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WORK PAPERS OF SIL - AAB

Series A Volume 2

**PAPERS ON IWAIIDJA PHONOLOGY
AND GRAMMAR**

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Summer Institute of Linguistics
Australian Aborigines Branch
Darwin

April 1979



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ISBN 0 86892 195 5

PREFACE

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The publication of this book was facilitated by a grant from the Australian Aborigines Branch Research Fund of the Summer Institute of Linguistics.

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INTRODUCTION TO
SERIES A VOLUME 2

The papers in this volume are descriptions of aspects of the Iwaidja language. Part I contains papers on the phonology and Part II papers on the grammar.

The language is classified by Wurm (1972:113), following O'Grady, Voegelin and Voegelin (1966:29) as constituting the Wargbi Subgroup of the Iwaidjic Group of the Iwaidjan Family. Iwaidja is spoken by about 120 people on Croker Island and by about a further 50 at Coombe Point and Merganella on the adjacent mainland, and at Snake Bay on Melville Island, all in the Northern Territory.

Language data used in these papers was collected under the auspices of the Summer Institute of Linguistics during 1973-75 and 1977. Various Iwaidja people served as teachers in providing this data. Grateful acknowledgment is given to Elsie Indibu, Ada Magurulu, Rae Girribug, Hazel Mamiya, Joy Malwagga and Illyjilly.

Thanks are also due to Kenneth L. Pike, Marvin M. Mayers, Robert E. Longacre and George L. Huttar for their consultant help.

Noreen Pym

Bonnie M. Larrimore



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ABBREVIATIONS

accomp	accompaniment
adj	adjective
adv	adverb
b.	brother
Ben	Benefactive
C	any Consonant
Cl	Clause
Cl, C2, ...	Clause 1, Clause 2, ...
comp	completed action
con	continuity
du	dual
emph / (emph)	emphasis
exc/ex	exclusive
fem	female
fut	future
H	Head
(IF)	Indefinite Future
imper	imperative
inc/in	inclusive
interrog	interrogative
(io) / (IO) / Ind Obj	Indirect Object
IV	Intransitive Verb
lit	literally
M	Modifier
m.	mother
N	any Nasal
n / (n)	noun
neg	negative

(NIF)	Negated Indefinite Future
NP	Noun Phrase
num	numeral
p	past tense
p=cont/p cont	continuous or habitual past tense
p=habit	habitual past tense
pl	plural
Poss	Possessor
poss	possessive
PP	Possessive Phrase
quest	question
RAP	Relator Axis Phrase
R#	break between rhythmic groups when not at word break
recip	reciprocal
rep	repetitive
S1, S2, ...	Sentence 1, Sentence 2, ...
s/sing	singular
(SP) / Seq of part	Sequence of Participant
subj	subject
TV	Transitive Verb
V	any Vowel
veg	vegetable
1s	1st person singular
1p	1st person plural
2s	2nd person singular
2p	2nd person plural
3s	3rd person singular
3p	3rd person plural
3=pers	3rd person, singular or plural
/	or
//	intonational pause
-	break between morphemes in Iwaidja

=	break between word in English but one morpheme in Iwaidja
:	which is (i.e. H:Cl the head which is a clause)
¶	paragraph
	phonological phrase, rhythmic group
	phonological word
/, //, ///, ////	pauses (shortest to longest)
o	heaviest stress
"	next heaviest stress
'	third degree of stress
.	syllable break
/b/	the phoneme <u>b</u>
[b]	the phone <u>b</u>
→	is interpreted as / is realised as
// #	end of text



AN IWAIDJA NARRATIVE DISCOURSE

0. INTRODUCTION

This paper presents the results of an analysis of an Iwaidja narrative done under the guidance of Kenneth L. Pike. The specific purpose was to try to discover the way in which a particular narrative discourse was segmented.

1. METHOD

Several copies of the narrative were used, one to identify and track participants and props, another to mark grammatical signals, another to mark the sequence in which events were told, and another to mark intonation, location and time signals. These copies were compared and the discourse was then divided up by (a) changes in time, (b) changes in location, (c) intonation markers, (d) grammatical markers, and (e) changes in participants. The conclusions drawn are presented in this paper.

2. DESCRIPTION OF NARRATIVE STRUCTURE

2.1 PARTICIPANTS

The participants in the story in order of appearance are:

the narrator, referred to as ngabi 'I', ngamung 'I in turn', ngardung 'me', the first person singular prefix in a verb, and as part of ngarrimung 'we in turn', and as part of the first person dual and plural, and second person dual and plural affixation on verbs.

'the older white woman, Ngalawamud' ngalawamud uldungguldu nuna, also referred to by the third person singular affix on a verb, who only appears in the Setting.

George, the driver of the car, referred to as 'George', or jamin 'he in turn', or as the third person singular or 'he' prefix on verbs, or as part of ngarrgaldawartad marryun 'three young men' or marryun ngarrgarrg 'two young men'.

Nayiji, the instigator of the trip, referred to as 'Nayiji' or janad 'he', jamin 'he in turn', jumung 'him', or as the third person singular or 'he' prefix in a verb, or as part of ngarrgaldawartad marryun 'three young men'.

'our older white woman', nuna ngarrarri uldungguldu, also referred to as ngarrarri 'our one', jamin uldungguldu 'the older woman in turn', or as the third person singular prefix on a verb, or as part of warranuna ngarrgarrg 'the two white women', or warranuna 'the white women' or wimung 'them' or waminmin 'they two in turn'.

another white woman only mentioned in warranunga ngarrgarrg, 'the two white women', warranuna 'the white women', wimung 'them', waminmin 'they two in turn' and as part of the third person plural prefix on a verb.

Warrulduj, referred to as 'Warrulduj', or as the third person singular or 'he' prefix on a verb, or as part of ngarrgaldawartad marryun 'three young men', or marryun ngarrgarrg 'two young men', or as part of the 'we two' or 'you two' affix on a verb.

Every transitive verb carries both subject and object pronominal affixes, and every intransitive verb subject affixes. Intransitive verbs and free form pronouns do not distinguish gender in the third person singular form, i.e. there is only one form for 'he, she, it'. Another small group of verbs do not distinguish gender or number in the third person form, i.e. there is only one form for 'he, she, it, they'. So context and other clues are required to disambiguate some pronominal and verbal affix references. Methods of disambiguating are:

(a) a following amplification: in the following set of three adjacent clauses, the participant's name is given in clause no. 16, so it is clear which pronominal reference is intended in clauses nos. 15 and 17.

no. 15 'after that he/she/they related to them'

no. 16 'Nayiji narrated to them'

no. 17 'he/she/they narrated a story to the two white women'

Some other examples are:

nos. 8, 9, where the 'we' in the verb is amplified as 'the tired one taking the car, two young men, two white women' and 'I';

no. 20, where the pronoun 'he/she in turn' is restated as 'George';

nos. 22, 23, where 'to him/her' and 'that one' are restated as 'Nayiji'; and

nos. 37, 38, where the 'he/she' in the verb is amplified as 'Warrulduj'.

(b) known because of an immediate prior reference:

nos. 3, 4, the 'he/she' in the verb refers to 'the older white woman, Ngalawamud' in no. 3;

nos. 10-14, where the 'we' in the verb refers to the list of participants in nos. 8, 9;

nos. 18, 19, where the 'he/she/they' in the verb and the 'to him/her' refer to Nayiji in no. 16, and the 'they two' and 'to them' to the 'two white women' in no. 17;

nos. 41, 42, 45-47, where the 'he' in the verb refers to 'George' in no. 40.

(c) assumed that the reference is to the main character, George:

nos. 36, 52, 55, where the 'he' or 'he/she' in the verb is George.

(d) assumed from the context:

no. 26, 'I in turn', no. 27, 'you' and no. 28, 'he/she in turn' are all Nayiji;

no. 33, 'you' and no. 34, 'I' are 'our older white woman';

'we' of nos. 1, 2, 7, 8, 10, 12, 13, 14, and 'you pl' of nos. 3 and 4 are all participants;

'we' of no. 5 and 'you pl' of no. 6 are all participants except George;

'we' of nos. 21, 22, 23, 25, 36, 51, 53, 54, and 'you pl' of no. 24 are all participants except Nayiji;

'we' of nos. 29, 30, are all participants except Nayiji and the older white woman;

'you pl' of nos. 36 and 50 are all participants except George and Nayiji.

(e) assumed from background knowledge:

The audience knew the locations, the participants, and the topic: "What happened when we took Nayiji to Yinjinaj". Thus, in no. 8, 'he' is Nayiji who would normally have walked but took a car because he was tired.

In nos. 42-25 the 'you two' and the 'we two' are the narrator and Warrulduj as the white women would not have been asked to help.

In nos. 48, 49 the 'us' are those involved in changing the wheel, i.e. the other white woman is not included.

2.2 SEQUENCE OF EVENTS

The chronological order of events and the order in which they are told do not coincide.

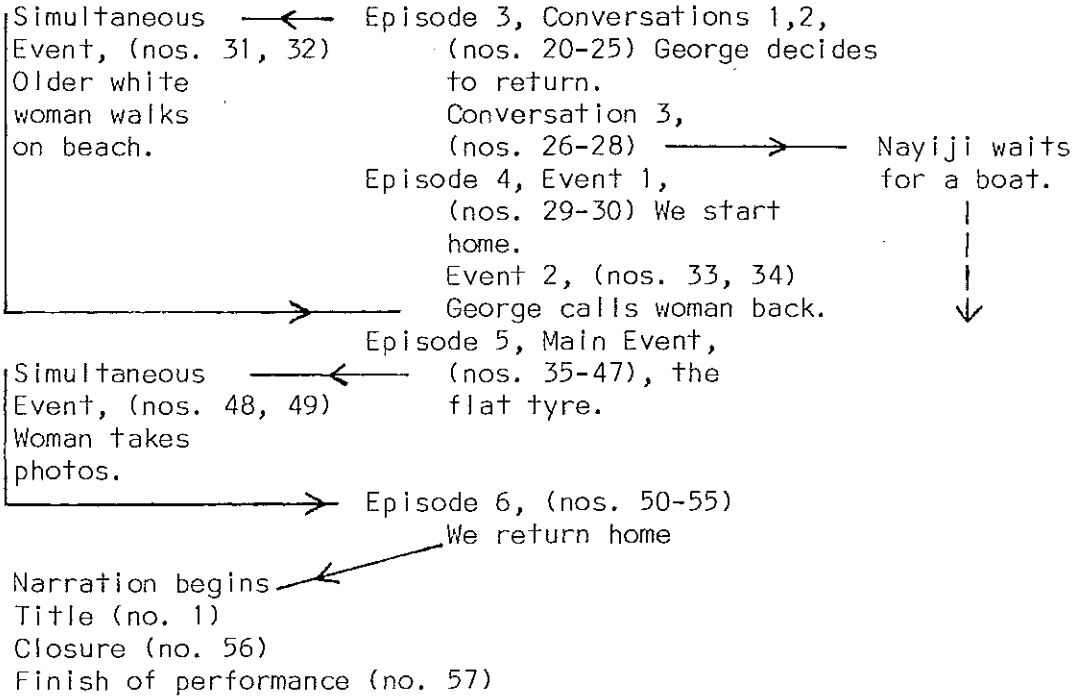
The chronological order is as follows:

BEFORE NARRATIVE
BEGINS

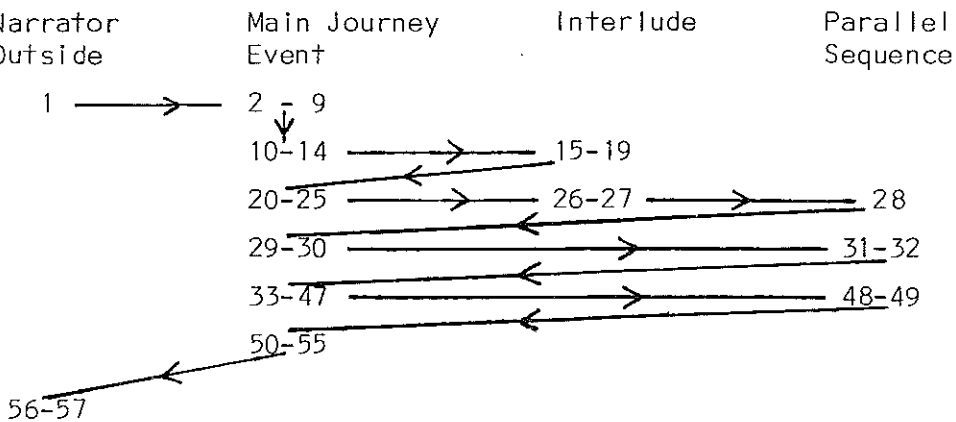
Nayiji decides to go to the mainland and arranges for a car to take him to Yinjinaj (point of embarkation) as he is too tired to walk (no. 8).

NARRATIVE

Setting (nos. 2-9)
Episodes 1,2, (nos. 10-19)
Trip to Yinjinaj, Stories.



The narration sequence is:



2.3 GRAMMATICAL MARKERS

There are four conjunctions and part of a set of pronouns used as grammatical markers in this narrative. There are also two instances of Head-Tail Linkage.

The conjunctions are:

jumung 'when' in no. 1. '(This is about) when ...' (jumung can also mean third person singular indirect object as in nos. 19, 22, 23.)

lda co-ordinate or simultaneous action
no. 9: 'and two young men ...'
no. 45: 'we pressed down and he took off the wheel'.

barduwa marks the completion of an activity and may occur at the end of the activity as in nos. 18, 24, 42, 49, or at the beginning of the next activity as in nos. 47, 52, or in both places as in nos. 19, 20.

barta occurs before a verb to show that the same subject is continued as in no. 7, (start of story and subject picked up from the title), nos. 10, 13; or that the person spoken to is the continuing subject as in nos. 25, 27, 37, 50. (barta also occurs following another word in one phonological phrase. The other word may be a verb as in no. 33: guwi barta 'come on', and in nos. 21, 23, 57; or an adverb as in no. 44: barag barta 'there', and no. 54; or an adjective as in no. 56: burruli barta 'that's right'. Its exact function in these instances is not understood and it has been glossed as 'emphatic'.)

On three occasions barduwa and barta are used together as a unit: barduwa barta. In no. 15 and no. 22 it marks a change of participant in much the same way as the 'in turn' pronouns. In no. 56 it marks the end of the story. Except for no. 56, it occurs only at the beginning of postulated paragraphs.

The pronouns, glossed as 'in turn', are used either to denote a change of participant, as in

- no. 19: subject changes to 'they two',
- nos. 20, 28, 48: subject changes to 'he/she',
- no. 26: subject changes to I, and
- no. 29: subject changes to 'we';

or to show it was someone's turn, as in no. 55 where ngamung means 'and then it was my turn to be driven home'.

Head-Tail Linkage occurs in nos. 11, 12 where the first 'we arrived at Yinjinaj' has final intonation and the second 'we arrived at Yinjinaj' has rising non-final intonation.

2.4 OTHER FEATURES NOTED

Amplification is common throughout the narrative. Its reverse, echo, the repetition of whole or part of the preceding clause without addition, is not as common. Instances of amplification are:

nos. 16, 17	amplifying	no. 15
no. 23	"	no. 22
no. 30	"	no. 29
no. 38	"	no. 37
no. 42	"	nos. 40, 41
no. 44	"	no. 43
no. 54	"	no. 53

Instances of echo are:

no. 18	echoing	no. 17
no. 32	"	no. 31
no. 46	"	no. 45
no. 49	"	no. 48

There is a repeated verb linkage for the main story line. The verb 'to go' is used to pick up the story after a stop or digression. In no. 10 it carries the 'away' prefix showing that it is the outward journey. In nos. 29 and 53 it carries the 'towards' prefix showing that they are on the return journey.

2.5 INTONATIONAL FEATURES

Pause Pauses are frequent and of varying lengths. Four different lengths of pause were noted in this narrative.

Pitch The general pattern is gently falling pitch. A more marked fall in pitch occurs on a phrase in apposition with a previous phrase, or finally in a clause. A rise in pitch occurs at the beginning of a quote, or finally in a clause to show continuity with the following clause. Sentences have not yet been analysed but the present hypothesis is that clause final falling pitch marks the end of a paragraph, while clause final rising pitch shows that the following clause is part of the same sentence.

When a marked fall in pitch is followed by a pause of length //, /// or ////, there also occurs some grammatical feature, often marked by

crescendo, showing that this is a significant break in the story. The grammatical markers occurring with marked fall in pitch and pause are:

barta at nos. 6, 7 and nos. 49, 50;

barduwa at nos. 19, 20;

barduwa barta at nos. 14, 15, nos. 21, 22 and nos. 55, 56;

Head-Tail Linkage at nos. 11, 12 and nos. 43, 44;

'in turn' pronoun at nos. 28, 29 and nos. 47, 48; and

change in location specifically stated at nos. 34, 35.

There are three occurrences of a marked fall in pitch and a pause of length /// which do not have a specific grammatical marker. In no. 10 the fall in pitch is associated with passage of time. The other may be regarded as appositional intonation, i.e. no. 14 is an appositional amplification of no. 13; no. 44 is an appositional amplification of no. 43.

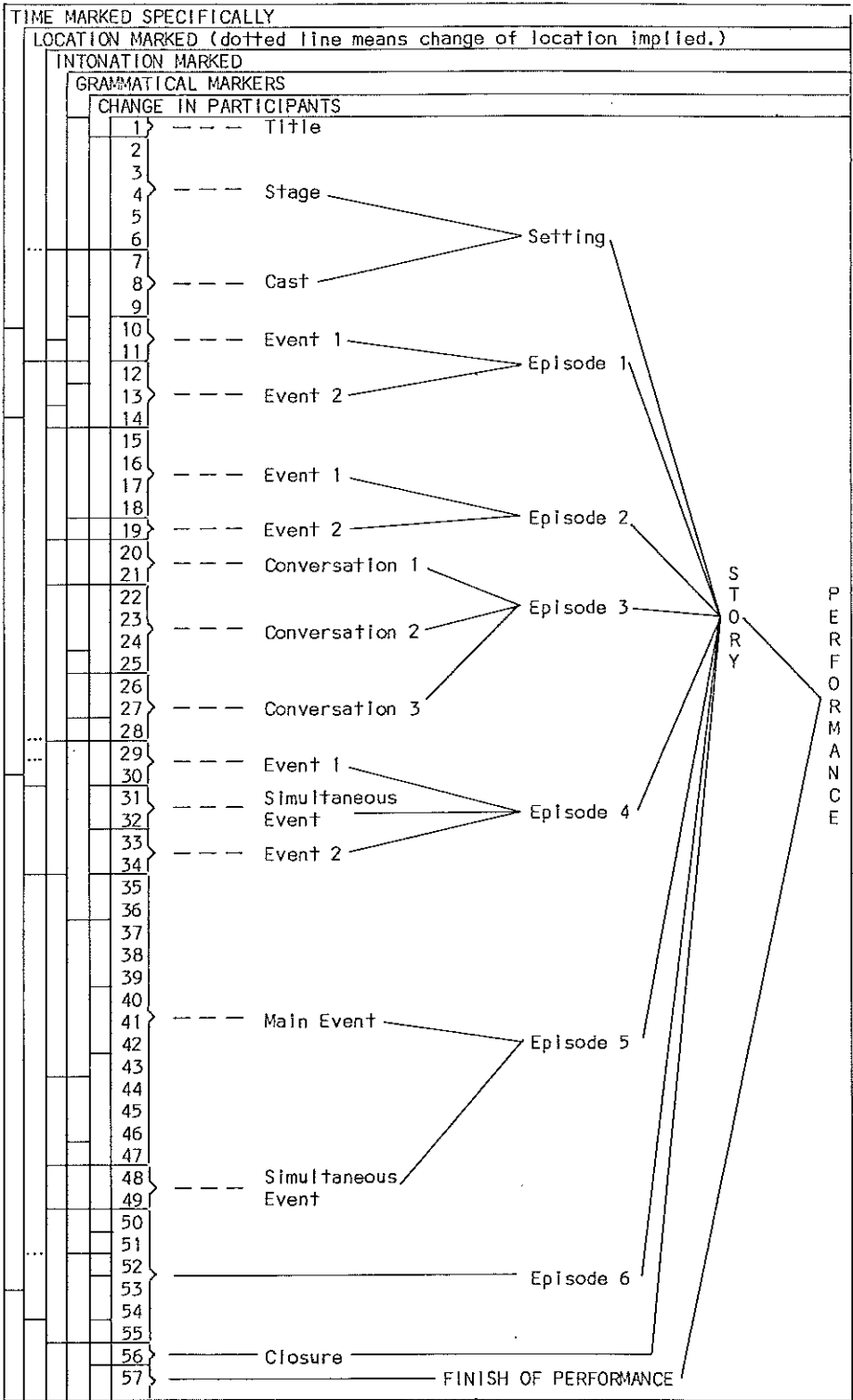
The two occurrences of non-final intonation are each followed by a grammatical marker and can be considered as marking the phrase on which they fall as an introduction to the following statement. No. 12, 'we arrived at Yinjinaj' introduces the period of interlude. No. 20 barduwa marks the end of the interlude and the beginning of the return journey.

2.6 SIMULTANEOUS EVENTS

Simultaneous Events in Iwaidja are related after the main event with which they are parallel in time, and are specially marked. The first, nos. 31, 32, has the subject named in full at the beginning and a shorter form of the same subject at the end. The full subject is fronted as the normal position for a subject is following the verb. The second simultaneous event, nos. 48, 49, has two grammatical markers; 'he/she in turn' at the beginning and barduwa at the end.

The statement in no. 28 is not a simultaneous event in the same way as the other two. It is more a narrator's comment. Nayiji would not have gone in the boat until well after the trip had been completed, but he had gone when the story was told.

2.7 OUTLINE OF NARRATIVE



2.8 CHANGES IN WORD ORDER

The normal word order in an Iwaidjan clause is subject pronoun, if any, then verb or verb phrase followed by Subject, Object, Location, Time, etc. So far no more than two tagmemes following the verb have been found in any one clause. Where the word order changes and tagmemes precede the verb, these tagmemes have a special function.

In this text, Subjects, Objects and Locations are fronted as a focusing device. (See nos. 16, 23, 31, 35, 38, 40, 48 and 49.)

In no. 35 there is focus on the location of the event. The repetition of the fronted Location marks a very definite break in the story.

In nos. 16, 23 and 38 the fronting is part of a following amplification and the fronted subject or object is the disambiguation of the previous pronominal reference. No. 49 is an echo of no. 48.

In no. 40 the fronted object shows that the object the actor used was not the expected one. There was no jack for the car so he used some logs as a substitute.

In nos. 31 and 48 the fronting not only focuses on the Subjects and Objects but also marks the beginning of a simultaneous event.

3. CONCLUSIONS

The outline of the narrative (Section 2.7) shows the correlation between the occurrence of markers and the semantic breaks in the story. But there is no single factor which separates episodes in the narrative. Rather the various factors work together to show where the breaks occur.

The following hypotheses are advanced about grammatical sentences and paragraphs:

- (1) The end of a paragraph is marked by pause and clause final falling intonation. This intonation may occur on barduwa as the final word in a clause.
- (2) With the exception of the beginning of the story, the beginning of a paragraph is marked by one of the grammatical markers: barta, barduwa or barduwa barta, by an 'in turn' pronoun, by a fronted Location or by Tail-Head Linkage.
- (3) Within the paragraph, the end of a sentence is most commonly marked by a pause of at least length ///, but may also be marked by d

barduwa at the end followed by an 'in turn' pronoun at the beginning of the next sentence as in no. 18, or by barduwa at the beginning of the next sentence as in no. 52. It is possible also that a sentence may be marked by an 'in turn' pronoun at the beginning of the next sentence as in no. 27, but at present nos. 26, 27 and 28 are considered to be one grammatical sentence.

A comparison of Section 4.2 with Section 2.7 will show that semantic breaks and grammatical paragraphs do not always correspond. "Cast" and "Event 1" of "Episode 1" occur as one grammatical paragraph, and "Closure" and "Finish of Performance" as one grammatical sentence.

Other conclusions reached are:

- (1) Time and Location do not mark breaks unless they are fronted.
- (2) A change of participant does not mark a break unless it is shown either by an 'in turn' pronoun or a fronted Subject.
- (3) Amplification is used freely and its main function is to disambiguate pronominal references.
- (4) Grammatical markers are of two main types: barduwa which refers to the completion of an activity or event, and barta, barduwa barta and 'in turn' pronouns which keep track of participants.
- (5) Continuity is also carried by tail-head linkages or repeated verb linkage.

4. TEXT OF NARRATIVE

4.1 TEXT WITH MORPHEME BY MORPHEME GLOSS

Pauses are marked by /, //, ///, //// (shortest to longest).

Final falling pitch is marked , rising pitch .

"When we took Nayiji to Yinjinaj." Told by Elsie Indibu.

- (1) jumung jarraran ///
when away=we-go-p
'This is about when we went.'
- (2) jarraran abiny wimung //
away=we-go-p 3s-say-p to=them
'She told them we were going.'

(3) ngalawamud / uldungguldu // nuna yunggudbanara //
 kinship=term older=woman white=woman away=2p-fut-go
 // abiny //
 3s-say-p


'The older white woman, Ngalawamud, said, "You're going."'

(4) abiny ngardung / yunggudbanara ///
 3s-say-p to=me away=2p-fut-go

'She said to me, "You're going."'

(5) marugurnaj adnanaman //
 who? he=us-fut-take

'"Who'll take us?"'

(6) ya yunggudnanaman // juj  ///
 oh away=he=2p-fut-take George

'"Oh, George'll take you."'

(7) barta jarraran ngarrgaldawartad marryun ///
 and=so away=we-go-p three young=man

'And so we and the three young men went.'

(8) jarraran / janad baju arimany mudiga ///
 away=we-go-p 3s 3s-tired to-he=it-take-p car

'We went (with him), he was tired (and) took a car.'

(9) ida marryun ngarrgarrg // warranuna ngarrgarrg
 and young=man two pl-white=woman two

ngabi ///

I


'and two young men, two white women and I (went too).'

- (10) barta jarraran mangawala: \\\\
 and=so away=we-go-p fast=long=time
 'and so we went quickly for a while'
- (11) jadbinggung yinjinaj \\\\
 away=we-arrive-p place=name
 'We arrived at Yinjinaj.'
- (12) jadbinggung yinjinaj //
 away=we-arrive-p place=name
 'We arrived at Yinjinaj.'
- (13) barta ngadbani \\\\
 and=so exc-we-stay
 'And then we stayed (there).'
- (14) ngadjaldingan бага ngarrigbiny \\\\
 exc-we-lie-past=cont there exc-we-wake-p
 'We had a rest and woke up.'
- (15) barduwa barta angbunman wimung \\\\
 finish and=so 3=pers-narrate to=them
 'After that he told them a story.'
- (16) nayiji angbunman wimung //
 man's=name 3=pers-narrate to=them
 'Nayiji told them a story.'
- (17) angbunman wimung yiwarruj warranuna ngarrgarrg \\\\
 3=pers-narrate to=them story pl-white=woman two
 'He told the two white women a story.'

- (18) angbunman wimung barduwa //
 3=pers-narrate to=them finish
 'He finished telling them a story.'
- (19) waminmin angbunman jumung barduwa \\\\\\\
 they=2=in=turn 3=pers-narrate to=3s finish
 'Then the two of them in turn told him a story.'
- (20) barduwa \\\\ jamin aju ngurrij barta juj
 finish 3s-in=turn 3s-lie sleep and=so George
 abiny jadbanara //
 3s-say-p away=we-fut-go
 'After he'd had a sleep George said, "Let's go."'
- (21) jadbanara barta gunag \\\\
 away=we-fut-go emph place
 '"Let's go home."'
- (22) barduwa barta // ngadbiny jumung \\\\ бага \\\\
 finish and=so exc-we-say-p to=3s that=one
 'After that we said to him,'
- (23) nayiji ngadbiny jumung / jarrara barta //
 man's=name exc-we-say-p to=3s away=we-go emph
 'We said to Nayiji, "We're going."'
- (24) iyi yunggudnaran barduwa /
 yes away=2p-go-p finish
 '"Yes, you're on your way."'
- (25) barta jarraran \\\\
 and=so away=we-go-p
 'And so we went.'

- (26) ngamung abanajun gabala barta janurdin
 I=in=turn I=it-fut-wait=for boat and=so away=I-fut-cross
 abiny //
- 3s-say-p
 'I'll wait for a boat and then I'll go across,' he said.'
- (27) iyi barta yangmanara //
 yes and=so away=2s-fut-go
 'Yes, and then you'll go.'
- (28) jamin yawurdiny // gabala martan /
 3s=in=turn away=3s-cross-p boat small
 'He went across in a little boat.'
- (29) ngarrimung nyarraran //
 we=in=turn to=we-go-p
 'We came along.'
- (30) nyarraran mangawa:la ///
 to=we-go-p fast=long=time
 'We came fast for a while.'
- (31) nuna ngarrarri // uldungguldu waran ajbud ///
 white=woman our older=woman 3s-go-p beach
 'Our older white woman had gone along the beach.'
- (32) waran ajbud / ngarrarri ///
 3s-go-p beach our
 'Our one went along the beach.'

- (33) ngawu burruli iyi burruli guwi barta abiny juj
 how=about good yes good come! emph 3s-say-p George
 guwi yuwunara
 come! to-2s-imper-go
 "'Is that all right?" "Yes, it's all right. Come on," said
 George, "Come on, hurry up!"'
- (34) durdu nyirta manganbartawara ///
 wait to-l-return running
 "'Wait, I'm coming back fast.'"
- (35) warrin /// warrin wulgariny maridu baga ruli ////
 bush bush 3s-leave-p wind that foot
 'Out in the bush the air came out of the tyre.'
- (36) gindi gudnayanjing abiny /
 what? 2p-see-optative 3s-say-p
 "'What can you see?" he said.'
- (37) barta bulaguny ///
 and=so 3s-go=down-p
 'And so he got out.'
- (38) warrulduj bulaguny rayang iyi guwa wulgariny maridu /
 man's=name 3s-go=down-p he-see-p yes true 3s-leave-p wind
 'Warrulduj got out and looked. "Yes, it's true, the air's gone."'
- (39) agud arrabanangulda /
 always we-fut-make
 'We can always fix it.'

- (40) gujali rimany juj /
 firewood he=it-get-p George
 'George got some wood.'
- (41) rudban /
 he=it-put=down-p
 'He put it down.'
- (42) arimany ngarrgarrg rudban barduwa abiny
 to-he=it-get-p two he=it-put=down-p finish 3s-say-p
 gudnurtuldigi ///
 2p-imper-dual-climb
 'He brought two pieces and put them in place, and then he said,
 "You two climb up on it."'
- (43) ngarrurtuldiginy  ///
 exc-we-dual-climb-p
 'We climbed up on it.'
- (44) ngarrurtuldiginy barag barta ///
 exc-we-dual-climb-p there emph
 'We climbed up on there.'
- (45) ngarrabardbalgbany lida rimalgbany ba ruli /
 exc=we-press=down-p and he=it-take=out-p that foot
 'We pressed down and he took off the wheel.'
- (46) rimalgbany lida rudban //
 he=it-take=out-p and he=it-put=down
 'He took it off and laid it down.'

- (47) barduwa rimany badba ruli ringuldiny ///
 finish he=it-take-p another foot he=it-make-p
 'And then he got another wheel and fixed it on.'
- (48) jamin uldungguldu pija ngadnduwjban ///
 3s=in=turn older=woman picture us=3=pers-pick=up-p
 'Then the older woman took a picture of us.'
- (49) pija ngadnduwjban barduwa //
 picture us=3=pers-pick=up-p finish
 'She took a picture of us.'
- (50) barta // guwi abiny juj gudnangiru //
 and=so come! 3s-say-p George 2p-imper-get=in
 'And then George said, "Come on, get in."'
- (51) ngarrangiruny //
 exc=we-get=in-p
 'We got in.'
- (52) barduwa rimalamanman //
 finish he=it-stir
 'So he started driving.'
- (53) birr nyarraran //
 moving to=we-go-p
 'We kept on our way back.'
- (54) nyarraran mangawarla adbinggung gani barta gunag ///
 to=we-go-p fast we-arrive-p here emph place
 'We came back fast and arrived home here.'

(55) anildarruguny warranuna / wanad janad gunag /
 them=he-leave-dual-p pl-white=woman 3p 3s place

/ ngamung \ ///

l=in=turn

'He left the white women at their house and me at mine.'

(56) barduwa barta iyi burruLi barta //

finish and=so yes good emph

'That's the end. Yes, that's right.'

(57) abularrung barta angunman / wilbanyan angunman // #

l=it-finish emph l-narrate long l-narrate

'I've finished telling the story, I've told a long story.'

4.2 TEXT WITH HYPOTHESISED SENTENCE AND PARAGRAPH BREAKS

(1) JUMUNG JARRARAN

'This is about when we went.'

(2) Jarraran abiny wimung (3) ngalawamud uldungguldu nuna, "Yunggudbanara" abiny, (4) abiny ngardung, "Yunggudbanara."

(5) "Marugurnaj adnanaman?" (6) "Ya, yunggudnanaman Juj".

(2) 'She told them we were going, (3) the older woman, Ngalawamud said, "You're going", (4) she said to me, "You're going". (5) "Who'll take us?" (6) "Oh, George'll take you."'

(7) Barta jarraran ngarrgaldawartad marryun. (8) Jarraran janad baju arimany mudiga. (9) Lda marryun ngarrgarrg warranuna ngarrgarrg ngabi. (10) Barta jarraran mangawala:. (11) Jadbinggung Yinjinaj.

(7) 'And so we and the three young men went. (8) We went (with him), he was tired (and) took a car. (9) And two young men, two white women and I (went too). (10) And so we went quickly for a while. (11) We arrived at Yinjinaj.'

(12) Jadbinggung Yinjinaj (13) barta ngadbani. (14) Ngadjaldingan бага ngarrigbiny.

(12) 'We arrived at Yinjinaj (13) and we stayed there. (14) We had a rest and woke up.'

(15) Barduwa barta angbunman wimung. (16) Nayiji angbunman wimung, (17) angbunman wimung yiwarruj warranuna ngarrgarrg. (18) Angbunman wimung barduwa. (19) Waminmin angbunman jumung barduwa.

(15) 'After that he told them a story. (16) Nayiji told them a story, (17) he told the two white women a story. (18) He finished telling them a story. (19) Then the two of them in turn told him a story.'

(20) Barduwa, jamin aju ngurrij barta Juj abiny, "Jadbanara, (21) jadbanara barta gunag."

(20) 'After he'd had a sleep, George said, "Let's go, (21) let's go home."'

(22) Barduwa barta ngadbiny jumung baga. (23) Nayiji ngadbiny jumung, "Jarrara barta", (24) "Iyi, yunggudnaran barduwa", (25) barta jarraran. (26) "Ngamung abanajun gabala barta janurdin", abiny, (27) "Iyi, barta yangmanara", (28) jamin yawurdiny gabala martan.

(22) 'After that we said to him. (23) We said to Nayiji, "We're going", (24) "yes, you're on your way" (25) and so we went. (26) "I'll wait for a boat and then I'll go across," he said, (27) "yes, and then you'll go", (28) he went across in a little boat.'

(29) Ngarrimung nyarraran, (30) nyarraran mangawa:la. (31) Nuna ngarrarri uldungguldu waran ajbud. (32) Waran ajbud ngarrarri. (33) "Ngawu burruli" "Iyi burruli, guwi barta", abiny Juj, "guwi yuwunara", (34) "durdu nyirta manganbartawara."

(29) 'We came along, (30) we came fast for a while. (31) Our older white woman had gone along the beach. (32) Our one went along the beach. (33) "Is that all right?" "Yes, it's all right, come on," said George, "come on, hurry up", (34) "wait, I'm coming back fast".

(35) Warrin, warrin wulgariny marldu baga ruli. (36) "Gindi gudnayanjing," abiny, (37) barta bulaguny. (38) Warrulduj bulaguny rayang, "iyi, guwa, wulgariny marldu", (39) "agud arrabanangulda", (40) gujali rimany Juj, (41) rudban, (42) arimany ngarrgarrg rudban barduwa abiny, "gudnurtuldigi". (43) Ngarrurtuldiginy. (44) Ngarrurtuldiginy barag barta. (45) Ngarrabardbalgbany Ida rimalgbany ba ruli, (46) rimalgbany Ida rudban, (47) Barduwa rimany badba ruli ringuldiny.

(35) 'Out in the bush the air came out of the tyre. (36) "What can you see?" he said, (37) and so he got out. (38) Warrulduj got out and looked, "yes, it's true, the air's gone", (39) "we can always fix it", (40) George got some wood, (41) he put it down, (42) he brought two pieces and put them in place, and then he said, "you two climb up on it". (43) We climbed up on it. (44) We climbed up on there. (45) We pressed down and he took off the wheel, (46) he took it off and laid it down. (47) And then he got another wheel and fixed it on.'

(48) Jamin uldungguldu pija ngadnduwujban. (49) Pija ngadnduwujban barduwa.

(48) 'Then the older woman took a picture of us. (49) She took a picture of us.'

(50) Barta, "guwi" abiny Juj, "gudnangiru", (51) ngarrangiruny. (52) Barduwa rimalamanman, (53) birr nyarraran, (54) nyarraran mangawarla adbinggung gani barta gunag. (55) Anildarruguny warranuna wanad janad gunag ngamung.

(50) 'And then George said, "come on, get in", (51) we got in. (52) So he started driving, (53) we kept on our way back, (54) we came back fast and arrived home here. (55) He left the white women at their house and me at mine.'

(56) Barduwa barta iyi burruili barta, (57) abularrung barta angunman, wilbanyan angunman.

(56) 'That's the end, yes, that's right, (57) I've finished telling the story, I've told a long story.'