

mapoitjake rapa amu
 m- apoi -take rapa amu
 2A- hold -Fut 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 kynosa 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?
 oty 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 ...
potonobore su tuna ekarishato
 jako awu 0- mainja -ry ky- n- u'mu(ku) -ja jumy ***
 potono pore su tuna ekari(ry) -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'mu: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'karo 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:tjotoko'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, anejuku'painje noro wa.
 uwa an- ejuku -hpa -ine noron wa
 no 3Neg- inform -Neg -Col still 1Cop

No, I still haven't told them.

UrMaHeAl 00015

Moro ko kaije, penaro waty.
 moro ko ka -e penaro waty
 3InMd Salnt say -Prs.Tns long.ago Neg.Ex

I say that, it's not so long ago.

UrMaHeAl 00016

UrMa

Moro erome nyto a'na itjirimja idjo.
 moro erome n- y(to) a'na i- krim -ma iro
 3InMd today 3Sa- go 1+3 3- clean -Chg 3InAna

The one we went to clean today.

UrMaHeAl 00017

Tapeinje 'ne tuna ero wara kynapeinjano.
 t- apeina -se 'ne tuna ero wara ky- n- apeina -non
 T- flow -Ptcp Intns water 3InPx way 3.Rm- 3So- flow -Prs.Tns.Dbt

The water flows this way, it flows.

UrMaHeAl 00018

I'tja.
 i- ta
 3- in

In it.

UrMaHeAl 00019

HeAl

I'tja.
 i- ta
 3- in

In it.

UrMaHeAl 00020

UrMa

Eh!

eh

eh

Eh!

UrMaHeAl 00021

HeAl

Omi tampokorymbo kopotatong wo'.
 omi tampokory -mbo k- wot- epo(ry) -take -tong wodi
 poverty Intns -former 1+20- Detr- find -Fut -Col young.woman

Serious poverty is coming to us, young one.

UrMaHeAl 00022

Omi ta 'ne kyte'itjatong, erepa'ma.
omi ta 'ne kyt- e'i -take -tong erepa -'ma
poverty in Intns 1+2Sa- Cop -Fut -Col food -Neg

We will be in poverty, without food.

UrMaHeAl 00023

Mero jenumengapoja, jenumengapoja membo, da
tuwaronkepyi mo'ko Mavis 'wa wykary poko mokaro
mainja enenamo eju:to'me.
mero j- enumenga -po -ja j- enumenga -po -ja membo da 0-
tuwaronkepy -i mo'ko Mavis 'wa w- yka -ry poko mo'karo mainja
enenamo eju(ku) -to'me
Intns 10- think -Caus -Pres 10- think -Caus -Pres Intns then
1So- forget -Rec.Pst 3AnMd *** Dat 1Sa- say -Nzr about 3AnMdCol
field *** inform -Purp

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.

UrMaHeAl 00024

UrMa

Wonumengary poko roten ja'ta.
wot- enumenga -ry poko roten j- a'ta
Detr- think -Nzr occupied.with only 1- if

I am just thinking (worrying).

UrMaHeAl 00025

Aha.

aha
I.understand

I understand.

UrMaHeAl 00026

HeAl

Ty'se 'ne jenuru wyinjo ne'i.
ty'se 'ne j- enu -ry wyinjo n- e'i
far Intns 1- eye -pssd from 3Sa- Cop

It has become far away from my eyes.

UrMaHeAl 00027

UrMa

A'a.

a'a
yes

Yeah.

UrMaHeAl 00028

HeAl

...

Hes

...
UrMaHeAl 00029

Mero 'ne omi tjaka moro imjainjaryko kymenatato erapa.
 mero 'ne omi i- taka moro i- mainja -ry -kong ky- n-
 ena -take -tong erapa
 when Intns poverty 3- into 3InMd 3- field -pssd -Col 3.Rm- 3A30-
 treat -Fut -Col also

That's why our fields will put us in poverty again.
 UrMaHeAl 00030

Oty nare kysena:tato?
 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 anepekaty'pa we'i o'wing saka roten seporyi.
 mero 'ne amu an- epeka(ry) -hpa w- e'i owin saka roten s-
 epo(ry) -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(ry) -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- poko kys-
 we'i -to -kong
 but 1 say -Prs.Tns one piece Attr Hes 3InMd 3- occupied.with
 1+2A- be -Pst4 -Col

But, I say, on the one hand, um, the thing we're occupied with.
 UrMaHeAl 00036
 UrMa

Oty, wjara ro kynenepoja papa auranymbo
 meropo kaije djombo,
 oty i- wara ro ky- n- ene -po -ja papa auran -mbo
 mero -po ka -e djombo
 Hes 3- way indeed 3.Rm- 3A30- see -Caus -Pres Father words -
 devalued write -one.who.is say -Prs.Tns then

tamusi auran meropo.
 tamusi auran mero -po
 God words write -one.who.is

Um, it shows the way God's words were written, I say, God's written words.

UrMaHeAl 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.

UrMaHeAl 00038

Ero wara mainjakonymbo u'mukupoto.
 ero wara 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.

UrMaHeAl 00039

A no kytēpinja'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?

UrMaHeAl 00040

HeAl

Omi ta ro poko.
 omi ta ro poko
 poverty in indeed about

Only in poverty.

UrMaHeAl 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.

UrMaHeAl 00042

Omi ko kopo:jato.
 omi ko k- wot- epo(ry) -ja -to
 poverty Salnt 1+20- Detr- find -Pres -Col

Poverty finds us.

UrMaHeAl 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.

UrMaHeAl 00044

Eromete nono taka wy:take wo'.
 eromete nono taka w- y(to) -take wodi
 later earth into 1Sa- go -Fut young.woman

Soon, I will go into the earth, young one.

UrMaHeAl 00045

Moro te'ne tamushi shibjegimaje jummy.
 moro te'ne tamusi si- begi -ma -e jummy
 3InMd actually God 2Sa- pray -Chg -Prs.Tns Intns

That's why I pray to god a lot.

UrMaHeAl 00046

A now mibjegimjaje, a now, oty, ko'i irompy'pa mana.
 a now m- begi -ma -e a now oty ko'i i- rom(py) -hpa
 mana
 ah now 2Sa- pray -Chg -Prs.Tns ah now Hes fast 3- die -Neg
 2.Cop

Since you pray to him, since, um, you won't die quickly.

UrMaHeAl 00047

UrMa

Wjara ro wo' ko'i wonumengary jako ro rapa, pajang ri kaije,
 i- wara ro wodi ko'i wot- enumenga -ry jako ro
 rapa pa -jang ri ka -e
 3- way indeed young.woman recently Detr- think -Nzr at.time indeed
 again grandchild -Coll.An ? say -Prs.Tns

koropo pahpopo omi ta jummy me'itjato, kaije i'jainje.
 koropo pahpopo omi ta jummy m- e'i -take -to ka -e
 i- 'ja -ine
 tomorrow passed.away poverty in Intns 2Sa- Cop -Fut -Col say -Prs.Tns
 3- Dat -Col

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.

UrMaHeAl 00048

HeAl

Pajang erepary, oty, ero jako koro mainja paty enetoko kaije, pitjanitjo 'wa.
 pa -jang erepa -ry oty ero jako koro mainja paty
 ene -to -ko ka -e pitjani -kong 'wa
 grandchild -Coll.An food -pssd Hes 3InPx at.time now field place
 see -Col -Imper say -Prs.Tns child -Col Dat

Grandchildren's food, um, you must look for a place (for) a field right now, I said to the children.

UrMaHeAl 00049

u'mu:totombo rapa mainja kysakototo kaije rypo i'jainje.

u'mu(ku) -to -to -mbo rapa mainja kys- akoto -to ka -e
 rypo i- 'ja -ine
 submerge -Hab.A -Col -devalued again field 1+2A- fell -Col say -
 Prs.Tns Frust 3- Dat -Col

You all must cut fields that are not submerged, I tried to tell them.
 UrMaHeAl 00050

Kaije ro penaro moro a'na emaminjary jako mainja
ta mokaro wodijang 'wa
 ka -e ro penaro moro a'na emamin -ja -ry jako mainja
 ta mo'karo wodi -jang 'wa
 say -Prs.Tns indeed long.ago 3InMd 1+3 work -Pres -Nzr at.time garden
 in 3AnMdCol young.woman -Coll.An Dat

kaije, ero nownow me mokaro wokryjang mainja paty
eneng kaije, kaije
 ka -e ero nownow me mo'karo wokry -jang mainja paty
 ene -neng ka -e ka -e
 say -Prs.Tns 3InPx right.now Attr 3AnMdCol man -Coll.An field place
 see -Hort say -Prs.Tns say -Prs.Tns

i'jainje.

i- 'ja -ine
 3- Dat -Col

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.

UrMaHeAl 00051
 UrMa

Da kaurango anamyitja'pa mandong.
 da k- auran -kong an- amyika -hpa mang -tong
 then 1+2- words -Col 3Neg- believe -Neg 3.Cop -Col

Then then don't believe our words.

UrMaHeAl 00052
 HeAl

Oty ko moja tamysano nykano, kyngato
nde.
 oty ko mojang tamysano n- yka -no ky- n- ka -to
 nde
 what QP 3AnPxCol elders 3A30- say -Prs.Tns.Dbt 3.Rm- 3Sa- say -Col
 and.them

"What are these elders saying," they all say.

UrMaHeAl 00053

Oty, auranano amyitjaporo waty 'ne mando.
 oty 0- auran -no amyika -poro waty 'ne mang -tong
 Hes 1- words -Gen believe -Expect Neg.Ex Intns 3.Cop -Col

Um, they don't believe our words.

UrMaHeAl 00054

Tyramake jumy 'ne mando, tyramake, moro te'ne
 jere'koja pjokoinje.
 tyramake jumy 'ne mang -tong tyramake moro te'ne j-
 ere'ko -ja i- poko -ine
 selfishness Intns Intns 3.Cop -Col selfishness 3InMd actually 10-
 make.angry -Pres 3- about -Col

They are so selfish, selfish, that makes me angry with them.
 UrMaHeAl 00055

Wapotosa auran anamyitja'pa pai.
 wapoto(po) -sang auran an- amyika -hpa pai
 elder -Col words 3Neg- believe -Neg never

They never believe elders' words.
 UrMaHeAl 00056

Ty'se tytoryko se'pa mainja akoto mando.
 ty'se t- y(to) -ry -kong se -hpa mainja akoto mang -tong
 far T- go -Nzr -Col Desid -Neg field cut.down 3.Cop -Col

They don't want to go cut a field far away.
 UrMaHeAl 00057
 UrMa

Ty'se pore, kyngato.
 ty'se pore ky- n- ka -to
 far very 3.Rm- 3Sa- say -Col

"It's too far," they say.
 UrMaHeAl 00058

Owe nare, jongu me tywe'idjyko se'me.
 owe nare jongu me ty- we'i -ry -kong se'me
 where Doubt young Attr 3R.Pssr- be -Nzr -Col despite

What about it, they're young, (for goodness sakes)!
 UrMaHeAl 00059

Kapa jango ky'karo, mainja kysakototoinje, te abra, ero,
 Konomerume totyne ipjoriry.
 kapa jango ky'karo mainja kys- akoto -toine te abra ero
 Konomerume totyne ipjoriry
 *** ** 1+2Col field 1+2A- cut.down -Pst4.Col to across 3InPx
 Donderskamp named creek

*How is it that we could cut fields all the way across this creek called
 Konomerume.*
 UrMaHeAl 00060

Mero 'ne jere'kojato.
 mero 'ne j- ere'ko -ja -to
 Intns Intns 10- make.angry -Pres -Col

They make me so angry.
 UrMaHeAl 00061
 HeAl

Idjeke kaije pitjanitjo 'wa erome rapa, ah!
 idjeke ka -e pitjani -kong 'wa erome rapa ah
 for.that.reason say -Prs.Tns child -Col Dat today again Hes

For that reason, I told the kids again today, ah!
UrMaHeAl 00062

**Ty'se, oty, sakau ty'se, Tashiwjoi po mainja akototoko
kaije i'wjainje rypo.**
ty'se oty sakau ty'se Tashiwjoi po mainja akoto -to -ko ka
-e i- '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 Tashiwjoi creek, I tried to tell them.
UrMaHeAl 00063

Ukuty'pa onjewara pore nare kyne'itjato.
uku(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

Uwa.
uwa
no

No.
UrMaHeAl 00070
HeAl

Amyijaro a'na auran a'ta kaije korero?
amyijaro a'na auran a'ta ka -e korero
2Col 1+3 story if say -Prs.Tns ***

Shall we continue with our story, I said?
UrMaHeAl 00071

Idjombo kaije rapa, Paramuru 'wa wytong.
idjombo ka -e rapa Paramuru 'wa w- y(to) -ng
then say -Prs.Tns again Paramaribo Dir 1Sa- go -Dbt

Then I'll talk again, I'm going to Paramaribo.
UrMaHeAl 00072

Mero 'ne, oty, wry me ro'kong wytong.
mero 'ne oty wry me ro'kong w- y(to) -ng
Intns Intns Hes strength Attr only 1Sa- go -Dbt

Well, I'm going only a lot of effort.
UrMaHeAl 00073

Da wry me rapa wopyi taky'me pore tarara ta.
da wry me rapa w- o(py) -i taky'me pore tarara ta
then strength Attr again 1Sa- come -Rec.Pst squished very car in

Then I will come back with a lot of effort, so squished in the car.
UrMaHeAl 00074

Djombo kurijara ta rapa mjero 'ne, wokunjary.
djombo kurijara ta rapa i- mero 'ne wot- ekunja -ry
then canoe in again 3- Intns Intns Detr- straighten.legs -Nzr

Then in the boat, I can't straighten my legs.
UrMaHeAl 00075

Pupuru ekunjary srefi supija.
pupu -ry ekunja -ry srefi s- upi -ja
foot -pssd straighten.legs -Nzr self 1A- seek -Pres

I look to straighten my legs.
UrMaHeAl 00076

Moro jenumengapoja tampokory want awu wyto se
wa.
moro j- enumenga -po -ja tampokory want awu w- y(to) se
wa
3InMd 10- think -Caus -Pres Intns because 1 1Sa- go Desid
1Cop

That makes me think a lot because I want to go.
UrMaHeAl 00077
UrMa

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.
 wot- 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

Tundai jarowa kaije djombo.
0- tunda -i jarowa ka -e djombo
1So- arrive -Rec.Pst hither say -Prs.Tns then

I arrived here, I say.
UrMaHeAl 00086

**Mo'ko jaipjo'pa iwje'ipjotombo,
pah!**
mo'ko j- aiije -po -hpa i- w- e'i -po -to -mbo pah
3AnMd 10- fetch -Caus -Neg 3- 1Sa- Cop -one.who.is -If -devalued eh!

If she hadn't sent for me, pah!
UrMaHeAl 00087

Erome moropo noro weidjy'manombo.
erome moropo noron w- e'i -ry -'ma -no -mbo
now there still 1Sa- Cop -Nzr -Neg -Caus -devalued

Maybe I would still be there now.
UrMaHeAl 00088

**Kurijarako opy'pa ro tjo'pa ro moro wyinjo
naka mang, moro 'ne.**
kurijara -kong o(py) -hpa ro i- y(to) -hpa ro moro wyinjo
naka mang moro 'ne
canoe -Col come -Neg indeed 3- go -Neg indeed 3InMd from
towards 3.Cop 3InMd Intns

Boats don't come, they don't go from there at all.
UrMaHeAl 00089
UrMa

**Mero nownow me wonumengaje tampokory wyto se
jumy rorypo, pitjanitjo ene wa, moro**
mero nownow me wot- enumenga -e tampokory w- y(to) se
jumy rorypo pitjani -kong ene wa moro
at.once right.now Attr Detr- think -Prs.Tns Intns 1Sa- go
Desid Intns possibly child -Col see 1Cop 3InMd

teko moro jenumengapoja.
teko moro j- enumenga -po -ja
*** 3InMd 10- think -Caus -Pres

*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

Mo'ko ajemydjy tywopy se jumy erapa mang.
 mo'ko aj- emyi -ry ty- o(py) se jumy erapa mang
 3AnMd 2- daughter -pssd 3R.Pssr- come Desid Intns also 3.Cop

Your daughter really wants to come, too.
 UrMaHeAl 00092

Moro erapa kynapoija.
 moro erapa ky- n- apoi -ja
 3InMd also 3.Rm- 3A30- hold -Pres

That holds her back.
 UrMaHeAl 00093

Amu waty a'ta.
 amu waty a'ta
 some Neg.Ex if

Because there is not one.
 UrMaHeAl 00094

Oty ta ko no'ta?
 oty ta ko n- o(py) -take
 what in QP 3Sa- come -Fut

In what will she come?
 UrMaHeAl 00095

Da jopoto nde kurijarary rapa oty'pa srefi ma.
 da jopoto nde kurijara -ry rapa oty -hpa srefi mang
 then chief and.them canoe -pssd again do.something -Neg at.all 3.Cop

The chiefs' boat isn't done at all.
 UrMaHeAl 00096

A nitjyry'pa noro mando, ijotoko'me.
 a ni- kyry -hpa noron mang -tong i- o(py) -to -to'me
 3.An.Nom 3AO- make -Neg still 3.Cop -Col 3- come -Col -Purp

It's still not made, in order for them to come.
 UrMaHeAl 00097

Akore'pe pore ma.
 akore'pe pore mang
 long.time very 3.Cop

It's a very long time.
 UrMaHeAl 00098

Penaro waty mo'ko pjaidjy ngano, oty,
mojang asery noko tandy'mo:sa jopoto nde nytoneng
Paramuru 'wa pjoko wo'wo'ma kyngano,
penaro waty.
 penaro waty mo'ko i- pai -ry n- ka -no oty
 mojang asery no'kang t- andy'mo -se jopoto nde n- y(to)
 -neng Paramuru 'wa i- poko wot- wo -'ma ky- n-
 ka -no penaro waty
 long.ago Neg.Ex 3AnMd 3- older.sister -pssd 3Sa- say -Prs.Tns.Dbt Hes
 3AnPxCol new.one wh.An.ColT- seat -Ptcp chief and.them 3Sa- go
 -Opt Paramaribo Dir 3- occupied.with Detr- fight -Cmpltv 3.Rm- 3Sa-
 say -Prs.Tns.Dbt long.ago Neg.Ex

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.

UrMaHeAl 00099

UrMa

Want mokaro ro, mo'ko Cynthia nde surorypo ko
kyno'wo'mato pjoko.
 want mo'karo ro mo'ko Cynthia nde su rorypo ko ky-
 n- wot- wo -'ma -to i- poko
 because 3AnMdCol indeed 3AnMd *** and.them Emot possibly Salnt 3.Rm-
 3A30- Detr- fight -Cmpltv -Col 3- occupied.with

Because they, even Cynthia and the others, they fought over that.

UrMaHeAl 00100

Aurango anamyitja'pa mando.
 auran -kong an- amyika -hpa mang -tong
 story -Col 3Neg- believe -Neg 3.Cop -Col

They don't believe their story.

UrMaHeAl 00101

A'a.

a'a

yes

Yeah.

UrMaHeAl 00102

HeAl

Okomboto ro 'ne tytopo ekari:sha 'wa.
 oko -mboto ro 'ne t- y(to) -po ekari(ty) -ja 'wa
 two -num indeed Intns 3R- go -one.who.is tell -Pres Dat

She told me she's gone two times already.

UrMaHeAl 00103

Wo'wo'ma mijaroinje mokaro jopoto nde maro.
 wot- wo -'ma i- maro -ine mo'karo jopoto nde maro
 Detr- fight -Cmpltv 3- with -Col 3AnMdCol chief and.them with

She faught with them, along with the leaders.

UrMaHeAl 00104

Mero 'ne wotarema'pa terapia weramapo:sa
kyngano.
 mero 'ne wot- are -ma -hpa terapia wot- rama -po(ty) -ja ky-
 n- ka -no
 Intns Intns Detr- rest -Chg -Neg again Detr- walk -Iter -Pres 3.Rm-
 3Sa- say -Prs.Tns.Dbt

She said she walked without a rest.

UrMaHeAl 00105

Moro wara ro ko kyngano erapa.
 moro wara ro ko ky- n- ka -no erapa
 3InMd way indeed Salnt 3.Rm- 3Sa- say -Prs.Tns.Dbt also

That's what she said.

UrMaHeAl 00106

Asano tywopyry upija kaije.
 a- sano ty- o(py) -ry upi -ja ka -e
 2- mother 3R.Pssr- come -Nzr seek -Pres say -Prs.Tns

I say, even your mother is trying to come.

UrMaHeAl 00107

Moro wara ro kyngato erapa.
 moro wara ro ky- n- ka -to erapa
 3InMd way indeed 3.Rm- 3Sa- say -Col also

That what they said, too.

UrMaHeAl 00108

Moro ajaijano apyratary ene:se korupo ajumy
tywopy se ma,
 moro aj- aiija -no a- pyrata -ry ene(py) -seng korupo a- jumy
 ty- o(py) se mang
 3InMd 2- hand -Gen 2- money -pssd bring -Opt.Col *** 2-
 father 3R.Pssr- come Desid 3.Cop

kaije.

ka -e
 say -Prs.Tns

Your father wants to come, he must bring your money (that you must receive to) your hand, I say.

UrMaHeAl 00109

Moro teko kynapoijato, onjewara ko no:ta?
 moro teko ky- n- apoi -ja -to onjewara ko n- o(py) -take
 3InMd *** 3.Rm- 3A30- hold -Pres -Col how QP 3Sa- come -Fut

That holds her, how will she come?

UrMaHeAl 00110

Wyry me pore erapa kywo'neng awu, kaije, ko'mapo'po poko.
 wyry me pore erapa kywo'neng awu ka -e ko'mapo'po poko
 strength Attr more also *** 1 say -Prs.Tns *** about

I also came with a lot of trouble, I say, because they sent for me.

UrMaHeAl 00111

Wykai i'ja, djombo kyngano idjo wara
ro ma ... tante kyngano.
 w- yka -i i- 'ja djombo ky- n- ka -no iro wara
 ro mang *** tante ky- n- ka -no
 1Sa- say -Rec.Pst 3- Agt then 3.Rm- 3Sa- say -Prs.Tns.Dbt 3InAna way
 indeed 3.Cop Hes aunt 3.Rm- 3Sa- say -Prs.Tns.Dbt

I told him, then she said, that's how it is, auntie, she said.

UrMaHeAl 00112

Ero nownow me tyto se a'na mang, kaije djombo
 okasi upija a'na.
 ero nownow me t- y(to) se a'na mang ka -e djombo
 okasi upi -ja a'na
 3InPx right.now Attr T- go Desid 1+3 3.Cop say -Prs.Tns then
 opportunity seek -Pres 1+3

Right now we are wanting to go, I say, we are looking for an opportunity.

UrMaHeAl 00113
 UrMa

Amu tymiritje wepasamary jako, kande a'na kynyta.
 amu tymiritje w- pasama -ry jako kande a'na ky- n- y(to) -
 take
 some barge Sa- pass -Nzr at.time maybe 1+3 3.Rm- 3Sa- go -Fut

When a barge passes, maybe we will go.

UrMaHeAl 00114

A'a, akurijary ta i'tjango wo', o:jo
 kynotarimjano.
 a'a a- kurijara -ry ta i- ta -ko wodi o- ijo ky-
 n- wot- aimja -no
 yes 2- canoe -pssd in 3- in -Imper young.woman 2- husband
 3.Rm- 3A30- Detr- paddle -Prs.Tns.Dbt

Yeah, go in your own boat, young one, your husband paddles.

UrMaHeAl 00115
 HeAl

Oruwa dei mapoija moropo ema ta.
 oruwa dei m- apoi -ja moropo ema ta
 three day 2A- hold -Pres there path in

You stay three days in the path.

UrMaHeAl 00116

Djombo mo'ny:sato.
 djombo m- o'ny(ky) -ja -to
 then 2Sa- sleep -Pres -Col

Then you all sleep.

UrMaHeAl 00117

Kaweri mukujato metuma'mokatono.
 kaweri m- uku -ja -to metuma'mokatono
 fish.sp 2A- hook -Pres -Col ***

You all hook Kaweri, then you cook.

UrMaHeAl 00118

Penaro jako kytopytoinje idjo wara.
 penaro jako kyt- o(py) -toine iro wara
 long.ago at.time 1+2Sa- come -Pst4.Col 3InAna way

The way we used to come back then.

UrMaHeAl 00119

Moro ko kynepasamano rapa kymaroinje.
 moro ko ky- n- pasa -ma -no rapa kys- maro -ine
 3InMd Salnt 3.Rm- 3Sa- happen -Chg -Prs.Tns.Dbt again 1+2A- with -Col

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.

kurijara srefi waty t- aimja -ry
 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.

moro wara 'ne terapa
 3InMd way Intns again

Like that again.

UrMaHeAl 00125

C.3.2 Three Middle Aged Women

A boeng, te joe wani.

O.K., when you want.

MCO2 00001

RaYa

A'ha.

aha

O.K.

Yeah.

MCO2 00002

MaAl

Foe erome?

foe erome

for today

About today?

MCO2 00003

Ai, erome.

ai erome

yes today

Yes, today.

MCO2 00004

OdAr

Ingie dei.

Indigenous day.

MCO2 00005

Erome a'na ero mas'pasi me totyne apoitjang, mokaro
wokyryjang futbal.
 erome a'na ero mas'pasi me totyne apoi -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.

MCO2 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.

MCO2 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.

MCO2 00008

Oty bestuur me we'i jako moro jako jeju:se
 kyno:tong, ma erome, pah!
 oty bestuur me w- e'i jako moro jako j- eju(ku) -se
 ky- n- o(py) -tong ma erome pah
 Hes leadership Attr lSa- Cop at.time 3InMd at.time 10- inform -Purp
 3.Rm- 3Sa- come -Col but today eh!

When I was part of the leadership, they came and informed me then, but now? Pah!
 MCO2 00009

Amu apy'pa pai.
 amu an- o(py) -hpa paidjo
 someone 3Neg- come -Neg at.all

They don't come at all.
 MCO2 00010

Jeju:se mang mo'ko sargie mi te'ne, mo'ko te'ne
 tuweitjo.
 j- eju(ku) -se mang mo'ko sargie mi te'ne mo'ko te'ne t-
 we'i -se -to
 10- inform -Purp 3.Cop3AnMd deceased late actually 3AnMd actually T-
 be -Ptcp -Pst.Cont.Nzr

She informed me, the one who passed, when she was (alive).
 MCO2 00011

Kyno:sang y'wa jeju:se me, erome uwa
 noro mang.
 ky- n- o(py) -ja -ng y- 'wa j- eju(ku) -se me erome uwa
 noron mang
 3.Rm- 3Sa- come -Pres -Dbt 10- Dat 10- inform -Purp Attr today no
 anymore 3.Cop

She came to me to inform me, but she's not here anymore.
 MCO2 00012

Da moro bal pahpota painjare kynosenyatong
 moje Bronne auhty po.
 da moro bal pahpota painjare ky- n- wot- eny(ry) -take -
 tong moje Bronne auhto -ry po
 then 3InMd soccer afterward maybe 3.Rm- 3A30- Detr- drink -Fut -
 Col there *** house -pssd at

Maybe after the ball (game), they will go drink over at Bronne's house.
 MCO2 00013

Bronne.
 Bronne

Bronne.
 MCO2 00014

Bronne auhty po.
 Bronne auhto -ry po
 *** house -pssd at

At Bronne's house.
 MCO2 00016

CeAr

A'a, mo'ko amukong eju:tong.
 a'a mo'ko amu -kong eju(ku) -tong
 yes 3AnMd someone -Col invite -Col

Yeah, he invited some people.

MCO2 00017

MaAl

Moro 'wa na'neng.
 moro 'wa na'neng
 3InMd Dir first

Over there first.

MCO2 00018

Kyny:tatong.
 ky- n- y(to) -take -tong
 3.Rm- 3Sa- go -Fut -Col

They are going to go.

MCO2 00019

CeAr

A'a.
 a'a
 yes

Yes.
 MCO2 00020
 MaAl

I'wjato'pa tiro nang ero 'wa, paranakyry wa'tory.
 i- wa'to -hpa tiro na ero 'wa paranakyry wa'to -ry
 3- fire -Neg Hrsy 3.Cop 3InPx Dir White.person fire -pssd

He is without fire, um, White people's fire.

MCO2 00021

Da koko tywonyry she'pa moropo mang.
 da koko t- wot- eny(ry) se'pa moropo mang
 then night T- Detr- drink do.not.want there 3.Cop

Then he doesn't want to drink there at night.

MCO2 00022

Idjombo pahpota oja nare wytono kyne'itjang.
 idjombo pahpota oja nare w- y(to) -no ky- n- e'i -take -ng
 then afterward whither Doubt Sa- go -Ent 3.Rm- 3Sa- Cop -Fut -
 Dbt

After that, I don't know where they will go.

MCO2 00023

Kande mo'ko...
 kande mo'ko
 maybe 3AnMd

Maybe him...
 MCO2 00024

Kande mijaro.

kande mijaro
maybe there

Maybe over there.

MCO2 00025
CeAr

... **Basija 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.

MCO2 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, B.O., they say B.O.'s kasiri is sour, too.

MCO2 00027
CeAr

Oh.

oh
oh

Oh.

MCO2 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.

MCO2 00030

Akuru pe.

akuru pe
clay Having

The muddy place.

MCO2 00031
O*:

M*:

M'hm.
m'hm
m'hm

M'hm.
MCO2 00033

O*:

Uwa.
uwa
no

No.
MCO2 00035

C*:

A'a.
a'a
yes

Yes.
MCO2 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.
MCO2 00038

Da ero 'wa.
da ero 'wa
then 3InPx Dir

Then to here.
MCO2 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.
MCO2 00040
CeAr

Sabana ta.
sabana ta
savannah in

In the savannah.
MCO2 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 1Sa- come -Affirm eh!

M'hm, for me to come in the water at night? Pah!
MCO2 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.
MCO2 00043

Pah!
pah
eh!

Pah!
MCO2 00044
CeAr

Awu rapa.
awu rapa
1 again

Me, then.
MCO2 00045

Vooraal fa womimjai, pah!
Vooraal fa w- omima -i pah
*** how 1Sa- move -Rec.Pst eh!

Especially since I've moved, pah!
MCO2 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.
MCO2 00047

Oty, onjewara nare.
oty onjewara nare
Hes how Doubt

What, I don't know how.
MCO2 00048
MaAl

Kuritja wy:take ...
kurita w- y(to) -take ***
day 1Sa- go -Fut Hes

I'll go during the day.
MCO2 00049
CeAr

Hm, koko.
*** 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, nitjyrypo.
 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 pangi 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 woryi a'na emepane, mo'ko
woryi, moro tjuturory poko.
 si- kyry -po -mbo mo'ko woryi a'na emepa -neng mo'ko
 woryi moro i- tu'turu -ry poko
 1A30- make -one.who.is -Pst 3AnMd woman 1+3 teach -one.who.does 3AnMd
 woman 3InMd 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, pangi nanga janjisary.

oko a ben gi mi pangi nanga j- anjisa -ry
 two 3.An.Nom *** *** clothing and 3- shawl -pssd

Two she gave me, panji and its shawl.

MCO2 00064

MaAl

Moro maro mang.

moro 0- maro mang

3InMd 1- with 3.Cop

That is with me.

MCO2 00065

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).

MCO2 00067

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.

MCO2 00068

O*:

Awu, awu amumbo waty.

awu awu amu -mbo waty

1 1 some -former Neg.Ex

Me, there is not one with me.

MCO2 00070

M*:

Sambura poko waty kyne'itja.

sambura poko waty ky- n- e'i -take

drum occupied.with Neg.Ex 3.Rm- 3Sa- Cop -Fut

They will not be playing sambura.

MCO2 00072

A'a.

a'a

yes

Yes.

MCO2 00073

CeAr

Oty poko ko ne'itja?

oty poko ko n- e'i -take

what occupied.with QP 3Sa- Cop -Fut

What will they be playing?

MCO2 00074

MaAl

Te!
te
Interj

Eh!
MCO2 00075
CeAr

Awasi boksu, moro paranakyry boksuru.
winsi boksu moro paranakyry boksu -ry
even.if boom.box 3InMd White.person boom.box -pssd

Even if it's a boom box, the White person's boom box.
MCO2 00076

Pangiry su'mengdake a'sawo'inje.
pangi -ry s- u'ma(my) -take 0- a'sawo -ine
clothing -pssd1A- turn -Fut 3- neck -Col

I'm going to spin my pangi over their necks.
MCO2 00077
MaAl

Awu oty kamisa nare semyndotake, womy.
awu oty kamisa nare s- emynto -take womy
1 Hes clothes Doubt 1A- put.on -Fut clothes

I don't know what clothes I'm going to wear, clothes.
MCO2 00078
CeAr

Moro wara kytopotatong.
moro wara kyt- wot- epo(ry) -take -tong
3InMd way 1+2Sa- Detr- find -Fut -Col

We will find each other somehow.
MCO2 00079
MaAl

Ai.
ai
yes

Yeah.
MCO2 00080
OdAr

C*:

Kytopotatong, ase'wa, pa'poro senetatong,
buurvrouw, uwarykong.
kyt- wot- epo(ry) -take -tong as- 'wa pa'poro s- ene -take -tong
buurvrouw uwa -ry -kong
1+2Sa- Detr- find -Fut -Col Recp- Dat all 1A- see -Fut -Col
neighbor.woman dance -Nzr -Col

We will find each other, everyone will look at neighbor lady, their dancing.
MCO2 00082

O*:

Buurvrouw erome. **namokyrymbo** **'ne tyndang**
 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.
 MCO2 00084

Metai?

m- eta -i
 2A- hear -Rec.Pst

Did you hear?
 MCO2 00085

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.
 MCO2 00086

R:

Awu ro?

awu ro
 1 indeed

Who, me?
 MCO2 00088

Amoro, aha.

amoro aha
 2 yes

You, yes.
 MCO2 00089
 OdAr

Anamokyry kaije.

a- amoky -ry ka -e
 2- brew -Nzr say -Prs.Tns

Your brew, I said.
 MCO2 00090

Wetyndake anamokyry poko.
 w- ty(my) -take a- amoky -ry poko
 1Sa- get.drunk -Fut 2- brew -Nzr occupied.with

I'm going to get drunk on your brew.
 MCO2 00091

Anamokyrymbo **sabana** **po, a** **mitjyrypo**
kasiri.
a- amoky -ry -mbo sabana po a m- kyry -po
kasiri
2- brew -Nzr -devalued savannah at 3.An.Nom 2A- make -one.who.is
manioc.drink

Your brew at the savannah, the kasiri you made.
MCO2 00092
CeAr

R:

Awu kasiri.
awu kasiri
1 manioc.drink

My kasiri.
MCO2 00094

M'hm.
m'hm
m'hm

M'hm.
MCO2 00095
CeAr

Moro poko **atyndatong.**
moro poko a- ty(my) -take -tong
3InMd occupied.with 2- get.drunk -Fut -Col

They're going to get you drunk with it.
MCO2 00096

R:

Eh!
eh
eh

Eh!
MCO2 00098

Te joe wani.
When you want.
MCO2 00099

3:18

Moro wara kuru **erome we'injo** **na.**
moro wara kuru erome we'i -no na
3InMd way Affirm now be -Ent 3.Cop

We do it that way these days.
MCO2 00101
MaAl

Pah!
pah
eh!

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 wan juru
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 futbol po.
moro futbol 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

MaAl

(unclear) pore.

So much.

MCO2 00110

CeAr

Mero, onjewara nare katake, mero 'ne erome mojang jongu boi nde, oty nare nandong.

mero onjewara nare ka -take mero 'ne erome mojang jongu boi nde
oty 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!

te

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 kytatong.

se'me ko kytatong

nonetheless Salnt 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

Ajuwarykong enejatong de mokaro poitjonong.
 aj- uwa -ry -kong ene -ja -tong de mo'karo poitjo -nong
 2- dance -Nzr -Col see -Pres -Col them 3AnMdCol young.man -Col

They look at how you all dance, those young boys.
 MCO2 00126

Djombo koropo ajamitjatong.
 djombo koropo aj- amika -tong
 then tomorrow 2- tease -Col

Then the next day, they tease you.
 MCO2 00127
 MaAl

Ajamitjatong, koropo, koijaro 'ne merone tuwese
kore 'ne ajuwai.
 aj- amika -tong koropo koijaro 'ne merone t- uweseng -se
 kore 'ne aj- uwa -i
 2- tease -Col tomorrow yesterday Intns like.that T- buttocks -Sup
 Surpr Intns 2- dance -Rec.Pst

They tease you, the next day, "You danced like that yesterday, stink butt."
 MCO2 00128
 CeAr

Aporishitjyryko me moro wara, muwanotong
kyngano, kokaty,
 a- pori -sitjy -ry -ko me moro wara m- uwa -no -tong
 ky- n- ka -no kokaty
 2- shin -*** -pssd -Imper Attr 3InMd way Gen.Hum- dance -Gen -Col
 3.Rm- 3Sa- say -Prs.Tns.Dbt ***

kyngato.
 ky- n- ka -to
 3.Rm- 3Sa- say -Col

"You all danced with your skinny legs that way," he says, they say.
 MCO2 00129

Oro suwanopyi poriryambo kaije, poriry 'ne
moro mang, kaije.
 oro s- uwa -nopy -i pori -ry -mbo ka -e pori -ry 'ne
 moro mang ka -e
 Opt 1A- dance -Caus -Opt shin -pssd -devalued say -Prs.Tns shin -pssd
 Intns 3InMd 3.Cop say -Prs.Tns

"Let me dance with my old legs," I say, "they're my legs," I say.
 MCO2 00130

Awu wetymyry animjomoky'pa terapa wa.
 awu wot- ty(my) -ry an- momo(ky) -hpa terapa wa
 1 Detr- get.drunk -Nzr Neg- wait -Neg already 1Cop

I don't wait until I'm already drunk.
 MCO2 00131

Jawoja kuruturu poko.
 j- awo(my) -ja kuruturu poko
 1So- stand.up -Pres culture about

I get up for culture.
 MCO2 00132

Karawashi po, karawashi te'ne anilobimja'pa wa.
 karawasi po karawasi te'ne an- lobi -ma -hpa wa
 rattle at rattle actually 3Neg- love -Chg -Neg 1Cop

For the rattle, well, the rattle, that I don't love.
 MCO2 00133

4:43

Moro kuru jotyja.
 moro kuru j- oty -ja
 3InMd Affirm 10- do.something -Pres

That does something to me.
 MCO2 00135

Wotu'memyry jako pa'poro jenuru kynotu'me:jang
 wot- u'me(my) -ry jako pa'poro j- enu -ry ky- n- wot-
 u'me(my) -ja -ng
 Detr- go.around -Nzr at.time all 1- eye -pssd 3.Rm- 3A30- Detr-
 go.around -Pres -Dbt

When I spin, all of my eyes spin.
 MCO2 00136

Moro ero wara awytory, ero wara, ero wara rapa.
 moro ero wara a- y(to) -ry ero wara ero wara rapa
 3InMd 3InPx way 2- go -Nzr 3InPx way 3InPx way again

The way you go this way and that, this way, this way again.
 MCO2 00137
 MaA1

Moro maraka betre.
 moro maraka betre
 3InMd rattle better

Maraka is better.
 MCO2 00138

Maraka te'ne djupa rapa mang, maraka poko, juwaje.
 maraka te'ne ju'pa rapa mang maraka poko j- uwa -
 e
 rattle actually good again 3.Cop rattle occupied.with 1So- dance -
 Prs.Tns

Maraka, that's good, I dance with maraka.
 MCO2 00139
 CeAr

Je si te!
You'll see!
 MCO2 00140

Idjeke, idjoko paidjo ero, vooraal nownow so.
 idjeke iro -ko o 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
 terapia we'i'mjaje.**
 fa mose worryi waty mang ka -e mero pirishiri -hpa noron
 terapia w- e'i -'ma -e
 how 3AnPx woman Neg.Ex 3.Cop say -Prs.TnsIntns happiness -Neg
 anymoreagain 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 -Fut 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

Awu ... asaporitjo roten a'na weidjy ka'ma wo' uwa,
 itjary.
 awu *** as- aporito roten a'na we'i -ry ka'ma wodi uwa
 i- ka -ry
 1 Hes Detr- beside only 1+3 be -Nzr let's.go young.woman dance
 3- say -Nzr

Me, we were always side by side, "Come on go dance, woman," she'd say.

MCO2 00149

MaAl

Itjary.

i- ka -ry
 3- say -Nzr

She'd say.

MCO2 00150

CeAr

Moro tynishanore nero poku etapoto.
 moro t- ni- sano(ma) -re nero poku eta -po -to
 3InMd T- 3AO- love -T authentic music hear -one.who.is -When

When she heard the music that she loved.

MCO2 00151

MaAl

Poku tu, a'a, da moro poko kynuwano.
 poku tu a'a da moro poko ky- n- uwa -no
 music *** yes then 3InMd about 3.Rm- 3So- dance -Prs.Tns.Dbt

Music too, yeah, then she danced to that.

MCO2 00152

CeAr

Tomero 'ne no'mu mana, kaije.
 tomero 'ne no'mu mana ka -e
 manner Intns *** 2.Cop say -Prs.Tns

You are a certain way, I said.

MCO2 00153

Awu ko moro nishanory poko juwa se ma, da
 ajuwary se'pa mana maro kaije.
 awu ko moro ni- sano(ma) -ry poko j- uwa se ma da aj-
 uwa -ry se -hpa mana maro ka -e
 1 Salnt 3InMd 3AO- love -Nzr about 1So- dance Desid but then 2-
 dance -Nzr Desid -Neg 2.Cop with say -Prs.Tns

I want to dance to the one I love, then you don't want to dance with me, I said.

MCO2 00154

Moro wara a'na ne'i eropo a'na mang.
 moro wara a'na n- e'i eropo a'na mang
 3InMd way 1+3 3Sa- Cop here 1+3 3.Cop

We were like that, we are here.

MCO2 00155

Son tron sejupo:sa!

son tron s- eju -po(ty) -ja
 some turn 1A- abuse -Iter -Pres

Sometimes I give her a hard time.

MCO2 00156

Owere kaije ka'ma, ajawongo.

owere ka -e ka'ma a- awo(my) -ko
 O.K. say -Prs.Tns let's.go 2So- stand.up -Imper

I say it's O.K., come on, you get up.

MCO2 00157

5:50

Mose 'ne ri, kyngano

ka'ma te'ne kaije.

mose 'ne ri ky- n- ka -no y- 'wa a no mose

ka'ma te'ne ka -e

3AnPx Intns ? 3.Rm- 3Sa- say -Prs.Tns.Dbt 10- Dat 3.An.Nom no 3AnPx

let's.go actually say -Prs.Tns

This woman, she tells me, just come on already, I say.

MCO2 00159

Erome moko, jeruty

nanong

moko onjewara nare.

erome mo'ko jeruty

na

-nong mo'ko onjewara nare

today 3AnMd my.sister.in.law 3.Cop -Col 3AnMd how Doubt

Today, the one woman, my sister-in-law, I don't know how.

MCO2 00160

MaAl

Wopy, wopy me djombo moko, kon wi taki, Merlona, moko po'no japoritjo mang, tori pjoko

wopy wopy me djombo mo'ko kon wi taki Merlona mo'ko po'no j-

aporito mang tori i- poko

aunt aunt Attr then 3AnMd *** *** say *** 3AnMd now 1-

beside 3.Cop story 3- about

erome.

erome

today

Aunt, she's our aunt, let's say, Merlona, she is beside me, telling stories today.

MCO2 00161

Erome, ai.

erome ai

today yes

Today, yeah.

MCO2 00162

CeAr

Woku undypo

o'ko

'ne japoritjo naka.

woku undypo

o-

o(py) -ko

'ne j-

aporito naka

beer place.where.X.is 2- come -Imper Intns 1- beside towards

At the kasiri house, you come over by my side.

MCO2 00163

MaAl

Moropo a'na shipjotu poko mang, kaije djombo.
 moro po a'na shipjotu poko mang ka -e djombo
 3InMd at 1+3 joke occupied.with 3.Cop say -Prs.Tns then

There we are busy with jokes, I say.

MCO2 00164

(unclear)

A'a, moko erapa amu.

a'a mo'ko erapa amu
 yes 3AnMd also one

Yeah, she's one.

MCO2 00166

CeAr

Tytori pjoshing 'ne jumy mang.

ty- tori posin 'ne jumy mang
 3R.Pssr- story sweetness Intns Intns 3.Cop

Her stories are very sweet. (funny)

MCO2 00167

MaAl

Tori se jumy mang.

tori se jumy mang
 story Desid Intns 3.Cop

She really loves stories.

MCO2 00168

CeAr

Mopyi rapa, kaije.

m- o(py) -i rapa ka -e
 2Sa- come -Rec.Pst again say -Prs.Tns

You've come back, I say.

MCO2 00169

MaAl

M'hm.

m'hm

m'hm

M'hm.

MCO2 00170

OdAr

Tytoritje jumy mang.

t- tori -se jumy mang
 T- story -Ptcp Intns 3.Cop

She has a lot of stories (Lit. she is very storied).

MCO2 00171

CeAr

Tytoritje jummy mang.
 t- tori -se jummy mang
 T- story -Ptcp Intns 3.Cop

She has a lot of stories.
 MCO2 00172

Moro wara a'na mang, moko maro.
 moro wara a'na mang mo'ko maro
 3InMd way 1+3 3.Cop 3AnMd with

We are like that with her.
 MCO2 00173
 MaAl

Osenery'pa teko moko mang.
 wot- eny(ry) -hpa teko mo'ko mang
 Detr- drink -Neg *** 3AnMd 3.Cop

She doesn't drink.
 MCO2 00174

M'm, nownow.
 m'm nownow
 Hes right.now

M'm, right now.
 MCO2 00175
 OdAr

Uwa, anenyry'pa mang.
 uwa an- eny(ry) -hpa mang
 no 3Neg- drink -Neg 3.Cop

No, she doesn't drink it.
 MCO2 00176
 MaAl

Bijna moro biri srefi anenyry'pa mang.
 *** moro biri srefi an- eny(ry) -hpa mang
 Hes 3InMd beer self 3Neg- drink -Neg 3.Cop

She almost doesn't even drink beer.
 MCO2 00177

Ngano.
 n- ka -no
 3Sa- say -Prs.Tns.Dbt

She says.
 MCO2 00178

Oty nare nenaje.
 oty nare n- ena -e
 what Doubt 3A30- deal.with -Prs.Tns

I don't know what gets her.
 MCO2 00179

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 Hes braid -Nzr
 at.time 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

MaAl

6:58

Mero woja ko, mero 'ne woremary akoto
 otyjang terapa
 mero wo -ja ko mero 'ne wot- erema -ry akoto oty
 -jang terapa
 at.once kill -Pres Salnt 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.

MCO2 00187

CeAr

**Tje, kaije, da kysenyntong noro idjeke,
kaije.**

tje ka -e da kys- eny(ry) -tong noron idjeke
ka -e

(sympathy) say -Prs.Tns then 1+2A- drink -Col anymore for.that.reason
say -Prs.Tns

Wow, I said, then for that reason you musn't drink anymore, I said.

MCO2 00188

Mi biribie idjombo poro amu anenyry'pa.

mi biribie idjombo poro amu an- eny(ry) -hpa
believe then past some 3Neg- drink -Neg

I believe she hasn't drunk since then.

MCO2 00189

MaAl

**Idjeke myre moro oty jako moro tuna maro a ben
sani, tykoimja eng.**

idjeke myre moro oty jako moro tuna maro a ben
san tykoimja eng

for.that.reason indeed 3InMd thing at.time 3InMd water with 3.An.Nom ***
thing mix 3

For that reason, the other day, um, she did it with water, mixed it.

MCO2 00190

OdAr

7:10

M'hm.

m'hm
m'hm

M'hm.

MCO2 00192

CeAr

**Da se'me neko awu kaije, pah, moro wara jenary
ke kaije.**

da se'me ene -ko awu ka -e pah moro wara j- ena
-ry ke ka -e

then nonetheless see -Imper 1 say -Prs.Tns eh! 3InMd way 10- treat
-Nzr Instr say -Prs.Tns

Then look at me, then, I say, pah, since it treats me like that, I say.

MCO2 00193

Awu jaitjepyinje kaije, kasiri enyry poko, kaije.

awu j- aike(py) -ine ka -e kasiri eny(ry) poko ka -e
1 1So- finish -Col say -Prs.Tns manioc.drink drink about say -

Prs.Tns

I, I'm finished, I say, drinking kasiri, I say.

MCO2 00194

Jatjepyi.

j- aike(py) -i
 lSo- finish -Rec.Pst

I am finished.
 MCO2 00195

Ije woposa suroten kaije.
 ije w- opo(ry) -ja suroten ka -e
 there lSa- look -Pres *** say -Prs.Tns

I just look, I say.
 MCO2 00196

Tomepore 'ne moro wara kyte'itjo, kaije djombo.
 tompore 'ne moro wara kyt- e'i -to ka -e djombo
 *** Intns 3InMd way l+2Sa- Cop -Col say -Prs.Tns then

It looks bad that we have become that way, I say.
 MCO2 00197
 MaAl

Woku anenyry'pa.

woku an- eny(ry) -hpa
 beer 3Neg- drink -Neg

I don't drink kasiri.
 MCO2 00198

Daroom kaije, onjewara nare
siksie.wiki jako, oty nare seny:take, awu dati biri amu
 Daroom ka -e onjewara nare
 siksie.wiki jako oty nare s- eny(ry) -take awu dati biri amu
 *** say -Prs.Tns how Doubt
 six.week at.time thing Doubt lA- drink -Fut l that beer some

sepeka:take, kaije, seny:take awu, kaije.
 s- epeka(ry) -take ka -e s- eny(ry) -take awu ka -e
 lA- buy -Fut say -Prs.Tns lA- drink -Fut l say -Prs.Tns

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.

MCO2 00199
 CeAr

Moko jemydjy wapotory 'wa, kaije.
 mo'ko j- emyi -ry wapoto(po) -ry 'wa ka -e
 3AnMd l- daughter -pssd elder -pssd Dat say -Prs.Tns

I said that to my eldest daughter.
 MCO2 00200

7:45

(unclear)

Akusare.

akusare
 foam

A'na toriryombo aroko mokaro wapotosa 'wa
moje, awe'itjopo 'wa.
a'na tori -ry -mbo aro -ko mo'karo wapoto(po) -sang 'wa moje
a- we'i -topo 'wa
1+3 story -pssd -devalued take -Imper 3AnMdCol elder -Col Dat
there 2- be -Circ Dir

Take our story there to the elders in your country.
MCO2 00211

Aroko oro a'na auran etang, eropo a'na ashitjo nawoja.
aro -ko oro a'na auran eta -ng eropo a'na ashitjo n- awo(my) -
ja
take -Imper Opt 1+3 story hear -Dbt here 1+3 a.little 3So- get.up -
Pres

Carry it and make them hear our story, we get up a little.
MCO2 00212

Ero wara waty Konomerume tuweitjo.
ero wara waty Konomerume t- we'i -to
3InPx way Neg.Ex Donderskamp T- be -Hab

This isn't how Konomerume used to be.
MCO2 00213

Eropo waty mokaro Kari'nja tuweitjo, mije
wyinjo.
eropo waty mo'karo kari'nja t- we'i -se -to mija
wyinjo
here Neg.Ex 3AnMdCol Kari'nja T- be -Ptcp -
Pst.Cont.Nzrto.other.sidefrom

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.
moro Konomerume t- we'i -se -to na moro u'mu(ku) -ry
ke ero wyinjo naka n- o(py) -tong
3InMd Donderskamp T- be -Ptcp -Pst.Cont.Nzr3.Cop 3InMd submerge -Nzr
Instr 3InPx from towards 3Sa- come -Col

That used to be Konomerume, since it sank they had to come over to this side.
MCO2 00215

Notong.
n- o(py) -tong
3Sa- come -Col

They came.
MCO2 00216
CeAr

Pa'poro mokaro suma ero wyinjo mang.
pa'poro mo'karo suma ero wyinjo mang
all 3AnMdCol people 3InPx from 3.Cop

All of the people are on this side.

MCO2 00217

MaAl

Ma mi je wyinjo na'neng, mokaro wapatosang, komandong,
kai je djombo.
 ma mija wyinjo na'neng mo'karo wapoto(po) -sang k- ema(my)
 -tong ka -e djombo
 but to.other.side from first 3AnMdCol elder -Col 1+2- live
 -Col say -Prs.Tns then

But over on that side before, the elders, we lived, I say.

MCO2 00218

Moro poko.

moro poko

3InMd about

About that.

MCO2 00219

M'hm.

m'hm

m'hm

M'hm.

MCO2 00220

CeAr

Etatoko.

eta -to -ko

hear -Col -Imper

You all listen.

MCO2 00221

MaAl

Awu srefi ero wyinjo naka wopyi.

awu srefi ero wyinjo naka w- o(py) -i

1 self 3InPx from towards 1Sa- come -Rec.Pst

Even I came to this side.

MCO2 00222

Moko pe'ja ponon wokyry poko.

mo'ko pe'ja ponon wokyry poko

3AnMd waterside who.are.at man about

Because of the man from the waterside.

MCO2 00223

Ngatong.

n- ka -tong

3Sa- say -Col

They say.

MCO2 00224

Djombo Tara 'wa kaije, Tara, alarsyry amu
 irenimjako y'wa, wysa auhto 'wa,
 djombo Tara 'wa ka -e Tara a- lars -ry amu i- leni
 -ma -ko y- 'wa w- y(to) -ja auhto 'wa
 then *** Dat say -Prs.Tns *** 2- rubber.boots -pssd some 3-
 lend -Chg -Imper 1- Dat 1Sa- go -Pres house Dir

konopo jumy, ero wara konopo.
 konopo jumy ero wara konopo
 rain Intns 3InPx way rain

Then I said to Tara, "Tara, lend your rubber boots to me, I'm going home, there's a lot of rain, just rain."

MCO2 00225

Oty me tyry wokyry mipinjai pe'ja po'nong, ngano.
 oty me tyry wokyry m- pina -i pe'ja ponon n- ka -no
 what Attr *** man 2A- take -Rec.Pst waterside who.are.at 3Sa- say
 -Prs.Tns.Dbt

"For what reason did you take a man from the waterside," he said.

MCO2 00226

Alarsyry anyry'pa o'wa wa.
 a- lars -ry an- y(ry) -hpa o- 'wa wa
 2- rubber.boots -pssd Neg- put -Neg 2- Dat 1Cop

I am not putting your rubber boots for you (buying them for you).

MCO2 00227

Ja, mitjano rapa.
 ja m- ka -no rapa
 yes 2A- remove -Prs.Tns.Dbt again

Yeah, you took them off again.

MCO2 00228

Pah, idjombo mero kaije, pah, sabana taka wysa. Wopyi
 sabana taka ko'u.
 pah idjombo mero ka -e pah sabana taka w- y(to) -ja w-
 o(py) -i sabana taka ko'u
 eh! then when say -Prs.Tns eh! savannah into 1Sa- go -Pres 1Sa-
 come -Rec.Pst savannah into at.last

Pah, then I said, pah! I'm going to the savannah. I finally came to the savannah.

MCO2 00229

Uwa.
 uwa
 no

No.
 MCO2 00230

Idjeke woku enyje, tjopa, gemakelijk mi wa pe'ja 'wa.
For that reason, going to drink kasiri, it's easy to go to the waterside.

MCO2 00231

Ero wara jauran mang.
ero wara j- auran mang
3InPx way 1- story 3.Cop

My story is like this.
MCO2 00232

Ja, jaro'wa.
ja jarowa
yes hither

Yes, over here.
MCO2 00233
CeAr

Jaro'wa wopyi.
jarowa w- o(py) -i
hither 1Sa- come -Rec.Pst

I came over here.
MCO2 00234

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 wonykyrymbo

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 maro.

w- ty'ka -po roten a'na tambala 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 awonykyrymbo

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 mang.
 *** mero mang
 Hes Intns 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 -mbo ka -e
 djombo *** terapa ontverwakti me
 then 3InPx 3AnPx 1+2O- 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 Intns
 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 -pssd 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 witory
 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'tjopo.
 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

FeMa

Moropo jenuru semaje.
 moro po j- enu -ry s- ema -e
 3InMd at 1- eye -pssd 1A- throw -Prs.Tns

I threw my eyes there (Coll. for 'I thought about it').

FM-MA 00354

FeMa

Any' pe iweidjy anukuty'pa we'itjo.
 anyky pe i- we'i -ry an- uku(ty) -hpa we'itjo
 illness Having 3- be -Nzr 3Neg- know -Neg ***

I didn't know she was sick.

FM-MA 00355

FeMa

Moro wopypo pahpota te, moro monyngojaro
painjare, moko emydjy
 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

FeMa

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 -Nzr 3InMd injection Instr 3InMd 3Neg-
 tell -Neg also 3- do -one.who.is -Pst

ngano moko emydjy.
 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

FeMa

Idjeke kyngatong.
 idjeke 'ne a'na erapa anukuty'pa, um, kynakong,
 jakong ky- n- ka -tong uku(ty) -hpa *** ky- na -
 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.

FM-MA 00358

FeMa

M'hm.

m'hm

m'hm

M'hm.

FM-MA 00359

MaAl

Moro wara tyweiije.

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-
 wo -mbo -ry 'wa
 then so then Hes say -Prs.Tns then by.Xself already 3InMd 3R.Pssr-
 kill -Pst -pssd Dat

tywosaropo

mang,

kaije.

ty- wot- aro -po mang ka -e
 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

M'hm.

FM-MA 00362

MaAl

Moro wara moko emydjy kynekari:sha.

moro wara mo'ko emyi -ry ky- n- ekari(ty) -ja
 3InMd way 3AnMd daughter -pssd 3.Rm- 3A30- tell -Pres

That's what her daughter told me.

FM-MA 00363

FeMa

Nekarityi **nare o'wa.**
 n- ekari (ty) -i nare o- 'wa
 3A30- tell -Rec.Pst Doubt 2- Dat

I don't know whether she told you about it.

FM-MA 00364
 FeMa

... **moro jako ro nykai a'na 'wa erapa.**
 *** moro jako ro n- yka -i a'na 'wa erapa
 Hes 3InMd at.time indeed 3A30- say -Rec.Pst 1+3 Dat also

She told us too at that time.

FM-MA 00365
 MaAl

Kyy.
 kyy
 Interj

Oh.
 FM-MA 00366
 FeMa

Kyy, kaije, now fosi suku:sa erapa, kaije.
 kyy ka -e now fosi s- uku (ty) -ja erapa ka -e
 Interj say -Prs.Tns now first 1A- know -Pres also say -Prs.Tns

Oh, I say, now finally I know about it, too, I say.

FM-MA 00367
 MaAl

Awu ko anukuty'pa erapa we'itjo.
 awu ko an- uku (ty) -hpa erapa we'itjo
 1 Salnt Neg- know -Neg also ***

I didn't know either.

FM-MA 00368
 FeMa

Tje, kaije.
 tje ka -e
 (sympathy) say -Prs.Tns

Oh, I say.
 FM-MA 00369
 MaAl

Da me eropo a'na y'narangapoi, y'narangapoi
 'ne eropo.
 da me eropo a'na y- naranga -po -i y- naranga -po -i
 'ne eropo
 then Attr here 1+3 10- frighten -Caus -Rec.Pst 10- frighten -Caus -
 Rec.Pst Intns here

Then she frightened us here, I was really frightened here.

FM-MA 00370
 MaAl

Moro etapo.

moro eta -po
3InMd hear -one.who.is

the way we heard

FM-MA 00371
FeMa

Eta.

eta -po
hear -one.who.is

the way we heard

FM-MA 00372
MaAl

Paramuru ta awu erapa y'narangapoi.

Paramuru 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'hm.
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)
-ko '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.

ene -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.

oty 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.

oty 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 apo'i -i

maybe maybe injury take -Rec.Pst

Maybe she was injured (Lit. took an injury).

FM-MA 00380

MaAl

Eneta, ngano.

ene -take n- ka -no

see -Fut 3Sa- say -Prs.Tns.Dbt

Go see her, he said.

FM-MA 00381

MaAl

Hm.

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 ne'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

Tyturupo apo'i.
 ty- turupo apoi -i
 3R.Pssr- heart hold -Rec.Pst

She held her heart.

FM-MA 00386

MaAl

Tyturupo apo'i tiro, ngatong. ...
 ty- turupo apoi tiro n- ka -tong ***
 3R.Pssr- heart hold Hrsy 3Sa- say -Col Hes

I hear she held her heart, they said.

FM-MA 00387

MaAl

Morombo pahpota auhto po, oty juweka se wa tyka mang.
 moro -mbo pahpota auhto po oty j- weka se wa t-
 ka mang
 3InMd -devalued afterward house at Hes 1So- defecate Desid 1Cop T-
 say 3.Cop

After that at home, um, "I want to defecate," she said.

FM-MA 00388

MaAl

Hm.

Hm

hm

Hm.

FM-MA 00389

FeMa

Wysa no wekaposé tyto aseke surorypo mang.
 w- y(to) -ja no weka -po -se t- y(to) aseke su
 rorypo mang
 1Sa- go -Pres no defecate -devalued -Ptcp T- go by.Xself Emot
 defficient 3.Cop

"I am going to defecate," but she went by herself.

FM-MA 00390

MaAl

Ma erama'pa aseke ne'i, moropo tuwaijakuta mang, tyweije moro
 ma e- rama -hpa aseke n- e'i moropo tuwaijakuta mang t-
 we'i -se moro
 but Detr- return -Neg by.Xself 3Sa- Cop there slumped.over 3.Cop T-
 be -Ptcp 3InMd

tywotand'ymopo po.

t- wot- andy'mo -po po

T- Detr- seat -one.who.is at

But she didn't return by herself, she was slumped over there, she stayed where she sat.

FM-MA 00391
MaAl

Da emydjy ngano, Papa, eneta owe tata
weidjy!
da emyi -ry n- ka -no papa ene -take owe tata
we'i -ry
then daughter -pssd 3Sa- say -Prs.Tns.Dbt Father see -Fut where mother
be -Nzr

Then her daughter said, "Papa, go look where Mama is!"
FM-MA 00392
MaAl

Dis ten moropo tyweseku mang.
dis ten moropo tyweseku mang
*** *** there lose.oneself 3.Cop

By that time she had lost herself.
FM-MA 00393
MaAl

Imjero, wan tron mero i'ja taro i'ja mang.
imjero wan tron mero i- 'ja t- aro i- 'ja mang
suddenly one turn at.once 3- Agt T- carry 3- Agt 3.Cop

Suddenly, all at once, it carried her away.
FM-MA 00394
MaAl

M'm.
m'm
Hes

M'hm.
FM-MA 00395
FeMa

Idjeke.
idjeke
for.that.reason

For that reason.
FM-MA 00396
MaAl

Dan moro wekatopo ta i'ja moro tapoije.
dan moro weka -topo ta i- 'ja moro t- apoi -se
then 3InMd defecate -Circ in 3- Agt 3InMd T- take -Ptcp

Then, there in the restroom, it took her.
FM-MA 00397
FeMa

Itapoije i'ja.
i- t- apoi -se i- 'ja
3- T- take -Ptcp 3- Agt

It caught her.
FM-MA 00398
MaAl

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 poko sapoija.
 aija -ry poko 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.
 oty 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

Wotaitjapopoty'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
FeMa

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
FeMa

Ee, kaije, mytong 'ne roten wo', kaije,
mytong 'ne roten.
ee 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

"Ee," I said, "You just went away, sister," I said, "You just went away."

FM-MA 00427
MaAl

Eh! Ko'imbo 'ne!
 eh 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?
 oty 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.
 a'na djombo Glen maro moro mo'karo -bang -kong kupi -ine we'i -ine ka
 -e djombo
 1+3 then *** with 3InMd 3AnMdCol -type -Col bathe -Col be -Col
 say -Prs.Tns then

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.
 kyy a'a amoro wane moro moro poko mana
 Interj yes 2 must 3InMd 3InMd occupied.with 2.Cop

Oh, yes, you are busy with that.

FM-MA 00435

FeMa

Tjo'pa noro we'inje.
 i- y(to) -hpa noron we'i -ine
 3- go -Neg anymore be -Col

I am not going anymore.

FM-MA 00436

MaAl

Ma noky ko notytang.
 ma noky ko n- oty -take -ng
 but wh.An QP 3A30- do.something -Fut -Dbt

But who will do it?

FM-MA 00437

MaAl

Ah, kaije, jakonombo 'ne mose mang.
 ah ka -e j- akono -mbo 'ne mose mang
 Hes say -Prs.Tns 1- friend -former Intns 3AnPx 3.Cop

Ah, I said, she was my friend.

FM-MA 00438

MaAl

Oro shitjupi idjeke, kaije.
 oro si- kupi idjeke ka -e
 Opt 1A30- bathe therefore say -Prs.Tns

Therefore I shall wash her, I said.

FM-MA 00439

MaAl

Da moro wyinjombo awu, aseke ro sene:poi
 y'wa.
 da moro wyinjo -mbo awu aseke ro s- ene(py) -po -i
 y- 'wa
 then 3InMd from -devalued 1 by.Xself indeed 1A- bring -Caus -
 Rec.Pst 10- Dat

Then from there, I, I made them bring her to me.

FM-MA 00440

MaAl

Moro club 'wa na'neng narotong.
 moro club 'wa na'neng n- aro -tong
 3InMd club Dir prior 3A30- carry -Col

They carried her first to the club.
 FM-MA 00441
 MaAl

Hm.
 Hm
 hm

Hm.
 FM-MA 00442
 FeMa

Morombo wyinjo,
 moro -mbo wyinjo
 3InMd -devalued from

From there,
 FM-MA 00443
 MaAl

Moro ekepy'po
 moro ekepy'po
 3InMd corpse

the body,
 FM-MA 00444
 FeMa

Moro ekepy'po moropo afscheid pinjatong.
 moro ekepy'po moropo afscheid pina -tong
 3InMd corpse there farewell take -Col

Her body, they said farewell there.
 FM-MA 00445
 MaAl

Moropo a'na urary mang moro ja'na.
 moropo a'na ura -ry mang moro ja'na
 there 1+3 crying -Nzr 3.Cop 3InMd hardness

There our crying was very strong.
 FM-MA 00446
 MaAl

Pa'poro a'na urary moropo mang.
 pa'poro a'na ura -ry moropo mang
 all 1+3 crying -pssdthere 3.Cop

All of us were crying there.
 FM-MA 00447
 MaAl

Tje.
 tje
 (sympathy)

How sad.
 FM-MA 00448
 FeMa

Djombo mero narotong, kynarajatong 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 3A30- 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 ipitjy 'wa wykai, o'kone
kopanokyse.
 mo'ko i- piry -ry 'wa w- yka -i o- o(py) -ko -
 neng k- wot- epano(py) -seng
 3AnMd 3- younger.sister -pssd Dat 1Sa- say -Rec.Pst 2- come -Imper
 -Hort 1+2- Detr- help -Opt.Col

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
kyne'itjang y'wa
 owin upu'po 'ne oty i- womy emynto -ry awosin me ky-
 n- e'i -take -ng y- 'wa
 one alone really what 3- clothes put.on -Nzr weight Attr 3.Rm-
 3Sa- Cop -Fut -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 1+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(ry) -i

Interj 3- bathe -Cmpltv -one.who.is when outside towards 1+3 3A30-
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 3Sa- Cop

She stayed there.

FM-MA 00464

MaAl

Sireifjyrymai kaije djombo mokaro i'mjuko

'wa, wya no auhto 'wa
si- reifyry -ma -i ka -e djombo mo'karo i- 'mu -kong

'wa w- y(to) -ja no auhto 'wa
1A30- 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 1Sa- Detr- bathe

I give her, I said, to her children, I am going to my house to bathe, I said.

FM-MA 00465

MaAl

Hm.

Hm

hm

Hm.

FM-MA 00466

FeMa

Wotake 'ne rapa, o'wainje.

w- o(py) -take 'ne rapa o- 'wa -ine
1Sa- come -Fut 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
 good 3.Cop 3Sa- say -Col

It's good, they said.
 FM-MA 00468
 MaAl

Moro wara a'na ne'i.
 moro wara a'na n- e'i
 3InMd way 1+3 3Sa- Cop

We did it like that.
 FM-MA 00469
 MaAl

Dan moro koije ro kynuna:seng?
 dan moro koije ro ky- n- una (my) -seng
 then 3InMd evening indeed 3.Rm- 3A3O- bury -Pst5.Col

Then did they bury her that same night?
 FM-MA 00470
 FeMa

Uwa.
 uwa
 no

No.
 FM-MA 00471
 MaAl

Ironkoropo.
 ironkoropo
 next.day

The next day.
 FM-MA 00472
 FeMa
The next day.

Ironkoropo.
 ironkoropo
 next.day

The next day.
 FM-MA 00473
 MaAl

Nemangai 'ne a'na.
 n- emanka -i 'ne a'na
 3Sa- stay.up.all.night -Rec.Pst Intns 1+3

We stayed up all night with her.
 FM-MA 00474
 MaAl

Nemangaseng na'neng.
 n- emanka -seng na'neng
 3Sa- stay.up.all.night -Pst5.Col prior

They stayed up all night with her first?

FM-MA 00475

FeMa

A'a.

a'a

yes

Yes.

FM-MA 00476

MaAl

Nemangai

a'na.

n- emanka -i a'na

3A30- stay.up.all.night -Rec.Pst 1+3

We stayed up all night with her.

FM-MA 00477

MaAl

Moko ipjaryimjembo

tunday

manombo

kuru,

amukong.

mo'ko i- pari(my) -mbo tunda -ry mang -tong -mbo kuru

amu -kong

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.

FM-MA 00478

MaAl

Kyy, Paramuru ponokong.

kyy Paramuru ponon -kong

Interj Paramaribo who.are.at -Col

Oh, the ones from Paramaribo.

FM-MA 00479

FeMa

A'a, Paramuru ponokong amukong kynoseng.

a'a Paramuru ponon -kong amu -kong ky- n- o(py) -seng

yes Paramaribo who.are.at -Col some -Col 3.Rm- 3Sa- come -Opt.Col

Yeah, some of the ones from Paramaribo had to arrive.

FM-MA 00480

MaAl

A'na nemangai.

a'na n- emanka -i

1+3 3A30- stay.up.all.night -Rec.Pst

We stayed up all night with her.

FM-MA 00481

MaAl

Ko'koro,

tien juru ten, a'na naroi

moro 'wa.

kokoro tien juru ten a'na n- aro -i 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.**

we moro wara n- e- pasa -ma -i ka -e djombo n-
e'i ero kys- we'i -topo -kong
well 3InMd way 3A3O- Detr- happen -Chg -Rec.Pst say -Prs.Tns then
3Sa- Cop 3InPx 1+2A- be -Circ -Col

Well, it happened like that, I say, it did, our place here.

FM-MA 00491
FeMa

**Ky'karo ero ponokong, kytonumengatong, moko nytong,
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

Kytomitjaseng.

kyt- wot- mita -seng
1+2Sa- Detr- get.roots -Opt.Col

Let's be strong.

FM-MA 00495
FeMa

Ero rapa, komepatong, kaije djombo, djupa ase'wa komandoko me.
 ero rapa k- wot- emepa -tong ka -e djombo ju'pa as- 'wa
 komandoko me
 3InPx again 1+20- Detr- teach -Col say -Prs.Tns then good Recp- Dat
 good.life Ess

This teaches us again, I say, to live well with each other.

FM-MA 00496

FeMa

Pa'poro otykong djombo metaje eropo, eropo noro kapyng.
 pa'poro oty -kong djombo m- eta -e eropo eropo noron kapyng
 all thing -Col then 2A- hear -Prs.Tns here here only Neg

You here everything here, not just here.

FM-MA 00497

FeMa

Ala Kari'nja weitjopo wara ro ero oty metaje ase'wa Kari'nja weidjy.
 ala kari'nja we'i -topo wara ro ero oty m- eta -e as-
 'wa kari'nja we'i -ry
 all Kari'nja be -Circ way indeed 3InPx Hes 2A- hear -Prs.Tns
 Recp- Dat Kari'nja be -Nzr

Everywhere that Kari'nja live, you hear how they are, how Kari'nja are with each other.

FM-MA 00498

FeMa

Weidjy.
 w- e'i -ry
 1Sa- Cop -Nzr

How they are.

FM-MA 00499

MaAl

Djupa awopotyry jako moro wara erapa meneja.
 djupa a- opo(ty) -ry jako moro wara erapa m- ene -ja
 good 2- look -Nzr if 3InMd way also 2A- see -Pres

If you look carefully, you the way it is.

FM-MA 00500

FeMa

Moro otijako nymbo me ro terapa mokaro Witsantie ponokong jopoto 'wa ko'mapo poko.
 moro otijako nymbo me ro terapa mo'karo Witsantie ponon -
 kong jopoto 'wa ko'ma -po poko
 3InMd the.othe*** Attr indeed already 3AnMdCol*** who.are.at -
 Col chief Agt call -Pst about

Not long ago, the people from Witsantie, the chief sent for me.

FM-MA 00501

FeMa

Da serupato moro poko.
 da s- erupa -to moro poko
 then 1A- talk.to -Col 3InMd about

I talked with them about this.

FM-MA 00502

FeMa

Ju'pa koma:seng kaije.
 ju'pa k- wot- ema(my) -seng ka -e
 good 1+2So- Detr- live -Opt.Col say -Prs.Tns

Let's live well, I said.

FM-MA 00503

FeMa

Hm.

Hm

hm

Hm.

FM-MA 00504

MaAl

Ja'wa me ro ro'mun komaijatong ase'wa
kaije i'wainje.
 jawa me ro ro'mun k- wot- ema(my) -ja -tong as- 'wa ka
 -e i- 'wa -ine
 bad.one Attr indeed certainly1+2- Detr- live -Pres -Col Recp- Dat
 say -Prs.Tns 3- Dat -Col

We are living in a bad way together, I told them.

FM-MA 00505

FeMa

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

FeMa

Hm. So. Moro kuru.

Hm so moro kuru

hm so 3InMd Affirm

Hm. So. Like that.

FM-MA 00507

MaAl

Oty tauro poko moro nang, kaije.
 oty t- auran poko moro na -ng ka -e
 what 3R- words about 3InMd 3.Cop -Dbt say -Prs.Tns

What is that about, I said.

FM-MA 00508

FeMa

Kyrombysang n'do roten kytotamojatong.
 k- rom(py) -sang 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 kytoaserupaseng 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
Recp- 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 -Nzr -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 Intns 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 Intns 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 -Nzr 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, moko worryi djombo auhto
 ero j- auhto -ry rety -ry upi -ry poko erapa djombo ka
 -e mo'ko worryi djombo auhto
 3InPx 1- house -pssd ridge -pssd find -Nzr occupied.with also then
 say -Prs.Tns 3AnMd woman then house

djupy auhto tjako moropo ngano.
 jupy auhto 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 poko kytonumengai noro ngano.
woji po(ty) -ry poko kyt- 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'karo 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 se'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 daid.
FM-MA 00535
FeMa

Eropo 'ne ajaijainje romotake kaije.
 eropo 'ne aj- aiya -ine rom(py) -take ka -e
 here Intns 2- hand -Col die -Fut say -Prs.Tns

Here in your hands I will die, I said.
 FM-MA 00536
 FeMa

Moropo romotake wan dei rorupo kaije.
 moro po rom(py) -take wan dei rorypo ka -e
 3InMd at die -Fut one day possibly say -Prs.Tns

I will die there one day, I said.
 FM-MA 00537
 FeMa

Ma moropo 'ne frei datra aiya wa kaije.
 ma moropo 'ne frei datra aiya wa ka -e
 but there Intns *** doctor hand 1Cop say -Prs.Tns

But there I am in the hands of a free doctor, I said.
 FM-MA 00538
 FeMa

A'a.
 a'a
 yes

Yes.
 FM-MA 00539
 MaAl

Moropo wopoiya wopomy se ja'ta, kaije.
 moro po w- wot- po(my) -ja w- wot- po(my) se j- a'ta ka -
 e
 3InMd at 1Sa- Detr- plant -Pres 1Sa- Detr- plant Desid 1- if say -
 Prs.Tns

There I plant when I want to plant, I said.
 FM-MA 00540
 FeMa

**Moro wara serupatong kaije djombo, amyijaro wapotosang
 me me'imjatong do**
 moro wara s- erupa -tong ka -e djombo amyijaro wapoto(po) -
 sang me m- e'i -'ma -tong to
 3InMd way 1A- talk.to -Col say -Prs.Tns then 2Col elder -
 Col Attr 2Sa- Cop -Cmpltv -Col ?

kaije, i'wainje.
 ka -e i- 'wa -ine
 say -Prs.Tns 3- Dat -Col

I talked with them in that way, I say, you all have become elders, I said to them.
 FM-MA 00541
 FeMa

Osenetoko, esorgumatoko, kaije.
 as- ene -to -ko e- sorgu -ma -to -ko ka -e
 Recp- see -Col -Imper Detr- care.for -Chg -Col -Imper say -Prs.Tns

You look after yourselves, take care of yourselves, I said.

FM-MA 00542

FeMa

A'a. Moro djupa mykai.
 a'a moro ju'pa m- yka -i
 yes 3InMd good 2Sa- say -Rec.Pst

Yes. You spoke it well.

FM-MA 00543

MaAl

Ma mose asano jekosa kyne'itjang.
 ma mose a- sano j- ekosa ky- n- e'i -take -ng
 but 3AnPx 2- mother 1- with 3.Rm- 3Sa- Cop -Fut -Dbt

But your mother is going to stay with me.

FM-MA 00544

FeMa

A'na ene se ajatainje mytatong a'na ene.
 a'na ene se aj- a'ta -ine m- y(to) -take -tong a'na ene
 1+3 see Desid 2- if -Col 2Sa- go -Fut -Col 1+3 see

If you all want to see us, you will go see us.

FM-MA 00545

FeMa

Wykai i'wjainje.
 w- yka -i i- 'wa -ine
 1Sa- say -Rec.Pst 3- Dat -Col

I told them.

FM-MA 00546

FeMa

Ju'pa surorupo jeju:tong, kaije djombo.
 ju'pa su rorypo j- eju(ku) -tong ka -e djombo
 good Emot possibly 10- inform -Col say -Prs.Tns then

They spoke to me in a good way, I say.

FM-MA 00547

FeMa

Moro mete, wy:take ashitjo now, omaminja, kaije djombo.
 moro mete w- y(to) -take ashitjo now emamina ka -e
 djombo
 3InMd reason 1Sa- go -Fut a.little now work say -Prs.Tns then

For that reason, I will go for a little while, to work, I say.

FM-MA 00548

FeMa

Jato'ke rorupo moro wara mang.
 j- ato'ke rorypo moro wara mang
 1- painful defficient 3InMd way 3.Cop

It hurts me that it is like that.

FM-MA 00549

FeMa

Tauhty 'ne we'ipjomboto k'ba terapa
onumenga'pa weidjy
 t- auhto -ry 'ne w- e'i -po -mbo -to kaba terapa wot- an-
 enumenga -hpa we'i -ry
 3R- house -pssdIntns1Sa- Cop -Pst -devalued -If Prfct alreadyDetr-
 Neg- think -Neg be -Nzr

manombo.

mang -tong -mbo
 3.Cop -Col -devalued

If I had my own house already, I wouldn't have so many worries.

FM-MA 00550

FeMa

Ju'pa 'ne ma.
 ju'pa 'ne mang
 good Intns 3.Cop

It's O.K.

FM-MA 00551

MaAl

Ju'pa 'ne moro awonumengary mang ajaty:sa
kuru.
 ju'pa 'ne moro a- wot- enumenga -ry mang a- aty(py) -ja
 kuru
 good Intns 3InMd 2- Detr- think -Nzr 3.Cop 2So- grow.old -Pres
 Affirm

O.K., the way you think, you are getting old already.

FM-MA 00552

MaAl

M'hm.

m'hm

m'hm

M'hm.

FM-MA 00553

FeMa

Da jupy auhto ta ajatypy'po weitjo'me.
 da juku auhto ta aj- aty(py) -hpo we'i -to'me
 then good house in 2- grow.old -Pst be -Purp

Then (this is so) you can be in a better house when you grow old.

FM-MA 00554

MaAl

Bikasi ajatypyry jako erokong otykong poko

...
bikasi aj- aty(py) -ry jako ero -kong oty -kong poko

because 2- grow.old -Nzr if 3InPx -Col thing -Col occupied.with
Hes

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

**Uwa, want, omimja'pa we'itjake moro forhuis biliet eropo ro
sinjotake.**
 uwa want omima -hpa w- e'i -take moro forhuis biliet eropo ro
 si- no -take
 no because move -Neg 1Sa- Cop -Fut 3InMd *** *** here indeed
 1A- leave -Fut

No, because, I won't move, I will leave my doctor card here.
 FM-MA 00562
 FeMa

**Aleen tundapoto datra 'wa wy:to'me wytoto'me
frei me kaije.**
 Aleen tunda -po -to datra 'wa w- y(to) -to'me w- y(to) -
 to'me frei me ka -e
 *** arrive -one.who.is -When doctor Dat 1Sa- go -Purp 1Sa- go -
 Purp free Attr say -Prs.Tns

Because when I arrive here, I can go to the doctor, I can go freely, I say.
 FM-MA 00563
 FeMa

Itjapoto dan mi na abi eng moro.
 i- ka -po -to dan
 3- remove -one.who.is -If then

If I remove it, I won't have it anymore.
 FM-MA 00564
 FeMa

Djupa mang kaije djombo, mo'jaro ky:satong.
 ju'pa mang ka -e djombo mijaro kyt- y(to) -ja -tong
 good 3.Cop say -Prs.Tns then there 1+2Sa- go -Pres -Col

It's good, I say, then we continue forward.
 FM-MA 00565
 FeMa

Moro shitjoro mo'jaro nytoneng.
 moro shitjoro mijaro n- y(to) -neng
 3InMd school there 3Sa- go -Hort

Make the school continue forward.
 FM-MA 00566
 FeMa

**Ero wytopoto amyijaro mo'jaro arotoko,
kaije djombo.**
 ero w- y(to) -po -to amyijaro mijaro aro -to -ko ka
 -e djombo
 3InPx 1Sa- go -one.who.is -When 2Col there carry -Col -Imper
 say -Prs.Tns then

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- 3A30- 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 -Nzr 3- day -pssd 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
 aha ju'pa 'ne mang ero aj- auran 'ne j- apokupe mang
 towa'pore wa moro eta -po
 yes good Intns 3.Cop3InPx 2- words Intns 10- pleasing.to3.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- 3A30- 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 1Sa- 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 poko waty mang.
 pyrata poko waty mang
 money about Neg.Ex 3.Cop

It's not about money here.

FM-MA 00580

MaAl

Moro kuru.

moro kuru
3InMd Affirm

That's true.

FM-MA 00581

FeMa

Mose ... onjewara kari'nja nykaije.

mose *** onjewara kari'nja n- yka -e
3AnPx Hes how Kari'nja 3A30- 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

FeMa

Paramuru ta arombypoto

'ne parata jumy moro.
Paramuru ta a- rom(py) -po -to 'ne pyrata jumy moro
Paramaribo at 2So- die -one.who.is -When Intns money Intns 3InMd

If you die in Paramaribo, it's a lot of money.

FM-MA 00585

FeMa

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

FeMa

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 kytorupatong.

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 worryi maro erapa amyijako tori pjoko kyteisheng.

ja mose worryi maro erapa amyijako tori i- poko 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 Sieglien Jubithana.

Ein, twee, drie.
 ein twee drie
 *** *** ***

One, two, three.
 Mauru 00001
 DeJu

Otyry poko ty ein, twee, drie, nykaije,
ko'wero o:jo.
 oty -ry poko ty ein twee drie n- yka -e
 ko'wero o- ijo
 do.something -Nzroccupied.with ? *** *** *** 3A30- say -Prs.Tns
 obviously 2- husband

What now, your husband has said, "One, two, three."
 Mauru 00002
 HeAl

Oty poko ko mang, pipi?
 oty poko 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 1A30- 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 *** 1A30- remove.seeds -Prs.Tns

I am taking the seeds out of cotton.
 Mauru 00005

Kopanoko amu pu'kary poko.
 k- wot- epano(py) -ko amu pu'ka -ry poko
 1+2- Detr- help -Imper some remove.seeds -Nzr occupied.with

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 mipju'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 me 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 mipju'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 mipju'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

Moro ejatoja 'ne kari'nja asepokoro me.
 moro ejato -ja 'ne kari'nja as- pokoro me
 3InMd give.name -Pres Intns Kari'nja Recp- following Ess

That's what Kari'nja 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
o'wa.
 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

Moro djupy mene kynotapitjano, apitjako.
 moro jupy mene ky- n- wot- apika -no apika -
 ko
 3InMd good Intns 3.Rm- 3A30- 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 asepoکو my:ja, asekuponaka my:ja,
asekusekuponaka.
te as- poko m- y(ry) -ja as- kuponaka m- y(ry) -ja as-
as- kuponaka
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

Ero wara 'ne my:ja, djombo ko mipjopongaje.
ero wara 'ne m- y(ry) -ja djombo ko m- poponga -e
3InPx way Intns 2A- put -Pres then Salnt 2A- pound -Prs.Tns

You put it this way, then you pound it.
Mauru 00035

ty'pune oty pju'kapoto o'wa, da djombo
mipjopongaje.
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 thenthen
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

Ero 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 syryi, 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 -Prs.Tns way

Then, you knock it this way.
Mauru 00042

Moro wjotapitjato'me kynotapitjano
mony me, pjopongary 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 -
Prs.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 poko.

te djombo m- ame(my) -ja wara aijapo -ry poko
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.

wara m- 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'poiija, 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 1- Agt

Do you see how I'm putting this one?

Mauru 00052

Da ero wara me'poiija.

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'poiija 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- 3A30- call -Pres

Very nice, then you spin it like this now, this is a spincle, Kari'nja
 call it a "kuitja."
 Mauru 00055

Da me'poiija.
 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- 3A30- 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- 3A30- Detr- turn -
 Pres -Dbt 3InPx Salnt 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 nokonymbo
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 poko,
idjeke ko uwapo'pa mang.
da awu wa s- emu'ma -'ma ro'kong kuitja -ry kyry -ry poko
idjeke ko uwa -po -hpa mang
then 1 1Cop 1A- deceive -Neg only spindle -pssd make -Nzr
occupied.with therefore Salnt 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'poiija, 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
 i- mosin -ry pa'poro *** ***
 3- length -pssd entire Hes Hes

Its whole length...

Mauru 00069

Mjoshinjy'pa mang.
 i- 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 -lImper -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'poipjoto o'wa... Ene: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!
 ene -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'poiya.
 paranakyry mauru -ry wara erapa ky- n- 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.
 nimjoku 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 karopojatong
kore'kojatong te'ne.
ka mati auran taka rapa k- aropo -ja -tong k-
ere'ko -ja -tong te'ne
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 mitjyryja ko'u.
da nimjoku me m- kyry -ja ko'u
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 mang.
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'poi'poto
o'wa.
ero mauru akore'pe pore nimjoku me aj- apoi -ja e'poi -po
-to o- '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, nitjyryrykong 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 ... kynotambo:sa moro nimjoku kyry jako
o'wa.
ko'i *** ky- n- wot- ambo(ka) -ja moro nimjoku kyry jako
o- 'wa
fast Hes 3.Rm- 3A3O- Detr- break -Pres 3InMd hammock make at.time
2- Agt

It breaks quickly when you make a hammock.

Mauru 00105

Ma ero kari'nja nitjyry ne'poi'pjo! Pah!
ma ero kari'nja ni- kyry n- e'poi -po pah
but 3InPx Kari'nja 3AO- make 3A3O- 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 -po -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:sang?
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 tjyryko, e'poidjy.
ashitjo roten ene -po -ko mony pato moro pato -kong
pore i- kyry -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.
 amu rapa oty -ko mony pato
 one again do.something -Imper 3InRm on.side.of

Do one again on that side.
 Mauru 00117

Eropo.
 eropo
 here

Here.
 Mauru 00118
 SiJu

aha.
 aha
 yes

Yes.
 Mauru 00119
 HeAl

Myry, aha, onjewara ajekusarypo my:ja, eny
wara te'ne y:ko.
 myry aha onjewara aj- ekusa -ry -hpo m- y(ry) -ja eny
 wara te'ne y(ry) -ko
 look.at.that O.K. how 2- knee -Pssd -Pst 2A- put -Pres 3InPx
 way actually do -Imper

Look at that, O.K., how do you put it on your knee, do it right, this way.
 Mauru 00120

Eny wara, myry, eny wara otyko.
 eny wara myry eny wara oty -ko
 3InPx way look.at.that 3InPx way do.something -Imper

This way, look at that, do it like this.
 Mauru 00121

oh
 oh
 oh

Oh.
 Mauru 00122
 SiJu

omepatoko te'ne e'poidjy poko.
 omepa -tong -ko te'ne e'poi -ry poko
 learn -Col -Imper actually spin -Nzr occupied.with

You all must learn to spin right.
 Mauru 00123
 HeAl

Da e'poidjy muku:take, awomepary 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'nja to English and Sranan Tongo dictionary. This is followed by English to Kari'nja and Sranan Tongo to Kari'nja word lists.

A - a

- a** English ah. Sranan Tongo ah.
Intj.
- a** English 3.An.Nom. Sranan Tongo a.
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 joe.
prs. English you; personal prefix, inverse 3A2O for transitive verbs, So for intransitives, possessor for nouns. Sranan Tongo joe; voorvoegsel san e sori 'joe;' a kan fasi go na werkwoord of naamwoord. Foe Vt werkwoord, e sori a s'ma do eng gi joe. Nanga Vo werkwoord, e sori joe doe eng. Foe naamwoord, e sori joe abi eng. **ajauran** (aj- auran) your language. joe taal. taal van jauw.
- a'a** English yes. Sranan Tongo ai. Hollands jaa.
Ptc. See: aha.
- abra** English across; cross. Sranan Tongo abra; abra.
Pp; V. From: Sranan Tongo.
- aempo** English ready. Sranan Tongo berijd.
A.
- afscheid** English farewell. Sranan Tongo afscheid. Hollands afscheid. [FM-MA 00445]
N. From: Dutch.
- ah** English Hes. Sranan Tongo ah.
Intj.
- aha** English I.understand; O.K.; yes. Sranan Tongo ai.
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.
Vt. English scare. Sranan Tongo skrekie. *See: ahkary -ka; ahkary.* Wawa irumi jahkarykapoi. My older brother scared me. Mi bigi brada meki mi skreki. Mijn broer heeft mij laten schrikken.
- ahpei** English weave.roof. Sranan Tongo brei . dak. Hollands vlecht.
Vt. English weave roof. Sranan Tongo brei dak. **Woji sapeija.** I braid the leaves. Mi e brei tasi blad. Vlecht ik tasi.
- ahsahto** English dig.gutter.
Vt. English dig gutter. Sranan Tongo dik gotro.
- ahto** English stick.w.fork.
N. English stick with fork. Sranan Tongo juku nanga forku.
Category: culture artifact.
- ahtonto** English support. Sranan Tongo kraka.

- Vt.*
- ahtyupo** *Category: Cassava Film.*
- ai** English *it.will*; *yes*.
V; Ptc. English *it will*. Sranan Tongo a o de. *See: ai. From: ST.*
- aidje** English *later*. [Intrv.FIBr 0094]
Ptc?.
- aija** English *hand*. Sranan Tongo anu.
N. Category: body.
- aijanga** English *dying.of.A*. Sranan Tongo X.e.kiri.X.
Vt. English *Likely a calque from Sranan Tongo where 'be hungry' is said 'hunger is killing O.'* Itjumyrykong kynaijangato. *Hunger is killing them (they are hungry).* Hangri e kiri den. [CeAr FF00062, FF00116, HeAl FF00062]
- aijapatoro** English *ten*. Sranan Tongo tien.
A. English *ten; on both sides*. Sranan Tongo tien; na ala toe sei.
See: aija.
- aijapo** English *dexterity; hand.work; hand*. Sranan Tongo hand.werk; anu.
N. English *made by hand*. Sranan Tongo sani san meki nanga anu. *See: aija -po; aija. Mose aijapo ne ero mang.* This is h/her hand work. A s'ma dati wroko de dja.
- aijatone** English *five*. Sranan Tongo feifie. Hollands vijf.
A. See: aija.
- aijaoran** *See: a- auran.*
N. English *your language*. Sranan Tongo joe tongo. Hollands taal van jouw. [HeMa 0018] *See: auran. Category: Cassava Film.*
- aije** English *get; fetch*. Sranan Tongo kisi.
Vt. [UrMaHeAl 00087]
- aike(py)** English *finish*. Sranan Tongo klari.
- Vo.* [MCO2 00194]
- aikuhto** English *make.liquid*.
Vt. English *make liquid*. Sranan Tongo meki kon watra.
See: aikuru.
- aikuma** English *add.liquid*.
Vt. English *add liquid*. Sranan Tongo poti watra gi (O). *See: aikuru.*
- aima** English *smoke*. Sranan Tongo smoko.
Vt?.
- aimara** English *fish.sp.* Sranan Tongo fisi.sp.
N.
- aimja** English *paddle*. Sranan Tongo padi.
Vt. [HeAl FF00049]
- aine** English *isn't.it.true*.
Ptc. Sranan Tongo tru, no?
- ainja** English *hand*. Sranan Tongo anu.
N.
- ainte** English *a.little*.
Ptc. English *a little*. Sranan Tongo pikinso.
- aipajawa** English *shark*. Sranan Tongo sarki.
N. Category: animal fish.
- aipja(py)** English *distribute; scatter*. Sranan Tongo prati; panja.
Vt. [Cassava Film CeAr 0034]
- aipyna** English *stand.together*.
Va. English *stand together*. Sranan Tongo kenapu makandra.
- aire** English *presently; soon*. Sranan Tongo djonsro.
A.
- aita** English *CTY*. Sranan Tongo krei. [FM-MA 00420, 24]
Vt.
- aitapo** [FM-MA 00420]
Vt?.
- aitjuru** English *liquid; juice*. Sranan Tongo watra.

- N. Category: nature.*
- ai'ty** English whining. Sranan Tongo stowtu.
N. Category: body.
- aj-** English 2.
prs. See: a-.
- ajasakary** *See: a- asaka -ry.* [WiMa 0035]
N. English your friends. Sranan Tongo joe mati. See: asaka. Category: Cassava Film.
- aja'ta** *See: a- a'ta.* [PaCh 0009]
Pp. English if you. Sranan Tongo if joe. See: a'ta. Category: Cassava Film.
- ajawa** English resin; torch. Sranan Tongo kandra.
N. English special torch made with resin. Sranan Tongo busi kandra. Category: nature plant culture artifact.
- ajenapiry** English your lie; you are a liar. Sranan Tongo na lei foe joe; joe na wan leis'ma. *See: aj-enapi -ry; enapi.*
- ajoma** English refuse. Sranan Tongo weigri.
Vt.
- ajukmiri** *See: aj- uku(ty) -miri.* [WiMa 0096]
Vt. English you know it. Sranan Tongo joe sabi eng. See: uku(ty). Category: Cassava Film.
- Ajureng** English Ajureng. Sranan Tongo Ajureng.
Nm.
- aju(ru)** English bake. Sranan Tongo baka.
Vt. English bake until browned or to a particular color. Sranan Tongo baka te a kon bruin.
- ajuwy** English tree.sp. Sranan Tongo bon. sp.
N. Category: plant tree.
- akami** English trumpeter.bird. Sranan Tongo fowroe.
N. Category: animal bird.
- aka'ny** English race.
N. English race. Sranan Tongo strei lon.
- Akarani** English Bigi.Poika. Sranan Tongo Bigi. Poika.
Geo.N. English name of a village on the Saramacca river. Sranan Tongo nen foe wan dorpu san de tapu na Saramacca liba.
- akare** English cayman. Sranan Tongo kaiman.
N. Category: animal reptile.
- Akaripoto** English Akaripoto.creek. Sranan Tongo Akaripoto.kreek.
Nm.
- akawanay** English storage.tin.
N. English storage tin. Sranan Tongo blik foe kibri sani. Category: culture artifact.
- akere'i** English bird.sp. Sranan Tongo fowroe.sp; sonfowroe. Hollands zonnevogel.
N. Category: animal bird.
- akima** English tease; torment; importune; flirt; bother. Sranan Tongo 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 Tongo trob'trobi, te joe aksi wan uma efu a wani tron joe vrouw.
- akinju** English lazy. Sranan Tongo lesi.
A.
- akinju'ma** *See: akinju -'ma.* [JuAl 0033]
A. English not lazy. Sranan Tongo no lesi. See: akinju. Category: Cassava Film.
- akinjuro** English make.lazy. Sranan Tongo meki.lesi.
Vt. See: akinju.
- ako** English mortar. Sranan Tongo mata.
N. Category: culture artifact.

- akokowa** English dove.sp. Sranan
Tongo fowroe.sp.
N. Category: animal bird.
- akono** English friend; partner. Sranan
Tongo mati. Hollands vriend.
N. Category: kinship social.
- akore'pe** English long.time. Sranan
Tongo langa.ten.
A.
- akoshimbjo** *See: akosi -mbo.* [HeMa 0058]
A. English a little. Sranan
Tongo pikinso. *See: akosi.*
Category: Cassava Film.
- akosi** English a.little. Sranan Tongo pikinso.
A.
- akotanong** English mortar.stick. Sranan
Tongo mata.tiki.
N. [CaDemo JuAl 0042]
- akoto** English cut.down; fell. Sranan
Tongo kapu; fala.
Vt. 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
Tongo fala; kapu trowe.
Tymainjary akotoja. He cuts his own
field. Ai kapu eng eigie
gron. [CF CeAr 0001] *See: pa'koto.*
- akotoja** *See: akoto -ja.* [HeAl 0001]
Vt. English s/he cuts (O) down. Sranan
Tongo ai kapu (eng). *See: akoto.*
- akotojang** *See: akoto -ja -ng.* [JeNj 0000]
Vt. English s/he cut (O) down. Sranan
Tongo a fala (eng). *See: akoto.*
Category: Cassava Film.
- akotojatong** *See: akoto -ja -tong.* [JuAl
0004]
Vt. English they cut (O). Sranan
Tongo den kapu (eng).
See: akoto. Category: Cassava Film.
- akotory** *See: akoto -ry.* [WiMa 0001]
- N.* English cutting. Sranan Tongo na
fasi fa a koti. *See: akoto.*
Category: Cassava Film.
- aku** English use. Sranan Tongo gebruik.
Vt.
- akujang** *See: aku -ja -ng.* [JeNj 0007]
Vt. English s/he uses (O). Sranan Tongo ai
gebruik (eng). *See: aku.*
Category: Cassava Film.
- akumyry** *See: a- kumyry.* [PaCh 0009]
Vo. English you are hungry. Sranan
Tongo joe e hangri. *See: kumyry.*
Category: Cassava Film.
- akupa** English fish.sp. Sranan Tongo kubi.
N. Category: animal fish.
- akuri** English agouti; rabbit. Sranan
Tongo kon'koni.
N. Category: animal mammal.
- akuru** English soft.one; clay. Sranan
Tongo safu.wan; tokotoko.
N. English Lit. soft wet dirt.
- akuru** *See: aku -ry.* [PaCh 0001]
N. English using. Sranan Tongo fa ai
gebruik eng. *See: aku.*
Category: Cassava Film.
- akusa** English needle. Sranan Tongo nanai.
Hollands naald.
N. Category: culture artifact.
- akusare** English foam; froth. Sranan
Tongo skoma.
N. English froth or foam on beer or
kasiri. [MCO2 00202]
- Akusiwai** English Akusiwai. Sranan
Tongo Akusiwai.
Nm.
- akuta** English get.soft. Sranan
Tongo kon.safu.
Vo.
- akutuma** English make.cloudy.
Vt. English make cloudy as in water or
air. Sranan Tongo 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.
- akypy** 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.
Va.
- 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]
Ptc. 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 joe gron. See: **mainja**.
Category: **Cassava Film**.
- Amanakuwa** English Amanakuwa. Sranan Tongo Amanakuwa.
Geo.N.
- ambo(ka)** English break. Sranan Tongo broko.
Vt. [Intrv.WiTo 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. [Mauru 00071]
- a'menka** English stir. Sranan Tongo drai. [FF JeNj 00076]
Vt.
- Amerika** English America. Sranan Tongo Amerika.
Geo.N.
- amerikan** English American. Sranan Tongo amerikan.
A. From: Sranan Tongo; English.

- Ametary** English Calabash.Creek. Sranan Tongo Kalabas. Kreek.
Geo.N. English Lit. near a hole. Sranan Tongo Lit. ini wan olo.
- ami** *N.* [CaDemo WiMa 0014]
- amika** English tease; mimic; dig.hole. Sranan Tongo 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 Tongo krei.gi.
Vt.
- a'mo** English begin; mash.with.hands. Sranan Tongo begin; masi.nanga.anu.
Vt. [CF UrMa 0028]
- amohto** English give.strap. Sranan Tongo gi.banti.
Vt.
- amoi(ky)** English pick.up; collect. Sranan Tongo opo; piki.
Vt.
- a'moka** English crumble. Sranan Tongo brokoproko.
Vt.
- a'mokano** See: **a'moka -no**. [HeAl 0036]
Vt. English s/he crumbles (O). Sranan Tongo ai pis'pisi (eng).
See: **a'moka**. *Category: Cassava Film.*
- a'mokanong** See: **a'mo -ka -non**. [UrMa 0028]
Vt. English s/he mashes (O). Sranan Tongo ai masi (eng). See: **a'mo**.
Category: Cassava Film.
- amoky** English brew.
Vt.
- amomy** English bring.in.
Vt. English tjari kon insei.
- amonka** English raise.spirits. Sranan Tongo meki.breitie.
Vt.
- a'mono(py)** English mistake. Sranan Tongo misi. **Sa'monopyi jaurano. I mispoke.** Mi misi mi wortoe. [FF HeAl 00081]
Vt.
- amony** English avarice; greed. Sranan Tongo gridi.
N.
- amore** English magic. Sranan Tongo bonu.
N. Category: culture.
- amorepa** English do.magic. Sranan Tongo bonu.wroko.
Vt?
- amoro** English 2.
Pro. English you. Sranan Tongo joe.
- amosaiky** English claw. Sranan Tongo nangra.
N. Category: body.
- amoto** English string. Sranan Tongo tringie.
Vt. [CeAr FF00025]
- amoty** English strap; sling. Sranan Tongo banti.
N. Category: culture artifact.
- ampoty** English break. Sranan Tongo broko.
Vt.
- amu** English something; someone; some; one. Sranan Tongo wan.sani; wan.s'ma; son; wan.
Pro.
- amukonymbo** See: **amu -kong -mbo**. [WiMa 0053]
N. English some of them. Sranan Tongo wantoe foe den. See: **amu**.
Category: Cassava Film.
- amuna** English get.white. Sranan Tongo kon.weti.
Vo.
- amuno** English make.white. Sranan Tongo meki.weti.
Vt.

- amunu** English whiteness. Sranan Tongo weti.
N.
- amy** English build. Sranan Tongo bauw.
Vt.
- amy** English tie (O). Sranan Tongo tai (eng). See: **my**. [PaCh 0052]
Vt. English tie (O). Sranan Tongo tai (eng). See: **my**. Category: **Cassava Film**.
- amyijako** English some.day. Sranan Tongo wan.dei. [FM-MA 00589]
A.
- amyijaro** English 2Col.
Pro. English we, us. Sranan Tongo unu.
- amyika** English believe. Sranan Tongo bribi.
Vt.
- amyiky** English gather. Sranan Tongo poti.makandra.
Vt.
- amyje** See: **my -e**. [PaCh 0051]
Vt. English s/he ties (O). Sranan Tongo eng e tai (eng). See: **my**. Category: **Cassava Film**.
- an-** English 3Neg; Neg.
prs. English not (O); combines with -hpa. Sranan Tongo 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.
- a'na** English I+3; us. Sranan Tongo unu.
Pro. English me and him. Sranan Tongo mi nanga eng.
- anakimja'pa** See: **an- akima -hpa**. [WiMa 0035]
Vt. English not bothering (O). Sranan Tongo ne trobi (eng).
See: **akima**. Category: **Cassava Film**.
- ana'wanari** English fish.sp. Sranan Tongo fisi.sp.
- N.
- andyky** English tail. Sranan Tongo tere.
N. Category: **body**.
- andy'mo** English seat; appoint. Sranan Tongo poti.sidon.
Vt.
- anene'pa** See: **an- ene -hpa**. [WiMa 0064]
Vt. English s/he does not look at (O). Sranan Tongo a ne luku (eng).
See: **ene**. Category: **Cassava Film**.
- anepanopy'pa** See: **an- epano(py) -hpa**. [JuAI 0039]
Vt. English not helping. Sranan Tongo no jepi. See: **epano(py)**.
Category: **Cassava Film**.
- aneta'pa** See: **an- eta -hpa**. [WiMa 0116]
A. English not hearing (O). Sranan Tongo ne jere (eng). See: **eta**.
Category: **Cassava Film**.
- angiriri** English bulldozer. Sranan Tongo dozer.
N.
- angiritjojang** See: **angiriri -to -ja -ng**. [JuAI 0040]
s/he bulldozers (O). English ai dozer (brokobroko) (eng). See: **angiriri**.
Category: **Cassava Film**.
- animjomoky'pa** See: **an- momoky -hpa**. [WiMa 0065]
Vt. English s/he does not wait for (O). Sranan Tongo a ne waktu (eng).
See: **momoky**. Category: **Cassava Film**.
- anjisa** English shawl; scarf. Sranan Tongo anjisa; panji.
N. Category: **culture artifact**. From: ST.
- ankresi** English English. Sranan Tongo ingirisi. Hollands engels.
N. From: Sranan Tongo.

- anoka** English roast; barbecue. Sranan Tongo losi.
Vt.
- anonopo:sa** [WiMa 0116] *Category: Cassava Film.*
- a'no(py)** English fill. Sranan Tongo furu.
Vo.
- a'no:kapo** *See: a'no(py) -ka -po.*
N. English h/her filling it. Sranan Tongo a fasi fa a furu eng.
See: a'no(py). Category: Cassava Film.
- antyta** English grow.tail; get.tail. Sranan Tongo gro.tere; kisi.tere.
Vo.
- anuhto** English give.vibr.lath. Sranan Tongo gi.tongo.
Vt.
- anukuty'pa** *See: an-uku(ty) -hpa.* [WiMa 0076]
Vt. English not knowing. Sranan Tongo no sabi. *See: uku(ty).*
Category: Cassava Film.
- anu(my)** English lift; pick.up; hoe. Sranan Tongo opo; tjapu.
Vt. English Lit. pick up, used for hoeing in preparation for planting. This reducing root does not condition the /-sa/ present tense allomorph. Sranan Tongo opo doti; tjapu.
Tymainjary anu:ja. S/he hoes h/her field. Ai tjapu eng gron. [CeAr 0008]
- anumyry** *See: anu(my) -ry.* [UrMa 0007]
N. English hoeing. Sranan Tongo fa ai tjapu. *See: anu(my).*
Category: Cassava Film.
- anuru** English vibr.tongue. Sranan Tongo tongo.
N. Category: culture artifact.
- anu:ja** *See: anu(my) -ja.*
- Vt.* English s/he hoes (O). Sranan Tongo ai tjapu (eng).
See: anu(my). Category: Cassava Film.
- anu:jang** *See: anu(my) -ja -ng.* [UrMa 0006]
Vt. English s/he hoes (O). Sranan Tongo ai tjapu (eng).
See: anu(my). Category: Cassava Film.
- anyko** English make.ill; sicken. Sranan Tongo meki.siki.
Vt.
- anyky** English illness. Sranan Tongo siki.
N. Category: body.
- any'ma** English spoil; upset. Sranan Tongo pori; mandi.
Vt.
- anyry'pa** *See: an-y(ry) -hpa.* [WiMa 0082]
Vt. English s/he does not put (O). Sranan Tongo ai ne poti (eng).
See: y(ry). Category: Cassava Film.
- anyta** English fall.ill; get.sick. Sranan Tongo kon.siki.
Vo.
- apa** English dry.up. Sranan Tongo drei.
Vo.
- apakani** English bird.sp; hawk. Sranan Tongo fowroe.sp; aka. Hollands valk.
N. Category: animal bird.
- aparare** English savanna. Sranan Tongo sabana.
N. Category: nature.
- apeina** English flow. Sranan Tongo lon.watra.
Vo.
- apeiny** English tidal.current.
N. Sranan Tongo frudu watra nanga fala watra.
Category: nature.
- ape(my)** English braid. Sranan Tongo brei.

- Vt.* [MCO2 00181]
- Api** English Nm.
Nm.
- api** English redness. Sranan Tongo de .redi.
N.
- api** English broadness. Sranan Tongo de .bradi. Hollands breede.
N.
- apika** English broaden; scatter; spread.out. Sranan Tongo bradi; panja.
Vt.
- apipi** English shallow.one. Sranan Tongo plata .wan.
N.
- apipoky** English cut.grass. Sranan Tongo koti .grasi.
Vt.
- apiripjo** English cassava.meal. Sranan Tongo kasaba .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 Tongo kasaba sakasaka; na kasaba sakasaka foe joe.
See: piripjo. Category: Cassava Film.
- apiripo** English remnants. Sranan Tongo sakasaka.
N.
- apiro** English make.red. Sranan Tongo meki .redi. Hollands makt.root.
Vt.
- apiroma** English paint.red. Sranan Tongo peni .redi.
Vt.
- apitjano** *See: apika -no.* [HeAl 0049]
Vt. English s/he spreads (O) out. Sranan Tongo ai bradi (eng). *See: apika. Category: Cassava Film.*
- apitjanong** *See: apika -non.* [JeNj 0040]
- Vt.* English s/he spreads (O) out. Sranan Tongo ai bradi (eng). *See: apika. Category: Cassava Film.*
- apitjato'me** *See: apika -to'me.* [JoKa 0039]
Vt. English in order to spread it out. Sranan Tongo foe a kan bradi eng. *See: apika. Category: Cassava Film.*
- apo** English mash; pound. Sranan Tongo masi; fon; stampu. Hollands stamp.
Vt. **Kiere pung sapoja.** I pound the cassava flour. Mi e stampu na kasaba . Ik stamp de casave.
- apo** English arm; stick. Sranan Tongo anu; tiki.
N. English "stick" meaning may be unique to cassava as in /kiere apo/ 'cassava stick,' the branches of the cassava plant that are cut into foot-long pieces and planted. Sranan Tongo "tiki" kan de gi soso /kiere apo/ 'kasaba tiki,' den taki foe na kasaba prani san e kap'kapu dan den prani den. *Category: body.*
- apo** English feel; taste. Sranan Tongo firi; tesi.
Vt.
- apohtun** English right.side; right.hand. Sranan Tongo let .sei; leti .sei .anu. Hollands bij-rechter.
N. Category: body.
- apoi** English seize; take; catch; hold. Sranan Tongo kisi; teki; hori.
Vt. **Woto amu sapo'i.** I caught a fish. Mi kisi wan fisi. Ik heb een vis gevangen. **wa'to wotapoitjo'me** so that it can take flame. foe a kan kisi flam. [HeMa 0046]
- apojja** *See: apoi -ja.* [HeMa 0047]

- Vt.* English *s/he takes* (O). Sranan
Tongo ai teki (eng). *See:* **apoi**.
Category: **Cassava Film**.
- apoijang** *See:* **apoi -ja -ng**. [JuaI 0043]
Vt. English *s/he takes* (O). Sranan
Tongo ai teki (eng). *See:* **apoi**.
Category: **Cassava Film**.
- apoitjo'me** *See:* **apoi -to'me**. [JoKa 0054]
Vt. English *in order to catch* (O). Sranan
Tongo foe kisi (eng). *See:* **apoi**.
Category: **Cassava Film**.
- apoitjopo** *See:* **apoi -topo**. [HeMa 0072]
N. English *catching* (O). Sranan
Tongo kisi (eng). *See:* **apoi**.
Category: **Cassava Film**.
- apojo** English *helper*. Sranan Tongo jepi .man.
N.
- apoka** English *dry*. Sranan Tongo drei.
Vt. English *dry as in place in the sun to dry*. Sranan Tongo 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
Tongo foe drei eng. *See:* **apoka**.
Category: **Cassava Film**.
- apokupe** English *pleasing.to*. Sranan
Tongo gi .prisiri.
Pp. English *Antonym:* ato'ke.
- aponon** English *messenger*. Sranan
Tongo boskopu .man.
N. *Category:* **social culture**.
- apony** English *seat; bench*. Sranan
Tongo sturu; banji.
N. *Category:* **culture artifact**.
- aporemyn** English *owner*. Sranan
Tongo eiginari. Hollands eigenaar.
N.
- aporito** English *beside*. Sranan
Tongo na .seisei.
Pp.
- aporitonaka** English *to.beside*. Sranan
Tongo go .na .seisei.
Pp.
- aposikyry** English *tip.of.wing*. Sranan
Tongo punt .foe .frei.
N.
- aposima** English *kiss*. Sranan Tongo bosi.
Vt.
- aposiwa** English *attract*. Sranan
Tongo kari .kon.
Vt.
- a'pota** English *dry*. Sranan Tongo drei.
A.
- a'potato'me** *See:* **a'pota -to'me**. [PaCh 0049]
Vt. English *in order to dry* (O). Sranan
Tongo foe drei (eng).
See: **a'pota**.
- apoto** English *big.one*. Sranan
Tongo bigi .wan.
N.
- apoto'me** *See:* **apo -to'me**. [HeMa 0039]
Vt. English *in order to pound it*. Sranan
Tongo foe stampu eng. *See:* **apo**.
Category: **Cassava Film**.
- apotonong** *See:* **apoto -nong**. [JeNj 0017]
N. English *big ones*. Sranan Tongo den bigi wan. *See:* **apoto**.
Category: **Cassava Film**.
- apoty** English *cut*. Sranan Tongo koti.
Vt.
- apowe** English *left.hand*. Sranan
Tongo let .sei .anu. Hollands linker-.
N. *Category:* **body**.
- appio** English *change*. Sranan Tongo kenki.
Vo.
- apuhto** English *give.cover*. Sranan
Tongo gi .tapu.

- Vt.*
- apukuitja** English paddle; tree.sp. Sranan
Tongo padi; bon.sp.
N. Category: culture artifact plant tree. From: Nheengatu.
- apuru** English close. Sranan Tongo tapu.
Vt.
- apuruma** English close. Sranan Tongo tapu.
Vt. See: tapuma.
- apurupo** 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.
- araka** English split. Sranan Tongo priti.
Vt. English split as in splitting a fish's head in preparation for smoking or roasting. Sranan Tongo priti, leki te joe priti wan fisi ede foe kan losi of drei eng. [CeAr FF00048]
- arakaniru** English snake.sp; bait. Sranan
Tongo sneki.sp; beti.
N. Sranan Tongo uku beti.
Category: animal reptile. [CeAr FF00014]
- 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]
- areisi** English rice. Sranan Tongo aleisi.
Hollands rijst.
N. Category: plant. From: Sranan Tongo.
- areisihto** English give.rice. Sranan
Tongo gi.aleisi.
Vt.
- areisita** English get.rice. Sranan
Tongo kisi.aleisi. *See: areisi -ta.*
Vo.
- arepa** English cassava.bread. Sranan
Tongo kasaba.brede.
Hollands cassave.brood.
N.
- arety** English top; west. Sranan
Tongo loktu.sei; westsei.
N. Category: nature.

- arinjatu** English cassava.pan. Sranan
Tongo kasaba.pan.
N.
- ari'njatu** English cassava.pan. Sranan
Tongo kasaba.pan. *See: arinjatu;*
arinjatu. *Category: Cassava Film.*
- ari'njatumbo** *See: arinjatu -mbo.*
[JuAI 0046]
N. English old cassava pan. Sranan
Tongo oru kasaba pan.
See: arinjatu. *Category: Cassava Film.*
- ari'njaturu** *See: arinjatu -ry.*
N. English cassava pan, possessed.
Sranan Tongo kasaba pan foe
eng. *See: arinjatu.* *Category: Cassava*
Film.
- aripapy** English distribute. Sranan
Tongo prati.
Vt.
- aro** English carry; take. Sranan Tongo tjari;
teki.
Vt.
- arojang** *See: aro -ja -ng.* [WiMa 0130]
Vt. English s/he takes (O). Sranan
Tongo ai teki (eng). *See: aro.*
Category: Cassava Film.
- aropo** English return. Sranan
Tongo tjari.baka.
Vt. [Mauru 00085]
- aropo:satong** *See: aro -po(ty) -ja*
-tong. [JuAI 0080]
Vt. English s/he carries (O) repeatedly.
Sranan Tongo ai tjar'tjari
(eng). *See: aro.* *Category: Cassava*
Film.
- aroru** *See: aro -ry.* [CeAr 0048]
N. English carrying. Sranan Tongo fa a
tjari eng. *See: aro.*
Category: Cassava Film.
- aru** English dryness. Sranan Tongo drei.
N.
- aruka** English dry. Sranan Tongo drei.
Vt. English dry; remove water from as
in dry a plate with a towel or remove
the water from a creek. Sranan
Tongo drei; puru watra leki
te je drei wan preti
nanga brokokrosi of te je
puru watra libi wan kriki
san e hori watra. **Ipjoriry**
meko arutapo arukase wysa. I'm
going to dry out a small creekbed that
is holding water. Mi go drei a
watra foe wan pikin kriki
san e hori watra. *See: apoka.*
- aru'ka** English put.in. Sranan
Tongo poti.go.ini.
Vt.
- aru'kapo:sa** *See: aru'ka -po(ty) -ja.* [HeMa
0067]
Vt. English s/he puts (O) in repeatedly.
Sranan Tongo ai pot'poti (eng)
go ini. *See: aru'ka.*
Category: Cassava Film.
- arupa** *Nm.*
- aruta** English get.dry. Sranan Tongo kon.drei.
Vo.
- arutato'me** *See: aru -ta -to'me.* [WiMa
0006]
Vt. English in order to dry (O). Sranan
Tongo foe drei (eng). *See: aru.*
Category: Cassava Film.
- aruwako** English Arowak. Sranan
Tongo Arawaka.
Eth.N.
- aruwasi** English even.if. Sranan
Tongo awinsi.
Ptc. From: Sranan Tongo.
- ary** English leaves; wick. Sranan
Tongo wiwiri; kandra.tetei.
N. Category: nature.
- aryhto** English give.wick. Sranan
Tongo gi.kandra.tetei.
Vt.

- arymo** English put.in; squeeze. Sranan Tongo poti.ini; kwinsi. Hollands pers.
Vt. English Usually used in reference to the act of putting grated cassava into a matapi and squeezing it to remove the liquid. Sranan Tongo E sori dati je put na kiere pung go ini na matapi dan je bigin kwins eng foe puru na watra foe eng. **Kiere pung 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.wiwiri.
Vo.
- arynkepy** English be.stripped.of.leaves. Sranan Tongo puru.wiwiri.
Vo.
- as-** English Detr; Recp. Sranan Tongo srefi. val. English to h/her own self. Sranan Tongo gi den srefi. **asewenapo (ase- wenapo)** one behind the other. baka makandra. [WiMa 0022]
- a'sa** English gutter; groove; neck. Sranan Tongo gotro; neki.
N. Category: **culture artifact.**
- asaka** English companion; fellow; countryman. Sranan Tongo 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 fisi.sp.
N. Category: **animal fish.**
- asary** English mold. Sranan Tongo buku.
N. Category: **nature.**
- a'sawo** English neck. Sranan Tongo neki.
N.
- aseke** English by.Xself; alone. Sranan Tongo wawan. See: **ase- ke.**
A.
- asekery** See: **aseke -ry.** [WiMa 0084]
N. English alone. Sranan Tongo 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- wenapo.** [WiMa 0022]
Pp. English one behind the other. Sranan Tongo wan baka tra wan.
 See: **wenapo.** Category: **Cassava Film.**
- ashimbe** English hot. Sranan Tongo faja.
 See: **asin -pe.**
A.
- ashi'mja** English hot. Sranan Tongo faja.
A.
- ashinjojang** See: **asina -ja -ng.** [WiMa 0127]
Vt. English get (O) hot. Sranan Tongo meki (eng) kon faja.
 See: **asina.** Category: **Cassava Film.**
- ashinjy** English hot. Sranan Tongo faja.
 Category: **Cassava Film.**
- ashitjo** English a.little. Sranan Tongo pikinso.
Ptc. English a little bit. Sranan Tongo pikinso.
- asikaru** English sugar.cane. Sranan Tongo tjen.
N. Category: **plant.**
- asimbe** English hot. Sranan Tongo faja.
A.

asimpamy English become.hot. Sranan
Tongo kon.faja.
Vo.

asina English get.hot. Sranan Tongo kon.faja.
Vt. [WiMa 0127]

asiny English heat. Sranan Tongo faja.
N. Category: nature.

asiwoina English get.clear. Sranan
Tongo kon.krin.
Vo. See: asiwoiny.

asiwoino English make.clear. Sranan
Tongo meki.krin.
Vt.

asiwoiny English clarity. Sranan
Tongo krim.
*N. English i.e. of water (clear,
transparent). Sranan Tongo i.e. krim
watra, no dof'dof.*

asiwoka English satiate. Sranan
Tongo meki.ati.sidon.
Vt.

asiwoky English satiety. Sranan
Tongo ati.sidon.
N.

asiwota English eat.till.full. Sranan
Tongo njan.te.furu.
Vo.

asomome English related. Sranan
Tongo famiri.
A.

a'ta English if; when; then. Sranan Tongo if;
te; dan.
Pp.

ato English hole. Sranan Tongo olo.
N. Category: nature.

atoka English make.hole. Sranan
Tongo meki.olo.
Vt.

atokapo *See: atoka -po.* [WiMa 0014]
*N. English hole. Sranan Tongo olo.
See: atoka. Category: Cassava Film.*

ato'ke English vexatious.to; offensive;
annoying.to; painful; annoying. Sranan
Tongo trob'trobi.

*Pp. English Antonym: /apokupe/. [FM-
MA 00419, 00549]*

atopuru *See: a- topu -ry; topu.*
Category: Cassava Film.

atseiwa English sneeze. Sranan
Tongo hatjei.
Vo.

atun English fever. Sranan Tongo korsu.
N. Category: body.

aturija English thorn.bush. Sranan
Tongo maka.busi.
N. Category: plant.

aty English clean; wash. Sranan Tongo krim;
wasi.
*Vt. Moro pekui akyko. Wash that
plate. Wasi na preti dati.*

aty(py) English grow.old. Sranan
Tongo kon.owroe.
Vo.

Atypyty English Tibiti; Tibiti.River.
Sranan Tongo Tibiti;
Tibiti.Liba.

*Geo.N. English The name for both the
river and the community on the river.
Sranan Tongo Nen gi na libi en
owktoe na dorp tapu na
liba. [Intrv.FIBr 0050]*

atyta English grow; sprout. Sranan Tongo gro;
sproiti.

*Vo. Moro taja atyta'po jupy me
jumy seneja. I see that the taro has
sprouted so well. Mi si a taja e
gro so mooie.*

atytapo *See: atyta -po.* [CeAr 0009]
*N. English grown one. Sranan Tongo a
wan san gro. See: atyta.
Category: Cassava Film.*

atytary *See: atyta -ry.* [HeAl 0012]

- N.* English its growing. Sranan Tongo na fasi fa a gro. *See:* **atyta**.
Category: **Cassava Film**.
- augustus** English August. Sranan Tongo augustus. [FM-MA 00522]
Nm. *From:* ST.
- auhto** English house. Sranan Tongo oso.
N. *Category:* **culture artifact animal fish**.
- auhtompo** English fish.sp. Sranan Tongo fisi.sp.
N. *Category:* **animal bird**.
- auhty** English house.Pssd. Sranan Tongo wan.s'ma.oso.
N. *Category:* **culture artifact**.
- auhtyama** English give.house. Sranan Tongo gi.oso. *See:* **auhty -ma**.
Vt.
- auhtyna** English get.house. Sranan Tongo kisi.oso. *See:* **auhty -na**.
Vo.
- auran** English language; story; words; speech; voice. Sranan Tongo taal; tongo; tori; wortu; stem.
N. *Category:* **body social**.
- aurana** English talk. Sranan Tongo taki.
See: **auran -na?**.
Vo.
- aurankepy** English stop.speaking. Sranan Tongo tapu.piki.
Vo.
- aurarano** English stories. Sranan Tongo tori.
N.
- auro** English cry; yelp. Sranan Tongo krei; bari.
Vo. English yelp as in a dog's cry. Sranan Tongo bari krei leki wan dagu.
- auru** English laughter. Sranan Tongo lafu.
N. *See:* **taure**. *Category:* **body**.
- auwa** English laugh. Sranan Tongo lafu.
Vo. *See:* **auru**.
- awara** English palm.sp. Sranan Tongo awara.
N. *Category:* **plant tree palm**.
- aware** English opossum. Sranan Tongo awari.
N. *Category:* **animal mammal**. *From:* Sranan Tongo.
- awashi** English corn. Sranan Tongo karun.
N. *Category:* **plant**.
- awashija** English corn. Sranan Tongo karun.
See: **awashi; awashi**.
Category: **Cassava Film**.
- awasi** English friend. Sranan Tongo mati.
N. *Category:* **culture social**.
- awatay** English ant.sp. Sranan Tongo mira.sp.
N. *Category:* **animal arthropod**.
- aweiny** English glimmer. Sranan Tongo brinkie.
N.
- awejto'me** *See:* **a- we'i -to'me**. [WiMa 0034]
Va. English in order for you to be. Sranan Tongo foe joe kan de. *See:* **e'i**.
Category: **Cassava Film**.
- awo(my)** English stand.up; get.up. Sranan Tongo opo.knapu; opo.
Vo.
- awomyi** English lift. Sranan Tongo opo.
Va. [CeAr 0039]
- awonty** English uncles. Sranan Tongo omu.
N. Sranan Tongo den omu, moro leki wan. *Category:* **kinship social**.
See: **awo**.
- awopa** English one.on.edge. Sranan Tongo na.seisei; kanti; lanki.
N.
- awopotyry** *See:* **a- opo(ty) -ry**. [WiMa 0111]

N. English **your looking**. Sranan Tongo fa
joe e luku. *See:* **opo(ty)**.

Category: **Cassava Film**.

awoshing *See:* **awosin**. [WiMa 0114]

Category: **Cassava Film**.

awosin English **weight**. Sranan
Tongo *wegi*.

N.

awotory *See:* **a- woto -ry**. [WiMa 0128]

N. English **your meat**. Sranan Tongo joe
meti. Hollands vlees van jouw.

See: **woto**. *Category:* **Cassava Film**.

awu English **1**.

Pro. English **I**; *me*. Sranan Tongo *mi*.

aññampa English **play**. Sranan Tongo *prei*.
Vo?.

B – b

- 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: bambusi. Category: Cassava Film.
- ban** English alas! Sranan Tongo tje!; che!
Ideo.
- 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'. mosebng someone like him here. wan s'ma leki a s'ma disi.
- Banka** English Banga. Sranan Tongo Banga.
Nm.
- basija** English lieutenant. Sranan Tongo basja.
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.
Va. [UrMaHeAl 00046]
- begima** English pray. Sranan Tongo prei.
Vi?. From: Sranan Tongo.
- bel** English bell. Sranan Tongo bel. [FM–MA 00422]
N. From: ST.
- berede** English bread. Sranan Tongo brede.
N. From: Sranan Tongo.
- beredery** *See: berede –ry.* [JuAl 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'nja village near Paramaribo. Sranan Tongo Na nen foe wan Kari'nja dorp krosi bei foe Paramaribo.
- berto** *See: Roberto. Category: Cassava Film.*
- bestuur** English leadership. Sranan Tongo bestuur. Hollands Iederschap.
N. From: ST.
- beti** English bait. Sranan Tongo beti.
N. From: Sranan Tongo. [CeAr FF00015]
- betre** English better. Sranan Tongo betre.
A. From: ST.
- bifosi** English before. Sranan Tongo fosi.
Ptc. From: Sranan Tonog.
- bijoro** English term.of.abuse. Sranan Tongo kosi.wortu.

- N.*
- bikasi** English because. Sranan Tongo om . dat ; bika.
Pp. From: English via Sranan Tongo.
- biri** English beer. Sranan Tongo biri.
N. Category: **culture artifact.** *From:* Sranan Tongo.
- biribie** English believe. Sranan Tongo biribie.
V. From: ST.
- biribiri** English flooded.savanna. Sranan Tongo biribiri.
N. Category: **nature.** *From:* Sranan Tongo.
- BO** English Title. Sranan Tongo B.O.
Nm. English regional representative.
From: ST.
- bo** English bang! Sranan Tongo pow!
Ideo.
- boa** English splash. Sranan Tongo kapon!
Ideo.
- bobobo** English bat.noise. Sranan Tongo fremusu.barbari.
Ideo.
- boi** English boy. Sranan Tongo boi.
N. From: ST.
- boiti** English except. Sranan Tongo boiti.
Ptc. From: Sranan Tongo.
- boksu** English boom.box. Sranan Tongo boksu.
N. From: ST.
- bol** English ball. Sranan Tongo bol.
N. [Mauru 00080] *From:* Sranan Tongo.

C - c

- cecilia** English cecilia. Sranan Tongo cecilia.
Nm.
- che** English how.sad. Sranan Tongo che.
Intj.

bongbong English bang.bang. Sranan Tongo pow . pow.
Ideo.

bongbongka English come.bang.bang; beat. Sranan Tongo kon . pow . pow ; fon.
Va.

booo English wham! Sranan Tongo pow!
Ideo.

bore *See:* pore. *Category:* **Cassava Film.**

boro *See:* poro. *Category:* **Cassava Film.**

Brank *Nm.*

bro English Pow! [Intrv.WiTo 0126]
Intj.

Bronne *Nm.*

buku English book. Sranan Tongo buku.
N. Category: **culture artifact.** *From:* Sranan Tongo.

buurvrouw English neighbor.woman. Sranan Tongo birti.vrouw.
N. From: ST.

-byng English Priv; one.who's.not. Sranan Tongo wan . san . no.
Nzr. English verbal suffix meaning 'one who is not V'. Sranan Tongo ai fasi na werkwoordt foe beteken 'na wan san no V'.

itundabyng (i- tunda -byng) one who does not arrive. wan san ne doro.

club English club. Sranan Tongo klub. [FM-MA 00441]
N. From: ST.

Columbus English Columbus. Sranan Tongo Columbus.

Nm.

Cynthia

Nm.

D - d

- da** English then. Sranan Tongo dan.
Ptc. From: Sranan Tongo.
- daka** English voiced alternant conditioned by a preceding nasal-final word.
See: taka. [CF UrMa 0018]
Category: Cassava Film.
- daki** English fish.sp. Sranan Tongo fisi.sp.
N. Category: animal fish.
- dan** English then. Sranan Tongo dan.
Ptc. From: Sranan Tongo.
- dati** English that. Sranan Tongo dati.
DPro. From: Sranan Tongo.
- datra** English doctor. Sranan Tongo datra.
N. Category: social culture. From: Sranan Tongo.
- de** English them. Sranan Tongo den.
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 voorbild). Kynitjatong de. They just keep pulling them. Den puru den go doro. [HeAl 0021] From: Sranan Tongo.
- dei** English day. Sranan Tongo dei.
N. [FM-MA 00570] From: ST.
- dennis** Nm.
- desere** English tool.for.boat. Sranan Tongo boto.wroko.sani.
- 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; soroitja.*
- 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'seki.
Ideo?.
- 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*; alternant of *-ja* after *a*-ending Vs; 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 klara nanga /a/. See: -ja.*
- ebakma** English *reverse*. Sranan Tongo *bakabaka.*
Vt. [MaCh 0040] *From: Sranan Tongo.*
- ee** English *mm.* [FM-MA 00427]
Intj.
- eee** English *hey*. Sranan Tongo *eh!*
Intj.
- 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.*
Intj.
- ehka** English *indeed*. Sranan Tongo *esko.*
Ptc.
- ehkyryryka** English *treat*. Sranan Tongo *kisi.betre.* Hollands *behandel.*
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. eksie.* Hollands *gebroed.*
V. *See: tumika.*
- e'i** English *Cop.*
Va. 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.*
- ejatoja** *See: ejato -ja.* [HeAl 0061]
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** English *make.drip.* Sranan Tongo *meki.drip.* *See: eju -ka.*
Vt. English *drip.* Sranan Tongo *drop.* [CeAr 0023]
- eju(ku)** English *answer; invite; inform.* Sranan Tongo *piki.antwoord; kari.kon; melde.*
Vt. [MCO2 00012; FM-MA 00547]
- eka** English *bite.* Sranan Tongo *beti.* Hollands *bijt.*
Vt. **Moko peru jekai.** *That dog bites.* *A dagu dati e beti.* *Dat hund 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 Tongo seri.
Vt.
- ekari(ty)** English tell. Sranan Tongo taigie.
Vt.
- ekary** English message. Sranan Tongo bos kopu.
N.
- e'kei** English bake. Sranan Tongo baka.
Vt. English bake as in cassava, bojo, pom, kasiri; not meat, fish, or vegetables. Sranan Tongo baka leki kasaba, bojo, pom, kasiri; no meti, fisi of gruntu.
- e'keidjy** See: e'kei -ry. [PaCh 0045]
N. English baking (O). Sranan Tongo na fasi fa ai baka (eng).
See: e'kei. Category: **Cassava Film.**
- e'keija** See: e'kei -ja. [MaCh 0035]
Vt. English s/he bakes (O). Sranan Tongo ai baka (eng). See: e'kei.
Category: **Cassava Film.**
- e'keijang** See: e'kei -ja -ng. [JuAl 0059]
Vt. English s/he bakes (O). Sranan Tongo ai baka (eng). See: e'kei.
Category: **Cassava Film.**
- e'keipjo** See: e'kei -po. [HeMa 0064]
N. English baked one. Sranan Tongo 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 Tongo ai bakabaka (eng).
See: e'kei. Category: **Cassava Film.**
- e'keitjo'me** See: e'kei -to'me. [PaCh 0040]
Vt. English in order to bake (O). Sranan Tongo foe baka (eng). See: e'kei.
Category: **Cassava Film.**
- e'keitjopo** See: e'kei -topo. [JoKa 0028]
N. English baked. Sranan Tongo na baka wan. See: e'kei. Category: **Cassava Film.**
- ekepy'po** English corpse; death. Sranan Tongo dedeskin; dede.
N. [FM-MA 00431] Category: **body nature.**
- ekesiu** English insect.sp.
N. Category: **animal arthropod.**
- ekosa** English with; at. Sranan Tongo nanga.
Pp. [Intrv.WiTo 0067]
- ekunja** English straighten.legs. Sranan Tongo langa.futu.
Va. English when you put your feet straight out in front of you. [UrMaHeAl 00075, 00076]
- ekunty** English hoop. Sranan Tongo upru.
N. English big metal ring. Sranan Tongo bigi linga san meki foe isri.
- ekunu** English waist. Sranan Tongo bere.
N. Category: **body.**
- ekusa** English knee. Sranan Tongo kindie.
N. Category: **body.**
- eky** English pet. Sranan Tongo sorgu.
N. English companion animal. Sranan Tongo meti san je sorgu na oso leki dagu, keskesi, popokai. Category: **animal culture.**
- ekyinjy** English smoke. Sranan Tongo smoko.
N. Category: **nature.**
- ekyry** English thorn. Sranan Tongo maka.
N. Category: **nature.**
- ema** English throw. Sranan Tongo fringi; trowe.
Vt.
- ema** English path. Sranan Tongo pasi.
N. Category: **nature.**
- emahto** English lay.path. Sranan Tongo meki.pasi. See: ema -hto.

- Vt. See: ema.*
- emaka** English comb.paring. Sranan
Tongo priti.nanga.kankan.
Vt.
- emamin** English work. Sranan
Tongo wroko.
N. Category: social culture.
- emamina** English work. Sranan
Tongo wroko.
Va.
- emamindje** *See: emamin -je.* [WiMa 0085]
A. English work. Sranan Tongo wroko.
See: emamin. Category: Cassava Film.
- emamindjong** *See: emamin -tong.*
[WiMa 0103]
N. English work. Sranan Tongo wroko.
See: emamin. Category: Cassava Film.
- emaminjary** *See: emamin -ja -ry.* [WiMa 0039]
N. English h/her working. Sranan Tongo na fasi fa ai wroko.
See: emamin. Category: Cassava Film.
- ema(my)** English dawn; stay.for.night;
live. Sranan Tongo dei.broko;
tan.foe.neti; libi.
Va.
- emanka** English stay.up.all.night. Sranan
Tongo broko.dei. [FM-MA 00474,
00481]

- Vt. English 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 Tongo Na broko dei na wan kulturu sani san s'ma e doe foe firi bepaalde feest, b.v. te wan s'ma e beri, en owktoe foe den siksie wiki en tratra feest. Den s'ma e dansi en singi nanga b.v. sambura of maraka. Tra poko e singi foe tratra feest.*
- emano** *See: ema -no.* [HeAI 0065]
Vt. English s/he throws (O). Sranan Tongo ai trowe (eng). See: ema. Category: Cassava Film.
- emanong** *See: ema -non.* [WiMa 0086]
Vt. English s/he throws (O). Sranan Tongo ai trowe (eng). See: ema. Category: Cassava Film.
- e'mari** English roundness. Sranan Tongo lontu.
N. [Mauru 00058]
- embaka** English awaken. Sranan
Tongo weki. [FM-MA 00002]
Vt.
- eme** English custom; manner. Sranan
Tongo kulturu.sani; manirie.
N. English Way of doing something. Sranan Tongo Fasi foe doe wan sani. [Intrv.WiTo 0038]
Category: culture social.
- e'me** English braid. Sranan Tongo brei.
Vt. [Mauru 00099]
- emehpy** English forehead. Sranan
Tongo fes'ede.
N. Category: body.
- emeka** English have.child. Sranan
Tongo kisi.pikin. [Intrv.FIBr 0029]
Va.

- emepa** English teach. Sranan Tongo leri.
Vt.
- emepano** *See: emepa -no.* [HeMa 0070]
Vt. English s/he teaches (O). Sranan Tongo ai leri (eng). *See: emepa.*
Category: Cassava Film.
- emepanong** *See: emepa -non.* [WiMa 0130]
Vt. English s/he teaches (O). Sranan Tongo ai leri (eng). *See: emepa.*
Category: Cassava Film.
- emepatong** *See: emepa -tong.* [JuAl 0033]
Vt. English teach them. Sranan Tongo leri den. *See: emepa.*
Category: Cassava Film.
- emerepy** English get.foolish; go.mad;
go.crazy. Sranan Tongo kon.law.
Vo.
- emima** English MOVE. Sranan Tongo froisi.
[Intrv.WITo 0062, 63]
Vt.
- emo(ky)** English shoot; send; push. Sranan Tongo sutu; seni; trusu.
Vt.
- e'moky** English swallow. Sranan Tongo swari.
Vt.
- emokyry** *See: emo(ky) -ry.* [MaCh]
N. English pushing. Sranan Tongo fa ai trusu. *See: emo(ky).*
Category: Cassava Film.
- e'mopo:sa** *See: e'mo -po(ty) -ja.* [JoKa 0036]
Vt. English s/he pushes (O) repeatedly. Sranan Tongo 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 Tongo 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 Tongo foe trusu (eng).
See: e'mo. *Category: Cassava Film.*
- emo:po:sa** *See: emo(ky) -po(ty) -ja.*
Vt. English s/he pushes (O). Sranan Tongo ai trus'trusu (eng).
See: emo(ky). *Category: Cassava Film.*
- empata** English face. Sranan Tongo fesi.
N. *See: empatapo.* *Category: body.*
- empataka** English make.flat. Sranan Tongo bradi; meki.plata.
See: empata -ka.
Vt. *See: empata.*
- empo** English past; on.other.side. Sranan Tongo p'sa; na.tra.sei.
A.
- empoka** English wake.up. Sranan Tongo weki.
Vt.
- emuka** English teach. Sranan Tongo leri.
Vt.
- emu'ma** English deceive. Sranan Tongo lei.
Vt.
- emy** English louse. Sranan Tongo loso.
N. *Category: animal arthropod.*
- emy** English owner. Sranan Tongo eiginari. Hollands eigenaar.
N. *Category: culture social.*
- emyi** English daughter. Sranan Tongo meissje. Hollands dochter.
N. *Category: kinship.*
- emynto** English put.on. Sranan Tongo weri.
Vt.
- en** English and. Sranan Tongo nanga.
Ptc. *From: Dutch.*
- ena** English treat; deal.with. Sranan Tongo luku; sorgu.
Vt.

- enahta** English **nOSC**. Sranan Tongo **nOSO**.
N. Category: body.
- enaku** English **tears**. Sranan
 Tongo **ai.lon.watra**. [FM-MA
 000351]
N.
- enapi** English **lie; nonsense**. Sranan Tongo **lei;**
nonsens.
N. See: ajenapiry.
- enapita** English **lie**. Sranan Tongo **lei**.
See: enapi -ta.
Vo.
- enapo** English **snORE**. Sranan Tongo **snorku**.
*N. English Note that this word was
 sometimes used predicatively as in the
 example below. Sranan Tongo 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
 Tongo **verwonder**. [CaFi WiMa 0111]
V.
- enapowa** English **snORE**. Sranan
 Tongo **snorku**.
Vo.
- ena(py)** English **eat**. Sranan Tongo **njan**.
*Vt. Sena:sa arepa maro. I eat it
 with cassava bread. Mi e njan
 eng nanga kasaba brede. Eet
 ik het met kasave brood.*
- enari** English **fear**. Sranan Tongo **frede**.
N.
- enariry** English **fear; nervousness**. Sranan
 Tongo **beifi.ati; djombo.ati**.
N.
- enarita** English **get.nervous**. Sranan
 Tongo **kon.beifi.ati**.
Vo. See: enariry.
- enauhty** English **sister**. Sranan Tongo **sisa**.
*N. See: enaunan. Category: kinship
 social.*
- enaunan** English **sister.Pl.** Sranan
 Tongo **sisa**.
*N. English more than one sister. Sranan
 Tongo moro leki wan sisa.*
See: enauhty.
- ena:to'me** *See: ena(py) -to'me.* [PaCh
 0050]
*Vt. English in order to eat (O). Sranan
 Tongo foe njan (eng).*
See: ena(py). Category: Cassava Film.
- ene** English **SEE**. Sranan Tongo **si**.
Vt.
- eneja** *See: ene -ja.* [WiMa 0087]
*Vt. English s/he sees (O). Sranan Tongo ai
 si (eng). See: ene.*
Category: Cassava Film.
- enejang** *See: ene -ja -ng.* [JuAI 0051]
*Vt. English s/he sees (O). Sranan Tongo ai
 luku (eng). See: ene.*
Category: Cassava Film.
- eneke** English **looking.like**. Sranan
 Tongo **djersi**. *See: ene -ke.*
Pp.
- enema** English **abstain; fast; bear.child**. Sranan
 Tongo **hori.trifu; no.njan;**
kisi.pikin.
Vt.
- enepo:jang** *See: ene -po fi -ja -ng.*
 [PaCh 0045]
*Vt. English s/he shows (O). Sranan
 Tongo ai sori (eng). See: ene.*
Category: Cassava Film.
- enepo:sa** *See: ene -po(ty) -ja.* [HeAI
 0055]
*Vt. English s/he watches (O) repeatedly.
 Sranan Tongo ai luk'luku (eng).*
See: ene. Category: Cassava Film.
- ene(py)** English **bring**. Sranan
 Tongo **tjari.kon**.
Vt. [HeAI FF00053]

- enery** See: **ene -ry**. [WiMa 0027]
N. English seeing (O). Sranan Tongo foe si (eng). See: **ene**.
Category: **Cassava Film**.
- eneto'me** 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**.
- eng** 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 brinkie 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.
DPro. English it. Sranan Tongo eng (no wan libi sani). See: **ero**. [Mauru 00049]
- enyhto** English lower. Sranan Tongo saka.
Vt. English bring down. Sranan Tongo saka kon na ondro.
- eny(ry)** English drink. Sranan Tongo dringi.
Vt.
- epanama** English listen. Sranan Tongo arkie.
Vt. See: **panama**.
- epano(py)** English help. Sranan Tongo jepi.
Vt.
- epanopyry** See: **epano(py) -ry**. [JeNj 0024]
N. English helping. Sranan Tongo na jepi. See: **epano(py)**.
Category: **Cassava Film**.
- epano:neng** See: **epano(py) -neng**. [WiMa 0108]
Vt. 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**. [JeNj 0018]
Vt. English s/he helps (O). Sranan Tongo ai jepi (eng).
 See: **epano(py)**. *Category:* **Cassava Film**.
- epano:se** See: **epano(py) -se**. [JeNj 0014]
Vt. 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.
Vt.

- epema** English pay; avenge. Sranan Tongo pai; renfrensi.
Vt.
- epery** English rice; fruit. Sranan Tongo aleisi; froktu. Hollands rijst; frucht.
N. Category: plant.
- eperyry** English rice. Sranan Tongo aleisi. Hollands rijst.
N. Category: plant.
- epety** English price; payment. Sranan Tongo preis; paiman.
N. Category: culture.
- epinjama'pa** *See: e- pina -ma -hpa.*
[WiMa 0032]
V. English not deprived. Sranan Tongo ne pina. *See: pina. Category: Cassava Film.*
- epinopy** English medicate. Sranan Tongo dresi.
Vt. See: epity.
- epiry** English eye.side. Sranan Tongo ai.sei.
N. [Mauru 00020]
- episamy** English wink.to. Sranan Tongo wink.
Vt.
- epity** English medicine. Sranan Tongo dresi.
N. See: epinopy.
- epjopa** English backward. Sranan Tongo verkit.
A. epjopa mang. it is backward. a de verkit. [Mauru 00018]
- epo** English above. Sranan Tongo na.loktu; tapu.
Pp.
- e'poi** English spin. Sranan Tongo drai. Hollands spin.
Vt. English spin as in to spin cotton. Sranan Tongo drai leki foe drai katun. **Mauru sehpoiija.** I spin cotton. Mi e brei katun. Ik spin katoen.
- epo(ry)** English find. Sranan Tongo feni.
Vt.
- epy** English stick; stem; tree. Sranan Tongo tiki; bon. Hollands stam; boom.
N. See: epynto. Category: nature.
- epyima** English jump.over. Sranan Tongo djompo.abra.
Vt.
- epynto** English put.sticks. Sranan Tongo poti.tiki. *See: epy -nto.*
Vt. See: epy.
- epy'po** English seed. Sranan Tongo plansun. Hollands zaad.
N. Category: nature.
- epyry** English flower. Sranan Tongo bromki.
N. Category: nature.
- eramuhito** English cause.sweat. Sranan Tongo meki.sweti.
Vt. See: eramu.
- eramuta** English sweat. Sranan Tongo sweti.
Vo. Category: body.
- erang** English guard. Sranan Tongo waktiman.
N. Category: social.
- eranto** English put.guard. Sranan Tongo poti.waktiman.
Vt. See: erang.
- erapa** English also. Sranan Tongo owktoe.
Ptc.
- ere'ko** English make.angry. Sranan Tongo meki.ati.bron.
Vt.
- ereky** English wound. Sranan Tongo mankeri.
N. Category: body.
- erema** English breathe; live. Sranan Tongo blo; libi.
Vt. [MCO2 00187, FM-MA 00573]
- eremi** English song. Sranan Tongo singi.
N. Category: culture.
- ere'na** English faint. Sranan Tongo flaw.

- Vo.*
- 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 mankeri.brede. *See: erepa -kepy.*
Vo. See: erepa.
- erepari** *See: erepa -ry.* [JeNj 0016]
N. English h/her food. Sranan Tongo eng njan. *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; nownow; djonsro.
A.
- eromete** English later; these.days. Sranan Tongo dalak; den.ten.disi. Hollands later.
- Ptc. See: erome; ero.* [Intrv.WITo 0074]
- eropo** English here. Sranan Tongo dja.
Adv; Pp. English This form is complex historically, combining 3.Inan.Px /ero/ with the locative postposition /po/. The source construction is evident in copular constructions that otherwise do not take adverbial predicates. Sranan Tongo Fosi, disi ben de toe wortoe, /ero/ nanga /po/.
Sano eropo mang. My mother is here. Mi mama de dja.
- 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.
- eshikshi** English Six. Sranan Tongo siksie. [FM-MA 00521]
Nm. From: ST.
- esjiwjo** English on.bank; next.to. Sranan Tongo na.libakanti; 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]
Vt. English s/he covers (O). Sranan Tongo ai tapu (eng). *See: etapu. Category: Cassava Film.*

- etapuru** English close. Sranan Tongo tapu.
Vt.
- etapy** English side.dish. Sranan Tongo stimmofo.
N. English side dish of meat or fish, served over rice. Sranan Tongo stimmofo san e njan tapu aleisi.
- etapyry** *See: etapy -ry.* [PaCh 0052]
N. English its side dish. Sranan Tongo eng stim mofo. *See: etapy.*
Category: Cassava Film.
- etasipoty** English moustache. Sranan Tongo snor.
N. Category: body.
- etawa** English visit. Sranan Tongo koiri.
Vt. Sranan Tongo koiri go luku s'ma. *See: otawa.*
- eto** English blow. Sranan Tongo wai.
Vt.
- etoka** English roast. Sranan Tongo losi.
See: eto(ry) -ka.
Vt. See: eto(ry).
- etokanong** *See: etoka -non.* [WiMa 0106]
Vt. English s/he roasts (O). Sranan Tongo ai losi (eng). *See: etoka.*
Category: Cassava Film.
- eto(ry)** English burn; roast. Sranan Tongo brom; losi.
Vo. English roast as in meat or fish. Sranan Tongo losi, b.v. meti of fisi. **Moro wo'to ne seto:ja.** I roast the fish. Mi e losi a fisi.
- etuna** English hurt; ache. Sranan Tongo hati.
Vo.
- ety** English call; name; sound. Sranan Tongo kari; nen; barbari.
N. English call as in bird call. Sranan Tongo kari leki fowroe singie.
- etyhto** English bring.down. Sranan Tongo hari.na.ondro.
Vt.
- etyka** English give.name. Sranan Tongo gi.nen.
Vt.
- etypo** English music.sound. Sranan Tongo poku.barbari.
N.
- ety(py)** English age. Sranan Tongo kon.grani. [Intrv.FIBr 0029]
Vo.
- Evna** *Nm.*
- ewa** English rope. Sranan Tongo tetei.
N. Category: culture artifact.
- e'wa** *See: e- 'wa; 'wa. Category: Cassava Film.*
- ewahporo** English cheer.up; calm. Sranan Tongo kowroe.eng.ati.
Vt.
- ewahto** English tie. Sranan Tongo tai.
Vt.
- ewa'ma** English embrace. Sranan Tongo hori; brasa.
Vt.
- ewanama** English turn. Sranan Tongo tron.
Vt.
- ewa'no(py)** English incite.desire. Sranan Tongo gi.lostu.
Vt.
- ewa'po** English kindness; calmness; happiness. Sranan Tongo bunfasi; kowroe.ati; rustig; breiti.
N.
- ewapota** English get.happy. Sranan Tongo kon.breiti.
Vo.
- ewarumamy** English get.dark. Sranan Tongo kon.dungru.
Vo. See: ewarumy.
- ewarumy** English darkness. Sranan Tongo dungru.
N. Category: nature.

- e'wehto** English give.fringe. Sranan Tongo gi.franja.
Vt. See: e'wety.
- e'wety** English fringe. Sranan Tongo franja.
N. Category: culture artifact.

- ewiriwirika** English pluck.hair. Sranan Tongo puru.wiri. *See: e-wiwiri-ka.*
Vt.

F – f

- fa** English how. Sranan Tongo fa.
Intrg. From: Sranan Tongo.
- fadry** English priest. Sranan Tongo pater. Hollands vader.
N. Category: culture social. From: Spanish? Dutch?.
- fankama** English receive. Sranan Tongo fanga.
Vt. From: Sranan Tongo.
- fasi** English way. Sranan Tongo fasi.
N. From: Sranan Tongo.
- filbert** *Nm.*
- film** English film. Sranan Tongo film. [Int.FIBr 0001]
N. From: ST.
- fini** English fine. Sranan Tongo fini.
A. From: Sranan Tongo.

- Florus** *Nm.*
- foe** English for. Sranan Tongo foe.
Pp. From: ST.
- foma** English fold. Sranan Tongo fow.
Vt. From: Sranan Tongo.
- fosi** English first. Sranan Tongo fosi.
A; N. From: Sranan Tongo.
- frede** English Friday. Sranan Tongo freida. Hollands vrijdag.
N. From: Sranan Tongo.
- frei** English free. Sranan Tongo frei. [FM-MA 00563]
N. From: ST.
- futbal** English soccer. Sranan Tongo futbal.
N. From: ST.

G – g

- garasi** English glasses. Sranan Tongo ai.grasi. Hollands bril.
N. Category: culture artifact.
- Garibi** English Galibi. Sranan Tongo Galibi.
Geo.N.
- ge** *See: ke. Category: Cassava Film.*
- Glen** *Nm.*
- go** English will. Sranan Tongo o.
tam. From: Sranan Tongo.
- go** *See: ko. Category: Cassava Film.*
- gong** English Col. Sranan Tongo furu.
num. English Collective form after nasals. Sranan Tongo Ai beteken moro leki wan. Ai kon baka den leter /m, n, ng/. See: -kong. auran > aurangong story > stories. tori > furu tori.
- gororororo** English flop.flop.flop. Sranan Tongo tjororororo.

Ideo. English sound that is made when pouring, for example, liquid from a bottle. Sranan Tongo na barbari san e meki te, b.v., je kanti watra libi wan batra.

go'u See: ko'u. Category: Cassava Film.

grantanji English thank.you. Sranan Tongo grantanji.
Ptc. From: ST.

Gudopu English Good.Hope. Sranan Tongo Goede .Hoop.
Hollands Goede.Hoop.
Geo.N.

gyryry English ITTT.
Ideo.

H - h

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!
Intj.

hka English Iness.
Pp. English in, at. Sranan Tongo ini, na.

hkaita English get.dysentery. Sranan Tongo kisi.lusu.bere.
Vo. See: yhkaity.

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.

Vo. See: yhkony.

hkonto English make.dirty. Sranan Tongo meki.doti.
Vt. See: yhkony.

hkoto English cut. Sranan Tongo koti.
Vt.

hkuru English certainly. Sranan Tongo seiker.
Ptc.

hkyrintoma English lay.down. Sranan Tongo didon.
Vt.

Hm English hm.
Hes.

-hpa English Neg. Sranan Tongo no.X.
azr; nzt. English suffixes to nouns or verbs, adding 'not doing X' meaning; combines with /an-/. Sranan Tongo ai fasi na naamwoord of werkwoord foe taki 'no doe X; ' ai kon same nanga /an-/. **anene:pa wa** I don't see. (Lit. 'I am not seeing'). Mi ne si.
[HeAl 0011]

-hpo English Pst.

Nzr. English 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 Tongo 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'keipjo baked one. na baka wan.

hpopota English meet.evil.omen. Sranan Tongo kon.na.takru.sani.
Vo.

-hsang English Pst.Col.
chg. English collective form of -hpo. Sranan Tongo na srefi leki -hpo, mar for moro leki wan. *See:* -hpo.

htaka English Aq.Dir; into. Sranan Tongo go.na.ini.

Pp. English into water. Sranan Tongo go ini watra.

-hto English Neg. Sranan Tongo no.
nzr. English nominalizer which attaches to verbs and results in nouns meaning 'thing or person who is unable to V'. Sranan Tongo ai form naamwoord uit werkwoord nanga a betekkenis 'na s'ma san no mang doe X'. **apoihto (apoi -hto)** one who doesn't want to catch. na wan san no wani kisi.

huh English Interj. Sranan Tongo huh.
Hollands huh.
Ptc.

I - i

i- English 3; 3O; Gen. Sranan Tongo eng; gi.eng; foe.eng.
prs.

-i English Rec.Pst. Sranan Tongo p'sa.
tam. English recent past tense; speaker involvement (see example). Sranan Tongo a p'sa k'ba mar no langa ten; owktoe te a s'ma san e taki e verwonder (luku na voorbeeld). **Myry! No:mai kabal (n- o:ma -i)** Look at that! It fell already! Luku wan sani! A fadon k'ba! [MaCh 0002]

-i English Vet.
tam. English negative imperative; 'must not V'. Sranan Tongo ai fasi na werkwoord foe beteken 'no musu X'.

-i English IImper; Opt; Affirm.

tam. English in optative meaning, suffixes to verb with meaning 'may I V'. Sranan Tongo ai fasi na werkwoord foe betekken 'dat mi mang X'.

idjeke English for.that.reason; therefore. Sranan Tongo om.dati.ede.
Ptc.

idjombo English then. Sranan Tongo dan.
Ptc.

idjomero English then. Sranan Tongo a.ten.dati.
A.

ihkiry English yellow. Sranan Tongo geri.
Hollands geel.
N. *See:* ihkiryhpa.

ihkiryhpa English not.yellow. Sranan Tongo no.geri. Hollands nict.geel.
See: ihkiry -hpa.

- N. See: ihkiry.*
- ija** English thence; thither. Sranan Tongo go . drape.
A.
- i'ja** *See: i- 'ja.*
Pp. English for h/her. Sranan Tongo gi eng. See: 'ja. Category: Cassava Film.
- ija'tory** *See: i- ja'to -ry. [MaCh 0032]*
N. English putting firewood. Sranan Tongo foe poti faja udu. See: ja'to. Category: Cassava Film.
- ija'toto'me** *See: i- ja'to -to'me. [JoKa 0033]*
Vt. English in order to give it firewood. Sranan Tongo foe poti faja gi eng. See: ja'to. Category: Cassava Film.
- ije** English there. Sranan Tongo drape.
A.
- ijo** English husband. Sranan Tongo masra.
N. Category: social kinship.
- ijohto** English give.husband. Sranan Tongo gi .masra. *See: ijo -hto.*
Vt. See: ijo.
- ijonku** English boy. Sranan Tongo boi.
N.
- ijopa** English give.husband. Sranan Tongo gi .masra. *See: ijo -pa?.*
Vt. See: ijo.
- ijota** English have.husband. Sranan Tongo abi .masra. *See: ijo -ta.*
Vo. See: ijo.
- ijota** English get.husband. Sranan Tongo kisi .masra.
Vo.
- ijumy** *See: i- jumy. [WiMa 0132]*
N. English h/her father. Sranan Tongo eng p'pa. See: jumy. Category: Cassava Film.
- ikarikanari** English cinnamon.wood. Sranan Tongo kaneri .udu.
N. Category: nature. From: Sranan Tongo.
- ikjejery** *See: i- kiere -ry.*
N. English h/her cassava. Sranan Tongo na kasaba foe eng. See: kiere. Category: Cassava Film.
- imempoko** English small. Sranan Tongo pikin.
A.
- imene** English difficult. Sranan Tongo fromu. Hollands moeilijk.
A?.
- imimbi** English small. Sranan Tongo pikin. Hollands kleine.
N. [UrMaHeAl 00078]
- imimpiki** English small. Sranan Tongo pikin. Hollands kleine.
N.
- imjainjary** *See: i- mainja -ry. [JuAl 0009]*
N. English h/her field. Sranan Tongo eng gron. See: mainja. Category: Cassava Film.
- i'mje** *See: i- 'me. [PaCh 0027]*
Ptc. English his small one. Sranan Tongo eng pikin wan. See: 'me. Category: Cassava Film.
- imjero** English suddenly; at once; really. Sranan Tongo wantron. Hollands ont.verwacht.
Ptc. [FM-MA 00394]
- imjunu** *See: i- munu. [PaCh 0017]*
N. English its fruit. Sranan Tongo na froktu foe eng. See: munu. Category: Cassava Film.
- i'mjuru** *See: i- 'muru. [CeAr 0047]*
N. English h/her son. Sranan Tongo eng pikin boi. See: 'muru. Category: Cassava Film.
- imjy** *See: i- my. [JoKa 0051]*
Vt. English tie it. Sranan Tongo tai eng. See: my. Category: Cassava Film.

- impo** English one.fed.up. Sranan Tongo furu.
N.
- inamu** English partridge. Sranan
Tongo fowroe.sp.
N. Category: **animal bird**.
- inan** English ?
?
- inaro** English 3AnAnaCol.
Pro. English the ones we were talking
about. Sranan Tongo den wan over
san wi ben taki.
- ine** English Col. Sranan Tongo furu.
num. English more than one. Sranan
Tongo moro leki wan.
- ineku** English fish.poison. Sranan
Tongo fisi.dresi.
Hollands vis.vergift.
N. Category: **culture**.
- infus** English injection; IV. Sranan
Tongo infus. [FM-MA 00357]
N.
- inipjakotory** See: i- ni- pa'koto -ry. [HeAl
0018]
N. English the cut one. Sranan Tongo a
wan di a kapu. See: **pa'koto**.
Category: **Cassava Film**.
- initjotory** See: i- ni- koto -ry. [HeAl
0018]
N. English the cut one. Sranan Tongo na
wan di a koti. See: **koto**.
Category: **Cassava Film**.
- iniwan** English any. Sranan Tongo eniwan.
Ptc. From: Sranan Tongo.
- injoro** English 3AnAna.
DPro. English the person we were
talking about. Sranan Tongo na s'ma
over san wi ben taki.
- intapipo** English stone.of.fruit. Sranan
Tongo froktu.koko.
N. Category: **nature**.
- into** English here.you.are. Sranan
Tongo luku.dja.
- Ptc. See: **iro**.
- ipipiye** English thin. Sranan Tongo fini.
A.
- ipitjary** See: i- pika -ry. [JuAl 0021]
N. English its peeling. Sranan Tongo fa
ai piri eng. See: **pika**.
Category: **Cassava Film**.
- ipjapyry** See: i- papy -ry. [WiMa 0088]
N. English its pouring. Sranan Tongo na
fasi fa ai fringi eng.
See: **papy**. Category: **Cassava Film**.
- ipjoriry** English creek. Sranan
Tongo kriki. Hollands kreek. See: i-
pori -ry.
N. English Lit. its branch, used to refer
to the 'branch of a river' or creek.
Sranan Tongo Lit. na taki foe
eng, ai betekken na 'taki
foe na liba' noso kriki.
[CeAr FF00017] Category: **nature**.
- ipjyty** English his.wife. Sranan
Tongo eng.wefi. See: i- **pyty**.
N. See: **pyty**. Category: **Cassava
Film**.
- irako** English big.ant. Sranan Tongo mira.
N. Category: **animal arthropod**.
- iraku** English Iracoubo.
Geo.N.
- iro** English 3InAna; this. Sranan Tongo disi.
DPro. English the thing we were talking
about. Sranan Tongo na sani over
san wi ben taki.
- iroke** English thus. Sranan Tongo na.so.
See: **iro -ke**.
Ptc. English with this. Sranan
Tongo nanga disi.
- irony** English dry.season. Sranan
Tongo drei.ten.
N. **Irome jako**. Now it is the dry
season. Nownow wi de na drei
ten. Category: **nature**.
- irony** English remain. Sranan Tongo tan.

- V.* English stay a long time. Sranan
Tongo tan langa. **Iromyry ne moro mang.** That person has a 'stay long' manner. A tan-langa fasi de ini a s'ma dati.
- ironkoropo** English next.day. Sranan
Tongo tra.tamara.
N. See: **koropo.**
- iseiry** English new.one. Sranan
Tongo nieuw.wan.
N.
- ise'me** English but. Sranan Tongo ma.r.
Ptc. See: **se'me.**
- isenuropiry** English past. Sranan Tongo p'sa.
N.
- iso'heng** English younger.sister. Sranan
Tongo jongu.sisa.
N. Category: **kinship social.**
- isu'wy** English lath; 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]
Pp. English in it. Sranan Tongo ini eng.
See: **ta.** Category: **Cassava Film.**
- itjaka** See: **i- taka.** [UrMa 0016]
Pp. English into it. Sranan Tongo go na ini. See: **taka.** Category: **Cassava Film.**
- itjapyry** 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- koro(ty) -po.** [JuAl 0007]
N. English the burnt one. Sranan Tongo na brom wan. See: **koro(ty).**
Category: **Cassava Film.**
- i'tjorotyry** See: **i- koro(ty) -ry.** [JoKa 0037]
N. English its burning. Sranan Tongo na bron foe eng. See: **koro(ty).**
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.**
- itjotopotyry** See: **i- koto -po(ty) -ry.** [MaCh 0011]
N. English h/her repeated chopping. Sranan Tongo fa ai kot'koti eng. See: **koto.** Category: **Cassava Film.**
- itju** English forest. Sranan Tongo busi.
N. Category: **nature.**
- itjupo** See: **i- kupo.** [HeMa 0052]
Pp. English on it. Sranan Tongo tapu eng. See: **kupo.** Category: **Cassava Film.**
- itjuponaka** See: **i- kupo naka.** [JuAl 0030]
Pp. English atop it. Sranan Tongo tapu eng. See: **kupo.** Category: **Cassava Film.**
- itomeronomy** English mythical.age. Sranan
Tongo winti.ten.
N.

- itopuru** Sranan Tongo atop.it.
Hollands tapu.eng. *See: i- topu -ry.*
N. See: topu. Category: Cassava Film.
- itoto** English enemy; upland.people;
foreigner. Sranan Tongo 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 Tongo 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.*
- itubyry** English old.woman. Sranan
Tongo owroe.uma.
N. See: tjbry. Category: social.
- ituhpo** English lake; waterpool. Sranan
Tongo watra.pan. Hollands meet.
N. Category: nature.
- itupu** English weeds. Sranan Tongo grasi.
N. Category: nature.
- ituru** English forest. Sranan Tongo busi.
N. See: itju. Category: nature.

J - j

- j-** English IO; ISo; I. Sranan Tongo gi.mi;
mi; mi.wan.
*prs. English inverse 3A1O for transitive
verbs, So for intransitive, I.Pssr for
nouns.*
- ja** English yes. Sranan Tongo ai.
Ptc.
- ja** English Pres.

- ity'me** English silent. Sranan Tongo pi.
Hollands stil.
A.
- ity'na** English fall.silent. Sranan Tongo kon.pi.
Vo.
- iweitjo'me** *See: i- we'i -to'me. [WiMa
0089]*
*Va. English in order to become. Sranan
Tongo foe a kan de. See: e'i.
Category: Cassava Film.*
- i'wja** *See: i- 'wa. [JuAI 0061]*
*Pp. English for h/her. Sranan Tongo gi
eng. See: 'wa. Category: Cassava
Film.*
- iwjepjory** *See: i- wewe pori -ry.*
*N. English tree's branch. Sranan
Tongo bon taki. [WiMa 0006]*
See: pori.
- iwjry** *See: i- wywy -ry. [JuAI 0038]*
*N. English h/her ax. Sranan Tongo eng
aksi. See: wywy. Category: Cassava
Film.*
- i:jo** *See: i- ijo. [CeAr 0021]*
*N. English her husband. Sranan
Tongo eng masra. See: ijo.
Category: Cassava Film.*

*TAM. English also called 'non-past
tense,' -sa after reducing roots. Sranan
Tongo ai fasi na werkwoord
foe betekken wan sani san
e p'sa nownow, -sa na
baka den werkwoord san
abi wan pisi leki -py of
-ty san e g'we.*

- jaar** English year. Sranan Tongo jari.
N. From: Dutch.
- jaijary** *See: j- aiija -ry. [CeAr 0028]*

- N.* English my hand. Sranan Tongo mi anu. *See:* **aija**. *Category:* **Cassava Film**.
- jaine** English Pst3.
tam. English present continuous; -saine after reducing roots. Sranan Tongo ai p'sa over en over, mi gwentie foe doe eng; -saine baka den werkwoordt 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**.
- jainjaturu** English your.cassava.pan. Sranan Tongo joe.kasaba.pan. *See:* **j- arinjatu -ry**.
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'sa k'ba tapu wan precis tèn; -jatokong for moro leki wan. *See:* **-jatokong**.
Senejakong. I saw him then. Mi ben si eng ini na ten dati. [Intrv WITo 0016]
- jakuwahto** English give.spirits. Sranan Tongo gi.winti. *See:* **jakuwary -hto**.
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 sortoe lontu manki san e soorie leki wan punt, en a abi wan dexel 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 tranga; kon.tranga.
N; Vt.
- ja'natai** *See:* **ja'na -ta -i**. [CeAr 0025]
V. English become hard. Sranan Tongo kon tranga. *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 tranga.
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 naamwoordt nomo. *See:* **-kong.wori > woryijang; wokryry > wokryryjang 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 Tongo dipi.
See: **jansiky -hpe**.
A. See: **jansiky**. Ero tuna jansipe mang. This water is deep. A watra disi de dipi.
- Janumesi** English Janumesi. Sranan Tongo Janumesi.
Nm.
- japokupe** See: **j- apokupe**. [WiMa 0027]
Pp. English pleasing to me. Sranan Tongo ai gi mi prisiri.
See: **apokupe**. Category: **Cassava Film**.
- japuka** English cause.decay. Sranan Tongo meki.pori. See: **japuru -ka**.
Vt.
- japuru** English decayed.wood. Sranan Tongo pori.udu.
N. Category: **nature**.
- japuta** English moulder. Sranan Tongo pori.
Vo.
- japy** English back. Sranan Tongo baka.bonjo.
N. [UrMaHeAl 00079]
- jarawa** English sea.cow; manatee. Sranan Tongo zee.kaw.
N. Category: **animal mammal**.
- jarinjaturu** See: **j- arinjatu -ry**. [CeAr 0030]
N. English my cassava pan. Sranan Tongo mi kasaba pan.
See: **arinjatu**. Category: **Cassava Film**.
- jarin'njaturu** See: **j- arinjatu -ry**.
N. See: **arinjatu**. Category: **Cassava Film**.
- jarowa** English hither. Sranan Tongo kon.
A.
- jary** English upstream. Sranan Tongo tapsei.
N. Category: **nature**.
- jasakaryko** See: **j- asaka -ry -kong**. [WiMa 0058]
N. English my friends. Sranan Tongo den mati foe mi. See: **asaka**.
Category: **Cassava Film**.
- jasakarykong** See: **j- asaka -ry -kong**. [WiMa 0097]
N. English my friends. Sranan Tongo den mati foe mi. See: **asaka**.
Category: **Cassava Film**.
- ja'to** English put.firewood. Sranan Tongo gi.fajaudu.
Vt.
- ja'toi** See: **ja'to -i**. [JoKa 0035]
Vt. English s/he has made a fire. Sranan Tongo a meki faja k'ba.
See: **ja'to**. Category: **Cassava Film**.
- jatoine** English Pst3.Col.
tamn. English past habitual collective. Sranan Tongo ai fasi 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 Tongo ai poti faja udu.
See: **ja'to**. Category: **Cassava Film**.
- ja'tojang** See: **ja'to -ja -ng**. [JeNj 0037]
Vt. English s/he puts firewood. Sranan Tongo 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 Tongo den poti faja udu gi (eng). See: **ja'to**.
Category: **Cassava Film**.
- jato'ke** See: **j- ato'ke**. [WiMa 0029]
Pp. English hurts me. Sranan Tongo hati mi. See: **ato'ke**. Category: **Cassava Film**.
- jatokong** English Pst2.Col.

- tam*. English -satokong after reducing roots, past punctual collective. Sranan Tongo -sakong baka werkwoord san e lasi wan pisi, ai betekken wan sani san p'sa k'ba gi moro leki wan s'ma. *See: -jakong*.
- ja'tory** *See: ja'to -ry.*
N. See: ja'to. Category: Cassava Film.
- ja'ty** English firewood. Sranan Tongo fajaudu.
N. Category: nature.
- jawa** English bad.one; as.if! Sranan Tongo takru.wan; a.no.kan!
N; Intj. English Used as an interjection to express dismay or disbelief. Also used as a noun to mean 'a bad or negative thing.'. Sranan Tongo Ai gebruik leki /'pah!'/ foe sori take je ne bribi of je no lobi 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 Tongo ogri.
A.
- ja'wang** English wickedness; evil.thing; bad.one. Sranan Tongo takru.ati; ogri.wan.
N. See: ja'wame.
- jawo** English mat.uncle. Sranan Tongo omu.
N. English mother's brother. Sranan Tongo m'ma brada.
Category: kinship.
- je** English tooth. Sranan Tongo tifi.
N. Category: body.
- je** English YOU. Sranan Tongo joe.
Pron.
- je** English Have. Sranan Tongo abi.
azr.
- Jeanette** *Nm.*
- jehto** English without.sharpness. Sranan Tongo no.srapu. *See: je -hto.*
N. English Lit. without teeth. Sranan Tongo Lit. sondro tifi. See: je.
- jehtunkepy** English stop.hurt. Sranan Tongo tapu.hati. *See: jehtun -kepy.*
Vo. See: jehtun.
- jenonopy** English quarrel. Sranan Tongo feti.
Vt.
- jenurymbo** *See: j- enu -ry -mbo.* [CeAr 0037]
N. English my old eyes. Sranan Tongo mi owroe ai. See: enu.
Category: Cassava Film.
- jeny** English container. Sranan Tongo baki.
N.
- jepo** English bone. Sranan Tongo bonjo.
N. Category: body.
- jerepary** *See: j- erepa -ry.*
N. English his or her food. Sranan Tongo eng njan. See: erepa.
Category: Cassava Film.
- jeru**
- jeruty** English cousin; my.sister.in.law. Sranan Tongo neif; swageress.
N. Category: kinship social.
- jeta** English get.teeth; get.sharp. Sranan Tongo kisi.tifi; kon.srapu.
Vo. See: je.
- je'tumbe** English pain; hurt. Sranan Tongo pein; hati.
A.
- je'tun** English pain; illness. Sranan Tongo hati; siki.
N.
- jo** English ?
Intj.
- Joghie** English Nm.

- Nm.*
- John** English John.
Nm.
- jompo** English Relevant. Sranan Tongo belangerijk.
Ptc.
- jongu** English young. Sranan Tongo jongu.
A. From: Sranan Tongo.
- jonto** English cover. Sranan Tongo tapu.
Vt. English to cover as with a banana leaf in preparation for cooking. Sranan Tongo tapu nanga b.v. wan bana blad foe kan baka.
- jonty** English covering. Sranan Tongo domru.
N.
- jopoto** English chief; boss. Sranan Tongo kaptein; basi.
N. Category: social.
- jopotoma** English make.chief. Sranan Tongo meki. kaptein. *See: jopoto - ma.*
Vt. See: jopoto.
- jopotomamy** English become.large. Sranan Tongo kon.biggi.
Vo.
- jorokan** English evil.spirit. Sranan Tongo takru.winti.
N. Category: culture.
- Juka** English Djuka. Sranan Tongo Djuka.
N.
- juku** English ant.sp. Sranan Tongo mira .sp.
N. Category: animal arthropod.
- juku** English spirit.sp. Sranan Tongo winti .sp.
N. Category: culture.
- juku** English good; well. Sranan Tongo boeng.
A.
- jumy** English papa; father. Sranan Tongo papa.
N. Category: kinship social.
- jumy** English Intns.
Ptc. English very. Sranan Tongo furu.
- ju'pa** English good; well; right. Sranan Tongo boeng.
A.
- jupo** English sweet.cassava. Sranan Tongo switi.kasaba.
N. Category: plant.
- jupy** English good. Sranan Tongo boeng.
See: juku.
A. Category: Cassava Film.
- juru** English hour. Sranan Tongo juru.
N. From: Sranan Tongo.

K - k

- k-** English 1+2; 1+2O; 1+2So; 1A2O; 2A1O. Sranan Tongo 1+2.
prs. English first person dual inclusive; So for intransitive; inverse 3A1+2O for intransitive; local (1>2 or 2>1). Sranan Tongo joe nanga mi.
See: kys-.
- ka** English remove. Sranan Tongo puru.
Hollands haal.van.
- Vt.* English Remove meaning is more common, but may also refer to 'pull' as in 'pull (or harvest) cassava.'. Sranan Tongo Kan de puru leki te je puru wan sani libi wan tra sani, en owktoe te je hari kasaba puru.
- ka** English say. Sranan Tongo taki.
Va.

- ka** English in.water. Sranan
Tongo ini.watra.
P.
- ka** English crappy. Sranan Tongo ka.
A. English expletive. *From:* Sranan Tongo.
- ka** English Caus.
Tvzr. English causative. Sranan
Tongo meki doe. *See:* -nopo; -po; -nopy.
- ka** English Remv. Sranan Tongo puru.
vzr. English creates verbs from nouns with meaning 'remove N'. Sranan Tongo ai meki werkwoord uit naamwoord nanga betekenis 'puru X'.
- ka'** English ?
Intj.
- kaba** English Prfct. Sranan Tongo k'ba.
Ptc. English already, tjaba variant after i-ending words. Sranan Tongo kaba, tjaba baka wortoe san k'ba nanga /i/. *From:* Sranan Tongo.
- kabara** English goat. Sranan Tongo krabita.
N. Category: animal mammal.
- kabirita** English goat. Sranan
Tongo krabita.
N. Category: animal mammal. *From:* Sranan Tongo.
- kahty** English maybe. Sranan Tongo kande.
Ptc. English perhaps; like painjare, but with more certainty. Sranan Tongo kande; leki painjare, mar moro seiker. **Moro kahty njoro.** Maybe that's h/her. Kande na a s'ma dati na eng.
See: painjare.
- kaije** *See:* ka -e. [MaCh 0041]
Va. English I say. Sranan Tongo mi taki. *See:* ka. *Category:* Cassava Film.
- kaikusi** English jaguar. Sranan
Tongo tigri.
N. Category: animal mammal.
- Kaitjapuru** *Nm.*
- kaka** English scratch; scrape. Sranan
Tongo krabu.
Vt.
- kaka** *See:* taka. *Category:* Cassava Film.
- kaka** English trigger. Sranan
Tongo kaka.foe.gon. [Intrv.WiTo 0124]
N. From: ST.
- ka'ma** English let's.go. Sranan Tongo ko'.g'we.
Ptc. See: ka'makong.
- ka'makong** English let's.go.Coll. Sranan
Tongo kon.g'we.
Ptc. English let's go everyone. Sranan Tongo kon g'we (moro leki wan). *See:* ka'ma.
- kami** English pale.red. Sranan Tongo redi.
N.
- kamiro** English make.pale.red. Sranan
Tongo meki.redi. *See:* kami -ro.
Vt.
- kamisa** English clothes. Sranan
Tongo krosi.
N. Category: culture artifact.
- kamu** English flame. Sranan Tongo flam.
N. Category: nature.
- kamuka** English cause.to.flare.up. Sranan
Tongo meki.flam.
Vt.
- kamuta** English flare.up. Sranan
Tongo flam.
Vo.
- kanakana** English waste. Sranan
Tongo dot.sani.
A?. [CaFi WiMa 0024]
- kanana** English flame. Sranan Tongo flam.
N.

- kanapoja** *Category: Cassava Film.*
- kanare** English treetop. 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.*
- kande** English maybe. Sranan Tongo kande.
Ptc. From: Sranan Tongo.
- kankasapa** English lizard.sp. Sranan Tongo lagadisa . sp.
N. Category: animal reptile.
- kano** *See: ka -no.* [HeAl 0016]
Vt. English s/he removes (O). Sranan Tongo ai puru (eng). *See: ka. Category: Cassava Film.*
- kanong** *See: ka -non.* [JeNj 0015]
Vt. English s/he removes (O). Sranan Tongo ai puru (eng). *See: ka. Category: Cassava Film.*
- kantra** English candle. Sranan Tongo kandra.
N. Category: culture artifact. From: Sranan Tongo.
- ka'pa** English basin. Sranan Tongo bigi . preti.
N. [HeAl FF00063]
- kape'kape** English lightning. Sranan Tongo blixem. [FM-MA 00002]
N.
- kapeseu** English wasp.sp. Sranan Tongo waswasi . sp.
N. Category: animal arthropod.
- kapiteni** English chief. Sranan Tongo kaptein.
N. See: jopoto. Category: social. From: Sranan Tongo.
- kapiwa** English capybara. Sranan Tongo kapuwa.
N. Category: animal mammal.
- kapu** English heaven. Sranan Tongo gadokondre. Hollands hemel.
N. Category: nature.
- 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.
- kapypoto** English made. Sranan Tongo meki . wah. *See: ka(py) -po -to.* [WiMa 0081]
N. See: ka(py). Category: Cassava Film.
- kapyry** *See: ka(py) -ry.* [WiMa 0099]
N. English making. Sranan Tongo a fasi fa a meki. *See: ka(py). Category: Cassava Film.*
- karahsawa** English fish.sp.
N. Sranan Tongo liba kwi.
Category: animal fish.
- karai** English black. Sranan Tongo blaka.
N. See: tykaraije.
- karaima** English blacken. Sranan Tongo meki . blaka.
Vt.
- karairo** English make.black. Sranan Tongo meki . blaka.
Vt.
- karapana** English mosquito.sp. Sranan Tongo maskita . sp.
N. Category: animal arthropod.
- karara** English bird.sp. Sranan Tongo fowroe . sp.
N. English macaw. Sranan Tongo raaf.
Category: animal bird.

- karara** English fry. Sranan Tongo baka.
Vt. English to fry as in meat, fish, or vegetables. Sranan Tongo baka ini oli b.v. meti, fisi, of groentoe. **Wo'to sitjararakaje.** I am frying fish. Mi e baka fisi.
- kararima** English get.finished. Sranan Tongo klari.
Vt. *From:* Sranan Tongo.
- karawasi** English tree.sp; rattle. Sranan Tongo 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. [MCO2 00133]
Category: **plant tree culture artifact.**
- kareta** English letter; paper; book. Sranan Tongo brifi; papira; buku.
N. *Category:* **culture artifact.**
- kari'nama** English make.human. Sranan Tongo meki.libi.s'ma.
See: kari'nja -ma.
Vt.
- kari'nja** English person; Kari'nja; Indian; score (twenty). Sranan Tongo libi.s'ma; Kari'nja; ingie; twentig.
N.
- Karolus** *Nm.*
- karukuri** English gold; splendour. Sranan Tongo gowtoe.
N. *Category:* **culture nature.**
- kary** *See:* ka -ry. [JuAI 0015]
N. English removal. Sranan Tongo fasi fa a puru. *See:* ka.
Category: **Cassava Film.**
- karyl** *Nm.*
- kasakaryko** *See:* j- asaka -ry -kong. [WiMa 0057]
N. English my friends. Sranan Tongo den mati foe mi. *See:* asaka.
Category: **Cassava Film.**
- kase** English make. Sranan Tongo meki.
Vt.
- kasiri** English manioc.drink. Sranan Tongo cassava.dringi.
N. *Category:* **culture artifact.**
- kasiripo** English cassava.liquid. Sranan Tongo 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 watra. Sranan Tongo Na watra san e kwinsie libi na kasaba baka di a griti. A abi vergift san e komopo te we bori na watra. Baka di ai losi boeng, s'ma e gebruik eng foe meki pepre watra nanga fisi, soutoe, nanga pepre.
- kasuru** English beads. Sranan Tongo klara.
N. *Category:* **culture artifact.**
- kata** English get.fat. Sranan Tongo kon.fatu.
See: katy -ta.
Vo. *See:* katy.
- katake** *See:* ka -take. [MaCh 0037]
Va. English s/he will talk. Sranan Tongo a o taki. *See:* ka. *Category:* **Cassava Film.**
- kato'me** *See:* ka -to'me. [JoKa 0012]
Vt. English in order to remove it. Sranan Tongo foe puru eng. *See:* ka.
Category: **Cassava Film.**
- katong** *See:* ka -tong. [JuAI 0014]
they remove (O). English den puru (eng).
See: ka. *Category:* **Cassava Film.**
- ka'topo** English uncle. Sranan Tongo omu.
N. *Category:* **kinship.**
- Katuwera** English Katuwera. Sranan Tongo Katuwera.
Nm.
- katy** English fat. Sranan Tongo fatu.

- N. Category: body.*
- kawai** English fight. Sranan Tongo *feti*.
N.
- kawaima** English fight. Sranan Tongo *feti*.
Vt. See: kawai. Category: culture.
- kawari** English horse. Sranan Tongo *asi*.
N. Category: animal mammal.
- kaweri** English fish.sp. Sranan Tongo *fisi.sp.*
N. Category: animal fish.
- kawete** English good. Sranan Tongo *boeng*. [FM-MA 00488]
A.
- 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 boeng 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]
Vt. English s/he makes (O). Sranan Tongo ai meki (eng). See: ka(py). Category: Cassava Film.
- ka:sa** *See: ka(py) -ja.* [PaCh 0018]
Vt. English s/he makes (O). Sranan Tongo ai meki (eng). See: ka(py). Category: Cassava Film.
- ka:sang** *See: ka(py) -ja -ng.* [WiMa 0023]
Vt. English s/he makes (O). Sranan Tongo ai meki (eng). See: ka(py). Category: Cassava Film.
- ka:ta** *See: ka(py) -take.* [PaCh 0041]
- Vt. English s/he will make (O). Sranan Tongo a o meki (eng). See: ka(py). Category: Cassava Film.*
- ke** English Instr.
Pp. English with an instrument, tje alternant after i ending words. Sranan Tongo nanga wan wroko sani, tje baka wortoe san k'ba nanga /i/. See: ka(py). Category: Cassava Film.
- ke** English Cty. Sranan Tongo *seiker*.
evd. English /-ke/ occurs in the future (-ta-ke/); the present has /-e/ (~ /-0/).
- ke** English resembling V. Sranan Tongo *djersi X*.
azr. English adverbializer that, when suffixed to verbs, results in an adposition meaning 'resembling'. Sranan Tongo ai fasi na werkword foe beteken 'ai sori leki'.
- ke** English Instr.
Azr.
- kei** English key. Sranan Tongo *sroto*.
N. Category: culture artifact. From: English?.
- keihto** English lock.up. Sranan Tongo *tapu.nanga.sroto*. *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 *meki.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 werkwoordt nanga a betekenis 'stop foe doe wan sani fosi a klari gelemaal'.
- kereka** English pull.off. Sranan Tongo puru.libi.
Vt.
- kerki** English church. Sranan Tongo kerki. Hollands kerk.
N. Category: culture. From: Sranan Tongo.
- Kibainare** English Kibainare. Sranan Tongo Kibainare.
Nm.
- kiere** English cassava. Sranan Tongo kasaba. Hollands cassave.
N. Kiere sitjaje (si- ka -e). I pull cassava. Mi e puru kasaba. Ik haal cassave weg. Category: culture.
- kierepung** English grated.cassava. Sranan Tongo griti.kasaba.
N. English grated cassava, can be pre-pressed or post-pressed in a matapi. Sranan Tongo kasaba san griti k'ma, kan de fosi a matapi, of baka di a matapi k'ba. See: kiere. Category: culture.
- kija** English oh!
Intj.
- kijereu** English tree.sp. Sranan Tongo bon.sp.
N. Category: plant tree.
- ko** English QP; Salnt.
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.
- ko** English Imper. Sranan Tongo Musu, *tam.* English marks an imperative, 'do V!'. Sranan Tongo 'joe musu do X!'. **Eneko!** Look! Luku!
- kofi** English coffee. Sranan Tongo kofi.
N. Category: culture. From: Sranan Tongo.
- kohko** English coconut. Sranan Tongo kronto.
N. Category: plant.
- kohpo** English over. Sranan Tongo abra. Hollands over.
Pp.
- 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.
- koijenopamy** English become.evening. Sranan Tongo kon.mofo.neti. *See: koije - no -pamy.*
Vo. See: kolje.
- 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 Tongo *kon . dungru*.
Vo.
- komamyryko** *See: k- ema(my) - ry.* [WiMa 0111]
N. English *our living*. Sranan Tongo *na libi foe wi*. *See: ema(my)*.
Category: Cassava Film.
- komamyrykong** *See: k- ema(my) - ry -kong.* [WiMa 0098]
N. English *our living*. Sranan Tongo *na libi foe wi*. *See: ema(my)*.
Category: Cassava Film.
- komandoko** English good.life. Sranan Tongo *libi .boeng*. [FM-MA 00496]
N.
- koma:jatong** *See: k- ema(my) -ja -tong.* [WiMa 0103]
Vo. English *We live*. Sranan Tongo *wi e libi*. *See: ema(my)*.
Category: Cassava Film.
- komepatong** *See: k- emepa - tong.* [WiMa 0100]
Vt. English *s/he teaches us*. Sranan Tongo *ai leri unu*. *See: emepa*.
Category: Cassava Film.
- komere** English roast.fish. Sranan Tongo *losi .fisi*.
N. [HeAl FF00047, FF00059]
- komereta** English roast. Sranan Tongo *losi*.
Vt. [HeAl FF00024, FF00020, JeNj FF00042]
- komerykong** *See: k- emery - kong.* [WiMa 0042]
V. English *our customs*. Sranan Tongo *wi kulturu sani*. *See: emery*.
Category: Cassava Film.
- Kompe** English Combe. Sranan Tongo *Kombe*.
Geo.N. English *The name of a village*. Sranan Tongo *nen foe wan dorpu*.
- komy** English *jump*. Sranan Tongo *djompō*.

Vo?

- kong** English Col. Sranan Tongo *furu*.
num. English Collective nominal suffix. As in other languages, the plural form can be also used honorifically (cf. /ty'wo-kon/ 'honoured brother-in-law'). Collective number; not the same as 'plural' in that the 'singular' form for 1+2 actually refers to more than one participant. Collective 1+2 refers to 'all of us.' /-kong/ is the regular form, others are irregular. Sranan Tongo *Moro leki wan. Leki ini tra tal, na form disi kan gebruk for sori respekti* (cf. /ty'wo-kon/ 'respekti swagrie'). *See: -kon; -gong; -sang; -jang; -nang. pitjani > pitjanikong child > children. pikin > furu pikin.*

ko'no English at.last. Sranan Tongo *eindelijk*.
Ptc.

ko'no English actually; in.fact. Sranan Tongo *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 Tongo *donder*.
N.

Konomerume English Donderskamp. Sranan Tongo *Donderskamp*.
PN.

ko'non English indeed. Sranan Tongo *foe .tru*.
Ptc.

konopo English rain. Sranan Tongo *alen*.
Hollands *regenen*.
N. Category: nature.

kontre English village. Sranan Tongo *dorpu*.

- N. Category: culture. From: Sranan Tongo.*
- kooo** English SO. Sranan Tongo kooo.
Intj. English I see... Sranan Tongo Na so a de...
- kopore** English Intns. Sranan Tongo moro. furu.
Ptc.
- kopose** English opposite.side. Sranan Tongo tra.sei.
N.
- koposeme** English across.the.river; on.opposite.side. Sranan Tongo abra.liba; na.tra.sei.
A.
- koposenaka** English to.other.side. Sranan Tongo go.na.tra.sei.
A.
- kore** English Surpr. Sranan Tongo moro.bigi.wan.
Ptc.
- koreparykong** English our.food. Sranan Tongo wi.njan.
N. See: erepary.
- korero** *Ptc.* Sranan Tongo e taigie nanga san joe de bijsig? [Mauru 00005, UrMaHeAl 00071]
- koro** English now; at.the.beginning. Sranan Tongo nownow; na.begin.
A.
- koro** English Appeal.
Ptc.
- koro** English scrub.
Ideo.
- koro** English make.decay. Sranan Tongo meki.pori.
Vt.
- koroika** English graze; scrape. Sranan Tongo krabu.
Vt.
- koroka** English scrub; burn. Sranan Tongo krim; brom.
Vt. English Can mean 'scrubbed clean' as in a field that has been burned. Sranan Tongo Kan abi temakke owktoe nanga 'krim' leki wan gron san bron k'ba.
See: koro(ky). [CeAr 0004, JoKa 0045]
- korokai** *See: koroka -i.* [JuAl 0005]
Vt. English s/he burns (O). Sranan Tongo ai brom (eng).
See: koroka. Category: Cassava Film.
- korokanong** *See: koroka -non.* [JoKa 0045]
Vt. English it burns (O). Sranan Tongo ai brom (eng). *See: koroka. Category: Cassava Film.*
- korokapo** *See: koroka -po.* [WiMa 0010]
N. English burned one. Sranan Tongo brom wan. *See: koroka. Category: Cassava Film.*
- koromo** English recent. Sranan Tongo so.net.
A.
- koro'na** English deep; under.water. Sranan Tongo 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 Tongo go.na.dipi.watra.
A.
- Koronersi** English Cornelis. Sranan Tongo Cornelis.
Nm.
- koropo** English tomorrow. Sranan Tongo tamara.
A.
- kororoka** English pour.out. Sranan Tongo kanti.
Vt.
- korotoko** English chicken. Sranan Tongo oso.fowroe.
N. Category: animal bird.
- koro(ty)** English burn. Sranan Tongo bron.

- Vo.* **Mainja kynitjoro:sang.** The field burns. A gron e bron.
- korotry** English burning. Sranan Tongo ai.bron.
N. **Moro wewe korotry seneja.** I see the tree's burning. Mi si fa 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.
Kynitjotopo:sang. S/he cuts it repeatedly. Ai kot'koti eng. Zij snijd het cassave brood. [CF JeNj 0045]
- kotoja** See: koto -ja. [HeAl 0019]
Vt. English s/he cuts (O). Sranan Tongo ai koti (eng). See: koto.
Category: Cassava Film.
- kotojang** See: koto -ja -ng. [PaCh 0002]
Vt. English s/he cuts (O). Sranan Tongo ai koti (eng). See: koto.
Category: Cassava Film.
- kotory** See: koto -ry. [JuAl 0017]
N. English cutting. Sranan Tongo fasi fa a koti. See: koto.
Category: Cassava Film.
- kotrykong** See: k- oty -ry -kong. [WiMa 0114]
- N.* English our thing. Sranan Tongo na sani foe wi. See: oty.
Category: Cassava Film.
- ko'u** English at.last; now. Sranan Tongo nownow.
Ptc.
- kowaro** English small. Sranan Tongo pikin.
A.
- kowei** English fishhook. Sranan Tongo fisi.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.
Vt. See: shikrim. From: Sranan Tongo.
- 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.sp. Sranan Tongo fowroe.sp.
N. English toucan, large. Sranan Tongo kujake. *Category:* animal bird.
- kujukuju** English bird.sp. Sranan Tongo fowroe.sp; pingo.aka.

- N. Category: animal bird.*
- kujuma** English make.brown.red. Sranan Tongo meki.redi.bruin.
Vt.
- kujuro** English make.yellow.brown. Sranan Tongo meki.geri.bruin.
Vt.
- kukuru** English kitchen. Sranan Tongo kukru.
N. From: Sranan Tongo.
- kulturu** English culture. Sranan Tongo kulturu.
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.
N. English heron. Sranan Tongo sabaku.
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 wash inanimate or dead things, including body parts, but not the whole body; palatalizes to /tjumi(ky)/ after /i/. 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 tron /tjumi(ky)/ baka /i/.
See: kupi. Kiere kumi:sha. S/he washes cassava. Ai wasi kasaba.*
- kumitjyry** See: kumi(ky) -ry. [CeAr 0021]
- N. English washing. Sranan Tongo na wasi. See: kumi(ky).*
Category: Cassava Film.
- kumi:sha** See: kumi(ky) -ja. [HeAl 0026]
Vt. English s/he washes (O). Sranan Tongo ai wasi (eng).
See: kumi(ky). Category: Cassava Film.
- kumi:shang** See: kumi(ky) -ja -ng. [HeAl 0037]
Vt. English s/he washes (O). Sranan Tongo ai wasi (eng).
See: kumi(ky). Category: Cassava Film.
- kumi:shanong** See: kumi(ky) -ja -nong. [JuAl 0023]
Vt. English s/he washes (them). Sranan Tongo ai wasi (den).
See: kumi(ky). Category: Cassava Film.
- kumykang** 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 Wan boto san s'ma e griti 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 /kynitjumiyatong/]
- kunami** English fish.poison. Sranan Tongo fisi.dresi.
N. Category: culture artifact.
- kunawaru** English tree.frog. Sranan Tongo pipa.todo.
N. Category: animal amphibian.
- Kupanama** English Coppename. Sranan Tongo Coppename.
Geo.N.

kupesini English tree.sp. Sranan
Tongo bon.sp; fong.udu.
N. See: kupesini poripo.
Category: animal plant animal reptile.

kupesini poripo
English bushmaster.snake. Sranan
Tongo maka.sneki.
*N. English Lit. 'non-genuine /kupesini/
branch'. Sranan Tongo Lit. 'no-tru
kupesini taki'.*

kupi English bathe; moisten. Sranan
Tongo wasi; nati.
*Vt. English wash a live thing. Sranan
Tongo wasi wan libi sani.*

kupi'i English tree.sp. Sranan Tongo bon.sp;
copi.
N. Category: plant tree.

kupira English fish.sp. Sranan Tongo fisi.sp.
N. Category: animal fish.

Kupirisi English Kupirisi. Sranan
Tongo Kupirisi.
Nm.

kupo English upon. Sranan Tongo tapu.
Pp.

kuponaka English onto. Sranan
Tongo na.tapu.
Pp.

kurama English treat; look.after. Sranan
Tongo dresi; sorgu.
*Vt. English i.e. health treatment. Sranan
Tongo b.v. dresi foe kisi
betre.*

kurando English outside. Sranan
Tongo doro.sei. Hollands buiten.
A.

kurantonaka English to.outside.
Sranan Tongo na.dorosei.
A. See: kurando.

kurasiwai English bird.sp. Sranan
Tongo fowroe.sp.
N. Category: animal bird.

kurawa English plant.sp. Sranan
Tongo prani.sp.
*N. English bromelia, provides rope.
Sranan Tongo wan sortoe bromki
san e gi tetei. Category: plant.*

kurewako English parrot.sp. Sranan
Tongo popokai.sp.
N.

kuri English red.clay. Sranan
Tongo redi.doti.
N. Category: nature.

kurijara English canoe. Sranan Tongo boto.
N. Category: culture artifact.

kurimata English fish.sp. Sranan
Tongo fisi.sp.
N.

kurita English day. Sranan Tongo dei.
N. Category: nature.

kuritanene English noon; midnight. Sranan
Tongo mindri.dei;
mindri.neti.
A.

kuritanory English day.Pssd. Sranan
Tongo dei.
*N. English special day, as in a birthday.
Sranan Tongo spesrutu dei, leki
wan frijari dei.
Category: nature.*

kuru English beforehand; ahead; Affirm.
Sranan Tongo fosi.
*Pp; Ptc. Sranan Tongo e sori so a
de, tog; a no de tra fasi.
[Mauru 00086] Category: Cassava Film.*

kuruhara English tree.sp. Sranan
Tongo bon.sp.
N. Category: plant tree.

kurukuru English basket. Sranan
Tongo 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*

Tongo Spesrutu baskita san meki foe warimbo en san e gebruk foe show sani leki kasaba 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 gebruk 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* Tongo tingi.fowroe.sp.

N. Category: animal bird.

Kurupi *English* Kurupi. *Sranan* Tongo Kurupi. *Nm.*

kuruturu *English* culture. *Sranan* Tongo kurturu.

N. From: ST.

kuruwese *English* palm.sheath. *Sranan* Tongo 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* Tongo Na buba foe wan bosu maripa. A ben gebruk foe seif kasaba go ini. Wantoe s'ma e gebruk eng so ete, mar moro furu s'ma e gebruk 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 zeef het mit het zeef op een maripa bootje. *Category: nature.*

Kuruwini *English* Cuyuni.

Geo.N.

kusa *English* crab.sp. *Sranan* Tongo krabu.sp. *N. Category: animal arthropod.*

kusari *English* deer.sp. *Sranan* Tongo dija.sp. *N. Category: animal mammal.*

kusewe *English* anatto. *Sranan* Tongo kusuwe. *N. Category: plant culture.*

kushi'ña *English* kitchen. *Sranan* Tongo kukru.

N. Category: culture artifact. From: Spanish.

kutaa *English* type.of.arrow. *Sranan* Tongo wan.sortu.peiri. *N. Category: culture artifact.*

kuwai *English* calabash. *Sranan* Tongo krabasi. *N. Category: culture artifact.*

kuwama *English* bamboo.sp; flute. *Sranan* Tongo bambusi.sp; fluit. *N. Category: plant culture artifact.*

kuwata *English* monkey.sp. *N. English* Spider monkey. *Sranan* Tongo Kwatta. *Category: animal mammal.*

- kuwatyry** English tree.sp. Sranan Tongo bon.sp; bar.kraki.
N. Category: plant tree.
- ky** English grate; rasp. Sranan Tongo griti. Hollands raspen.
Vt.
- ky** English I.sec. Sranan Tongo mi.si.
Ptc.
- ky-** English 3.Rm. Sranan Tongo eng.drape.
prs. English Historically /moky/, now used for distant 3 (when contrasted with non-/ky-/ marked verb in present tense). Only in 3A3O [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 Tongo a s'ma dati e doe eng. Soso te je taki over [eng doe gi eng]. **kyny:jang (ky- n- y(ry) -ja -ng)** S/he put it. A poti eng.
- kydjy** English young.boy. Sranan Tongo jongu.boi.
N. [HeAl FF00049]
- kyja** *See: ky -ja.* [CeAr 0020]
Vt. English s/he grates (O). Sranan Tongo ai griti (eng). *See: ky.*
Category: Cassava Film.
- ky'karo** English 1+2Col.
Pro. English we; us. Sranan Tongo unu.
- ky'ko** English 1+2. Sranan Tongo 1+2.
Pro. English we two. Sranan Tongo mi nanga joe.
- kykulturukong** *See: k- kulturukong.* [WiMa 0109]
N. English our culture. Sranan Tongo wi kulturukong. *See: kulturukong.*
Category: Cassava Film.
- kyna** English (hesitation). Sranan Tongo (ah, uh). *Category: Cassava Film.*
- kynakota** *See: ky- n- ako -take.*
- Vt.* English s/he will pound it in a mortar. Sranan Tongo a o fon eng ini wan mata. *See: ako.*
Category: Cassava Film.
- kynakotojang** *See: ky- n- akoto -ja -ng.* [JuAl 0003]
Vt. English s/he cuts it down. Sranan Tongo ai kapu (fala) eng.
See: akoto. Category: Cassava Film.
- kynakykajang** *See: ky- n- akyka -ja -ng.* [WiMa 0061]
Vt. English s/he presses it. Sranan Tongo ai tranga eng. *See: akyka.*
Category: Cassava Film.
- kynakykano** *See: ky- n- akyka -no.* [HeAl 0057]
Vt. English s/he presses it. Sranan Tongo ai pers eng. *See: akyka.*
Category: Cassava Film.
- kynakykanong** *See: ky- n- akyka -non.* [WiMa 0123]
Vt. English s/he presses it. Sranan Tongo ai pers eng. *See: akyka.*
Category: Cassava Film.
- kynakykapo:sa** *See: ky- n- akyka -po(ty) -ja.* [UrMa 0043]
Vt. English s/he presses it repeatedly. Sranan Tongo ai perspers eng.
See: akyka. Category: Cassava Film.
- kynakynokanong** *See: ky- n- akyka -non.* [UrMa 0024]
Vt. English s/he presses it. Sranan Tongo ai tranga eng. *See: akyka.*
Category: Cassava Film.
- kyna'mejato** *See: ky- n- a'mema -ja -to.* [JoKa 0037]
Vt. English s/he swipes it away. Sranan Tongo ai figi eng. *See: a'mema.*
Category: Cassava Film.
- kyna'memano** *See: ky- n- a'mema -no.* [HeMa 0050]

Vt. English s/he swipes it away. Sranan Tongo ai figi eng puru.

See: a'mema. *Category:* Cassava Film.

kyna'memanong *See:* ky- n- a'mema -non. [UrMa 0035]

Vt. English s/he swipes it away. Sranan Tongo ai wai eng figi.

See: a'mema. *Category:* Cassava Film.

kyna'moja *See:* ky- n- a'mo -ja. [HeMa 0035]

Vt. English s/he mashes it. Sranan Tongo ai masi eng. *See:* a'mo. *Category:* Cassava Film.

kyna'mokano *See:* ky- n- a'moka -no. [HeAl 0035]

Vt. English s/he crumbles it. Sranan Tongo ai pispisi eng.

See: a'moka. *Category:* Cassava Film.

kyna'nokanong *See:* ky- n- a'no(py) -ka -non. [UrMa 0022]

Vt. English s/he fills it. Sranan Tongo ai furu eng. *See:* a'no(py). *Category:* Cassava Film.

kynanu:ja *See:* ky- n- anu(my) -ja. [HeAl 0008]

Vt. English s/he hoes it (Lit. lifts dirt). Sranan Tongo ai tjapu eng.

See: anu(my). *Category:* Cassava Film.

kynapitjano *See:* ky- n- apika -no. [HeAl 0048]

Vt. English s/he spreads it out. Sranan Tongo ai bradi eng. *See:* apika. *Category:* Cassava Film.

kynapitjanong *See:* ky- n- apika -non. [UrMa 0038]

Vt. English s/he spreads it out. Sranan Tongo ai bradi eng. *See:* apika. *Category:* Cassava Film.

kynapoijang *See:* ky- n- apoi -ja -ng. [WiMa 0056]

Vt. English s/he holds it. Sranan Tongo ai hori eng. *See:* apoi.

Category: Cassava Film.

kynapoja *See:* ky- n- apo -ja. [HeAl 0026]

Vt. English s/he pounds it. Sranan Tongo ai stampu eng. *See:* apo. *Category:* Cassava Film.

kynapojang *See:* ky- n- apo -ja -ng. [MaCh 0028]

Vt. English s/he pounds it. Sranan Tongo ai stampu eng. *See:* apo. *Category:* Cassava Film.

kynaroja *See:* ky- n- aro -ja. [HeAl 0059]

Vt. English s/he carries it. Sranan Tongo ai tjari eng. *See:* aro. *Category:* Cassava Film.

kynarojang *See:* ky- n- aro -ja -ng. [UrMa 0045]

Vt. English s/he carries it. Sranan Tongo ai tjari eng. *See:* aro. *Category:* Cassava Film.

kynarojatong *See:* ky- n- aro -ja -tong. [JuAl 0018]

Vt. English they carry it. Sranan Tongo den tjari eng. *See:* aro. *Category:* Cassava Film.

kynarukanong *See:* ky- n- aruka -non. [WiMa 0127]

Vt. English s/he dries it. Sranan Tongo ai drei eng. *See:* aruka. *Category:* Cassava Film.

kynaru'kapo:sa *See:* ky- n- aru'ka -po(ty) -ja. [HeMa 0063]

Vt. English s/he puts it in repeatedly. Sranan Tongo ai pot'poti eng go ini. *See:* aru'ka. *Category:* Cassava Film.

kynarymoja *See:* ky- n- arymo -ja. [CeAr 0022]

Vt. English s/he put it in. Sranan Tongo a poti eng insei. *See:* arymo. *Category:* Cassava Film.

kynarymojang See: ky- n- arymo -
ja -ng. [MaCh 0021]

Vt. English s/he squeezes it. Sranan
Tongo ai pers eng. See: **arymo**.
Category: **Cassava Film**.

kynatyano See: ky- n- atyta -no. [HeAl
0012]

Vo. English it grows. Sranan Tongo ai
gro. See: **atyta**. *Category:* **Cassava
Film**.

kynatyanong See: ky- n- atyta -
non. [JoKa 0011]

Vo. English it grows. Sranan Tongo 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 Tongo ai laf'lafu.
See: **auwa**. *Category:* **Cassava Film**.

kynawapo:sang See: ky- n- auwa -
po(ty) -ja -ng. [JuAl 0068]

Vo. English s/he laughs repeatedly.
Sranan Tongo ai laf'lafu.
See: **auwa**. *Category:* **Cassava Film**.

kyne English (hesitation). Sranan Tongo (ah,
uh). *Category:* **Cassava Film**.

kynebakmapo:sa See: ky- n- ebakma
-po(ty) -ja. [MaCh 0040]

Vt. English s/he reverses it repeatedly.
Sranan Tongo ai bakabaka eng.
See: **ebakma**. *Category:* **Cassava
Film**.

kyneijang See: ky- n- e'i -ja -ng. [JuAl
0029]

Va. English s/he is. Sranan Tongo eng
de. See: **e'i**. *Category:* **Cassava Film**.

kyne'keija See: ky- n- e'kei -ja. [HeMa
0053]

Vt. English s/he bakes it. Sranan Tongo ai
baka eng. See: **e'kei**.
Category: **Cassava Film**.

kyne'keitja See: ky- n- e'kei -take. [PaCh
0033]

Vt. English s/he will bake it. Sranan
Tongo a o baka eng. See: **e'kei**.
Category: **Cassava Film**.

kynema:ja See: ky- n- ema(my) -ja.
[WiMa 0069]

Vo. English s/he lives. Sranan Tongo ai
libi. See: **ema(my)**.
Category: **Cassava Film**.

kynema:jang See: ky- n- ema(my)
-ja -ng. [JuAl 0065]

Vo. English h/she lives. Sranan Tongo ai
libi. See: **ema(my)**.
Category: **Cassava Film**.

kyneneja See: ky- n- ene -ja. [HeAl
0043]

Vt. English s/he watches it. Sranan
Tongo 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
Tongo ai jepi eng.
See: **epano(py)**. *Category:* **Cassava
Film**.

kynepano:sang See: ky- n-
epano(py) -ja -ng. [JuAl 0008]

Vt. English s/he helps h/her. Sranan
Tongo 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
Tongo 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 Tongo ai meki a losi.
See: **atoka**. *Category:* **Cassava Film**.

- kyngano** See: ky- n- ka -no. [HeAl 0056]
Va. English s/he says. Sranan Tongo ai taki. See: **ka**. Category: **Cassava Film**.
- kyni** Category: **Cassava Film**.
- kynikyjang** See: ky- ni- ky -ja -ng. [HeMa 0030]
Vt. English s/he grates it. Sranan Tongo ai griti eng. See: **ky**.
 Category: **Cassava Film**.
- kynimjaminjanong** See: ky- ni- emamina -ja -nong. [JuAl 0024]
Vo. English they work. Sranan Tongo den e wroko. See: **emamina**.
 Category: **Cassava Film**.
- kynimjeroja** See: ky- ni- mero -ja. [MaCh 0040]
Vt. English s/he paints it. Sranan Tongo ai peni eng. See: **mero**.
 Category: **Cassava Film**.
- kynimjerota** See: ky- ni- mero -take. [HeMa 0056]
Vt. English s/he will paint it. Sranan Tongo a o peni eng. See: **mero**.
 Category: **Cassava Film**.
- kynimjukano** See: ky- ni- muka -no. [HeMa 0019]
Vt. English s/he pulls (harvests) roots. Sranan Tongo ai hari den lutu.
 See: **muka**. Category: **Cassava Film**.
- kynimjukanong** See: ky- ni- muka -non. [UrMa 0014]
Vt. English s/he removes the roots. Sranan Tongo ai hari den lutu puru. See: **muka**. Category: **Cassava Film**.
- kynimjyjang** See: ky- ni- my -ja -ng. [JoKa 0052]
Vt. English s/he ties it. Sranan Tongo ai tai eng. See: **my**.
 Category: **Cassava Film**.

- kyninjojang** See: ky- ni- no -ja -ng. [WiMa 0124]
Vt. English s/he leaves it. Sranan Tongo ai libi eng. See: **no**.
 Category: **Cassava Film**.
- kyninjopondojang** See: ky- ni- nopondo -ja -ng. [UrMa 0008]
Vt. English s/he covers it. Sranan Tongo ai domru eng.
 See: **nopondo**. Category: **Cassava Film**.
- kynipitjano** See: ky- ni- pika -no. [HeMa 0026]
Vt. English s/he peels it. Sranan Tongo ai piri eng. See: **pika**.
 Category: **Cassava Film**.
- kynipitjanong** See: ky- ni- pika -non. [PaCh 0022]
Vt. English s/he peels it. Sranan Tongo ai piri eng. See: **pika**.
 Category: **Cassava Film**.
- kynipitjatong** See: ky- ni- pika -tong. [MaCh 0015]
Vt. English s/he peels them. Sranan Tongo 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 Tongo 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 Tongo ai kap'kapu eng.
 See: **pa'koto**. Category: **Cassava Film**.
- kynipjekuramano** See: ky- ni- pekurama -no. [HeAl 0051]
Vt. English s/he makes it pretty. Sranan Tongo ai seti eng mooie.
 See: **pekurama**. Category: **Cassava Film**.

kynipjekuramanong See: ky- ni-

pekurama -non. [UrMa 0039]

Vt. English s/he makes it pretty. Sranan Tongo ai poti eng mooie.

See: **pekurama**. Category: **Cassava Film**.

kynipjepamano See: ky- ni- pepama

-no. [HeAl 0050]

Vt. English s/he drags it. Sranan Tongo ai har'hari eng. See: **pepama**.

Category: **Cassava Film**.

kynipjesasamano See: ky- ni-

pesasama -no. [HeAl 0056]

Vt. English s/he sprinkles it. Sranan Tongo ai sek'seki eng.

See: **pesasama**. Category: **Cassava Film**.

kynipjesasamanong See: ky- ni-

pesasama -non. [UrMa 0041]

Vt. English s/he sprinkles it. Sranan Tongo ai sek'seki eng.

See: **pesasama**. Category: **Cassava Film**.

kynipjesasamata See: ky- ni-

pesasama -take. [HeAl 0054]

Vt. English s/he will sprinkle it. Sranan Tongo a o poti pikinso foe eng. See: **pesasama**.

Category: **Cassava Film**.

kynipjoja See: ky- ni- apo -ja. [PaCh

0032]

Vt. English s/he pounds it. Sranan Tongo ai stampu eng. See: **apo**.

Category: **Cassava Film**.

kynipj'omanganon See: ky- ni-

po'manka -non. [HeMa 0046]

Vt. English s/he lights it. Sranan Tongo ai leti eng. See: **pomanka**.

Category: **Cassava Film**.

kynipjo'manong See: ky- ni- po'ma -

non. [PaCh 0043]

Vt. English s/he lights it. Sranan Tongo ai leti eng. See: **po'ma**.

Category: **Cassava Film**.

kynipjoritjano See: ky- ni- pori -

ka -no. [HeAl 0004]

Vt. English s/he cuts off the branch. Sranan Tongo ai koti na taki.

See: **pori**. Category: **Cassava Film**.

kynipjoritjanong See: ky- ni- pori -

ka -non. [MaCh 0003]

Vt. English s/he removes branches. Sranan Tongo ai kapu den taki.

See: **pori**. Category: **Cassava Film**.

kynipjosunja See: ky- ni- posun

-ja. [MaCh 0041] See: **posun**.

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 Tongo 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 Tongo ai pritpriti eng.

See: **raka**. Category: **Cassava Film**.

kynishasama See: ky- ni-

pesasama. [JoKa 0043]

Vt. English s/he sprinkles it. Sranan Tongo ai sek'seki eng.

See: **pesasama**. Category: **Cassava Film**.

kynishasamato See: ky- ni-

pesasama -to. [JoKa 0043]

Vt. English they sprinkle it. Sranan Tongo den e sek'seki eng.

See: **pesasama**. Category: **Cassava Film**.

kynishekano See: ky- ni- seka -

no. [HeAl 0058]

Vt. English s/he tears it. Sranan Tongo ai priti eng. *See:* **seka**.
Category: **Cassava Film**.

kynishekapo:sa *See:* ky- ni- seka -
po(ty) -ja. [UrMa 0044]
Vt. English s/he tears it repeatedly.
Sranan Tongo ai pritpriti eng.
See: **seka**. *Category:* **Cassava Film**.

kynisho'kano *See:* ky- ni- so'ka -
no. [HeMa 0037]
Vt. English s/he takes it out. Sranan
Tongo ai puru eng. *See:* **so'ka**.
Category: **Cassava Film**.

kynitjai *See:* ky- ni- ka -i. [JoKa 0014]
Vt. English s/he removes it. Sranan
Tongo ai puru eng. *See:* **ka**.
Category: **Cassava Film**.

kynitjakato *See:* ky- ni- kaka -tong.
[JoKa 0047]
Vt. English they scrape it. Sranan
Tongo den krabu eng. *See:* **kaka**.
Category: **Cassava Film**.

kynitjamutanong *See:* ky- ni- kamu -
ta -non. [WiMa 0090]
Vt. English it flames. Sranan Tongo ai
teki flam. *See:* **kamu**.
Category: **Cassava Film**.

kynitjano *See:* ky- ni- ka - fi no.
Vt. English s/he removes it. Sranan
Tongo ai puru eng. *See:* **ka**.
Category: **Cassava Film**.

kynitjanong *See:* ky- ni- ka -non. [JoKa
0027]
Vt. English s/he removes it. Sranan
Tongo ai puru eng. *See:* **ka**.
Category: **Cassava Film**.

kynitjary'to:jang *See:* ky- ni- tary'to
-ja -ng. [UrMa 0007]
Vt. English s/he fills it. Sranan Tongo ai
furu eng. *See:* **tary'to**.
Category: **Cassava Film**.

kynitjatong *See:* ky- ni- ka -tong. [HeAl
0021]

Vt. English s/he pulls (removes) them.
Sranan Tongo ai puru den. *See:* **ka**.
Category: **Cassava Film**.

kynitjerekatong *See:* ky- ni- kereka
-tong. [UrMa 0012]
Vt. English s/he pulls them off. Sranan
Tongo ai hari den puru.
See: **kereka**. *Category:* **Cassava Film**.

kynitjokotopo:sa *See:* ky- ni- koto -
po(ty) -ja. [CF CeAr 0003]
Vt. English s/he cuts it up. Sranan
Tongo ai kot'koti eng.
See: **koto**. *Category:* **Cassava Film**.

kynitjororokanong *See:* ky- ni-
kororoka -non. [WiMa 0093]
Vt. English s/he pours it out. Sranan
Tongo ai trowe eng.
See: **kororoka**. *Category:* **Cassava
Film**.

kynitjotojang *See:* ky- ni- koto -
ja -ng.
Vt. English s/he chops it. Sranan Tongo ai
koti eng. *See:* **koto**.
Category: **Cassava Film**.

kynitjotopo:sa *See:* ky- ni- koto -
po(ty) -ja. [HeAl 0022]
Vt. English s/he cuts it repeatedly. Sranan
Tongo ai kot'koti eng.
See: **koto**. *Category:* **Cassava Film**.

kynitjotopo:sang *See:* ky- ni- koto -
po(ty) -ja -ng. [JeNj 0044]
Vt. English s/he cuts it repeatedly. Sranan
Tongo ai kot'koti eng.
See: **koto**. *Category:* **Cassava Film**.

kynitjotopo:satong *See:* ky- ni- koto -
po(ty) -ja -tong. [MaCh 0013]
Vt. English s/he chops then repeatedly.
Sranan Tongo ai kap'kapu den.
See: **koto**. *Category:* **Cassava Film**.

kynitjumisha *See:* ky- ni-
kumi(ky) -ja. [HeAl 0026]

Vt. English s/he washes it. Sranan
Tongo 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
Tongo 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 Tongo ai
poti eng na ipi. *See:* **tumung**.
Category: **Cassava Film**.

kynitjupija *See:* **ky- ni- kupi -ja.** [HeAl
0040]

Vt. English s/he moistens it. Sranan
Tongo ai nati eng. *See:* **kupi**.
Category: **Cassava Film**.

kynitjyja *See:* **ky- ni- ky -ja.** [CeAr
0020]

Vt. English s/he grates it. Sranan Tongo ai
griti eng. *See:* **ky**.
Category: **Cassava Film**.

kynitjjang *See:* **ky- ni- ky -ja -ng.**
[MaCh 0019]

Vt. English s/he grates it. Sranan Tongo ai
griti eng. *See:* **ky**.
Category: **Cassava Film**.

kyniwjeritjanong *See:* **ky- ni- weri -
ka -non.** [JuAl 0005]

Vt. English s/he removes the leaves.
Sranan Tongo 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
Tongo ai puru wiwiri. *See:* **weri**.
Category: **Cassava Film**.

kyniwjeritjanong *See:* **ky- ni- weri -
ka -non.** [UrMa 0005]

Vt. English s/he removes the leaves.
Sranan Tongo ai krim den
wiwiri. *See:* **weri**.
Category: **Cassava Film**.

kyniwjojang *See:* **ky- ni- wo -ja -ng.**
[WiMa 0071]

Vt. English s/he beats it. Sranan Tongo ai
fon eng. *See:* **wo**.
Category: **Cassava Film**.

kynokyja *See:* **ky- n- wot- ky -ja.**
[HeAl 0027]

Vt. English s/he grates. Sranan Tongo ai
griti. *See:* **ky**. *Category:* **Cassava
Film**.

kynokyjang *See:* **ky- n- wot- ky -ja -ng.**
[HeAl 0027]

Vt. English s/he grates. Sranan Tongo ai
griti. *See:* **ky**. *Category:* **Cassava
Film**.

kynomanong *See:* **ky- n- oma -
ng.**

Va. English it falls. Sranan Tongo ai
fadon. *See:* **oma**. *Category:* **Cassava
Film**.

kynopitjano *See:* **ky- n- wot- pika -no.**
[HeAl 0024]

Va. English s/he peels. Sranan Tongo ai
piri. *See:* **pika**. *Category:* **Cassava
Film**.

kynopitjanong *See:* **ky- n- wos-
pika -non.** [UrMa 0017]

Vt. English s/he peels. Sranan Tongo ai
krabu. *See:* **pika**. *Category:* **Cassava
Film**.

kynopitjanong *See:* **ky- n- wos-
pitja -non.** [UrMa 0026]

Vt. English s/he spreads it. Sranan
Tongo ai bradi eng. *See:* **pitja**.
Category: **Cassava Film**.

kynopopo:satong *See:* **ky- n- opopo -
po(ty) -ja -tong.** [JoKa 0031]

Va. English they peck repeatedly. Sranan Tongo den e lukuluku.

See: **opopo**. *Category:* **Cassava Film**.

kynopo:jang *See:* **ky- n- wot- po(my) -ja -ng**. [JeNj 0005]

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]

Va. 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**. [JeNj 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**. [JuAl 0049]

V. English s/he bakes repeatedly. Sranan Tongo ai bakabaka. *See:* **e'kei**.

Category: **Cassava Film**.

kynotandy'moja *See:* **ky- n- wot- andy'mo -ja**. [CeAr 0024]

Va. English s/he sits. Sranan Tongo ai sidon. *See:* **andy'mo**.

Category: **Cassava Film**.

kynotandy'mojang *See:* **ky- n- wot- andy'mo -ja -ng**. [JuAl 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**. [JuAl 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**.

kynotarymojang *See:* **ky- n- wot- arymo -ja -ng**. [JeNj 0025]

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 fowroe.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]

Va. English it falls. Sranan Tongo ai fadon. *See:* **o fi ma**.

Category: **Cassava Film**.

kyno:se *See:* **ky- n- o(py) -se**. [WiMa 0069]

Va. English s/he comes for the purpose of X. Sranan Tongo a kon foe X.

See: o(py). *Category:* Cassava Film.

kynu *Category:* Cassava Film.

kynuku:sang *See:* ky- n- uku(ty)

-ja -ng. [WiMa 0084]

Vt. English s/he knows it. Sranan Tongo a sabi eng. *See:* uku(ty).

Category: Cassava Film.

kynu'nano *See:* ky- n- u'na -no. [UrMa 0030]

Vt. English s/he sifts it. Sranan Tongo ai seif eng. *See:* u'na.

Category: Cassava Film.

kynu'nanong *See:* ky- n- u'na -non. [JoKa 0030]

Vt. English s/he sifts it. Sranan Tongo ai seif eng. *See:* u'na.

Category: Cassava Film.

kynunemato *See:* ky- n- unema -to. [JoKa 0049]

Vt. English s/he picks it up. Sranan Tongo ai opo eng. *See:* unema.

Category: Cassava Film.

kynurimjano *See:* ky- n- urima -no. [HeMa 0060]

Vt. English s/he flips it. Sranan Tongo ai drai eng. *See:* urima.

Category: Cassava Film.

kynurindjano *See:* ky- n- urima -no. [HeAl 0057]

Vt. English s/he flips it. Sranan Tongo ai drai eng. *See:* urima.

Category: Cassava Film.

kynurindjanong *See:* ky- n- urima -non. [WiMa 0121]

Vt. English s/he turns it around. Sranan Tongo ai poti eng tra fasi.

See: urima. *Category:* Cassava Film.

kynuroja *See:* ky- n- uro -ja. [HeMa 0051]

Vt. English s/he blows it. Sranan Tongo ai wai eng. *See:* uro.

Category: Cassava Film.

kynyjatong *See:* ky- n- y(ry) -ja -tong. [JuAl 0030]

Vt. English they put it. Sranan Tongo den poti eng. *See:* y(ry).

Category: Cassava Film.

kynysa *See:* ky- n- y(to) -ja. [CeAr 0045]

Va. English h/she goes. Sranan Tongo ai go. *See:* y(to). *Category:* Cassava Film.

kynysang *See:* ky- n- y(to) -ja -ng. [JeNj 0012]

Va. English s/he goes. Sranan Tongo ai go. *See:* y(to). *Category:* Cassava Film.

kyny:ja *See:* ky- n- y(ry) -ja. [CeAr 0015]

Vt. English s/he puts it. Sranan Tongo ai poti eng. *See:* y(ry).

Category: Cassava Film.

kyny:jang *See:* ky- n- y(ry) -ja -ng. [JeNj 0045]

Vt. English s/he put it. Sranan Tongo a poti eng. *See:* y(ry).

Category: Cassava Film.

kyny:jato *See:* ky- n- y(ry) -ja -to. [JoKa 0039]

Vt. English they put it. Sranan Tongo den poti eng. *See:* e'!

Category: Cassava Film.

kyny:po:sa *See:* ky- n- y(ry) -po(ty) -ja. [JoKa 0016]

Vt. English s/he puts it repeatedly. Sranan Tongo ai pot'poti eng.

See: y(ry). *Category:* Cassava Film.

kyny:satong *See:* ky- n- y(to) -ja -tong. [JeNj 0013]

Va. English they go. Sranan Tongo den e go. *See:* y(to). *Category:* Cassava Film.

Film.

kyny:tang *See:* ky- n- y(ry) -take -ng. [JuAl 0050]

- Vt.* English s/he will put it. Sranan Tongo a o poti eng. *See:* **y(ry)**.
Category: **Cassava Film**.
- kyry** English make. Sranan Tongo meki.
Vt.
- kyry** English goods. Sranan Tongo sani.
N.
- kyryja** *See:* **kyry -ja**. [HeAl 0039]
Vt. English s/he makes (O). Sranan Tongo ai meki (eng). *See:* **y(ry)**.
Category: **Cassava Film**.
- kyryjang** *See:* **kyry -ja -ng**. [JeNj 0037]
Vt. English s/he makes (O). Sranan Tongo ai meki (eng). *See:* **y(ry)**.
Category: **Cassava Film**.
- kyrykyryma** English rub; scrape. Sranan Tongo lobi; krabu.
Vt. [HeAl FF00040]
- kys-** English 1+2A. Sranan Tongo 1+2A.
prs. English me and you, we two A with transitive verbs. Sranan Tongo mi nanga joe, wi toe, e gebruik foe taki joe nanga mi doe eng nanga Vt werkword.
- kysapoisheng** *See:* **kys- apoi -seng**. [WiMa 0113]
Vt. English let us hold it. Sranan Tongo meki wi hori eng.
See: **apoi**. *Category:* **Cassava Film**.
- kyse** English case. Sranan Tongo kasi.
N. *Category:* **culture artifact**.
- kysenejatong** *See:* **kys- ene -ja -tong**. [WiMa 0136]
Vt. English we see it. Sranan Tongo wi si eng. *See:* **ene**.
Category: **Cassava Film**.
- kyshitja:satong** *See:* **kys- ka(py) -ja -tong**. [WiMa 0007]
Vt. English we two make them. Sranan Tongo wi e meki den. *See:* **ka(py)**.
Category: **Cassava Film**.
- kysiu** English monkey.sp. Sranan Tongo keskesi.sp.
N. *Category:* **animal mammal**.
- Kysuwini** English Cosewijne.River. Sranan Tongo Cosewijne.Liba. [Intrv.WiTo 0113]
Geo.N.
- kyt-** English 1+2Sa. Sranan Tongo 1+2Sa.
prs. Sranan Tongo mi nanga joe doe eng nanga Va werkwordt.
- kytatong** English 1+2.Cop.Coll; we.are. Sranan Tongo wi .de. [MCO2 00121; Cassava Demo WiMa 0076]
Va. English be. Sranan Tongo de.
- kyte'i** *See:* **kyt- e'i**. [WiMa 0112]
Va. English we become. Sranan Tongo wi kon de. *See:* **e'i**. *Category:* **Cassava Film**.
- kyteijatong** *See:* **kyt- e'i -ja -tong**. [WiMa 0075]
Va. English we are being. Sranan Tongo wi de. *See:* **e'i**.
Category: **Cassava Film**.
- kyteisheng** *See:* **kyt- e'i -seng**. [WiMa 0057]
Va. English let us be. Sranan Tongo meki wi de. *See:* **e'i**. *Category:* **Cassava Film**.
- kytopoisheng** *See:* **kyt- wos- po(my) -se -ng**. [WiMa 0033]
Vt. English let us plant. Sranan Tongo meki wi prani.
See: **po(my)**. *Category:* **Cassava Film**.
- kytopo:satong** *See:* **kyt- opo(ty) -ja -tong**. [WiMa 0100]
Va. English WE SEE. Sranan Tongo wi si. *See:* **opo(ty)**. *Category:* **Cassava Film**.
- kyweidjykong** *See:* **ky- w- e'i -ry -kong**. [WiMa 0018]
Va. English they are. Sranan Tongo den de. *See:* **e'i**. *Category:* **Cassava Film**.

kyy English Interj. Sranan Tongo kyyy.
Interj.

Kyyyy English hey! Sranan Tongo soooo.
Intj.

L - l

lars English rubber.boots. Sranan Tongo lars.
[MCO2 00225]
N.

leki English thus. Sranan Tongo leki.
A. From: Sranan Tongo.

leni English lend. Sranan Tongo leni. [MCO2
00225]

Vt.

liba English river. Sranan Tongo liba.
N. From: Sranan Tongo.

lobi English love. Sranan Tongo lobi.
Vt. From: ST.

M - m

m- English 2A; 2Sa. Sranan Tongo 2A; 2Sa.
prs. English you; 2A for transitive
verbs; 2Sa for intransitive. Sranan
Tongo joe doe eng foe *Vt* of
Va werkwoordt.

m- English Gen.Hum. Sranan
Tongo joe.wan.
pos. English genitive.

ma English but. Sranan Tongo mar.
Ptc. From: Sranan Tongo.

-ma English Chg.
Vzr. English changes a noun to a verb
with the meaning 'cause to become;
produce; provide; handle'. Sranan
Tongo ai kenki wan naamwoord
go na wan werkwoord nanga
a betekkenis 'meki kon
foe de; gi'. **Kari'njama;**
auhtyma to cause to become human;
build a house for someone. meki
kon wan libi s'ma; bauw
wan oso gi wan s'ma.

mae English alas! Sranan Tongo tje!
Intj.

mae English Voc.
N. Category: kinship.

mainja English field; garden. Sranan
Tongo gron; djari.
Hollands kostgrondje.

N. English 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 Tongo 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 drei 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 tapoe gron wroko. **Mainja wa wysa.** I go to my field. Mi e go na gron. Ik ga naar het kostgrondje. *Category: culture artifact.*

mainjahto English without.garden. Sranan Tongo sondro.gron. *See: mainja -hto.*

N. See: mainja.

mainjary *See: mainja -ry.* [HeAl 0005]
N. English h/her field. Sranan Tongo eng gron. *See: mainja.*
Category: Cassava Film.

maipuri English tapir. Sranan Tongo bofru.
N. Category: animal mammal.

maitjuru *See: tumaitju(po) -ry.* [CeAr 0045]

N. English h/her pepper water. Sranan Tongo na pepre watra foe eng. *See: tumaitju(po).*
Category: Cassava Film.

maka English spine; thorn. Sranan Tongo maka.
N.

maka sriba English fish.sp. Sranan Tongo fisi.sp.
N. Sranan Tongo maka sriba. [Sranan Tongo]

Makanowaka English Makanowaka.
Sranan Tongo Makanowaka.
Nm.

Makydona English McDonald. Sranan Tongo Makdona.
Nm.

mama English mother. Sranan Tongo mama.
N. English "vocative," that is, used when the person is being addressed. Sranan Tongo ai gebruik for kari a s'ma.

ma'matakara English fish.sp. Sranan Tongo fisi.sp.
N. Category: animal fish.

ma'mi English boy. Sranan Tongo boi.
N. English "vocative," that is, used when the person is being addressed. Sranan Tongo ai gebruik for kari a s'ma.

ma(na) English 2.Cop. Sranan Tongo joe.de.
Va.

manare English sieve. Sranan Tongo seif.
N. Category: culture artifact.

manarery *See: manare -ry.* [HeMa 0041]
N. English h/her sieve. Sranan Tongo eng seif. *See: manare.*
Category: Cassava Film.

mandong English 3.Cop.Col; 2.Cop.Col; 2.Cop.Col.Intrg. Sranan Tongo den.de; unu.de; unu.de? *See: mang -tong; ma(na) -tong; ma(na) -ng -tong.* [WIMa 0053]

- Va.* English they are; you.PL are; are you.PL? Sranan Tongo den de; unu.de; unu.de? *See:* mang.
Category: **Cassava Film.**
- mang** English 3.Cop; 2.Cop; 2.Cop.Intrg. Sranan Tongo eng.de; joe.de; joe.de?
Va.
- mani'wi** English fish.sp. Sranan Tongo fisi.sp.
N. English prickle fish (Hoff 1968:103).
Category: **animal fish.**
- mankeri** English injury. Sranan Tongo mankeri. [FM-MA 00380]
N. From: ST.
- manko** English mango. Sranan Tongo manja.
N. Category: **plant tree fruit.**
- manompo** English not.happened. Sranan Tongo no.p'sa.
Ptc.
- manong** English obliquely.
Ptc. [Cassava Film CeAr 0048]
- mapiwara** English tree.sp. Sranan Tongo bon.sp.
N. Category: **plant tree.**
- mapo** English ashore. Sranan Tongo shoro.
A.
- maponaka** English to.ashore. Sranan Tongo na.shoro.
A. See: mapo.
- mapuru** English staff.
N. Category: **culture artifact.**
- marai** English wood.hen. Sranan Tongo fowroe.sp.
N. Category: **animal bird.**
- maraka** English rattle. Sranan Tongo maraka.
N. English A large, round rattle made from a calabash gourd. Also the name of the dance that's danced to maraka music. Maraka is often played and danced at funeral and memorial ceremonies. [MCO2 00139]
Category: **culture artifact.**
- marakaja** English jaguar.sp. Sranan Tongo tigri.sp.
N. Category: **animal mammal.**
- Marauni** English Maroni. Sranan Tongo Maroni.
Geo.N.
- Mari** English Marius. Sranan Tongo Marius.
Nm.
- marija** English knife. Sranan Tongo nefi.
N. Category: **culture artifact.**
- mariki** English mark. Sranan Tongo marki.
N. From: Sranan Tongo.
- maro** English with. Sranan Tongo nanga.
Pp.
- masawa** English fishing.nets. Sranan Tongo fisi.net.
N.
- masawary** *See:* masawa -ry. [HeAl 0064]
N. English h/her fishing net. Sranan Tongo eng net. *See:* masawa.
Category: **Cassava Film.**
- mashipje** English tall. Sranan Tongo langa.
A. Mashipje membo mang! S/he is so tall! A langa so te! [PaCh 0035]
- masiyiriy** English fly.sp. Sranan Tongo freifrei.sp.
N. Category: **animal arthropod.**
- mas'pasi** English Emancipation.Day. Sranan Tongo Masi.Pasi.
Nm. From: ST.
- masuwa** English fish.trap. Sranan Tongo fisi.djam.
N. Category: **culture artifact.**

- masuwana** English Masuwana. Sranan Tongo Masuwana.
Geo.N.
- mata** English mortar. Sranan Tongo mata.
N. From: Sranan Tongo.
- matapi** English manioc.press. Sranan Tongo matapi.
N. English special woven basket used to press grated cassava in order to remove the poisonous liquid. Sranan Tongo spesrutu baskita san e gebruik foe pers kasaba san griti k'ba foe puru na vergiftig watra foe eng. Category: culture artifact.
- matasapai** English matapi.stick. Sranan Tongo 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 Tongo 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 Tongo mati; Djuka. Hollands vriend.
N. Category: social. From: Sranan Tongo.
- Matipijo** *Nm.*
- maumau** English plant.sp. Sranan Tongo prani.sp.
N. Category: plant.
- mauru** English cotton. Sranan Tongo katun. Hollands katoen.
N. Category: plant.
- Mavis** *Nm.*
- mawasa** English razor. Sranan Tongo sker.mest.
N. Category: culture artifact.
- mawi** English fish.sp. Sranan Tongo fisi.sp.
N. Category: animal fish.

- ma:i** *See: 'ma(ty) -i. [CeAr 0022]*
Vo. English finished. Sranan Tongo klari. See: 'ma(ty). Category: Cassava Film.
- ma:tong** *See: 'ma(ty) -tong. [JoKa 0055]*
Vo. English they finish. Sranan Tongo den klari. See: 'ma(ty). Category: Cassava Film.
- mbo** English Pst; former; devalued. Sranan Tongo p'sa; owroe; no.boeng.wan.
chg; Nzr. English can attach to both nouns and verbs, as well as adpositions and demonstratives; nominalizer when attached to verbs. Sranan Tongo kan fasi na werkwoordt nanga naamwoordt plus bijvoeglijknaamwoorden nanga achterzetsel; ai tron werkwoordt go na naamwoordt. konyombo (k- ene - mbo) our former seeing. wi ne si eng moro. [WiMa 0075]
- mboto** English num. Sranan Tongo ten.
azr?. English Suffix that attaches to numbers to indicate 'so many times.'. Sranan Tongo Ai fasi na den nummer foe beteken 'so meni leisi.'. oko > okomboto two > twice. toe > toe leisi.
- me** English Attr; Ess.
Pp; Ptc. English as. Sranan Tongo leki.
- meester** English teacher. Sranan Tongo leer.kracht.
N. From: Dutch.
- meki** English make. Sranan Tongo meki.
Vt. From: ST.
- meko** English small. Sranan Tongo pikin.
A.
- membo** English Intns. Sranan Tongo moro.furu.
Ptc.

- mempo** English quite. Sranan
Tongo let.so.
Ptc.
- mene** English difficult; very good; Intns. Sranan
Tongo muilijk; heri.boeng.
A; Ptc. [Mauru 00029]
- meneja** *See: m- ene -ja.* [HeMa 0007]
Vt. English you see it. Sranan Tongo joe
e si eng. *See: ene.*
Category: Cassava Film.
- menejatong** *See: m- ene -ja -tong.* [JuAl
0010]
Vt. English you all see it. Sranan Tongo wi
e si eng. *See: ene.*
Category: Cassava Film.
- menetake** *See: m- ene -take.* [WiMa
0114]
Vt. English you will see. Sranan
Tongo joe o si. *See: ene.*
Category: Cassava Film.
- menka** English watch. Sranan Tongo luku.
Vt.
- menka** English bleed. Sranan Tongo brudu.
Vt.
- menka** English sort.
Vt.
- menta** English bleed; menstruate. Sranan
Tongo brudu; kisi.mun.siki.
See: menu -ta.
Vo.
- menu** English blood. Sranan Tongo brudu.
N. Category: body.
- merima** English rub. Sranan Tongo lobi.
Vt. [MaAl FF00045 Borrowing with -ma? I
don't know where from... check!]
- merki** English milk powder. Sranan
Tongo merki.
*N. Category: culture artifact. From:
Sranan Tongo.*
- Merlona** *Nm.*
- mero** English write. Sranan Tongo skrifi.
Vt. English write, also commonly used
to describe 'painting' or decorating
cassava bread as it is baking. Sranan
Tongo skrifi, mar owktoe
peni leki te wan s'ma e
peni kasaba brede foe
meki a mooie. **Kynimjeroja.** S/he
paints it. Ai peni eng. [MaCh 0040]
- mero** English at once; when. Sranan
Tongo nownow; te.
Ptc.
- mero** English Intns. Sranan Tongo moro. furu.
Ptc. Moko mero 'ne toroke. That
person is too angry. A s'ma dati
de tumsi atibron.
- merone** English like that. Sranan
Tongo net.so.
Ptc.
- mery** English drawing. Sranan Tongo skrifi.
N.
- meseku** English baby. Sranan
Tongo pikin.
N. Sranan Tongo baby, youngest
child in family. Hollands na
moro pikin wan foe wan familie.
- meta** English put marks. Sranan
Tongo poti.marki.
Vt.
- metamy** English later. Sranan Tongo dalak.
A. [CeAr FF00032]
- mete** English reason. Sranan Tongo saide.
[FM-MA 00548]
N.
- m'hm** English m'hm. Sranan Tongo m'hm.
Interj.
- mi** English late; dead; deceased. Sranan
Tongo dede; sargie.

- Ptc.* English used after the name or title (e.g. 'father') of someone who is deceased, like English "The late XX". Sranan Tongo ai gebruik baka nanen of titel (b.v. 'papa') foe wan s'ma san kon dede, leki Sranan Tongo "Sargie XX".
- Mihtari** English Nickerie. Sranan Tongo Nickerie.
Geo.N.
- mija** English to.other.side. Sranan Tongo na.tra.sei.
A.
- mijarijary** *See: i- marija -ry.* [JoKa 0019]
N. English h/her knife. Sranan Tongo eng nefi. *See: marija.* *Category: Cassava Film.*
- mijaro** English there. Sranan Tongo drape.
A.
- mijerory** *See: i- mero -ry.* [HeMa 0057]
N. English writing. Sranan Tongo san a peni. *See: mero.* *Category: Cassava Film.*
- mi'me** English sleepy. Sranan Tongo weri; wani.sribi.
A.
- mi'memy** English get.sleepy. Sranan Tongo kon.weri.
Vo.
- mipjasa** *See: m- pa -ja.* [WiMa 0011]
Vt. English you throw it away. Sranan Tongo joe e trowe eng. *See: pa.* *Category: Cassava Film.*
- mipjo:ja** *See: m- po(my) -ja.* [WiMa 0012]
Vt. English you plant it. Sranan Tongo joe e prani eng. *See: po(my).* *Category: Cassava Film.*
- mita** English get.roots. Sranan Tongo kisi.lutu.
Vo. See: mity.
- mitjaje** *See: m- ka -e.* [WiMa 0036]
- Vt.* English you remove it. Sranan Tongo joe e puru eng. *See: ka.* *Category: Cassava Film.*
- mitjumi:sha** *See: m- kumi(ky) -ja.* [WiMa 0047]
Vt. English you wash it. Sranan Tongo joe e wasi eng. *See: kumi(ky).* *Category: Cassava Film.*
- mity** English root. Sranan Tongo lutu.
N. Category: nature.
- mjainjary** *See: i- mainja -ry.* [HeAl 0012]
N. English h/her field. Sranan Tongo eng gron. *See: mainja.* *Category: Cassava Film.*
- mjainjarykong** *See: i- mainja -ry - kong.* [JuAl 0019]
N. English their field. Sranan Tongo den gron. *See: mainja.* *Category: Cassava Film.*
- mjanarery** *See: i- manare -ry.* [WiMa 0073]
N. English h/her sieve. Sranan Tongo na seif foe eng. *See: manare.* *Category: Cassava Film.*
- mjarijary** *See: i- marija -ry.* [MaCh 0016]
N. English h/her knife. Sranan Tongo eng nefi. *See: marija.* *Category: Cassava Film.*
- mjaroinje** *See: i- maro -ine.* [JuAl 0078; Intrv.WiTo 0162]
Pp. English together with them. Sranan Tongo nanga den. *See: maro.* *Category: Cassava Film.*
- mjatapiry** English h/her matapi. Sranan Tongo eng matapi. *See: i- matapi -ry; matapi.* *Category: Cassava Film.*
- mje** English after i-ending words. Sranan Tongo baka wortu san k'ba nanga /i/. *See: 'me; me.* *Category: Cassava Film.*
- mjunu** *See: i- munu.* [PaCh 0020]

- N.* English its fruit. Sranan Tongo na froktu foe eng. *See:* **munu**.
Category: **Cassava Film**.
- m'm** English Hes. Sranan Tongo m'm.
Intj.
- mo** English ?
vzr?.
- mo'** English that. Sranan Tongo dati.
See: **moro**. *Category:* **Cassava Film**.
- moja** *See:* 'mo -ja. [HeAl 0032]
Vt. English s/he breaks (O). Sranan Tongo ai broko (eng). *See:* 'mo.
Category: **Cassava Film**.
- mo'ja** English over there; to yonder. Sranan Tongo drape.
A.
- mojang** English 3AnPxCol; them. Sranan Tongo den.s'ma.dati.
DPro.
- mojano** *Category:* **Cassava Film**.
- moje** English there; yonder. Sranan Tongo drape.
A.
- mojembo** *See:* **moje -mbo**. [WiMa 0092]
A. English way over there. Sranan Tongo so fara. *See:* **moje**.
Category: **Cassava Film**.
- mo'kang** English 3AnMdCol; them. Sranan Tongo den.s'ma.dati.
DPro.
- mo'karo** English 3AnMdCol; them. Sranan Tongo den.s'ma.dati.
DPro.
- mo'ko** *See:* **mohko**. *Category:* **Cassava Film**.
- mo'ko** English 3AnMd; h/she. Sranan Tongo eng.
DPro. English h/she, h/her. Sranan Tongo eng (libi s'ma).
- moksi** English mixed. Sranan Tongo moksi.
[Intrv.WITo 0074]
N.
- moky** English 3AnMd; h/her. Sranan Tongo eng.
DPro. English h/her over there. Sranan Tongo a s'ma dati.
- moky** English send. Sranan Tongo seni.
Vt.
- mokyne** English in.large.number; many. Sranan Tongo furu.
Ptc.
- moma** English shoo; frighten. Sranan Tongo jagi; skreki. [FF CeAr 0020]
Vt.
- mombo** *See:* **moro -mbo**. [HeMa 0056]
Pro. English after that. Sranan Tongo baka dati. *See:* **moro**.
Category: **Cassava Film**.
- mo'moko** [FF MaAl 00039]
Vt.
- momo(ky)** English wait. Sranan Tongo waktu.
Vt. [MaAl FF00068]
- mon** English Ent.Col.
nzr.
- mona** English thievery; theft. Sranan Tongo fufuru.
N. Category: **culture**.
- monata** English steal. Sranan Tongo fufuru. *See:* **mona -ta**.
Vo. See: **mona**.
- monawa** English steal. Sranan Tongo fufuru. *See:* **mona -wa**.
Vo. See: **mona**.
- mondo** English present; alive; there. Sranan Tongo drape.
A.
- monte** English Monday. Sranan Tongo munde'i.
N. From: Sranan Tongo.
- monto** English win. Sranan Tongo wini.
Vo.
- mony** English 3InRm. Sranan Tongo eng.
DPro. [Mauru 00043]

mo'nynenkoropo

English day.before.yesterday.

Sranan Tongo tra.esdei.

A.

monyngojaro

English day.before.yesterday.

Sranan Tongo tra.esdei.

A.

mo'nynkoropo

English day.after.tomorrow.

Sranan Tongo tra.tamara.

A.

mopo:sa See: 'mo -po(ty) -ja. [JoKa 0028]*Vt.* English s/he breaks it up repeatedly. Sranan Tongo ai brokobreko eng.See: 'mo. Category: **Cassava Film**.**mopo:sang** See: 'mo -po(ty) -ja -ng. [UrMa 0027]*Vt.* English s/he breaks (O) up repeatedly. Sranan Tongo ai brokobreko (eng). See: 'mo. Category: **Cassava Film**.**morgu** English morning. Sranan Tongo morgu. [FM-MA 00556]*N.* English Used as a greeting. [FM-MA 00556]**moro** English 3InMd; that. Sranan Tongo dati. *DPro.***mo(ro)** English that. Sranan Tongo dati. See: **moro**; **moro**. Category: **Cassava Film**.**morokong** See: **moro -kong**. [JeNj 0002] *Pro.* English them. Sranan Tongo den. See: **moro**. Category: **Cassava Film**.**moroma** English overpower; overcome. Sranan Tongo moro; hebi. *Vt.***moropo** English there. Sranan Tongo drape. See: **moro po**.*Adv.* English Like /eropo/, this is historically a postpositional phrase /moro po/, combining a demonstrative pronoun, 3.Inan.Dist, with the locative postposition /po/. Syntactically, the form still behaves as a postpositional phrase, often acting as a complement of the copula, /a/. Category: **Cassava Film**.**mory** English noise. Sranan Tongo barbari. *N.* English e.g. of a drum. Sranan Tongo b.v. foe wan dron.**moryka** English make.noise. Sranan Tongo meki.barbari. See: **mory -ka**. *Vt.* See: **mory**.**morywa** English rumble. Sranan Tongo meki.barbari. See: **mory -wa**. *Vo.* English e.g. of a drum. Sranan Tongo b.v. foe wan dron. See: **mory**.**mose** English 3AnPx; h/her. Sranan Tongo eng.djaso. *DPro.***mosin** English length. Sranan Tongo lengte. *N.***mosipe** English long. Sranan Tongo langa. *A.***mo(ty)** English cook; boil. Sranan Tongo bori. *Vo.***motywoky** English high.spot. Sranan Tongo hei.presi. *N.***mo:kato'me** See: **mo(ty) -ka -to'me**. [PaCh 0029] *Vo.* English in order to boil (O). Sranan Tongo foe bori (eng). See: **mo(ty)**. Category: **Cassava Film**.**mpa** English shoulder.blade. Sranan Tongo skoulder.blad. *N.* Category: **body**.**mpo** English flatten. Sranan Tongo plata.

- Vt.*
- mpo** English Pst; former. Sranan
Tongo p 'sa; owroe.wan.
chg. See: **-mbo**.
- muija** Category: **Cassava Film**.
- muka** English remove.tubers. Sranan
Tongo hari.lutu.
Vt.
- mukano** See: **muka -no**. [HeAl 0017]
Vt. English s/he pulls (harvests) roots.
Sranan Tongo ai puru (kasaba)
lutu. See: **muka**. Category: **Cassava Film**.
- mukanong** See: **muka -non**. [UrMa 0013]
Vt. English s/he removes the roots.
Sranan Tongo ai hari den lutu
puru. See: **muka**. Category: **Cassava Film**.
- mukary** English muka -ry. [HeMa 0022]
N. English root removal (harvest). Sranan
Tongo fa ai hari den lutu.
See: **muka**.
- mukumuku** English plant.sp. Sranan
Tongo prani.sp.
N. Category: **plant**.
- muku:sa** See: **m- uku(ty) -ja**. [WiMa
0083]
Vt. English you know it. Sranan
Tongo joe sabi eng. See: **uku(ty)**.
Category: **Cassava Film**.
- muku:take** See: **m- uku(ty) -take**. [WiMa
0114]
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 foe 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 'Areyry' (west). Sranan
Tongo Nen san dorosei 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
'Areyry' (west).
- mure** English seat; 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 kon jepi wroko.
Category: **culture**.
- my** English tie. Sranan Tongo tai.
Vt.
- my** English Ent.
nzr. English patient nominalization.
- myhkontoto** 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]

- Vt.* English s/he ties (O). Sranan Tongo ai tai (eng). *See:* **my**.
Category: **Cassava Film**.
- mykai** *See:* **m- yka -i**. [JuAI 0011]
Vt. English you say it. Sranan Tongo joe piki eng. *See:* **yka**.
Category: **Cassava Film**.
- mynepu** English stairs. Sranan Tongo trapu.
N. Category: **culture artifact**.
- myng** English Priv. Sranan Tongo no.abi.
nzr. See: **-byng**.
- mynkary** English gill.slit.
N. See: **mysara**. *Category:* **body**.
- mynoto** English pregnant. Sranan Tongo swanger.
N.
- myre** English indeed; Dismay. Sranan Tongo luku.wan.sani!
Ptc.
- myrekoko** English child; young.man. Sranan Tongo pikin.boi.
N. Category: **culture social**.
- myriu** English porcupine. Sranan Tongo agidja.
N. Category: **animal mammal**.
- myrokou** English fish.sp. Sranan Tongo fisi.sp.
N. Category: **animal fish**.
- myry** English look.at.that. Sranan Tongo luku.wan.sani.
Interj.
- mysara** English gill.
N. See: **mynkary**. [CeAr FF00093]
- my:sa** *See:* **m- y(to) -ja**.
Va. English you go. Sranan Tongo joe e go. *See:* **y(to)**. *Category:* **Cassava Film**.

N - n

- n-** English 3.Pssr.
prs. English prefixes to /-ry/ nominalized verbs to indicate third person possessor.
- n-** English 3A3O; 3Sa; 3So. 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.
- na** English thus. Sranan Tongo so.
Ptc. From: Sranan Tongo.
- nae** English now; well. Sranan Tongo now; we.
Ptc.
- nahka** English Surpr.
Ptc.
- naka** English towards. Sranan Tongo na.
Pp.
- nakypy** *See:* **n- akypy -i**. [JoKa 0027]
Va. English s/he presses it together. Sranan Tongo ai pers eng.
See: **akypy**. *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.
nzr. See: **-neny**. [UrMaHeAI 00013]
- nana** English pineapple. Sranan Tongo nanasi.

- N. Category: plant tree fruit.*
- na'neng** English prior; first. Sranan Tongo bifo; fosi.
Ptc.
- nang** English Col. Sranan Tongo furu.
num. English Collective number for a small subset of nouns. Sranan Tongo Moro leki wan foe wantoe naamwordt. *See: -kong.*
enauhty > **enau:nang** sister > sisters. **sis** > den **sis**.
- nanga** English and. Sranan Tongo nanga.
Ptc. From: ST.
- nanka** English with. Sranan Tongo nanga.
Ptc. From: Sranan Tongo.
- nanon** English Npos.
pos.
- napa** *See: rapa. Category: Cassava Film.*
- napirinta** English get.slightly.drunk. Sranan Tongo kon.pikinso.drungu.
Vt.
- napoija** *See: n- apoi -ja. [JoKa 0042]*
Vt. English s/he holds it. Sranan Tongo ai hori eng. *See: apoi.*
Category: Cassava Film.
- naranga** English scare; frighten. Sranan Tongo skreki. [FM-MA 00370]
Vo.
- nardo** *Nm.*
- nare** English Doubt. Sranan Tongo 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 disambiguate. Sranan Tongo 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 nare kysena:tato.** I don't know what we will eat. Mi no sabi san wi go njan. [UrMaHeAl 00031]
- naru'kato** *See: n- aru'ka -to. [JoKa 0016]*
Vt. English s/he puts them in. Sranan Tongo ai lai den go ini.
See: aru'ka. Category: Cassava Film.
- narymoja** *See: n- arymo -ja. [HeMa 0034]*
Vt. English s/he squeezes it. Sranan Tongo ai pers eng. *See: arymo.*
Category: Cassava Film.
- natytaje** *See: n- atyta -e. [HeMa 0013]*
Vo. English it grows. Sranan Tongo ai gro. *See: atyta. Category: Cassava Film.*
- nawomyinjo** *See: n- awomyi - fi no. [CeAr 0039]*
Va. English it rises. Sranan Tongo ai opo. *See: awomyi. Category: Cassava Film.*
- nde** English and.them. Sranan Tongo nde.
Ptc.
- n'do** English SO. Sranan Tongo SO.
Interj.
- ne'i** *See: n- e'i. [WiMa 0061]*
Va. English s/he/it becomes. Sranan Tongo ai kon foe de. *See: e'i.*
Category: Cassava Film.
- ne'keija** *See: n- e'kei -ja. [PaCh 0033]*
Vt. English s/he bakes it. Sranan Tongo ai baka eng. *See: e'kei.*
Category: Cassava Film.
- neko** *See: ene -ko. [CeAr 0044]*
Vt. English Look at it! Sranan Tongo Luku eng! *See: ene. Category: Cassava Film.*
- nema:ja** *See: n- ema(my) -ja. [JuAl 0006]*
Vo. English s/he lives. Sranan Tongo ai libi. *See: ema(my).*
Category: Cassava Film.
- neng** English Pst5; Opt; Hort. Sranan Tongo meki.wi.doe.

- tam*. English let's X. Sranan Tongo kon meki wi X.
- neng** English one.who.does. Sranan Tongo wan . san . doe.
Nzr. 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.
- nento** English respect; dread. Sranan Tongo respekti.
Vt.
- neny** English A.
nzr. See: **-namon**.
- nero** English authentic. Sranan Tongo echte.
Ptc. [MCO2 00151] *From:* Could it be two particles, 'ne ro? cf. MCO2 00151.
- net** English net. Sranan Tongo net.
N.
- netry** See: **net -ry**. [JuAI 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]
Va. English s/he says. Sranan Tongo ai taki. See: **ka**. *Category:* **Cassava Film**.
- ngato** See: **n- ka -tong**. [WiMa 0054]
Va. English they say. Sranan Tongo den taki. See: **ka**. *Category:* **Cassava Film**.
- ngatong** See: **n- ka -tong**. [WiMa 0054]
Va. English they say. Sranan Tongo den taki. See: **ka**. *Category:* **Cassava Film**.
- ni-** English 3AO; 3Sa; 3So; 3. Sranan Tongo eng.
prs. See: **n-**.
- nija'toja** See: **ni- ja'to -ja**. [MaCh 0031]
Vt. 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]
Vt. English s/he breaks it repeatedly. Sranan Tongo ai brokobroko eng.
See: **'mo**. *Category:* **Cassava Film**.
- nipjasan** See: **ni- pa -ja -ng**. [HeAI 0007]
Vt. English s/he throws it away. Sranan Tongo ai trowe eng. See: **pa**.
Category: **Cassava Film**.
- nipjomypo** See: **ni- po(my) -po**. [HeMa 0011]
N. 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**.
- nipjotykan** See: **ni- potyka -no**. [HeMa 0039]
Vt. 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**. [JoKa 0017]
Vt. English s/he removes it. Sranan Tongo ai puru eng. See: **ka**.
Category: **Cassava Film**.
- nitjaitjoja** See: **ni- kata -ja**. [WiMa 0120]

Vo. English s/he gets fat. Sranan Tongo ai kon fatu. *See:* **kata**.

Category: **Cassava Film**.

nitja'mai *See:* ni- ka -'ma -i. [JoKa 0027]

Vt. English s/he finishes removing it. Sranan Tongo ai k'ba puru eng.

See: **ka**. *Category:* **Cassava Film**.

nitja'matong *See:* ni- ka -'ma -
tong. [MaCh 0014]

Vt. English they remove it. Sranan Tongo den 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).

Vo. English it burns. Sranan Tongo ai bron. [CeAr 0033] *See:* **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 <hmm>-like sound for 'I understand.'. Sranan Tongo I.e. te je taki <hmm> for sori joe verstan.

no English leave. Sranan Tongo g'we.
Vt.

no English no. Sranan Tongo no.

Neg. From: Sranan Tongo.

-no English Ent; Gen.

nzr. English 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 /c/. 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 Tongo 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,' 'toe leisi,' en so forth.

ajaporitjono (aj- aporito -no) your partner; Lit. the one beside you. a par foe joe. [Intrv.WITo 0153 /owinjo/ /owin -no/ 'once'] [CeAr 0006]

- no** English Honor. Sranan Tongo Respeki.
chg. /o-ijo-no/ your respected husband. na respeki masra foe joe.
- no** English Prs.Tns.Dbt. Sranan Tongo nownow. *See:* -ja -ng.
tam. English Allomorph of -ja -ng, following a-ending Vs. Sranan Tongo Ai sori a sani p'sa nownow, baka den werkwordt san e ende nanga /a/. *See:* -ja.
- no** English num.

num. English Suffixes to numbers to indicate 'so many components.'. Sranan Tongo Ai fasi na den nummer foe beteken 'so furu sani.'. **owing** > **owino** one > single. wan > a abi wan.

- no** English Inf.
Nzr.
- nohkan** English snake. Sranan Tongo sek'seki.
N. Category: **animal reptile.**
- nohpoko** English old.woman. Sranan Tongo owroe.uma.
N. Category: **social.**
- no'kang** English wh.An.Col; who.Pl? Sranan Tongo suma?
Intrg; Pron.
- no'kong** *See:* no'kang.
Category: **Cassava Film.**
- noky** English wh.An; who? Sranan Tongo suma?
Intrg.
- noky** *See:* n- wot- ky. [CeAr 0022]
Va. English s/he grates. Sranan Tongo ai griti. *See:* ky. *Category:* **Cassava Film.**
- nomo** English menstruating. Sranan Tongo menstruasie.
A.
- non** English now; a.while; a.sec; one.who.is. Sranan Tongo now; djonsro; eife.
Ptc.
- non** English Prs.Tns.Dbt. Sranan Tongo nownow.
TAM. See: -no.
- nonanu:ja** *See:* nono anu(my) -ja. [HeAl 0008]
Vt. English s/he lifts (hoes) the dirt. Sranan Tongo ai tjapu na doti.
See: anu(my). *Category:* **Cassava Film.**
- nong** English Col.

- num.* English more than one. Sranan Tongo moro leki wan. *See: -kong.*
- nono** English NOW. Sranan Tongo now.
Ptc. From: Sranan Tongo.
- nono** English earth. Sranan Tongo doti.
N.
- nopo** English Caus. Sranan Tongo meki .doe.
val. English alternant of -po after /a/ ending intransitives. Sranan Tongo na srefi leki -po, mar e kon baka werkwordt san e k'ba nanga /a/. *See: -po; -ka; -nopy.*
- nopoko** English grandmother; old.woman. Sranan Tongo granma; grani.uma.
N. [UrMaHeAl 00044]
- nopondo** English COVER. Sranan Tongo tapu.
Vt. [Cassava Demo UrMa 0008]
- nopong** English cover; wrapper; blanket. Sranan Tongo tapu; dexel. Hollands deken.
N.
- nopy** English Caus.
val. English verbal causitive transitivizer; person/thing being caused to perform action has no choice in the matter (as opposed to /-po/, where causee has some autonomy). Sranan Tongo ai fasi na werkwordt nanga a betekenis 'meki a s'ma doe eng; ' a de bijna leki /-po/, mar na verschil na te je gebruik /-nopy/, na s'ma no mang twijfel sref'srefi--a musu doe eng. *See: -po; -nopo; -ka.*
- no(py)** English Caus.
Tvzr.
- noron** *See: noron. Category: Cassava Film.*
- noron** English also; still; again; anymore; only. Sranan Tongo owktoe; ete; ete.wan.leisi; soso.
Ptc. [FM-MA 00574]
- noso** English OR. Sranan Tongo NOSO.
Conj.
- noty** English grandma. Sranan Tongo gran 'ma. Hollands oma.
N. Category: kinship social.
- now** English NOW. Sranan Tongo NOW.
Ptc.
- nowan** English NO.ONE. Sranan Tongo no .wan.
N.
- nownow** English right.now. Sranan Tongo NOWNOW.
A. From: Sranan Tongo.
- no:mai** *See: n- o fi ma -i.* [JeNj 0001]
Va. English it falls down. Sranan Tongo a fadon. *See: o fi ma.*
Category: Cassava Film.
- no:mano** *See: n- o fi ma -no.* [HeMa 0004]
Va. English it falls. Sranan Tongo ai fadon. *See: o fi ma.*
Category: Cassava Film.
- nta** English mouth. Sranan Tongo mofo.
N. Category: body.
- nte** English Col.
num. English more than one. Sranan Tongo moro leki wan.
- nto** English there.you.are. Sranan Tongo luku.dja.
Intj.
- nto** English chg.
Vzr. [HeAl FF00042, FF00047, Cassava Demo 2006 HeAl 0009, 0010] *See: -ma.*
- nu'naje** *See: n- u'na -e.* [MaCh 0028]
Vt. English s/he sifted it. Sranan Tongo a seif eng. *See: u'na.*
Category: Cassava Film.
- nunano** *See: n- una -no.* [HeAl 0036]
Vt. English s/he sifts it. Sranan Tongo ai seif eng. *See: una.*
Category: Cassava Film.
- nuno** English MOON. Sranan Tongo MUN.

- N. Category: nature.*
- 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 tomerymbo nondai 'ne.** S/he left h/her bad manners behind. A libi na owru 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.

- ny** English Pos. Sranan Tongo eng.wan.
pos. See: -ry.
- nykaije** *See: n- yka -e.* [WiMa 0070]
Vt. English s/he says it. Sranan Tongo ai taki so. *See: yka.*
Category: Cassava Film.
- nykong** *Category: Cassava Film.*
- nysatong** *See: n- y(to) -ja -tong.* [WiMa 0022]
Va. English they go. Sranan Tongo den e go. *See: y(to).* *Category: Cassava Film.*
- ny:ja** *See: n- y(ry) -ja.* [CeAr 0046]
Vt. English s/he puts it. Sranan Tongo ai poti eng. *See: y(ry).*
Category: Cassava Film.

O - o

- o** English oh. Sranan Tongo oh.
Intj.
- o-** English 2. Sranan Tongo joe.
prs-. o'wa for you.
- odi** English greeting. Sranan Tongo groeten.
N.
- of** English Or. Sranan Tongo of.
Ptc. From: ST.
- oh** English oh. Sranan Tongo o.
Intj.
- ohkatompo** English dead.spirit. Sranan Tongo dede.jeje.
N. Category: culture.
- ohta** English hole. Sranan Tongo olo.
N. Category: nature.
- ohten** English when. Sranan Tongo oten.
Intrg. From: Sranan Tongo.
- ohto** English whatever.
Intrg.
- ohtone** English on.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.
Intrg. English what direction. Sranan Tongo sortu pasi.

- ojuhpo'pa** English unhappy. Sranan Tongo sari.
A.
- okasi** English opportunity. Sranan Tongo okasi.
N. From: ST.
- oko** English two. Sranan Tongo tu.
Hollands twee.
A.
- okoipo** English tree.sp. Sranan Tongo bon.sp.
N. Category: **plant tree**.
- okoju** English snake. Sranan Tongo sneki.
N. Category: **animal reptile**.
- okojumpo** English water.spirit. Sranan Tongo watra.jeje.
N. Category: **culture**.
- okomo** English wasp. Sranan Tongo waswasi.
N. Category: **animal arthropod**.
- okopaime** English four. Sranan Tongo fo.
Hollands vier.
A.
- okororo** English both. Sranan Tongo ala.tu.
A.
- okowente** English red.worm. Sranan Tongo redi.worn.
N. Category: **animal worm**.
- okrijati** English wickedness. Sranan Tongo ogriati.
N. English wickedness of heart.
See: **pohto**. From: Sranan Tongo.
- oli** English oil. Sranan Tongo oli. From: Sranan Tongo. Category: **Cassava Film**.
- o'ma** English death. Sranan Tongo dede. [FM-MA 00433]
N.
- omano** English customs. Sranan Tongo kulturu.sani.
N. Category: **culture**.
- oma:je** See: **ema(my) -e**. [WiMa 0069]
Vo. English s/he lives. Sranan Tongo ai libi. See: **ema(my)**.
Category: **Cassava Film**.
- omepa** English learn; teach (unspecified O). Sranan Tongo leri.
Vo.
- omepako** See: **wot- emepa -ko**. [WiMa 0112]
Vo. English learn (O)! Sranan Tongo leri (disi)! See: **emepa**.
Category: **Cassava Film**.
- omepaneng** English teacher. Sranan Tongo lerkracht.
N.
- omi** English poverty. Sranan Tongo pina.
N. [UrMaHeAl 00022]
- omima** English move. Sranan Tongo froisi.
Va.
- omo** English family. Sranan Tongo familie.
N. Category: **kinship social**.
- omu** English louse. Sranan Tongo loso.
N. Category: **animal arthropod**.
- omu** English uncle. Sranan Tongo omu. [Intr FIBr 0038]
N. From: ST.
- omuhkahpa** English clumsy; incompetent. Sranan Tongo sondro.waarde.
A. English incompetent, without worth, does not know how to do any useful work such as planting or hunting. Sranan Tongo a s'ma no abi waarde. See: **/tuwomuhka/ 'competent'**.
- omy** English enter. Sranan Tongo go.ini.
Va.
- omyija** Category: **Cassava Film**.
- omyja** English beautiful.one; young.woman. Sranan Tongo mooie; jongoe.uma.
N.

- omyjakong** See: **omyja -kong**. [uAI 0032]
N. English young women. Sranan Tongo den jongoe uma.
 See: **omyja**. Category: **Cassava Film**.
- omyjanokong** See: **omyja -no -kong**. [WiMa 0053]
N. English respected young women. Sranan Tongo den jongoe dame.
 See: **omyja**. Category: **Cassava Film**.
- omyne** English jealous. Sranan Tongo jalusu.
N.
- onjewara** English how. Sranan Tongo fa.
Intrg.
- ono** English eat.meat. Sranan Tongo njan.meti.
Vt.
- onoto'me** See: **ono -to'me**. [PaCh 0031]
Vt. English in order to eat it (meat). Sranan Tongo foe njam eng (meti). See: **ono**.
 Category: **Cassava Film**.
- onu(ku)** English climb.up. Sranan Tongo kren .opo. Hollands klim.
Va. Moro wewe poko onuko. Climb that tree. Kren ini a bon. Klim in die boom.
- o'ny(ky)** English sleep. Sranan Tongo sribi. Hollands slaap.
Vo. O'nyko shu'wi. Sleep, girl. Meissje, sribi. Slaap hoor, meissje.
- opomypa** See: **po(my) -hpa**. [PaCh 0009]
Vt. English not planting it. Sranan Tongo no prani eng. See: **po(my)**.
 Category: **Cassava Film**.
- opopo** English peek. Sranan Tongo peep.
Va.
- opoto** English great; large; big. Sranan Tongo bigi.
N.
- opo(ty)** English look. Sranan Tongo luku.
Va.
- opotyko** See: **opo(ty) -ko**. [WiMa 0109]
Va. English look! Sranan Tongo luku!
 See: **opo(ty)**. Category: **Cassava Film**.
- opo:ko** See: **opo(ty) -ko**. [WiMa 0137]
Va. English look! Sranan Tongo luku!
 See: **opo(ty)**. Category: **Cassava Film**.
- o(py)** English come. Sranan Tongo kon.
Va.
- oramuku** English sweat. Sranan Tongo sweti.
N. Category: **body**.
- oreku** English war. Sranan Tongo feti.
N.
- orino** English clay; pot. Sranan Tongo tokotoko; patu.
N.
- oro** English Opt.
Ptc. [Mauru 00080]
- oroi** English cashew. Sranan Tongo kasju.
N. Category: **plant tree fruit**.
- oromenta** English storm.spirit. Sranan Tongo storm.jeje.
N. Category: **culture**.
- oruko** English worm. Sranan Tongo worn.
N. Category: **animal worm**.
- orupa** English talk. Sranan Tongo taki.
Va.
- oruwa** English three. Sranan Tongo drie.
A.
- oseiry** English new. Sranan Tongo nieuw.
N.
- osekanong** Category: **Cassava Film**.
- osima** English hurry; get.ready. Sranan Tongo fet 'feti; kon.berijd.
Va.
- ot-** English Detr; Recp.
val. See: **wot-**.
- otaro** English hunt. Sranan Tongo onti.
Va.

- otawa** English go.for.walk. Sranan Tongo koiri.
Va. English to walk around, go for a walk, pay visits, go visiting. Sranan Tongo waka koiri. *See:* **etawa**.
- otijako** English the.other.day. Sranan Tongo tra.dei. [Intrv.WiTo 0223,225]
N. English day. Sranan Tongo dei.
- o'toro** English how.many. Sranan Tongo omeni.
Intrg.
- oty** English what. Sranan Tongo san?
Intrg.
- oty** English thing. Sranan Tongo sani.
N.
- oty** English do.something. Sranan Tongo do.wan.sani.
Vt.
- oty** English Hes.
Interj.
- otykong** *See:* **oty -kong**.
N.Pl. *See:* **oty**. *Category:* **Cassava Film**.
- otyry** *See:* **oty -ry**. [HeAl 0064]
N. English h/her thing. Sranan Tongo eng sani. *See:* **oty**. *Category:* **Cassava Film**.
- otyto'me** *See:* **oty -to'me**. [HeMa 0042]
Vt. English in order to do something. Sranan Tongo foe doe wan sani.
See: **oty**. *Category:* **Cassava Film**.

- o'wa** *See:* **o- 'wa**. [WiMa 0079]
Ptc. *See:* **'wa**. *Category:* **Cassava Film**.
- o'wainje** *Category:* **Cassava Film**.
- owarira** English middle. Sranan Tongo mindrie.
Pp. English as in the middle of a body of water. Sranan Tongo na mindrie foe wan liba of kriki. [HeAl FF00019]
- owe** English where. Sranan Tongo ope?
Intrg.
- owere** English O.K. Sranan Tongo probleem.no.de.
N. [MCO2 00157]
- o'win** English ONE. Sranan Tongo wan.
A.
- owinaposikyry** English nine. Sranan Tongo neigie.
A.
- owine** English alone. Sranan Tongo wan.srefi.
A.
- owintuwopyima** English SIX. Sranan Tongo siksi.
A.
- o:ma** English fall. Sranan Tongo fadon.
Va. [CF CeAr 0002]

P - p

- pa** English grandchild. Sranan Tongo granpikin.
N. *Category:* **kinship**.
- pa** English Surpr. Sranan Tongo skrekie.
Ideo. English unpleasant surprise. Sranan Tongo je taki na wortoe disi te wan s'ma e skrekie joe.
- pah** English eh!

Inj. English Interjection showing disapproval or disgust. Often used with /tje/, as in /tje pah!/, which means something like, 'are you kidding me?!'. [Mauru 00104]

- pahke** English strewn.like. Sranan Tongo panja.leki. *See:* **papy -ke**.
Pp.

pahome English later. Sranan Tongo dalak.

Ptc. See: **pahpota**.

pahpopo English passed.away. Sranan Tongo kon.dede.
A.

pahpopo:sa See: **pahpo -po(ty) -ja**.

V. See: **pahpo**. *Category: Cassava Film.*

pahpota English Past; afterward. Sranan Tongo p'sa; baka.dati.
Hollands daarna.

Ptc. **Moro pahpota sitjumi:sha.**
After that, I wash it. Baka dati,
mi e wasi eng. Daarna was ik
het schoon.

pahtre English bottle. Sranan Tongo batra.
N. Category: culture artifact.

pai English also; never. Sranan Tongo owktoe; noit.
Ptc.

pai English older.sister. Sranan Tongo bigi.sisa.
N.

-pai English Distr.
chg. English A distributive suffix on numerals 'by X at a time'. Sranan Tongo Ai kon tapu nummer foe beteken 'bij X na wan ten.'. **oruwā > oruwapai three > by three at a time. drie > drie foe drie.**

paidjo English too; also; at.all. Sranan Tongo owktoe; sref'srefi.
Ptc.

painahka English maybe. Sranan Tongo kande.
Ptc.

painaka English maybe. Sranan Tongo kande.
Ptc.

painjare English maybe. Sranan Tongo kande.

Ptc.

paipajana English mythical.tiger. Sranan Tongo tigri.
N. Category: animal mammal culture.

paira English tree.sp. Sranan Tongo bon.sp.
N. Category: plant tree.

paisawa English cluster.of.fruits. Sranan Tongo bosu.foe.froktu.
N. Category: nature.

paja English drink.sp. Sranan Tongo dringi.sp.
N. English a type of kasiri (alcoholic beverage made of cassava). Sranan Tongo wan sortu kasiri (dringi san meki foe kasaba). *Category: culture.*

pajawaru English drink.sp. Sranan Tongo dringi.sp.
N. English a type of kasiri (alcoholic beverage made of cassava). Sranan Tongo wan sortu kasiri (dringi san meki foe kasaba). *Category: culture artifact.*

paka English COW. Sranan Tongo kaw.
N. Category: animal mammal.

pa'ka English take.out. Sranan Tongo tjari.g'we.
Vt.

pakamu English fish.sp. Sranan Tongo fisi.sp.
N. Category: animal fish.

pakara English basket. Sranan Tongo baskita.
N. Category: culture artifact.

pakeru English donkey. Sranan Tongo buriki.
N. Category: animal mammal.

pakira English peccary.sp. Sranan Tongo pakira.sp.
N. Category: animal mammal.

pakirakiraimo English mythical.peccary.

N. Category: **animal mammal culture.**

Pakirumy English Pakirumy.

Nm. English The name of the 'Peccary-Girl,' probably derived from /pakira/ 'peccary'. Sranan Tongo Na nen foe na meissje ini na tori 'Pakira-Meissje,' a kon foe /pakira/. [cf. Hoff (1968) text 05 'Peccary-Girl']

pa'koto English slash; chop. Sranan Tongo 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 Tongo Kapu, leki te je djonk den taki baka di wan bon fala. A no de na srefi 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 fisi of meti.

Kiere apo pa'kotopo:satong. They cut up the cassava sticks. Den e kap'kapu den kasaba tiki.

See: **akoto; koto.**

pa'kotopotyry *See:* **pa'koto -po(ty) -ry.**

N. English its slashing. Sranan Tongo na kap'kapu foe eng. *See:* **pa fi koto.** *Category:* **Cassava Film.**

pa'kotopo:saj *See:* **pa'koto -po(ty) -ja.** [CeAr 0015]

Vt. English s/he slashes (O). Sranan Tongo ai kap'kapu (eng).

See: **pa fi koto.** *Category:* **Cassava Film.**

pa'kotopo:sang *See:* **pa'koto -po(ty) -ja -ng.** [JuAI 0004]

Vt. English s/he slashes (O) repeatedly. Sranan Tongo ai kap'kapu (eng).

See: **pa'koto.** *Category:* **Cassava Film.**

pa'kotopo:sato *See:* **pa'koto -po(ty) -ja -tong.**

Vt. English they chop (O) repeatedly. Sranan Tongo den kap'kapu (eng). [CeAr 0011] *See:* **pa'koto.**

pa'kotory *See:* **pa'koto -ry.** [JuAI 0001]

N. English slashing. Sranan Tongo na fasi fa ai kapu. *See:* **pa'koto.** *Category:* **Cassava Film.**

pam English there! Sranan Tongo pam! *Intj.*

pamy English brother.in.law. Sranan Tongo swagrie. *N. Category:* **kinship social.**

pan English pan. Sranan Tongo pan. *N.*

pana English ear; fish.sting. Sranan Tongo jesi; fisi.maka. *N. Category:* **body.**

panahpe English strong. Sranan Tongo kraktie. *A.*

panahto English strength. Sranan Tongo kraktie. *N.*

panama English listen. Sranan Tongo arkie. *See:* **pana -ma.** *Vt.* English Lit. put ear to. Sranan Tongo Lit. gi joe jesi.

pangi English clothing. Sranan Tongo pangi. *N.* [MCO2 00058] *From:* ST.

pankito English put.cloth. Sranan Tongo poti.krosi. *See:* **panki -hto.** *Vt. From:* Sranan Tongo (panki).

panta English branch. Sranan Tongo bon.taki. *N. Category:* **nature.**

- pantahto** English grow.branch. Sranan
Tongo gro.bon.taki. *See: panta - hto.*
Vt.
- pantaka** English grow.branch. Sranan
Tongo gro.bon.taki. *See: panta - ka.*
Vt. English Lit. cause to branch. Sranan
Tongo Lit. meki kisi taki.
- pantira** English flag. Sranan Tongo fraga.
N. Category: culture artifact. From: Spanish.
- papa** English daddy; Father. Sranan
Tongo papa.
N. English "vocative" used when person is referred to directly. Sranan
Tongo gebruik te je taki direkt nanga a s'ma.
- pa'po** *See: pa'po.*
Vt.
- pa'poro** English all; entire. Sranan
Tongo alamala; heri.
A. [Mauru 00069]
- pa(py)** English pour. Sranan Tongo kanti.
Vt.
- paraimija** English jump.over. Sranan
Tongo abra-abra. [Intrv.WITo 0214]
Vt.
- parakuwa** English tree.sp. Sranan
Tongo bon.sp; mora.udu.
N. Category: plant tree.
- paramparan** English butterfly. Sranan
Tongo vlinder.
N. Category: animal arthropod.
- Paramuru** English Paramaribo. Sranan
Tongo Paramaribo.
Geo.N.
- parana** English waves; sea. Sranan
Tongo skwala; sek'watra.
N. Category: nature.
- paranakyry** English White.person. Sranan
Tongo Bakra.
N. English Literally, something like, 'one who comes over waves.'. Sranan
Tongo Leterlijk, e betekken wan sani leki, 'wan san e kon abra sek'watra.'.
See: parana. Category: culture social.
- parang** English fishline.w.hooks. Sranan
Tongo fislijn.nanga.uku.
N. Category: culture artifact.
- paranka** English hill; mountain. Sranan
Tongo bergi.
N. Category: nature.
- parantuwini** English rum; brandy. Sranan
Tongo sopi.
N. Category: culture artifact.
- parapi** English bowl; dish. Sranan Tongo koba.
N. Category: culture artifact.
- pari** English fish.trap. Sranan
Tongo fisi.djam.
N. Category: culture artifact.
- parihto** English violence. Sranan
Tongo fet'feti.
N.
- pari(my)** English son.in.law. Sranan
Tongo schonson.
N. [MaAI FF00002, 00037]
- pari'pje** English violent; strong. Sranan
Tongo django; tof.
A.
- paruru** English banana. Sranan Tongo bakba.
N. Category: plant.
- pasa** English cheek. Sranan Tongo seifesi.
N. Category: body.
- pasa** *See: pa -ja.* [JoKa 0037]
Vt. English s/he throws it away. Sranan
Tongo ai trowe eng. *See: pa.*
Category: Cassava Film.
- pasa** English happen. Sranan Tongo pasa.
Va. [UrMaHeAI 00120; Intrv.WITo 0111]
From: ST.

- pasama** English pass. Sranan Tongo p' sa.
See: **pasa -ma**.
Vt.
- pasamo** English slap. Sranan Tongo klop.
Vt.
- pasang** See: **pa -ja -ng**. [PaCh 0045]
Vt. English s/he throws (O) away. Sranan Tongo ai fringi (eng). See: **pa**.
Category: Cassava Film.
- 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 reeling.
Ideo?
- 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 .sci .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.
Ideo.
- 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 .sis.
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 sungu.
Vt.

- pema** English take.to.riv.bank. Sranan
Tongo tjari.na.watrasei.
See: **pe'ja -ma?**
Vt. See: **pe'ja**.
- penaro** English long.ago. Sranan
Tongo langa.ten.p'sa.
A.
- penato** English former. Sranan
Tongo owroe.wan.
N.
- pepama** English pull; drag. Sranan
Tongo hari.
Vt. [HeAl 0050]
- pepeito** English wind. Sranan
Tongo winti.
N. Category: **nature**.
- perepeteri** English ornament;
beetle.wing.case. Sranan
Tongo pranpran.
N. Category: **nature culture artifact**.
- pereti** English plate. Sranan Tongo preti.
N. From: Sranan Tongo.
- perima** English play; tease. Sranan
Tongo prei; opo.frepostig.
[Intrv.WiTo 0154]
Vt. From: ST.
- peru** English dog. Sranan Tongo dagu.
N. Category: **animal mammal**. From:
Spanish.
- pesapesa** English crooked. Sranan
Tongo kronkron.
A. [Mauru 00078]
- pesasama** English shake. Sranan
Tongo sek'seki.
Hollands zeef.een.beitje.op.
Vt. English shake, sprinkle, or sift as
when cassava meal/flour is sifted over
baking cassava bread to "make it
pretty". Sranan Tongo sek'seki of
seif leki te wan e seki
kasaba meel tapu kasaba
brede te ai baka foe
mooie eng. [CF HeAl 0054]
- pesasamanong** See: **pesasama -
non**. [JeNj 0041]
Vt. English s/he sprinkles (O). Sranan
Tongo ai sek'seki (eng).
See: **pesasama**. Category: **Cassava
Film**.
- peshiri** English basket. Sranan Tongo baskita.
N. English small, flat, purse-like basket
with shoulder strap; can be tied shut;
used to carry, for example, five fish.
Sranan Tongo pikin, plata
baskita nanga wan skowru
banti; kan tai tapu; ai
gebruik foe tjari, b.v.
feifi fisi.
- petaka** English compensation. Sranan
Tongo prijs; butu.
N. See: **epety**. Category: **culture**.
- pety** English thigh. Sranan Tongo bom.futu.
N. Category: **body**.
- pihkiri** English small.fish.sp. Sranan
Tongo pikin.fisi.sp.
N. Category: **animal fish**.
- pihpisi** English bird.sp. Sranan
Tongo fowroe.sp.
N. Category: **animal bird**.
- pijery** English set. See: **pijery**. [HeMa 0059]
V. Category: **Cassava Film**.
- pika** English peel; scrape. Sranan Tongo piri;
krabu. Hollands ontschub; schil.
Vt. **Moko woto shipitjaje**. I peel the
fish. Mi e krin a fisi. Ik
ontschub dat vis.
- Pikin.Saron** English Pikin.Saron. Sranan
Tongo Pikin.Saron. [Intrv.WiTo 0094]
Geo.N. English The name of a village on
the Saramacca River. Sranan Tongo Na
nen foe wan dorpoe san de
krosi bei na Saramaka
Liba.
- piko** English little.chap. Sranan
Tongo pikin.man.
N.

- pina** English catch; seize; take. Sranan Tongo kisi; hori; teki.
Vt.
- pina** English poor; deprived; suffer. Sranan Tongo poti.
A; V.
- pinjato'me** *See: pina -to'me.* [HeMa 0035]
Vt. English in order to take it. Sranan Tongo foe teki eng. *See: pina.*
Category: Cassava Film.
- pinje** *P.*
- pinjo** English under. Sranan Tongo ondro.
Pp.
- pi'njo** *See: pinjo. Category: Cassava Film.*
- pipa** English frog.sp. Sranan Tongo todo.sp.
N. English small tree frog. Sranan Tongo pipa todo. *Category: animal amphibian.*
- pipata** English get.flat; make.flat. Sranan Tongo kon.plata; meki.plata.
See: pipa -ta.
Vo; Vt. English to become flat like a small treefrog. Sranan Tongo kon plata leki wan pipa todo.
See: pipa.
- pipi** English grandma. Sranan Tongo gran 'ma. Hollands oma.
N. Category: kinship social.
- 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.meel.
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.
- piry** English younger.brother; younger.sister. Sranan Tongo jongoe.brada; jongoe.sisa.
N. Category: kinship social. [FM-MA 00458] *See: piryjang.*
- piryjang** English younger.brothers. Sranan Tongo jongoe.brada. *See: piry -jang.*
N. Sranan Tongo moro leki wan.
See: piry.
- pisaraipo** English splittings.of.basket.reed.
N. Sranan Tongo den tetei san e tan abra te je brei nanga warimbo, warimbo sakasaka.
- pisawa** English gourd. Sranan Tongo godu.
N. Category: culture artifact.
- pisere** English non.horiz.
N.
- pisi** English piece. Sranan Tongo pisi.
N. From: Sranan Tongo.
- pisuka** English make.rustle. Sranan Tongo meki.sekseki.
Vt.
- pisuru** English fish.sp. Sranan Tongo fisi.sp.
N. Category: animal fish.
- pitja** English spread. Sranan Tongo bradi. Hollands spruid.
Vt.
- pitjama** *See: pika -'ma.* [WiMa 0041]
Vt. English finished peeling. Sranan Tongo k'ba piri. *See: pika.*
Category: Cassava Film.

pitjani English child. Sranan Tongo pikin.
N. Category: **social culture**.

pitjano See: **pika -no**. [HeMa 0028]
Vt. English s/he peels (O). Sranan
Tongo ai piri (eng). See: **pika**.
Category: **Cassava Film**.

pitjanong See: **pika -non**. [JeNj 0020]
Vt. English s/he peels (O). Sranan
Tongo ai piri (eng). See: **pika**.
Category: **Cassava Film**.

pitjapo:sang See: **pika -po(ry) -ja**
-ng. [JuAI 0020]
Vt. English s/he peels (O). Sranan
Tongo ai piri (eng). See: **pika**.
Category: **Cassava Film**.

pitjatang See: **pitja -take -ng**. [JuAI
0052]
Vt. English s/he will spread (O). Sranan
Tongo a o bradi (eng).
See: **pitja**. Category: **Cassava Film**.

pitjatong See: **pika -tong**. [JuAI 0022]
Vt. English s/he peels (them). Sranan
Tongo ai piri (den). See: **pika**.
Category: **Cassava Film**.

pito English fart. Sranan Tongo pu.
N. Category: **body**.

pja'ka See: **i- 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**. [HeAI 0008]
Vt. English throw (O) away. Sranan
Tongo trowe (eng). See: **pa**.
Category: **Cassava Film**.

pjasang 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: **i- pekurama**. [HeAI 0051]

Vt. English to make it pretty. Sranan
Tongo foe seti eng mooie.
See: **pekurama**. Category: **Cassava
Film**.

pjery See: **i- pe -ry**. [JoKa 0043]
N. English its face. Sranan Tongo eng
fesi. See: **pe**. Category: **Cassava
Film**.

pjesasamako See: **i- pesasama -
kong**. [HeAI 0054]
N. English h/her sprinkling. Sranan
Tongo a fasi fa a sek'seki
pikinso. See: **pesasama**.
Category: **Cassava Film**.

pjo Category: **Cassava Film**.

pjo'mangatopo See: **i- po'manka -
topo**. [HeAI 0040]
N. English fire-lighting instrument.
Sranan Tongo sani foe leti
faja. See: **po'ma**. Category: **Cassava
Film**.

pjomypo See: **i- po(my) -po**. [JuAI
0010]
N. English planted one. Sranan Tongo na
prani wan. See: **po(my)**.
Category: **Cassava Film**.

pjondo'me See: **i- po(my) -to'me**. [JoKa
0006]
Vt. English in order to plant it. Sranan
Tongo foe prani eng.
See: **po(my)**. Category: **Cassava Film**.

pjongo See: **i- po(my) -ko**. [WiMa
0034]
Vt. English plant it! Sranan Tongo prani
eng! See: **po(my)**.
Category: **Cassava Film**.

pjo'ny 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 Tongo Fasi foe kari Jampaneisi 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 Tongo na bon taki. See: **pori**.
Category: **Cassava Film**.
- pjoriry** See: **i- pori -ry**. [JoKa 0045]
N. English h/her shin; its branch. Sranan Tongo 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 Tongo ai puru na bon taki. See: **pori**. *Category:* **Cassava Film**.
- pjyty** See: **i- pyty**. [CeAr 0015]
N. English his wife. Sranan Tongo eng wefi. Hollands vrouw van hij. See: **pyty**.
Category: **Cassava Film**.
- po** English at. Sranan Tongo na.
Pp.
- po** English whip. Sranan Tongo wipi; fon.
Vt.
- po** English Caus.
val. English verbal causative suffix; /-nopo/ after intransitive reducing roots, /-ka/ after /a/-ending intransitives. Sranan Tongo ai fasi na werkwoordt nanga a betekenis 'meki wan tra s'ma doe eng;' /-nopo/ baka den werkwoordt san e lasi wan pisi, /-ka/ baka den wan san e ende nanga /a/. See: **-nopo**; **-ka**; **-nopy. moro kyneto:kanong (ky- n- eto(ry) -ka -non)** It makes it roast. Ai meki a losi. [WiMa 0125]
- pohpo** English low. Sranan Tongo lagi.
A.
- pohponaka** English downwards. Sranan Tongo na. ondro.
A.
- pohto** English wickedness. Sranan Tongo takru. ati.
N.
- poine** English dimensions.
Pp?
- poinko** English peccary.sp. Sranan Tongo pingo.
N. English white-lipped peccary.
Category: **animal mammal**.
- poitjo** English young.man; worker; son.in.law; beautiful.one. Sranan Tongo jongoe.man; wroko.man; mooie.wan.
N. [MCO2 00126]
- poitjome** English beautiful. Sranan Tongo mooie.
A.
- poka** English shoot.at. Sranan Tongo sutu. na.
Vt.
- pokang** English flame.burst. Sranan Tongo kisi. flam.
Ideoph. Sranan Tongo na barbari san a meki te a kisi flam. [PaCh 0043]
- pokepy** English stop.smell. Sranan Tongo tapu. smeri. See: **pory -kepy**.
Vt.
- poko** English about; occupied.with. Sranan Tongo beisig.nanga.
Pp.
- pokoro** English following. Sranan Tongo fraka.
Pp.
- poku** English music. Sranan Tongo poku.
N. *From:* ST.

- poli** English clinic. Sranan Tongo poli. [FM-MA 00377]
N. From: ST.
- po'ma** English burn; set fire; light. Sranan Tongo bron; meki. faja; leti.
Vi. English Light a fire, for example, a candle. Also used for turning on an electric light. Sranan Tongo Leti wan faja, b.v. wan kandra. Owktoe e gebruik te je opo wan strom faja. **Moro wa'to po'ma wysa.** I'm going to light that fire. Mi go leti na faja.
- po'mangano** See: po'manka -no. [HeMa 0045]
Vi. English s/he lights (O). Sranan Tongo ai leti (eng).
See: po'manka. Category: Cassava Film.
- po'manganon** See: po'manka -non. [UrMa 0032]
Vi. English s/he lights (O). Sranan Tongo ai leti (eng).
See: po'manka. Category: Cassava Film.
- pomanka** English stir.up. Sranan Tongo drai; moksimoksi.
Vi.
- po'manka** English fan; light. Sranan Tongo wai; leti.
Vi. **Wa'to sipjomangaje.** I light the fire. Mi e leti na faja. Ik maak het vuur. [Cassava Film HeAl 0040]
- po(my)** English plant. Sranan Tongo prani.
Vi.
- pomyi** English pepper. Sranan Tongo pepre.
N. Category: plant.
- pomyry** See: po(my) -ry. [WiMa 0016]
N. English planting. Sranan Tongo na fasi fa ai prani. See: po(my).
Category: Cassava Film.
- pon** English pon. Sranan Tongo pon.
Ideo.
- pona** English Dir; NegPrps; against. Sranan Tongo tegen.
Pp.
- po'no** English NOW. Sranan Tongo nownow.
A.
- ponokong** See: ponon -kong. [WiMa 0117]
Ptc. English those who are at. Sranan Tongo den wan san de na.
See: ponon. Category: Cassava Film.
- ponon** English who.are.at. Sranan Tongo den . de . na.
Ptc. See: ponokong.
- popa** English towards. Sranan Tongo na.
Pp.
- poponga** English pound. Sranan Tongo nak'naki.
Vi. **Mipjopongaje.** You pound it. Joe nak'naki eng. [Mauru 00035]
- po'pore** English sweet.smelling. Sranan Tongo switi.smeri.
N.
- pore** English more; at.last; very; actually; since. Sranan Tongo juiste.
Ptc. **Moko pore ne suku:sa.** I know that person. Mi sabi a s'ma dati.
- pori** English branch; shin; creek. Sranan Tongo bon.taki; bomfutu; kriki.
N. Category: nature body.
- Poriry** English Poriry.
Nm.
- poriry** See: pori -ry.
N. English tree's branch. Sranan Tongo bon taki. See: pori.
- poritja** See: pori -ka. [HeMa 0006]
Vi. English s/he removes the branch. Sranan Tongo ai puru na bon taki. See: pori. Category: Cassava Film.

- poritjano** *See: pori -ka -no.* [HeAI 0005]
Vt. English s/he cuts off the branch.
 Sranan Tongo ai kapu na bon taki. *See: pori.* *Category: Cassava Film.*
- poritoma** English exert. Sranan Tongo sweti.
Vt.
- poro** English Intns; past; full; sufficient; enough. Sranan Tongo furu; nofu; a.sari. Hollands genoeg.
Ptc.
- poro** English Expect. Sranan Tongo verwacht. *azr?* English combines with /waty/ to mean something that has not occurred according to expectation or intention. Sranan Tongo ai kon same nanga /waty/ 'no,' foe beteken tegen san ben verwacht.
- Poroja** [Intrv.WiTo 0116]
Nm.
- poromy(ry)** English jump.up; jump.away. Sranan Tongo djompo .opo; djompo .gwe.
Vo. [MaAI FF00059]
- poron** English Post.
Ptc.
- poropy** English stop. Sranan Tongo tapu.
Vo.
- pororo** English yard. Sranan Tongo djari.
N. *Category: culture.*
- porory** English toad.sp. Sranan Tongo todo .sp.
N. *Category: animal amphibian.*
- porota** English stop. Sranan Tongo tapu.
Vo.
- poruku** English wait. Sranan Tongo wakti.
Vo.
- pory** English scent. Sranan Tongo smeri.
N.
- posi** English kiss. Sranan Tongo bosi.
N. *From: Sranan Tongo.*
- posi** English calabash. Sranan Tongo krabasi.
N. *Category: culture artifact.*
- posima** English kiss. Sranan Tongo bosi.
See: posi -ma.
Vt.
- posin** English sweetness. Sranan Tongo switi.
N.
- posina** English get.sweet. Sranan Tongo kon .switi.
Vo. *See: posin.*
- posino** English sweeten. Sranan Tongo meki .switi.
Vt. *See: posin.*
- posun**
- pota** English inside. Sranan Tongo insei.
Pp.
- poto** English large.one. Sranan Tongo bigi.wan.
N.
- poto** *Nzr.*
- potono** English large.ones. Sranan Tongo bigi.wan.
N.
- potonombore** English very big ones. Sranan Tongo extra bigi wan.
See: potono pore; potono.
Category: Cassava Film.
- potonong** *See: potono; potono.*
Category: Cassava Film.
- poty** English upper.lip; tip. Sranan Tongo tapu.lip; punt.
N. *Category: body.*
- po(ty)** English cut.off; pick; pluck. Sranan Tongo kapu; piki.
Vt. English pick with hand, for example picking fruit such as oranges or cashews. Sranan Tongo piki wan sani nanga anu, b.v. piki wan froktu leki sinas of kasju.
- po(ty)** English Iter.

- chg.* English Verbal aspectual suffix meaning iterative, habitual, distributive (the latter as in when one is serving food to a group of people). When forming a verbal stem, the (ty) reduces when inflected, but does not reduce when nominalized (c.f. CF CeAr 0012 for nonreduced nominal form). Sranan Tongo Ai fasi na werkwoordt foe beteken over en over. **Wewe shirakapo:sa.** (si- raka -po(ty) -ja) I break up the firewood. Mi e brokobroko faja udu. [CF CeAr 0026; CF CeAr 0012]
- potyhsa** English jug. Sranan Tongo djogo.
N. *Category:* **culture artifact.**
- potyka** English break.up. Sranan Tongo masi.
Vt.
- po'wepo** English umbilical.cord. Sranan Tongo kumba .tetei. [Intrv.WiTo 0133]
N.
- po'wono** English point.of.hook. Sranan Tongo punt .foe .uku.
N. [HeAI FF00015]
- poworo** English during. Sranan Tongo na .srefi .ten.
Pp.
- po:ja** *See:* **po(my) -ja.** [HeAI 0009]
Vt. English s/he plants (O). Sranan Tongo ai prani (eng).
See: **po(my).** *Category:* **Cassava Film.**
- po:jang** *See:* **po(my) -ja -ng.** [JeNj 0005]
Vt. English s/he plants (O). Sranan Tongo ai prani (eng).
See: **po(my).** *Category:* **Cassava Film.**
- po:jatong** *See:* **po(my) -ja -tong.** [JuAI 0007]
Vt. English they plant (O). Sranan Tongo den prani (eng).
See: **po(my).** *Category:* **Cassava Film.**
- presi** English place. Sranan Tongo presi.
N. *From:* Sranan Tongo.
- preti** English plate. Sranan Tongo preti.
N. *From:* Sranan Tongo.
- process** *Category:* **Cassava Film.**
- pu** *See:* **pung.** *Category:* **Cassava Film.**
- puhtoron** English crash. Sranan Tongo boks.
Ideo.
- pui** English enlarge; expand; extend. Sranan Tongo meki .bigi.
Vt.
- puka** English pierce; stab. Sranan Tongo djuku.
Vt.
- pu'ka** English remove.seeds. Sranan Tongo puru .sidi.
Vt. English remove, as in the seeds from cotton balls. Sranan Tongo puru , leki te je puru den sidi libi katun bol. [Mauru 00004]
- pun** English thud! Sranan Tongo pun!
Ideo.
- puna** English get.sturdy; grow. Sranan Tongo kon .bigi; gro.
Vo. **Paramuru wa no wysa wepuna.** I'm going to Paramaribo for a bit to get fat. Mi e go eife na foto foe fatu pikinso.
- punary** *See:* **puna -ry.** [MaCh 0008]
N. English growing. Sranan Tongo fa ai gro. *See:* **puna.** *Category:* **Cassava Film.**
- pung** English mashed.cassava. Sranan Tongo griti .kasaba.
N. English Used with kiere as kiere pung, grated cassava. See separate entry for kijerepun as one word. Speakers in Konomerume like it as two separate words. Sranan Tongo E gebruik nanga kiere leki kiere pung, kasaba san griti k'ba. Sons ai komopo leki twee wortu, sons leki wan. Konomerume s'ma lobi eng leki twee wortu.

- punu** 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.fisi.
N. Category: **animal fish**.
- purapurari** English fish.sp. Sranan Tongo fisi.sp.
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, fisi, or meti. Je ne pu(ru) kasaba. **Palulu pu:jang**. I roast the plantain. Mi e losi na bana.
- puruhsaito** English adze. Sranan Tongo tjapu.
Vt. English To adze with the long adze. Second step (of three) in digging a boat, taking larger chunks out. Sranan Tongo wan pisi foe na wroko foe dik wan boto. See: **purure; soroitja; desere**.
- puruku** English pants. Sranan Tongo bruku.
N. Category: **culture artifact**. From: Sranan Tongo.
- purure** English adze. Sranan Tongo tjapu.
N. English adze used in second step (of three) of digging a boat, taking large chunks out after boat has been initially shaped. Sranan Tongo na wroko sani foe wan pisi foe na wroko foe dik wan boto.
See: **puruhsaito; soroitja; desere**.
Category: **culture artifact**.
- pururehto** English adze. Sranan Tongo wroko.sani.
Vt. See: **purure; puruhsaito; soroitja; desere**.
- pusi** English cat. Sranan Tongo puspusi.
N. Category: **animal mammal**.
- pusoso**
- putu** English club. Sranan Tongo bigi.tiki.
N. Category: **culture artifact**.
- putuhto** English give.club. Sranan Tongo gi.bigi.tiki. See: **putu - hto**.
Vt. See: **putu**.
- 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!
Intj.
- pyhto** English give.wife. Sranan Tongo gi.wefi. See: **pyty -hto**.
Vt.
- pyi** English shyness; shame. Sranan Tongo shen.
N.
- pyihto** English make.shy. Sranan Tongo meki.shen. See: **pyi -hto**.
Vt. See: **pyi**.
- pyijai** English shaman; traditional.healer. Sranan Tongo bonuman.
N. Category: **culture social**.
- pyimje** English many; much. Sranan Tongo furu.
N.
- pyimjeke** English slow. Sranan Tongo safsafri.
A.
- pyiruku** English pig. Sranan Tongo agu.
N. Category: **animal mammal**.

pyita	English get.shy. Sranan Tongo kisi.shen. <i>See: pyi -ta.</i> <i>Vo.</i>
pyjausi	English hawk.sp. Sranan Tongo aka.sp. <i>N. Category: animal bird.</i>
pymy	English neck. Sranan Tongo neki. <i>N. Category: body.</i>
pyna	English love. Sranan Tongo lobi. <i>Vt.</i>
pyngepy	English become.thin; become.scrawny. Sranan Tongo kon.mangri. [FF HeAI 00013] <i>Vo.</i>
pyrai	English fish.sp. Sranan Tongo fisi.sp. <i>N. English pirahna. Sranan Tongo piren.</i> <i>Category: animal fish.</i>
pyraporari	English fish.sp. Sranan Tongo fisi.sp. <i>N. English type of fish. [CeAr FF00072]</i>
pyrata	English money. Sranan Tongo moni. <i>N.</i>

pyreima	English pretend. Sranan Tongo preiprei. <i>Vt. From: Sranan Tongo.</i>
pyroto	English bullet. Sranan Tongo agra; lai. <i>N. Category: culture artifact.</i>
pyryry	English food; rice. Sranan Tongo najn; aleisi. <i>N. [CeAr FF00064]</i>
pyrywa	English arrow. Sranan Tongo peiri. <i>N. Category: culture artifact.</i>
pyta	English get.wife. Sranan Tongo kisi.wefi. <i>Vo.</i>
pyty	English wife. Sranan Tongo wefi. Hollands vrouw. <i>N. Category: kinship social.</i>
pyyy	English fie! <i>Intj.</i>

R - r

ra	English ? <i>Intj.</i>	rakapo:sang	<i>See: raka -po(ty) -ja -ng.</i> [WiMa 0067; CeAr FF00043] <i>Vt. English s/he breaks (O) up repeatedly. Sranan Tongo ai brokobroko (eng). See: raka. Category: Cassava Film.</i>
ra	English flat.surface. Sranan Tongo plata.presi. <i>N.</i>	rama	English return; turn; walk. Sranan Tongo kon.baka; drai; waka. <i>Vt. [UrMaHeAI 00105]</i>
racquel	<i>Nm.</i>	ran	English like. Sranan Tongo leki. <i>N?.</i>
raka	English give.flat.surf; break.up; slice; split. Sranan Tongo meki.plata; brokobroko; priti. <i>Vt. English Break up or bust as in busting firewood. Sranan Tongo Brokobroko leki te je bos fajaudu. Moro wewe sirakapo:sa. I bust the firewood. Mi e bos udu.</i>	ra'na	English in.middle.of; between. Sranan Tongo na.mindri.

- Pp.* English surrounded by something, as in in the middle of a river or savannah. Sranan Tongo sani de heri na joe lontu leki te joe de mindrie liba of sabana. [MaAI FF00003]
- ranaka** English to.middle.of. Sranan Tongo go.na.mindri.
Pp.
- ranto** English give.floor. Sranan Tongo gi.flur; gi.gron.
Vt.
- rapa** English again. Sranan Tongo ete.wan.leisi.
Ptc.
- rapa** English gun. Sranan Tongo gon. [Intrv.WiTo 0122]
N.
- rapika** English peel.surface. Sranan Tongo piri.buba.
Vt.
- rato** English near. Sranan Tongo krosi.bei.
Pp.
- ratonoma** English pass. Sranan Tongo p'sa.
Vt.
- re** English T.
Azr.
- rehkere** English always. Sranan Tongo alteid.
Ptc.
- rehta** English on.top. Sranan Tongo na.tapu.
Pp.
- rehtaka** English on.ridge. Sranan Tongo na.noko.
Pp.
- reifyry** English give. Sranan Tongo lijfer. [FM-MA 00465]
Vt. From: ST or Dutch?.
- rere** English bat. Sranan Tongo fremusu.
N. Category: animal mammal.
- respeki** English respect. Sranan Tongo respeki. [Intrv.WiTo 0057]
- Vt. From: ST.*
- 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.
- ro'kong** English Only. Sranan Tongo nomo.
Ptc. [Mauru 00061]
- ro'mero** English certainly. Sranan Tongo trutru.
Ptc.
- rom(py)** English die. Sranan Tongo kon.dede.
Vo.
- ro'mun** English certainly. Sranan Tongo trutru.
Ptc.
- rontuma** English surround. Sranan Tongo lontu.
Vt.
- rorypo** English possibly; defficient. Sranan Tongo kande; no.boeng.
Ptc.
- roten** English only. Sranan Tongo soso.
Ptc.
- ru** English older.brother. Sranan Tongo bigi.brada.
N. Category: kinship social.
- ru'me** English weak. Sranan Tongo swaki.
A.

- rupo**
- rupota** English get.tired. Sranan
Tongo kon.weri.
Vo.
- ruruma** English spy; lie.in.wait. Sranan
Tongo flaka; luru; waktu.
Vt.
- ry** English Pssd; Nzr. Sranan
Tongo eng.wan.

pssd; Nzr. English Marks a noun as possessed. Also a nominalizer for verbs. Sranan Tongo Ai sori taki na wan s'ma abi na sani. Owktoe e kenki werkwordt go na naamwordt. **tymainjary** h/her own field. eng eigie gron. [CF CeAr 0001]

-ry English Irr.
tam.

rypo English Frustr. Sranan Tongo no.mang.
Ptc. [UrMaHeAl 00063]

S - s

- s-** English 1A; 1Sa. Sranan Tongo mi.
prs.
- sabahko** English make.slippery. Sranan
Tongo meki.grati.
Vt.
- sabahty** English slipperiness. Sranan
Tongo grati.
N.
- sabana** English savannah. Sranan
Tongo sabana.
N. From: Sranan Tongo.
- saf'safri** English slowly. Sranan
Tongo saf'safri.
A. From: ST.
- saijata** [PaCh 0010] *Category: Cassava Film.*
- saka** English rustle.
Ideo.
- saka** English sack. Sranan Tongo saka.
N. From: Sranan Tongo.
- sakau** English sand. Sranan Tongo santi.
N.
- sakura** English thick.drink; porridge. Sranan
Tongo diki.dringi.
N.
- sakurambo** *See: sakura -mbo.* [PaCh
0010]

N. English a little sakura. Sranan
Tongo pikinso sakura.

See: sakura. Category: Cassava Film.

sakykapo:sa *See: s- akyka -po(ty) -ja.*
[CeAr 0042]

Vt. English I press on it. Sranan Tongo mi e pers'pers eng. *See: akyka.*
Category: Cassava Film.

samaku English large.pot. Sranan
Tongo bigi.patu.
N. Category: culture artifact.

samana English week. Sranan Tongo wiki.
N. From: Spanish.

samananto English overturn. Sranan
Tongo drai.tapu.
Vt.

samane English overturned. Sranan
Tongo drai.tapu.
A.

samba English hoe. Sranan Tongo tjapu.
N.

sambura English drum. Sranan Tongo dron.
N. Category: culture artifact.

same English extng.fast.
A.

sampreru English hat. Sranan Tongo ati.

- N. Category: culture artifact. From: Spanish.*
- san** English what; thing; Hes. Sranan Tongo sani.
N; Interj. From: Sranan Tongo.
- sang** English Col.
num. English Plural form after some verbs that end in /po/ (which reduces). Sranan Tongo Moro leki wan foe wantoe wortoe san e end nanga /po/ (na /po/ e g'we). See: -kong. upupo > upu:sang head > heads. ede > furu ede. [Intrv FIBr 0044]
- sanime** English short. Sranan Tongo shatu.
A. [Intrv.WiTo 00157]
- saniny** English shortness. Sranan Tongo shatu.
N.
- sano** English mother; adult. Sranan Tongo mama; 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.
- sapera** 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.*
- sapima** English play; joke. Sranan Tongo prei; meki.grap.
Vt.
- sapitjapy** English a.lot. Sranan Tongo furu.
A. [HeAl FF00058]
- sapiwa** English be.playful. Sranan Tongo lobi.prei.
Vo.
- sapo'i** *Vt.* English I caught it. Sranan Tongo mi kisi eng. **Woto amu sapo'i. I caught a fish. Mi kisi wan fisi. Ik heb een vis gevangen.**
See: apoi.
- sapoiija** *See: s- apoi -ja. [CeAr 0029]*
Vt. English I take it. Sranan Tongo mi e teki eng. *See: apoi.*
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 Tongo 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 Tongo Na nen foe wan dorpu krosi bei foe Pikin Saron. Owktoe e gebruik leki wan bijnaam gi Pikin Saron.
- sa'rosa** English leaves. Sranan Tongo wiri. Hollands blad.
N. [MaAI FF00026]
- sasamato** See: **pesasama -to.** [JoKa 0043]
Vt. English they sprinkle it. Sranan Tongo den e sek'seki eng.
See: **pesasama.** *Category: Cassava Film.*
- Sawiwi** English Sawiwi. Sranan Tongo Sawiwi.
Nm.
- sawo** English wash. Sranan Tongo wasi.
Vt.
- sawona** English become.light. Sranan Tongo kon.leti.
Vo.
- sawonapamy** English become.light. Sranan Tongo kon.leti.
Vo. See: **sawona.**
- sawone** English light.weight. Sranan Tongo lekti.
A.
- sawono** English make.light. Sranan Tongo meki.lecti.
Vt.
- se** English Desid; like; love. Sranan Tongo wani; lobi.
Pp. [MCO2 00168]
- se** English oh!
Intj.
- se** English Ptcp.
azr.
- se** English -Purp.
-Azr.
- sei** English leg. Sranan Tongo futu.
N. Category: body.
- seif** English seive. Sranan Tongo seif.
N. From: Sranan Tongo.
- seifry** See: **seif -ry.** [JuAI 0044]
N. English h/her sieve. Sranan Tongo eng seif. See: **seif.** *Category: Cassava Film.*
- seka** English tear. Sranan Tongo priti.
Vt. [CF HeAI 0058]
- sekarisha** See: **s- ekari(ty) -ja.** [WiMa 0018]
Vt. English I tell it. Sranan Tongo mi e verteri eng. See: **ekari(ty).** *Category: Cassava Film.*
- seky** English zink. Sranan Tongo zink.
N.
- sekymbo** See: **seky -mbo.** [WiMa 0127]
N. English old zink roofing. Sranan Tongo owroe zink plat.
See: **seky.** *Category: Cassava Film.*
- semari** English grater. Sranan Tongo gritgriti.
N.
- se'me** English nonetheless; Intj; despite. Sranan Tongo tog.
Ptc. English nonetheless, usually said with exasperation; despite; in spite of. Sranan Tongo tog, moro furu ai gebruik te joe no mang moro nang wan s'ma.
- sene** English RecPst.
azr.
- seneja** See: **s- ene -ja.** [JeNj 0010]
Vt. English I see it. Sranan Tongo 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** English Pst5.Col; Opt.Col.
tam. See: -neng.
- senke** English near. Sranan Tongo krosi.bei.
A.
- senkenaka** English to.near. Sranan
Tongo go.na.krosi.bei.
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 no
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 sreka; 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 fisi.net.
N. From: Sranan Tongo.
- serepimbjo** *See: serepi -mbo.* [PaCh 0051]
- N.* English old fishing net. Sranan
Tongo owroe fisi.net.
See: serepi. Category: Cassava Film.
- Seri** English Sylvia. Sranan Tongo Sylvia.
Nm.
- Serirumy** English Serirumy. Sranan
Tongo Serirumy.
Nm.
- sesewu** English fringe. Sranan
Tongo franja.
N. Category: culture artifact.
- sesewuro** English give.fringe. Sranan
Tongo gi.franja.
Vt.
- seti** English set. Sranan Tongo seti.
Vt. From: Sranan Tongo.
- sewo** English older.brother. Sranan
Tongo bigi.brada.
N. Category: culture kinship social.
- sheifry** *See: i- seif -ry.* [JuAl 0064]
N. English h/her sieve. Sranan Tongo eng
seif. *See: seif. Category: Cassava
Film.*
- shemariy** *See: i- semari -ry.* [JuAl 0027]
N. English h/her grater. Sranan Tongo eng
grit'griti. *See: semari.*
Category: Cassava Film.
- shija'toja** *See: si- ja'to -ja.* [CeAr 0032]
Vt. English I give it firewood. Sranan
Tongo mi e poti faja udu gi
eng. *See: ja'to. Category: Cassava
Film.*
- shijeti'mjary** *See: i- seti -'ma -ry.* [HeMa
0070]
N. English setting. Sranan Tongo fa a
seti eng. *See: seti.*
Category: Cassava Film.
- shikrim** English clean. Sranan Tongo krim.
Vi. See: krim. From: ST.
- shipipajjeno** *See: si- pipata -e -*
no. [CeAr 0035]

- Vt.* English I flatten it. Sranan Tongo mi e bradi eng. *See:* **pipata**.
Category: **Cassava Film**.
- shipitjaije** *See:* **si- apika -e**. [CeAr 0036]
Vt. English I spread it out. Sranan Tongo mi e bradi eng. *See:* **apika**.
Category: **Cassava Film**.
- shipjesamaije** *See:* **si- pesasama -e**. [CeAr 0040]
Vt. English I shake it. Sranan Tongo mi e sek'seki eng. *See:* **pesasama**.
Category: **Cassava Film**.
- shipjesamatake** *See:* **si- pesasama -take**. [CeAr 0040]
Vt. English I will shake it. Sranan Tongo mi o sek'seki eng.
See: **pesasama**. *Category:* **Cassava Film**.
- shipjomangaije** *See:* **si- po'manka -ja**. [CeAr 0031]
Vt. English I light it. Sranan Tongo mi e leti eng. *See:* **po'manka**.
Category: **Cassava Film**.
- shipjotu** English joke. Sranan Tongo grap.
N. [MCO2 00164; Intrv.WiTo 0161]
- shirakapo:sa** *See:* **s- raka -po(ty) -ja**. [CeAr 0026]
Vt. English I break it up. Sranan Tongo mi e broko'broko eng. *See:* **raka**.
Category: **Cassava Film**.
- shitjakaje** *See:* **si- kaka -e**. [CeAr 0038]
Vt. English I scrape it. Sranan Tongo mi e krabu eng. *See:* **taka**.
Category: **Cassava Film**.
- shitjoro** English school. Sranan Tongo skoro. [FM-MA 00566]
N. *From:* ST.
- shitjotoja** *See:* **si- koto -ja**. [CeAr 0042]
Vt. English I cut it. Sranan Tongo mi e koti eng. *See:* **koto**.
Category: **Cassava Film**.
- shitjumisha** *See:* **si- kumi(ky) -ja**. [CeAr 0030]
Vt. English I wash it. Sranan Tongo mi e wasi eng. *See:* **kumi(ky)**.
Category: **Cassava Film**.
- shiñña** English music.instr. Sranan Tongo poku.wroko.sani.
N. *Category:* **culture artifact**.
- shumbarary** *See:* **i- sumbara -ry**. [MaCh 0004]
N. English h/her machete. Sranan Tongo eng owroe. *See:* **sumbara**.
Category: **Cassava Film**.
- si-** English IA30; IA; 2Sa.
prs. English Alternant before consonants. /s-/ before vowels. 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** *PN*.
- sikera** *Category:* **Cassava Film**.
- siksie.wiki** English six.week. Sranan Tongo siksie.wiki.
N. *From:* ST.
- sikiyi** English little.finger. Sranan Tongo pikin.finga.
N. *Category:* **body**.
- sikyiry** 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 busitetei.
N. *Category:* **plant**.
- sinary** English flute. Sranan Tongo floit.
N. *Category:* **culture artifact**.
- sipo** English tree.sp. Sranan Tongo bon.sp; busi.kandra.

- N. Category: plant tree.*
- Sipu** English Essequibo. Sranan Tongo Essequibo.
Geo.N.
- Siramare** English Sinnamarië. Sranan Tongo Sinnamarië.
Geo.N.
- sirapy** English narrow.one. Sranan Tongo fini.wan.
N.
- sireu** English bird.sp. Sranan Tongo fowroe.sp.
N. Category: animal bird.
- siritjo** English year;age. Sranan Tongo jari.
N. Category: nature.
- sitju** English urine. Sranan Tongo plasje.
N. Awu sitju wa wysa. I am going to urinate. Mi e go plasje. Category: body.
- sitjuru** English seat. Sranan Tongo sturu.
[Intrv.WiTo 0124]
N.
- Situra** English Stjoera. Sranan Tongo Stjoera.
Nm.
- siwa** English fish.sp. Sranan Tongo fisi.sp.
N. Category: animal fish.
- skeny** English body. Sranan Tongo skin.
N. Category: body. From: Sranan Tongo.
- snel** English quickly. Sranan Tongo snelsnel.
A. From: Sranan Tongo.
- so** English so. Sranan Tongo so.
Intj. From: Sranan Tongo.
- so'ka** English pull.off; take.out. Sranan Tongo puru.
Vt.
- son** English some. Sranan Tongo son. *From: Sranan Tongo.*
- sontro** English without. Sranan Tongo sondro.
A. From: Sranan Tongo.
- sooo** English so. Sranan Tongo so.
Intj.
- sorewa** English mashed.pepper. Sranan Tongo masi.pepre.
N. [CeAr FF00108]
- sorgu** English care.for. Sranan Tongo sorgu.
[FM-MA 00542]
Vt. From: ST.
- soroitja** English long.stick. Sranan Tongo langa.tiki.
N. English Long stick used in first step (of three) in digging a boat. Used to form initial shape, the heaviest of the three steps. Sranan Tongo Wroko sani foe dik wan boto. Na foe na eerste step (uit drie). See: purure; desere; puruhsaito.
- soromika** English peel. Sranan Tongo piri.
Vt.
- sororo** English srri!
Intj.
- soso** English only; ordinary; altogether. Sranan Tongo soso.
Ptc; N. From: Sranan Tongo.
- sotyja** *See: s-oty-ja.* [CeAr 0028]
Vt. English I do something to it. Sranan Tongo mi e sani eng. See: oty. Category: Cassava Film.
- sowei** English swish.
Ideo. Category: animal fish.
- sowtu** English salt. Sranan Tongo sowtu.
N. From: Sranan Tongo.
- srefi** English self; at.all; even. Sranan Tongo srefi; sref'srefi.
Ptc. From: Sranan Tongo.
- stanga** *Nm.*
- SU** English Emot.
Ptc.
- SU-** English really; honorific. Sranan Tongo trutru; respeki.fasi.

- Intrns.*
- suka** English sieve. Sranan Tongo seif.
Vt. English sieve a liquid. Sranan Tongo seif wan watra sani.
- suma** English people. Sranan Tongo suma.
N. From: Sranan Tongo.
- sumbara** English machete. Sranan Tongo owroe.
N. Category: **culture artifact.**
- su'naije** *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 dak.postu.
N. Category: **culture artifact.**
- surama** English Saramacca. Sranan Tongo Saramacca.
Geo.N.
- surapa** *See:* **su- rapa.** [WiMa 0026]
Ptc. English again (with respect). Sranan Tongo ete wan leisi (nanga respeki). *See:* **rapa.**
Category: **Cassava Film.**
- surimjaje** *See:* **s- urima -e.** [CeAr 0041]

T - t

- t-** English T.
azr.
- t-** English 3R.

- 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 0061]
Ptc. English just. Sranan Tongo nomo.
See: **roten.** *Category:* **Cassava Film.**
- sutera** English su- terapa. [WiMa 0138]
Ptc. English again (with respect). Sranan Tongo ete wan leisi (nanga respeki). *See:* **terapa.**
- suwi** English little.sister; young.woman. Sranan Tongo pikin.sisa; jongoe.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.**

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 eigie wan'.

- ta** English in; around; along; at. Sranan Tongo ini; lontu; p'sa; na.

- Pp.*
- ta** English Fut. Sranan Tongo o.p'sa.
tam.
- ta** 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 fisi.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 dati; taki.
Ptc; Va. From: Sranan Tongo.
- takini** English tree.sp. Sranan Tongo bon.sp.
N. Category: plant tree.
- takono** *See: t- akono.* [PaCh 0050]
- N.* English h/her own friend. Sranan Tongo eng eigie mati.
See: akono. Category: Cassava Film.
- takuwa** English polish.stone. Sranan Tongo brenki.ston.
N. Category: culture artifact.
- taky'me** English squished. Sranan Tongo kwinsi.
A. [UrMaHeAl 00074]
- takynoka** *See: t- akyka.* [HeMa 0037]
A. English pressed. Sranan Tongo tranga wan. *See: akyka. Category: Cassava Film.*
- takyre** English haunted; dangerous. Sranan Tongo gefalek.
A.
- takyse** English firm. Sranan Tongo tranga.
A.
- tamanua** English anteater. Sranan Tongo tamanua.
N. Category: animal mammal.
- tambara** English lover. Sranan Tongo masra.
N. English term of endearment. Sranan Tongo fa joe kari wan lobi wan. [HeAl FF00083]
- tampire** English broad. Sranan Tongo bradi.
A.
- tampoko** English grandfather. Sranan Tongo grandpa. Hollands opa.
N. Category: kinship social.
- tampokory** English Intns. Sranan Tongo moro.
Ptc.
- tampokorymbo** *See: tampokory - mbo.* [JuAl 0019]
Ptc. English very (intensifier). Sranan Tongo furu. *See: tampokory. Category: Cassava Film.*
- tamu** English grandfather. Sranan Tongo grandpa. Hollands opa.
N. Category: kinship social.

- tamune** English white. Sranan Tongo weti. 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. [UrMaHeAl 00053]
- tankon** English enormous. Sranan Tongo bigbigi.
Ptc.
- tankutankure** English grooved.
N.
- tanoseng** English arrow. Sranan Tongo peiri.
N. Category: culture artifact.
- tansi** English grandfather. Sranan Tongo grandpa. Hollands opa.
N. Category: kinship social.
- tante** English aunt. Sranan Tongo tante.
N. From: ST.
- tapijuka** English wasp.sp. Sranan Tongo waswasi.sp.
N. Category: animal arthropod.
- tapire** English red. Sranan Tongo redi.
A. See: api.
- 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 tapu.
Vt.
- tapyi** English men's.house. Sranan Tongo mans'ma.oso.
N. Category: culture artifact.
- tapyty** English lid. Sranan Tongo dexel.
N. Category: culture artifact.
- Tara** *Nm.*
- taranka** English wind.warp. Sranan Tongo winti.
Vt.
- tarara** English wheel.barrow; cart; car; bus. Sranan Tongo kroiwagi; wagi; bus.
N.
- tari'njaturu** *See: t- arinjatu -ry. [HeAl 0055]*
N. English h/her own cassava pan. Sranan Tongo eng eigie baka pan. See: arinjatu. Category: Cassava Film.
- taro** English until; as.far.as. Sranan Tongo te.leki.
Pp.
- tarore** English full.of.holes. Sranan Tongo furu.nanga.olo.
A.
- tarure** English dry. Sranan Tongo drei.
A.
- tary** English contents. Sranan Tongo sani.de.insei.
N.
- tary'to** English give.content; fill. Sranan Tongo furu.
Vt.
- tary'tojang** *See: tary'to -ja -ng. [JeNj 0019]*
Vt. English s/he fills (O). Sranan Tongo ai furu (eng). See: tary'to. Category: Cassava Film.
- tary'tojaton** *See: tary'to -ja -tong. [WiMa 0037]*

- Vt.* English s/he fills (O). Sranan Tongo ai furu (eng). *See:* tary'to.
Category: **Cassava Film.**
- Tashiwjoi** English creek.nm. Sranan Tongo kriki.nm.
Nm.
- tasi** English palm.sp. Sranan Tongo tasi.
N. English Type of palm leaf that is braided and used as roofing. Also the particular type of roof. *From:* ST.
- tasiwoine** English clear. Sranan Tongo krim.
A.
- tata** English mother. Sranan Tongo mama.
N. Category: **kinship social.**
- tatong** *See:* ta -tong; ta. *Category:* **Cassava Film.**
- tatore** English having.hole. Sranan Tongo abi.olo.
A.
- tatyta** *See:* t- atyta. [JuAI 0016]
A. English growth. Sranan Tongo fasi fa a gro. *See:* atyta.
Category: **Cassava Film.**
- tau** English slap. Sranan Tongo klop.
Ideo.
- tauhty** *See:* ty- auhto -ry. [WiMa 0017]
N. English h/her own house. Sranan Tongo eng eigie oso. *See:* auhto.
Category: **Cassava Film.**
- tauhtyne** English having.house. Sranan Tongo abi.oso.
A.
- taure** English smiling. Sranan Tongo piri.tifi.
A.
- taurone** English allegedly.
A.
- tawa** English pipe.clay. Sranan Tongo tokotoko.
N. Category: **nature.**
- tawainy** English dim.light. Sranan Tongo leti.
N. Category: **nature.**
- tawopake** *See:* t- awopa -ke. [UrMa 0033]
A. English spread to the edge. Sranan Tongo panja go na den seisei. *See:* awopa.
Category: **Cassava Film.**
- te** English but; to; toward; Interj; until. Sranan Tongo te.
Ptc.
- te** English when. Sranan Tongo te.
A. From: Sranan Tongo.
- tee** English far?
Ideo.
- tehka** English Surpr.
Ptc.
- teko** *Ptc.* [UrMaHeAI 00065, 00090, Intrv.WITo 0076, FF HeAI 00055]
- te'kuru** English well. Sranan Tongo wel.
Ptc. [MCO2 00051]
- tempuratuur** English temperature.
N.
- te'ne** English actually. Sranan Tongo na . so. [WiMa 0112, Mauru 00019]
Ptc. Category: **Cassava Film.**
- teny** English time. Sranan Tongo ten.
N.
- Teodorus** *Nm.*
- tera** *See:* terapa. *Category:* **Cassava Film.**
- terapa** English already; again. Sranan Tongo k'ba; ete.wan.leisi.
Ptc.
- tien** English ten. Sranan Tongo tien.
Nm. From: ST.
- tiki** English stick. Sranan Tongo tiki.
N. From: Sranan Tongo.
- timirikeng** English river.boat. Sranan Tongo liba . boto.

- N. Category: culture artifact.*
- timona** English rudder. Sranan Tongo *stuur*. Hollands *stuur*.
N. Category: culture artifact.
- tinto**
- tiro** English *not.really; they.say; Hrsy.* Sranan Tongo *no.tru; den.taki.*
Ptc.
- tiru** English *gun; cannon.* Sranan Tongo *gon; kanu.*
N. Category: culture artifact.
- tja** *See: kaba. Category: Cassava Film.*
- tjaba** *See: kaba. Category: Cassava Film.*
- tjaka** *See: i- taka; taka.* [CeAr 0022]
Pp. English into it. Sranan Tongo *gwe ini.* *See: taka. Category: Cassava Film.*
- 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]
V. 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 wagi.* *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. [UrMaHeAl 00008]
- tjary** *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** English (*sympathy*). Sranan Tongo *tje.*
Intj. From: Sranan Tongo.
- 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.
- tjumitjy'mai** *See: i- kumi(ky) -'ma -i.*
[HeMa 0030]
Vt. 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: tupo.* *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 foe de na eng tapu.
See: kupo. *Category: Cassava Film.*
- tjuponaka** *See: i- tupo naka.* [JoKa 0037]
Pp. English *atop it*. Sranan Tongo na eng tapu. *See: kupo.* *Category: Cassava Film.*
- tjybry** English *old.woman*. Sranan Tongo owroe.uma.
N.
- tjybrymbo** *See: tjybry -mbo.* [JuAl 0031]
N. English *old woman*. Sranan Tongo oru uma. *See: tjybry.* *Category: Cassava Film.*
- tjyto'me** *See: i- ky -to'me.* [JoKa 0018]
Vt. English *in order to grate it*. Sranan Tongo foe griti eng. *See: ky.*
Category: Cassava Film.
- to** English ?
Intj.
- to** English ?
- N.*
- to** English Col.
num. *See: -tong.*
- to** English Pst4; pst.cont.
tam. English *Past continuous; Past habitual.*
- to** English *After; If; When*. Sranan Tongo *if; te.*
azr. English *suffix, only in combination with/following /-hpo/ (makes a nominalized verb an adposition), meaning 'when V is complete, X can occur'*. Sranan Tongo ai fasi na werkwordt baka /-hpo/ foe beteken 'te X k'ba, dan XX kan p'sa'. [MaAl FF00079]
- to** English Hab.A.
nzr.
- to** English Hab.
nzr.
- to** English VZR.
vzr. *See: sapatohto 'put on shoes'.*
- to** English Pst.Cont.Nzr.
Nzr. English *Past continuous nominalizer used to turn an A into a N meaning something like 'the one that was A continuously'*. *See: tuweitjo.*
- tofeeee** English *swish*.
Ideo.
- tog** Sranan Tongo *tog*.
Intj. From: ST.
- toh** English *do.they*.
Ptc.
- tohkoro** English *partridge*. Sranan Tongo *fowroe.sp.*
N. *Category: animal bird.*
- toine** English Pst4.Col.
tam. [UrMaHeAl 00060]
- tokai** English *hut*. Sranan Tongo *kampu*.
N. *Category: culture artifact.*
- tokane** English *running*. Sranan Tongo *lon*.

- A.*
- Tokna** *Nm.*
- Tokoky** English Tokoky. Sranan
Tongo Tokoky.
Nm.
- tokone** English Wild. Sranan Tongo krasi.
A.
- tokyne** English having.pet. Sranan
Tongo abi.kwiki.
A.
- tomaminje** English hard.working. Sranan
Tongo wroko.s'ma.
A. See: emamin.
- tomba** English face. Sranan Tongo fesi.
[Intrv.WITo 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 FF00029]
- tonapime** English liar. Sranan
Tongo lei.man.
A.
- tonaryke** English baby. Sranan Tongo bebi.
[Intrv.WITo 0117]
N.
- tong** English Col.
num. English verbal suffix. *See: -kong.*
- 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.
nzr. 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 (i-po'manka -topo)** the thing for lighting fire. na sani foe leti na faja. [HeAI 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 snelsnel.
A.
- torepane** *See: t- erepa -se.* [WIMa 0032]

- A.* English having food. Sranan Tongo abi njan. *See:* **erepa**. *Category:* **Cassava Film**.
- torepary** *See:* **t- erepa -ry**. [WiMa 0097]
N. English h/her food. Sranan Tongo eng njan. *See:* **erepa**. *Category:* **Cassava Film**.
- tori** English story. Sranan Tongo tori.
N. From: Sranan Tongo.
- toripa** English tell.story. Sranan Tongo gi.tori.
See: **tori -pa**.
Vt.
- toriwa** English tell.story. Sranan Tongo gi.tori.
See: **tori -wa**.
Vo.
- tororoka** English make.roll. Sranan Tongo meki.lolo.
Vt.
- toruke** English fond.of.abusing. Sranan Tongo lobi.feti.
A. See: **eju**.
- tosipi** English dish. Sranan Tongo preti.
N. Category: **culture artifact**.
- totasipomune**
English with.white.moustache;
with.white.beard. Sranan Tongo nanga.weti.snor;
nanga.weti.barba.
A.
- toto** English Hab.S.
nzr.
- to'to** *Category:* **Cassava Film**.
- totyne** English named. Sranan Tongo abi.nen.
A. See: **ety**.
- totypore** English sounding.beautiful.
Sranan Tongo mooie.barbari.
A.
- towa'pore** English calm; kind; glad; happy.
Sranan Tongo tiri; bunfasi;
breiti.
A.
- towarume** English dark. Sranan Tongo dungru.
A.
- toworo** English alone. Sranan Tongo eng.wan.
A. [HeAl FF00065]
- tron** English turn.
N. From: Sranan Tongo.
- tsje** English oh!
Intj.
- tuhpire** English red.haired. Sranan Tongo redi.wiri.
N.
- tuhpo** English spoon. Sranan Tongo spun.
N.
- tukanong** *Category:* **Cassava Film**.
- tukumau** English palm.tree.sp. Sranan Tongo palm.bon.sp.
N. Category: **plant tree palm**.
- tukunare** English fish.sp. Sranan Tongo fisi.sp.
N. Category: **animal fish**.
- tu'kushi** English type.of.arrow;
arrowhead. Sranan Tongo peiri.
N. Category: **culture artifact**.
- tukusi** English hummingbird. Sranan Tongo kolibri.
N. Category: **animal bird**.
- tukutypa** *See:* **t- ukuty -hpa**. [HeMa 0071]
A. English not knowing. Sranan Tongo no sabi. *See:* **ukuty**. *Category:* **Cassava Film**.
- tuma** English pot; soup. Sranan Tongo patu; brafu.
N. Category: **culture artifact**.
- tuma** English cooking.pot. Sranan Tongo patu.
N. Category: **culture artifact**.
- tumaitju(po)** English pepper.water; soup.
Sranan Tongo pepre.watra;
brafu.

- N.*
- tumary** *See: tuma -ry.* [JuAI 0035]
N. English h/her pepper water. Sranan
Tongo eng pepre watra.
See: tuma. Category: Cassava Film.
- tumika** English hatch. Sranan
Tongo bos. eksie. Hollands gebroed.
Vt. **Korotoko kynitjunitjano.** The
chicken hatched its eggs. A fowroe
broko eksi. De kip heeft gebroed.
- tumunda** English first.blood. Sranan
Tongo eerste.menstruasie.
A. English menstruate for the first time.
Sranan Tongo eerste
menstruasie. **Mose wodi**
tumunda mang. This girl has
become a woman. A dame disi
tron jongoe dame.
- tu'mune** English white.haired. Sranan
Tongo weti.wiri.
A.
- tumung** English mound. Sranan
Tongo bergi.
N. Category: nature.
- tun** English bang!; wham!
Ideo.
- tuna** English water; river. Sranan
Tongo watra; liba.
N. Category: nature.
- tunda** English arrive. Sranan Tongo doro.
Vo.
- tuntypore** English good.at.steering. Sranan
Tongo boeng.nanga.stur.
A.
- tupo** English on. Sranan Tongo tapu.
Hollands op.
Ptc.
- tupo** English plate; serving.spoon. Sranan
Tongo preti; spoen.
- N.* English calabash spoon used to serve
tjumaitjupo. Sranan Tongo kalebas
spoen san je gebruik foe
prati tumaitjupo. [MaAI
FF00096]
- tuponaka** English onto. Sranan
Tongo na . tapu. Hollands op.
Pp. **Moro pahpota, wato tuponaka**
sy:ja. After that, I put it onto the fire.
Baka dati, mi poti eng
tapu na faja. Daarna zet ik het
op het vuur.
- turara** English tuber.magic. Sranan
Tongo bonu.lutu.
N. Category: culture.
- turare** English crying. Sranan Tongo krei.
A.
- turare** English whining; tearful. Sranan
Tongo stowtu; kreikrei.
A.
- turi** English torch. Sranan Tongo frambo.
N. Category: culture artifact.
- turupo** English heart. Sranan Tongo ati.
N. Category: body.
- Tutirumy** English Tutirumy. Sranan
Tongo Tutirumy.
Nm.
- tu'turu** English congratulate. Sranan
Tongo ferster.
Vt. [MCO2 00062]
- tuuutuhtu** English blow. Sranan Tongo blo.
Ideo.
- tuwajakuta** English slumped.over. [FM-MA
00391]
A. English the way one sits after
fainting.
- tuwake** English dancing. Sranan
Tongo dansi.
A.
- tuwaro** English careful; aware;
thoughtful. Sranan
Tongo safri.nanga.
A.

- tuwaroma** English be.careful; take.care.of; raise. Sranan Tongo luku.boeng; kweki.
Vt.
- tuwaronkepy** English not.be.careful; stop.thinking. Sranan Tongo no.luku.boeng; tapu.denki.
Vo.
- tuwaronkepy** English forget. Sranan Tongo fergiti.
Vo.
- tuwaroro** English careless. Sranan Tongo no.abi.trobi.nanga.
A.
- tuwehpoine** English good.at.spinning. Sranan Tongo boeng.foe.brei.katun.
A.
- tuweike** *A.*
- tuwesere** English having.diarrhea. Sranan Tongo abi.lusu.bere.
A. See: wese.
- tuwituwitore** English streaky.all.over.
A.
- tuwomuhka** English handy; skilful; competent; mature. Sranan Tongo wroko.s'ma; bigi.s'ma.
A. Sranan Tongo wan s'ma foe eng srefi. Mose wokry tuwomuhka jumy mang. This man is independent. A man dati de wan man foe eng srefi.
- tuwomyne** English dressed. Sranan Tongo weri.krosi.
A.
- tuworo** English different. Sranan Tongo tra.fasi.
A.
- tuwotaroke** English good.at.hunting. Sranan Tongo boeng.nanga.onti.
A.
- ty** English ?

Intj.

- ty-** English 3R.Pssr.
prs-. English h/her own; possessor marker that requires a noun marked with the possessed suffix, -ry. Sranan Tongo eng eigie wan; e sori dati eng e abi wan sani; e wroko nanga naamwordt san e abi na merk, -ry, san e sori dati wan s'ma e abi na sani. **tymainjary** h/her own field. eng eigie gron. [CF CeAr 0001] *See: -ry.*
- ty** English Poss; Nzr.
poss; Nzr. English Found in only one word, /eeran-ty/ < /eerang/ 'guard.'. Sranan Tongo Soso ini wan wortoe: /eeran-ty/ < /eerang/ 'wachter.'. *See: -ry.*
- tyhkone** English dirty. Sranan Tongo doti.
A.
- tyhpone** English able.to.swim. Sranan Tongo mang.swen.
A.
- tyhsanore** English cold. Sranan Tongo kowroe.
A.
- tyhsenaka** English farther.away. Sranan Tongo moro.fara.
A.
- tyhtowe** English hot. Sranan Tongo faja.
A.
- tyijo** *See: ty- ijo.* [WiMa 0065]
N. English her own husband. Sranan Tongo en eigie masra. *See: ijo.*
Category: Cassava Film.
- tyjamike** English funny. Sranan Tongo prisiri.
A.
- tyja'nare** English hard. Sranan Tongo tranga.
A.
- tyjapo** English marsh; swamp. Sranan Tongo swampu.

- N. Category: nature.*
- tyjapohto** English make.swampy. Sranan
Tongo meki . swampu.
Vt.
- tyjapore** English capable. Sranan
Tongo flink.
A. [MaAI FF00036]
- tyjapure** English decayed; mouldered.
Sranan Tongo pori; buku.
A.
- tyjasakore** English SOUR. Sranan Tongo swa.
A.
- tyjeke** English sharp. Sranan Tongo srapu.
A.
- tyjo'ne** English having.cover. Sranan
Tongo abi . tapu.
A.
- tyjumy** *See: ty- jumy.* [HeAI 0063]
N. English h/her own father. Sranan
Tongo eng eigie papa. *See: jumy.*
Category: Cassava Film.
- ty'ka** English frighten. Sranan Tongo skreki.
Vt.
- ty'kaijama** *Category: Cassava Film.*
- tykake** English fat. Sranan Tongo fatu.
A. See: tykakeng. [CF CeAr 0009]
- tykakeng** English governor. Sranan
Tongo granman.
N. Category: culture social.
- tykananake** *See: t- kanana -ke.* [JuAI
0061]
A. English flaming. Sranan Tongo bigi
flam. *See: kanana.*
Category: Cassava Film.
- tykanong** *See: t- ka -no.* [JuAI 0068]
N. English saying. Sranan Tongo fa ai
taki. *See: ka.* *Category: Cassava
Film.*
- tykaraije** English black. Sranan
Tongo blaka.
A. See: karai.
- tyka:se** *See: t- ka(py) -se.* [WiMa
0017]
A. English made. Sranan Tongo na meki
wan. *See: ka(py).* *Category: Cassava
Film.*
- tykehpure** English Wet. Sranan Tongo nati.
A.
- tykerepu** *See: t- kiere pung.* [HeAI
0048]
N. English sifted cassava flour. Sranan
Tongo a seif kasaba. *See: kiere.*
Category: Cassava Film.
- tykerery** *See: ty- kiere -ry.* [CeAr 0019]
N. English h/her own cassava. Sranan
Tongo eng eigie kasaba.
See: kiere. *Category: Cassava Film.*
- tykoimja** English mix. Sranan
Tongo moksie.
A. [MCO2 00190]
- tykoroka** *See: t- koroka.*
A. English burnt. Sranan Tongo bron.
See: koroka. *Category: Cassava Film.*
- tykorose** *See: t- koroka -se.* [UrMa
0005]
A. English burnt. Sranan Tongo di a
brom. *See: koroka.*
Category: Cassava Film.
- tykota** English rotten; spoiled. Sranan
Tongo pori; tingi.
A.
- tykoweitjy** *See: ty- koweit -ry.* [JuAI 0078]
N. English h/her own fishhook. Sranan
Tongo eng eigie uku. *See: koweit.*
Category: Cassava Film.
- tykultururu** *See: ty- kultururu -ry.* [WiMa
0056]
N. English his own culture. Sranan
Tongo eng eigie kultururu.
See: kultururu. *Category: Cassava Film.*
- tyky'ma** *See: t- ky -'ma.* [UrMa 0020]

- A.* English finished grating. Sranan
Tongo k'ba griti. *See:* **ky**.
Category: **Cassava Film**.
- tymainjary** *See:* **ty- mainja -ry**. [WiMa
0003]
N. English h/her own field. Sranan
Tongo eng eigie gron.
See: **mainja**. *Category:* **Cassava Film**.
- tymanarery** *See:* **ty- manare -ry**. [WiMa
0075]
N. English h/her own sieve. Sranan
Tongo eng eigie seif.
See: **manare**. *Category:* **Cassava Film**.
- tymaro** *See:* **ty- maro**. [WiMa 0130]
Pp. English with h/her. 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 eng eigie net.
See: **masawa**. *Category:* **Cassava
Film**.
- tymatapiry** *See:* **ty- matapi -ry**. [CeAr
0024]
N. English h/her own matapi. Sranan
Tongo eng eigie matapi.
See: **matapi**. *Category:* **Cassava Film**.
- ty'mene** English having child. Sranan
Tongo abi.pikin.
A.
- tymenure** English bloody. Sranan
Tongo brudu.
A. *See:* **menu**.
- tymere** English painted. Sranan
Tongo peni.wan.
A.
- tymiritje** English ship; barge. Sranan
Tongo sipi. Hollands lichter.
N.
- tymisure** English shaggy. Sranan
Tongo frektifrekti.
A.
- tymjainjarykon** *See:* **ty- mainja -ry
-kon**. [JuAl 0012]
N. English their field. Sranan Tongo na
gron foe den. *See:* **mainja**.
Category: **Cassava Film**.
- tymore** English noisy. Sranan
Tongo barbari.
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.
- tyna** English be.quiet. Sranan Tongo tan.pi.
Vo.
- tynakotopo** *See:* **ty- n- akoto -po**. [HeMa
0006]
N. English the cut one. Sranan Tongo a
wan di a kapu. *See:* **akoto**.
Category: **Cassava Film**.
- tyneporypo** *See:* **ty- n- epo(ry) -po**. [JeNj
0038]
N. English found one; h/her own way.
Sranan Tongo na feni wan; na
eng eigie fasi. *See:* **epo(ry)**.
Category: **Cassava Film**.
- tynga** English pull.tight; pull. Sranan
Tongo hari.span; hari.
Vt.
- tynnn** English pull! Sranan Tongo hari!
Ideo.
- ty'nore** English smelling. Sranan
Tongo smeri.
A.
- tynotyne** English having.grandma. Sranan
Tongo abi.granma; abi.oma.
A.
- tynubereng** English planer. Sranan
Tongo skafu.

- N.* English a tool for smoothing wood.
Sranan Tongo wan wrokosani san
e gebruk foe plata udu.
Category: **culture artifact.**
- typanaja'nare** English obstinate. Sranan
Tongo tranga.jesi.
A.
- typanakaraije** English Creole.person.
Sranan Tongo Krioro.s'ma.
[Intrv.WiTo 0074]
PN. English Pejorative term for
Suriname Creoles. Lit. 'black eared.'
Sranan Tongo Fasi foe kari
Krioro s'ma. E betekken
'blaka jesi wan.'
- typepotyre** English with.shining.forehead.
Sranan
Tongo nanga.brinki.fesede.
A.
- typonone** English with.inhabitants. Sranan
Tongo nanga.libisani.
A.
- typoshinje** *See:* **ty- posin -se.** [PaCh
0005]
A. English sweetly. Sranan Tongo switi.
See: **posin.** *Category:* **Cassava Film.**
- typosine** English SWEet. Sranan
Tongo switi.
A.
- typotyry** English shiny. Sranan
Tongo brinki.
A.
- typo:je** *See:* **t- po(my) -je.** [HeMa
0012]
A. English planted. Sranan Tongo prani
wan. *See:* **po(my).** *Category:* **Cassava
Film.**
- typun** English splash. Sranan Tongo pun!
Ideo.
- typune** English heavy; fleshy. Sranan
Tongo fatu; abi.meti.
A.
- ty'pune** English much; many. Sranan
Tongo furu.
- A.* [Mauru 00041, 00036]
- typyime** English thick. Sranan Tongo diki.
A.
- typyimjene** *See:* **ty- pyimje -se; pyimje.**
Category: **Cassava Film.**
- typyitje** *See:* **t- pyi -se.** [WiMa 0112]
A. English ashamed. Sranan Tongo abi
shen. *See:* **pyi.** *Category:* **Cassava
Film.**
- typyke** *See:* **t- pyty -ke.** [WiMa 0008]
A. English having a wife (Lit. "wifed").
Sranan Tongo abi vrouw. *See:* **pyty.**
Category: **Cassava Film.**
- typyty** *See:* **ty- pyty.** [JeNj 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.
- tyreparry** *See:* **ty- erepa -ry.** [JuAl 0059]
N. English h/her own bread. Sranan
Tongo eng eigie brede. Hollands de
brood van hij. *See:* **erepa.**
Category: **Cassava Film.**
- tyrewuju** English Tyrewuju. Sranan
Tongo Tyrewuju.
Eth.N. English Kari'nja (both people and
language) in eastern Suriname.
Prestige dialect. Sranan
Tongo Kari'nja (den s'ma
nanga na tal) san de na
ost Sranan. Dipi tal.
- tyrytyry** 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 far. Sranan Tongo fara.
A.
- tyserepiry** English ty- serepi -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 owroe 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**.
- tytamune** English having.grandfather.
Sranan Tongo abi.grandpa.
N.
- tytararary** See: **ty- tarara -ry**. [WiMa 0037]
N. English h/her own wheel barrow.
Sranan Tongo eng eigie kroi wagi. See: **tarara**. Category: **Cassava Film**.
- tytary** English bullets. Sranan Tongo lai.
[Intrv.WiTo 0122]
N.
- tytyhka** English make.tremble. Sranan
Tongo meki.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
Tongo den 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- weriki -ke**. [WiMa 0046]
A. English dirty. Sranan Tongo doti.
See: **weriki**. 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**.
- tyweseku** English lose.oneself. Sranan
Tongo lasi.wan.srefi. [FM-MA 00393]
A.
- tywetuje** English drunk. Sranan
Tongo drungu.
A. **Mose tywetuje 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'ma** English finished.grating. Sranan
Tongo k'ba.griti. See: **t- wot- ky -'ma**.

A. Tywoky'ma k'ba mang, kynarymoja. She is finished grating already, now she'll squeeze it. A k'ba griti, a o pers eng now. [HeAl 0028]

tywokyto'me *See: t- wot- ky - to'me.* [PaCh 0022]

V. English in order to grate. Sranan Tongo foe griti. *See: ky.*
Category: Cassava Film.

tywoma English fall.down; be.born. Sranan Tongo fa.don; gebore. [WiTo 0131]
A.

tywopondo'me *See: t- wot- po(my) -to'me.* [PaCh 0016]
N. English for planting. Sranan Tongo foe a kan prani. *See: po(my).*
Category: Cassava Film.

tywose'keidjy *See: t- wos- e'kei - ry.* [JuAl 0046]

N. English baking. Sranan Tongo foe baka. *See: e'kei.* *Category: Cassava Film.*

tywose'keitjo'me *See: t- wos- e'kei - to'me.* [MaCh 0030]

A?. English for the purpose of baking. Sranan Tongo foe baka. *See: e'kei.*
Category: Cassava Film.

tywotory *See: ty- woto -ry.* [UrMa 0047]
N. English h/her own fish. Sranan Tongo eng eigie fisi. *See: woto.*
Category: Cassava Film.

U - u

uhku English take.aim; try; count; draw. Sranan Tongo marki; proberi; teri; taken.
Vt.

u'hm English Hes.
Intj.

uhsety English hair. Sranan Tongo wiri.
N. *Category: body.*

uhta English emerge. Sranan Tongo kon.na.loktu.
Vo.

u'jepo English skull. Sranan Tongo edekrabasi. Hollands schedel.
N. *Category: body.*

uku English hook. Sranan Tongo uku.
Vt. From: Sranan Tongo.

uku(ty) English know; understand. Sranan Tongo sabi; verstan.
Vt.

ukuty'pa *See: uku(ty) -hpa.*

Vt. English not knowing (O). Sranan Tongo no sabi (eng).
See: uku(ty). *Category: Cassava Film.*

ukutyry *See: uku(ty) -ry.* [WiMa 0096]
N. English knowing (O). Sranan Tongo foe sabi (eng).
See: uku(ty). *Category: Cassava Film.*

uku:to'me *See: uku(ty) -to'me.* [WiMa 0137]
Vt. English in order to know (O). Sranan Tongo foe sabi (eng).
See: uku(ty). *Category: Cassava Film.*

u'ma(my) English turn; change. Sranan Tongo drai; kenki.
Vt.

umari English feather.hat.
N. Sranan Tongo ati san meki nanga fowroe frei.
Category: culture artifact.

u'me(my) English go.around. Sranan Tongo drai.

- Vt.* [MCO2 00136; Mauru 00057]
- u'mu(ku)** English submerge. Sranan
Tongo sungu.
Vo. [UrMaHeAl 00004, 00005]
- umyryko** English set.curls. Sranan
Tongo seti.kroru.
Vt.
- umyryky** English curl. Sranan Tongo kroru.
N. Category: body.
- umyryta** English get.curly. Sranan
Tongo kon.kroru.
Vo.
- una** English wipe.off. Sranan Tongo figi.
Vt.
- u'na** English sift. Sranan Tongo seif.
Vt.
- una(my)** English hide; bury; protect. Sranan
Tongo kibri; beri.
Vt.
- u'nanong** *See: u'na -non.* [JeNj 0035]
Vt. English s/he sifts (O). Sranan Tongo ai
seif (eng). *See: u'na.*
Category: Cassava Film.
- u'napo** *See: u'na -po.* [UrMa 0037]
N. English sifted one. Sranan Tongo na
seif wan. *See: u'na.*
Category: Cassava Film.
- unda** English right.beside. Sranan
Tongo let.sei.
Pp.
- undymbo** *Category: Cassava Film.*
- undypo** English place.where.X.is. Sranan
Tongo presi.pe.X.de.
Pp. [MCO2 00163]
- unema** English lift; pick.up. Sranan
Tongo opo.go.na.loktu.
Vt. English lift and place above. Sranan
Tongo opo en poti na loktu.
[JoKa 0049]
- unty** English base; east; trunk; steersman.
Sranan Tongo oostsei; sturman;
ondro.sei.
N.
- untypo** English steering.skill. Sranan
Tongo boeng.foe.stur.
N.
- upa** English distribute; serve; give.drink;
give.bread; give.food. Sranan
Tongo prati.
Vt.
- upa'ka** English wake.up. Sranan Tongo wiki.
Vo.
- upi** English seek; cannot; find. Sranan
Tongo suku; no.mang; feni.
Vt. [CeAr FF00014]
- upi'njo** English under. Sranan Tongo ondro.
PP.
- upuka** English cut.hair. Sranan
Tongo koti.wiri.
Vt.
- upu'po** English head; alone. Sranan
Tongo ede; na.wan.srefi.
N. English 'alone' meaning when
combined with /owing/ 'one'. Sranan
Tongo 'na wan srefi'
betekenis soso te a kon
same nanga /owing/ 'wan'.
Category: body. owing upupo alone.
na wan srefi.
- ura** English crying. Sranan Tongo krei.
N.
- urana** English paca? Sranan Tongo meti.sp.
N. English large rodent.
Category: animal mammal.
- urari** English poison. Sranan Tongo vergift.
N. Category: culture artifact.
- urima** English flip; turn.over. Sranan
Tongo drai. Hollands keer.
Vt. Arepa surindjaje I flip the
cassava bread. Mi e drai a
kasaba brede. Ik keer de cassave
brood.

- urindjai** See: **urima -i**. [MaCh 0042]
s/he turns (O) over. English ai drai (eng).
 See: **urima**. Category: **Cassava Film**.
- urindjanong** See: **urima -non**. [JeNj 0043]
Vt. English *s/he flips (O)*. Sranan
 Tongo ai drai (eng). See: **urima**.
 Category: **Cassava Film**.
- urindjapo** See: **urima -po**. [WiMa 0122]
N. English *flipped one*. Sranan Tongo na
 wan san a drai. See: **urima**.
 Category: **Cassava Film**.
- urindjatang** See: **urima -take -ng**. [JuAl
 0072]
Vt. English *s/he flips (O)*. Sranan
 Tongo ai drai (eng). See: **urima**.
 Category: **Cassava Film**.
- urindjato'me** See: **urima -to'me**.
 [MaCh 0037]
Vt. English *in order to flip (O)*. Sranan
 Tongo foe drai (eng).
 See: **urima**. Category: **Cassava Film**.
- uro** English *blow*. Sranan Tongo wai.
Vt.
- uroja** See: **uro -ja**. [HeAl 0045]
Vt. English *s/he blows (O)*. Sranan
 Tongo ai blow (eng). See: **uro**.
 Category: **Cassava Film**.
- urojang** See: **uro -ja -ng**. [UrMa 0036]
Vt. English *s/he blows (O)*. Sranan
 Tongo ai wai (eng). See: **uro**.
 Category: **Cassava Film**.
- uru** English *admonish; talk.to; yell.at*. Sranan
 Tongo piri.ai.gi; taktaki;
 bari.
Vt. [Intrv WiTo 0163]
- urupe** English *mushroom.sp.* Sranan
 Tongo todoprasoro.
N. Category: **plant**.
- uru(py)** English *stick*. Sranan Tongo fasi.
Vt. [MaAl FF00009]
- ururuu** English *tree.sp.* Sranan Tongo bon . sp.
N. Category: **plant tree**.
- urutau** English *night.bird*. Sranan
 Tongo neti . fowroe.
N. Category: **animal bird**.
- uta(py)** English *lose; pass.away*. Sranan
 Tongo lasi; kon.dede.
Vo.
- utopuru** See: **u- topu -ry; topu**.
 Category: **Cassava Film**.
- Utrecht** English *Utrecht*. Sranan
 Tongo Utrecht.
Geo.N.
- uwa** English *dance*. Sranan Tongo dansi.
Vo.
- uwa** English *no*. Sranan Tongo no.
Ptc.
- uwampo** English *worthless*. Sranan
 Tongo sondro . warde.
A.
- uwapo** English *before*. Sranan Tongo fosi.
Pp.
- uwapononto** English *anticie*. Sranan
 Tongo fosi.
Vt. English *to come before*. Sranan
 Tongo kon na fosi. See: **uwapo**.
- uwapononto** English *prepare;*
make.in.advace. Sranan
 Tongo meki.na.fesi;
 meki.klari.
Vt. See: **uwapo**.
- uwapoto** English *leading.person*. Sranan
 Tongo ede . man.
N.
- uwapotosan** English *ancestors*. Sranan
 Tongo afo.
N.
- uwaroro** English *disregarding*.
Pp.
- uwembo** English *belly*. Sranan Tongo bere.
N. Category: **body**.
- uwena** English *vomit*. Sranan Tongo brak.
Vo.

uweseka English tear; split.belly. Sranan
Tongo *pɾiti*.
Vt. English Specifically used for
splitting a belly as in when cleaning
fish. Sranan Tongo E betekken te
joe *pɾiti* na bere foe
fisi te joe krim den. [CeAr
FF00088]

uweseng English buttocks. Sranan
Tongo *bakasei*; *gogo*.
N. Category: body.

uwetun English sleepiness. Sranan
Tongo *wani.sribi*.
N. Category: body.

V - v

verevere English fly. Sranan
Tongo *freifrei*.

N. Category: animal arthropod.

W - w

w- English Sa.
val.

w- English 1Sa. Sranan Tongo *mi*.
prs.

wa English 1Cop. Sranan Tongo *mi.de*.
Va. English *be*. Sranan Tongo *de*.

wae English tree.sp. Sranan Tongo *bon.sp*;
wan.bun.siri.
N. Category: plant tree.

wagi English wheel.barrow. Sranan
Tongo *kroiwagi*.
*N. See: kroiwagi. From: Sranan
Tongo.*

wajapo English fish.sp. Sranan
Tongo *fisi.sp*.
N. Category: animal fish.

waijo English salt. Sranan Tongo *sowtu*.
Hollands *zout*.
*N. Da ko'u siwajotoja. Then I salt
it. Dan mi e sowtu eng. Dan
zet ik zout eraan.*

waimanempa English get.away. Sranan
Tongo *g'we*.
Vt.

wajamaka English iguana. Sranan
Tongo *legwana*.
N. Category: animal reptile.

wajamu English tortoise. Sranan
Tongo *sekrepatu*.
N. Category: animal reptile.

wajarimbo English basket. Sranan
Tongo *baskita*.
*N. English square or round basket made
of kumbu leaves or pina leaves used to
carry fish or meat home after fishing
or hunting, may also refer to the
leaves themselves. Sranan
Tongo Fierkanti of lontu
baskita san meki foe
kumbu of pina wiri. Ai
gebruik foe tjari meti of
fisi go na oso baka di je
onti. Kan owktoe de a
nen foe den wiri srefi.
*Category: culture artifact.**

- 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 busitetei.
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 vogeltjes.
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.
- wapoto(po)** English elder. Sranan
Tongo grani.s'ma.
*N. See: wapotombo. [UrMaHeAl
00056]*
- wapu** English tree.sp. Sranan Tongo prasara.
N. [HeAl 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 ala; wan.wan; fiti.
Pp.
- warawara** English fish.sp. Sranan
Tongo fisi.sp.
N. [HeAl FF00053]
- ware** English song. Sranan Tongo singi.
N. Category: culture.
- wareka** English make.song. Sranan
Tongo meki.singi.
Vi.
- wareta** English sing. Sranan Tongo singi.

- Vo.*
- waruma** English plant.sp. Sranan Tongo prani . sp.
N. Category: plant.
- wasei** English palm.sp. Sranan Tongo palm . sp.
N. Category: plant tree palm.
- waskom** English wash.basin. Sranan Tongo waskom.
N. From: Sranan Tongo.
- wasmasin** English wash.machine. Sranan Tongo wasmasin.
N. Category: culture artifact. From: Dutch.
- wa'to** English fire. Sranan Tongo faja. Hollands vuur.
N. Category: nature.
- waton** English resembling. Sranan Tongo djersi.
Pp.
- watrakan** English jug. Sranan Tongo djogo.
N. Category: culture artifact.
- waty** English Neg.Ex. Sranan Tongo no.
Ptc.
- wa'wa** English older.sister; older.brother. Sranan Tongo 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 Tongo 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 respekti gi eng leki bigi wan. Category: kinship social.
- we** English well. Sranan Tongo boeng.
Ptc.
- we'i** English be; become; do. Sranan Tongo de; kon.de; doe. *See: w- e'i.*
Cop. See: e'i. Category: Cassava Film.
- weidje** *See: w- e'i -je.* [JuAl 0051]
- Va. English it is. Sranan Tongo a de. See: e'i. Category: Cassava Film.*
- weidjy** *See: w- e'i -ry.* [WiMa 0029]
N. English being. Sranan Tongo foe de. See: e'i. Category: Cassava Film.
- weipo** English roast. Sranan Tongo losi.
Vt. [CeAr FF00034]
- weitjo'me** *See: w- e'i -to'me.* [HeMa 0043]
Va. English in order to become. Sranan Tongo foe a kan de. See: e'i. Category: Cassava Film.
- weitjopo** English dwelling.place.
N.
- weja'weja** English Hindustani. Sranan Tongo Hindustani. [Intrv.WITo 0074]
PN. English Pejorative term for Hindustani. Literally something like, 'wipes bottom with hands.'. Sranan Tongo Ogri fasi foe kari Hindustani s'ma. E betekken 's'ma san e figi bila nanga anu.'.
- weju** English SUN. Sranan Tongo sonfaja. Hollands zon.
N. Category: nature.
- weka** English defecate. Sranan Tongo pupa.
Va.
- wemy** English carrier.basket. Sranan Tongo baskita.
N.
- wena(po)** English behind. Sranan Tongo baka.
Pp. English /Wena(po)/ reduces when inflected for plural, /wenasang/. [FM-MA 00383]
- wentakary** English bend. Sranan Tongo beni.
N. Category: nature.
- wepikota** English fart. Sranan Tongo pu.
Vo.
- weri** English hair; leaves. Sranan Tongo wiwiri.

- N.*
- werika** English clean. Sranan Tongo krim.
See: weriki -ka.
Vt.
- weriki** English dirt; mess. Sranan Tongo doti; bruja.
N.
- werikiko** English make.dirty. Sranan Tongo meki.doti.
Vt.
- weritjapo** *See: weri -ka -po.* [HeMa 0009]
N. English the leaves that have been removed. Sranan Tongo den wiri san (a) puru k'ba. *See: weri.*
Category: Cassava Film.
- weritja: no** *See: weri -ka - fi no.*
Vt. English s/he removes leaves. Sranan Tongo ai trowe wiwiri.
See: weri. *Category: Cassava Film.*
- werusi** English dove.sp. Sranan Tongo fowroe.sp.
N. Category: animal bird.
- wese** English diarrhea. Sranan Tongo lusu.bere.
N. Category: body.
- wesero** English give.diarrhea. Sranan Tongo gi.lusu.bere.
Vt. English diarrhea. Sranan Tongo lusu.bere.
- weto** English occ.with. Sranan Tongo besig.nanga.
ptc. English Means occupied with, but conventionalized use only with wo'to, fish. Sranan Tongo Soso nanga fisi, /woto weto/, besig foe kisi fisi. **Woto weto wysa.** I'm going to catch fish. Mi e go uku fisi. Ik ga hengelen.
- wety** English rust; excrement; droppings. Sranan Tongo frustu; pupa.
N. Category: body nature.
- wetyta** English get.rusty. Sranan Tongo kon.frustu.
Vo.
- wewe** English tree; wood; stick. Sranan Tongo bon; udu; tiki.
N. Category: nature.
- wijamu** English other.one. Sranan Tongo tra.wan.
Pron. [PaCh 0033]
- wijemy** English basket. Sranan Tongo baskita.
N. See: kurukuru. [WiMa 0022]
- wijetyambo** *See: wety -mbo.* [HeMa 0044]
N. English rust. Sranan Tongo frustu.
See: wety. *Category: Cassava Film.*
- wijokyry** *See: i- wos- ky -ry.* [WiMa 0048]
N. English grating. Sranan Tongo na griti foe eng. *See: ky.*
Category: Cassava Film.
- wijonatoko** *See: i- wot- n- atyta -to - ko.* [HeAl 0012] *See: atyta.*
Category: Cassava Film.
- wiju** English tree.sp. Sranan Tongo bon.sp.
N. Category: plant tree.
- wiki** English week. Sranan Tongo wiki.
N. [FM-MA 00521] *From: Sranan Tongo.*
- Williams** *Nm.*
- winima** English win. Sranan Tongo wini.
Vt. From: Sranan Tongo.
- winsi** English even.if. Sranan Tongo winsi.
Ptc. From: Sranan Tongo.
- wiri** English hair; leaves. Sranan Tongo wiri.
N. From: Sranan Tongo.
- Witsantie** *Nm.*
- wjenapo** *See: i- wenapo.*
Pp. English behind h/her. Sranan Tongo na eng baka. *See: wenapo.*
Category: Cassava Film.

- wjeri** *See: i- weri.* [JoKa 0009]
N. English h/her leaves. Sranan Tongo den wiwiri foe eng. *See: weri.*
Category: Cassava Film.
- wjery** *See: i- wewe -ry.* [JoKa 0003]
N. English h/her tree. Sranan Tongo eng bon. *See: wewe.* *Category: Cassava Film.*
- wjetjo'me** *See: i- we'i -to'me.* [UrMa 0040]
Va. English in order for it to be. Sranan Tongo foe a kan de. *See: e'i.*
Category: Cassava Film.
- wjopapyry** *See: i- wot- papy -ry.* [HeMa 0054]
N. English its pouring. Sranan Tongo na fasi fa a fadon. *See: papy.*
Category: Cassava Film.
- wjopitjary** *See: i- wot- pika -ry.* [HeAl 0025]
N. English its peeling. Sranan Tongo a fasi fa a piri eng. *See: pika.*
Category: Cassava Film.
- wjopitjatopo** *See: i- wot- pika -*
topo. [MaCh 0016]
N. English peeler. Sranan Tongo a wan di ai piri. *See: pika.*
Category: Cassava Film.
- wjopotyry** *See: i- opo(ty) -ry.* [HeAl 0054]
N. English h/her looking. Sranan Tongo a fasi fa a luku. *See: opoty.*
Category: Cassava Film.
- wjopyry** *See: i- o(py) -ry.* [WiMa 0093]
N. English h/her coming. Sranan Tongo fa ai kon. *See: o(py).*
Category: Cassava Film.
- wjosekeitjopo** *See: i- wos- e'kei -*
topo. [MaCh 0026]
N. English h/her baking. Sranan Tongo na baka na foe eng. *See: e'kei.*
Category: Cassava Film.

- wjotapoitjo'me** *See: i- wot- apoi -*
to'me. [JoKa 0038]
V. English in order for it to take. Sranan Tongo foe a kan teki. *See: apoi.*
Category: Cassava Film.
- wjywy** *See: i- wywy.* [WiMa 0066]
N. English h/her ax. Sranan Tongo eng aksi. *See: wywy.* *Category: Cassava Film.*
- wo** English kill; shoot; beat; hit; strike; knock; stab; fight. Sranan Tongo kiri; sutu; fon; naki; juku; feti.
Vt.
- wodi** English girl; young woman. Sranan Tongo 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 Tongo 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.
- wohpapyhpo** English fluttered.
A.
- wohtu'mereman** English in distress.
 Sranan Tongo trobtrobi.
A.
- woi** English savanna; grass. Sranan Tongo sabana; grasi.
N. Category: nature.
- woji** English palm leaves. Sranan Tongo tasi. Hollands tasi.
N. English leaves used in braided roof beams. Sranan Tongo den wiwiri san e gebruik foe meki daak.
- wojumy** English Wajambo River. Sranan Tongo Wajambo. Liba.
Nm.

- woko** English curassow, black. Sranan Tongo powisi.
N. Category: animal bird.
- wokoimo** English bird.spirit. Sranan Tongo fowroe.winti.
N.
- woku** English beer; drink. Sranan Tongo biri; dringi.
N. Category: culture.
- wokuhto** English give.beer. Sranan Tongo gi.biri.
Vt.
- wokuta** English brew.
Vo.
- wokyno** *See: wos- ky -non.*
V. English s/he grates. Sranan Tongo ai griti. See: ky. Category: Cassava Film.
- wokyry** English man. Sranan Tongo man.s'ma.
N. Category: culture nature.
See: wokryjang.
- wokryjang** *See: wokry -jang.* [JuAl 0078]
N. English men. Sranan Tongo den man s'ma. See: wokry. Category: Cassava Film.
- wokrymbo** *See: wokry -mbo.* [CeAr 0044]
N. English old man. Sranan Tongo owroe man. See: wokry. Category: Cassava Film.
- wokytry** *See: wos- ky -ry.* [WiMa 0054]
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. [MCO2 00053] *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]
Va. English I look. Sranan Tongo mi luku. See: opo(ty). Category: Cassava Film.
- 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.
- wori'wjori** English fan. Sranan Tongo waiwai. *See: woriwori.*
N. Category: Cassava Film.
- woriwjorikong** *See: woriwori - kong.* [JoKa 0042]
N. English fans. Sranan Tongo den waiwai. See: woriwori. 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: worryjang.

woryjang English worry -jang. [WiMa 0040]

*N. English women. Sranan Tongo den
 uma s'ma. See: worryi.*

wos- English Detr.
val.

wot- English Detr.
val.

wotapoitjo'me *See: wot- apoi -
 to'me.* [HeMa 0046]

*V. English in order to take. Sranan
 Tongo foe a kan teki. See: apoi.*
Category: Cassava Film.

woto English fish; meat. Sranan Tongo fisi.
 Hollands vis.
N. Category: animal fish.

wotoka English catch.fish.for. Sranan
 Tongo kisi.fisi.gi. *See: woto -
 ka.*
Vt.

wotombo *See: woto -mbo.* [PaCh 0053]
*N. English a little fish. Sranan
 Tongo pikinso fisi. See: woto.*
Category: Cassava Film.

wo'wo English burning.skin. Sranan
 Tongo bron.buba.
N.

wyinjo English from; Abl. Sranan Tongo foe.
 Hollands van.

*Pp. Matapi wyinjo sitjaije. I take it
 from the matapi. Mi e puru eng
 libi na matapi. Ik haal het weg
 uit de matapi.*

wyinonaka English from. Sranan
 Tongo komopo. foe.
Pp.

wynkosi English ant.sp. Sranan
 Tongo mira.sp.
N. Category: animal arthropod.

wryy English strength. Sranan Tongo moitie.
N. [UrMaHeAl 00073]

wryyopo English sweepings; rubbish;
 trash. Sranan Tongo sakasaka;
 dot.sani.
N.

wryyopopo English trash.heap. Sranan
 Tongo dot.ipi. [Intrv.WiTo 0043]
N.

wryywyry English fly. Sranan
 Tongo freifrei.
N. Category: animal arthropod.

wytory *See: i- y(to) -ry.* [WiMa 0098]
*N. English its going. Sranan Tongo fa ai
 go. See: y(to). Category: Cassava
 Film.*

wywy English ax. Sranan Tongo aksi.
N. Category: culture artifact.

Y - y

y- English I; IO; ISo; 3; 3AO.
prs.

yhkaity English dysentery; diarrhea.
 Sranan Tongo lusu.bere.
N. Category: body.

yhkamy English scoop.
Vt.

yhkary English water.animals. Sranan
 Tongo watra.meti.
N. Category: animal.

yhkerehto English give.cassava. Sranan
 Tongo gi.kasaba.
Vt.

- yhkiry** English yellow. Sranan Tongo *geri*.
Hollands *geel*.
N.
- yhko** English leak. Sranan Tongo *leki*.
Vt.
- yhkony** 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.
- yhpendo** English give.arrow. Sranan
Tongo *gi.peiri*. *See: yhpe -nto.*
N.
- yhponumy** English swim. Sranan Tongo *swen*.
Vo?.
- 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.
- yhy** English YES. Sranan Tongo *ai*. Hollands *jaa*.
Intj. English Said to show that one is
listening. Sranan Tongo *Ai soorie*
je arkie.
- yinei** English how; which. Sranan Tongo *fa*;
sortu.wan.
Ptc?.
- yka** English say. Sranan Tongo *taki*.
Vt.
- ykatyto** *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'kotopo:sang** *See: y'koto -po(ty) -*
ja -ng. [JeNj 0002]
Vt. English s/he cuts (O) repeatedly.
Sranan Tongo *ai kot 'koti eng*.
See: y'koto. Category: Cassava Film.
- y'kotopo:satong** *See: y'koto -po(ty) -*
ja -tong. [JuAl 0014]
Vt. English they chop (O) repeatedly.
Sranan Tongo *den kap 'kapu*
(eng). *See: y'koto.*
Category: Cassava Film.
- y'me** English son; child. Sranan Tongo *son*;
pikin.
N.
- y'meka** English give.child. Sranan
Tongo *gi.pikin*. *See: y'me -ka.*
Vt.
- y'mo** English break. Sranan Tongo *broko*.
Vt.
- y'mopo:sa** *See: y- 'mo -po(ty) -ja.*
[CF.HeMa 0038]
Vt. English s/he breaks (O) repeatedly.
Sranan Tongo *ai brokobroko*
(eng). *See: 'mo. Category: Cassava*
Film.
- y'mopo:sang** *See: y'mo -po(ty) -*
ja -ng. [JuAl 0037]
Vt. English s/he breaks (O) up
repeatedly. Sranan Tongo *ai*
brokobroko (eng). *See: y'mo.*
Category: Cassava Film.
- ympakyhka** English strengthen.with.lath.
Sranan
Tongo *meki.tranga.nanga.lati*.
Vt.

- ympakytv** English lath; lattice. Sranan Tongo lati.
N. Category: **culture artifact**.
- ympoi** English crush. Sranan Tongo masi.
Vt.
- ympoka** English untie. Sranan Tongo lusu.
Vt.
- yngana** English behind. Sranan Tongo baka.
Pp.
- ynkana** See: **yngana**.
Category: **Cassava Film**.
- ynkanaka** English to.behind. Sranan Tongo na.baka.
Pp.
- y'nory** English raw.smell; smell. Sranan Tongo lala.smeri; smeri.
N. Category: **nature**.
- y'nota** English have.raw.smell. Sranan Tongo abi.lala.smeri. See: **y'nory**
-ta.
Vo.
- yntahto** English give.mouth. Sranan Tongo gi.mofo.
Vt.
- ypohto** English give.hair. Sranan Tongo gi.wiri.
Vt.
- ypota** English get.hairy. Sranan Tongo kon.abi.wiri.
Vo.
- ypoty** English hair; feathers. Sranan Tongo wiri; frei.
N. Category: **body**.
- yrapa** English bow. Sranan Tongo bo.
N. Category: **culture artifact**.
- yrato** English facing. Sranan Tongo fesi.na.fesi.
Pp.
- y(ry)** English give; make; place; put; do. Sranan Tongo gi; meki; poti; doe.
Vt.
- ysa** Category: **Cassava Film**.
- y(to)** English go; leave. Sranan Tongo g'we.
Va.
- y'tory** English leaving. Sranan Tongo fa.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 Tongo gi mi; mi de. See: **'wa**.
Category: **Cassava Film**.
- yyy** English flute.
Ideo.
- y:ja** See: **y(ry) -ja**. [JeNj 0048]
Vt. English s/he puts (O). Sranan Tongo ai poti (eng). See: **y(ry)**.
Category: **Cassava Film**.
- y:jang** See: **y(ry) -ja -ng**. [HeAl0030]
Vt. English s/he puts (O). Sranan Tongo ai poti (eng). See: **y(ry)**.
Category: **Cassava Film**.
- y:jatong** See: **y(ry) -ja -tong**. [WiMa 0135]
Vt. English does not put (O). Sranan Tongo a ne poti (eng).
See: **y(ry)**. Category: **Cassava Film**.
- y:je** See: **y(ry) -e**. [JoKa 0050]
Vt. English s/he puts (O). Sranan Tongo ai poti (eng). See: **y(ry)**.
Category: **Cassava Film**.
- y:to** See: **y(ry) -to**.
Vt. English they put (O). Sranan Tongo 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 Tongo 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
 Ptc. suterapa
 Ptc. surapa
 noron
 rapa
 against pona
 age siritjo
 ety(py)
 agouti akuri
 Agt 'wa
 'ja
 ah a
 ahead kuru
 ah! hen
 Ajureng Ajureng
 Akaripoto.creek
 Akaripot
 o
 Akusiwai Akusiwai
 alas! mae
 ban
 alive nuro
 mondo
 all wararo
 pa'poro
 ala
 allegedly taurone
 all? eri

alone upu'po
 aseke
 owine
 toworo
 N. asekeru
 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 *Vt.* ere'ko
 animal tonomy
 annoying ato'ke
 annoying.to ato'ke

answer	eju(ku)	as	<i>Pp; Ptc.</i> me	at.the.beginning	
anteater	tamanua	ashore	mapo		koro
anticie	uwapononto	as.far.as	taro	at.time	jako
ant.sp	juku	as.if!	jawa	August	augustus
	wynkosi	at	ta	aunt	tante
	awatay		ekosa		wopy
any	iniwan		po	authentic	nero
anymore	noron	atop	atopuru	avarice	amony
Appeal	koro		<i>Pp.</i> tjuponaka	avenge	epema
appoint	andy'mo		tapu	awaken	embaka
Aq.Dir	htaka		<i>Pp.</i> itjuponaka	aware	<i>Vo.</i> enuta
arm	apo	Attr	me		tuwaro
around	ta	attract	aposiwa	ax	<i>N.</i> iwjyry
Arowak	aruwako	attractive			wywy
arrange	sereka		tywoju'p		<i>N.</i> wjywy
arrive	tunda		ore	A.Col	-namon
arrow	yhpe	at.all	paidjo	a.little	ashitjo
	pyrywa		srefi		ainte
	<i>N.</i> kutaa	at.last	ko'u		akosi
	tanoseng		ko'no	a.lot	sapitjapy
	<i>N.</i> tapiroi		pore	a.sec	non
	<i>N.</i> yhpento	at.once	imjero	a.while	non
arrowhead	tu'kushi		mero		
			wan hede		

B - b

baby	meseku	bait	arakaniru
	tonaryke		beti
back	japy		
backward	epjopa		
bad	ja'wame		
bad.one	ja'wang		
	jawa		

bake
V. kynose
 keipjo:sang
V. kynose'keija
Vt. e'keitjo'me
Vt. e'keijang
Vt. e'keija
Vt. ne'keija
N. e'keidjy
 aju(ru)
 e'kei
Vt. kyne'keitja
A?. tywose'keitj
 o'me
N. e'keitjopo
Vt. e'keipjo:san
 g
N. tywose'keidj
 y
N. wjosekeitjo
 po
Vt. kyne'keija
V. kynose'keija
 ng
N. e'keipjo
 Baku Baku
 ball bol
 bamboo bambusi
N. bambusimbj
 o
 bamboo.sp kuwama
 banana paruru
 bang pau
 Banga Banka

bang! bo
 tun
Va. bongbongk
 a
 bang.bang bongbon
 g
 bank *Pp.* esjiwjo
 barbari *Vo.* morywa
 barbecue anoka
 barge tymiritje
 bark pipo
 base unty
 basin ka'pa
 basket *N.* wemy
 peshiri
 wajarimbo
 pakara
 kurukuru
 jamatu
 wijemy
 bat rere
 bathe kupi
 bat.noise bobobo

be *Va.* aweitjo'me
Va. weidje
V; Ptc. ai
Va. weitjo'me
Cop. we'i
 we'i
Va. na
Va. wjetjo'me
Va. kyteijatong
Va. kyteisheng
Va. mang
Va. kyweidjyko
 ng
Va. kyneijang
Va. mandong
N. weidjy
Va. e'i
 beads kasuru
 beard
A. totasip
 omune
 bear.child enema
 beat wo
 bongbongka
Vt. kyniwjolang
 beautiful poitjome
 beautiful.one poitjo
 omyja
 because want
 bikasi
 become *Va.* kyte'i
Va. iweitjo'me
 we'i
Va. ne'i

become.aware	enuta	behind <i>Pp.</i> wjenapo	be.quiet tyna
become.evening	koijenop	yingana	be.stripped.of.leaves
	amy	wena(po)	arynkep
become.hard	ja'na	<i>Pp.</i> asewenapo	y
become.hot	asimpa	believe amyika	big opoto
	my	ekanopy	potonombore
become.large	jopotom	biribie	Bigi.Poika Akarani
	amy	bell bel	big.ant irako
become.light	sawonap	belly uwembo	big.boat kanawa
	amy	Ben 'wa	big.one apoto
	sawona	bench apony	big.ones
become.many	apyima	mure	<i>N.</i> apoton
	my	bend wentakary	ong
become.scrawny	pyngepy	Bernardsdorp	bird <i>N.</i> urutau
	pyngepy	Bernards	bird.sp pihpisi
become.thin	pyngepy	dorp	kurasiwai
bed	bedy	beside	apakani
beer	biri	<i>Pp.</i> aporit	akere'i
	<i>Vt.</i> wokuhto	onaka	kujukuju
	woku	aporito	kumawari
beetle.wing.case	perepete	better betre	kynoto
	ri	between ra'na	kujang'keing
before	bifosi	be.amazed	sireu
	uwapo	e'napoka	wansiri
beforehand	kuru	ko	pehtoko
begin	a'mo	be.aware enuta	karara
		be.born tywoma	araari
		be.careful	bird.spirit
		tuwarom	wokoim
		a	o
		be.dazzled enukepy	birth <i>Vt.</i> enema
		be.high.tide kuma	bite eka
		be.hungry kumy(ry)	
		be.playful sapiwa	

black **tykaraije**
karai
Vi. karairo

blacken **karaima**

blanket **nopong**

bleed **menta**
menka

blood **menu**

bloody **tymenure**

blow *Vi. kynoruja*
uro
Vi. uroja
tuuutuhtu
Vi. urojang
eto
Vi. kynuroja

blunt.arrow **tapiroi**

boat *N. kanawa*

body **skeny**
ja'mun

boil *Vo. mo:kato'me*
mo(ty)

bone **jepo**

book **buku**
kareta

boom.box **boksu**

boss **jopoto**

both **okororo**

bother **akima**
Vi. anakimja'pa

bottle **pahtre**

bow **yrapa**

bowl **sapera**
parapi

boy **boi**
ma'mi
ijonku

braid **ape(my)**
e'me

branch *N. poriry*
panta
Vi. kynipjoritja
no
Vi. poritja
Vi. pjoritja
Vi. poritjano
pori
N. iwjepjory
Vi. kynipjoritja
nong
Vi. pantahto
N. pjoripjo

brandy **parantuwini**

bread **berede**
erepa
N. tyrepari
Vo. erepakepy
N. beredery

break
Vi. y'mop
o:sang
Vi. moja
Vi. mopo:sang
Vi. ni'mjopo:sa
Vi. mopo:sa
ambo(ka)
y'mo
ampoty
Vi. y'mopo:sa
'mo

break.up
Vi. nipjot
ykano
Vi. rakapo:san
g
potyka
Vi. shirakapo:s
a
raka

breathe **erema**

brew **amoky**
wokuta

bring *Vi. amomy*
ene(py)

bring.down **etyhto**

bring.in **amomy**

broad **tampire**
N. api

broaden **apika**

broadness **api**

brother *N. piry*
N. sewo

brothers
N. piryjan
g
 brother.in.law
pamy
ty'wo
 brown *Vi.* kujuma
Vi. kujuro
 bud **aryna**
 build **amy**
 bulldozer *s/he*
bulldozers
(O). angiriritjoj
ang
angiriri
 bullet **pyroto**
 bullets **tytary**

burn *Vi.* korokai
eto(ry)
N. tjorotyry
N. itjorotypo
koro(ty)
N. i'tjorotyry
A. tykoroka
po'ma
koroka
Vi. korokanong
A. tykorose
N. korokapo
Vo. nitjoroty
 burning **korotyry**
 burning.skin **wo'wo**
 bury **una(my)**
 bus **tarara**

bush *N.* aturija
 bushmaster.snake
kupesini
poripo
 bush.papaya **sarasara**
 but **ise'me**
te
ma
 butt **topu**
 butterfly
parampa
ran
 buttocks **uweseng**
 buy **epeka(ty)**
 by.Xself **aseke**

C - c

calabash **kuwai**
posi
 Calabash.Creek
Ametary
 call *Vi.* syjatoja
ety
ejato
Vi. ejatoja
ko'ma
 calm **towa'pore**
ewahporo
 calmness **ewa'po**
 candle **kantra**
 cannon **tiru**

cannot **upi**
 canoe **kurijara**
 capable **tyjapore**
 capybara **kapiwa**
 car **tarara**
 careful **tuwaro**
 careless
tuwaror
o
 care.for **sorgu**
 carrier.basket
wemy

carry *Vi.* kynarolang
Vi. kynarojaton
g
Vi. aropo:saton
g
Vi. saroja
aro
N. aroru
Vi. kynaroja
 cart **tarara**
 case **kyse**
 cashew **oro**

cassava		catch.fish.for	wotoka	chief	jopoto
	<i>N.</i> itjerer	Caus	-no(py)		kapiteni
	yko		-po		<i>Vt.</i> jopotoma
	kiere		-nopy	child	<i>Vt.</i> y'meka
	<i>N.</i> itjerery		-nopo		y'me
	<i>N.</i> tykerery		-ka		'mu
	<i>N.</i> tykerepu	Causee	'wa		myrekoko
	<i>N.</i> jupo	cause.decay	japuka		<i>A.</i> ty'mene
	<i>N.</i> ikjejery	cause.sweat			pitjani
	<i>Vt.</i> yhkerehto		eramuh	chop	pa'koto
cassava.boat			o		koto
	kumyka	cause.to.flare.up			<i>N.</i> itjotopotyry
	ng		kamuka		<i>Vt.</i> y'kotopo:sa
cassava.bread		cayman	akare		tong
	arepa	cayman.sp	tyrytyry	Christmas	bedaki
cassava.flour	piripjo	cecilia	cecilia	church	kerki
cassava.liquid		certainly	hkuru	cinnamon.wood	
	kasiripo		ro'mero		ikarikan
cassava.meal	apiripjo		ro'mun		ari
cassava.pan		Cessative	-ke(py)	Circ	-topo
	<i>N.</i> ari'njat	change	appio	clarity	asiwoiny
	umbo		u'ma(my)	claw	amosaiky
	arinjatu	cheek	pasa	clay	orino
	<i>N.</i> ari'njaturu	cheer.up			akuru
	<i>N.</i> jari'njaturu		ewahpor	clean	shikrim
	<i>N.</i> jainjaturu		o		kumi(ky)
cassava.water		chest	sura		aty
	<i>N.</i> tjashiri	Chg	-ma		krim
	pjory	chg	-nto		<i>Vt.</i> krimjapo
cat	pusi	chicken			werika
catch	<i>Vt.</i> sapo'i		korotok	clear	<i>Vo.</i> asiwoina
	<i>N.</i> apoitjopo		o		tasiwoine
	apoi			clear.brush	krim
	pina			climb.up	onu(ku)
	<i>Vt.</i> apoitjo'me				

clinic poli
 close tapu
 apuru
 apuruma
 tapuma
 etapu
 etapuru
 closet aputy
 cloth *Vt.* pankito
 clothes womy
 kamisa
 clothing pangi
 cloudy *Vt.* akutuma
 club *Vt.* putuhto
 putu
 club
 clumsy omuhkahpa
 cluster.of.fruits
 paisawa
 Cmpltv -'ma
 cockroach arawe
 coconut kohko
 coffee kofi
 coil ame(my)
 Col -ine
 -nang
 -to
 -kong
 -nong
 -sang
 -tong
 nte
 -gong

cold tyhsanore
 ohtono
 coldness yhsano
 cold.one yhsano
 collect amoi(ky)
 Coll.An -jang
 Columbus
 Columb
 us
 col.labor mushiro
 comb enkuna
 combat woma
 Combe Kompe
 comb.parting emaka
 come o(py)
 N. wjopyry
 Va. kyno:se
 come.bang.bang
 bongbon
 gka
 companion asaka
 compensation
 petaka
 competent
 tuwomu
 hka
 congratulate tu'turu
 container jeny
 contents tary
 convulsion wa'joban
 cook mo(ty)
 cooking.pot tuma
 cool yhsanoro

Cop e'i
 Coppename
 Kupana
 ma
 corn awashija
 awashi
 Cornelis
 Koroner
 si
 corpse ekepy'po
 Cosewijne.River
 Kysuwini
 cotton mauru
 count uhku
 countryman asaka
 cousin jeruty
 pase
 cover etapu
 nopondo
 Vt. apuhto
 A. tyjo'ne
 jonto
 nopong
 Vt. kynetapuja
 ng
 Vt. kyninjopon
 dojang
 Vt. etapujang
 N. njopondory
 aputy
 covering jonty
 cow paka
 crab.sp wajumo
 kusa

crappy **ka**
 crash **puhtoron**
 crazy *Vo.* **emerepy**
 creek **pori**
 ipjoriry
 creek.nm
 Tashiwjo
 i
 Creole.person
 typanak
 araije
 crooked
 pesapes
 a
 cross **pato**
 abra
 crumble **a'moka**
 Vi. **kyna'mokan**
 o
 crush **ympoi**
 cry **auro**
 kohty
 aita
 crying **ura**
 turare
 cry.for **amo**
 Cty **-ke**
 culture *N.* **tykultururu**
 N. **kykulturuko**
 ng
 kuruturu
 kulturu
 curassow, black
 woko

curative **topine**
 curl **umyryky**
 Vi. **umyryko**
 curly *Vo.* **umyryta**
 custom **eme**
 Vi. **komerykong**
 customs **omano**
 cut
 Vi. **kynitj**
 otopo:satong
 koto
 N. **initjotory**
 Vi. **kotoja**
 Vi. **shitjotoja**
 apoty
 Vi. **kynitjotojan**
 g
 N. **tynakotopo**
 Vi. **nitjotopo:sa**
 Vi. **nitjotoja**
 koti
 Vi. **kynitjotopo:**
 sang
 Vi. **kynitjokoto**
 po:sa
 hkoto
 Vi. **kynitjotopo:**
 sa
 y'koto
 N. **kotory**
 N. **inipjakotory**
 Vi. **y'kotopo:sa**
 ng
 Vi. **kotojang**

cut.down
 Vi. **akotoj**
 ang
 akoto
 Vi. **kynakotoja**
 ng
 Vi. **akotoja**
 N. **akotory**
 Vi. **akotojatong**
 cut.grass **apipoky**
 cut.hair **upuka**
 cut.off **po(ty)**
 Cuyuni **Kuruwini**

D - d

daddy	papa	dead	mi	despite	se'me
dance	uwa		<i>A.</i> pahpopo	Detr	wos-
dancing	tuwake	dead.spirit			e-
danger	akyry		ohkatom		as-
dangerous	takyre		po		wot-
dark	towarume	deal.with	ena		ot-
	<i>Vo.</i> ewarumam	death	o'ma	devalued	-'po
	y		ekepy'po		-mbo
darkness		decay	<i>Vt.</i> japuka	dexterity	aijapo
	ewarum		<i>Vt.</i> koro	diarrhea	wese
	y		kota		<i>Vo.</i> hkaita
Dat	'ja		kory		yhkaity
	'wa	decayed	tyjapure		<i>A.</i> tuwesere
daughter	emyi	decayed.wood	japuru	die	rom(py)
	<i>A.</i> tomyiryne		sargie		<i>Vo.</i> uta(py)
dawn	ema(my)	deceased	mi	different	tuworo
day	dei		deceive	difficult	mene
	kurita	deep	<i>A.</i> koronaka		imene
day.after.tomorrow			jansipje	dig.gutter	ahsahto
	mo'nynk		koro'na	dig.hole	amika
	oropo	deer.sp	kusari	Dijemo	Dijemo
day.before.yesterday			jakarawa	dimensions	poine
	mo'nyne	defecate	weka	dim.light	tawainy
	nkoropo	defficient	rorypo	dip	a'me
	monyngojaro	deprived	pina	Dir	'wa
day.Pssd			<i>Vt.</i> epinjama'pa		pona
	kuritano	depth	jansiky	dirt	<i>A.</i> tywerikike
	ry	Desid	se		yhkony
dazzle	<i>Vo.</i> enukepy	desire	<i>Vt.</i> ewa'no(py)		weriki
Dbt	-ng				

dirty	tyhkone tywijake <i>Vt.</i> werikiko <i>Vt.</i> hkonto <i>Vo.</i> hkonta	dove.sp	akokowa werusi	drip	<i>V.</i> kynose jukano
disgust	'nawa	down	<i>Vt.</i> etyhto	droppings	wety
dish	tosipi parapi	downwards	pohpona ka	drum	sambura
Dismay	myre	do.magic	amorepa	drunk	<i>Vt.</i> napirinta tywetuje
Displ	-tamy	do.not.want	se'pa	dry	<i>Vt.</i> kynar ukanong
disregarding	uwaroro	do.something	<i>Vt.</i> sotyja <i>Vt.</i> otyto'me oty		a'pota tarure aruka apoka <i>Vt.</i> apokato'me <i>Vt.</i> a'potato'me <i>Vo.</i> aruta <i>Vt.</i> arutato'me
Distr	-pai	do.they	toh		dryness aru
distress	<i>A.</i> wohtu' mereman	drag	pepama <i>Vt.</i> kynipjepam ano	dry.season	iromy
distribute	aripapy aipja(py) upa	draw	uhku	dry.up	apa
Djuka	Juka	drawing	mery	during	poworo
do	we'i y(ry) <i>Vt.</i> kynotyjang	dread	nento	dwelling.place	weitjopo
doctor	datra	dream	wonety	dying.of.A	aijanga
dog	peru	dress	womynto	dysentery	<i>Vo.</i> hkaita yhkaity
Donderskamp	Konome rume	dressed	tuwomy ne		
donkey	pakeru	drink	eny(ry) woku		
Doubt	nare	drink.sp	pajawar u paja		
doubt	tyrama				

E - e

each	wararo
------	---------------

ear	pana	electric.eel	purake	even	srefi
early	ko'i	Emancipation.Day		evening	
early.morning			mas'pasi		<i>Va.</i> koijen
	kokoro	embrace	ewa'ma		opamy
earth	nono	emerge	uhta		koije
east	unty	Emot	su	even.if	aruwasi
eat	<i>Vt.</i> ena:to'me	enemy	itoto		winsi
	ena(py)	English	ankresi	evil.spirit	jorokan
eat.meat	ono	enlarge	pui	evil.thing	ja'wang
	<i>Vt.</i> onoto'me	enormous	tankon	except	boiti
eat.till.full	asiwota	enough	poro	excrement	wety
edge	<i>N.</i> awopa	Ent	-no	exert	poritoma
eel.sp	arabo		-my	expand	pui
egg	'mo	enter	omy	Expect	-poro
eggshell		entire	pa'poro	expect	ekanopy
	'momipj	Ent.Col	-mon	expensive	topene
	o	erase	a'mema	extend	pui
eh	eh		<i>Vt.</i> kyna'mema	extng.fast	same
eh!	pah		nong	eye	enu
eighty	tagtig		<i>Vt.</i> kyna'mejato		<i>N.</i> jenurymbo
elder	wapoto(po)	Ernest	Ernest	eye.side	epiry
	wapotombo	Ess	me		
elders	tamysano	Essequibo	Sipu		

F – f

face	empata	fall		fall.down	
	pe		<i>Va.</i> kyno		<i>Va.</i> no:ma
	tomba		manong		no
	<i>N.</i> pjery		<i>Va.</i> kyno:mano		<i>Va.</i> no:mai
facing	yrato		ng		tywoma
	entaka		o:ma	fall.ill	anyta
faint	ere'na			fall.silent	ity'na

family *A.* tomone
omo
fan po'manka
N. woriwjoriko
ng
wori'wjori
far ty'se
A. mojembo
farewell afscheid
fart pito
wepikota
farther.away
tyhsenak
a
far? teee
fast enema
ko'i
fat katy
Vo. nitjaitjoja
Vo. kata
tykake
father jumy
Father papa
father *N.* ijumy
N. tyjumy
fear enariry
enari
feathers ypoty
feather.hat umari
feel apo
feeling.better
myhkont
oto

fell akoto
N. njakotory
fellow asaka
fetch aije
fever atun
field mainja
N. mjainjaryko
ng
N. imjainjary
N. mjainjary
N. tymainjary
N. mainjary
N. tymjainjaryk
on
N. amainjary
N. mainjahto
fiel pyyy
fight kawai
kawaima
wo
fill tary'to
Vi. tary'tojang
a'no(py)
Vi. kynitjary'toj
ang
Vi. kyna'nokan
ong
Vi. tary'tojaton
N. a'no:kapo
film film
find upi
epo(ry)
Vi. sepo:ja
N. tyneporypo
fine fini

finger sikyiry
N. sikyi
finish *Vo.* ma:tong
aike(py)
Vo. ma:i
'ma(ty)
finished.grating
tywoky'
ma
fire *N.* tywatory
N. tywa'to
wa'to
N. pjo'mangato
po
fire (make) *Vi.* ja'toi
firewood ja'ty
Vi. ja'to
firewood (poti)
Vi. shija't
oja
firewood (put)
N. ja'tory
Vi. ja'tojang
Vi. ja'toatong
Vi. ija'toto'me
Vi. jatoja
N. ija'tory
firewood
(put.firewood)
Vi. nija'to
ja
firm takyse
first fosi
na'neng
first.blood tumunda

fish *N.* tywotory
 woto
N. wotombo
 fishhook kowei
N. tykoweidjy
 fishing.hole tjupo
 fishing.net
N. tymas
 awary
 serepi
 fishing.nets masawa
 fishline.w.hooks
 parang
 fish.poison ineku
 kunami

fish.sp ana'wanari
 tajataja
 auhtompo
 mani'wi
 aimara
 mawi
 waraku
 ma'matakara
 asaparapi
 kupira
 akupa
 maka sriba
 tukunare
 pyraporari
 pyrai
 kaweri
 warawara
 siwa
 wajjapo
 kurimata
 daki
 pisuru
 purapurari
 warapa
 pakamu
 myrokou
 karahsawa
 pasisi
 fish.sting pana
 fish.trap masuwa
 pari
 fitting wararo
 five aijatone
 flag pantira

flame
V. kynitja
 mutanong
 kanana
 kamu
Vt. kamuka
A. tykananake
 tjananatato'm
 e
 flame.burst pokang
 flare
Vt. tjamu
 kato'me
V. tjamutato'm
 e
A. tjanana
Vt. tjamutai
 flare.up kamuta
 flash! piri
 flat *Vo; Vt.* pipata
Vt. raka
 flatten
Vt. shipip
 jaijeno
Vt. empataka
 mpo
 flat.surface ra
 flesh punu
 fleshy typune

flip	<i>Vt.</i> kynuri	fly.sp	masiyriry	former	-mbo
	mjano	foam	akusare		-mpo
	<i>Vt.</i> urindjato'm	fold	foma		-'po
	e	following	pokoro		penato
	<i>N.</i> urindjapo	fond.of.abusing		for.O	<i>Pp.</i> i'ja
	<i>Vt.</i> nurindjai		toruke	for.that.reason	
	<i>Vt.</i> urindjanon	food			idjeke
	g		<i>N.</i> korepa	four	okopaime
	<i>Vt.</i> surimjaje		rykong	free	frei
	<i>Vt.</i> kynurindjan		<i>N.</i> jerepary	Friday	frede
	o		<i>N.</i> toreparry	friend	pawana
	<i>Vt.</i> urindjatang		<i>N.</i> ereparry		mati
	urima		<i>A.</i> torepane		<i>N.</i> takono
	<i>Vt.</i> kynurindjan		pyryry		<i>N.</i> jasakarykon
	ong		erepa		g
flirt	akima	foolish	<i>Vo.</i> emerepy		akono
flooded.savanna		foot	pupu		<i>N.</i> kasakaryko
	biribiri	football			awasi
			pupunit		<i>N.</i> jasakaryko
floor	<i>Vt.</i> ranto		unkary		<i>N.</i> ajasakary
flop.flop.flop		for	<i>Pp.</i> i'wja	frighten	naranga
	gorororo		<i>Ptc.</i> o'wa		moma
	ro		foe		ty'ka
flour	<i>N.</i> apiripjo		<i>Pp.</i> y'wa	fringe	<i>Vt.</i> e'wehto
	<i>N.</i> piripjo	forehead	pe		<i>Vt.</i> sesewuro
flow	apeina		<i>A.</i> typepotyre		<i>A.</i> tyseseyre
flower	epiry		emehpy		sesewu
flute	kuwama	forehead.hair	pe		e'wety
	yyy	foreigner	itoto	frog.sp	pipa
	sinary	forest	itju	from	wyinjo
fluttered			ituru		wyinonaka
	wohpapy	forget	tuwaronkepy	from.then.on	
	hpo				erotono
fly	verevere				mang
	wyrywyry			front	<i>N.</i> eka

froth	akusare	Frust	rypo	funny	tyjamike
fruit	<i>N.</i> mjunu	fry	karara	Fut	-take
	munu	full	<i>Vo.</i> asiwota		-ta
	<i>N.</i> imjunu		poro	Fut2	-'se
	epery	full.of.holes	tarore		

G - g

Galibi	Garibi	get.hairy	ypota	get.up	awo(my)
game	sapi	get.happy	ewapota	get.white	amuna
garden	mainja	get.hot	asina	get.wife	pyta
gather	amyiky	get.house	auhtyna	get.yellow	hkita
Gen	-no	get.husband	ijota	ghost	ahkaho
	i-	get.leaves	aryna	gill	mysara
Gen.Hum	m-	get.nervous	enarita	gill.slit	mynkary
get	aije	get.ready	osima	girl	wodi
get.away		get.rice	areisita	give	reifyry
	waimane	get.roots	mita		y(ry)
	mpa	get.rusty	wetyta	give.arrow	yhpento
get.clear	asiwoina	get.sharp	jeta	give.beer	wokuhto
get.curly	umyryta	get.shy	pyita	give.bread	upa
get.dark		get.sick	anyta	give.cassava	
	ko'ma(m	get.sleepy			yhkereht
	y)		mi'mem		o
	ewarumamy		y	give.child	y'meka
get.dirty	hkonta	get.slightly.drunk		give.club	putuhto
get.drunk	ty(my)		napirinta	give.content	tary'to
get.dry	aruta	get.soft	akuta	give.cover	apuhto
get.dysentery	hkaita	get.sturdy	puna	give.diarrhea	wesero
get.fat	kata	get.sweet	posina	give.drink	upa
get.finished	kararima	get.tail	antyta	give.flat.surf	raka
get.flat	pipata	get.teeth	jeta	give.floor	ranto
get.foolish	emerepy	get.tired	rupota		

give.food **upa**
 give.fringe
 sesewur
 o
 e'wehto
 give.hair **ypohto**
 give.house **auhtyma**
 give.husband **ijohto**
 ijopa
 give.mouth **yntahto**
 give.name **ejato**
 etyka
 give.rice **areisihto**
 give.spirits
 jakuwah
 to
 give.strap **amohto**
 give.vibr.lath **anuhto**
 give.wick **aryhto**
 give.wife **pyhto**
 glad **towa'pore**
 glasses **garasi**
 glimmer **aweiny**
 glitter *Vt.* **pirika**
 gnaw **myika**
 go *Va.* **kynysang**
 Va. **my:sa**
 Va. **kyny:saton**
 g
 Va. **nysatong**
 Va. **kynysa**
 y(to)
 N. **y'tory**
 N. **wytory**

goat **kabara**
 kabirita
 God **tamusi**
 gold **karukuri**
 good **djupa**
 juku
 jupy
 kawete
 ju'pa
 djukme
 goods **kyry**
 good.at.hunting
 tuwotaro
 ke
 good.at.spinning
 tuwehpo
 ine
 good.at.steering
 tuntypor
 e
 Good.Hope **Gudopu**
 good.life
 komand
 oko
 gourd **pisawa**
 governor
 tykaken
 g
 go.around
 u'me(my
)
 go.crazy **emerepy**
 go.for.walk **otawa**
 go.mad **emerepy**

grandchild **pa**
 grandfather **tamusi**
 N. **tytamune**
 tamu
 tampoko
 tansi
 grandma
 A. **tynoty**
 ne
 noty
 pipi
 grandmother **nopoko**
 grass *Vt.* **apipoky**
 woi
 grate *N.* **wijokyry**
 V. **wokyno**
 Vt. **kyja**
 V. **kynokyjang**
 V. **kynokyja**
 Vt. **kynikyjang**
 ky
 A. **tyky'ma**
 V. **tywokyto'me**
 Va. **noky**
 A. **tywoky'ma**
 Vt. **nitjyang**
 Vt. **kynitjja**
 Vt. **tjyto'me**
 N. **wokytyry**
 grated.cassava
 kierepun
 g
 grater *N.* **shemariy**
 semari
 graze **koroika**

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
 heal *Vt.* **ehkyryryka**
 heap
 Vt. **kynitj**
 umundoja
 hear **eta**
 A. **aneta'pa**
 heart **turupo**
 heat **asiny**
 heaven **kapu**
 heavy **typune**
 heel **topu**
 hee.hee **hehe**

help
 Vt. **anepa**
 nopy'pa
 Vt. **epano:sa**
 N. **epano:ng**
 N. **epanopyry**
 Vt. **epano:neng**
 Vt. **epano:se**
 Vt. **kynepano:s**
 a
 Vt. **kynepano:s**
 ang
 epano(py)
 helper **apoj**
 here **dja**
 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 **ipjyty**
 hit **wo**
 hither **jarowa**
 hm **Hm**
 hoe *N.* **anumyry**
 Vt. **anu:ja**
 Vt. **kynanu:ja**
 Vt. **anu:jang**
 samba
 Vt. **nonanu:ja**
 anu(my)
 hold
 Vt. **kynap**
 oijang
 apoi
 Vt. **napoija**
 Vt. **kysapoishe**
 ng
 hole *N.* **atokapo**
 ohta
 Vt. **atoka**
 A. **tarore**
 ato
 A. **tatore**
 honey.bee **wano**
 Honor **-no**
 honorific **su-**
 hook **uku**
 N. **kowei**
 hoop **ekunty**
 horn **rety**

horse	kawari	how	fa	hurry	osima
Hort	-neng		oinei	hurt	je'tumbe
hot	<i>Vo.</i> asimpamy		onjewara		etuna
	ashi'mja		yinei		<i>Pp.</i> jato'ke
	<i>Vt.</i> ashinjojang	howler.monkey		husband	<i>Vt.</i> ijopa
	ashinjy		arawata		<i>Vt.</i> ijohto
	asimbe	how.many	o'toro		<i>Vo.</i> ijota
	ashimbe	how.sad	che		<i>Vo.</i> ijota
	tyhtowe	Hrsy	tiro		<i>N.</i> tyijo
hour	juru	human	<i>Vt.</i> kari'nama		ijo
house	<i>Vt.</i> auhtyma	hummingbird	tukusi		<i>N.</i> i:jo
	<i>Vo.</i> auhtyna	hunger	<i>Vo.</i> kumy(ry)	hut	tokai
	auhto	hungry	<i>Vo.</i> akumyry		apurupo
	<i>A.</i> tauhtyne	hunt	otaro		sunka
	<i>N.</i> tauhty	hunting		h/her	moky
house.Pssd	auhty		<i>A.</i> tuwota		<i>DPro.</i> injoro
			roke		mose
				h/she	mo'ko

I - i

ibis	wara	in	<i>Pp.</i> hka	indeed	ro
if	jako		ta		ko'non
	a'ta	incite.desire			myre
If	-to		ewa'no(p		ehka
if	efi		y)	Indian	kari'nja
	<i>Pp.</i> aja'ta	incompetent		Iness	hka
iguana	wajamaka		omuhka	Inf	-no
ill	<i>Vt.</i> anyko		hpa	inform	eju(ku)
	<i>Vo.</i> anyta	increase		inhabitant	
illness	je'tun		apyime		<i>A.</i> typono
	anyky		my		ne
Imper	-ko	incredulity	tyrama	injection	infus
importune	akima			injury	mankeri

insect.sp	ekesiu	into	<i>Pp.</i> tjaka	in.middle.of	ra'na
inside	pota		htaka	in.water	ka
Instr	-ke		<i>Pp.</i> itjaka	Iracoubo	Iraku
	ke		taka	Irr	-ry
	-topo		hkaka	island	pau
Interj	huh	into.depths		isn't.it.true	aine
	kyy		koronak	is.that.so	tjaro
	te		a	it	<i>DPro.</i> iro
Intj	se'me	inundate	peky		<i>DPro.</i> eny
Intns	mene	invite	eju(ku)	Iter	-po(ty)
	kopore	inviting	tywoju'pore	it.will	ai
	'ne	in.distress		IV	infus
	ri		wohtu'm	I.see	ky
	poro		ereman	I.understand	aha
	tampokory	in.fact	ko'no		
	mero	in.front	eka		
	membo	in.large.number			
	jumy		mokyne		

J - j

jaguar	kaikusi	joke	shipjotu	jump.over	
jaguar.sp			sapima		paraimij
	marakaj	jug	potyhsa	a	
	a		watrankan	epyima	
Janumesi		juice	aitjuru	jump.up	
	Janumes	jump	komy		poromy(
	i	jump.away		ry)	
Javanese.person			poromy(just	<i>Ptc.</i> suroten
	pjo'ny		ry)	just.like	to'na
jealous	omyne				
John	John				

K - k

leaf *Vt.* weritja:no
Vo. arynkepy
Vo. aryna
N. wjeri
N. weritjapo

leak **yhko**

learn *Vo.* omepakoko
omepa

leave *N.* itjory
no
Vt. kyninjojang
nunta
N. itjoryko
y(to)

leaves **sa'rosa**
Vt. kyniwjeritja
no
wiri
sa'rombo
Vt. kyniwjeritja
nong
weri
ary
Vt. kyniwjeritja
nong

leaving **y'tory**

left *N.* apowe

left.hand **apowe**

leg **sei**

leg.band **sepu**

lend **leni**

length **mosin**

leri *Vt.* emepatong

letter **kareta**

let's.go **ka'ma**

let's.go.Coll
ka'mako
ng

liana **wame**
simo

liar **tonapime**

lid **tapyty**

lie **enapi**
ajenapiry
enapita

lieutenant **basija**

lie.in.wait **ruruma**

lift **unema**
awomyi
anu(my)

light **po'manka**
Vt. po'mangan
on
Vt. po'mangan
o
po'ma
Vt. shipjomang
aije
Vt. sawono
Vt. kynipj'oman
ganon
Vo. sawona

lightening
kape'kap
e

light.weight **sawone**

like **ran**
se
wara

like.that **merone**

limit **pe**

liquid *Vt.* aikuhto
Vt. aikuma
aitjuru

listen **panama**
epanama

little *A.* akoshimbjo
Ptc. ainte
Ptc. ashitjo

little.chap **piko**

little.finger **sikiyi**

little.sister **suwi**

live **erema**
N. komamyryk
ong
Vo. oma:je
Vo. kynema:jan
g
Vo. nema:ja
Vo. kynema:ja
Vo. koma:jaton
g
N. komamyryk
o
ema(my)

lizard.sp
kankasa
pa

lock.up **keihto**

loktu *Pp.* epo

long **mosipe**

long.ago **penaro**

long.stick **soroitja**

long.time	akore'pe	looking.like	eneke	love	robima
look	<i>Va.</i> wopo:sa	look.after	kurama		lobi
	<i>N.</i> awopotyry	look.at.that	myry		pyna
	<i>N.</i> wjopotyry	lose	uta(py)		sano(ma)
	<i>Va.</i> kynopo:san	lose.oneself			se
	g		tywesek	lover	tambara
	<i>Va.</i> opotyko		u	low	pohpo
	<i>Va.</i> opo:ko	lost	<i>Vo.</i> uta(py)	lower	enyhto
	opo(ty)	louse	omu		
	<i>Vt.</i> neko		emy		

M - m

machete		make	<i>Vt.</i> ka:sang	make.angry	ere'ko
	<i>N.</i> shumb		<i>Vt.</i> kyshitja:sat	make.black	karairo
	arary		ong	make.brown.red	
	sumbara		<i>Vt.</i> tja:ko		kujuma
made	kapyoto		<i>A.</i> tyka:se	make.chief	
magic	amore		kyry		jopotom
Makanowaka			<i>Vt.</i> ka:sa	a	
	Makano		<i>N.</i> itjapyry	make.clear	asiwoino
	waka		<i>Vt.</i> kyryja	make.cloudy	akutuno
			<i>N.</i> kapyry		akutuma
			<i>N.</i> kapyoto	make.decay	koro
			<i>Vt.</i> kyryjang	make.dirty	werikiko
			<i>Vt.</i> ka:ta		hkonto
			kase	make.drip	ejuka
			ka(py)	make.flat	
			y(ry)		empatak
			<i>Vt.</i> ka:neng	a	
			meki	pipata	
		make.afraid		make.glitter	pirika
			ahkaryk	make.hole	atoka
			a		

make.human kari'nam
 a
 make.ill anyko
 make.in.advace uwapon
 onto
 make.lazy akinjuro
 make.light sawono
 make.liquid aikuhto
 make.love nupima
 make.nervous ensima
 make.noise moryka
 make.pale.red kamiro
 make.pretty pekuram
 a
 make.red apiro
 make.roll tororoka
 make.rustle pisuka
 make.shelter patajaht
 o
 make.shy pyihto
 make.sink peky
 make.slippery sabahko
 make.song wareka
 make.swampy tyjapoht
 o

make.tremble tytyhka
 make.wet kepuro
 make.white amuno
 make.yellow.brown kujuro
 man *N.* wokyrymbo
 wokyry
N. wokyryjang
 manatee jarawa
 mango manko
 manioc.drink kasiri
 manioc.press matapi
 manner eme
 tomero
 many pyimje
 ty'pune
Vo. apyimamy
 mokyne
 apyime
 Marius Mari
 mark mariki
Vi. meta
 Maroni Marauni
 marsh tyjapo
 mash apo
Vi. kyna'moja
Vi. a'mokano
Vi. a'mokanon
 g
 mashed.cassava pung
 mashed.pepper sorewa

mash.with.hands a'mo
 Masuwana masuwa
 na
 mat warampa
 matapi mjatapiry
N. tymatapiry
 matapi.stick matasap
 ai
 mate mati
 mature tuwomuhka
 mat.uncle jawo
 maybe painjare
 painaka
 painahka
 wane
 kande
 kahty
 McDonald Makydo
 na
 meat tonomy
 woto
N. awotory
Vi. ono
 medicate epinopy
 medicine epity
 meet.evil.omen hpopota
 memory janon
 menstruate menta
 menstruating nomo

men's.house **tapyi**
 mess **weriki**
 message **ekary**
 messenger **aponon**
 middle *Pp.* **ra'na**
 Pp. **ranaka**
 owarira
 midnight
 kuritane
 ne
 milk.powder **merki**
 mimic **amika**
 missionary **pasitoro**
 mistake
 a'mono(
 py)
 mix **tykoimja**
 mixed **moksi**
 mm **ee**
 moisten **kupi**
 Vi. **kynitjupija**
 mold **asary**
 Monday **monte**
 money **pyrata**
 monkey.sp **kysiu**
 kuwata
 monster **rofy**
 moon **nuno**

more **pore**
 morning **morgu**
 mortar **mata**
 ako
 mortar.stick
 akotano
 ng
 mosquito.sp
 karapan
 a
 mother **tata**
 mama
 sano
 moulder **japuta**
 mouldered **tyjapure**
 mound **tumung**
 mountain **paranka**
 moustache
 A. **totasip**
 omune
 etasipoty
 mouth **nta**
 Vi. **yntahto**
 move **omima**
 emima
 much **pyimje**
 ty'pune
 mud **sapi**

muddy **tysabake**
 muka -ry **mukary**
 Murato **murato**
 Murokoto
 Murokot
 o
 mushroom.sp
 urupe
 music **poku**
 music.instr **shiñña**
 music.sound **etypo**
 music.type **kawina**
 must **wane**
 mythical.age
 itomero
 nory
 mythical.peccary
 pakirakir
 aimo
 mythical.tiger
 paipajan
 a
 my.coming **wopyry**
 my.sister.in.law
 jeruty
 m'hm **m'hm**

name *Vt.* **etyka**
Vt. **ejato**
ety
 named **totyne**
 narrow.one **sirapy**
 near *A.* **senkenaka**
senke
rato
 neat **ko**
 neck **a'sawo**
pymy
a'sa
 needle **akusa**
 Neg **kapyng**
-hto
an-
-hpa
-'ma
 NegPrps **pona**
 Neg.Col **-'non**
 Neg.Ex **waty**
 neighbor.woman
buurvro
uw
 nephew **patymy**
 nervous
Vt. **ensim**
a
Vo. **enarita**
 nervousness **enariry**

net *N.* **netry**
net
N. **tyserepiry**
N. **tyserepiry**
bo
N. **serepimbjo**
N. **masawary**
 never **pai**
 new **oseiry**
 new.one **asery**
iseiry
 next.day
ironkoro
po
 next.to **esjiwjo**
 Nickerie **Mihtari**
 niece **pase**
 night **koko**
 night.bird **urutau**
 night.fall
ko'ma(m
y)
 nine **owinaposikyry**
 Nm **Joghie**
Api
 no **no**
uwa
 noise **mory**
enky
 noisy **tymore**
 nonetheless **se'me**

nonsense **enapi**
 non.horiz **pisere**
 noon **kuritanene**
 nose **enahta**
 not.be.careful
tuwaron
kepy
 not.happened
manomp
o
 not.really **hkare**
tiro
 not.yellow
ihkiryhp
a
 now **nae**
now
non
erome
ko'u
koro
po'no
nono
 no.one **nowan**
 Npos **-nanon**
-wano
 Npos? **-wanon**
 num **-no**
-mboto
 Nzr **-ry**
-ty

obliquely **manong**
obstinate
typanaja'
nare
obviously **ko'wero**
occupied.with
poko
occ.with **weto**
offensive **ato'ke**
oh **oh**
o
oh! **tsje**
kojo
kija
py
se
oil **oli**
old *Vo.* **aty(py)**
older.brother **sewo**
wa'wa
ru
older.sister **wa'wa**
pai
pei
old.man
wapoto
mbo
old.woman **nohpoko**
nopoko
tjybry
itubyry

on **topo**
tupo
Pp. **tjupoitjo'm**
e
Pp. **itjupo**
doro
one **amu**
wan
o'win
one.fed.up **impo**
one.on.edge **awopa**
one.who's.not -
byng
one.who.does -
neng
one.who.is **non**
'po
only **roten**
noron
ro'kong
soso
onto **kuponaka**
tuponaka
on.bank **esjiwjo**
on.one.side **ohtone**
on.opposite.side
kopose
me
on.other.side **empo**
on.ridge **rehtaka**
on.side.of **pato**
patoro
on.top **rehta**
opossum **aware**

opportunity **okasi**
opposite.side **kopose**
Opt **oro**
-i
-neng
Opt.Col **-seng**
or **of**
noso
ordinary **soso**
ornament
perepete
ri
other side *A.* **mija**
other.one **wijamu**
other.side
A. **kopos**
enaka
otter.sp **wanau**
our.food
korepary
kong
outside **kurando**
A. **kurantonaka**
over **topo**
kohpo
overcome **moroma**
overpower **moroma**
overturn
samanan
to
overturned **samane**
over.there **mo'ja**
owner **aporemyn**
emy

O.K. aha

owere

P - p

paca? urana
 paddle apukuitja
 aimja
 pain je'tun
Vo. jehtunkepy
 je'tumbe
 painful ato'ke
 paint *Vi.* kynimjerota
N. mijerory
Vi. kynimjeroja
 painted tymere
 paint.red apiroma
 Pakirumy
 Pakirum
 y
 pale.red kami
 palm.leaves
 wajarim
 po
 woji
 palm.rib isu'wy
 palm.sheath
 kuruwes
 e
 palm.sp tasi
 awara
 wasei
 palm.tree.sp tukumau
 murumuru

pan pan
N. tjari'njaturu
N. arinjatu
 ari'njatu
N. tari'njaturu
N. jarinjaturu
 pants puruku
 papa jummy
 papaya *N.* sarasara
 paper kareta
 Paramaribo
 Paramur
 u
 parcel.out
 yhkyrim
 a
 parrot.sp
 kurewak
 o
 part *Vi.* emaka
 partner akono
 partridge tohkoro
 inamu
 pass pasama
 ratonoma
 passed.away pahpopo
 pass.away uta(py)
 past empo
 Past pahpota

past isenurupiry
 poro
 path ema
Vi. emahto
 eema
 pay epema
 payment epety
 peccary.sp pakira
 poinko
 peek
Va. kynop
 opo:satong
 opopo

peel		pick.up	<i>Vi.</i> namoi:sha unema <i>Vi.</i> kynunemat o anu(my) amoi(ky)	plant	<i>Vi.</i> kynopo:jang po(my) <i>N.</i> pomyry <i>N.</i> wopomyry <i>N.</i> nipjomypo <i>N.</i> pjomypo <i>Vi.</i> opomypa <i>Vi.</i> pjongo <i>Vi.</i> po:jatong <i>Vi.</i> kytopoishe ng <i>A.</i> typo:je <i>Vi.</i> po:ja <i>Vi.</i> po:jang <i>Vi.</i> pjondo'me <i>Vi.</i> mipjo:ja <i>N.</i> tywopondo' me
	<i>Vi.</i> kynopi	piece	pisi	plant.sp	taja mukumuku kurawa maumau waruma
	tjanong	pier	pe'ja	plate	preti tupo pereti
	<i>Vi.</i> pitjatong	pierce	puka	play	perima sapima sapi aññampa
	<i>Vi.</i> kynipitjaton	pig	pyiruku	playful	sapi <i>Vo.</i> sapiwa tysapire
	g	Pikin.Saron		playfulness	sapi
	soromika		Pikin.Sar		
	<i>Vi.</i> pitjano		on		
	<i>Vi.</i> pitjama	pineapple	nana		
	<i>Vi.</i> pitjapo:san	pipe.clay	tawa		
	g	pit	<i>N.</i> intapipo		
	pika	place	y(ry) paty presi pato		
	<i>N.</i> wjopitjary		place.where.X.is		
	<i>N.</i> wjopitjatopo		undypo		
	<i>Vi.</i> kynipitjano		plague		
	ng		planer		
	<i>N.</i> ipitjary				
	<i>Va.</i> kynopitjan				
	o				
	<i>Vi.</i> kynipitjano				
	<i>Vi.</i> pitjanong				
peel.surface	rapika				
people	suma				
pepper	pomyi				
pepper.water	tumaitju (po) <i>N.</i> tumary <i>N.</i> maitjuru				
person	kari'nja				
pet	eky <i>A.</i> tokyne				
pick	po(ty)				

pleasing
Pp. japok
 upe
Pp. apokupe
 pleasing.to apokupe
 pluck po(ty)
 pluck.hair
 ewiriwiri
 ka
 point.of.hook po'wono
 poison *N.* ineku
 ty(my)
 urari
N. kunami
 poke *N.* ahto
 polish.stone takuwa
 pon pon
 poor pina
 Poor hko
 porcupine myriu
 Poriry Poriry
 porridge sakura
 Pos -n
 -ny
 Poss -ty
 possibly rorypo
 Post poron
 pot tuma
 orino
N. samaku

pound apo
 poponga
Vi. apoto'me
Vi. kynapoja
Vi. kynipjoja
Vi. kynapojang
 pour
V. kynotj
 ororokanong
N. wjopapyry
N. ipjapyry
 pa(py)
 pour.out
 kororok
 a
Vi. kynitjororo
 kanong
 poverty omi
 Pow! bro
 pray begi
 begima
 pregnant mynoto
 prepare
 uwapon
 onto
 Pres -ja
 present mondo
 presently aire

press *Vi.* akyto'me
 akyka
Vi. kynakykano
 ng
Vi. kynakykano
Va. akypy
Vi. sakykapo:s
 a
 akynoka
Vi. kynakynoka
 nong
Vi. kynakykapo
 :sa
Vi. kynakykaja
 ng
A. takynoka
 pressed.together
 akypy
 press.together
Va. nakyp
 yi
 pretend pyreima
 pretty
Vi. kynipj
 ekuramano
Vi. pekurama
Vi. kynipjekura
 manong
 pretty (make pretty)
Vi. pjekur
 ama
 Prfct kaba
 price epety
 priest fadry
 prior na'neng

Priv **-myng**
 -byng
 protect **una(my)**
 Prs.Tns **-:no**
 -e
 Prs.Tns.Dbt **-non**
 -no
 Pssd **-ry**
 Pst **-mpo**
 -hpo
 -mbo
 -'po
 Pst2 **-jakong**
 Pst2.Col **-**
 jatokong
 Pst3 **-jaine**
 Pst3.Col **-jatoine**
 Pst4 **-to**
 Pst4.Col **-toine**
 Pst5 **-neng**
 Pst5.Col **-seng**
 Pst.Col **-hsang**
 pst.cont **-to**
 Pst.Cont.Nzr **-to**
 Pst.Punct **-jakong**
 Ptcp **-se**
 pull
 Vi. **kynim**
 jukano
 tynga
 pepama

pull! **tynnn**
 pull.off
 Vi. **kynitj**
 erekatong
 so'ka
 kereka
 pull.roots
 Vi. **muka**
 no
 Vi. **mukanong**
 N. **mukary**
 pull.tight **tynga**
 Purp **-to'me**
 push *Vi.* **emo:po:sa**
 Vi. **e'mopo:sa**
 emo(ky)
 Vi. **e'moto'me**
 N. **emokyry**
 a'mema
 Vi. **e'mosa**

put *Vi.* **kyny:jato**
 Vi. **kyny:po:sa**
 Vi. **kynyjatong**
 Vi. **ny:ja**
 Vi. **y:ja**
 Vi. **kyny:ja**
 Vi. **kyny:jang**
 Vi. **y:to**
 Vi. **y:je**
 Vi. **y:jatong**
 Vi. **kyny:tang**
 Vi. **anyry'pa**
 Vi. **y:to'me**
 Vi. **y:jang**
 y(ry)
 Vi. **sryri**
 put.bands **sepuhto**
 put.cloth **pankito**
 put.firewood **ja'to**
 put.guard **eranto**
 put.in *Vi.* **aru'kapo:sa**
 Vi. **kynarymoja**
 aru'ka
 Vi. **kynaru'kap**
 o:sa
 arymo
 Vi. **naru'kato**
 put.marks **meta**
 put.on **emynto**
 put.on.shoe
 sapatoht
 o
 put.sticks **epynto**

Q - q

QP	ko	quickly	torawone	quiet	<i>Vo.</i> tyna
	quarrel		snel	quite	mempo

R - r

rabbit	akuri	Rec.Pst	-i	remove	<i>Vi.</i> mitjaje
race	aka'ny	red	tapire		<i>Vi.</i> kynitjano
rain	konopo		<i>N.</i> kami		<i>Vi.</i> kynitjanong
raise	tuwaroma		<i>Vi.</i> apiro		<i>Vi.</i> tjasang
raise.spirits	amonka		<i>N.</i> api		<i>Vi.</i> nitjato
rapid	itauhty		<i>Vi.</i> kamiro		<i>N.</i> tjary
rasp	ky		<i>Vi.</i> apiroma		<i>Vi.</i> kynitjatong
rattle	karawasi	redness	api		<i>N.</i> ykatyto
	maraka	red.clay	kuri		<i>Vi.</i> kano
raw.smell	y'nory	red.haired	tuhpire		<i>Vi.</i> kynitjai
razor	mawasa	red.worm			<i>Vi.</i> kynimjukan
ready	aempo		okowent		ong
really	<i>Ptc.</i> tiro		e		<i>Vi.</i> nitjai
	imjero	reeling	pataipatai		<i>Vi.</i> kanong
	ita'ro	refuse	ajoma		<i>Vi.</i> kato'me
	<i>Ptc.</i> hkare	Rel	0-		<i>Vi.</i> nitja'maton
	'ne	related	asomome		g
	su-	Relevant	jompo		ka
reason	mete	remain	irony		<i>they remove</i>
receive	fankama	remnants	apiripo		(<i>O.</i>) katong
recent	koromo				<i>N.</i> kary
recently	ko'i				<i>Vi.</i> nitja'mai
Recp	as-			remove.seeds	
	ot-				pu'ka
RecPst	-sene			remove.tubers	
					muka
				Remv	-ka

resembling **waton**
 resembling V **-ke**
 resin **ajawa**
 respect **mento**
 respeki
 rest **are**
 return **aropo**
 rama
 reverse **ebakma**
 Vt. **kynebakma**
 po:sa
 rice **epery**
 eperyry
 areisi
 pyryry
 Vt. **areisihto**
 Vo. **areisita**
 ridge *Pp.* **rehtaka**
 rety
 right *N.* **apohtun**
 ju'pa
 right.beside **unda**
 right.hand **apohtun**
 right.now **nownow**
 right.side **apohtun**

rise
 Va. **nawo**
 myinjo
 river **tuna**
 liba
 riverbank *Vt.* **pema**
 river.boat
 timiriken
 g
 river.mouth **keny**
 roast **anoka**
 weipo
 Vt. **kyneto:kan**
 ong
 eto(ry)
 pu(ru)
 komereta
 etoka
 Vt. **etokanong**
 roast.fish **komere**
 roberto **roberto**
 roll *Vt.* **tororoka**
 roll.up **ame(my)**
 roof.beam **suraban**
 root **mity**
 Vo. **mita**

rope **kapuja**
 ewa
 rotten **tykota**
 roundness **e'mari**
 rrrr **gyryry**
 rub **kyrykyryma**
 merima
 rubber.boots **lars**
 rubbish **wyrypo**
 rudder **timona**
 rum **parantuwini**
 rumble **morywa**
 run *N.* **aka'ny**
 ekanumy
 running **tokane**
 run.out.of.bread
 erepake
 py
 rust **wety**
 N. **wijetyambo**
 rustle **saka**
 Vt. **pisuka**
 rusty *Vo.* **wetyta**

S - s

Sa **w-**
 sack **saka**
 sadly **kotame**
 sail **pira**
 sakura *N.* **sakurambo**

Salnt **ko**
 salt **sowtu**
 waijo
 sand **sakau**
 Saramacca **surama**

Saron **Saron**
 satiate **asiwoka**
 satiety **asiwoky**
 satisfy **sari**

savanna woi
 aparare
 savannah sabana
 saw koto
 Sawiwi Sawiwi
 say *Va.* ngato
N. tykanong
 ka
 taki
 yka
Vt. mykai
Vt. nykaije
Va. ngatong
Va. katake
Va. ngano
Va. kaije
Va. kyngano
 scare naranga
Vt. ahkaryka
 scarf anjisa
 scatter aipja(py)
 apika
 scent pory
 school shitjoro
 womepatopo
 scoop yhkamy
 score (twenty)
 kari'nja
 scrape *Vt.* kynitjakato
 kaka
 koroika
 kirykyryma
 pika
Vt. shitjakaje

scratch kaka
 scrawny
Vo. pynge
 py
 scrub koroka
 koro
 sea parana
 seat andy'mo
 apony
 sitjuru
Vt. andy'mo
 mure
 sea.cow jarawa
 see ene
Vt. anene'pa
N. enery
Vt. senese
Vt. menejatong
Vt. menetake
Va. kytopo:sato
 ng
Vt. enejang
Vt. seneja
Vt. eneja
Vt. enepo:jang
Vt. eneto'me
Vt. kysenejaton
 g
Vt. enepo:sa
Vt. meneja
 seed epy'po
 seek upi
 seive seif
 seize pina
 apoi

self srefi
 selfishness
 tyramak
 e
 sell ekarama
 send moky
 emo(ky)
 Serirumy Serirumy
 serve upa
 serving.spoon
 tupo
 set pijery
 sereka
Vt. serekamano
 ng
 seti
N. shijeti'mjary
 set.curls umyryko
 set.fire po'ma
 sexual.intercourse
Vt. nupim
 a
 shade ahkary
 shadow ahkary
 shaggy tymisure
 shake pesasama
 shake.out
Vt. shipje
 samaije
 shallow.one apipi
 shaman pyijai
 shame pyi
A. tpyytje
 shark aipajawa

sharp **tyjeke**
Vo. **jeta**
N. **jehto**

shawl **anjisa**

shelter *Vt.* **patajahto**
sunka
pataja

shin *N.* **pjoriry**
pori

shiny **typotyry**

ship **tymiritje**

shoe *Vt.* **sapatohto**
sapato

shoo **moma**

shoot **emo(ky)**
wo

shoot.at **poka**

shore *A.* **maponaka**

short **sanime**

shortness **saniny**

shotgun
arakapu
sa

shoulder.blade
mpa

shout **heee**
kohta

shy *Vt.* **pyihto**

shyness **pyi**

sick *Vo.* **anyta**

sicken **anyko**

side *Pp.* **patoro**
A. **empo**
A. **ohtone**
Pp. **pato**

sideways
tysoropa
ne

side.by.side **asena**

side.dish **etapy**
N. **etapyry**

sieve **suka**
N. **manarery**
N. **sheifry**
N. **mjanarery**
simari
N. **tymanarery**
N. **seifry**
manare

sift *Vt.* **u'nanong**
u'na
Vt. **nunano**
N. **u'napo**
N. **njunapo**
Vt. **kynu'nano**
Vt. **su'naije**
Vt. **kynu'nanon**
g
Vt. **nu'naje**

sign **taiwo**

silent **ity'me**
Vo. **ity'na**

since **pore**

sing **wareta**

sink *Vt.* **peky**

Sinnamarie **Siramare**

sister *N.* **piry**
N. **suwi**
enauhty
N. **iso'neng**
N. **wa'wa**
N. **pei**

sister.Pl **enaunan**

sit
V. **kynota**
ndymotang
Va. **kynotandy'**
moja
V. **kynotandy'**
mojang

sit.down.on **yhtupoi**

six
owintuw
opyima
eshikshi

six.week
siksie.wi
ki

skilful **tuwomuhka**

skin **pipo**

skull **u'jepo**

slap **pasamo**
tau

slash
N. pa'kot
 opotyry
 pa'koto
N. pa'kotory
Vt. pa'kotopo:s
 ang
Vt. kynipja'kot
 opo:sang
Vt. pa'kotopo:s
 a
Vt. pa'kotopo:s
 ato
 sleep *Va.* wo'ny:take
 o'ny(ky)
 sleepiness uwetun
 sleepy *Vo.* mi'memy
 mi'me
 slice *Vt.* kynirakano
Vt. kynirakapo:
 sang
 raka
 sling amoty
 slipperiness sabahty
 slippery
 tonameij
 e
Vt. sabahko
 slow pyimjeke
 slowly saf'safri
 slumped.over
 tuwajjak
 uta

small 'me
 imimbi
 meko
 kowaro
Ptc. i'mje
 imempoko
 imimpiki
 small.fish.sp pihkiri
 smell y'nory
Vo. y'nota
 smelling ty'nore
 smiling taure
 smoke aima
 ekyinjy
 snake nohkan
 okoju
 snake.sp aramari
 arakaniru
 snare myi
 sneeze atseiwa
 snore enapowa
 enapo
 so koo
 so
 n'do
 sooo
 sober.up erenaka
 soccer futbol
 bal
 soft *Vo.* akuta
 soft.one arasuka
 akuru

some
N. amuko
 nymbo
 am'
 amu
 son
 someone amu
 something *Vt.* oty
 amu
 some.day amyijako
 son y'me
N. i'mjuru
 'muru
N. ty'muru
 song eremi
 ware
Vt. wareka
 son.in.law pari(my)
 poitjo
 soon ko'i
 aire
 erome
 sort menka
 sound *N.* etypo
 ety
 sounding.beautiful
 totypore
 sounding.like etake
 soup tuma
 tumaitju(po)
 sour tyjasakore
 speak *Vo.* aurankepy
 speech auran
 speed ere'ny

spin **e'poi**
A. **tuwehpoin**
 spindle **kuitja**
 spine **maka**
 spirit **jakuwary**
N. **ohkatompo**
N. **lorokan**
N. **okojumpo**
 spirits *Vi.* **jakuwahto**
 spirit.sp **juku**
 splash **boa**
typun
 splendour **karukuri**
 split **araka**
saraka
N. **nirakapotyry**
Vi. **sarakapo:sa**
raka
 splittings.of.basket.reed
pisaraip
o
 split.belly **uweseka**
 spoil **any'ma**
 spoiled **tykota**
 spoon **tuhpo**
 spread *Vi.* **shipitjaije**
pitja

spread.out
Vi. **apitja**
nong
Vi. **apitjano**
Vi. **kynapitjano**
apika
Vi. **kynapitjano**
ng
Vi. **kynopitjano**
ng
Vi. **apitjato'me**
A. **tawopake**
Vi. **pitjatang**
 sprinkle
N. **pjesas**
amako
Vi. **kynipjesasa**
mata
Vi. **kynipjesasa**
mano
Vi. **shipjesasa**
matake
Vi. **kynishasam**
a
Vi. **kynipjesasa**
manong
Vi. **pesasaman**
ong
Vi. **sasamato**
Vi. **kynishasam**
ato
 sprout **atyta**
 spy **ruruma**
 squeak **eta**

squeeze
Vi. **kynota**
rymojang
Vi. **narymoja**
Vi. **kynotarymoj**
a
arymo
Vi. **kynarymoja**
ng
 squished **taky'me**
 srrr! **sororo**
 stab **wo**
puka
 staff **mapuru**
 stairs **mynepu**
 stand.together
aipyna
 stand.up **awo(my)**
 starve **kumy(ry)**
 stay.for.night **ema(my)**
 stay.up.all.night
emanka
 steal **monawa**
monata
 steering.skill **untypo**
 steersman **unty**
 stem **epy**
 stick **uru(py)**
tiki
epy
wewe
apo
Vi. **epynto**
 stick.w.fork **ahto**

still **noron**
 stilt.bird **arapapa**
 stir **a'menka**
 stir.up **pomanka**
 Stjoera **Situra**
 stone **topu**
 stone.of.fruit **intapipo**
 stop **porota**
 -ke(py)
 poropy
 stop.hurt
 jehtunke
 py
 stop.smell **pokepy**
 stop.speaking
 auranke
 py
 stop.thinking
 tuwaran
 kepy
 storage.tin
 akawana
 y
 stories **aurarano**
 storm.spirit
 oroment
 a
 story *Vo.* **toriwa**
 tori
 auran
 Vi. **toripa**
 straighten.legs
 ekunja
 strap **amoty**

streaky.all.over
 tuwituwi
 tore
 strength **panahto**
 wryy
 strengthen
 Vi. **ympak**
 yhka
 strengthen.with.lath
 ympaky
 hka
 strewn.like **pahke**
 strike **wo**
 string **amoto**
 strong **panahpe**
 pari'pje
 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
 mati

Surpr **nahka**
 kore
 pa
 tehka
 surround **rontuma**
 swallow **e'moky**
 swamp **swampu**
 tyjapo
 Vi. **tyjapohto**
 sweat **eramuta**
 oramuku
 Vi. **eramuhto**
 sweepings **wrypyo**
 sweet *A.* **typoshinje**
 Vo. **posina**
 Vi. **posino**
 typosine
 sweeten **posino**
 sweetness **posin**
 sweet.cassava
 jupo
 sweet.smelling
 po'pore
 swim *A.* **tyhpone**
 yhponumy
 swipe.away **a'mema**
 Vi. **kyna'mema**
 no
 swish **tofeeee**
 sowei
 Sylvia **Seri**
 s/he breaks (O)
 'mojang

T - t

T	-re	talk	<i>Vo.</i> aurankepy	tell	ekari(ty)
	t-		aurana		<i>Vi.</i> sekarisha
tail	<i>Vo.</i> antyta		orupa	tell.story	toriwa
	andyky	talk.to	erupa		toripa
take	apoi		uru	temperature	
	aro	tall	mashipje		tempura
	<i>Vi.</i> apoija	tapir	maipuri		tuur
	<i>Vi.</i> apoijang	taste	apo	ten	tien
	<i>Vi.</i> wjotapoitjo'	teach	<i>Vi.</i> emepanong		aijapatoro
	me		<i>Vi.</i> komepaton	term.of.abuse	
	pina		g		bijoro
	<i>Vi.</i> sapoija		<i>Vi.</i> emepano	thank.you	grantanji
	<i>Vi.</i> pinjato'me		emuka	that	dati
	<i>Vi.</i> wotapoitjo'		emepa		<i>Pro.</i> mombo
	me	teach (unspecified O)			mo'
	<i>Vi.</i> arojang		omepa		taki
take.aim	uhku	teacher	meester		moro
take.care.of			omepaneng		mo(ro)
	tuwarom	tear	kre	<i>Pro.</i> morokong	
	a		seka	theft	mona
take.out			uweseka	them	mojang
	<i>Vi.</i> kynipj		<i>Vi.</i> kynishekap		de
	a'kanong		o:sa		<i>Pro.</i> inaro
	so'ka		<i>Vi.</i> kynishekan		mo'karo
	<i>Vi.</i> pja'ka		o		mo'kang
	pa'ka	tearful	turare		<i>Ptc.</i> ponokong
	<i>Vi.</i> kynisho'kan	tears	enaku		
	o	tease	amika		
take.to.riv.bank			akima		
	pema		perima		

then **da**
a'ta
dan
idjomero
idjombo
djombo

thence **ija**

there **mijaro**
moropo
ije
mondo
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 **ipipiye**
Vo. pyngepy

thing **san**
N. otyry
oty
N.Pl. otykong
N. kotyrykong

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 *Vi. emanong*
Vi. emano
ema

throw.away
Vi. nipjas

an
Vi. pjasang
pa(ty)
Vi. pjasa
Vi. a'mema'pa
Vi. pasa
Vi. pasang
Vi. mipjasa
Vi. a'memanon

g

thud! **pun**

thunder
konomer

u

thus **na**
leki
iroke

Tibiti **Atypyty**

Tibiti.River **Atypyty**

tidal.current **apeiny**

tide *Vo. kuma*
N. apeiny

tie *Vi. amy*
Vi. myjang
ewahto
Vi. kynimjyjang
Vi. imjy
Vi. amyje
my

tie (O) **amy**

time **teny**
A. akore'pe

tin *N. akawanay*

tip **poty**

tip.of.wing
aposikyry
y

tired *Vo. rupota*

Title **BO**

to **te**

toad.sp **porory**

tobacco **tamy**

today **erome**

toenail **yhposaiky**

together
Va. aipyn
a
asepase

Tokoky Tokoky
 tomorrow
 N. ironko
 ropo
 koropo
 tongue nuru
 too paidjo
 tool *N.* desere
 tool.for.boat desere
 tooth je
 top arety
 Pp. rehta
 rety
 torch ajawa
 turi
 torment akima
 tortoise wajamu
 warara
 toward te
 towards popa
 naka
 to.ashore
 mapona
 ka
 to.behind
 ynkanak
 a
 to.beside
 aporiton
 aka
 to.middle.of ranaka
 to.near senkenaka

to.other.side
 koposen
 aka
 mija
 to.outside
 kuranto
 naka
 to.yonder mo'ja
 traditional.healer
 pyijai
 transverse pato'ne
 trash wrypo
 trash.heap
 wrypopop
 o
 treat ehkyryryka
 ena
 kurama
 tree *N.* wjery
 wewe
 epy
 treetop kanare
 tree.frog
 kunawar
 u

tree.sp kuwatyry
 wapu
 kumety
 wakabun
 kuruhara
 apukuitja
 okoipo
 arasikun
 takini
 kumaka
 wiju
 wae
 sipo
 kijereu
 ururuu
 kupesini
 mapiwara
 karawasi
 paira
 ajuwy
 parakuwa
 kupi'i
 tremble
 Vt. tytyhk
 a
 trigger kaka
 trough kumygang
 true *Ptc.* aine
 truly jano
 trumpeter.bird
 akami
 trunk unty
 try uhku
 tuber.magic turara

turn	u'ma(my) ewanama tron rama	Tutirumy Tutirum y	type -bang type.of.arrow kutaa tu'kushi
turn.over	<i>s/he turns</i> <i>(O) over.</i> urindjai urima	two oko ty- serepi -ry tyserepir y	Tyrewuju tyrewuju

U - u

umbilical.cord	po'wepo	unhappy ojuhpo'p	upset any'ma upstream jary up.high kawonak
uncle	omu ka'topo	a untie etampoka ympoka	a urine sitju
uncles	awonty	until te taro	us a'na
under	pinjo upi'njo	upland.people itoto	use <i>Vt.</i> akujang aku <i>N.</i> akuru
understand	uku(ty) <i>Ptc.</i> ky	upon kupo upper.lip poty	Utrecht Utrecht
under.water	koro'na		

V - v

vault	sura	vibr.tongue anuru	Voc mae
very	<i>Ptc.</i> tamp okorymbo pore	village kontre vine wame simo	voice auran vomit uwena vulture.sp kurumu
very.good	mene	violence parihto	vzr -to
Vet	-i	violent pari'pje	
vexatious.to	ato'ke	visit etawa	

W - w

waist	ekunu	wash.machine		well	te'kuru
wait	momo(ky)		wasmasi		ju'pa
	<i>Vt.</i> animjomok		n		we
	y'pa	wasp	okomo		djupa
	poruku	wasp.sp	tapijuka		djukme
Wajambo.River			kapeseu		nae
	wojumy	waste	kanakana		juku
wake.up	upa'ka	watch	<i>Vt.</i> kyneneja	west	arety
	empoka		menka	wet	tykehpure
walk	rama	water	<i>A.</i> koro'na		kepu
	<i>Va.</i> otawa		tuna		<i>Vt.</i> kepuro
want	<i>A.</i> se'pa	waterpool	ituhpo	we.are	kytatong
war	oreku	waterside	pe'ja	wham!	booo
wash	sawo	water.animals			tun
	<i>Vt.</i> shitjumisha		yhkary	what	oty
	<i>Vt.</i> kumi:sha	water.spirit			san
	kumi(ky)		okojump	whatever	ohto
	<i>N.</i> tjumityry		o	wheel.barrow	
	<i>Vt.</i> tjumitjy'mai	waves	parana		<i>N.</i> tjarara
	aty	way	fasi		ry
	<i>N.</i> kumitjyry		wara		tarara
	<i>Vt.</i> kynitjumi:s	weak	ru'me		<i>N.</i> tywagiry
	hang	weave	<i>Vt.</i> ahpei		<i>N.</i> tywagirykon
	<i>Vt.</i> kynitjumish		ka(py)		g
	a	weave.roof	ahpei		wagi
	<i>Vt.</i> mitjumi:sha	weeds	itupu		<i>N.</i> tytararary
	<i>Vt.</i> kumi:shang	week	wiki		kroiwagi
	<i>Vt.</i> kumi:shano		samana	When	-to
	ng	weight	awosin		
wash.basin	waskom				

when ohten
 mero
 te
 a'ta
 where owe
 oinei
 which yinei
 whining turare
 ai'ty
 whip po
 whistle eta
 white *Vt.* amuno
Vo. amuna
 tamune
 whiteness amunu
 white.haired tu'mune
 White.person
 paranak
 yry
 whither oja
 who.are.at ponon
 who.Pl? no'kang
 who? noky
 why ohtonome
 wh.An noky
 wh.An.Col no'kang
 wick *Vt.* aryhto
 ary
 wickedness pohto
 okrijati
 ja'wang

wife *N.* ipjyty
Vt. pyhto
N. typyty
 pyty
N. pjyty
Vo. pyta
A. typyke
 wild tokone
 will go
 win monto
 winima
 wind pepeito
 wind.warp taranka
 wing *N.* aposikyry
 wink.to episamy
 wipe.off una
 with *Pp.* tymaro
 ekosa
 maro
Pp. mjaroinje
 nanka
Pp. ke
 without sontro
 without.garden
 mainjaht
 o
 without.sharpness
 jehto
 with.inhabitants
 typonon
 e
 with.shining.forehead
 typepoty
 re

with.white.beard
 totasipo
 mune
 with.white.moustache
 totasipo
 mune
 wobbling
 dorindor
 in
 woman worryi
N. worryjang
N. tjbry
 woman, old
N. tjbry
 mbo
 woman, young
N. omyja
 kong
N. omyjanokon
 g
 wood *N.* tywery
 wewe
 wood.hen marai
 words auran
 work woroky
Vo. kynimjamin
 janong
 emamin
 emamina
A. tomaminje
A. emamindje
N. emaminjary
N. emamindjon
 g
 worker poitjo

worm *N.* **okowente**
oruko
 worthless **uwampo**

woryi -jang
woryijan
g
 wound **ereky**

wrapper **nopong**
 wrist **amekun**
 write **mero**

Y - y

yard **pororo**
 year **jaar**
siritjo
 yellow *Vo.* **hkita**
N. **ihkiryhpa**
yhkiry
ihkiry
 yell.at **uru**
 yelp **auro**

yes *Ptc.* **aha**
ja
a'a
ai
aha
nn
yhy
 yesterday **koijaro**
 yonder **moje**
 you **je**
prs. **a-**
 young **jongu**
 younger.brother
piry

younger.brothers
piryjang
 younger.sister
iso'neng
piry
 young.boy **kydjy**
 young.man **poitjo**
myrekoko
 young.woman
omyja
suwi
wodi
 your.cassava.pan
jainjatur
u

Z - z

zink **seky**
 zink.roofing **zinky**
N. **sekymbo**

A - a

a a
 abi -je
 pe
 abi.famirie tomone
 abi.franja
 tyseseur
 e
 abi.gefalikheid
 akyta
 abi.grandpa
 tytamun
 e
 abi.granma tynotyne
 abi.kwiki tokyne
 abi.lala.smeri y'nota
 abi.lusu.bere tuwesere
 abi.masra ijota
 abi.meti typune
 abi.N -ta
 abi.nen totyne
 abi.olo tatore
 abi.oma tynotyne
 abi.oso tauhtyne
 abi.pikin ty'mene
 abi.relatie.sexual
 nupima
 abi.tapu tyjo'ne
 abi.uma.pikin
 tomyiryn
 e

abra abra
 kohpo
 topo
 pato
 A. pato'ne
 abra
 abra-abra
 paraimij
 a
 abra.liba
 kopose
 me
 afo uwapotosan
 afscheid afscheid
 agidja myriu
 agra pyroto
 agu pyiruku
 ah a
 ah
 ah! hen
 ai *Ptc.* aha
 ja
 N. jenurymbo
 yhy
 a'a
 enu
 nn
 aha
 ai broko (eng)
 'mojang
 ai.bron korotyry

ai.grasi garasi
 ai.lon.watra enaku
 ai.sei epiry
 Ajureng Ajureng
 aka apakani
 Akaripoto.kreek
 Akaripot
 o
 aka.sp pyjausi
 aksi *N.* wjywy
 wywy
 N. iwjyry
 Akusiwai Akusiwai
 ala wararo
 ala
 alamala pa'poro
 ala.tu okororo
 aleisi epery
 pyryry
 Vt. areisihto
 areisi
 Vo. areisita
 eperyry
 alen konopo
 all.fisi purake
 alteid rehkere
 amaka paty
 nimjoku

Amanakuwa		anu	aija	ati.bron	<i>Vl.</i> ere'ko
	Amanak		apo	ati.sidon	asiwoky
	uwa		ainja	atop.it	itopuru
Amerika	Amerika		aijapo	augustus	
amerikan			<i>N.</i> jaijary		augustu
	amerika		<i>A.</i> aijapatoro		s
	n		<i>N.</i> aijapo	awara	awara
anga-anga	ererema	Arawaka	<i>N.</i> jainja	awari	aware
anjisa	anjisa		aruwako	awinsi	aruwasi
		arkie	epanama	a.kon.foe.mi	wopyry
			panama	a.no.kan!	jawa
		asi	kawari	a.sari	poro
		ati	sampreru	a.ten.dati	idjomero
			turupo		
			<i>N.</i> umari		

B - b

babun	arawata
bai	epeka(ty)

baka *Vt.* e'keija
Vt. kyne'keitja
 karara
 e'kei
 wena(po)
Vt. e'keijang
V. kynose'keija
 ng
A?. tywose'keitj
 o'me
N. tywose'keidj
 y
N. wjosekeitjo
 po
V. kynosekeipj
 o:sang
Vt. kyne'keija
N. e'keidjy
Vt. e'keitjo'me
N. e'keipjo
V. kynose'keija
Pp. wjenapo
Pp. asewenapo
Vt. ne'keija
 yngana
 aju(ru)
Vt. e'keipjo:san
 g
N. e'keitjopo
 bakabaka
Vt. kyneb
 akmapo:sa
 ebakma
 bakabonjo kuitja
 bakafutu topu

bakasei uweseng
 baka.bonjo japy
 baka.dati pahpota
 bakba paruru
 baki jeny
 Bakra paranakyry
 Baku Baku
 bal bal
 bambusi bambusi
N. bambusimbj
 o
 bambusi.sp kuwama
 Banga Banka
 banji mure
 apony
 banti amoty
 barba
A. totasip
 omune
 barbari tymore
 mory
N. etypo
 ety
 barbari.leki etake
 bari enky
 auro
 heee
 kohta
 uru
 bar.kraki kuwatyry
 basi jopoto
 basja basija

baskita wijemy
 kurukuru
 peshiri
 wemy
 pakara
 wajarimbo
 batra pahtre
 bauw amy
 bebi tonaryke
 bedi bedy
 begi begi
 begin a'mo
 beifi *Vt.* tytyhka
 beifi.ati enariry
Vo. enarita
 beisig.nanga poko
 bel bel
 belangerijk jompo
 beni wentakary
 bere ekunu
 uwembo
 bergi tumung
 paranka
 beri una(my)
 berijd aempo
 Bernardsdorp
 Bernards
 dorp
 besig.nanga weto
 bestuur bestuur
 beti beti
 arakaniru
 eka

betre **betre**
Vt. ehkyryryka
 bifo **na'neng**
 bigbigi **tankon**
 bigi **opoto**
Ptc. kore
potonombore
Vo. jopotomam
y
 bigi.boto **kanawa**
 bigi.brada **ru**
wa'wa
sewo
 bigi.fowroe **tonoro**
 bigi.patu **samaku**
 Bigi.Poika **Akarari**
 bigi.preti **ka'pa**
 bigi.sisa **pei**
wa'wa
pai
 bigi.s'ma **tuwomu**
hka
wapotombo
sano
tamysano
 bigi.tiki **putu**
Vt. putuhto
 bigi.wan **apoto**
potono
poto
N. apotonong
 bika **bikasi**

biri **biri**
Vt. wokuhto
woku
 biribie **biribie**
 biribiri **biribiri**
 birti.vrouw
buurvro
uw
 blaka **karai**
Vt. karairo
Vt. karaima
tykaraije
 blik *N.* akawanay
 blixem **kape'kape**
 blo **erema**
tuuutuhtu
 blow *Vt.* uroja
 bo **yrapa**
 boeng **djukme**
juku
we
ju'pa
djupa
jupy
kawete
 boeng.foe.brei.katun
tuwehpo
ine
 boeng.foe.stur
untypo
 boeng.handwerk
taijapore
 boeng.nanga.onti
tuwotaro
ke

boeng.nanga.stur
tuntypor
e
 bofru **maipuri**
 boi **ijonku**
ma'mi
boi
 boiti **boiti**
 boks **puhtoron**
 boksu **boksu**
 bol **bol**
 bomfutu **pori**
N. pjoriry
 bom.futu **pety**
 bon **epy**
wewe
N. wjery
 bonjo **jepo**
 bonu **amore**
 bonuman **pyijai**
 bonu.lutu **turara**
 bonu.wroko **amorepa**

bon.sp ururuu
 wiju
 kuruhara
 wae
 paira
 kupesini
 kupi'i
 kijereu
 takini
 kumaka
 kumety
 mapiwara
 arasikun
 ajuwy
 okoipo
 parakuwa
 kuwatyry
 karawasi
 wakabun
 sipo
 apukuitja
 bon.taki panta
 pori
Vt. poritja
Vt. pantahto
Vt. poritjano
N. iwjepjory
N. pjoripjo
Vt. pjoritja
 bon.tapu kanare
 bori mo(ty)
Vo. mo:kato'me
 bosu posi
 aposima
 posima

boskopu ekary
 boskopu.man
 aponon
 bosu.foe.froktu
 paisawa
 bos.eksie tumika
 ehtumika
 boto kurijara
N. kanawa
 boto.wroko.sani
 desere
 brada *N.* piryjang
N. piry
N. sewo
 bradi pitja
Vt. kynopitjano
 ng
Vt. shipitjaije
Vt. apitjato'me
Vt. shipipjaijen
 o
Vt. pitjatang
 tampere
N. api
 empataka
Vt. apitjanong
Vt. kynapitjano
 apika
Vt. kynapitjano
 ng
Vt. apitjano
 brafu tuma
 tumaitju(po)
 brak uwena
 brasa ewa'ma

brede berede
N. beredery
N. tyreparry
 erepa
Vo. erepakepy
 brei *A.* tuwehpoine
 e'me
 ka(py)
Vt. ahpei
 ape(my)
 breiti ewa'po
Vo. ewapota
 towa'pore
 breitie *Vt.* amonka
 brei.dak ahpei
 breni *Vo.* enukepy
 brenki.ston takuwa
 bribi amyika
 ekanopy
 brifi kareta
 brinki typotyry
Vt. pirika
 brinkie aweiny
Vo. enukepy

broko **ambo(ka)**
Vt. moja
 'mo
Vt. mopo:sang
Vt. mopo:sa
 y'mo
Vt. ni'mjopo:sa
Vt. y'mopo:sa
 ampoty
Vt. y'mopo:san
g
 brokobroki
Vt. rakap
 o:sang
 brokobroko **raka**
 a'moka
 broko'broko
Vt. shirak
 apo:sa
 broko.dei **emanka**
 brom **eto(ry)**
N. korokapo
 koroka

bromki **epyry**
 bron *Vt.* korokai
 koro(ty)
 po'ma
N. tjorotyry
Vo. nitjoroty
A. tykoroka
A. tykorose
N. i'tjorotyry
Vt. korokanong
N. itjorotypo
 bron.buba **wo'wo**
 brudu **tymenure**
 menka
 menu
 menta
 bruin *Vt.* kujuma
Vt. kujuro
 bruja **weriki**
 bruku **puruku**
 buba **pipo**
 bubu **rofyry**

buku **tyjapure**
 buku
 asary
 kareta
 topu
 ere'ny
 bun 'ne
 bunfasi **towa'pore**
 ewa'po
 buriki **pakeru**
 bus **tarara**
 busi *N.* aturija
 itju
 ituru
 busitetei **wame**
 simo
 busi.kandra **sipo**
 busi.papaja **sarasara**
 butu **petaka**
 B.O. **BO**

C - c

cassava.dringi
 kasiri
 cecilia **cecilia**
 che **che**
 che! **ban**

Columbus
 Columb
 us
 copi **kupi'i**
 Coppename
 Kupana
 ma

Cornelis
 Koroner
 si
 Cosewijne.Liba
 Kysuwini

de.redi api
 didon hkyrintoma
 yhkyrintoma
 dija.sp jakarawa
 kusari
 Dijemo Dijemo
 diki typyime
 diki.dringi sakura
 dipi jansiky
A. koronaka
 jansipje
 a'me
 koro'na
 diri topene
 disi iro
Pro. eroko
 erombo
 disten disten
 dja eropo
 django pari'pje
 djari pororo
 mainja
 djaso dja
 djersi waton
 eneke
 djersi X -ke
 djogo watrakan
 potyhsa
 djombo.ati enariry
 djompo komy
 djompo.abra epyima

djompo.ati
Vo. enarit
 a
 djompo.gwe
 poromy(
 ry)
 djompo.opo
 poromy(
 ry)
 djonk pa'koto
 djonsro non
 ko'i
 erome
 aire
 Djuka mati
 Juka
 djuku puka
 doe *Vt.* kynotyjang
 y(ry)
 we'i
 doe.sani
Vt. otyto'
 me
 domru jonty
 etapu
Vt. kyninjopon
 dojang
 donder konomeru
 Donderskamp
 Konome
 rume
 doro doro
 tunda
 dorosei *A.* kurantonaka
 dorosei.s'ma itoto

doro.sei kurando
 dorpu kontre
 doti weriki
Vo. hkonta
 tyhkone
Vt. werikiko
 tywijake
 nono
Vt. hkonto
 yhkony
A. tywerikike
 dot.ipi wrypopo
 dot.sani wrypo
 kanakana
 dozer *s/he bulldozers*
 (O). angiriritjoj
 ang
 angiriri
 do.wan.sani oty

drai *Vt.* nurindjai
 u'ma(my)
Vt. kynurimjan
 o
Vt. urindjatang
N. urindjapo
Vt. kynurindjan
 o
 pomanka
 e'poi
 urima
 u'me(my)
Vt. surimjaje
Vt. urindjanon
 g
s/he turns (O)
over. urindjai
 rama
Vt. urindjato'm
 e
Vt. kynurindjan
 ong
 a'menka
 drai.tapu samane
 samananto

drape mondo
 moje
 moropo
 mo'ja
 ije
 mijaro
 dregi amika
 drei a'pota
Vt. arutato'me
 apoka
Vt. a'potato'me
 tarure
 apa
Vt. kynarukano
 ng
Vo. aruta
 aru
Vt. apokato'me
 aruka
 drei.ten iromy
 dresi *N.* ineku
 epity
 epinopy
 topine
 kurama

drie oruwa
 drin wonety
 dringi eny(ry)
 woku
 dringi.sp
 pajawar
 u
 paja
 dron sambura
 dropu
Vt. kynose
 jukano
 drungu tywetuje
 ty(my)
Vt. napirinta
 dungru towarume
Vt. akutuma
Vo. ewarumam
 y
 ewarumy

E - e

echte nero
 ede upu'po
N. emehpy
 edekrabasi u'jepo
 ede.man uwapoto
 wapotombo

eerste.menstruasie
 tumunda
 efu jako
 eh eh
 eh! py
 eee

eife non
 eigie.wani
 tyramak
 e
 eiginari emy
 aporemyn

eindelijk	ko'no	eng (no)	<i>prs.</i> an-	esdei	koijaro
eksi	'mo	eng.de	na	esko	ehka
eksi.buba			mang	Essequibo	Sipu
	'momipj	eng.djaso	mose	ete	noron
	o	eng.doe	'ja	ete.wan.leisi	rapa
eng	mony	eng.drape	ky-		noron
	moky	eng.srefi	ko'no		terapa
	mo'ko	eng.wan	-ny	<i>Ptc.</i>	surapa
	<i>DPro.</i> eny		toworo	<i>Ptc.</i>	suterapa
	<i>DPro.</i> injoro		-ry		
	<i>DPro.</i> iro	eng.wefi	ipjyty		
	ni-	eniwan	iniwan		
	n-	Ernest	Ernest		
	i-				

F - f

fa	fa	faja		faja.udu (poti)
	oinei		<i>N.</i> pjo'ma	<i>Vt.</i> ja'toja
	yinei	ngatopo		ng
	onjewara	asiny		<i>Vt.</i> ija'toto'me
fadon	o:ma	ashimbe		<i>N.</i> ija'tory
	<i>Va.</i> kyno:mano	asimbe		<i>N.</i> ja'tory
	ng	<i>N.</i> tywatory		<i>Vt.</i> ja'tojatong
	<i>Va.</i> no:mano	ashinjay		<i>Vt.</i> jatoja
	<i>Va.</i> no:mai	ashi'mja		faja.udu (put)
	<i>Va.</i> kynomanon	wa'to		<i>Vt.</i> shija't
	g	tyhtowe		oja
	<i>N.</i> wjopapyry	<i>N.</i> tywa'to		fala
		<i>Vt.</i> ashinjojang		<i>N.</i> njakotory
		<i>Vo.</i> asimpamy		akoto
		faja (meki)	<i>Vt.</i> ja'toi	<i>N.</i> apeiny
		fajaudu	ja'ty	famiri
			<i>Vt.</i> ja'to	asomome
				famirie
				omo
				<i>A.</i> tomone
				fanga
				fankama

fara	<i>A.</i> mojembo ty'se <i>A.</i> tyhsenaka	feti	kawai jenonopy wo <i>A.</i> toruke oreku kawaima	fisi.maka	pana
fasi	fasi wara tomero uru(py)	fet'feti	parihto osima woma	fisi.net	<i>N.</i> tymasawary serepi masawa
fatu	typune katy <i>Vo.</i> kata <i>Vo.</i> nitjaitjoja tykake	figi	<i>Vt.</i> kyna' memano una <i>Vt.</i> kyna'mejato <i>Vt.</i> kyna'mema nong	fisi.olo	tjupo
fa.ai.g'we	y'tory	figie	a'mema	fisi.sp	myrokou siwa pyrai purapurari kupira aimara auhtompo kurimata tukunare waraku mani'wi daki tajataja pisuru ana'wanari kaweri asaparapi maka sriba pyraporari pakamu pasisi wajjapo mawi ma'matakara warawara
fa.don	tywoma	film	film	fisi.uku	kowe
feifie	aijatone	finga	sikyiry <i>N.</i> sikyi	fislijn.nanga.uku	parang
fejanti	itoto	fini	fini ipipi	fiti	wararo
feni	<i>Vt.</i> sepo:ja <i>N.</i> tyneporypo epo(ry) upi	fini.wan	sirapy	flaka	ruruma
fergiti	tuwaronkepy	firi	apo		
ferster	tu'turu	firi.boeng.baka	myhkont oto		
fesede	<i>A.</i> typepotyre pe	fisi	woto <i>N.</i> wotombo <i>N.</i> tywotory		
fesede.wiri	pe	fisi.djam	masuwa pari		
fesi	tomba <i>N.</i> pjery pe empata	fisi.dresi	ineku kunami		
fesi.na.fesi	ytrato entaka				
fesi.sei	<i>N.</i> eka				
fes'ede	emehpy				

flam
 vt. tjamu
 kato'me
 kamu
 kamuta
 A. tjanana
 vt. kamuka
 vt. tjamutai
 kanana
 vt. tjamutato'm
 e
 A. tykananake
 tjananatato'm
 e
 flam (teki.flam)
 vt. kynitja
 mutanong
 flamingo wara
 flaw ere'na
 flink tyjapore
 floit sinary
 fluit kuwama
 fo okopaime
 foe foe
 wyinjo
 -to'me
 foe.eng -n
 i-
 foe.tru ko'non
 fon apo
 po
 wo
 bongbongka
 vt. kyniwjojang
 fong.udu kupesini

fosi bifosi
 kuru
 uwapononto
 na'neng
 fosi
 uwapo
 fow foma
 fowroe *N.* urutau
 akami
 fowroe.sp araari
 kujukuju
 kynoto
 tohkoro
 pehtoko
 wansiri
 werusi
 inamu
 akokowa
 pihpisi
 kurasiwai
 kumawari
 kujang'keing
 sireu
 akere'i
 karara
 apakani
 arapapa
 marai
 fowroe.winti
 wokoim
 o
 fraga pantira
 fraka pokoro
 frambo turi

franja *vt.* sesewuro
 sesewu
 A. tyseseure
 e'wety
 vt. e'wehto
 frede enari
 frei ypoty
 frei
 N. aposikyry
 freida frede
 freifrei wrywry
 verevere
 freifrei.sp
 masiyrir
 y
 frektifrekti tymisure
 fremusu rere
 fremusu.barbari
 bobobo
 fringi *vt.* pasang
 ema
 froisi emima
 omima
 froiti eta
 froktu *N.* imjunu
 epery
 N. mjunu
 munu
 froktu.koko intapipo
 fromu imene
 frot kory
 kota
 frudu *N.* apeiny
 frudu.watra *Vo.* kuma

fruku	ko'i	furu	-nang	pyimje
frustu	<i>N.</i> wijetyambo		a'no(py)	-gong
	<i>Vo.</i> wetyta		sapitjapy	mokyne
	wety		<i>Vt.</i> kynitjary'toj	<i>Vt.</i> tary'tojaton
fufuru	monawa		ang	impo
	monata		-ine	-'non
	mona		-jang	<i>Vt.</i> tary'tojang
			<i>N.</i> a'no:kapo	ty'pune
			<i>Vo.</i> apyimamy	furu.nanga.olo
			tary'to	tarore
			apyime	futbal futbal
			<i>Vo.</i> asiwota	pupunitunkar
			-kong	y
			poro	futu pupu
			<i>Vt.</i> kyna'nokan	sei
			ong	futu.banti sepu
			<i>Ptc.</i> tampokory	
			mbo	

G - g

gado	tamusi	gi	y(ry)	gi.flur	ranto
gadokondre	kapu		'wa	gi.franja	e'wehto
Galibi	Garibi		<i>Pp.</i> y'wa		sesewuro
gebore	tywoma		<i>Ptc.</i> o'wa	gi.gron	ranto
gebruik	<i>N.</i> akuru		<i>Pp.</i> i'wja	gi.kandra.tetei	
	aku	gi.aleisi	areisihto		aryhto
	<i>Vt.</i> akujang	gi.banti	amohto	gi.kasaba	
gefalek	takyre	gi.bigiti.tiki	putuhto		yhkereht
	akyry	gi.biri	wokuhto		o
geri	<i>Vo.</i> hkita	gi.eng	<i>Pp.</i> i'ja	gi.lostu	ewa'no(py)
	yhkiry		'ja	gi.lusu.bere	wesero
	ihkiry		i-	gi.masra	ijohto
	<i>N.</i> ihkiryhpa	gi.fajaudu	ja'to		ijopa

gi.mi j-
 gi.mofo yntahto
 gi.nen etyka
 ejato
 gi.oso auhtyma
 gi.peiri yhpento
 gi.pikin y'meka
 gi.pispisi
 yhkyrim
 a
 gi.prisiri apokupe
 gi.tapu apuhto
 gi.tongo anuhto
 gi.tori toriwa
 toripa
 gi.wefi pyhto
 gi.winti jakuwahto
 gi.wiri ypohto
 go
 Va. kyny:
 satong
 Va. kynysang
 Va. my:sa
 Va. nysatong
 N. y'tory
 Va. kynysa
 N. wytory
 godo pisawa
 Goede.Hoop Gudopu
 gogo uweseng
 gon arakapusa
 rapa
 tiru

gotro *Vt.* ahsahto
 a'sa
 gowtoe karukuri
 go.drape ija
 go.ini hkaka
 omy
 go.na 'wa
 go.na.dipi.watra
 koronak
 a
 go.na.ini htaka
 go.na.krosi.bei
 senkena
 ka
 go.na.mindri ranaka
 go.na.seisei
 aporiton
 aka
 go.na.tra.sei
 koposen
 aka
 grandma
 A. tynoty
 ne
 grandpa tansi
 tampoko
 N. tytamune
 tamu
 grani.man
 wapoto
 mbo
 grani.s'ma
 wapoto(
 po)
 grani.uma nopoko

granma nopoko
 granman
 tykaken
 g
 granpikin pa
 grantanji grantanji
 gran'ma pipi
 noty
 grap shipjotu
 grasi *N.* garasi
 Vt. apipoky
 itupu
 woi
 grate *Vt.* kynitjjang
 grati tonameije
 sabahty
 Vt. sabahko
 gridi amony
 gritgriti semari
 griti *Vt.* tjyto'me
 Vt. kyja
 A. tywoky'ma
 Vt. kynikyjang
 Vt. nitjjang
 V. kynokyjang
 V. kynokyja
 V. tywokyto'me
 N. wijokyry
 ky
 N. wokytyry
 Va. noky
 A. tyky'ma
 V. wokyno
 Vt. kynitjja

griti.kasaba		gron	<i>N.</i> tymainjary	g'we	y(to)
	kierepun		<i>N.</i> imjainjary		<i>N.</i> itjory
	g		<i>N.</i> mjainjaryko		no
	pung		ng		waimanempa
grit'griti			<i>N.</i> tymjainjaryk		<i>N.</i> itjoryko
	<i>N.</i> shema		on		
	riry		<i>N.</i> amainjary		
gro	<i>A.</i> tatyta		<i>N.</i> mjainjary		
	atyta		<i>N.</i> mainjary		
	<i>Vo.</i> kynatytano		mainja		
	ng		<i>Vi.</i> ranto		
	<i>N.</i> atyapo		<i>N.</i> mainjahto		
	<i>N.</i> punary	gro.bon.taki	pantahto		
	puwa		pantaka		
	<i>Vo.</i> natytaje	gro.tere	antyta		
	puna				
	<i>Vo.</i> kynatytano				
	<i>N.</i> atytary				
groeten	odi				

H - h

handel	handel	hari.lutu	muka	hati	je'tun
handwerk		hari.na.ondro	etyhto		etuna
	<i>A.</i> taijapo	hari.puru			<i>Pp.</i> jato'ke
	re		<i>Vi.</i> kynitj		je'tumbe
hand.werk	aijapo		erekatong		<i>Vo.</i> jehtunkepy
hangri	<i>Vo.</i> kumy(ry)		<i>Vi.</i> kynimjukan	hatjei	atseiwa
	<i>Vo.</i> akumyry		ong	hebi	moroma
hari		hari.span	tynga	hehe	hehe
	<i>Vi.</i> kynim	har'hari		hei	<i>A.</i> kawombo
	jukano		<i>Vi.</i> kynipj		kawo
	tynga		epamano		<i>A.</i> kawonaka
	pepama			heiland	pau
hari!	tynnn				

hei.presi		hori	<i>Vt.</i> napojja	hori.wakti	enuta
	motywo		apoi	huh	huh
	ky		pina		
heri	pa'poro		<i>Vt.</i> kynapojjan		
heri.boeng	mene		g		
heri?	eri		ewa'ma		
Hindustani			<i>Vt.</i> kysapoishe		
	weja'wej		ng		
a		hori.trifu	enema		

I - i

if	-to	ini	<i>Pp.</i> tjaka	ini.watra	ka
	<i>Pp.</i> aja'ta		<i>Pp.</i> hkaka	insei	pota
	efi		<i>Pp.</i> hka	ipi	
	a'ta		<i>Pp.</i> htaka		<i>Vt.</i> kynitj
infus	infus		ta		umundoja
ingie	kari'nja		<i>Pp.</i> itjaka		
ingirisi	ankresi		taka		

J - j

jagi	moma	jeje	<i>N.</i> ohkatompo	jepi	<i>Vt.</i> epano:neng
jalusu	omyne		<i>N.</i> okojumpo		<i>Vt.</i> epano:se
Jampaneisi.s'ma			ahkaho		epano(py)
	pjo'ny				<i>Vt.</i> epano:sa
Janumesi					<i>Vt.</i> kynepano:s
	Janumes				ang
	i				<i>Vt.</i> kynepano:s
japon	womynto				a
jari	siritjo				<i>N.</i> epano:ng
	jaar				<i>Vt.</i> anepanopy'
					pa
					<i>N.</i> epanopyry

jepi.man apojo
 jere eta
A. aneta'pa
 jesi pana
 joe a-
 o-
 je
prs. a-
 joe.de mang
 ma(na)

joe.de? mang
 joe.kasaba.pan
 jainjatur
 u
 joe.wan m-
 jongoe.brada piry
 piryjang
 jongoe.man poitjo
 jongoe.sisa piry

jongoe.uma wodi
 suwi
 omyja
 jongu jongu
 jongu.boi kydjy
 jongu.sisa iso'neng
 juiste pore
 juku *N. ahto*
 wo
 juru juru

K - k

ka ka
 kaiman tyrytyry
 akare
 kakalaka arawe
 kaka.foe.gon kaka
 Kalabas.Kreek
 Ametary
 kampu *Vt. patajahto*
 sunka
 tokai
 apurupo
 pataja
 kande kande
 painahka
 kahty
 painjare
 rorypo
 painaka
 wane
 kandra ajawa
 kantra

kandra.tetei ary
Vt. aryhto
 kaneri.udu
 ikarikan
 ari
 kankan *Vt. emaka*
 kankantri kumaka
 kanti
V. kynotj
 ororokanong
 kororoka
 pa(py)
 awopa
N. ipjapyry
 kanu tiru
 kan'kan enkuna
 kapon! boa
 kaptein *Vt. jopotoma*
 jopoto
 kapiteni

kapu *Vt.* akotoja
Vt. pa'kotopo:s
 ang
Vt. pa'kotopo:s
 ato
N. akotory
 akoto
Vt. pa'kotopo:s
 a
N. tynakotopo
 po(ty)
Vt. kynakotoja
 ng
Vt. akotojatong
N. inipjakotory
 koto
N. pa'kotopoty
 ry
Vt. akotojang
Vt. y'kotopo:sa
 tong
N. pa'kotory
Vt. kynipja'kot
 opo:sang

kapuwa kapiwa
 kap'kapu pa'koto
 karawasi karawasi

kari *Vt.* syjatoja
 ko'ma
 ejato
Vt. ejatoja
 ety

Kari'nja kari'nja

kari.kon eju(ku)
 tywoju'pore
 aposiwa
 karun awashija
 awashi
 kasaba *Vt.* yhkerehto
N. jupo
N. itjerery
N. tykerepu
 kiere
N. itjereryko
N. ikjejery
N. tykerery

kasaba.boto
 kumyka
 ng
 kasaba.brede arepa
 kasaba.pan
N. ari'njat
 uru
N. jainjaturu
N. jari'njaturu
N. ari'njatumb
 o
 arinjatu

kasaba.sakasaka
 apiripjo
 piripjo
 kasaba.watra kasiripo
 kasi kyse
 kasiripo
N. tjashiri
 pjory

kasju oro
 katun mauru

Katuwera

Katuwer

a
 kaw paka
 kawina kawina
 kawkaw myika
 kenki appio
 u'ma(my)
 kerki kerki
 kerst bedaki
 keskesi.sp kysiu
 Kibainare

Kibainar

e
 kibri una(my)
 kindie ekusa
 kiri wo
 kisi *Vt.* sapo'i
 aije
Vt. apoitjo'me
 pina
 sura
N. apoitjopo
 myi
 apoi
 kisi.aleisi areisita
 kisi.betre
 ehkyryry
 ka
 kisi.fisi.gi wotoka
 kisi.flam pokang
 kisi.lusu.bere hkaita
 kisi.lutu mita
 kisi.masra ijota

kisi.mun.siki **menta**
 kisi.oso **auhtyna**
 kisi.pikin **emeka**
 enema
 kisi.shen **pyita**
 kisi.tere **antyta**
 kisi.tifi **jeta**
 kisi.wefi **pyta**
 kisi.wiwiri **aryna**
 klara **kasuru**
 klari **-ke(py)**
 kararima
 Vo. ma:tong
 Vo. ma:i
 'ma(ty)
 -'ma
 aike(py)
 klop **pasamo**
 tau
 klub **club**
 knoru **enky**
 koba **parapi**
 sapera
 kofi **kofi**
 koiri **etawa**
 otawa
 koko *N. intapipo*
 kolibri **tukusi**
 Kombe **Kompe**
 komopo.foe
 wyinona
 ka

kon **o(py)**
 Va. kyn:se
 jarowa
 N. wjopyry
 kon de tranga, leki te
 joe pers kasaba
 ini matapi
 akypy
 kondre.man **asaka**
 kon'koni **akuri**
 kon.abi.wiri **ypota**
 kon.baka **rama**
 kon.beifi.ati **enarita**
 kon.berijd **osima**
 kon.bigi
 jopotom
 amy
 puna
 kon.breiti **ewapota**
 kon.de **we'i**
 kon.dede **rom(py)**
 pahpopo
 uta(py)
 kon.de.wakti.fasi
 enuta
 kon.doti **hkonta**
 kon.drei **aruta**
 kon.dungru
 ko'ma(m
 y)
 ewarumamy

kon.faja
 asimpa
 my
 asina
 kon.fatu **kata**
 kon.frustu **wetyta**
 kon.furu
 apyima
 my
 kon.geri **hkita**
 kon.grani **ety(py)**
 kon.g'we
 ka'mako
 ng
 kon.krin **asiwoina**
 kon.kroru **umyryta**
 kon.law **emerepy**
 kon.leti **sawona**
 sawonapamy
 kon.mangri **pyngepy**
 kon.mofo.neti
 koijenop
 amy
 kon.na.loktu **uhta**
 kon.na.takru.sani
 hpopota
 kon.owroe **aty(py)**
 kon.pi **ity'na**
 kon.pikinso.drungu
 napirinta
 kon.plata **pipata**
 kon.pow.pow
 bongbon
 gka

kon.safu **akuta**
kon.siki **anyta**
kon.srapu **jeta**
kon.switi **posina**
kon.tranga **ja'na**
kon.weri **rupota**
 mi'memy
kon.weti **amuna**
kooo **kooo**
korikori **wara**
korsu **atun**
kosi *N.* **bijoro**
kosi.wortu **bijoro**

koti **y'koto**
 Vt. **kotoja**
 N. **kotory**
 Vt. **kynitjotopo:**
 satong
 koti
 Vt. **y'kotopo:sa**
 ng
 Vt. **kynitjotojan**
 g
 N. **initjotory**
 Vt. **nitjotopo:sa**
 hkoto
 Vt. **kynitjotopo:**
 sang
 Vt. **kotojang**
 apoty
 Vt. **shitjotoja**
 Vt. **nitjotoja**
 N. **itjotopotyry**
 koto
 Vt. **kynitjokoto**
 po:sa
koti.abra **pato'ne**
koti.grasi **apipoky**
koti.wiri **upuka**
koto
 Vt. **kynitj**
 otopo:sa
kowroe **ohtono**
 tyhsanore
 yhsanoro
 yhsano
kowroe.ati **ewa'po**

kowroe.eng.ati
 ewahpor
 o
kowroe.wan **yhsano**
ko'.g'we **ka'ma**
krabasi **posi**
 kuwai
krabita **kabirita**
 kabara
krabu **pika**
 Vt. **shitjakaje**
 kyrykyryma
 Vt. **kynitjakato**
 kaka
 koroika
krabu.sp **kusa**
 wajumo
kraka **ahtonto**
kraktie **panahpe**
 panahto
krasi **tokone**
krei **kohty**
 aita
 turare
 auro
 ura
kreikrei **turare**
krei.gi **amo**
kren.opo **onu(ku)**
kriki **pori**
 ipjoriry
kriki.nm
 Tashiwjo
 i

krim **aty**
 werika
 Vt. **krinjapo**
 koroka
 tasiwoine
 shikrim
 kumi(ky)
 asiwoiny
 krim
 krin **ko**
 Vo. **asiwoina**
 Krioro.s'ma
 typanak
 araije
 kroiwagi **tarara**
 wagi
 kroiwagi
 kroi.wagi
 N. **tytarar**
 ary
 N. **tjararary**

kronkron
 pesapes
 a
 kronto **kohko**
 krору *Vo.* **umyryta**
 Vt. **umyryko**
 umyryky
 krosi **womy**
 kamisa
 Vt. **pankito**
 krosi.bei **rato**
 A. **senkenaka**
 senke
 kubi **akupa**
 kukru **kukuru**
 kushi'ña
 kulturu
 N. **kykult**
 urukong
 N. **tykultururu**
 V. **komerykong**
 kulturu

kulturu.sani **omano**
 eme
 kumba.tetei **po'wepo**
 Kupirisi **Kupirisi**
 kurturu **kuruturu**
 Kurupi **Kurupi**
 kusuwe **kusewe**
 kweki **tuwaroma**
 kwi *N.* **karahsawa**
 kwiki *A.* **tokyne**
 kwinsi **taky'me**
 arymo
 kyyy **kyy**
 k'ba **kaba**
 terapa
 k'ba.griti
 tywoky'
 ma

L - I

lafu
 Vo. **kyna**
 wapo:sa
 auwa
 Vo. **kynawapo:s**
 ang
 auru
 lagadisa.sp
 kankasa
 pa

lagi **pohpo**
 lai **pyroto**
 tytary
 Vt. **naru'kato**
 lala.smeri **y'nory**
 langa **mashipje**
 mosipe
 langa.futu **ekunja**
 langa.ten **akore'pe**

langa.ten.p'sa
 penaro
 langa.tiki **soroitja**
 lanki **awopa**
 lars **lars**
 lasi *Vo.* **uta(py)**
 uta(py)

lasi.wan.srefi
 tywesek
 u
 lati **ympakyty**
 isu'wy
 law *Vo.* **emerepy**
 leer.kracht **meester**
 legwana
 wajamak
 a
 lei **emu'ma**
 ajenapiry
 enapi
 enapita
 lei.man **tonapime**
 leki **yhko**
 leki
 ran
 wara
 Pp; Ptc. **me**
 lekti *Vt.* **sawono**
 sawone
 lengte **mosin**
 leni **leni**
 leri *Vo.* **omepako**
 omepa
 emuka
 Vt. **komepaton**
 g
 Vt. **emepano**
 Vt. **emepanong**
 emepa
 lerkracht
 omepan
 eng

lesi **akinju**
 A. **akinju'ma**
 Vt. **akinjuro**
 leti
 Vt. **po'ma**
 ngano
 N. **apohtun**
 po'manka
 Vt. **kynipj'oman**
 ganon
 Vo. **sawona**
 tawainy
 po'ma
 Vt. **shipjomang**
 aije
 Vt. **po'mangan**
 on
 leti.sei *N.* **apowe**
 leti.sei.anu **apohtun**
 let.sei **unda**
 apohtun
 let.sei.anu **apowe**
 let.so **mempo**
 liba **tuna**
 liba
 libakanti
 Pp. **esjiwj**
 o
 liba.boto
 timiriken
 g

libi **ema(my)**
 Vo. **nema:ja**
 N. **komamyryk**
 ong
 Vo. **kynema:jan**
 g
 A. **nuro**
 Vo. **oma:je**
 erema
 Vo. **koma:jaton**
 g
 N. **komamyryk**
 o
 Vo. **kynema:ja**
 Vt. **kyninjojang**
 libisani *A.* **typonone**
 libi.boeng
 komand
 oko
 libi.na.baka **nunta**
 libi.s'ma **kari'nja**
 Vt. **kari'nama**
 light
 Vt. **kynipj**
 o'manong
 lijfer **reifyry**
 lobi **pyna**
 sano(ma)
 robima
 kyrykyryma
 lobi
 merima
 se
 lobi.feti **toruke**

lobi.prei **tysapire**
sapi
sapiwa
loktu *Vo.* **uhta**
loktu.sei **arety**
lolo **ame(my)**
Vi. **tororoka**
lon **tokane**
N. **aka'ny**
ekanumy
lontu **ta**
rontuma
e'mari
lon.watra **apeina**
losi **etoka**
eto(ry)
Vi. **kyneto:kan**
ong
anoka
pu(ru)
weipo
Vi. **etokanong**
komereta

losi.fisi **komere**
lososo **omu**
emy
lostu *Vi.* **ewa'no(py)**
luku *Va.* **opo:ko**
Vi. **neko**
N. **awopotyry**
Vi. **enepo:sa**
opo(ty)
Vi. **anene'pa**
ena
Va. **wopo:sa**
Va. **kynopo:san**
g
Vi. **enejang**
Vi. **kyneneja**
Va. **kynopopo:s**
atong
menka
Va. **opotyko**
N. **wjopotyry**
luku.boeng
tuwarom
a

luku.dja **nto**
into
luku.wan.sani
myry
luku.wan.sani!
myre
luru **ruruma**
lusu **etampoka**
ympoka
lusu.bere **yhkaity**
A. **tuwesere**
wese
Vo. **hkaita**
lutu *Vo.* **mita**
mity

M - m

maka **ekyry**
maka
makandra
Vi. **amyik**
y
asepase
Va. **aipyna**

Makanowaka
Makano
waka
maka.busi **aturija**
maka.sneki **kupesini**
poripo

Makdona
Makydo
na
mama **mama**
tata
sano
mandi **any'ma**
mangri *Vo.* **pyngepy**

mang.swen **tyhpone**
 manirie **eme**
 manja **manko**
 mankeri **mankeri**
 ereky
 mankeri.brede
 erepake
 py
 mans'ma.oso **tapyi**
 man.s'ma
 N. **wokyr**
 yjang
 wokryr
 N. **wokryr**
 mar **ise'me**
 ma
 maraka **maraka**
 maripa.boto
 kuruwes
 e
 Marius **Mari**
 marki **mariki**
 Vt. **meta**
 uhku
 Maroni **Marauni**
 masi **potyka**
 ympoi
 Vt. **a'mokano**
 Vt. **kyna'moja**
 Vt. **a'mokanon**
 g
 apo
 masi.nanga.anu
 a'mo

Masi.Pasi **mas'pasi**
 masi.pepre **sorewa**
 maskita.sp
 karapan
 a
 masra *Vt.* **ijota**
 N. **i:jo**
 ijo
 Vt. **ijopa**
 Vt. **ijohto**
 Vt. **ijota**
 N. **tyijo**
 tambara
 Masuwana
 masuwa
 na
 mata **mata**
 ako
 matapi *N.* **tymatapiry**
 matapi
 mjatapiry
 matapi.tiki
 matasap
 ai
 mata.tiki
 akotano
 ng

mati **asaka**
 awasi
 N. **jasakarykon**
 g
 N. **takono**
 pawana
 mati
 akono
 N. **kasakaryko**
 N. **ajasakary**
 N. **jasakaryko**
 meissje **wodi**
 emyi
 meki *Vt.* **tja:ko**
 Vt. **kyshitja:sat**
 ong
 N. **itjapyry**
 kyry
 Vt. **ka:ta**
 meki
 Vt. **ka:sang**
 A. **tyka:se**
 ka(py)
 Vt. **ka:sa**
 Vt. **kyryjang**
 N. **kapypoto**
 N. **kapyry**
 Vt. **ka:neng**
 kase
 Vt. **kyryja**
 y(ry)
 meki.ati.bron **ere'ko**
 meki.ati.sidon
 asiwoka

meki.barbari **morywa**
moryka
meki.beifi **tytyhka**
meki.biggi **pui**
meki.blaka **karairo**
karaima
meki.breitie **amonka**
meki.brinki **pirika**
meki.doe **-nopo**
meki.doti **werikiko**
hkonto
meki.drop **ejuka**
meki.dungru **akutuno**
meki.faja **po'ma**
meki.flam **kamuka**
meki.frede
ahkaryk
a
meki.geri.bruin
kujuro
meki.grap **sapima**
meki.grati **sabahko**
meki.kampu
patajaht
o
meki.kaptein
jopotom
a
meki.klari
uwapon
onto
meki.krin **asiwoino**
meki.lekti **sawono**
meki.lesi **akinjuro**

meki.libi.s'ma
kari'nam
a
meki.lolo **tororoka**
meki.mooie
pekuram
a
meki.moro
apyime
my
meki.nati **kepuro**
meki.na.fesi
uwapon
onto
meki.olo **atoka**
meki.pasi **emahto**
meki.plata
empatak
a
pipata
raka
meki.pori **koro**
japuka
meki.psa **'wa**
meki.redi **kamiro**
apiro
meki.redi.bruin
kujuma
meki.sekseki **pisuka**
meki.shen **pyihto**
meki.siki **anyko**
meki.singi **wareka**
meki.skreki.ati
ensima

meki.swampu
tyjapoht
o
meki.sweti
eramuh
o
meki.switi **posino**
meki.tranga.nanga.lati
ympaky
hka
meki.wah
kapypot
o
meki.weti **amuno**
meki.wi.doe **-neng**
melde **ēju(ku)**
membre **janon**
menstruasie **nomo**
merki **merki**
meti *N.* **awotory**
punu
A. **typune**
tonomy
Vt. **ono**
meki.sp **urana**
mi **w-**
s-
j-
mindri *Pp.* **ranaka**
Pp. **ra'na**
mindrie **owarira**
mindri.dei
kuritane
ne

nanga *Pp.* **tymaro**
Pp. **mjaroinje**
nanka
ekosa
nanga
en
maro
Pp. **ke**
nanga.brinki.fesede
typepoty
re
nanga.libisani
typonon
e
nanga.weti.barba
totasipo
mune
nanga.weti.snor
totasipo
mune
nangra **amosaiky**
nangra (futu.finga)
yhposaik
y
nati **kupi**
kepu
Vi. **kynitjupija**
tykehpure
Vi. **kepuro**
na.baka
ynkanak
ā
na.begin **koro**

na.dorosei
kuranto
naka
na.fesi.sei **eka**
na.hei **kawonaka**
na.libakanti **esjiwjo**
na.libi **nuro**
na.loktu **epo**
na.mindri **ra'na**
na.noko **rehtaka**
na.ondro
pohpona
ka
na.sei **esjiwjo**
na.seisei **awopa**
tysoropane
aporito
na.sei.foe **patoro**
pato
na.shoro
mapona
ka
na.so **te'ne**
iroke
na.srefi.ten **poworo**
na.tapu **rehta**
kuponaka
tuponaka
na.ten **jako**
na.tra.sei **empo**
koposeme
mija
na.tru **tjaro**
na.wan.sei **ohtone**

na.wan.srefi **upu'po**
nde **nde**
nefi *N.* **mijarijary**
N. **mjarijary**
marija
neif **pase**
patymy
jeruty
neigie **owinaposikyry**
neki **pymy**
a'sawo
a'sa
nen *Vi.* **ejato**
A. **totyne**
Vi. **etyka**
ety
net *N.* **serepimbjo**
N. **netry**
N. **tyserepirym**
bo
net
N. **masawary**
N. **tyserepiry**
neti **koko**
A. **kuritanene**
neti.fowroe **urutau**
netjes **ko**
net.so **merone**
to'na
nicht **pase**
Nickerie **Mihtari**
nieuw **oseiry**
nieuw.wan **asery**
iseiry

njan	<i>N.</i> ereparý <i>N.</i> jereparý <i>Vt.</i> ena:to'me erepa <i>N.</i> toreparý ena(py) <i>Vt.</i> enema <i>N.</i> koreparýko ng <i>A.</i> torepane	noko	rety <i>Pp.</i> rehtaka	no.abi.trobi.nanga	tuwaror
njan.meti	<i>Vt.</i> onoto' me ono	nomo	ro'kong <i>Ptc.</i> suroten	o	
njan.te.furu	asiwota	nonsens	enapi	no.boeng	rorypo
no	-'ma kapyng -hto watý no uwa	noso	enahta noso	no.boeng.wan	- mbo
nofu	poro	now	nono now nae non	no.de	nare
noit	pai	nownow	mero ko'u koro erome -no -non nownow po'no -:no	no.geri	ihkiryhpa
		now.now	-e	no.luku.boeng	tuwaron
		no.abi	-myng		kepy
				no.mang	upi rypo
				no.njan	enema
				no.p'sa	manompo
				no.seiker	-ng
				no.srapu	jehto
				no.tru	hkare tiro
				no.wan	nowan
				no.X	-hpa

O - o

o	go oh	oli	oli	omeri	o'toro
of	of	olo	<i>A.</i> tatore ato <i>Vt.</i> atoka <i>A.</i> tarore <i>N.</i> atokapo ohta	omu	jawo ka'topo awontý omu
ogri	ja'wame	omdat	want	om.dat	bikasi
ogriati	okrijati			om.dati.ede	idjeke
ogri.wan	ja'wang				
oh	o				
okasi	okasi				

ondro *A.* pohponaka
 pinjo
 upi'njo
Vi. etyhto
 ondro.sei unty
 ondro.watra koro'na
 oni.frei wano
 oni.waswasi wano
 onti *A.* tuwotaroke
 otaro
 oostsei unty
 ope oinei
 oja
 ope? owe

opo amoi(ky)
Vi. kynunemat
 o
Va. nawomyinj
 o
 awomyi
Vi. namoi:sha
 anu(my)
 awo(my)
 opo.frepostig perima
 opo.go.na.loktu
 unema
 opo.knapu awo(my)
 oso *Vi.* auhtyma
N. tauhty
 auhto
Vo. auhtyna
A. tauhtyne
 ososkin aputy

oso.fowroe
 korotok
 o
 oten ohten
 owktoe paidjo
 noron
 pai
 erapa
 owroe *N.* shumbarary
 -mbo
 sumbara
Vo. aty(py)
 -'po
 owroe.uma itubyry
 nohpoko
 tjybry
 owroe.wan penato
 -mpo
 o.p'sa -ta
 -take

P - p

padi apukuitja
 aimja
 pagara jamatu
 pai epema
 paiman epety
 pakira.sp pakira
 palm.bon.sp
 murumu
 ru
 tukumau
 palm.sp wasei

palm.wiri
 wajarim
 po
 pam!
 pam
 pan *N.* arinjatu
N. tjari'njaturu
N. jarinjaturu
N. tari'njaturu
 pan
 ari'njatu
 pangi pangi

panja apika
A. tawopake
 aipja(py)
 panja.leki pahke
 panji anjisa
 papa jumy
 papa
N. tyjumy
 papaja *N.* sarasara
 papira kareta

pipa.todo
 kunawar
 u
 piri *Vt.* **pitjanong**
 Vt. **kynipitjano**
 ng
 Vt. **kynipitjaton**
 g
 pika
 soromika
 Vt. **pitjama**
 N. **ipitjary**
 Vt. **kynipitjano**
 Vt. **kynopitjano**
 ng
 Vt. **pitjatong**
 Va. **kynopitjan**
 o
 N. **wjopitjatopo**
 N. **wjopitjary**
 Vt. **pitjapo:san**
 g
 Vt. **pitjano**
 piri.ai.gi **uru**
 piri.buba **rapika**
 piri.tifi **taure**
 pisi **pisi**
 pis'pisi *Vt.* **nipjotykano**
 Vt. **kyna'mokan**
 o
 plansun **epy'po**
 plasje **sitju**

plata *Vt.* **raka**
 Vo; Vt. **pipata**
 mpo
 Vt. **empataka**
 plata.presi **ra**
 plata.wan **api**
 poku **poku**
 poku.barbari **etypo**
 poku.wroko.sani
 shiñña
 poli **poli**
 pols **amekun**
 pon **pon**
 pongpong **kynoto**
 pon! **piri**
 popokai.sp
 kurewak
 o
 pori **kota**
 tyjapure
 tykota
 japuta
 kory
 Vt. **japuka**
 any'ma
 Vt. **koro**
 pori.udu **japuru**

poti *Vt.* **kyny:ja**
 Vt. **anyry'pa**
 Vt. **y:to'me**
 Vt. **ny:ja**
 Vt. **syryi**
 Vt. **kyny:jato**
 pina
 Vt. **y:jang**
 Vt. **kyny:po:sa**
 Vt. **kyny:jang**
 Vt. **kyny:tang**
 Vt. **y:to**
 Vt. **kynyjatong**
 Vt. **y:jatong**
 Vt. **y:je**
 y(ry)
 hko
 Vt. **y:ja**
 poti.banti **sepuhto**
 poti.go.ini **aru'ka**
 Vt. **kynaru'kap**
 o:sa
 Vt. **aru'kapo:sa**
 poti.ini **arymo**
 poti.insei
 Vt. **kynary**
 moja
 poti.krosi **pankito**
 poti.makandra
 amyiky
 poti.marki **meta**
 poti.sidon **andy'mo**
 poti.tiki **epynto**
 poti.waktiman
 eranto

powisi **woko**
 pow!
 Va. **bong**
 bongka
 bo
 booo
 pow.pow
 bongbon
 g
 prani *Vi.* **po:jang**
 po(my)
 Vi. **po:jatong**
 A. **tyo:je**
 Vi. **kytopoishe**
 ng
 V. **kynopo:jang**
 Vi. **po:ja**
 Vi. **pjondo'me**
 Vi. **opomya**
 Vi. **mipjo:ja**
 N. **nipjomypo**
 N. **pjomypo**
 N. **wopomyry**
 N. **tywopondo'**
 me
 N. **pomyry**
 Vi. **pjongo**
 prani.sp **maumau**
 waruma
 mukumuku
 taja
 kurawa
 pranpran
 perepete
 ri

prasara **wapu**
 prati **upa**
 aipja(py)
 aripapy
 prei **sapi**
 sapi
 Vo. **sapiwa**
 aññampa
 sapima
 A. **tysapire**
 perima
 begima
 preiprei **pyreima**
 preis **epety**
 presi **paty**
 presi
 pato
 presi.pe.X.de **undypo**
 preti **pereti**
 tosipi
 preti
 tupo
 prijs **petaka**
 prisiri *Pp.* **apokupe**
 tyjamike
 pirishiri
 Pp. **japokupe**

priti
 Vi. **kynish**
 ekano
 Vi. **sarakapo:sa**
 uweseka
 N. **nirakapotyry**
 Vi. **kynishekap**
 o:sa
 Vi. **kynirakapo:**
 sang
 araka
 saraka
 seka
 kre
 raka
 Vi. **kynirakano**
 priti.nanga.kankan
 emaka
 proberi **uhku**
 probleem.no.de
 owere
 pu **pito**
 wepikota
 punt **poty**
 punt.foe.frei
 aposikyr
 y
 punt.foe.uku **po'wono**
 pun! **typun**
 pun
 pupa **wety**
 weka

puru

Vt. kynish

o'kano

Vt. nitjai*Vt.* kynitjano*Vt.* nitja'mai*Vt.* nitjato

so'ka

Vt. kynitjai*Vt.* tjasang*N.* tjary*Vt.* mitjaje

-ka

*they remove**(O).* katong

ka

Vt. kano*Vt.* kynitjanong*Vt.* kato'me*N.* ykatyto*Vt.* nitja'maton

g

Vt. kynitjatong*Vt.* kanong*N.* kary

puru.libi kereka

puru.lutu

Vt. muka

no

Vt. mukanong*N.* mukary

puru.sidi pu'ka

puru.wiri

ewiriwiri

ka

puru.wiwiri

arynkep

y

puspusi pusi

p'pa *N.* ijumy

p'sa pahpota

ta

empo

ratonoma

-mpo

Ptc. manompo

isenurupiry

-i

pasama

-mbo

R - r

redi *Vt.* kamiro*Vt.* apiro

kami

N. api*Vt.* apiroma

tapire

redi.doti kuri

redi.wiri tuhpire

redi.worn

okowent

e

renfrensi epema

respeki respeki

nento

Respeki -no

respeki.fasi su-

rust are

rustig ewa'po

S - s

sabana aparare

sabana

woi

sabi *N.* ukutyry
A. tukutypa
Vt. uku:to'me
Vt. anukuty'pa
Vt. ajukmiri
Vt. ukuty'pa
Vt. muku:take
Vt. kynuku:san
g
 uku(ty)
Vt. muku:sa
 safri.nanga tuwaro
 safsafri pyimjeke
 safu *Vo.* akuta
 safu.wan akuru
 arasuka
 saf'safri saf'safri
 sag koto
 saide mete
 ohtonome
 saka enyhto
 saka
 sakasaka wryypo
N. piripjo
N. apiripjo
 apiripo
 sakura *N.* sakurambo

sani oty
 san
 kyry
Vt. sotyja
N.Pl. otykong
N. kotyrykong
N. otyry
Vt. oty
 sani.de.insei tary
 santi sakau
 san? oty
 Saramacca surama
 sargie mi
 sargie
 sari ojuhpo'pa
 sari
 sari.fasi kotame
 sarki aipajawa
 Saron Saron
 Sawiwi Sawiwi
 schonson pari(my)
 sei *Pp.* patoro
Pp. pato
N. awopa
A. ohtone
A. empo

seif *N.* sheifry
Vt. su'naije
 manare
N. u'napo
N. seifry
Vt. kynu'nanon
g
 seif
 simari
Vt. nu'naje
 suka
Vt. u'nanong
 u'na
N. manarery
N. njunapo
N. tymanarery
Vt. nunano
N. mjanarery
Vt. kynu'nano
 seifesi pasa
 seiker *TAM.* -ng
 hkuru
 ko'wero
 -ke
 seiri pira
 seisei
Pp. aporit
 onaka
Pp. aporito
A. tysoropane
 sei.na.sei asena
 sekrepatu warara
 wajamu
 sekseki *Vt.* pisuka

sek'seki

Vt. kynish

asama

Vt. kynipjesasa

manong

Vt. kynishasam

ato

Vt. sasamato*Vt.* shipjesasa

matake

Vt. pesasaman

ong

Vt. shipjesamai

je

Vt. kynipjesasa

mano

N. pjesasamak

o

nohkan

dorindorin

Vt. kynipjesasa

mata

pesasama

sek'watra parana

seni moky

emo(ky)

seri ekarama

Serirumy Serirumy

seti seti

sereka

Vt. serekamano

ng

N. shijeti'mjary

seti.kruru umyryko

sexual.relatie

Vt. nupim

a

shatu sanime

saniny

shen *A.* typyitje

pyi

Vt. pyihtoshoro *A.* maponaka

mapo

si *Vt.* menetake*Vt.* meneja

ene

Vt. senese*Va.* kytopo:sato

ng

Vt. kysenejaton

g

Vt. eneto'me*Vt.* eneja*Vt.* seneja*Vt.* enepo:jang*Vt.* menejatong*N.* enerysick *Vt.* anykosidon *N.* asiwoky*Vt.* kynotandy'

mojang

Vt. asiwoka*Vt.* kynotandym

otang

Vt. andy'mo*Va.* kynotandy'

moja

sidon.tapu yhtupoi

siki anyky

je'tun

Vo. anyta

siksi

owintuw

opyima

siksie eshikshi

siksie.wiki

siksie.wi

ki

singi *Vt.* wareka

eremi

wareta

ware

Sinnamarie Siramare

sipi tymiritje

sisa enauhty

N. pei*N.* suwi*N.* piry*N.* iso'neng*N.* wa'wa

enaunan

skadow ahkary

skafu tynubereng

sker.mest mawasa

skin ja'mun

skeny

skoma akusare

skoro womepatopo

shitjoro

skoulder.blad

mpa

stim.mofo
N. etapyr
y
 Stjoera **Situra**
 stoipi **wa'joban**
 ston **topu**
 stop.foe.doe **-ke(py)**
 storm.jeje
oroment
a
 stowtu **ai'ty**
turare
 stur *N. untypo*
 sturman **unty**
 sturu **apony**
sitjuru
mure
 stuur **timona**

suku **upi**
 suma **suma**
 suma? **noky**
no'kang
 sungu **u'mu(ku)**
peky
 susu *Vi. sapatohoto*
sapato
 sutu **emo(ky)**
wo
 sutu.na **poka**
 swa **tyjasakore**
 swageress **jeruty**
 swagrie **pamy**
ty'wo
 swaki **ru'me**

swampu **tyjapo**
Vi. tyjapohto
swampu
 swanger **mynoto**
 swari **e'moky**
 swen *A. tyhpone*
yhponumy
 sweti **eramuta**
Vi. eramuhto
poritoma
oramuku
 switi *Vi. posino*
A. typoshinje
Vo. posina
posin
typosine
 switi.kasaba **jupo**
 switi.smeri **po'pore**
 Sylvia **Seri**

T - t

taal **auran**
 tabaka **tamy**
 tagtig **tagtig**
 tai **my**
Vi. kynimjyang
Vi. imjy
Vi. amyje
Vi. amy
ewahto
etamy
Vi. myjang
 tai (eng) **amy**

taigie **ekari(ty)**

taki orupa
Va. ngano
Va. kyngano
Vo. aurankepy
Vi. nykaije
Va. kaije
aurana
Va. katake
ka
yka
Va. ngatong
Va. ngato
N. tykanong
N. poriry
taki
taki (bon taki)
Vi. kynipj
oritjano
Vi. kynipjoritja
nong
taki.nanga erupa
takru.ati ja'wang
pohto
takru.wan jawa
takru.winti jorokan
taktaki uru
tamanua tamanua
tamara koropo
N. ironkoropo
tan iromy
tante wopy
tante
tan.foe.neti ema(my)
tan.pi tyna

tapsei jary
tapsei.s'ma itoto
tapu tapu
etapuru
atopuru
topo
nopong
tapuma
Pp. rehta
apuru
poropy
doro
porota
Pp. tjupoitjo'm
e
Pp. itjupo
etapu
epo
tapu
Pp. itjuponaka
Pp. tjuponaka
rety
Vi. kynetapuja
ng
N. njopondory
Vi. etapujang
nopondo
jonto
kupo
apuruma
Vi. apuhto
tupo
A. tyjo'ne
tapu.denki
tuwaron
kepy

tapu.hati
jehtunke
py
tapu.lip poty
tapu.nanga.sroto
keihto
tapu.piki
auranke
py
tapu.smeri pokepy
tasi tasi
woji
te te
-to
a'ta
te
mero
teach *Vi.* emepatong
tegen pona
teken taiwo
uhku
teki *Vi.* arojang
Vi. apoijang
V. wotapoitjo'
me
Vi. sapoija
V. wjotapoitjo'
me
aro
pina
apoi
Vi. pinjato'me
Vi. apoija

ten	-mboto teny <i>A.</i> akore'pe	tjapu	puruhsaito samba <i>Vt.</i> anu:ja <i>Vt.</i> kynanu:ja purure anu(my) <i>N.</i> anumyry <i>Vt.</i> anu:jang <i>Vt.</i> nonanu:ja	todoprasoro	urupe	
tere	andyky <i>Vo.</i> antyta			todo.sp	pipa porory	
teri	uhku			tof	pari'pje	
tesi	apo			tog	tog se'me	
tetei	ewa kapuja	tjari	<i>N.</i> aroru <i>Vt.</i> amomy aro <i>Vt.</i> kynaroja <i>Vt.</i> aropo:saton g <i>Vt.</i> kynarojaton g <i>Vt.</i> kynarojang <i>Vt.</i> saroja	Tokoky	Tokoky	
te.leki	taro			tokotoko	sapi tawa akuru tysabake orino	
throw	<i>Vt.</i> emo:po:sa			tong	auran anuru nuru <i>N.</i> aijauration	
Tibiti	Atypyty			tori	aurarano <i>Vo.</i> toriwa <i>Vt.</i> toripa tori auran	
Tibiti.Liba	Atypyty	tjari.baka	aropo	tra sei	<i>A.</i> mija	
tide	erome	tjari.g'we	<i>Vt.</i> kynipj a'kanong pa'ka <i>Vt.</i> pja'ka	tranga	<i>Vt.</i> ympakyhka <i>A.</i> takynoka ja'na <i>Vt.</i> kynakynoka nong <i>Vt.</i> kynakykaja ng tyja'nare <i>Vt.</i> ja'natai takyse <i>Vt.</i> ja'nato'me	
tien	tien aijapatoro				tranga.jesi	senuhka typanaja'nare
tifi	je					
tigri	paipajana kaikusi	tjari.kon	ene(py)			
tigri.sp	marakaja	tjari.na.watrasei	pema			
tiki	wewe apo epy <i>Vt.</i> epynto tiki					
tingi	tykota	tje	tje			
tingi.fowroe.sp	kurumu	tjen	asikaru			
tiri	towa'pore	tje!	mae ban			
		tjororororo	gorororo			
			ro			

trapu mynepu
 tyrapu
 tra.dei otijako
 tra.esdei
 mo'nyne
 nkoropo
 monyngojaro
 tra.fasi tuworo
 tra.sei A. koposenaka
 kopose
 tra.tamara
 ironkoro
 po
 mo'nynkoropo
 tra.wan wijamu
 trifu Vi. enema
 tringie amoto
 trobi Vi. anakimja'pa
 akima
 trobtrobi
 wohtu'm
 ereman

trob'trobi ato'ke
 eju
 tron ewanama
 trowe Vi. a'mema'pa
 pa(ty)
 Vi. nipjasan
 Vi. pjasa
 Vi. kynitjororo
 kanong
 Vi. a'memanon
 g
 Vi. pjasang
 Vi. emano
 Vi. kynotjororo
 kanong
 Vi. mipjasa
 Vi. emanong
 ema
 Vi. pasa

tru Ptc. aine
 Ptc. tiro
 Ptc. hkare
 Ptc. ko'non
 trusu Vi. e'mopo:sa
 N. emokyry
 emo(ky)
 Vi. e'moto'me
 Vi. e'mosa
 trutru jano
 ro'mero
 ro'mun
 su-
 ro
 tru.tru ita'ro
 tu oko
 Tutirumy
 Tutirum
 y
 tutu rety
 twentig kari'nja
 Tyrewuju tyrewuju

U - u

udu N. tywery
 wewe
 udu (poti.faja.udu)
 Vi. nija'to
 ja
 uku N. kowei
 N. tykowiedjy
 uku

uma N. woryjang
 woryi
 N. tjybry
 uma, jongoe
 N. omyja
 nokong
 N. omyjakong

uma, owroe
 N. tjybry
 mbo
 uma.pikin
 A. tomyir
 yne
 unu a'na
 unu.de mandong

unu.de?		g	Utrecht Utrecht
	mandon	upru	ekunty

V - v

vergift	urari <i>N.</i> kunami ty(my)	verstan	uku(ty) <i>Ptc.</i> ky	verwonder	e'napoka
verkit	epjopa	verteri	<i>Vi.</i> sekarisha		ko
		verwacht	-poro	vlinder	paramparan
		verwaktie	ekanopy		

W - w

wagi	tarara <i>N.</i> tywagiry <i>N.</i> tywagirykon g	wakti	<i>Vi.</i> animj omoky'pa ruruma momo(ky) poruku	wantron	imjero
wai	<i>Vi.</i> urojang po'manka eto <i>Vi.</i> kynuroja <i>Vi.</i> kynoruja uro	waktiman	<i>Vi.</i> eranto erang	wan.bun.siri	wae
waiwai	<i>N.</i> woriwj orikong wori'wjori	wakti.fasi	<i>Vo.</i> enuta	wan.dei	amyijako
Wajambo.Liba	wojumy	walapa	warapa	wan.ede	wan hede
waka	rama <i>Va.</i> otawa	wan	amu wan o'win	wan.sani	amu
wakabun	wakabun	wani	se <i>A.</i> se'pa	wan.san.de	-'po
		wani.sribi	mi'me uwetun	wan.san.doe	-neng
		wantoe	am' <i>N.</i> amukonymb o	wan.san.no	-byng
				wan.sortu.peiri	kutaa
				wan.srefi	owine <i>N.</i> asekerj
				wan.s'ma	amu
				wan.s'ma.oso	auhty
				wan.tei	kumety
				wan.wan	wararo
				warde	<i>A.</i> uwampo

wasi *N.* kumitjyry
Vt. kumi:shang
Vt. kynitjumish
a
 kumi(ky)
 sawo
 kupi
N. tjumityry
Vt. kynitjumi:s
 hang
Vt. kumi:shano
ng
Vt. kumi:sha
Vt. mitjumi:sha
aty
Vt. shitjumisha
Vt. tjumitjy'mai
 waskom **waskom**
 wasmasin
wasmasi
n
 waswasi **okomo**
 waswasi.sp **tapijuka**
kapeseu
 watra **tuna**
A. koro'na
Vt. aikuma
aitjuru
Vt. aikuhto
 watrasei **pe'ja**
Vt. pema
 watra.dagu **wanau**
 watra.jeje
okojump
o

watra.meti **yhkary**
 watra.pan **ituhpo**
 wawan **aseke**
 we **nae**
 wefi *Vt.* pyhto
pyty
N. ipjyty
A. tpyke
N. pjyty
Vo. pyta
N. tpyty
 wegi **awosin**
 weigri **ajoma**
 weki **empoka**
embaka
 wel **te'kuru**
 weri *Vo.* rupota
mi'me
emynto
 weri.krosi
tuwomy
ne
 weri.susu
sapatoht
o
 westsei **arety**
 weti *Vt.* amuno
Vo. amuna
amunu
tamune
 weti.wiri **tu'mune**
 wiki **upa'ka**
samana
wiki

wini **winima**
monto
 wink **episamy**
 winsi **winsi**
 winti *N.* jorokan
taranka
Vt. jakuwahto
pepeito
jakuwary
 winti.sp **juku**
 winti.ten
itomero
nory
 wipi **po**
 wiri **uhsety**
ypoty
wiri
sa'rosa
Vt. upuka
Vt. ypohto

wiwiri *Vo.* arynkepy
Vt. ewiriwirika
Vo. aryna
N. weritjapo
Vt. kyniwjeritja
 nong
Vt. kyniwjeritja
 no
Vo. ypota
 weri
N. wjeri
 ary
Vt. kyniwjeritja
 nong
Vt. weritja:no
 sa'rombo
 wi.de kytatong

wi.njan koreparykong
 worn oruko
N. okowente
 wortu auran
 wroko
N. emami
 ndjong
A. emamindje
N. emaminjary
A. tomaminje
Vo. kynimjamin
 janong
 emamina
 woroky
 emamin
 wroko sani *N.* desere

wroko.makandra
 mushiro
 wroko.man poitjo
 wroko.sani
 purureht
 o
 wroko.s'ma
 tuwomu
 hka
 tomaminje

X - x

X.e.kiri.X aijanga

Z - z

zee.kaw jarawa
 zink seky
 zink.plad zinky
 zink.plat *N.* sekymbo

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'nja, members of this word class come after their complements. I asked whether the Dutch term should apply to the Kari'nja 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'nja 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'nja postpositions.

Shortly thereafter, we came to the issue of singular/plural. In Kari'nja, 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.

KARI'NJA GRAMMATICA

INHOUD

Sectie	Gesprek
1.0	Spelling
1.1	“Ogri /i/”
1.2	Tra verandering
2.0	Woord Categorien-Inleiding
2.1	Werkwoord (Verb)
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2.1.2	1 participant V _o (j- awa -je)
2.1.3	2 participant (s- ene -ja)
2.1.4	(ky-), (k-), en (-n)
2.1.5	Oten a p'sa? (s- ene -ja)
2.1.6	Tra sani (ky- n- akoto -poty -ja -ng)
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2.2	Naamwoord (Noun)
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2.5	Vraagwoord (Question Word)
2.6	Bijvoeglijknaamwoord (Adjective)
2.7	Nummers (Numbers)

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 joe mofo, en a soori leki joe wani toso-toso. Joe e feni na leter disi ini na nen foe na taal: Kari'nja.

Ala den klinkers, behalve /y/, e spreek uit bijna same leki den klinkers ini Nederlands. Na leter /y/ e spreek uit bijna leki /u/, mar den lip de leki te den de mindrie /i/ en /u/. Voorbeeld foe ala den leter, en fa joe e spreek den uit de dja (Ini Sranan Tongo en Engels, bepaalde wortoe e spel tra fasi leki Kari'nja. Den de djaso leki voorbeeld foe fa je taki den leters ini Kari'nja. Bv.: Je taki /tj/ leki ini /pitjani/ ini Kari'nja. Na srefi taki foe na leter disi abi na spelling /ch/ ini Engels):

Table E.1. Kari'nja Orthography

Leter	Kari'nja Voorbeeld	Sranan Tongo Voorbeeld	Engels Voorbeeld
a	auhto	alamala	apple
b	biribiri	baka	ball
e	eky	ede	egg
h	auhto	hati	hat
i	itju	isri	eat
j	jakarawa		you
k	kiere	kapasi	kiss
m	matapi	maka	mango
n	nimjoku	nefi	name
o	okoju	opo	open
p	poindjo	pingo	pig
r	ra'na	roti	
s	semari	sabana	sand
t	tuma	taki	talk
u	upupo	uku	loom
w	wo'to	waswasi	wash
y	ymba		
dj	dju'pa		fridge
ng	ngano		sing
sj	sju'wi		shoe
tj	pitjani	tjapu	chicken
'	Kari'nja		

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. Dus, wan 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. Dus, 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 feni de plaats:

Table E.2. Results of Palatalization

Verandering	Kari'nja woordt	Betekkenis	/i/ + Kari'nja woordt	Verandering	Betekkenis
p --> pj	pori	'taki'	i- po:ri -ry	ipjoriry	'a taki foe eng'
m --> mj	mainja	'gron'	i- mainja - ry	imjainjary	'a gron foe eng'
w --> wj	wa	'gi, foe, bij'	i- wa	iwja	'gi, foe eng'
t --> tj	tunda	'foe doro'	ni- tunda -i	nitjundai	'a doro'
k --> tj	kupo	'tapoe'	i- ku:po	itjupo	'tapoe eng'
j --> dj	jako	'ini a ten, te'	i- ja:ko	idjako	'ini a ten dati'
s --> sh	sapato	'su-su'	i- sapato - ry	ishapatory	'a su-su foe eng'
g --> dj	pingo (Sranan Tongo)	'pingo'		poindjo	'pingo'
n --> nj	nimjoku	'amaka'	i- nimjoku -ry	injimjokury	'a amaka foe eng'
d --> dj				idjeke	'dat meki, daarom, vandaar'
r --> dj			i-ru'pa	djupa	'a boeng'

1.2 Tra verandering

Bepaalde wortoe ini Kari'nja abi moro 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 letters 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 pisi 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'ma e doe.

Bv.: /wonymsa/ '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'
/woriwjori/ '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.: /kupo/ 'tapoe'
/taka/ 'ini'

Den **vraagwoord** (Engels: wh-word) e aksi wan vraag.

Bv.: /oty/ 'sani?'
/noky/ 'suma?'

Den **bijvoeglijknaamwoord** (Engels: adjective) e gi moro informatie over fa wan sani de.

Bv.: /

Den **nummers** (Engels: numbers) e teri.

Bv.: /owing/ 'wan'
/oko/ 'toe'
/oruwa/ '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:

lon	njan	gi
1 participant:	2 participanten:	3 participanten:
<i>Mi</i> e lon.	<i>Mi</i> e njan <i>meti</i> .	<i>Mi</i> e gi <i>eng</i> wan <i>kado</i> .
1	1 2	1 2 3

Wins' joe no piki den participanten uit, tog den de na ini na betekenis 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.

Den tal leki Engels e gebruik wan aparti woordt foe soori suma na den participanten. Kari'nja e wroko tra fasi. Kari'nja e soori suma na den participanten nanga wan pisi foe a werkwoord srefi. A pisi foe a werkwoord e kon na a fes'sei foe a woordt, en disi wi kari wan voorvoegsel. Ini Kari'nja, wan voorvoegsel e soori suma na den participanten, en a musu foe de. Joe mag leg uit moro fini suma na a participant nanga wan aparti woordt, mar tog a voorvoegsel musu foe de.

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 e doe, en oten a s'ma e doe eng.

Bv.: Joe e bau na werkwoord foe 'mi e sribi' dus: na pisi na a begin 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'

kynonysa
'eng e sribi'

2.1.1 1 participant V_a (w- ony -sa)

Twee groep foe werkwoord nanga wan participant de ini Kari'nja. Den toe groep disi e teki verskillender voorvoegsel foe soori suma e doe a sani. Wi gi nen gi den troep disi. Na eerste groep wi sa kari V_a en na tweede groep wi sa kari V_o. Moro furu foe den werewoord nanga 1 participant de ini na V_o groep. Den san de ini na V_a groep no de so furu, en moro furu foe den disi e begin nanga na leter /o/.

Foe taki suma e doe a sani nanga den V_a woord, joe e gebruik den voorvoegsel disi:

Table E.3. Sa Prefixes

S'ma e doe	Fa je soori Voorvoegsel	Voorbeeld ony 'sribi'
mi	w-	w- ony -sa wonysa 'mi e sribi'
joe	m-	m- ony -sa monysa 'joe e sribi'
mi + joe	kyt-	kyt- ony -sa kytonysa 'mi nanga joe e sribi'
eng	kyni-	kyn- ony -sa kynonysa 'eng e sribi'

2.1.2 1 participant V_0 (j- awa -je)

Na V_0 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

S'ma e doe	Fa je soori Voorvoegsel	Voorbeeld kumy(ry) 'de hangri'	awa 'lafu'
mi	θ - j- (a,e,i,o,u,y)	θ - kumyry -ja kumyja 'mi e hangri'	j- awa -je jawaje 'mi e lafu'
joe	a- aj- (a,e,i,o,u,y)	a- kumyry -ja akumyja 'joe e hangri'	aj- awa -je ajawaje 'joe e lafu'
mi + joe	k- ky- (a,e,i,o,u,y)	ky- kumyry -ja kykumyja 'mi nanga joe e hangri'	k- awa -je kawaje 'mi nanga joe e lafu'
eng	(ky)ni- kyn- (a,e,i,o,u,y)	kyni- kumyry -ja kynitjummyjang 'eng e hangri'	n- awa -je nawaje 'eng e lafu'

2.1.3 2 participant (s- ene -ja)

Table E.5. Transitive Prefixes

S'ma doe	S'ma kisi	Fa je soori	Voorbeeld kupi 'wasi'	aro 'teki'	ene 'luku'
mi	eng	si- s- (a,e,i,o,u,y)	si- kupi -ja sitjupija 'mi e wasi eng'	s- aro -ja saroja 'mi e teki eng'	s- ene -ja seneja 'mi e luku eng'
joe	eng	mi- m-	mi- kupi -ja mitjupija 'joe e wasi eng'	m- aro -ja maroja 'joe e teki eng'	m- ene -ja meneja 'joe e luku eng'
mi + joe	eng	kysi- kys-	kysi- kupi -ja kysitjupija 'wi toe e wasi eng'	kys- aro -ja kysaroja 'wi toe e teki eng'	kys- ene -ja kyseneja 'wi toe e luku eng'
mi of joe	mi of joe	ky- k- (e --> o)	ky- kupi -ja kykupija 'mi e wasi joe' of 'joe e wasi mi'	k- aro -ja karoja 'mi e teki joe' of 'joe e teki mi'	k- ene -ja koneja 'mi e luku joe' of 'joe e luku mi'
eng	mi	θ- j-	θ- kupi -ja kupija 'eng e wasi mi'	j- aro -ja jaroja 'eng e teki mi'	j- ene -ja jeneja 'eng e luku mi'
eng	joe	a- (y --> o) aj-	a- kupi -ja akupija 'eng e wasi joe'	aj- aro -ja ajaroja 'eng e teki joe'	aj- ene -ja ajeneja 'eng e luku joe'
eng	mi+joe	ky- k- (e --> o)	ky- kupi -ja kykupija 'eng e wasi wi toe'	k- aro -ja karoja 'eng e teki wi toe'	k- ene -ja koneja 'eng e luku wi toe'
eng	eng	(ky-)ni- (-n)* (ky-)n- (-n)*	ni- kupi -ja nitjupija kynitjupijang* 'eng e wasi eng'	n- aro -ja naroja kynarolang* 'eng e teki eng'	n- ene -ja neneja kynenejang* 'eng e luku eng'
eng	eng (nanga apart wordt)	θ- (als er een woord voor statt schrijf je gewoon het werkwoord indelijd)	pero θ- kupi -ja pe:ro kupija 'eng e wasi na dagu'	pero θ- aro -ja pe:ro aroja 'eng e teki na dagu'	pero θ- ene -ja pe:ro eneja 'eng e luku na dagu'

2.1.4 (ky-), (k-), en (-n)

* (ky-), (k-), en (-n)

Sons, te wan 3^e person e do wan sani gi wan tra 3^e 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 joe no de seiker ef a sani e p'sa of niet, dan a /ky-/ e soori taki a s'ma kan vertrouw san je taki, wins' joe no de seiker. Bv:

ni- kupa -ja	+ /-n/	-->	ni- kupa -ja -n	e kon
foe de wan vraag				
<i>nitjupija</i>			<i>nitjupijan?</i>	
'eng e wasi eng.'			'ai wasi eng?'	

ni- kupa -ja -n	+ /ky-/	-->	ky- ni- kupa -ja -n
a no wan vraag moro			
<i>nitjupijan?</i>			<i>kynitjupijan</i>
'ai wasi eng?'			'ai wasi eng.'

Den s'ma 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 joe 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'ma 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. *ky- V -ng* Construction

Vorm	Sranan Tongo Uitleg	Nederlands Uitleg	Vorm Nen (Nederlands)	Vorm Nen (Engels)
ni- kupi -ja nitjupija 'eng e wasi eng.'	Joe si nanga joe eigie ai san p'sa.	oog getuige	de zekerheids vorm	Eyewitness
ni- kupi -ja -n nitjupijan? 'ai wasi eng?'	Joe no de zeker san p'sa.	niet zeker	de onzekerheids vorm	Uncertain
ky- ni- kupi -ja -n kynitjupijan 'ai wasi eng.'	Joe no si nanga joe eigie ai san p'sa, 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.	Je hebt niet gezien met je eigen ogen, maar jij bent zeker.	de geloofwaardigheids vorm	Non-witness Certain

2.1.5 Oten a p'sa? (s- ene -ja)

Foe soorie oten wan sani p'sa, Kari'nja 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 leter.

Table E.7. Tense, Aspect, and Number Markers

Oten	EV	Voorbeeld	MV	Voorbeeld
now-now	-ja (-sa baka den woord san ende nanga py, ty, ky, ku, to) (-e baka woord san ende nanga /a/)	s- ene -ja seneja 'mi si eng' s- ene(py) -sa sene:sa 'mi tjari eng' s- eta -e setae 'mi jere eng'	-jatong	s- ene -jatong senejatong 'mi e si den'
a p'sa	-i	s- ene -i senei 'mi si eng'	-tong	s- ene -tong senetong 'mi si den'
a p'sa k'ba	-jakong (-sakong baka den woord san ende nanga py, ty, ky, ku, to) (-kong baka woord san ende nanga /a/)	s- ene -jakong senejakong 'mi ben luku eng' s- ene(py) -sakong sene:sakong 'mi ben tjari eng' s- eta -kong setakong 'mi ben jere eng'	-jatokong	s- ene -jatokong senejatokong 'mi ben luku den'
a no p'sa ete, a o p'sa	-take	s- ene -take senetake 'mi o luku eng'	-tatong	s- ene -tatong senetatong 'mi o luku den'
mi ben doe eng doorlopend, mar mi stop	-to	s- ene -to seneto 'mi ben luku eng doorlopend, mar mi stop'	-toinje	s- ene -toinje senetoinje 'mi ben luku den doorlopend, mar mi stop'
mi e do eng doorlopend	-jainje (-sainje baka den woord san ende nanga py, ty, ky, ku, to)	s- ene -jainje senejainje 'mi e luku eng doorlopend'	-jatoinje	s- ene -jatoinje senejatoinje 'mi e luku den doorlopend'
mi wani doe eng; meki mi doe eng	-se	s-ene -se senese 'meki mi luku eng'	-tose	s- ene -tose senetose 'meki mi luku den'
mi sa wani doe	-ry	s- ene -ry senery 'mi sa wani luku eng'		

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^e 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^e persoon--‘eng’) foe do wan sani. Bv:

Table E.8. Imperative Suffix Forms

Suma e doe eng	vorm	aro ‘tjari’	kupi ‘wasi’	e:ny ‘dringi’	ene ‘luku’
joe gi mi	ky- k- (a,e,i,o,u) (e --> o)	k- aro -ko karo:ko ‘tjari mi!’	ky- kupi -ko kykupitjo ‘wasi mi!’		k- ene -ko kone:ko ‘luku mi!’
joe gi eng	i- θ- (a,e,i,o,u)	θ- aro -ko aro:ko ‘tjari eng!’	i- kupi -ko itjupitjo ‘wasi eng!’	θ- e:ny -ko enyko ‘dringi eng’	θ- ene -ko eneko ‘luku eng!’

/-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 bepaalde 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/

Den werkwoord disi ne wroko leki den tra werkwoord. Den ne teki ala den srefi voor- en achtervoegsellen leki den tra werewoordt. Den e teki soso den vorm foe nownow ten, verledentijd, en vragen. Alamala owktoe e teki wan tra vorm efoe na moro leki 1 of 2 s'ma de ini a tori. Na betekkenis foe den na 'a de.'

Table E.9. *a* Copula Present Tense Forms
(Nownow)

Suma	Kari'nja Auran 1 of 2 persoon	Sranan Tongo	Kari'nja Auran 2 of meer	Sranan Tongo
mi	wa	'mi de'		
joe	ma, na	'joe de'	mandon	'oen de'
mi + joe	kytaije	'wi toe de'	kytatong	'oen alamala de'
eng ¹	mang	'a de'	mandon	'den de'
eng ²	na	'a de'		

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)

Suma	Kari'nja Auran 1 of 2 persoon	Sranan Tongo	Kari'nja Auran 2 of meer	Sranan Tongo
mi	wakong	'mi ben de'		
joe	makong	'joe ben de'	matokong	'oen ben de'
mi + joe	kytakong	'wi toe ben de'	kytatokong	'wi ala ben de'
eng	kynakong	'eng ben de'	kynatokong	'den ben de'

Table E.11. *a* Copula Interrogative Forms
(Vragen)

Suma	Kari'nja Auran 1 of 2 persoon	Sranan Tongo	Kari'nja Auran 2 of meer	Sranan Tongo
mi	wang?	'mi de?'		
joe	mang?	'joe de?'	mangdong?	'oeng de?'
mi + joe	kytanong?	'oeng toe de?'	kytatong?	'wi alamala de?'
eng	nang?	'eng de?'	nangdong?	'den de?'

2.2 Naamwoord (Noun)

Den naamwoord ini Kari'nja e gebruik 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 san 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

Suma abi eng	Voorvoegsel	Voorbeeld	
mi	θ- j- (a,e,i,o,u,y)	pa:na 'jesi' (awu)* pa:na -ry panary 'mi jesi'	aija 'anu' (awu)* j- aija -ry jaijary 'mi anu'
joe	a- aj- (a,e,i,o,u,y)	(amoro)* a- pa:na -ry apanary 'joe jesi'	(amoro)* aj- aija -ry ajajary 'joe anu'
mi + joe	ky- k- (a,e,i,o,u,y)	ky- pa:na -ry kypanary 'mi + joe jesi'	k- aija -ry kaijary 'mi + joe anu'
eng eigie	ty- t- (a,e,i,o,u,y)	ty- pa:na -ry typanary 'eng eigie jesi' Typanary shishitjojang. 'ai krasi eng jesi'	t- aija -ry taijary 'eng eigie anu'
eng	i- (e --> o) θ- (a,e,i,o,u,y)	i- pa:na -ry ipjanary 'eng jesi' Ipjanary po'tome mang. 'eng jesi bigi'	θ- aija -ry aijary 'eng anu'

1^e nanga 2^e 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. 3^e 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 (strep*i*) e soori taki a vorm dati no mag srefsrefi.}

oty	‘sani’
(awu) jotyry	‘mi sani’
(amoro) ajotyry	‘joe sani’
(kyko) kotyry	‘mi + joe sani’
‘topu’	‘ston’
itjopuru	‘eng ston’
mo:ko topuru	‘eng ston’
mo:ko itjopuru	‘eng ston’
kurijara	‘boto’
itjuriarary	‘eng boto’
mo:ko kurijarary	‘eng boto’
jawo kurijarary	‘omu boto’
mo:ko itjuriarary	‘eng boto’

2.3 Voornaamwoord (Pronoun)

Table E.13. Pronouns

S'ma	1 (of 2)	(2 of) moro leki 2
mi	awu	
joe	amoro	amyijaro
mi + joe	ky'ko (2 personen)	ky'karo (meer dan 2 personen)
mi + eng	a'na (2 personen)	a'na (wi alamala)
eng (djaso)	mose (dicht bij)	mojan (dicht bij--deng)
eng (drape)	mo'ko (ver)	mo'karo (verweg--deng)
eng (drape moro fara)	mo'ky (verweg)	mo'kan (verweg--deng)
eng (over s'ma wi e taki)	injoro (de zelfde persoon)	injaron (de zelfde personen)

Table E.14. Demonstratives

Sani	1 (of 2)	(2 of) moro leki 2
disi	e:ro	erokong
dati	mo:ro	morokong
disi san mi e hori	e:ny	enykong
dati (moro fara)	mony	monykong
disi (a srefi sani)	i:ro	irokong
djaso	eropo	
drape	monopo	
drapa (moro fara)	monypo	

2.4 Achterzetsel (Postposition)

A categorie foe wortoe disi e sori pe wan sani de tussen wan tra sani.

Bv. topu ‘ston’ topu **tupo** ‘tapu ston’
 eropo ‘djaso’ ero **wyinjo** ‘libi or van dja; van hier uit’

Table E.15. Postpositions

Kari'nja Auran	Sranan Tongo	Voorbeeldt	Sranan Tongo
apoitjo	‘na eng sei		
ato’ke	‘ai hati of spijt eng’		
a’ta	‘if’	Moro wara a’ta.	‘If a de so.’
eko:sa	‘na of nanga (eng)’		
e:po !! look up!!	‘foe sori o langa of o bigi wan sani de’		
epo !!	‘tapu, bv. tapu wan muur’		
eshiwjo	‘seisei foe a liba of gron’		
ma:po	‘shoro’		
ynga’na	‘na baka’		
yra’to	‘fesi na fesi’		
ke	‘nanga wan wroko sani’	Marija ke	‘nanga nefi’
ko’po	‘p’sa a marki of moro leki p’sa a marki’		
kupo (owktoe /tupo/)	‘na tapu’	Topu tupo	‘tapu ston’
maro	‘samen nanga’	Toky maro	‘nanga a kwikie foe eng’
me	‘foe dati ede; daarom’		
pato	‘na eng sei’		
pa	‘na’		
poko	‘a de bijsig nanga’		
pona	‘ai luin na eng sei’		
popa	‘		
ra’na	‘na den mindrie’		
se	‘a wani’		
ta	‘ini’		
unda	‘net nar eng sei’		
upinjo	‘ondro		
uwapo	‘fosi’		

wara	'leki dati'		
wenapo	'baka sei		
wyinjo	'komopo libi'		
yako	'ini a ten dati'		
'wa	'gi eng'		

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
eng- bakasei
wjenapo
'na eng baka'

Table E.16. Postpositional Person Marking

S'ma e doe	Fa je soori Voorvoegsel	Voorbeeld wara 'leki'	ekosa 'nanga'
mi	θ- j- (a,e,i,o,u)	θ- wara wara 'leki mi'	j- ekosa jekosa 'nanga mi'
joe	a- aj- (a,e,i,o,u)	a- wara awara 'leki joe'	aj- ekosa ajekosa 'nanga joe'
mi + joe	ky- k- (a,e,i,o,u) (e > o)	ky- wara kywara 'leki mi nanga joe'	k- ekosa kokosa 'nanga wi toe'
eng	i- θ- (a,e,i,o,u)	i- wara iwara 'leki eng'	θ- ekosa ekosa 'nanga eng'
eng srefi	ty- t- (a,e,i,o,u) (e > o)	ty- wara tywara 'leki eng srefi'	t- ekosa tokosa 'nanga eng srefi'

2.5 Vraagwoord (Question Word)

Table E.17. Question Words

Sranan Tongo	Kari'nja Auran	Voorbeeld	Sranan Tongo
pe je go (direction--'whither')	o'ja	O'ja ko mysan?	Pe joe e go?
pe a de (place--'where')	o'we	Owe ko nang?	Pe a de?
san?	o'ty	Oty ko ero nang?	San na disi?
suma?	no'ky	Noky amoro mang?	Suma na joe?
suma (moro leki wan)?	nokan	Nokan go mokaro nang?	Suma na den?

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

Kari'nja	Sranan Tongo
kawo	hei
apyimje	furu
jupa	boeng
koi	snel

2.7 Nummers (Numbers)

Nummers e teri. Den nummers moro bigi leki tien e kon bigi, en furu s'ma ne gebruik den moro. Mar, wi o skrifi den djaso foe joe kan sabi wan fasi fa den wroko. Tra fasi foe teri ini Kari'nja de owktoe. San de dja na wan fasi no'mo.

Table E.19. Numbers

Nummer	Kari'nja
1	owing
2	oko
3	oruwa
4	ok'paimé
5	aijatone
6	owing tuwopyimja
7	oko tuwopyimja
8	oruwa tuwopyimja
9	owing apositjyry
10	aijapotoro
11	aijapotoro owing itjuponaka (tien nanga wan na eng tapoe)
12	aijapotoro oko itjuponaka
13	aijapotoro oruwa itjuponaka
14	aijapotoro ok'paimé itjuponaka
15	aijapotoro aijatone itjuponaka
16	aijapotoro owing tuwopyimja itjuponaka
17	aijapotoro oko tuwopyimja itjuponaka
18	aijapotoro oruwa tuwopyimja itjuponaka
19	aijapotoro owing apositjyry itjuponaka
20	owing kari'nja
21	owing kari'nja owing itjuponaka
30	owing kari'nja aijapotoro itjuponaka
31	owing kari'nja aijapotoro itjuponaka owing itjuponaka
40	oko kari'nja

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'nja. 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'nja 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**

Introduction	Inleiding
Orthography	Thema: Alfabet
Counting and Numbers	Thema: Meetellen
Classroom Language	Thema: Klas Taal
Introduction to Dialogues	Themas met dialogoos: Introductie
Sample Lesson Plan	Voorbeeld Les Voorbereding
Greetings	Thema: Groeten
Times of Day	Thema: Natuur Kunde
Locations	Thema: Pe joe e go?
Body Parts	Thema: Lichaams Delen
Agriculture	Thema: Meki Gron
Making Cassava Bread	Thema: Meki Kasaba
Activities	Thema: San joe e doe?

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 jepi joe verstan fa den tratra pisi foe na tal e wroko makandra.

Na bedoeling foe den paket disi de foe jepi leerkrakt san wani hori les ini na Kari'nja 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 srefi.

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'nja auran programma.

San de djaso ben ontwikkel na wantoe werkshop san ben hori ini Oktober go miti November foe 2006 ini Konomerume (Donderskamp), Suriname. Nanga na koni foe den volgende s'ma, den les disi kon foe de: Juf. Sieglie Jubithana, Basja Ruben Njanjoekare, Meister Harry, Juf. Joanne, Meister Harold Jubithana, Kapitein Ferdinand Mandé, Juf. Regina Chu, Juf. Yvonne, Meister Ignatius Mandé, Sargie Juf. Jeanette Njanjoekare, Juf. Maria Alkantara, Racquel Yamada. Sondro foe na samenwerking foe ala den s'ma disi, den les disi no bi o de.

THEMA: ALFABET

Wi e gebruik Romeinse letters foe skrifi Kari'nja auran. Moro furu foe den letters e spreek uit na srefi 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/. /u/ ini Kari'nja auran of Sranan Tongo e leisi leki /oe/ ini Nederlands.

Wan klinker de ini Kari'nja auran san e leisi heri tra fasi leki Sranan Tongo of Nederlands. Dati na /y/. /y/ e leisi bijna leki Nederlands /uu/ ini /muur/, mar nanga moro bradi lips. Aksi wan bigi s'ma foe taki na wortoe foe 'man nengre' (*wokryr*) foe jere fa a letter disi e spreek uit.

Ini Kari'nja 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'nja 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

	Tekkening			Voorbeeld Sen	Sranan Tongo
A	auhto (oso)	amoro (joe)	arepa (brede)	Auhto wa wysa.	Mi e go na oso.
E	eky (kwiki)	emy (basi)	ekano (a beti eng)	Peru eky me mang.	Eng kwiki na wan dagu.
H	auhto (oso)			Auhto wa wysa.	Mi e go na oso.
I	i:tju (busi)	imembo (pikin)		I:tju wa wysa.	Mi e go na busi.
J	jakarawa (dija)	jakono (mati)		Jakarawa weto wysa.	Mi e go onti dija.
K	kiere (kasaba)	kuwaji (krabasi)	kamisha (krosi)	Kiere shitjakaije maria ke.	Mi e krabu kasaba nanga nefi.
M	matapi	manare (zeef)	matasa'pai (matapi tiki)	Kiere sarymoja matapi ke.	Mi e tranga kasaba nanga matapi.
N	nimjoku (amaka)			Wonysa nimjoku taka.	Mi e sribi ini amaka.
O	okoju (sneki)	owing (wan)	omepako (leri)	Okoju ekano.	Sneki beti eng.
P	poindjo (pingo)	pyijai (pijai)	pandira (fraga)	Poindjo weto wysa.	Mi e go onti pingo.
R	ra'na (mindri)			Poindjo ra'na we'i.	Mi de mindrie pingo.
S	semari (gritgriti)	samaku (bigi prapi)	sambura (trom)	Kiere shitjuja semari ke.	Mi e griti kasaba nanga gritgriti.
T	tuma (patu)	tu'na (watra)	ta'ta (mama)	Wetumoka wysa tuma maro.	Mi e go bori nanga patu.
U	upupo (ede)	u'mari (hoofd tooi)		Upupo wetumbe na.	Mi ede e hati.
W	wo'to (fisi)			Wo'to weto wysa.	Mi e go fisi.
Y	ymba (schouder blad)			Ymba wetumbe na.	Mi schouder blad e hati.
DJ	djupa (boeng)			Djupa mang.	Ai go boeng.
NG	ngano (a taki)			"Djupa mang," ngano.	"A boeng," a taki.
SH	shu'wi (meisje)			Mondo mang, shu'wi?	Joe de, meisje?
TJ	pitjani (pikin nengre)	tjaty (a futu foe eng)	tja'ko (meki)	Moko pitjani imembo nang.	A pikin disi de smara.
'	kari'nja (libi s'ma)			Awu kari'nja ne wa.	Mi na kari'nja.

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

	Kari'nja Auran	Voorbeeld	Sranan Tongo
1	owing	owing ona'ta	wan noso
2	oko	oko onukong	toe ai
3	oruwa	oruwa aijaretyrykong	drie finga
4	okpaime	okpaime onukong	fo ai
5	aijatone	aijatone aijaretyrykong	feifie finga
6	aijatone owing itjuponaka	aijatone owing itjuponaka aijaretyrykong	siksie finga
7	aijatone oko itjuponaka	aijatone oko itjuponaka wo'to	seibie fisi
8	aijatone oruwa itjuponaka	aijatone oruwa itjuponaka pororu	eitie todo
9	aijatone okpaime itjuponaka	aijatone okpaime itjuponaka erere	niegie feremusu
10	aijapatoro	aijapatoro poindjo	tien pingo
20	owing kari'nja	owing kari'nja pushitjyrykong	twentig futu finga
30	owing kari'nja aijapatoro itjuponaka	owing kari'nja aijapatoro itjuponaka kari'nja	dertig libi s'ma

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

Kari’nja Auran

Ajawongo.

Otandymoko.

Moro bord wa itja.

Ajety imjeroko.

Moro bord itjona ko.

Moro bord eneko.

Sranan Tongo

Knapu.

Sidon.

Go na bord.

Skrifi joe nen.

Figi na bord.

Luku na bord.

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 'nieuw wortoe.'

Den materialen san de nanga den les abi wantoe tekkenings gi na les. Bepalde tekkenings abi den wortoe ini Kari'nja auran, mar bepalde wan owktoe no abi. Den wan san abi den wortoe na den tapoe na den wan san ne verander so furu. Den werkwoordt, san e verander furu om suma e doe a sani en oten a doe eng, no abi den wortoe na den tapoe. Mar, den wortoe e feni ini na les srefi. Tekkenings no de gi ala les omdat bepalde sani de tumsie moeilijk foe soorie nanga tekkening. A sa moro boeng if den leerkrakt sa gebruik den sani (of suma) srefi leki voorbeeld te tekkenings no de.

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 voorbeeld disi sa jepi.

VOORBEELD LES VOORBEREDING GI DIALOOG 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 tekening 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 aktivitiyd 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'nja auran, te a wani soorie den nen foe den tratra s'ma.

Groeten Les 1

	Kari'nja Auran	Sranan Tongo
A	Mondo mang?	Joe de?
B	Mondo wa. Amoro rapa?	Mi de. En joe?
A	Jupa ne waty wa. Rupotai.	Mi no de boeng. Mi de weri.
B	Kyy!	Che!

Vervanging:

Kari'nja Auran	Sranan Tongo
Rupotai.	Mi de weri.
Jetumbe wa.	Mi de siki.
Kumyja.	Hangri e kiri mi.
Tuna woja.	Drei watra e kiri mi.

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
mondo	de
mang	joe de?
wa	mi de
amoro	joe
rapa	baka

jupa	boeng
ne	trutru
waty	no de
rupotai	mi de weri
jetumbe	nanga siki
tuna	watra
woja	ai kiri mi

Groeten Les 2

Kari'nja Auran

- A Jawo, oty wara su mang?
 B Jupa su rorupo.¹ Amoro rapa?
 A Jupa ne waty wa. Kumyja.
 B Eneko ero ajerepariy. Ena:ko!

Sranan Tongo

- Omu, fa joe de?
 Ai go boeng. En nanga joe?
 Mi no de boeng. Hangri e kiri mi.
 Luku njan dja. Njam eng!

Vervanging:

Kari'nja Auran	Sranan Tongo
Jawo	Omu
Wo'py	Tante
Jumy	Papa
Ta'ta	Mama
Tanshi	Opa
Pi'pi	Oma

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
oty	san?
wara	wij
su	(respeki)
eneko	luku dja
ero	disi
ajerepariy	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'nja 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).

Sranan Tongo

- Disi na mi papa. Eng nen na (Johannes).
 Fa joe mama nen?
 Eng nen na (Evelina). Fa joe bigi brada nen?
 Mi bigi brada nen na (Alfons).

Vervanging:

Kari'nja Auran	Sranan Tongo
jumy	papa
ta'ta	mama
sewo	bigi brada
piry	pikin brada
jenauty	sis (bigi of pikin)
pamy	zwagrie
mo'wysary	zwageres
patymy	neef
pase	nicht

Nieuw Wortoc:

Kari'nja Auran	Sranan Tongo
mose	a s'ma disi
moko	eng
amoro	joe

Groeten Les 5

	Kari'nja Auran	Sranan Tongo
A	O'toro ko aruna nang?	Omeni brada joe abi?
B	Owing ru'na me mang.	Mi abi wan brada.
A	O'toro ko ashiritjory nang?	San na joe jari (Omeni jari joe abi)?
B	Aijapatoro ne shiritjory wa.	Mi jari na tien (Mi abi tien jari). ²

² Ini Kari'nja, 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:

Kari'nja Auran	Sranan Tongo
owing	een
oko	twee
oruwa	drie
okpaime	vier
aijatone	vijf
aijatone owing itjuponaka	ses
aijatone oko itjuponaka	seife
aijatone oruwa itjuponaka	acht
aijatone okpaime itjuponaka	neige
aijapatoro	tien

Vervanging:

Kari'nja Auran	Sranan Tongo
ru'na	brada
jenauty	sis
pitjani	pikin
patymy	neef
pase	nicht

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
o'toro	omeni?
ko	(vraag)
ashiritjory	joe jari
shiritjory	mi jari

THEMA: NATUUR KUNDE**Natuur Kunde Les 1****Kari'nja Auran**

- A Nemamyi rapa, pi'pi.
 B A'a, shu'wi. Onjewara ko erome nang?
 A Weju ashimbje na, pi'pi.
 B Jupa mang, shu'wi.

Sranan Tongo

- A dei broko baka, oma.
 Ja, meisje. Fa a de tide?
 A son faja, oma.
 A boeng, meisje.

Vervanging:

Kari'nja Auran

weju ashimbje
 tysanore
 tonupije
 konopo kynosang
 konopo kynopasang

Sranan Tongo

a son faja
 koroe
 dof'dof
 alen e kon
 alen e fadon

Vervanging:

Kari'nja Auran

shu'wi
 ma'mi
 kydjy
 wodi

Sranan Tongo

meisje
 boi
 bigi boi
 bigi meisje

Nieuw Wortoe:

Kari'nja Auran

nemamyi
 erome
 weju
 ashimbje
 jupa mang

Sranan Tongo

dei broko
 tide
 son
 a faja
 a boeng

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.

Sranan Tongo

- A son faja tide, opa.
 Ja, boi. Esde a bende kowroe.
 Ja, opa. Tra esde a bende dof' dof.
 Ja, boi. Mi no sabi fa tamara o de.

Vervanging:

Kari'nja Auran	Sranan Tongo
emamyryjako	mus dei
koije	bakana
ko'ko	neti
shiritjo	jari
nu'no	mun
monyngoropo	tra tamara

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
kojaro	esde
monyngojaro	tra esde
koropo	tamara
me'i	a de
iweidje	a o de
anukutypa wa	mi no sabi

THEMA: PE JOE E GO?**Pe joe e go? Les 1**

	Kari'nja Auran	Sranan Tongo
A	Oja ko mysa, shu'wi?	Pe joe e go, meisje?
B	Manja wa wysa, tanshi.	Mi e go na gron, opa.
A	Oty ko ko mang?	San joe e doe?
B	Tjopy yna wysa.	Mi e go krin grasi.

Vervanging:

Kari'nja Auran	Sranan Tongo
tjopy yna	krin grasi
wopoi je	prani
aje (teki)	puru kasaba
kiere u kurunga (puru)	
weri pijase	trow wiri
manja a koto	fala

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
oja?	pe?
manja	gron
mysa	joe e go
wysa	mi e go
wa	na

Pe joe e go? Les 2

	Kari'nja Auran	Sranan Tongo
A	Oja ko mysa, ma'mi?	Pe joe e go, boi?
B	Wengere wa wysa, pi'pi.	Mi e go na wenkri, oma.
A	Oty ko ko mang?	San joe e doe?
B	Ipijoshi epekase.	Mi e bai sukru.

Vervanging:

Kari'nja Auran	Sranan Tongo
ipijoshi	sukru
suarufu	swarfu
waijo	zoutu
epyriry	aleisi
perere	brede

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
wengere	wenkri
epekase	bai

Pe joe e go? Les 3

	Kari'nja Auran	Sranan Tongo
A	Oja ko mysa, kydjy?	Pe joe e go, bigi boi?
B	Wosa pimjatopo wa wysa, wo'py.	Mi e go na voetbal veld, tante.
A	Oty ko ko mang?	San joe e doe?
B	Bary sapimja.	Prei bal.

Vervanging:

Kari'nja Auran	Sranan Tongo
bary sapimja	prei bal
bary e:ne	luku bal
ashinjangainje	krak

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
wosa pimjatopo	prei presi

Pe joe e go? Les 4**Kari'nja Auran**

- A Oja ko mysa, wodi?
 B Wo'to weto wysa, jawo, kurijara maro.
 A A'ha. Djupa mang. Wonapy se wa!

Sranan Tongo

- Pe joe e go, bigi meisje?
 Mi e go fisi, omu, nanga pari boto.
 Ja. A boeng. Mi wani njang!

Vervanging:

Kari'nja Auran	Sranan Tongo
wo'to weto	go fisi
weko mere taije	mi e losi
nety semaije	trowe net
wo'to sano kaije	braba kotoe

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
wo'to	fisi
se	wani
wa	mi de
maro	nanga
kurijara	pari boto

Pe joe e go? Les 5

	Kari'nja Auran	Sranan Tongo
A	Oja ko mysa, shu'wi?	Pe joe e go, meisje?
B	Shitjoro wa wysa, tanshi.	Mi e go na skoro, opa.
A	Oty ko ko mang?	San joe e doe?
B	Womepa wysa.	Mi e go leri.

Vervanging:

Kari'nja Auran	Sranan Tongo
womepa	me leri
weimijero	me skrifi
wareta	me singi
enepoto'me	me telen
wereishimja	me leisi

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
shitjoro	skoro

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

Suma abi eng	Verandering	Voorbeeld 1 pa:na ‘jesi’	Voorbeeld 2 aija ‘anu’
mi	θ- j- (a,e,i,o,u,y)	θ- pa:na -ry panary ‘mi jesi’	j- aija -ry jaijary ‘mi anu’
joe	a- aj- (a,e,i,o,u,y)	a- pa:na -ry apanary ‘joe jesi’	aj- aija -ry ajaijary ‘joe anu’
mi + joe	ky- k- (a,e,i,o,u,y)	ky- pa:na -ry kypanary ‘mi + joe jesi’	k- aija -ry kaijary ‘mi + joe anu’
eng eigie	ty- t- (a,e,i,o,u,y)	ty- pa:na -ry typanary ‘eng eigie jesi’ Typanary shishitjojang. ‘ai krasi eng jesi’	t- aija -ry taijary ‘eng eigie anu’
eng	i- (e --> o) θ- (a,e,i,o,u,y)	i- pa:na -ry ipjanary ‘eng jesi’ Ipjanary po’tome mang. ‘eng jesi bigi’	θ- aija -ry aijary ‘eng anu’

Table F.4. Additional Body Parts

Sranan Tongo	Kari'nja Auran	mi _____	joe _____	eng _____
fesi	ombata	jembatary	ajembatary	embatary
jesi	pa:na	panary	apanary	ipjanary
oksel	ojata	jejatary	ajejatary	ejatary
penis	aroky	jarokyry	ajarokyry	arokyry
vagina	ory	jeryry	ajeryry	eryry
wiri	use	jusetry	ajusetry	usetry
mofo	pota	potary	apotary	ipjotary
ai	onu	jenuru	ajenuru	enuru
jesi	pana	panary	apanary	ipjanary
kumba	powe	po'wety	apo'wety	ipjowety
noso	onata	jenatary	ajenatary	enatary
nangra	amosai	jamosaitjry	ajamosaitjry	amosaitjry
tifi	jewa	jery	ajery	ijery
tongo	nuru	nururu	anururu	inururu
anu	aija	jaijary	ajaijary	aijary
baka	ynga'na	jynga'nary	ajynga'nary	ynga'nary
neki	pyme	pymery	apymery	ipymery
kindi	okuna	jekunary	ajekunary	ekunary
skoroe	mota	motary	amotary	imjotary
bere	wembo	wembory	ajuwembory	uwembory
bil	wesepi	wesepiry	awesepiry	iwjesepiry
ede	upupo	jupupo	ajupupo	upupo
bobi	manaty	manatyry	amanatyry	imjanatyry
futu	pupu	pupuru	apupuru	ipjupuru

Lichaams Delen Les 1

	Kari'nja Auran	Sranan Tongo
A	Ajembatary itjumitja.	Go wasi joe fesi.
B	Jembatary kumisha wysa.	Mi e go wasi mi fesi.

Vervanging:

Sranan Tongo	Kari'nja Auran	mi _____	joe _____	eng _____
fesi	ombata	jembatary	ajembatary	embatary
jesi	pa:na	panary	apanary	ipjanary
oksel	ojata	jejatary	ajejatary	ejatary
penis	aroky	jarokyry	ajarokyry	arokyry
vagina	ory	jeryry	ajeryry	eryry
wiri	use	jusety	ajusety	usety

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
itjumitja	joe wasi eng
kumisha	mi wasi eng
wysa	mi e go

Lichaams Delen Les 2

	Kari'nja Auran	Sranan Tongo
A	Apotary etapuko.	Tapoe joe mofo.
B	Potary setapuja.	Mi e tapoe mi mofo.

Vervanging:

Sranan Tongo	Kari'nja Auran	mi _____	joe _____	eng _____
mofo	pota	potary	apotary	ipjotary
ai	onu	jenuru	ajenuru	enuru
jesi	pana	panary	apanary	ipjanary
kumba	powe	po'wety	apo'wety	ipjowety
noso	onata	jenatary	ajenatary	enatary

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:

Sranan Tongo	Kari'nja Auran	mi _____	joe _____	eng _____
baka	ynga'na	jynga'nary	ajynga'nary	ynga'nary
neki	pyme	pymery	apymery	ipymery
kindi	okuna	jekunary	ajekunary	ekunary
skoroe	mota	motary	amotary	imjotary

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:

Sranan Tongo	Kari'nja Auran	mi _____	joe _____	eng _____
bil	wesepi	wesepiry	awesepiry	iwjesepiry
ede	upupo	jupupo	ajupupo	upupo
bobi	manaty	manatyry	amanatyry	imjanatyry
futu	pupu	pupuru	apupuru	ipjupuru
bere	wembo	wembory	ajuwembory	uwembory

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:

Sranan Tongo	Kari'nja Auran	mi _____	joe _____	eng _____
bere	wembo	wembory	ajuwembory	uwembory
nangra	amosai	jamosaitjyry	ajamosaitjyry	amosaitjyry
tifi	jewa	jery	ajery	ijery
tongo	nuru	nururu	anururu	inururu
anu	aija	jaijary	ajaijary	aijary

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
jetumbe	a hati

THEMA: MEKI GRON**Meki Gron Les 1****Kari'nja Auran**

- A Oja ko mysa, tansji?
 B Manja akotore wya, ma'mi. Moro sumbara ipinjako y'wa.
 A A'a, tansji. Eneko ero sumbara.
 B Manja ako'to kysa.

Sranan Tongo

- Pe joe e go, opa?
 Mi e go fala gron, boi. Teki a owroe gi mi.
 Ja, opa. Luku na owroe.
 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**Kari'nja Auran**

- A Manja koroka kysa.
 B A'a, jumy. Eneko ero suwarufu.
 A O'ko no, ma'mi.
 B Manja po'ma.

Sranan Tongo

- Wi e go bron gron.
 Ja, papa. Luku swarfu dja.
 Kon g'we, boi.
 Wi e go leti a gron.

Vervanging:

Kari'nja Auran	Sranan Tongo
suwarufu	swarfu
tuna	watra
sumbara	owroe

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
koroka	wi brom eng
po'ma	leti eng

Meki Gron Les 3**Kari'nja Auran**

- A O'ko no, pamy. Weiri pijako wysa.
 B A'a, pamy.
 A Amu a'nanoko.
 B A'a pamy.
 A Ipjomako moro weiri.
 B A'a pamy.

Sranan Tongo

- Kon g'we, zwagrie. Wi e go trow wiri.
 Ja, zwagrie.
 Meki wan ipi.
 Ja, zwagrie.
 Brom a wiri.
 Ja, zwagrie.

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
weiri	wiri
pijako	trow
amu	wan
a'nanoko	meki ipi
ipjomako	joe brom eng!

Meki Gron Les 4**Kari'nja Auran**

- A Moro kiereapo e:neko, wodi. Wopono
wysa.
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'nja Auran	Sranan Tongo
kiereapo	kasaba tiki
napoi	napi
nana	ananas
ashitjaru	tjen
awashi	karun

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
wopono	mi prani eng
nono	olo
anungo	joe dik eng!
pongo	prani eng!

Meki Gron Les 5

	Kari'nja Auran	Sranan Tongo
A	Tjupunary kysa.	Wi e go krim grasi.
B	Kopanoko tjupunary poko.	Jepi mi krim grasi.
A	Moro tjumu emako.	Trow a ipi.
B	Tjupu shinjaije.	Mi e krim grasi.

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
tjupunary	(krim) grasi
kopanoko	joe jepi mi
poko	om dati ede
emako	trow eng
tjumu	ipi
tjupu	grasi
shinjaije	mi krim eng

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**

- A Kiere shitjakaije maria ke.
 B Kiere shitjuja semari ke.
 A Kiere kumykanda shitjuja.
 B Sarymoja matapi ke.

Sranan Tongo

Mi e krabu kasaba nanga nefi.
 Mi e griti kasaba nanga gritgriti.
 Mi e griti ini botoboto.
 Me tranga eng nanga matapi.

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
shitjakaije	mi krabu eng
maria	nefi
shitjuja	mi griti eng
kumykanda	botoboto
sarymoja	mi tranga eng
ke	nanga

Meki Kasaba Les 3**Kari'nja Auran**

- A Shitjumoja moro akota ako epy ke.
 B Amoro munaje manare ke.
 A Mo:ko arinjatu tupo kynosekeijang.
 B Maria ke sasakaije.
 A Morijaije woriwjori ke.

Sranan Tongo

- Mi e stampu ini a mata nanga mata tiki.
 Joe e seif nanga seif.
 Eng e baka tap' a pan.
 Mi e koti eng nanga nefi.
 Joe e drai eng nanga waiwai.

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
shitjumoja	mi stampu eng
akota	mata
ako epy	mata tiki
munaje	joe seif eng
manare	seif
arinjatu	baka pan
tupo	tapu
kynosekeijang	eng e baka eng
sasakaije	mi koti eng
morijaije	joe drai eng
woriwjori	waiwai

Meki Kasaba Les 4**Kari'nja Auran**

- A Kashiripjo setokaije.
 B Tumaitjupo shimjokaije.
 A Wo'to syja itjaka.
 B Arepa senasa.

Sranan Tongo

- Losi a kasuripo.
 Bori a pepre watra.
 Poti a fisi ini.
 Mi e njam kasaba.

Nieuw Wortoe:

Kari'nja Auran	Sranan Tongo
setokaije	mi losi eng
shimjokaije	mi bori eng
itjaka	ini eng
senasa	mi njam eng
syja	poti eng

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 vreiheit foe mang organizeer na thema disi fa a fiti gi eng.

Table F.5. Activities Sentences

San joe e doe?	O'ty ko meijang?	San eng e doe?	O'ty ko neijang?
Les 1			
Ik schrijf	wei mjeroja	Hij/Zij	kyneimjerojang
Ik zing	waretaije		kyniwjaretanong
Ik lach	jaowaije		kynawanong
Les 2			
Ik speel	wesapimjaije		kynesapimjunang
Ik loop	wysa		kynysang
Ik ren	wekanuija		kynekatuijang
Les 3			
Ik baad	wekupija		kynekupijang
Ik eet	wonasa		kynonasang
Ik slaap	wonysa		kynonysang
Les 4			
Ik spring	wotaporoija		kynotaporojang
Ik val	womoije		kynomanong
Ik huil	wotamoja		kynotamojang

Table F.6. Question Forms

Nederlands	Kari'nja	Nederlands	Kari'nja
Slaap ik?	Wonysang?	Ik slaap.	(awu) wonysa.
Slaap jij?	Monysang?	Jij slaapt.	(amoro) monysa.
Slaap hij?	Nonysang?	Hij slaapt.	(mo'ko) kynonysang
Slapen wij?	Nonysang a'na?	Wij slapen	A'na nonysa.
Slapen zij?	Nonysatong?	Zij slapen.	Kynonysatong.
Slapen jullie?	Monysatong?	Jullie slapen.	(amyjaro) monysatong.

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'nja. 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'nja 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'nja. 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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