

WORK PAPERS OF SIL-AAB

Series A Volume 1

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PREFACE

These Workpapers are being produced in two series by the Summer Institute of Linguistics, Australian Aborigines Branch, Inc. in order to make results of SIL research in Australia more widely available. Series A includes technical papers on linguistic or anthropological analysis and description, or on literacy research. Series B contains material suitable for a broader audience, including the lay audience for which it is often designed, such as language learning lessons and dictionaries.

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INTRODUCTION TO
SERIES A VOLUME I

The papers in this volume are descriptions of aspects of the phonologies of five Australian Aboriginal languages. Some have been written after detailed analysis and published to make data available, e.g. Alyawarra Phonology by Nancy Turtle. Others are the result of shorter periods of field work and analysis. These are being made available in preliminary form here and may be further edited and published more widely in the future.

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NOTES ON RHYTHMIC PATTERNING IN IWAIDJA

Barbara J. Sayers and Noreen Pym

0. INTRODUCTION

Iwaidja is a language spoken at Croker Island by about 150 people and at Merganella on the adjacent mainland and Snake Bay, Melville Island, by about a further 30. Croker Island is about 150 miles N.E. of Darwin. The language is classified by O'Grady, Voegelin and Voegelin (1966) as Iwaidjan Family, Iwaidjic Group and Wargbi Sub Group.

These notes are the result of two weeks' field work at Croker Island in September 1974 to seek a solution to stress, length and pitch problems. The problems in previous analysis had been in identifying word stress. This problem was due to looking for the highest pitch as the contrastive feature of word stress. However, in normal conversation (responses) and in words elicited in isolation the syllables with highest pitch fluctuated from utterance to utterance of the same word. Also within a word two or more syllables frequently appeared to be equally stressed--that is, they had the same pitch and intensity. The obvious significance of the differences in syllable length also posed an analytical problem. These notes are not intended to be exhaustive. They seek to note the features identified rather than analyse the system.

Thanks are extended to Rae Girribug and Ada Brown for their help in telling stories and for helping Noreen Pym with the transcription. They also helped with the checking of rhythmic grouping of words. Some previously recorded stories told by Elsie Yindibu were also used in the corpus.

1. TECHNIQUE

The approach was based on Grimes (1969) model. Superimposed on this was the language learning technique (British SIL) of first

beating out the rhythm and then humming (or saying la la to) the pitch of brief stretches of speech. This was done prior to attempting to pronounce segmental phonemes. In this study 15 short discourses ranging from 15 to 30 seconds were used. Most of these were recorded specially for the purpose. Some words from these discourses were then checked for rhythmic grouping in isolation in 'like' sets. As informant help was limited and it seemed difficult to set up suitable frames complete checking still needs to be done.

The technique proved rapidly rewarding. Significant features of overall intonation patterning, breath grouping and rhythmic patterning were readily identified. The most striking feature of the result was the high importance of timing and rhythmic segmentation in contrast to the relatively low importance of pitch. Once timing and rhythmic segmentation were mastered it was possible to reproduce long utterances to the immense satisfaction of the language helpers.

Noreen Pym's understanding of the grammatical structure added significantly to the findings. This was due to the fact that, as in Wik-Munkan (Sayers 1976), an understanding of the underlying grammatical structure led to a more meaningful description of the phonology.

2. SPEED AND TIMING

When a discourse is first examined the wide variations of speed and timing are striking. At first it appears that the speed of individual words (and the syllables within those words) is a random choice. However, when individual breath groups are examined and the rhythm is tapped out it becomes obvious that there are layers of rhythmic groupings within this utterance. There is definite patterning within these layers so that the choice of speed is not arbitrary but each layer has its own pattern which fits into the pattern of the layer above.

Firstly the main beats were tapped out. Within a breath group these beats were frequently 'balanced'. That is, if the first two beats were fast they would be balanced by a further two fast beats. The underlying rhythmic segments in a 'main beat' rhythm group were also balanced, and to make this possible the syllables that build into the rhythmic segments were adjusted in speed to fit the beat and maintain the balance. (See p. 104 for explanation of symbols.)

nulidjanad

you 2

gudbingugun

you-arrive-2-past

'you 2 arrived'

(RK1b)

The patterning varies and may be 2 slow followed by 2 slow; 3 even beats; 1 slow 1 fast followed by 1 slow 1 fast, etc.
e.g.

ayunayan nagi 'I see the dogs' 2 slow: 2 slow
I-them-see dog (AB3b)

awalgbiyin mayunj 'they're hot' 1 slow, 1 fast:
they-hot hot 1 slow, 1 fast
(AB3d)

ayanaga 'they 2 will come back' 3 slow lax
they-towards-fut-2-come (RK2g)

The 'main beat' rhythmic groupings could be called 'phonological words'. We have called them rhythm groups. These rhythm groups for the most part are equivalent to grammatical words. When they are not single grammatical words they are usually the clumping of a limited number of grammatical forms with other words. These include *ga!u* 'not', *baʎa* 'intensifier' and *mana* 'maybe'. The first example is one rhythm group made up of three rhythmic segments, the second and third each one rhythm group made up of two rhythmic segments:

idbaran baʎa 'they went (intensified)' (EY5d)
they-go-past intens.

gayiřg mana baniwulařun 'maybe he'll finish' (RK4h)
now maybe fut-he-finish

ga!u riwulařun 'he hasn't finished' (RK4g)
not he-finish

When these rhythm groups are listened to one by one it is very easy to beat out the internal rhythmic patterning. We have called these smaller groups rhythmic segments (Grimes 1969). As in Wik-Munkan Sayers (1973) has found it necessary to have two levels between the breath group and the syllable. These larger rhythm

groups break down into the smaller rhythmic segments which then break down into syllables. A rhythmic segment may contain up to six syllables.
e.g.

biɾugʊnadj mana abanaman 'What will I get?' (RK5d)
what? maybe I-fut-get

The syllables within such a segment are evenly timed but the overall speed of the segment is fast. If there are different numbers of syllables in two segments the speed of the syllables within the segment will vary to adjust to two relatively evenly-timed rhythmic segments.
e.g.

R#
anaga langad bagba 'she teaches them' (AB2f)
she-them-teaches

gayirg burull 'it's good now' (RK4f)
now good

anaga alba 'they 2 play' (AB4b)
they-2-go play

3. PITCH AND RHYTHMIC SEGMENTATION

The relation of pitch between rhythmic segments seems to be of little importance. In discourse the first rhythmic segment usually has the highest pitch in a rhythm group but in isolated instances such as in responses in natural conversation it appears to be part of the system to change the point of highest pitch/greatest intensity. For the most part pitch changes are related to rhythmic segment borders.

e.g. In these examples there is one drop of pitch for each rhythmic segment:

gaɾu gaɾu 'afternoon' (RK5a)

<u>waʔulanj</u>	'children'	(AB4a)
<u>nagɪ</u>	'dog'	(AB3b)
<u>gudbanawanɪ</u>	'you (pl) stay'	(EY3i)

In contrast to the apparent low importance of pitch correct rhythmic segmentation is of great importance. If an utterance is incorrectly segmented the Iwaidja speaker will repeat the utterance with changes of length and pitch to highlight the segmentation error. Pitch will return to normal and length differences will be lost once the segmentation error is corrected.

e.g. banawani 'he will stay' will be repeated as bana:wani to emphasise that the w belongs in the first segment, that is, it is pronounced banaw,ani and not bana,wani as expected. Of course this segmentation highlights a syllable border which is other than expected. However, the word is still divided into two relatively evenly timed rhythmic segments. Detailed syllable analysis has not been attempted at this stage but will be handled later.

We found it imperative to listen for rhythmic segmentation and pitch separately otherwise we were confused and unable to make any decision. This was because in some rhythm groups pitch stayed the same over the borders of rhythmic segments and in other rhythm groups pitch altered within the segment.

Examples of pitch being sustained over rhythmic segment borders are:

<u>abanɪ</u>	'she stays away'	(RK1g)
<u>anguwanɪ</u>	'he drank it'	(RK3d)
<u>andanagan</u>	'I prodded it'	(RK7d)

Examples of pitch altering within the segment are:

<u>gudbingugun</u>	'you 2 arrived'	(RK1b)
--------------------	-----------------	--------

djanara

'I'll go'

(RK5b)

anbudbulan

'she poured it'

(AB1e)

Some rhythm groups within the corpus were segmented differently in different places. When this happened the form with less segments usually occurred in faster speech. Both forms were related to the overall timing of the breath group. The form with more segments was identical to the form of the word in isolation.

e.g. *baduwa* 'that's all' could be baduwa or baduwa but never baduwa.

The word *winalmu* 'big mob' could be winalmu or winalmu but never winalmu.

In slower speech segmentation usually occurred between the consonants of a cluster. (The coda of a syllable is only occasionally a consonant cluster.)
e.g.

bungalbunj

'they cracked them'

(EY5e)

mambal

'full'

(EY5f)

yunguŋara

'you (pl) go away'

(EY3b)

awalgbiyin

'they're hot'

(AB3d)

nunjdjul

'turtle'

(RK7a)

4. TENSITY OF ARTICULATION

A wide range of tensity of articulation was noted. Preliminary observation is that tensity marks the beginning of a discourse and laxity the end. Within the discourse there was also a wide range of tensity and this appears to be related to paragraph structure.

5. GRAMMATICAL FEATURES

A few grammatical features were noted. The last syllable of the last rhythm group of a breath group may rise in sequential constructions and in head-tail linkage.

e.g. in story EY2A:

arimanj

(EY2Ad)

he-it-got

bingun

gunag

(EY2Ae)

he-arrive-past

home

anudjinj

(EY2Af)

he-it-show-past

'Having caught it, he came home and showed it.'

in story EY2:

rayan

ambidj

(EY2d)

he-saw

snake

arimanj

yawaran

gunag

(EY2e)

he-it-get-past

he-away-go-past

home

'Having seen the snake, he caught it and went home.'

In appositional type constructions, the last rhythm group was usually slower and a separate breath group from the rest. This rhythm group was the grammatical word in apposition.

e.g.

gubuyubuy

yadnagan

(RK3b)

morning

away-we-2-go-past

u|u|li

(RK3c)

Urlurli

'In the morning Urlurli and I went.'

nagi

awani

mur^vgud

mangu

(RK6a)

dog

they-sit

together

shade

wina|mu

(RK6b)

big mob

'The dogs sit together in the shade--a big mob of them.'

R#

awan|nan

ba^vfa

idba^vran

(EY5a)

they-sit-past cont.

intens.

they-go-past

wa^vra^vgamu

(EY5b)

pl-woman

'The women who had been sitting down went out.'

Were time available it would be possible to write up a description of each level of the hierarchy in relation to its position in the discourse and in relation to other grammatical structure. Maybe later.

TEXTS

Texts coded RK1 to RK7 are stories told by Rae Girribug, those coded AB1 to AB4 were told by Ada Brown and those coded EY2 to EY5 were told by Elsie Yindibu. The first language of all three women is Iwaidja.

The texts are marked as follows:

BREATH GROUP: one per line

RHYTHM GROUP: 

RHYTHMIC SEGMENT: one loop

SYLLABLE: not marked

PITCH: lines above the words with intonation centres (greatest stress) marked .

arrows show pitch higher or lower than end of previous breath group.

DESCRIPTION AT RIGHT: e.g. 2 slow: 3 fast: 1 fast, 2 slow

This is a breath group containing 3 Rhythm Groups. The first rhythm group has 2 slow rhythmic segments, the second 3 fast rhythmic segments and the third 1 fast and 2 slow rhythmic segments.

R#: denotes a rhythm group break within a grammatical word.

Story No. RK1:

- RK1a nJa^oraⁿ gaⁿ gud^onabun 1 slow: 1 slow: 3 fast
 I came here I found you
- RK1b ↓ nuli^odJanad gudbingugun 2 fast: 2 fast
 you 2 you 2 arrived
- RK1c dji^oraⁿ 2 slow
 I went back
- RK1d ↑ anunman nan^oudj 1 slow: 1 slow
 I told it yesterday
- RK1e namin^o ↑ bingun ngalawuyug 1 fast: 1 slow:
 I said she arrived kin.term 1 slow
- RK1f la badba wu^ouwur ayunagan 1 slow: 2 slow:
 and another new one they 2 came 2 slow
- RK1g ↓ ngalamud abani[?] 3 slow: 3 slow
 kin.term she stays away

Free Translation: I came here and found you. You 2 had arrived. I went back and told them a story about it yesterday. I said, "Ngalawugug's arrived and there's another new one. Two of them have come but Ngalawamud stays away."

Story No. RK2:

RK2a abani bunji 3 fast: 2 slow
 he stays away Daddy

RK2b ↓ bu dawin 2 slow, 1 fast
 Port Darwin

RK2c mudiga radjugun 3 fast: 3 fast
 car he's waiting
 for it

RK2d FAST
mana a baniman LONG PAUSE 1 fast, 3 slower
 maybe he'll get it.

RK2e radjugun djambu --- NO PAUSE 3 slow: 2 slow
 he's waiting Jumbo
 for it

RK2f mana a banina abanaman 2 slow: 2 slow
 maybe they'll return they'll have it

RK2g ayanaga 3 slow lax
 they 2 will come back

Free Translation: Daddy is staying in Darwin. He's waiting for a car. Maybe he'll get it. Jumbo's waiting for it too. Both of them will come back when they have it.

Story No. RK3:

RK3a

ya bilimantj

2 slow

I took him away

RK3b

↑ guburuburx

yadnagan

2 slow: 3 faster

morning

we 2 went

RK3c

↓ u|u|I

3 slow

Urlurli

RK3d

anguwanj

medicine

djanad maninul

2 slow: 3 fast:
1 fast, 2 slow

he drank

medicine

his

blood

RK3e

njadniyan

2 slow

we came back

RK3f

nadbingugun

ararunj

2 slow: 3 slow

we 2 arrived

I left him

RK3g

bara njaran

1 v. fast, 2 slow

intens. I came

RK3h

nalawuyug

gunag

2 slow: 2 slow

kin. term

place

Story No. RK3 cont.:

RK3i

gawingun

3 slow

I arrived

RK3j

adnbani

ngalawuyug

2 slow: 2 slow

we stay

kin. term

Free Translation: I took him there. In the morning Urlurli and I went. He drank the medicine for his blood and we came back. When we got home I left him and came here to Ngalawuyug's place. Now that I've come Ngalawuyug and I are staying.

Story No. RK4:

RK4a djambu djaman ma? alanud
 Jumbo he works voc. road

1 slow: 1 slow:
 1 slow: 1 slow

RK4b ↓ wuru^ywa^y ↑ mayunj
 poor thing hot

2 slow: 2 slow

RK4c a^ori djaman ↓ ri^ogulinj alanud burutt
 he stands he works he made road good good

2 slow: 2 slow: 1 slow

RK4d ↓ bu^yuli alanud
 good road

3 slow

RK4e djanad mudiga idbaran
 he car they went

1 fast: 1 slow: 1 slow

RK4f gayi^yg bu^yuli alanud
 now good road

2 fast: 2 fast

RK4g gau ri^owula^yru^y dudu
 not he finished wait

1 fast, 1 slow: 2 slow

RK4h gayi^yg mana bani^owula^yru^y
 now maybe he will finish

2 slow (each with 3 even
 beats: 2 up,
 1 down; 2 up,
 1 down)

Story No. RK4 cont.:

- RK4i alanud 3 slow
road
- RK4J ↓ djamaṅ 2 v. slow
he works
- RK4k ↑ baḍuwa 2 slow
that's all

Free Translation: Jumbo's working on the road. Poor thing--it's so hot. He's working on making a good road. He went in the car. It's a good road now. He's not quite finished but maybe he'll finish today. He's working on the road.

Story No. RK5:

RK5a garugarug banariyu
 afternoon it's open 2 fast: 3 slower

RK5b ↓ djanara shop
 I'll go shop 1 slow: 1 slow

RK5c ↓ nanugan
 I'll look around 2 slow tense

RK5d ↑ birugunadj mana abanaman
 what? maybe I'll get 2 slow (fast syllables)

RK5e bagi mana
 tobacco maybe 2 slow tense

RK5f walidj
 food 2 slow lax

RK5g djiradad
 meat 2 slow lax

RK5h njanira
 I'll come back 2 slow lax

Story No. RK5 cont.:

Free Translation: In the afternoon when it's open I'll go to the shop and look around. What'll I get? Maybe tobacco, food, meat. Then I'll come back home.

Story No. RK6:

RK6a nagi awani murgud mangu 1 mod. tense:
dog they sit together shade 1 mod. tense:
1 mod. tense:
1 mod. tense:

RK6b winaimu 3 slow lax
big mob

RK6c awani murgud 1 slow: 1 slow lax
they sit together

RK6d ↑ nagi 1 moderate tense
dog

RK6e nagi awani 1 slow: 1 slow lax
dog they sit

RK6f ↑ mangu 1 slower, more tense
shade

RK6g ga!u awalbiyin 1 fast: 1 fast
not they're hot

RK6h ↑ mangu awani 1 fast: 1 fast (begins
shade they sit a little higher than
RK6g)

Story No. RK6 cont.:

RK6i ↓ ° mayunJ
hot

2 moderate tense

RK6j ↓ ° mangu awanI
shade they sit

1 fast: 1 fast

Free Translation: The dogs sit together in the shade--a big mob of them. They're together, those dogs, sitting in the shade. They're not hot--they're in the shade. The day's hot so they're in the shade.

Story No. RK7:

RK7a	<u>°djaran</u> I went	<u>nunjduj</u> turtle	2 slow lax: 2 slow lax
RK7b	↑ <u>°nunjduj</u> turtle	<u>djaran</u> [?] I went	2 slow tense: 2 slow
RK7c	<u>°wudji</u> dig stick	<u>yaba</u> plain	2 slow: 2 slow
RK7d	<u>°andanagan</u> I prodded it	<u>°adanj</u> I stabbed it	4 slow even: 2 slow even
RK7e	<u>°awadbun</u> I found it		2 fast
RK7f	<u>°wabad</u> one	<u>nunjduj</u> turtle	2 slow: 2 slow
RK7g	<u>wudji</u> dig stick	<u>abanj</u> I brought it	<u>°gani</u> here
			<u>buran</u> from there
			1 mod.: 1 mod.: 1 mod.: 1 mod.
RK7h	↓ <u>gumag</u> home		2 slow

Story No. RK7 cont.:

- RK7i °djaran 2 slow
I went
- RK7j awadbun gunjdjul 2 moderate: 2 moderate
I found it turtle
- RK7k ↓ warad gunjdjul awadbun 2 slow: 2 slow: 2 slow
one turtle I found it
- RK7l abilimanj 2 slow
I got it
- RK7m ↑ warad gidjalg 2 fast: 2 fast
one truly
- RK7n galu galmu warad duwa 1 fast tense: 1 fast
not a lot one only tense: 1 fast tense:
1 fast tense
- RK7o baduwa 2 slow lax
that's all

Free Translation: I went for turtles. I went for turtles with a digging stick to the plain. I prodded and stabbed and I found one turtle with the digging stick that I brought from home. I went out and found one turtle. I got that one properly,--not a lot--just one. That's all.

Story No. AB1:

- AB1a °buddinJ 2 slow
 he was frightened
- AB1b °animudban ↓ °waranuna 3 faster: 2 slow
 he-them feared white women
- AB1c ↓ °bařarǵanJ 2 slow
 he cried
- AB1d ba. duwa 2 even lax
 that's all
- AB1e ↑ °aᅇbudbulan 2 slow
 she poured it
- AB1f °yanjdjug 2 slow
 milk
- AB1g bařa aᅇbud bulan djumun 1 fast: 3 fast
 Intens. she poured it for him
- AB1h °gadagunJ 3 slow
 she gave him a drink

Story No. AB1 cont.:

AB1i bread galarinj djumun 1 slow: 4 fast
 bread she put it in for him

AB1j bread gugun 1 slow: 2 slow (low)
 bread she gave him

AB1k anguwanj 3 slow
 he drank it

AB1l baduwa 2 v. fast
 that's all

AB1m i: ri wularun wunbaran 2 slow: 3 fast
 yes he finished it he slept

Free Translation: He was frightened of those two white women and he cried. She poured out some milk. She poured it out for him and gave him a drink. She put some bread in it for him and gave it to him and he drank it. Yes, he finished it and went to sleep.

Story No. AB2:

- AB2a 2 slow even
morning
- AB2b 3 slow
I go intens.
- AB2c 2 slow: 2 slow
I hold him we sit
- AB2d 2 slow: 2 slow
baby white man small
- AB2e 3 slow
mother she goes
- AB2f R#
she-them teaches books
- AB2g 1 fast, 1 slow, 1 fast
I hold him intens.
- AB2h ↓ 2 slow lax
morning

Story No. AB2 cont.:

AB2i

naṛunda

we(ex)drink

mayunJ

hot

awara

she comes

2 slow: 2 slow: 2 slow

AB2j

bingan

she arrives

naṛunanda

we(ex)2 drink

2 slow: 2 slow

AB2k

baduwa

that's all

yadira

she goes back

2 slow: 2 slow

Free Translation: In the mornings I go there and we sit and I hold that white baby. His mother goes and teaches while I hold him in the mornings. We have a hot drink when she comes. She arrives and the two of us have a drink and when we're finished she goes back.

Story No. AB3:

- AB3a ↑ nuḡan 2 slow
 I'm watching
- AB3b ayunayan nagl 2 slow: 2 slow
 I-them see dog
- AB3c ayalīn uḡa mangḡ 3 slow
 they lie over there shade
- AB3d awalḡbiyīn mayunḡ 1 slow, 1 fast: 1 slow,
 they're hot hot 1 fast
- AB3e ↑ wiḡalmu ayalīn muḡḡud 1 slow, 1 fast: 1 slow,
 big mob they lie together 1 fast

Free Translation: I'm watching the dogs. They're lying over there in the shade. They're hot. A big mob of them are lying together.

Story No. AB4:

AB4a wa^oru|anj 2 slow
children

AB4b ana^oga alba^o 1 fast, 1 slow
they2 go play

AB4c ↓ Clara^o la^v Victor^o 1 slow, 1 fast, 1 slow
Clara and Victor

AB4d Clara^o banl la^v Victor^o wa^ora an^ogu ma^oradjba
Clara sits and Victor goes he walks
2 slow: 1 fast, 1 slow:
2 slow

AB4e ↑ alba^o 2 slow
play

Free Translation: The children, Clara and Victor, are playing.
Clara is sitting and Victor is walking playing.

Story No. EY2:

- EY2a yawaran ba waxbi
 he went that man 2 slow: 3 slow
- EY2b ??
yawaran
 he went 2 slow
- EY2c rayan ambidj
 he saw it snake 2 slow: 2 slow
- EY2d ↑ rayan ambidj
 he saw it snake 2 faster: 2 faster
- EY2e arimanj yawaran gunag
 he got it he went home 2 slow: 2 slow: 2 slow

Free Translation: That man went and he saw a snake. When he saw the snake he got it and went home. Having seen the snake, he caught it and went home.

Story No. EY2A:

- EY2Aa yawa^oran ba wa^orbɪ 2 slow: 3 slow
he went that man
- EY2Ab ra^oyan ambidj 2 slow: 2 slow
he saw it snake
- EY2Ac a^ori^omanj pitch of end same 2 slow
he got it as following onset
- EY2Ad a^ori^omanj 2 slow
he got it
- EY2Ae bi^ongun gunag 2 slow: 2 slow
he arrived home
- EY2Af anu^odjinj 2 slow
he showed it
- EY2Ag ↓ anu^odjinj ba ? ambidj 2 faster: 2 slow
he showed it that snake

Free Translation: That man went and saw a snake and caught it. Having caught it he came home and showed it. He showed them that snake.

Story No. EY3:

- EY3a waʔuʔanʃ 2 slow
 children
- EY3b yini yunguʔara waʔag 1 fast: 2 fast: 2 fast
 don't go away (pl) far
- EY3c ↓ yunguʔara waʔag 2 fast: 2 fast
 go away (pl) far
- EY3d ↑ gudbanawani uga gunag 3 slow: 2 slow: 2 slow
 stay (imp.pl) at home
- EY3e gudbanawani uga gunag 3 slow: 2 fast
 stay (imp.pl) at home
- EY3f gudbanawani alba 3 slow: 2 slow
 stay (imp.pl) play
- EY3g yinan gudbin waliwi 2 slow: 2 slow: 2 slow
 don't say (pl) bad
- EY3h ↓ yinan gudbin waliwi radbiyi 2 slow: 2 slow:
 don't say (pl) bad word 2 slow: 2 slow

Story No. EY3 cont.:

EY3i ↑ gudbanawani duwa bu'uli 3 slow: 1 slow: 2 fast .
stay (imp.pl) just good

Free Translation: Children, don't go far away. Stay home and play.
Don't say bad words. Stay home and be good.

Story No. EY5:

EY5a ^{R#}
 ° awaninan baṽa ° idbaṽan
 they were sitting Intens. they went
 1 slow: 1 slow:
 2 slow

EY5b
 ° waragamu
 women
 2 slow

EY5c
 ° idbaṽan
 they went
 2 slow

EY5d ↑
 ° idbaṽan baṽa ° idjuwingu
 they went Intens. they arrived away
 2 slow, 1 fast:
 1 fast

EY5e
 ° bunalbung wamin ba aranan baduwa
 they-them cracked those ones that oyster that's
 all
 2 slow: 2 slow: 2 slow:
 2 slow

EY5f
 bunalbung baṽa ° mambal ° muṽgud
 they-them cracked Intens. full together
 2 fast: 2 fast: 1 fast

EY5g
 ° baduwa
 that's all
 3 slow lax

Story No. EY5 cont.:

Free Translation: The women who had been sitting down went out. They arrived where they were going and collected oysters. Together they collected enough to fill their containers.

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