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NEW GUINEA HIGHLANDS PIDGIN:
COURSE MATERIALS

by

S.A. Wurm



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INTRODUCTION

The Materials contents of the present book of Highlands Pidgin Grammar and Materials were, over a decade ago, compiled by the author for an entirely different purpose: that of providing a set of materials in Highlands Pidgin for beginners in linguistic fieldwork in New Guinea who wished to collect some basic materials in Highlands languages quickly through a direct elicitation method. However, at that time, the demand for Pidgin teaching materials by staff members and students of the Australian National University was very great, and with some reluctance, the author and D. C. Laycock decided to make these materials available in mimeographed form to assist them in learning Pidgin. The author's version was entitled *Course in New Guinea Highlands Pidgin*, whereas D. C. Laycock who translated the materials into the Sepik Pidgin dialect with which he was familiar, gave his materials the title *Course in New Guinea (Sepik) Pidgin*.

When the first, in many ways rather unsatisfactory, edition of the two Courses was exhausted, the authors were at first most reluctant to re-publish them, largely because of the unsatisfactory nature of the materials which had not been compiled with a view to being used as teaching materials, and also because a large handbook of Pidgin had been in preparation by the present writer. However, the authors found themselves under very considerable pressure to re-issue the materials, and, at the same time, the completion of the present writer's handbook has been badly delayed because of pressure of other work.

It was not possible for the authors to devote very much time to the revision of the materials, and it was unavoidable for the basic nature of the materials, which were primarily tailored for elicitation purposes rather than for teaching, to remain unchanged. However, a considerable amount of revision work was devoted to the elimination of mistakes, errors and other unsatisfactory features of the sentence materials provided,

and a lengthy introduction added to both courses providing basic information on features of the phonology and grammar of Pidgin. This, it is hoped, may make these courses more useful for students of Pidgin.

D.C. Laycock's materials, under the title *Materials in New Guinea Pidgin (Coastal and Lowlands)* was the first to appear as No.5 of Series D of Pacific Linguistics, and in it, the interested reader will find a more detailed exposition of the circumstances leading to the publication of these materials, a more lengthy description of the history of Pidgin, as well as general notes on lexical and orthographic features of Pidgin. The present writer decided against the inclusion of all these details into his volume, partly because he expected that anyone seriously interested in Pidgin would acquire both volumes, and partly because of the fact that all this sort of information has been included in his forthcoming *Handbook of New Guinea Pidgin*.

It may only be mentioned here briefly that New Guinea Pidgin is a daughter language of Beach-la-Mar, a version of English-based Chinese Pidgin which was taken to the South Seas by traders in the early part of the nineteenth century. The English-based Chinese Pidgin itself resulted from the English re-lexification of Portuguese Pidgin which had been brought to the Chinese coast by the Portuguese at an earlier date. This Portuguese Pidgin is in turn believed to have been derived from the pidginised form of Italian and Spanish known as Sabir, and used in the Mediterranean during the Middle Ages.

The development of Beach-la-Mar into the direct fore-runner of present-day New Guinea Pidgin is attributable to the emergence of two factors and the ultimate blending of their results:

- a) The use of "blackbirded" labour from Melanesia on the Queensland sugar-cane fields as from the middle of the nineteenth century. These natives who belonged to many different Melanesian speech-communities whose languages were mutually unintelligible, had to resort to Beach-la-Mar as their principle means of intercommunication, thereby developing it from a simple, restricted trade language to a rich and elaborate native-style language suitable for expressing all their cultural needs. Upon their repatriation to Melanesia - often to areas other than their original home islands - they contributed to the spread of this language.
- b) The appearance of German trading and later colonial interests in the Pacific in the second half of the nineteenth century. Through their activities, a developed form of Beach-la-Mar utilised in inter-native communication had been well established in New Britain in the 1880's when Rabaul became the German administrative capital. This language blended with the also highly developed form of Beach-la-Mar spoken by

the returning labourers from Queensland and the resulting language, as the direct fore-runner of present-day New Guinea Pidgin, spread rapidly through many parts of German - and later Australian - New Guinea. Since World War II, it has been making increasingly rapid inroads into Papua as well, and is today spoken by well over half a million people in Papua-New Guinea, with the number of its speakers and its territory expanding with ever-increasing speed.

Throughout its history, New Guinea Pidgin has been used very predominantly as means of intercommunication between indigenous people speaking different languages, and as a result of this, Pidgin has developed into a highly complex language showing much of the intricacies and subtleties of the native languages of Melanesia. In consequence, Pidgin is a difficult language for Europeans, especially English-speaking Europeans, to learn properly: though deceptively easy at first, native New Guinea Pidgin is full of pitfalls, intricacies and subtleties of expression of which many a European living in the Territory who thinks that he knows Pidgin, may well be quite unaware. The grammatical introduction given in this volume bears ample evidence of this.

In its present form, this volume may, it is hoped, be of some use to people wishing to acquaint themselves superficially with a form of Pidgin as used in, and readily intelligible in, most of the Eastern Highlands, Western Highlands and Chimbu Districts of the Territory of New Guinea. It has in recent years, been rapidly expanding in the Southern Highlands District as well, and is closely similar to the kind of Pidgin used, and expanding in, mountain areas of the south-western part of the Western Sepik District. Much of the Pidgin whose currency and use is now rapidly expanding in Papua, especially in the Port Moresby area, also shows characteristics of Highlands Pidgin.

This volume is not intended to replace the author's forthcoming Handbook of New Guinea Pidgin which is to be published as No.2 of Series C of Pacific Linguistics. However, the latter is intended to lay some stress on the geographically more widely used Lowland Pidgin as well and a standardised orthography will be employed in it. The publication of these New Guinea Highlands Pidgin Materials may therefore make a useful supplement to the larger Handbook for the interested user.

It is not intended to include in this publication anything like a detailed grammar of Pidgin in general, and of Highlands Pidgin in particular, but a reasonably systematic sketch of some of the most important structural features of Pidgin, including remarks on some of the characteristics of Highlands Pidgin, have been given. The discussion has been presented in a form which, it is hoped, may be intelligible to the users

of this volume, very few of whom are likely to have had any linguistic training, but many of whom may have had some high school training in traditional English grammar.

For further details, the reader is referred to the grammatical introduction in Mihalic's *Grammar and Dictionary of Neo-Melanesian* (Techny 1953, new edition Jacaranda Press 1971), and to the present writer's forthcoming Handbook.

NOTES ON HIGHLANDS PIDGIN PHONOLOGY

To present the pronunciation of Highlands Pidgin more accurately, a non-standard, not completely systematically employed, orthography has been used here. The following remarks on the symbols may be useful:

CONSONANTS

- p t k** are completely unaspirated, i.e. pronounced without the puff of air following them in English *pick*, *tick* and *kick*. They resemble English *p*, *t*, *k* in *speak*, *stick*, and *skill*.
- t d n** are articulated further forward than in English, with the tip of the tongue touching the inner side of the upper teeth.
- l r** they are pronounced completely alike by many native speakers, as a flap, i.e. a single tap of the tip of the tongue against the ridge behind the upper teeth.
- ng** like *ng* in *sing*.
- ngg** like *ng* in *finger*.
- v** a *v* sound with the lower lip articulating against the upper lip, not the upper teeth as in English.

The remaining consonants are pronounced as in English.

When syllable-initial *s* is followed by *p*, *t*, *k*, *m*, *n*, *l*, *r*, or *w*, they are pronounced with a usually very short indistinct vowel sound (like *e* in English *below* or the vowel in the second syllable of *porous* and *letter*) between them, e.g. *stap* = *to stay* which is pronounced almost like *sitáp*. In some Highlands Pidgin words, this vowel is clearly articulated and often stressed, and has been written in this book, e.g. *súpia* = *arrow* (Lowland Pidgin *spia*).

The same very short, indistinct vowel is heard when syllable-initial p-, t-, k-, b-, d-, or g- are followed by r (e.g. gras = *hair* which sounds like girás or gerás).

Again, this vowel is very clearly articulated, and often stressed, in some words, and has been written here, e.g. bárata, báráta or baráta = *sibling of same sex* (Lowland Pidgin bráda or baráda). This word has often been written b(a)rata in this book to allow for the variations.

The same vowel is heard when syllable-initial p-, k- or b- are followed by l, e.g. blut = *blood* which sounds almost like belút or even bulút.

Also, syllable final -l and -r is followed by this vowel sound if a pause follows, or the next syllable (in the same word or the next word) begins with a consonant, e.g. star = *star* which is pronounced almost like sitáre. In some words, the vowel is very clearly articulated, and has been written here, e.g. olo = *they* (Lowland Pidgin ol), álubim = *to help* (Lowland Pidgin helpim, often pronounced álepim) etc.

When syllable-initial s- is followed by p, t or k, which in turn is followed by r, the same vowel is heard between all of them, e.g. skru = *elbow* sounds very much like sikerú or even sikurú.

VOWELS

Apart from the indistinct vowel sound mentioned above, only five significantly contrasting vowel sounds occur in Highlands Pidgin, with two of them having predictably appearing variants. All vowels are short.

- a like *a* in *father*, but short, as in Scottish *man*, e.g. man = *indigenous man*.
- e in open syllables i.e. syllables ending in a vowel: like *ay* in Scottish *day*, but short, as in French *été*, e.g. me-kim = *to make, prepare*; in closed syllables, i.e. syllables ending in a consonant: like *e* in *bed*, e.g. lek = *leg*.
- i like *ee* in *see*, but short; *not* like *i* in *pit*, e.g. pik = *pig*.
- o in open syllables: like *o* in Scottish *go* or *eau* in French *eau*, but short, e.g. ho-lim = *to hold in hand*; in closed syllables: like *o* in *dog*, e.g. sol = *shoulder*, dok = *dog*.
- u like *u* in *fluke*, but short; *not* like the *u* in *put*.

DIPHTHONGS

Two vowels following each other in Pidgin are often diphthongal, i.e. one is much more prominent than the other, and either the stronger one (marked below with ') glides gradually over into the weaker one, or the weaker one into the stronger one. The following instances occur:

- ái always a diphthong, much like *i* in *bite* in standard southern British (not broad Australian) English, e.g. *taim* = *time*.
- áu always a diphthong, much like *ou* in *house* in standard southern British (not broad Australian) English (more accurately, like *au* in German *Haus*), e.g. *haus* = *house*, *hut*.
- ói a diphthong, unless followed by word-final *-im*, e.g. *nois* = *noise*; but not diphthongal e.g. in *sóim* (i.e. *so-im*) = *to show somebody something*.
- óa diphthongal in word-final position, e.g. *moa* = *more*, *very*, but not in *góáp* (i.e. *gó-áp*) = *to climb*.
- úa diphthongal in word-final position. In Highlands Pidgin often replaced by *uwa*, e.g. *dúa* (*dúwa*) = *door*.
- úi diphthongal in word-final position, e.g. *púi* = *naked*, but not in *púinga* (i.e. *pú-i-nga*) = *to break wind (without much perceptible smell, but perceptible noise)*.
- íó diphthongal in non-word final position, i.e. *siót* = *short* but not in *kónpésio* = *confession*.
- íú diphthongal in non-word-final position, e.g. *niús* = *news*, but not in *várváliu* = *procession*.
- ía diphthongal only at the end of monosyllabic words, i.e. words consisting of one syllable only, e.g. *sía* = *chair*, but not in *kíap* (i.e. *kí-ap*) = *government official*, *pípia* (i.e. *pí-pi-a*) = *rubbish*.
- íá diphthongal in *giáman* = *a lie; to tell a lie*.
- áe always diphthongal, e.g. *náem* = *name*.
- áo always diphthongal, e.g. *dáonbilo* = *down*.

Note: áe and áo are variants of ái or e, and of áu.

STRESS AND INTONATION

The difference in loudness and prominence between stressed and unstressed syllables in Pidgin is *very much* less than in English. In Pidgin, unstressed syllables are nearly as loud and prominent as stressed ones, and in contrast to English, the pitch of the voice rises only slightly in stressed syllables.

In Highlands Pidgin, the stress falls usually on the first syllable of words. Words ending in -an, -ap, -ap, -daun and -(e)we have a second, often weaker, stress on this ending, e.g. *síngáutim* = *to call somebody*, *bágaráp* = *damaged, out of order*.

A few words carry the stress on a non-first syllable. The following are the most common:

<i>abrús</i>	<i>to be separate from, away from</i>
<i>abrúsím</i>	<i>to avoid something</i>
<i>ananít</i>	<i>underneath</i>
<i>antáp</i>	<i>above</i>
<i>biháin</i>	<i>later (also bíhain)</i>
<i>biháinim</i>	<i>to follow someone</i>
<i>bilás</i>	<i>dancing ornament; to dress up</i>
<i>bilásím</i>	<i>to put dancing ornaments on somebody; to dress up somebody</i>
<i>bilíp</i>	<i>to believe something, in something, to be of the opinion that...</i>
<i>bilípim</i>	<i>to believe someone</i>
<i>bilóng</i>	<i>of</i>
<i>bilóngén</i>	<i>of him, her, it</i>
<i>longén</i>	<i>to him, to it (abbreviated from long ém which if used, is emphatic)</i>
<i>loháp</i>	<i>over there</i>
<i>namél</i>	<i>middle</i>
<i>nogát</i>	<i>no</i>
<i>ologéta</i>	<i>all, entirely</i>
<i>píkiníni</i>	<i>child</i>
<i>puláp</i>	<i>full</i>
<i>pulápim</i>	<i>to fill something</i>
<i>sikáu</i>	<i>wallaby</i>
<i>tasól</i>	<i>but; only</i>
<i>tumás</i>	<i>very</i>

Pronouns containing the dual and trial markers -*tupela* and -*tripela* are either stressed on the first syllable which is more common, e.g. *yúmitupela* = *we two* (including the person addressed), *yútripela* = *you*

three, or carry their stress on the syllables -tu- and -tri-. No systematic discussion of Pidgin Intonation will be given here, but a few remarks on intonation will be found in the Grammar Notes, especially in the parts dealing with Clauses.

NOTES ON GRAMMAR

BASES

A characteristic feature of Pidgin is the presence of many universal bases, i.e. words which can function as nouns, noun and verb adjuncts (i.e. attributive adjectives and adverbs), intransitive verbs (or adjectival predicates), and transitive verbs, e.g. *strong*:

1. Noun: *strength*, e.g. em i gat strong = *he has got strength*.
2. Attributive adjective (+ -pela): *strong*, e.g. strongpela man = *a strong indigenous man*.
3. Adverb: *strongly*, e.g. em i wokabout strong = *he walks strongly*.
4. Intransitive verb: *to be strong*, e.g. ol i ken i strong = *they will be strong*.
5. Transitive verb (+ -im): *strengthen*, e.g. mi strongim em = *I strengthen him*.

Many Pidgin bases show limitations in the range of functions in which they can appear, e.g. *kros* can be a noun (*anger*), adverb (*annoyedly*), intransitive verb (*to be annoyed*) and transitive verb (*krosim* = *to scold someone*), but not an attributive adjective. *An annoyed (native) man* is rendered by a verbal form: *mán i kros*, with the sentence stress on *mán*. (*The (native) man is annoyed* is *man i krós*, with the sentence stress on *krós*). At the same time, *lapun* can be a noun (*old man*), attributive adjective (*old*), intransitive verb (*to be old*), but not an adverb or transitive verb. However, *pik* = *pig* can only be a noun, *gat* = *have* only a verb, and *gen* = *again* only an adverb.

The functional possibilities of Pidgin bases are fundamental to the grammar of Pidgin. This is not the place to discuss them in any detail - the reader's attention is merely drawn to this fact. Similar phenomena are, to a much more limited extent, observable in English (e.g. *break*: an intransitive verb: *to break of its own accord*, and a transitive verb: *to break something*), but in detail, the differences in the distribution

of the functions of English and Pidgin bases are very far-reaching.

In the light of what has been said above, "noun" when used in this volume will indicate a base functioning as a noun, "verb" a base functioning as a verb, etc.

NOUN (PHRASE)

Pidgin nouns have no articles and show no number. The third person pronouns (singular and plural) are sometimes used in a manner which makes them comparable to the English definite article: *em man hia* = *the man* (referred to, or known to the person spoken to), *olo man i save* = *the (native) men know*. The numeral *wanpela* = *one* is often translatable by the English indefinite article *a*: *wanpela dok i sindaun klostu long diwai* = *a dog is sitting near the tree*.

NOUN DETERMINANTS

A characteristic, the origin or the purpose of something can be expressed by an - always stressed - noun or verb following the noun denoting the basic object, e.g. *haus stón* = *a stone house*, *nil áin* = *an iron needle*, *haus kúk* = *kitchen*, *rum slíp* = *bedroom*. Ordinary compounds have the stress on the first part, e.g. *háusboi* = *houseboy*, but *haus bói* (i.e. *native servant's house*).

man or *meri* can be placed after nouns referring to living beings to indicate male or female: *dok man* = *male dog*, *dog meri* = *bitch*.

In many instances, the three features referred to above are expressed by noun + *bilong* + noun (or noun phrase, clause, etc.) e.g. *plang bilong pait* = *a fighting shield*; *man bilong lukautim sipsip* = *an (indigenous) shepherd*; *man bilong tiring* (or: *dring*) = *a (habitual) drinker*, etc. The choice between the three possibilities, compounding, noun + noun, and noun + *bilong* + noun is lexically determined and its listing a dictionary matter (see also Prepositions and Prepositional Phrases).

POSSESSION

Possession is expressed by *bilong* placed between possessed and possessor, e.g. *dok bilong man* = *the man's dog*, *haus bilong mi* = *my house*.

PRONOUNS

PERSONAL PRONOUNS

Basic Forms

In the personal pronouns, four numbers are distinguished, i.e. singular, dual, trial and plural, and in the non-singular forms of the first person, a distinction is made between terms including the persons addressed (inclusive), and those excluding them (exclusive).

At the same time, some speakers of Highlands Pidgin tend to neglect the distinction between these inclusive and exclusive forms, using *mitupela*, *mitripela* and *mipela* for both. Also, some speakers use only singular, dual and plural forms, including references to three persons in the plural forms.

The pronouns remain unchanged when they are the objects of verbs, e.g. *em i lukim mi = he sees me*. The third person singular form *em* is often omitted when it is the object of a transitive verb, e.g. *mi lukim = I see him*, or *mi lukim em = I see h i m*.

TABLE OF PERSONAL PRONOUNS

	1st		2nd		3rd	
sg	mi	<i>I</i>	yu	<i>you (one)</i>	em ¹	<i>he, she, it</i>
dl	yumitupela	<i>we two (incl.)</i>	yutupela	<i>you two</i>	(em) tupela	<i>they two</i>
	mitupela	<i>we two (excl.)</i>				
tl	yumitripela	<i>we three (incl.)</i>	yutripela	<i>you three</i>	(em) tripela	<i>they three</i>
	mitripela	<i>we three (excl.)</i>				
pl	yumi	<i>we (all) (incl.)</i>	yupela	<i>you (all)</i>	(em) ol	} <i>they</i>
	mipela	<i>we (all) (excl.)</i>			(em) ologeta ²	
					(em) ologera	

Note: ¹bilong em = *his, hers, its*, and long em = *to him, her, it* are usually abbreviated to longén and bilongeñ. The full forms, if used, are emphatic, i.e. bilong ém = *h i s!* (*not mine*). The abbreviated forms are not used in the third person non-singular forms in which em appears, i.e. bilong (em) tupela = *their two's*.

²ologeta (ol, olgera) can be added to the plural forms of the first and second person to indicate large numbers, e.g. yupela ologeta = *all of you (many)*.

Emphatic Personal Pronouns

Emphatic pronouns (e.g. English *I myself*) are formed by the personal pronouns followed by yet or tasol, e.g. mi yet (or: tasol) mi wokim banis = *I myself build the fence*. As can be seen from the example, the simple personal pronoun must be repeated after an emphatic pronoun if a verb follows, though i can be used instead of it even if the emphatic pronoun is not of the third person, i.e. mi yet (or: tasol) i wokim banis.

To emphasise that only one person is referred to, wangepela = *one* (or: wangepela tasol) is added to the singular pronouns = mi wangepela (tasol) = *only me, I by myself*.

Reflexive Personal Pronouns

They are formed by the addition of yet after the personal pronouns, appearing as objects, e.g. mi paitim mi yet = *I hit myself*.

DEMONSTRATIVE PRONOUNS

The basic demonstrative pronoun is tispela = *this*, and *that*, e.g. tispela haus = *this house, that house*. For greater accuracy, hia is placed after the noun preceded by tispela to refer to near objects, loháp (or: long hap) for distant, but usually still visible, objects, and i stap longwe for very distant objects, e.g. tispela haus hia = *this house*, tispela haus lohap = *that house (over there)*, tispela haus i stap longwe = *that house (far away)*.

Hia and lohap, less commonly, are also used alone after nouns, without tispela preceding the latter. This is done when the object referred to has been mentioned before, or the person spoken to is familiar with it, or no doubt is expected to arise over what it is. The use of these postponed demonstratives carries the connotation of stressing the obvious, and the purely demonstrative function is sometimes quite weak, e.g. mi hanggiri long mit hia = *I am hungry for tinned meat (i.e. it should be obvious that I do not hunger for sweet potatoes)*; man lohap i paitim mi = *that native over there hit me (I thought I had made this clear!)*.

Em or em hia denote = *this (is)*. When they are at the beginning of a sentence, they are usually not followed by the predicate marker i, i.e. em mama bilong mi = *this is my mother*, em hia haus man = *this is the men's house*. If preceded by a noun, etc. em is usually followed by i, i.e. tispela meri, em i mama bilong mi = *this woman is my mother*.

A more emphatic form is em tasol, e.g. em tasol i tokim mi pinis = *this (one) told me, em tasol! = this is it*.

DISTRIBUTIVE AND RECIPROCAL FORMS

These are expressed by the repetition of numerals e.g. *wanpela wanpela* = *one by one*, or: *each other*, e.g. *oli kamap wanpela wanpela* (or: *tupela tupela*) = *they came one by one*, (or: *two by two*); *tupela i paitim wanpela wanpela* = *they two hit each other*.

THE PARTICLE *i*

The functions of the particle *i* - usually referred to as the predicate marker - are fundamental for many parts of Pidgin grammar. Its use and appearance will be discussed in the relevant sections in these grammar notes, but in view of the complexity of the rules determining its appearance or non-appearance, it may perhaps be helpful to the reader if an anticipatory summary of its most important functions is given here:

1) *i* appears before a verb or non-verbal predicate if the subject is the third person, e.g. *em i toktok* = *he talks*, *man i toktok* = *the (indigenous) man talks*, *ston i hevi* = *the stone is heavy*, *diwai i yal* = *the tree is a casuarina*.

Exceptions:

a) *i* is often omitted under the above circumstances after *em* = *this is*, *he is*, etc. if *em* is the first word of a sentence, e.g. *em papa bilong mi* = *this* (or: *he*) *is my father*, but: *tispela man, em i papa bilong mi* = *as far as this man is concerned, he is my father* (this is the idiomatic way of expressing this concept in Pidgin). This rule overrides rule b) below, e.g. *tispela, em i wonem* = *this one, what is it?*

b) *i* does not appear before an interrogative word which constitutes a predicate, e.g. *tispela wonem?* = *what is this?* Similarly, *i* does not appear before *bilong* and an interrogative even if the combination of the two constitutes a predicate, e.g. *tispela dok bilong wusat* (or: *huset*)? = *whose is this dog?* *tispela man bilong we?* = *where is this (indigenous) man from?*

It is more idiomatic, however, to render the concepts expressed by the above two sentences in the following manner:

tispela i dok bilong wusat (or: *husat*)? = *this is whose dog?* *tispela i man bilong we?* = *this is an (indigenous) man from where?*

c) Before predicative *pas* = *stuck* in expressions referring to *blind*, *deaf* and *dumb* *i* is often omitted, e.g. *hai bilong mi (i) pas* = *I am blind* (lit. *my eye is stuck*) *yar* (or: *yau*) *bilongen (i) pas* = *he is deaf* (lit. *his ear is stuck*).

2) *i* + *bilong* + noun or pronoun cannot constitute a predicate by itself in Highlands Pidgin. *i* must be preceded by *em* (or: *tupela*, *tripela*, *olo* in the case of plural subjects) or followed by a noun, e.g. *tispela dok em i bilong mi*, or: *tispela dok i dok bilong mi*, or: *tispela dok em i dok bilong mi* = *this dog is mine*. *Tispela dok i bilong mi* is not idiomatic. (Note what has been said above in 1b, in this connection)

3) *i* can appear instead of the repeated simple pronoun after an emphatic pronoun, even if the latter is not of the third person (see Emphatic Pronouns), e.g. *mi yet* (or: *tasol*) *mi save*, or: *mi yet* (or: *tasol*) *i save* = *I myself know*, *mi wanpela* (*tasol*) *i no inap* = *I by myself am not able to...*

4) *i* appears between some auxiliary verbs denoting tenses and other features, and the main verb, i.e. *ken i* + verb: definite future; *laik i* + verb: desire, intention, *to want*; *bai i* + verb: indefinite future (*i* is only used if the subject is *mi* = *I* or *yu* = *you (one)*, and *bai* follows the subject (see Tenses, 1)); optionally: *inap i* + verb: physical ability, **Examples:** *mi ken i kaikai* = *I shall (definitely) eat*; *yu laik i wokim supia* = *you want to make an arrow*; *mi bai i wokim haus* = *some time I shall build a house* (more commonly: *bai mi wokim haus*); *mi inap (i) brukim stik* = *I am able to break the stick*.

5) After *singaut long* = *to call out to (for information)*, *singautim* = *to call (to move someone)*, *larim* = *to let (someone do something)*, *allow (someone to do something)*, *tokim* = *to tell (someone to do something)*, *alubim* (or: *helpim*) = *to help (someone to do something)*, *mekim* = *to cause (someone to do something)* and a few other verbs, *i* appears between the object of these verbs and the next verb, irrespective of the subject of the latter, e.g. *em i singautim mi i bringim i go wara longen* = *he calls me to take water to him*; *mi larim yu i kaikai kaukau* = *I let you eat sweet potatoes*; *em i tokim mipela i katim diwai* = *he tells us to cut trees*; *mi alubim* (or: *helpim*) *yu i liptimapim diwai* = *I help you to lift the tree*; *mi mekim yu i kaikai* = *I make you eat*; etc.

Also, *i* appears after *hariap* = *to hurry* and a verb following it and determining it, e.g. *em i hariap i kaikai* = *he eats hurriedly* (more commonly, this is expressed by *em i kaikai hariap*, see Adverbs, 4)).

Similarly, *i* is placed between *larim* = *to let, allow (somebody to do something)* and a verb following it immediately, without an intervening object. If the clause contains an object indicated by a separate word (noun or pronoun), it is usually placed between *larim* and the other verb (see the first paragraph of 5)).

Examples: larim i go = *let him go*; larim i kaikai = *let him eat*; but: larim em i kaikai = *let him eat*; larim dok i kam insaet = *let the dog come in*; etc. However, if the object consists of a noun with adjuncts, it can optionally be placed after the verb which follows larim. In such a case, no i appears between larim and the second verb; e.g. larim tispela tupela man i kaikai, or: larim kaikai tispela tupela man = *let these two (indigenous) men eat*; larim olo tispela traipela pik i go, or: larim go olo tispela traipela pik = *let all these big pigs go*.

If, in such sentences, the object consists of a noun determined by a (relative) clause, the placing of the object after the second verb is obligatory, e.g. larim kaikai man i sindaun i stap lohap = *let the man eat who is sitting over there*.

The situation is somewhat comparable with regard to mekim = *cause (someone to do something)*, except that with a few verbs, notably dai = *to die, cease to exist*, and save = *to know*, no i appears between them and the mekim precedes them immediately if the clause contains no object. The rules governing the position of the object, with or without adjunct, are comparable to those mentioned above with regard to larim, except that with some sequences of mekim + a verb, especially mekim dai = *kill (a living being)* and mekim save = *to teach a lesson, punish severely*, the object tends to be placed *after* the second verb even if it has no adjunct, unless it is a singular pronoun (mi, yu or em).

Examples: mekim i kaikai = *make him eat*; mi mekim dok i kaikai = *I make the dog eat*; mi mekim tispela tupela dok i dring, or: mi mekim dring tispela tupela dok = *I make these two dogs drink*; mi mekim dai dok (or: mi mekim dok i dai) = *I killed the dog*; mi mekim save tispela tupela dok (or rarely: mi mekim tispela tupela dok i save) = *I taught these two dogs a lesson, punished them*; mi mekim kaikai olo man i kam kamap aste = *I made all the men eat who arrived yesterday*; mi mekim go olo man i stap long haus = *I make all the men go who are in the house*; but: em i laik i mekim mi i dai = *he wants to kill me* (rarely: em i laik i mekim dai mi); mi mekim yu i dai = *I('ll) kill you* (rarely: mi mekim dai yu).

It must be noted that with mekim + dai referring to the extinction or destruction of an inanimate object, i is placed between them, e.g. mi mekim i dai = *I put it out (i.e. the light)* (but: mi mekim dai = *I killed it or him*). In contrast to mekim (and larim) + other verbs, this i appears even if an object follows dai in such instances; e.g. yu mekim i dai paia (or: yu mekim paia i dai) = *extinguish the fire*; em i mekim i dai wara (or: em i mekim wara i dai) = *he poisoned the water*.

With traिम = *to try*, no i is placed between it and the verb following it (unless the latter is go = *go away*, kam = *come*, or stap = *to be; to continue; to be at rest; to stay*, see 6)). The object usually follows the second verb.

Examples: mi traiim wokim supia = *I try to make an arrow*; em i traiim liptimapim diwai i hevi = *he tries to lift the heavy tree*; but: em i traiim i kam long tispela ples = *he tries to come to this village*.

The concept of trying to do something can also be expressed through placing the verb indicating the attempted action first, with the object following it, and traiim, with i preceding it, placed after it, e.g. mi wokim supia i traiim = *I try to make an arrow*. This construction is also used if the object is accompanied by adjuncts, but not if the object consists of a noun determined by a relative clause, e.g. mi wokim longpela supia bilong yu i traiim = *I try to make a long arrow for you*, but: mi wokim traiim supia em yu laik i peim = *I try to make the arrow which you want to buy*.

If the object of a clause or sentence containing a reference to an attempted action is placed at the beginning of the clause or sentence for emphasis, traiim follows the verb which it determines, without i appearing between the two, e.g. akis mi wokim traiim = *I try to make an axe*; tispela supia bilong yu em yu laik i peim, mi wokim traiim = *I try to make this arrow for you, the one which you want to buy*. If the object is not overtly indicated, a clause such as mi wokim traiim = *I try to make it* denotes emphasis on the object.

To end this section 5), it may be mentioned that if stap, as the marker of continuing action, is placed directly before the verb which it determines, no i appears between the two, e.g. mi stap kaikai = *I am eating*, em i stap go = *he is going away*.

6) Before go = *go away*, kam = *come* and stap = *to be; to continue; to be at rest; to stay*, i appears after some auxiliaries which are not usually followed by i if other verbs follow them, i.e.

ken	=	may
laik	=	near future
mas	=	necessity
traiim	=	attempted action
kirap	=	starting action

Examples: yu ken i go = *you may go away* (but: yu ken kisim tispela = *you may take this*); mi laik i go = *I shall soon go away* (but: mi laik kaikai = *I shall soon eat*); yu mas i stap = *you must stay* (but: yu mas wokim haus = *you must build a house*); yu traiim i kam = *try to come!* (but: yu traiim wokim supia = *try to make an arrow*); em i kirap i go = *he began to go away* (but: em i kirap toktok = *he began to speak*).

In the case of ken and laik, this can lead to confusion, because before

go, kam and stap the distinction between ken = *may* and ken i = definite future, as well as laik = near future and laik i = desire, intention, *to want*, is obliterated because of the obligatory appearance of i before go, kam and stap.

However, after larim = *to let, allow (someone to do something)*, mekim = *to cause (someone to do something)*, and stap as the marker of continuing action, no i appears before go, kam and stap in those instances in which the former are followed by other verbs without the insertion of i between them (see 5)).

7) i is always present in the direction of action markers i go and i kam which respectively denote movement of the action away from the speaker or focus of action, or towards him or it, and in the marker of continuing action i stap. All these markers follow the verbs which they determine, either immediately or separated from them by one or several words, e.g. salim i go pas, 'or: salim pas i go = *send the letter away*; em i lukluk i stap long mipela, 'or: em i lukluk long mipela i stap = *he is looking at us*.

8) Before a verb, i appears optionally if the subject is a non-singular first or second person pronoun, e.g. yumitupela i kaikai kaukau, 'or: yumitupela kaikai kaukau = *we two eat sweet potatoes*.

However, if an order (an imperative or hortative concept) is expressed, i does not appear, e.g. yumitupela kaikai kaukau = *let's eat sweet potatoes*, yutupela wokim bunara = *make a bow, (you two)!*

However, in sharp commands addressed to first or second persons, singular or non-singular, i, with a clause stress, can be placed between the pronoun and the verb, e.g. yu f kaikai = *eat!!*, yupela f kaikai = *you (all) eat!!*, yumi f kaikai = *let us eat!!*

9) i can be used instead of na = *and* between those adjectives which cannot accompany a noun on the same side of it without a connecting word or particle (see Adjectives), e.g. bikpela i planti bun, 'or: bikpela na planti bun = *many big bones*.

10) i is often used to link co-ordinate clauses if the actions referred to in the two clauses are very closely connected and are either simultaneous, or follow each other closely (see Sentences with two or more Clauses, Introduction), e.g. em i go i brukim paiawut = *he went and chopped firewood*, ol i bung i toktok = *they got together and talked*.

11) Especially in Highlands Pidgin, i before verbs with a third person subject is often dropped if a number of such verbs follow each other in a narration. The texts given in this volume provide many examples of this.

VERBS

GENERAL REMARKS

Pidgin verbs do not show any formal change for number or tense, only for transitivity (i.e. for whether or not they can be accompanied by an object). Most transitive verbs have the suffix *-im*.

Tense (the time of an action), and aspect (the nature of an action, i.e. continuing, beginning, completed, habitual, repeated etc. action) is indicated by auxiliary verbs or particles, or adverbs.

With verbs denoting movement, the direction of the movement, either away from, or towards, the speaker or focal point of the action is usually indicated by auxiliary verbs following the main verb.

BASIC FORMS

The basic verb forms consist of a personal pronoun (see Personal Pronouns) + the verb following it. If the subject is in the third person, the particle *i* is placed between the personal pronoun and the verb (for further details see The Particle *i*, 1)). If the subject is a non-singular first or second pronoun, the particle *i* appears optionally between it and the verb (see The Particle *i*, 8)).

The particle *no* is placed between the personal pronouns and the verb to indicate the negative. If the particle *i* is present in the negative, it precedes *no*.

PARADIGM OF BASIC VERB FORMS, *kaikai* = *eat*

Affirmative

sg	1	<i>mi kaikai</i>
	2	<i>yu kaikai</i>
	3	<i>em i kaikai</i>
dl	1	<i>incl. yumitupela (i) kaikai</i>
	1	<i>excl. mitupela (i) kaikai</i>
	2	<i>yutupela kaikai</i>
	3	<i>(em) tupela i kaikai</i>
tl	1	<i>incl. yumitripela (i) kaikai</i>
	1	<i>excl. mitripela (i) kaikai</i>
	2	<i>yutripela (i) kaikai</i>
	3	<i>(em) tripela i kaikai</i>

- pl 1 incl. yumi (i) kaikai
 1 excl. mipela (i) kaikai
 2 yupela (i) kaikai
 3 (em) ol i kaikai

Negative

- sg 1 mi no kaikai
 2 yu no kaikai
 3 em i no kaikai
- dl 1 incl. yumitupela (i) no kaikai
 1 excl. mitupela (i) no kaikai
 2 yutupela (i) no kaikai
 3 (em) tupela i no kaikai
- tl 1 incl. yumitripela (i) no kaikai
 1 excl. mitripela (i) no kaikai
 2 yutripela (i) no kaikai
 3 (em) tripela i no kaikai
- pl 1 incl. yumi (i) no kaikai
 1 excl. mipela (i) no kaikai
 2 yupela (i) no kaikai
 3 (em) ol i no kaikai

The basic temporal meaning of these single forms is that of a general present or general past, according to context. However, they can have other temporal meanings, without the addition of special tense marking particles and auxiliaries, if it is clear from the context that, for instance, an indefinite future is being referred to, or if adverbs of time appear in the sentence which clearly indicate the time of the action, e.g. *tumara long morningtaim mipela i kaikai tispela kakaruk = tomorrow morning we (excl) shall eat this chicken* (see Tenses).

Interrogative (question) forms differ from the declarative (statement) forms given above in intonation only. Whereas the statement forms have an intonation which slowly rises to reach its peak in the syllable carrying the clause stress, and then falls step by step, ordinary questions (i.e. questions anticipating the answer yes or no) have an intonation which slowly rises all the way, with the last syllable of the question jumping high.

It is very important to note that the affirmative answer to negative questions, which call for *no* in English, requires *yesa = yes* as answer in Pidgin, and vice versa, e.g. *kiap i no stap? = is the patrol office not in?* Answer: *yesa = no (he is not in)*, or: *nogat = oh yes (he is in)*; *yu no*

k'isim pe pinis? = *have you not received your pay?* Answer: *yesa = no* (*I have not*). Failure on the part of Europeans to understand this feature of Pidgin is the cause of many misunderstandings.

Questions containing an interrogative word (see Interrogatives) have and intonation which has a sharply falling tendency beginning with the interrogative word, whereas it slowly rises up to that word, e.g. *yu laik i kisim haumas moni long tispela bunara?* = *how much money do you want (to receive) for this bow?* (The intonation rises slowly to the end of *kisim*, and starts falling sharply as from the first syllable of *haumas*). The answer to such a question is given in the same intonation, with the falling intonation starting with the word which constitutes a direct reply to the interrogative word, e.g. *mi laik i kisim tupela dola longen* = *I want (to receive) two dollars for it.* (The intonation starts falling sharply as from the first syllable of *tupela*).

In interrogative clauses containing a third person subject, with the predicate consisting of an interrogative word or expression, the particle *i* does not appear before the predicate (see The Particle *i*, lb), e.g. *tispela man wusat* (or: *huset*)? = *who is this (indigenous) man?*

Besides verbs, also nouns and adjectives etc. can appear as predicates (as in English *I am a man*). Such clauses can be formed exactly in the same manner as the Verb Paradigm given above, e.g. *I am a man* = *mi man*; *the tree is a casuarina* = *diwai i yal*; *the bird is not a cockatoo* = *pisin i no koki*; *we (excl) are not thieves* = *mipela (i) no man bilong stil*; *the stone is big* = *ston i bikpela*; etc. Quite often, *em* (ol in the plural) is inserted before the *i* in such cases, if the subject is in the third person, e.g. *the bird is not a cockatoo* = *pisin em i no koki*.

If an emphatic pronoun (see Emphatic Pronouns) is used as the subject of the verb, the simple pronoun must be repeated after the emphatic pronoun, or the particle *i* placed between the emphatic pronoun and the verb, e.g. *mi yet mi kalkai*, or: *mi yet i kalkai* = *I myself ate it*; *mipela tasol*, *mipela (i) kalkai*, or: *mipela tasol i kalkai* = *we (excl) ourselves ate it*.

IMPERATIVE FORMS

Orders are expressed by verb forms which are similar to the basic forms given above in Basic Forms, except that they are characterised by an intonation which is slowly falling from beginning to end. However, the following points have to be noted in addition:

- 1) In orders addressed to a single second person, the pronoun *yu* can be omitted, but this indicates a harsh command (unlike the comparable English usage); e.g. *kalkai tispela* = *eat this!!* (rude, harsh command).

2) In orders addressed to more than one second person, the pronoun cannot be omitted. At the same time, the particle *i* which optionally appears after such subjects in statement forms, (see Basic Forms), does not appear (see The Particle *i*, 8)). The same applies to orders (hortative commands) addressed to first persons (i.e. *let us...*), e.g. *yupela kaikai tispela = you (all) eat this*; *yumi wokim haus = let's build a house*. The same applies if the hortative idea is only implied; e.g. *yu kamautim gras bilong pisin na kukim, yumitupela kaikai = (you) pluck the bird's feathers and cook it, we two eat it (i.e. let's....!)*.

3) In sharp commands addressed to first or second persons, singular or non-singular, *i*, with a clause stress, can appear between the pronoun and the verb (see The Particle *i*, 8)); e.g. *yu í kam = come!!*; *yutupela i kalap = jump (you two)!!*; *mitupela i kisim = let us two take it!!*.

4) Commands addressed to one or several second persons are often expressed in a third person form which indicates a milder order than a command directly addressed to a second person or persons; e.g. *ol i go = (you) all go!*; *kolwara i kam = bring cold (drinking) water (lit. cold water comes!)!*

5) Especially in Highlands Pidgin, a distinction can be made between orders which the speaker wishes to see carried out at once, and orders which are to be carried out after some delay (deferred imperative). For the first kind, *nau* is placed after the verb; e.g. *yu go nau = go (right away)!*; *yu kaikai nau = eat (right away)!*. *Mas* (see Other Verb Forms, 4)) is often used before the verb in such orders, e.g. *yu mas kaikai nau = (you must) eat (right away)!*

The deferred imperative is expressed by placing *nau* before the subject pronoun, e.g. *nau yu kaikai = eat (after a little while)!*

6) There are a number of ways of expressing polite imperatives, the most common being the use of *ken i*, the marker of the definite future, e.g. *yu ken i rausim pipia = throw out the rubbish, please (lit. you will definitely throw out the rubbish)*. To make it even more polite, third person forms can be used: *masta i ken i makim graun = would you please mark the ground, sir (lit. the European will definitely mark the ground)*.

7) The negative imperative, i.e. prohibitive, can be expressed by the negative of the basic forms (see Basic Forms) with an imperative intonation. This indicates a mild prohibitive, e.g. *yu no kaikai = don't eat, please*. More commonly, the negative of the definite future, with an imperative intonation, is used, or, more commonly still, the basic forms with *nogut = bad* preceding the pronoun (or noun) is employed; e.g. *yu no ken i kaikai tispela*, or: *nogut yu kaikai tispela = don't eat this, you must not eat*

this; nogut tispela dok i kam insait long haus = *this dog should not (must not) come into the house.*

Another type of negative imperative is indicated by maski = *never mind* placed at the beginning of the order, with no pronoun appearing. This prohibits the action in general, and though such an order may be addressed to a particular person, it is implied that the action referred to should not be carried out by anybody under the given circumstances, i.e. maski sindaun nating = *don't sit around aimlessly (and the same goes for everybody)*; maski kukim kunai long tispela hap = *don't (any of you) burn off (sword-)grass in this area (and this applies to everybody!)*; maski paitim kundu long tudak = *don't hit the drum during the night, any of you.*

TRANSITIVITY

As has been indicated above in the General Remarks, Pidgin verbs tend to carry the suffix *-im* if they are transitive, i.e. can take a direct object. In the light of the subdivision of verbs into transitive and intransitive, and the appearance or otherwise of the suffix *-im*, the verbs in Pidgin can be subdivided into six (or nine, perhaps even ten) subclasses.

From a purely structural point of view as may be adhered to in a scientific linguistic description of Pidgin, this subdividing of Pidgin verbs into subclasses would follow lines which are quite different from those underlying the subdivision presented here. However, the present writer has felt that a subdivision based on certain semantic and functional criteria would be more readily intelligible to the users of this volume most of whom will not have had any linguistic training at all, and has therefore chosen such a subdivision for the purpose of this volume.

Subclass 1

There is a number of verbs which in Pidgin never take a direct object (though their English equivalents may do so), and never appear with *-im* added to them. The following are the most important:

amamas = <i>to be happy, delighted</i>	kamdaun = <i>to come down</i>
beten = <i>to pray</i>	kliraut = <i>to depart</i>
dai = <i>to die</i>	lap = <i>to laugh</i>
driman = <i>to dream</i>	les = <i>to be tired (of); to idle</i>
go = <i>to go away</i>	lukluk = <i>to look, look at</i>
hambak = <i>to boast</i>	marimari = <i>to pity</i>
kam = <i>to come</i>	nildaun = <i>to kneel down</i>
kamap = <i>to come to (a place)</i>	ronewe = <i>to run away</i>

sekan	= to shake hands	tenkyu	= to thank
sindaun	= to sit down	tingting	= to think
singsing	= to dance (at feast)	toktok	= to converse, to talk
spik	= to utter; quotation introducer ³	trabel	= to cause trouble to
stap	= to stay	wokabaut	= to walk
stori	= to tell a story		

Note: In a more detailed classification, it may be possible to separate lukluk and perhaps tenkyu from the other verbs listed above and regard them as constituting a subclass lb, with the bulk of the verbs belonging to a subclass la.

All the verbs listed above have the preposition long placed after them if they refer to a noun or pronoun in a local or indirect object relation, e.g. kam long haus = to come to the house; nildaun long graun = to kneel on the ground; mi stori long yu = I tell you a story, etc. However, in the case of lukluk and tenkyu, the relation between the verb and a noun or pronoun following them with long intervening, is perhaps closer than is the case with the other verbs, i.e. mi lukluk long yu = I look at you, mi tenkyu long yu = I thank you. It is, of course, not possible to draw sharp dividing lines on the basis of the semantic criteria employed here, and it could be argued that beten, hambag, marimari, stori and tingting are closer in this respect to lukluk and tenkyu than to the other verbs listed, and should also be included in a subclass lb.

Examples to the whole list:

ol i lap = they laugh

yumi wokabaut = let's walk

mi lukluk long yu = I look at you

mi marimari long yu = I pity you

mi tenkyu long yupela = I thank you (all)

mi driman long yu = I dreamt about you (but: I had a dream is mi lukim driman pinis, lit. I saw a dream).

Subclass 2

A number of verbs which are transitive, and can take a direct object, never appear with the suffix -im added to them. The following are the most common verbs of this subclass:

gat = to have

³Used before direct quotes, always with another verb of speaking preceding it (see Subordinate Clauses, 10)).

dring (or: tiring)	= to drink ⁴
kaikai	= to eat ⁵
lindaun	= to bend ⁶
pekpek	= to excrete ⁷
pilai	= to play
pispis	= to urinate ⁸
save	= to know ⁹
tekewe ¹⁰	= to clear (table); to remove (to the place where it belongs or is normally stored)

Examples: em i kaikai taro = he eats taro
 mi dring wara = I drink water (but: pikinini i dringim susu = the baby sucks milk, natnat i dringim blut = the mosquito sucks blood)
 yu lindaun liklik diwai = bend the sapling
 yupela pilai susap = play the Jew's harp (all of you)!

Subclass 3

Many verbs which are transitive, never occur without the suffix -im. The most important ones are the following:

ainim = to iron	banisim = to fence in, off
autim = to tell	bekim = to give back ¹²
baiim = to pay someone; to buy; to sell ¹¹	behainim = to follow

⁴But dringim (or: tiringim) = to suck

⁵But kaikaiim = to bite

⁶Also intransitive = to bend down (oneself)

⁷Transitive e.g. in pekpek wara = to excrete water (i.e. have diarrhoea)

⁸Transitive e.g. in pispis blut = to urinate blood

⁹And its compounds such as luksave = to recognise, smelsave = to recognise by smell

¹⁰Occasionally used with -im, but not in set idioms such as takewe tebol = clear the table

¹¹The basic meaning of baiim is to pay, and though it can be applied to to buy and to sell, the emphasis is on the handing over of money by the focal or central person to someone else, e.g. mi baiim kot = I pay a fine (lit. pay the court); mi baiim meri = I buy a woman, (i.e. pay for her). If baiim means to sell, na kisim moni = and take money is usually added after it, e.g. mi baiim taro na kisim moni = I sell taro (note that the subject pronoun is not used before kisim in this).

bringim	= to take to a definite place ¹³
daunim	= to swallow; to suppress, defeat
dringim (or: tiringim)	= to suck
gipim	= to give
harim	= to hear; to understand; to obey
hamarim	= to hammer
haskim	= to ask
hatim	= to heat up ¹⁴
holim	= to hold in hand
inapim	= to satisfy, fulfil
kaikaiim	= to bite
karim	= to carry; to take to an indefinite place ¹⁵
karkarim	= to carry about
katim	= to cut
kilim	= to hit, kill
kisim	= to take, receive
klinim	= to clean
kolim	= to call somebody (or something) something
kotim	= to sue, take to court
krungutim	= to bend; to crush
larim	= to let, allow
lukim	= to see
makim	= to mark, select, point at; to promise something specific
mekim	= to do, cause, make something (mostly something abstract)
metarim	= to measure
mumuim	= to cook in the earth oven
nilim	= to nail

¹²bekim is only used for those actions of giving back which constitute the repayment, in the form of gifts, foods, money or services, received at an earlier date by the person making the repayment to the one originally giving the gifts etc. or rendering the services. It is also used for to answer (bekim tok), to take revenge, and to make amends for damages. If to give back indicates the returning of the goods themselves which were borrowed, stolen or otherwise removed from the owner or the place where they usually are, gipim bek is used for it.

¹³bringim i go = to take there, bringim i kam = to bring here

¹⁴hatim bel = to excite

¹⁵karim i go = to take there, take away from here, karim i kam = bring towards this place

painim	= to look for; to find ¹⁶
peim	= to pay for something, buy ¹⁷
pilim	= to feel
planim	= to bury
pulapim	= to fill
putim	= to put (down)
rabim	= to rub
rediim	= to make ready
sakim	= to shake (up); to push back; to disobey ¹⁸
salim	= to send
sapim	= to sharpen
saripim	= to cut grass ¹⁹
siubim	= to push
soim	= to show
spaiim	= to spear
stretim	= to put right; to correct; to straighten
taitim	= to tighten; to stretch; to pull hard
tambuim	= to forbid something or somebody something
tanim	= to turn (something), translate
traim	= to try
tromoim	= to throw
wasim	= to wash (something)
welim	= to oil
winim	= to blow ²⁰

Subclass 4

This subclass can be further subdivided into subclasses 4a and 4b. The general characteristic of all verbs of subclass 4 (i.e. 4a and 4b) is the fact that they appear in two forms, one with and one without -im added to them. In Subclass 4a, all verbs without -im are transitive (or reflexive), whereas those with -im are transitive. The following are the

¹⁶ painim = to look for, painim pinis = to find

¹⁷ The usage of baiim and peim differs markedly from English to buy and to pay. If in a given case, in a situation referred to in English by to buy, the emphasis is on the handing over of money or something else in exchange for something, the Pidgin equivalent is peim. If however, the emphasis is on the handing over of money etc. to someone, the Pidgin equivalent is baiim. Conversely, English to pay is baiim if paying to someone is thought of and peim, if paying for something is the primary meaning. (see also footnote 11).

¹⁸ In sakim tok = to disobey

Most important members of Subclass 4a:

bagarap	= to be, get, ruined, spoilt	bagarapim	= to ruin, spoil ²¹
bilas	= to decorate oneself	bilasim	= to decorate someone or something
boil	= to boil (i.e. be boiling)	boilim	= to boil (something)
bruk	= to break (i.e. to get broken)	brukim	= to break (something)
bung	= to gather, come together	bungim	= to collect
hait	= to be hidden, hide oneself	haitim	= to hide (something)
hangamap	= to hang (i.e. be hung up)	hangamapim	= to hang up
hariap	= to hurry (oneself), be in a hurry	hariapim	= to hurry (somebody)
hop	= to open (by itself)	hopim	= to open (something)
kalabus	= to be, get, imprisoned	kalabusim	= to imprison
kalap	= to jump	kalapim	= to jump over something
kamap	= to appear; come to, arrive	kamapim	= to create; to reveal
kamaut	= come out	kamautim	= to pull out
kapsaet	= to spill, run out (of liquid); to get upset, overturned	kapsaetim	= to spill (i.e. someone spills a liquid); to pour out; to overturn
karamap	= to be, get, covered up	karamapim	= to cover up
kirap	= to start (i.e. begin on its own accord)	kirapim	= to start (something); to awaken
kliia	= to stay away (from)	kliaim	= to clear; to explain
kros	= to be angry, get annoyed	krosim	= to scold, tell off
lus	= to be lost, gone	lusim	= to lose; to leave something behind
marit	= to be, get married	maritim	= to marry someone
pairap	= to explode	pairapim	= to blow up (something); to shoot off
pas	= to be, get, stuck	pasim	= to fasten; to hold up, to tighten

¹⁹With the sarip, a sharpened hoop iron

²⁰The noun or pronoun referring to the person to whom something is forbidden is introduced by long, e.g. mi tambuim smok long yu = I forbid you to smoke

²¹Also bagarlmapim

p.lnis	= to finish, come to an end	plnism	= to finish something
poret	= to be afraid	poretim	= to frighten
raun	= to go round	raunlm	= to surround; to chase
raus	= to get out, be removed	rauslm	= to remove (without regard to the place to where something is taken) ²²
ron	= to run	ronlm	= to chase
sanap	= to stand	sanaplm	= to erect
senis	= to change (by itself)	senism	= to change (something)
sem	= to be ashamed	semilm	= to shame, put to shame
siger (or: skel)	= to be balanced	sigerilm (or: skellm)	= to weigh something; to share out something; to balance
slek	= to slaken (by itself); to get deflated	sleklm	= to loosen; to deflate
slip	= to lie (on something); to sleep	slipm	= to lay down; to fell
stap	= to stay; to stop (by itself); to be stopped	stapim	= to stop (someone)
surik	= to move back (by itself)	suriklm	= to move back something
swim	= to swim; to float	swimlm	= to float something; to dive for something

Examples: duwa i hop pinls = the door fell open, yu hopilm duwa = open the door; supia bilong ml i ken i bruk = my arrow will break, yu no brukilm supia bilong mi = don't break my arrow; wara i kapsaet = the water got spilled, meri i kapsaetim wara = the woman spills the water; pos i sanap i stap lohap = a post is standing over there, olo man i sanapilm pos = all the men stand up (i.e. erect) a post.

The verbs of Subclass 4b appear in three functions:

- a) In intransitive function without -im added to them.
- d) In transitive function, but without -lm added to them, in which case long is placed after them before the object. In this usage, the transitivity is incomplete, i.e. the action is aimed at an object, but is not carried through to its conclusion, or does not necessarily arrive at a full result or leave a very marked impression upon the object. In the case of skul long in the meaning to give instruction to, the transitivity is also non-specific and general in addition to being incomplete.

²²If something is removed to be put away where it belongs, tekewe is used. According to emphasis, either rausim or tekewe can be used in the same situation, e.g. rausim skin bilong kaukau = remove the skin of the sweet potato (and throw it away anywhere), tekewe skin bilong kaukau = remove the skin of the sweet potato (and throw it away at a certain place, such as a rubbish heap)

Note: many of the verbs included above in subclass 4a can also appear with *long* placed between them and a noun following them. However, in such instances, the function of *long* is to indicate a local or instrumental relationship, not to point towards the object which is the entity towards which the action is directed as a goal, e.g. in *botol i bruk long bokis* = *the bottle broke in the box*, *long* indicates *where* the action took place, whereas in *mi lain long rit* = *I learn to read*, *long* denotes the object or goal of the action of learning. Again it ought to be stressed that in a scientific linguistic description based on purely structural criteria, the attitudes taken to the relationships expressed by *long* as indicated above would be different.

c) In transitive function, with *-im* added to them. In these cases, the transitivity is complete, i.e. the action aimed at an object is carried out to its conclusion and produces a full result, or brings about a thorough impression upon the object.

For instance, in *mi lain long wokim haus* = *I learn to build a house*, *lain long* indicates that the learning process is not complete and it is left open whether or not the learning process will lead to the result of the subject acquiring the knowledge necessary for building a house. In *mi lainim pasin bilong wokim haus* = *I learn how to build a house*, *lainim* denotes that the learning process will lead to the subject mastering the art building a house.²³

The difference between the two forms without *-im* but with *long*, and with *-im* (see also the discussion of the verbs of subclass 5b below), can be characterised as that between an incomplete and a complete aspect of the verbs involved.

Only a few verbs belong to this Subclass 4b. The following are the most important:

<p><i>skul</i> = <i>to go to school</i>; <i>to undergo training</i></p>	<p><i>skul long</i> = <i>to learn something (without necessarily fully acquiring the knowledge or skill aimed for)</i>;²⁴ <i>to give instruction to, teach (in general terms, with no focus on the subject matter, also</i></p>	<p><i>skulim</i> = <i>to teach someone something (specific, at the same time on the assumption that the persons taught will fully acquire the knowledge or skill taught)</i>; <i>to reprimand somebody</i>²⁵</p>
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²³ Readers of this volume who know German may be reminded in this of the difference between *lernen* and *erlernen*.

²⁴ The object of learning is introduced by *long*, e.g. *mi skul long rit* = *I learn to read*.

²⁵ The word(s) denoting the thing(s) taught is (are) introduced by *long*, e.g. *mi skulim olo man long wokim kanu* = *I teach the men to make canoes*

without the persons receiving instruction necessarily acquiring in full the knowledge or skill imparted to them by the instruction)²⁶

lain = to stand in line, be lined up

lain long = to learn something (specific, without necessarily fully acquiring the knowledge or skill aimed for); to learn about

*lainim = to line up (people or things); to put in order; to arrange; to learn something specific (expecting to fully acquiring the knowledge or skill aimed for); to teach someone something specific (expecting that the person taught will fully acquire the knowledge or skill taught)*²⁷

singaut = to call out, shout (as an action)

*singaut long = to call, shout for someone or something (without necessarily succeeding in bringing him, or it, close to the person calling)*²⁹

singautim = to call, shout for someone or something (succeeding in bringing him or it close to the person calling)

stat = to start, be started

*stat long = to start something (without necessarily being successful at this)*³⁰

*statim = to start something (successfully)*³⁰

²⁶The noun(s) or pronoun(s) denoting the person(s) taught is (are) introduced by long, e.g. *mi skul long sumatin = I give instruction to school children*

²⁷*lain long* can take verbs or nouns as objects, *lainim* only nouns, i.e. *mi lain long olo namba = I learn about the numbers (trying to master them)*; *mi lainim olo namba = I learn the numbers (fully familiarising myself with them)*; *mi lain long wokim supla = I learn to make arrows (trying to acquire the skill)*. If *lainim* is to refer to a verb as object, *pasin bilong = the custom, manner (or skill) of* has to be placed between *lainim* and the verb, e.g. *mi lainim pasin bilong wokim supla = I learn how to make arrows (and expect to know all about it)*

²⁸The object of instruction is introduced by long, e.g. *mi lainim yu long tok ples = I teach you (successfully) the local language*

²⁹In *singaut long*, the preposition long can also indicate a local relationship, i.e. *to call at, towards someone (to inform him of something)*, e.g. *em i singaut long mi i tok: '.....' = he shouted at me: '.....'*

³⁰Only used if a noun object follows, not used before verbs, e.g. *statim ensin = to start the engine (successfully)*

goap = *to go up, climb*
 (as an action) goap long = *to climb*
 (part of the way)³¹ goapim = *to climb up*
 (all the way)

Examples: a number of examples have been given in the footnotes to the discussion of verbs of subclass 4b. Other examples are: olo man i lain = *the men stand in line*, mipela i lain long wokim haus = *we learn to build a house (trying to acquire the skill)*; yu lainim tebol = *arrange the table*, mi lainim tispela stori = *I learn this story (fully familiarising myself with it)*; olo sumatim i skul = *the schoolchildren go to school*; em i singautim olo man i kam = *he calls all the men to come (and they come)*; mi goap long diwai = *I climb up a tree (part of the way)*; mi goapim diwai = *I climb up a tree (all the way)*.³²

Subclass 5

A large number of verbs are always transitive, and can appear with or without the suffix -im added to them. Again, a subdivision of the verbs belonging to this subclass into two subclasses, 5a and 5b, is possible.

Those verbs belonging to Subclass 5a which have no -im added to them signal a general, diffuse and incomplete transitivity which is understood even if no object is overtly included in the clause, because it is semantically inherent in the nature of these verbs which indicate actions requiring an object to be meaningful. Verbs of this subclass 5a appear in this general transitive function without -im, and often with no overtly indicated object following them, and with -im added to them and a noun or pronoun object placed after them (or understood, if not overtly expressed) in a specific, definite transitive function referring to a particular object. At the same time, the focus is on the *action* with verbs without -im, and on the *object* on those with -im suffixed to them. So, for instance, liptimap = *to heave, do the action of heaving* (which inherently requires an object to be heaved at, but it need not be mentioned), but liptimapim = *to lift something specific*.

The most common verbs of Subclass 5a are the following:

bringimap = <i>to start, be the initiator of, something in a contributory fashion</i>	bringimapim = <i>to start, be the initiator of, something exclusively</i>
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³¹ long after goap can also indicate a local relationship if a certain point is mentioned up to which the climbing process progresses, e.g. em i goap long het bilong diwai = *he climbed to (i.e. as far as) the crown of the tree*

³² I go up to a tree is mi go kamap long diwai

brum = to sweep, carry out the action of sweeping	brumim = to sweep something; to defeat
draiv = to drive, carry out the action of driving (a car)	draivim = to drive (a car)
kaun = to count (as an action)	kaunim = to count something; to read (mostly aloud)
laik = to like (doing something) (usually before verbs, with i following it)	laikim = to like something
lego = to let go (as an action) ³³	legoim = to release something
liptimap = to heave, carry out the action of heaving or lifting	liptimapim = to lift something
pulimap = to pour, carry out the action of pouring, filling in	pulimapim = to pour (into something); to draw (water)
rait = to write (as an action)	raitim = to write something
rit = to read (as an action)	ritim = to read something (mostly silently, to oneself)
somap (or: sanap) = to sew (as an action)	somapim (or: samapim) = to sew some- thing
stil = to steal (as an action)	stilim = to steal something
troaut (or: traout) = to vomit (as an action)	troautim (or: traoutim) = to vomit out something

Examples: em i bringimap tispela pasin = he was one of those who contributed to introducing this custom, papa bilong mi i bringimpaim tispela pasin = my father introduced this custom; ol i pulimap wara long mambu = they are carrying out the action of pouring water into bamboo tubes; olo meri i pulimapim wara = the women draw water (to the point of filling the containers) (Note: em i pulapim baket = he fills the bucket); nogut yu stil = don't steal, nogut dok i stilim tispela kaikai = the dog should not steal this food.

The verbs belonging to Subclass 5b appear without -im added to them in much the same meaning and function as the comparable verbs of subclass 5a, except that such verbs belonging to subclass 5b are almost never followed by an overtly indicated object (i.e. noun or pronoun).

At the same time, verbs of subclass 5b can appear without the suffix -im, but with long interposed between them and an object following them. They can also appear with -im suffixed to them, and an overt object directly following them, or the object being understood only. The difference in meaning between the verbs without -im, but long following them, and those with -im is comparable to one facet of that observed with similar verbs belonging to subclass 4b: the transitivity indicated by verbs without -im,

³³Also in some set idioms such as lego angka = drop anchor! (only as an order, in statements legoim angka is used)

but long after them, is incomplete, i.e. the action is understood as being aimed at an object, without necessarily reaching the point of being carried out in full and achieving a complete result, or making a thorough impression upon the object. At the same time, verbs with -im denote a transitivity which is complete, i.e. the action directed towards an object is carried through entirely with full results, or a strong impression is made upon the object, e.g. tok long man = *to talk about something to a man directing words at him, without necessarily achieving the result of his taking notice of the words directed at him or heeding them*, tokim man = *to tell a man, i.e. achieving the result of his taking notice of the words and heeding them*; wet long = *wait for (i.e. the person expected may not arrive)*, wetim = *await (in the sense that the expected person will definitely arrive)*; etc.

The most important verbs of Subclass 5b are:

bikmaus = <i>to shout (as an action)</i>	bikmaus long = <i>to shout at someone (without him necessarily taking much notice)</i>	bikmausim = <i>to shout at someone (with him taking notice)</i>
bilip = <i>to believe (in general; as an action; with another clause following)</i> ³⁴	bilip long = <i>to believe in</i>	bilipim = <i>to believe somebody</i>
gris = <i>to flatter, flirt (as an action)</i>	gris long = <i>to flatter someone, flirt with someone (without necessarily making an impression)</i>	grisim = <i>to flatter someone, flirt with someone (impressing the person)</i>
kik = <i>to kick (as an action)</i>	kik long = <i>to kick at somebody or something (not necessarily hitting it)</i>	kikim = <i>to kick somebody or something (hitting it)</i>
lukaut = <i>to watch out (expecting danger) (as an action)</i>	lukaut long = <i>to beware of; to watch out for; to look after (without necessarily being successful)</i>	lukautim = <i>to take care of something, look after something (successfully); to look for (game and plant food in a hunting and gathering situation, successfully)</i>
pait = <i>to have a fight, to have a pungent taste</i>	pait long = <i>to hit at something or someone (without necessarily hitting him)</i>	paitim = <i>to hit something or someone</i>

³⁴ e.g. mi bilip em i no inap = *I believe he is not able to (do it)*

poto = to take photos (as an action)	poto long = to take shots of (the action of taking shots is stressed - whether the shots will result in (good) photos is out- side the focus)	potoim = to photograph (obtaining pictures with certainty)
pul = to pull; to paddle (a canoe) (as an action)	pul long = to pull away at (but it may not move); to paddle (but the canoe may not move much)	pulim = to pull (and it moves); to paddle a canoe; to seduce a woman
puspus = to mate (as an action)	puspus long = to have sexual intercourse with someone (unseccess- fully)	puspusim = to have sexual intercourse with someone (successfully); to impregnate
siut = to shoot (as an action)	siut long = to shoot at something or someone (without success)	siutim = to shoot something or some- one 35
smel = to smell, sniff (as a transitive action) 36	smel long = to sniff at	smelim = to smell something, notice its smell
smok = to smoke (as a transitive action)	smok long = to smoke at (a cigarette, pipe etc.) (while the burn- ing of the tobacco continues)	smokim = to smoke (a cigarette, pipe etc.) (finishing it off)
ting = to think, i.e. have a thought to have a flash of memory 37	ting long = to give some- thing a thought (without clearly formulating it); to recall something (imperfectly)	tingim = think something over (thoroughly, in detail); to remember (i.e. recall) in detail; to keep in mind
tingting = to think i.e. ponder, consider; to remember (in detail) 37	tingting long = to think about something (with- out getting a quite clear mental picture); to remember (i.e. recall at length, but not in full)	

³⁵to miss (when shooting) is usually popaia (long), e.g. mi popaia long pisin = I missed the bird. However, if siut is placed before it, it is siut popaia if the missing is intentional (i.e. shoot past something), and siutim popaia if it is unintentional.

³⁶to smell (as an intransitive action) is i gat smel, e.g. plaua i gat smel = the flower smells

³⁷lusim ting (+ bilong) = to forget something, i.e. not to think of it, e.g. to forget to take one's tobacco with him: mi lusim ting pinis bilong bringim i kam brus bilong mi = I have forgotten to bring my tobacco; lusim tingting (bilong) = to forget something, i.e. be unable to remember it, e.g. mi lusim tingting bilong nem bilongen = I have forgotten his name

tok = to speak	tok long = to talk about something to somebody (without him necessarily taking notice of the words directed at him) ³⁸	tokim = to tell somebody something (and he takes notice of it)
was = to watch out (as an action)	was long = to watch, watch over, guard (with the implication that the person etc. watched (over) is not necessarily aware of it, or that the watching (over) is not necessarily effective)	wasim = a) to watch someone who is aware of it and the watching is effective b) to wash something ³⁹
wet = to wait (as an action)	wet long = to wait for someone (who may not come)	wetim = to await someone (who is definitely expected to arrive)
win = to surpass (as an action)	win long = to begin to get the upper hand of someone	winim = to surpass someone; to conquer ⁴⁰
wok = to work, do work (as an action)	wok long = to work at	wokim = to make something (and finish it) ⁴¹

Examples: em i smok long brus (i stap) = he is smoking away at a native leaf tobacco cigarette, em i smokim brus i stap = he is smoking a native leaf tobacco cigarette to the end, em i smok (i stap) = he is smoking; tupela i wok long brukim paiawut = they two are busy chopping firewood; dok i smel long diwai = the dog is sniffing at the tree, mi smelim smok bilong paia = I smell smoke⁴² ol i pul nau = they have started to paddle.

³⁸ toktok long = to talk to someone, make conversation with him (the focus is on the talking, whereas with tok long it is on the fact that something specific is talked about)

³⁹ waswas = to wash oneself

⁴⁰ winim also means to blow on, blow something

⁴¹ In a few idiomatic expressions, wok is used with an object immediately following, e.g. wok saksak = to make sago, wok mak = to do piecework, wok kaikai = to work for board and keep only, wok moni (stret) = to work for pay only (without board and keep)

⁴² mi harim smel bilong smok is also commonly used for I smell smoke

Subclass 6

A few verbs which are intransitive when they appear without *-im* added to them, appear in the same form as transitive verbs with a different meaning. At the same time, they can also appear in a transitive function, with *-im* added to them.

Verbs which are found in the three functions outlined above constitute Subclass 6a. Only one of them, *kuk*, is important:

kuk = to be defeated;
to lose (a game) *kuk* = to cook (as an
action) *kukim* = to cook some-
thing, burn some-
thing; to defeat

Examples: *yupela i kuk pinis* = you (all) have lost (the game), you are defeated; *meri i kuk i stap* = the woman is cooking; *em i kukim kaikai* = he cooks food, *ol i kukim mipela pinis* = they defeated us; *paia i kukim diwai* = the fire is burning the tree.⁴³

Some verbs show the functions outlined above for subclass 6a, and in addition, appear in a transitive function without *-im* added to them, but with *long* interposed between them and the object. The meaning of this transitive form is the same as that indicated by comparable verbs of subclass 5b (see Subclass 5). Verbs showing the four functions listed constitute Subclass 6b. The following are important:

giamar = to err, be mistaken *giaman* = to lie, deceive (as an action) *giaman long* = to deceive, lie to somebody (without succeeding in deceiving him), to fake something *giamanim* = to deceive, trick someone (successfully)

sigerap (or: *skrap*) = to itch *sigerap* (or: *skrap*) = to scratch (as an action) *sigerap long* (or: *skrap long*) = to scratch away at something (unsuccessfully, i.e. not leaving a mark, not alleviating itch etc.) *sigerapim* (or: *skrapim*) = to scratch something (successfully)

Examples: *em i giaman* = he is wrong, or: he is lying; *em i giaman long yumi* = he is trying to deceive us (but we shall not be taken in); *em i sigerimapim* (or: *skrapim*) *sua bilongen* = he has scratched open his sore (or: wound).

It may perhaps be possible to include *strong* in this subclass as well, though it is somewhat debatable whether it can in fact be regarded as having a transitive function when appearing without *long* or *-im*, in the

⁴³the tree is burning is *diwai i paia*

meaning to *insist* (as an action) or whether it is, in such cases, to be considered as a predicative adjective.

<p>strong = to harden (i.e. become hard, firm); to become strong</p>	<p>strong = to insist (as an action)</p>	<p>strong long = to insist on some- thing towards somebody, demand (without necess- arily achieving the goal aimed for)⁴⁴</p>	<p>strongim = to strengthen some- one or something</p>
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Examples: taim ren i pinis graun i strong = when the rain stops, the ground hardens (again); em i strong long ol = he insists on something towards them, or he puts pressure on them; strongim tispela pos = strengthen this post.

TRANSITIVITY AND OBJECT(S)

As can be seen from the examples given in the above sections, the direct object usually follows the verb to which it belongs. (Compare also *yu gat haumas pik?* = how many pigs have you? In this, *haumas pik* is the object and therefore follows the verb). However, for putting emphasis on the object, it is often placed at the beginning of a clause, especially if the object is accompanied by an adjunct, e.g. *tispela man, mi no save* = I don't know this man; *pes bilong tispela meri, pastaim mi no lukim* = at first I did not see the face of this woman;⁴⁵ *tispela tupela akis, man hia i no laik kisim* = the man (referred to) will not take these two axes; etc.

Some verbs can take two objects, a direct and an indirect one, the most important of them being *bekim* = to give back (see Transitivity, Subclass 3), *gipim* = to give, *lainim* = to teach somebody something, *salim* = to send, *skulim* = to teach somebody something, *soim* = to show and *tokim* = to tell.

They fall into two subclasses according to how the two objects are added to the verb, subclass 1 containing all the verbs except *lainim* and *skulim*, and subclass 2 these two verbs.

With verbs of subclass 1, the indirect object either follows the direct one and is preceded by *long*, or especially if it is a personal pronoun, it can follow the verb immediately without *long*, and precede the direct

⁴⁴The noun following *long* denotes the person towards whom someone is insistent

⁴⁵This concept is also commonly rendered by: *tispela meri, pastaim mi no lukim pes bilongen* = as far as this woman is concerned, I did not see her face first

object, e.g. *mi gipim wanpela bikpela akis long tispela man = I give this man a big axe*; *mi bekim yu wanpela pik = I give a pig back to you*;⁴⁶ *mi salim pas long masta = I send the European a letter*; *em i soim mi kundu bilongen = he shows me his drum*; etc.

If the direct object is not overtly indicated by a noun or pronoun, long can be omitted before the indirect object if the latter is a personal pronoun, e.g. *mi gipim yu*, or: *mi gipim long yu = I give (it) to you (one)*.

With the verbs of subclass 2, what is the direct object in English is the indirect object in Pidgin, and vice versa, and the indirect object always follows the direct object and is preceded by long, e.g. *mi skulim tispela masta long tok ples = I teach this European the local language*; *mi lainim yu long tispela stori = I teach you this story*.

ASPECT AND TENSE

In Pidgin, a very clear distinction is made between aspect i.e. the nature of an action referred to by a verbal form, and tense, i.e. the time at which such an action is performed in relation to the time of speaking. Of the two, the indication of the aspect is more important, and usually obligatory, whereas the precise indication of the tense though tense markers is often optional if adverbs of time appearing with a verb, or the context, clearly denote the time of an action.

In many instances, separate markers of both aspect and tense appear with a particular verb form.

ASPECTS

1) No Overt Aspect Marker: Continuing Actions nearing their End.

Verb forms without overt aspect markers denote actions which are in progress, with indefiniteness concerning the time elapsed between the beginning of the action and the time referred to as the one at which it is taking place, indefiniteness concerning the level of intensity at which it continues, and the implied understanding that the action is nearing the end of its performance, e.g. *em i kaikai = he is (was, will be) eating (at the point of time referred to, it is irrelevant when he started eating in relation to that time, and whether or not the action was performed at the same level of intensity for its duration during the time referred to, but the action is not a lasting one, and no emphasis is laid on its habituality or otherwise, or on other characteristics of the action)*; *man*

⁴⁶ See Transitivity, Subclass 3), about the precise meaning of *bekim*.

i.brukim paia(wut) = the man is (or: was, will be) breaking firewood (same implications as above); etc.

Most of the verb examples given in earlier sections of this volume were given in this aspect so as to avoid confusing the reader who was not familiar with aspects in Pidgin when reading them.

2) Verb + *i stap* or *stap* + Verb: Continuous Actions

Verbs followed by *i stap* (either immediately or, if an object is present in the clause, with *i stap* placed after it, with adverbial adjuncts following *i stap* if they are present) or preceded by *stap* indicate actions which are continuous, have started at a time which is before the point of time immediately preceding the one at which the action takes place, continue at the same level of intensity during the time referred to, and it is implied that the action will continue after that time, with indefiniteness concerning the length of time during which it will continue, e.g. *em i kaikai i stap = he is (was, will be) eating continuously, goes on eating (the action started a while ago, continues at the same level of intensity, and is not expected to end soon); olo i stap toktok, or: olo toktok i stap = they are (were, will be) talking continuously (same implications as above); man i go i stap = the man is (was, will be) going away continuously (i.e. he is moving away at a steady rate); tupela i katim diwai i stap, or: tupela i stap katim diwai = they two are (were, will be) chopping trees (down) continuously; planti meri i wokabout i stap long ples balus = many women are (were, will be) walking around continuously on the airstrip; etc.*

i stap can also be used with non-verbal predicates, e.g. *em i kaunsila i stap, or: em i stap kaunsila = he is (was, will be) continuously a member of the local council.*

There is a difference in meaning between Verb + *i stap* and *stap* + verb: with the latter, the focus is on the action denoted by the verb, whereas with the former, the focus is on the continuous nature of the action, e.g. *em i stap toktok = he is t a l k i n g, i.e. t a l k i n g is what he is doing, em i toktok i stap = he is talking, i.e. his action of talking is c o n t i n u o u s.*

3) Verb + *pinis*: Completed Actions

Verbs followed by *pinis* denote actions which have been completed at the time referred to in the clause concerned. *Pinis* follows the verb immediately if there is no object, e.g. *mi kaikai pinis = I have (had, will have) eaten.* If an object is present, *pinis* mostly follows it, e.g.

mi siutim pisin pinis⁴⁷ = *I have (had, will have) shot the bird.* If the object is accompanied by an adjunct (or nau, see 4) below) pinis can precede it, e.g. mi siutim pinis wanpela pisin, or more commonly: mi siutim wanpela pisin pinis = *I have (had, will have) shot a bird.* If the verb is accompanied by a direct object, and an indirect object precedes the latter without long, pinis can optionally be placed between the two if the direct object carries an adjunct, e.g. em i gipim mi pinis wanpela gutpela naip, or more commonly: em i gipim mi wanpela gutpela naip pinis = *he has (had, will have) given me a good knife*, but: em i gipim mi naip pinis = *he has (had, will have) given me the knife.* If the verb is accompanied by a direct object plus an indirect object with long before it, pinis may optionally precede the direct object. This is more usual in those instances in which the direct object is accompanied by an adjunct than in those in which this is not the case, e.g. em i gipim pinis wanpela akis long tispela man, or more commonly: em i gipim wanpela akis long tispela man pinis = *he has (had, will have) given an axe to this man.* With skulim and lainim, the two verbs constituting subclass 2 of the double-object verbs (see Transitivity and Object), pinis can optionally precede the direct object, (this is not met with if the direct object is a singular personal pronoun), or stand between the direct and indirect objects, or follow the latter, e.g. em i skulim pinis tispela masta long tok ples, or: em i skulim tispela masta pinis long tok ples, or most commonly: em i skulim tispela masta long tok ples pinis = *he has (had, will have) taught this European the local language*, but: em i skulim mi pinis long tok ples, or: em i skulim mi long tok ples pinis = *he has (had, will have) taught me the local language.*

Adverbial adjuncts which gravitate towards the end of a sentence (see Adverbs, 5)) follow pinis if the latter follows the object, or in any event is near the end of the clause, e.g. em i kaikai pinis long taim belo bek = *he had finished eating at the time at which work was resumed after the lunch break*; em i mumuim pik pinis long ples = *he had cooked the pig in the earth oven in the village.*

To emphasise the notion of the completion of an action as expressed by pinis, tru may be added after it, e.g. em i wokim banis pinis tru = *he has e n t i r e l y c o m p l e t e d the building of a fence.*

⁴⁷ mi siutim pinis pisin is sometimes heard. In this sentence, emphasis is placed on pisin, and it means *I have (had, will have) shot a b i r d (not something else)*

4.) Verb + nau: Actions just started

Verbs followed by *nau* indicate actions which have started just before the time referred to in the clause concerned and which are continuing (or at least their results are). If the verb is followed by one or two objects, *nau* follows them. Sentence-final adverbial adjuncts (see Adverbs, 5)) stand after *nau*, e.g. *em i kaikai nau = he has just started (will start) eating (and will go on doing so)*; *em i kisim pis nau = he has just caught a fish (and will continue having it)*; *em i gipim supia long man nau = he has just given the arrow to the man (who will continue holding it)*; *em i kaikai nau long haus bilongen = he has just started eating in his house*; etc.

It may be mentioned at this point that in Pidgin, the aspects of the verb are a primary feature, and the tenses a secondary one. In other words, the tense markers (or adverbs of time, or the context), place a verb whose exact nature has been determined by aspect markers accompanying it, into a point of time which bears some definite relation (i.e. earlier, later, a short time later, etc.) to the time level which is central in a narration or situation. Because of the differences of the basic structures of English and Pidgin, this functional supremacy of the aspects over the tenses in Pidgin is often not clearly evident from the English translations of Pidgin sentences. The reason for mentioning this here instead of at the beginning of the section on Aspect and Tense is the fact that the aspect indicated by Verb + *nau* bears particularly clear evidence of this hierarchy, and of the difficulty of rendering it clearly in idiomatic English translations. This may therefore be the best moment for introducing the linguistically unsophisticated reader to this problem. An example will make the problem clear: *mi laik go nau* which is best rendered in idiomatic English by *I have just decided to go away soon*. In actual fact, the Pidgin sentence can be analysed semantically as follows:

go nau indicates an action of going away which has just started;
 putting *laik* before this places this action into the near future;
 in consequence, *mi laik go nau* means literally: *soon the situation will prevail in which I have just started going away*.

An acceptable free English translation which approximates this meaning is the one suggested above, i.e. *I have just decided to go away soon*. To translate it as *I will have gone away soon* is quite incorrect, because it refers to the action of going away as a completed action which the Pidgin sentence does not imply. The Pidgin sentence *mi laik go pinis nau* would approximate this meaning, but it is more exact than the English sentence in which it is left unclear whether in the situation which will prevail in the near future and in which the action of going away on the part of

the subject will have been completed, the subject has gone away just a little earlier or some time before. In the Pidgin sentence given above, the action of going away is clearly described as having only just been completed when that situation materialises in the near future.

In narrative style, *nau* is sometimes replaced by *na* spoken with a high intonation and a pause following (not to be confused with *na* = *and* which is usually uttered with a low intonational pitch, and not followed by a pause), e.g. *em i wokabout nau* (or *na*, with high pitch) *wanpela meri i kamap long rot* = *he had just started walking, (and) a woman was coming along the path.*

If a verb is accompanied by a direct object without adjunct and by *pinis*, and *nau* is added to it, *pinis* may optionally precede the object, e.g. *em i kisim pinis momot nau*, or: *em i kisim momot pinis nau* = *he has just completed the action of catching a bandicoot.*

5) Verb + yet: Actions still continuing

Verbs followed by *yet* denote actions which have started a measure of time before the point of time referred to in the clause concerned, and are still continuing through and beyond that point of time, with the emphasis on the fact that the action is *still* being performed at that time. The rules of word order valid for *yet* are essentially the same as those reviewed above under 3) for *pinis*, except that *yet* has an even stronger tendency than *pinis* to follow the object(s); e.g. *man i kaikai yet* = *the man is still eating*; *em i paitim tispela pik yet* (rarely: *em i yet paitim tispela pik*) = *he is still beating that pig*; *em i soim mi nupela kundu bilongen yet* (rarely: *em i soim mi yet nupela kundu bilongen*) = *he is still showing me his new drum*; *em i soim ples bilongen long olo masta yet* (rarely: *em i soim yet ples bilongen long olo masta*) = *he is still showing his village to the Europeans*; *em i skulim barata bilongen long tok Pisin yet* (rarely: *em i skulim yet barata bilongen long tok Pisin*, or: *em i skulim barata bilongen yet long tok Pisin*) = *he is still teaching Pidgin to his brother.*

6) Verb + gen: Actions repeated

Verbs followed by *gen* indicate actions repeated once, usually after the elapse of some time. The word order valid for the position of *gen* are the same as those discussed for *pinis* (see above 3)). **Examples:** *em i kaikai gen* = *he eats (ate, will eat) again (he is eating again = em i kaikai gen i stap)*; *em i siutim gen wanpela muruk*, or: *em i siutim wanpela muruk gen* = *he shot (will shoot) a cassowary again*; *em i gipim yu gen wanpela liklik naip*, or: *em i gipim yu wanpela liklik naip gen* = *he gave (will give) you*

(one) a small knife again. If pinis appears together with gen after a verb, gen usually follows pinis, i.e. in the above example: em i gipim yu pinis gen wanpela liklik naip, or: em i gipim yu wanpela liklik naip pinis gen = he has (had, will have) given you a small knife again.

7) Verb + nating:⁴⁸ Purposeless Action

Verbs followed by nating indicate actions which are carried out for no obvious purposes, or in vain. The rules of word order determining the position of nating compare again well with those valid for pinis (see above 3)) but nating displays a more pronounced tendency than pinis to precede the object(s). Examples: mi sindaun nating (i stap) = I am sitting down for no particular reason, I am just sitting; em i kaikai nating = he is eating for no reason (i.e. without being hungry); mi gipim yu nating tispela supia bilong me (or: mi gipim yu tispela supia bilong mi nating) = I give you this arrow of mine for nothing (i.e. without wanting payment for it). Special expressions with nating are: wokabout (pui) nating = to go around naked, and stap nating = to be unmarried; not to be pregnant (of woman); to be naked (also: to be somewhere for no special purpose).

If pinis and nating accompany the same word, the two aspect markers can appear in any sequential order in different meanings; e.g. em i paitim pik bilongen pinis nating = he has (had, will have) hit his pig for no reason; em i paitim pik bilongen nating pinis = he hit his pig for no reason - and this is a completed fact!

8) save + Verb: Habitual Actions

Verbs preceded by save denote actions which are performed habitually; e.g. mi save kaikai mit = I eat (tinned) meat (i.e. it is my habit to eat tinned meat); bipo mipela i save pait = in bygone days we used to have fights; blakbokis i save kaikai banana bilong mipela = the flying foxes (habitually) eat our bananas; pik i save brukim banis = pigs habitually break (through) fences; etc.

save also indicates one kind of ability to carry out an action (see Other Verb Forms, 3)).

It may be mentioned here that to denote that carrying out certain actions habitually constitutes a characteristic habit of a person or other entity, the construction noun + bilong + verb is used in Pidgin; e.g. em i man bilong kaikai = he is a (great) eater, he does nothing but eat; em i man bilong hambak = he is a boaster; tispela kanaka ol i man bilong wokim sol = these bush natives are salt producers; pis bilong kaikai man = a man-eating fish; etc.

⁴⁸With high-pitched intonation on the (stressed) first syllable, as opposed to nating with low-pitched intonation on the first syllable = perhaps

9.) kirap + Verb: Beginning Actions

Verbs preceded by kirap indicate actions which are beginning at the time referred to in the clause; e.g. em i kirap wokim bunara = *he began (is beginning, will begin) to make a bow*; em i kirap kaikai = *he began (is beginning, will begin) to eat*.

Before go = *to go away*, kam = *to come*, stap = *to be; to continue; to be at rest; to stay*, i is inserted after kirap (see The Particle i, 6)); e.g. em i kirap i go = *he began (is beginning, will begin) to go away*; etc.

The use of kirap in this function is a special feature of Highlands Pidgin, and it is rarely encountered in Lowlands Pidgin.

10) Repetition of the Verb: Intensity and Long Duration of the Action

Repetition of the Verb denotes that the action referred to by it is carried out, usually with utmost effort, over a certain period of time. Two types of repetition are encountered:

a) the verb, together with any aspect markers that may follow it, and i before it if this is part of the particular verb form, is repeated twice or several times, each time with a falling intonation, lengthening of the last vowel, and a rather long pause following each repetition. This indicates that the action referred to is (was, will be) dragging on wearily, and usually implies that not much result is (was, will be) forthcoming from it, e.g. olo i katim i staaap,⁴⁹ katim i staaap, katim i staaap, diwai i no pundaun yet i stap = *they went on hacking away, (but) the tree was still not falling down (and this situation was going on like this)*.

b) The verb alone is repeated very rapidly a considerable number of times (usually about five or six times) with the intonation and loudness rising throughout the repetition, and i appearing before the last repetition which is followed by a pause before the sentence is continued. (With go = *to go away*, kam = *to come* and to a lesser extent with ron = *to run*, i tends to appear before each repetition). This indicates that the action referred to is (was, will be) carried out with increasing intensity and determination, with the eventual goal in view; e.g. mi ron ron ron ron ron i ron - (or: mi ron i ron i ron i ron i ron -) wara i kamap = *I was running and running hard - and a river loomed up*; olo i pait pait pait pait i pait - birua i kuk pinis = *they were fighting and fighting - (eventually) the enemy was overcome*.

⁴⁹The three a's indicate length of the vowel

- 1.) Verb + i go, i kam: Actions directed away from or towards Speaker;
(i go) Actions going on and continuing for a long time

Verbs implying any sort of motion are often followed by i go or i kam which indicates the direction of the action either towards or away from the speaker or focal point of the situation referred to in the clause. The use of these direction markers is particularly prevalent in Highlands Pidgin, and the shifting of the focus of action in narrative style, with consequent reversal of the "polarity" of directional reference, is a matter of great complexity.

The word order rules relating to i go and i kam are basically comparable to those valid for pinis (see above 3)), but i go and i kam do not appear between the direct and indirect objects in the case of double object verbs, and their tendency is to be placed after the object(s), though in some cases, they can be encountered preceding objects which are not accompanied by adjuncts. Sentence-final adverbial adjuncts (see Adverbs 5)), if present, are placed after them.

If both i go (or: i kam) and one of the aspect markers which are usually placed after the verb, are added to the same verb, the tendency is for i go (or: i kam) to be placed first, though the reverse order is possible.

Examples: em i ronewe i go pinis = *he ran away* (away from the focal point of the situation referred to); em i ronewe i kam pinis = *he ran away* (towards the focal point of the situation); bringim tispela kago i go long haus, or: bringim i go kago long haus = *take the goods to the house* (away from the speaker); bringim kago i go nisaet long haus na bungim i kam (pinis) klostu long duwa = *take the goods into the house* (away from the speaker) and (with shifting of the focus of the situation to the house) *heap them up close to the door* (from the point of view of an imaginary observer inside the house where the focus of the situation has shifted, this action would be carried out in a direction which is towards him, and therefore i kam is used).

i go is also used to indicate continuous action even if no movement is implied. The difference between i stap (see above ?)) and i go is that the latter denotes actions which are expected to continue at equal intensity level for a considerable time after the time referred to in the clause, whereas in the case of i stap, indefiniteness concerning the duration of the action after that time is implied.

Examples: olo i toktok i go = *they go on talking* (and will continue to do so for a long time); mipela i kaikai i go = *we go on eating* and will go on doing so for a considerable time).

12) Verb + tasol: Restricting Emphasis on the Action

The appearance of *tasol* after a verb indicates restricting emphasis on the action, i.e. denotes that nothing else happens in the situation referred to. The use of *tasol* which has the same function if placed after any word, does not really denote an aspect, but the linguistically unsophisticated learner may perhaps understand its function more readily if it is treated along with the Aspects. The basic meaning of *tasol*, if placed after words, is *only*, and this is discernable in most instances in which it is added to verbs.

tasol is most commonly found with verbs which are intransitive or, if transitive, have no overt object; e.g. *em i kaikai tasol* = *he does nothing but eat, he only e a t s*; *em i lukim tasol* = *he only s a w it*. If an overt object accompanies a verb followed by *tasol*, *tasol* is placed after the object, and the fact that it refers to the verb is marked by the placing of the clause stress on the verb. If *tasol* refers to the object, the stress is placed on the latter; e.g. *em i lukim sikau tasol* = *he only s a w a wallaby* (i.e. *did not shoot it*), but: *em i lukim sikáu tasol* = *he only saw a wallaby*.

If one or several aspect markers accompany a verb, *tasol* placed after one of them places emphasis on the aspect denoted by the particular marker; i.e. *em i lukluk i stap tasol* = *he g o e s o n looking*; *em i toktok pinis nau tasol* = *he only just finished talking*.

13) Several Aspect Markers with one Verb

In many instances, more than one aspect marker accompanies a verb and the aspectual situations indicated by them can be of great complexity. Very little can be said about the hierarchical order of the individual markers in such instances because there are few restrictions to this sequential order which can vary greatly according to the varied aspectual characteristics of the situation described. Some of the few restrictive tendencies have been mentioned above under 4), 6) and 11) and it may be added that in a string of aspect markers of which *pinis* is one, *pinis* tends to be placed last, to be in turn usually followed by *nau*, yet and *gen* which are mutually exclusive. They are themselves frequently followed by *i stap* which denotes that the situation referred to by these three aspect markers is in progress. *Tasol* follows those aspect markers which its appearance emphasises (see 12)).

Examples: *em i toktok gen i stap* = *he is talking again*; *em i singaut long olo pinis nau i stap* = *he has just finished calling to them, and the resulting situation (i.e. silence) is now in progress*; *em i singaut nating tasol long mi yet i stap pinis nau* = *he has just finished calling out to me (which he was doing) for absolutely no reason, and (his acting in this manner) was still going on and in progress (a short while ago)*; *olo tispela man i save kaikai pik i go i stap pinis nating nau* = *just a short while ago, for no apparent reason, the habit of these men to go on eating pigs which was in vogue and continuing at the time referred to, has come to an end, i.e.*

save kaikai pik = *to eat pigs habitually*

save kaikai pik i go = *to go on eating pigs habitually*

+ i stap = *(the above) action is continuing at the time referred to*

+ pinis = *(what is referred to above) has been completed, come to an end*

+ nating = *(the abovementioned completion of action(s)) occurred for no apparent reason*

+ nau = *(the abovementioned unmotivated completion of action(s)) has just taken place*

At the same time, it may be noted that pinis + i stap indicates that some action has been completed, and the resulting situation is in progress, whereas i stap + pinis denotes that an action which has been in progress has been completed, i.e. come to an end, e.g. haus i paia pinis i stap = *the house has completely burned down (and now there is a burned-down house)*; em i toktok i stap pinis = *the action of his going on talking which was in progress has come to an end.*

TENSES

As has been mentioned in Aspect and Tense, the indication of tense through tense markers is often optional in Pidgin if adverbs of time or the context denote the time of an action with sufficient clarity; e.g. tumara long morningtaim mitupela i go long bus = *tomorrow morning we two shall go to the bush*; em i kam kamap pinis aste abinun na i bringim i kam planti kago = *he arrived yesterday afternoon and brought many goods.*

However, the following tense markers occur:

1) bin + Verb: General Past

Verb forms preceded by bin denote actions which occurred at a point of time during the non-immediate past, e.g. em i bin kisim pis = *he caught (a) fish*; olo i bin toktok = *they had a talk.*

More commonly, especially in Highlands Pidgin, the aspect marker pinis appears with verbs to denote actions which occurred at a past point of time if it is clear from the context that no future time is referred to; e.g. em i dai pinis = *he is dead, he died*; em i kaikai pis pinis = *he has eaten the fish, he ate the fish*; etc., but: tumara em i wokim bunara pinis = *tomorrow he will make a bow (and complete it).*

2) bai immediately preceding or following the Subject: Indefinite Future

Verb forms whose subject is immediately preceded or followed by bai denote actions taking place at an indefinite future point of time. If the

subject is *mi* = *I* or *yu* = *you (one)*, and *bai* follows the subject, *i* is inserted between *bai* and the verb, e.g. *bai olo i wokim haus* = *sometime in the future they will build a house*; *tispela man bai tumara i brukim wara l go pinis* = *sometime tomorrow this man will cross the river (in a direction away from us) (and will go away)*; *bai mi lukim*, or: *mi bai i lukim* = *I shall see (it) sometime in the future*; etc.

3) *ken i* + Verb: Definite Future

Verb forms preceded by *ken i* indicate actions which will definitely take place at a future time. This form is very commonly used in Highlands Pidgin; e.g. *haptumara mitupela i ken i brukim graun long gaten* = *the day after tomorrow, the two of us will definitely dig up the garden*; *botol i ken i bruk* = *the bottle will certainly break*; etc.

4) *laik* + Verb: Near Future

Verb forms preceded by *laik* denote actions which will take place soon, in the near future; e.g. *kaukau i tan pinis, olo i laik kaikai* = *the sweet potatoes are cooked, they will soon eat*; *masta i laik gipim yu brus* = *the European will soon give you tobacco*.

Before *go* = *to go away*, *kam* = *to come*, and *stap* = *to be; to continue; to be at rest; to stay*, *i* appears after *laik* (see the Particle *i*, 6) for and example).

5) *klosap i* + Verb: Very Near Future

Verb forms preceded by *klosap i* indicate actions which will take place very soon, in the very near future; e.g. *tispela lapun i sik tumas, em klosap i dai* = *this old man is very sick, he will die very soon*; *kaukau klosap i tan pinis* = *the sweet potato will be fully cooked very soon*; etc.

klosap also indicates *nearly* but in this function usually precedes the subject; e.g. *klosap mi pundaun* = *I nearly fell down*; *klosap em i dai* = *he nearly died*.

In some Pidgin dialects, *klostu* = *near* is used instead of *klosap* in the functions discussed above.

6) *nau* immediately preceding the Subject: Immediate Future

Verb forms whose subject is immediately preceded by *nau* indicate actions which are just about to take place; e.g. *nau paia i lait* = *the fire will burn immediately*; *nau kanu i kapsaet* = *the canoe is about to overturn*; etc.

7) No Tense Marker

No special tense markers exist for the present tense, but verb forms

followed by *i stap* or preceded by *stap* often denote actions carried out in the present provided the context does not exclude the present; e.g. *olo i toktok i stap* = *the men are talking*; *dok i pait i stap* = *the dogs are fighting*; *pikinini i stap krai* = *the baby is crying*; etc.

As it has been mentioned at the beginning of this section on Tenses, the absence of tense markers can be indicative of any of the tenses if adverbs of time or the context denote the time of an action with sufficient clarity.

8) Several Tense Markers with one Verb

It is not uncommon for several tense markers to accompany the same verb, denoting quite complex tense situations; e.g. *bai olo tispela man klosap i pait* = *at some indefinite point of time these men will be in a position where they will fight very soon*.

Combinations of tense and aspect markers with one verb can constitute references to very complicated tense and aspectual situations; e.g. *bai tispela man klosap i kisim sik pinis nau* = *at some indefinite point of time in the future this man will be just about to face the situation in which he will have just started to complete contracting an illness, i.e.*

i kisim sik pinis = *he has completed contracting an illness*

+ *nau* = *(the above situation) has just started*

bai + tispela man = places what is mentioned above into the indefinite future with reference to this man

+ *klosap* = this places the future event into a point of time where the happenings mentioned are about to take place

OTHER VERB FORMS (MOODS, ETC.)

1) *ken* + Verb: Permission

Verbs preceded by *ken* indicate actions whose performance is permitted. Before *go* = *to go away*, *kam* = *to come*, and *stap* = *to be*; *to continue*; *to be at rest*; *to stay*, *i* is inserted after *ken*, thus obliterating the distinction between the definite future (see Tenses, 3)) and the permission form in the case of these verbs (see The Particle *i*, 6) for an example).

Examples: *yu ken kaikai tispela mario* = *you may eat this eel*; *mi no ken daunim tispela maresin* = *I must not, am not permitted to, swallow this medicine.*⁵⁰

⁵⁰ *mi no mas daunim tispela maresin* = *I am under no obligation to swallow this medicine*

In some Pidgin dialects, no distinction is made between *ken + verb* = Permission and *ken + i + verb* = Definite Future (see Tenses, 3)) because either *ken + verb* is used for both or the definite future, with its marker, is not present in them. However, it is recommended to the learner that he make the distinction.

2) *inap ± i + Verb*: Ability

Verbs preceded by *inap* with *i* optionally (but quite commonly) placed between the two indicate actions which the subject is physically able to perform; e.g. *mi inap (i) liptimaim tispela ston* = *I am physically able to lift this stone*; *yu inap (i) brukim tispela wara i go long hapsait?* = *are you physically able to ford this river and go to the other side?*; *mi no inap (i) katim tispela diwai* = *I am physically unable to cut down this tree*. A special type of inability to carry out an action is denoted by *no save + verb* (see below 3)).

3) *save pasin bilong + Verb*, or *gat save bilong + Verb*: Competence

Verbs preceded by *save pasin bilong*, or *gat save bilong* indicate actions whose performance lies within the competence of the subject. *Save pasin bilong* is used if considerable special knowledge or skill is required to carry out the action (e.g. to make a bow), whereas *gat save bilong* is employed if the knowledge or skill required is relatively insignificant (e.g. sharpening a knife, cutting up a pig)⁵¹

Examples: *mi save pasin bilong wokim haus* = *I know how to build a house*; *yu save pasin bilong pilai susap?* = *do you know how to play the Jew's harp?*; *mi no save pasin bilong wokim bunara* = *I do not know how to make a bow*; *yu gat save bilong katimaim pik?* = *do you know how to cut up a pig?*
mi no gat save bilongen = *I don't know how to*.

Apart from the two forms mentioned above, *save* alone can be used before a verb to denote competence, but only if a) the action which the subject is competent to perform is carried out habitually by the subject who thereby proves his or its competence to perform it, or b) the verb form is applicative, i.e. carried out on behalf or for the benefit of someone else; e.g. *tispela dok i save kisim momot* (or: *tispela dok i gat save bilong kisim momot*, or: *tispela dok i save pasin bilong kisim momot*) = *this dog knows how to catch bandicoots* (i.e. because it does it habitually); *mi save wokim bunara* = *I make bows habitually (and obviously) know how to*

⁵¹ *gat save bilong* also indicates to have some knowledge of something

make them); botol i save bruk = *bottles can break (they do it habitually under certain unfavourable circumstances)*; mi save taitim tispela kundu bilong yu = *I know how to put a skin on this drum for you*; mi no save mekim paia bilong yu = *I do not know how to make a fire for you*.

In the negative, no save is also used to denote actions which are usually habitually performed by the subject, but whose performance he is, at a point of time, not or no longer able and capable to carry out; e.g. mi no save pekpek = *I have constipation (am unable to have a bowel movement)*.

From what has been discussed above in 1), 2) and 3), it will be evident that English *can* has three entirely different Pidgin equivalents according to whether *can* indicates *being physically able to* (Pidgin: inap ± i), *know how to* (Pidgin: save pasin bilong, or save), or *may, be permitted to* (Pidgin: ken).

4) mas + Verb: Necessity, Coercion, Obligation

Verbs preceded by mas indicate actions whose performance is a necessity for the individual denoted by the subject, or which he is coerced or obliged to carry out. Before go = *to go*, kam = *to come*, and stap = *to be; to continue; to be at rest; to stay*, i is inserted after the mas (see The Particle i, 6) where an example is given).

Examples: mi mas pulimapim wara = *I must draw water*; em i mas pundaun = *he can't help falling down (must fall down)*; em i no mas kaikai tispela = *it is not necessary for him to eat this, he is under no obligation to eat this* (note that the negative of mas does not indicate *must not*: this is no ken + verb (see above, 1)). Mas is also used in imperative forms (see Imperative Forms 5)).

5) laik + i + Verb: Desire, Wish

Verbs preceded by laik, with i placed between the two, indicate actions which the subject wishes or wants to perform; e.g. mi laik i kaikai kaukau = *I want to eat sweet potatoes*; em i no laik i kisim pis = *he does not want to catch fish*.

The insertion of i after the near future tense marker laik (see Tenses, 4)) before go = *to go*, kam = *to come*, and stap = *to be; to continue; to be at rest; to stay* obliterates, for these verbs, the distinction between the near future and desired actions. At the same time, no formal distinction is made, in some Pidgin dialects, between these two forms, and laik + verb is used to denote both the near future and desired actions. However, it is recommended to the learner that he distinguish between

them through using laik + verb for the near future, and laik + i + verb for desired actions.

6) mekim ± i + Verb: Causative

Verbs preceded by mekim, with or without i (and under certain circumstances also the object) placed between the two, indicate actions which the subject causes to be performed. The complex rules governing the appearance or otherwise of i before the verb itself, and the position of the object, have been discussed in The Particle i, 5) (and 6)) and illustrative examples have been given there. The reader is referred to that section.

7) larim ± i + Verb: Tolerating

Verbs preceded by larim, with or without i (and under certain circumstances also the object) placed between the two indicate actions whose performance is tolerated by the subject. The rules determining the presence or otherwise of i before the verb, and the position of the object, have been reviewed in The Particle i, 5) (and 6)) where also illustrative examples have been given.

8) trailim + Verb (or Verb + Object + i + trailim, or Verb + trailim): Attempt

Verbs accompanied by trailim in one of the sequences indicated in the title of this section indicate actions whose performance is attempted by the subject. A detailed discussion with illustrative examples, of the possibilities encountered has been included in The Particle i, 5) (and 6)), and the reader is referred to that section.

APPLICATIVE (OR BENEFACTIVE) FORMS

The fact that an action is carried out on behalf of or for somebody else is indicated by placing bilong + a noun or pronoun denoting the beneficiary after the verb, with the object, if any, intervening between the two. Sentence-final adverbial adjuncts (see Adverbs, 5)) usually follow the applicative forms.

Examples: mi wokim bunara bilong yu i stap = *I am making a bow for you;*
mi ken i kisim i kam kaikai bilong yu = *I shall bring food for you.*

The distinction between otherwise identical applicative and possessive forms rests with stress: with applicative forms, the noun or pronoun denoting the beneficiary carries the sentence stress, whereas with possessive forms, the noun denoting the object possessed carries it, and if

the possessor is emphasised, the noun or pronoun referring to it carries an additional stress; e.g. mi brumim háus bilong yu = *I shall sweep your house*, mi brumin háus bilong yú = *I shall (sweep) y o u r house*, but: mi brumim haus bilong yú = *I (shall) sweep the house for you*.

ADJECTIVES

Adjectives in Pidgin belong to five subclasses according to whether they precede or follow the noun which they determine, are or are not, provided with the suffix *-pela* and keep it or drop it when used predicatively, and whether they can be used attributively and predicatively, or only predicatively.

Subclass 1

Adjectives which in attributive function precede the noun (which carries the phrase stress) and have the suffix *-pela* both in attributive and predicative function. Here is a list of the more common ones:

bikpela	= <i>big</i>	nupela	= <i>new</i>
blakpela	= <i>black; dark blue</i>	olpela	= <i>old (of things)</i>
blupela	= <i>blue</i>	raunpela	= <i>round</i> ⁵⁴
braunpela	= <i>brown</i>	retpela	= <i>red</i>
draipela (or: traipela)	= <i>large</i> ⁵²	siotpela	= <i>short</i>
grinpela	= <i>green, light blue</i>	strongpela	= <i>strong</i> ⁵⁵
gutpela	= <i>good</i>	switpela	= <i>sweet</i>
hatpela	= <i>hard</i> ⁵³	wetpela	= <i>white</i>
longpela	= <i>long</i>	yangpela	= <i>young</i>

Also to this subclass belong all numerals, the demonstrative *tispela* = *this, that*, as well as *narapela* = *another* (in the plural, more commonly: *arapela*); *diskain* (or: *tiskain*) = *this kind of*, and *sampela* = *some*.

Examples: *bikpela haus* = *big house*, *haus i bikpela* = *the house is big*; *gutpela kaikal* = *good good*, *kaikai i gutpela* = *the food is good*.

⁵²Note that *draipela* = *large* and *draipela* = *dry* belong to different subclasses (1 and 2): *meri i draipela* = *the woman is large (fat)*, but: *meri i drai* = *the woman is dry*.

⁵³*hatpela* = *hard* and *hatpela* = *hot* also belong to different subclasses (1 and 2): *ston i hatpela* = *the stone is hard*, *ston i hat* = *the stone is hot*.

⁵⁴In *hal i raun* = *to be giddy; be in a trance*, *raunpela* belongs to subclass 2.

⁵⁵Note the difference between *man i strongpela* (subclass 1) = *the indigenous man is strong*, and *man i strong* (subclass 2) = *the indigenous man is insistent*.

Subclass 2

Adjectives which in attributive function precede the noun (which carries the phrase stress) and have *-pela* in attributive function, but lose it in predicative function. The more common ones are:

draipela (or: traipela) = <i>dry</i> ⁵⁶	sappela = <i>sharp</i>
hatpela = <i>hot</i> ⁵⁷	stretpela = <i>straight; correct</i>
klinpela = <i>clean</i>	strongpela = <i>insistent</i> ⁵⁹
kolpela = <i>cold</i>	taitpela = <i>tight</i>
raunpela ⁵⁸ = <i>giddy</i> (with <i>hai</i> = <i>eye</i>)	yelopela = <i>yellow</i>

Examples: *stretpela pos* = *straight post*, *pos i stret* = *the post is straight*; *kolpela win* = *cold wind*, *win i kol* = *the wind is cold*.

Note: if adjectives of subclass 1 or 2 are used to form compounds, they appear without *-pela*, e.g. *bikhet* = *stubborn, obstinate*; *kolwara* = *cold water (for drinking)*.

Subclass 3

Adjectives which in attributive function precede the noun, and do not take *-pela*. The more common ones are:

kranki = <i>stupid, wrong</i>	narakain = <i>different</i> ⁶²
lapun = <i>old (of people)</i>	ologeta = <i>all</i>
liklik = <i>small</i>	olanti = <i>many</i>
longlong = <i>crazy</i>	rabis = <i>poor</i>
longwe = <i>distant</i> ⁶⁰	wail = <i>wild</i>
nambawan = <i>first</i>	wankain = <i>same</i> ⁶³ (<i>as something else</i>)
nambatu = <i>second</i> ⁶¹	

⁵⁶See footnote 52

⁵⁷See footnote 53

⁵⁸See footnote 54

⁵⁹See footnote 55

⁶⁰Can also belong to subclass 4

⁶¹Also higher numbers: *nambatri* = *third*, *nambapo* = *fourth*, etc. However, *nambatu* etc. following the noun mean *first-rate*, *second-rate* etc.

⁶²If used of persons, especially Europeans, it means *strange, odd (of behaviour and thinking)*

⁶³Can also belong to subclass 5

Examples: lapun meri = *old woman*, meri i lapun = *the woman is old*, liklik haus = *small house*, haus i liklik = *the house is small*.

Subclass 4

Adjectives which in attributive function follow the noun, and do not take -pela. The following is a list of the more common ones:

belhat	= <i>hot tempered</i> ⁶⁴	nambatu	= <i>second-rate</i> ⁶⁵
bruk	= <i>broken</i>	nating	= <i>empty, useless, worthless</i>
daun	= <i>low</i>	nogut	= <i>bad</i>
giaman	= <i>false</i>	pas	= <i>stuck</i>
hait	= <i>hidden</i>	pret	= <i>afraid</i>
hambak	= <i>vain, proud</i>	siut	= <i>right (side)</i>
kais	= <i>left (side)</i>	slek	= <i>loose</i>
kela	= <i>bald</i>	tambu	= <i>forbidden</i>
klia	= <i>clear(ed)</i>	tan	= <i>done (of food)</i> ⁶⁴
kros	= <i>angry</i> ⁶⁴	tarangu	= <i>unfortunate</i>
longwe	= <i>distant</i> ⁶⁶	tru	= <i>genuine, real</i>
malomalo	= <i>soft</i>	tulait	= <i>bright</i>
marit	= <i>married</i>	yarpas } = <i>deaf</i>	
mau	= <i>ripe</i> ⁶⁴	yaupas }	
nambawan	= <i>first-rate</i> ⁶⁵		

Also, all adjectives indicating nationality, language and religious affiliation belong to this subclass, e.g. a few common ones:

Ingglis	= <i>English</i>	katolik	= <i>Catholic</i>
Siaman	= <i>German</i>	popi	= <i>Catholic</i> ⁶⁷
Siapan	= <i>Japanese</i>	talatala	= <i>Protestant</i>
Pisin	= <i>Pidgin</i>	sewende	= <i>Seventh-Day Adventistist</i> etc.

Nouns functioning as noun determinants (see Noun Determinants) could also be included in this subclass 4.

Examples: graun klia = *clear ground*, graun i klia = *the ground is clear-ed*; botol bruk = *broken bottle*; tok giaman = *false talk, lie*, tok i giaman = *the talk is false, the talk is a lie*; man kros or man i kros = *angry (indigenous) man, the man is angry*; tok Ingglis = *English language*,

⁶⁴Can also be used as a member of subclass 5

⁶⁵See footnote 61 on p.54

⁶⁶See footnote 60 on p.54

⁶⁷Often in an insulting sense.

tok i Inggris = *the language is English*; bokis diwai = *wooden box*, bokis i diwai = *the box is wooden*; etc.

Subclass 5

Adjectives which can be used only predicatively, though their English equivalents may be attributive adjectives. They do not take *-pela*. These are some of the more common ones:

bagarap	= <i>ruined</i>	mau	= <i>ripe</i> ⁶⁸
belhat	= <i>hot-tempered</i> ⁶⁸	pulap	= <i>full</i>
dal	= <i>dead</i>	redi	= <i>ready</i>
doti	= <i>dirty</i>	senis	= <i>exchanged, changed</i>
hangiri	= <i>hungry</i>	slek	= <i>loose</i>
hevi	= <i>heavy</i>	wankain	= <i>same (as something else)</i> ⁶⁹
kros	= <i>angry</i> ⁶⁸	wanlain	= <i>of the same clan, of the same age group</i>
krum	} = <i>crooked, bent</i>	wel	= <i>slippery</i>
krungut		wet	= <i>wet</i>
lait	= <i>shiny, bright</i>		
les	= <i>lazy, tired</i>		

Examples: man i hangiri = *hungry (indigenous) man*, and the (indigenous) man is hungry; ston i hevi = *heavy stone* or *the stone is heavy*.

SEVERAL ADJECTIVES ACCOMPANYING A NOUN

When more than one adjective is added to one noun, and they stand on the same side of the noun, they are usually connected by *na* = *and* or the particle *i*; e.g. *the big, good house* = bikpela na gutpela haus, or bikpela i gutpela haus. In such instances, the more important of the two adjectives will come first. For instance, in *good, red paint*, it is more important that a paint referred to be *red*, because good blue paint is useless for a purpose for which *red* paint is needed. Even bad red paint would be more suitable than good blue paint. Therefore, *good, red paint* is retpela na gutpela pen, and not gutpela na retpela pen.

Only tispela = *this, that*, diskain (or tiskain) = *this kind of*, narakain = *different, strange, odd*, narapela kain = *another kind*, narapela = *another*, nambawan = *first*, nambatu = *second* (and higher numbers), ologeta = *all*, planti = *many*, sampela = *some* and wankain = *same (kind of)*, precede other adjectives which stand before nouns, without

⁶⁸See footnote 64

⁶⁹See footnote 63

na appearing between the two adjectives.

Olo = *they*, functioning in a manner comparable to the English definite article, can precede or follow these adjectives: olo tispela strongpela man or tispela olo strongpela man = *these strong (indigenous) men*.

With such adjectives, in combination with other adjectives not belonging to this special category, the order of their appearance does not depend on their importance, except that planti = *many* can follow another adjective if the latter is more important. However, in such a case, na or i must be inserted between the two, e.g. bikpela i planti bun = *many big bones* (see Story II) (the Pidgin word order is not possible in English, but planti bikpela bun is possible in Pidgin).

COMPARISON OF ADJECTIVES

In Pidgin a large number of fine gradations of degrees of quality denoted by an adjective are customarily indicated by adverbs placed after it. The following (from D. Laycock, *Materials in New Guinea Pidgin - Coastal and Lowlands*) is a good example of the expression of gradually increasing degree of quality:

bikpela = *big*
 bikpela liklik
 bikpela pinis
 bikpela ologeta
 bikpela moa
 bikpela moa yet
 bikpela stret
 bikpela tumas
 bikpela tru
 bikpela tumas tru
 bikpela tumas tru ologeta
 bikpela bilong (winim) olo = *the very biggest, extremely big*.

Comparison between two adjectives is expressed by the use of moa... long, or moa...olosem = *more...than*, by contrastive statements, or by using winim = *surpass*; e.g. tispela bunara i moa gutpela long (or olosem) narapela = *this bow is better than the other one*, or: tispela bunara i gutpela, na narapela i nogut = *this bow is good, but (lit. and) the other one is bad*; tispela diwai i winim narapela long hevi = *this tree surpasses the other one in weight*. For the comparative superlative, the adjective and bilong (winim) olo is used, e.g. tispela bunara i gutpela bilong (winim) olo = *this bow is the best of all*. However this expression is also used to indicate an absolute superlative (see above bikpela bilong

(winim) olo).

ADJECTIVES FUNCTIONING AS NOUNS

All adjectives can function as nouns - those with -pela losing it in the process - and constitute abstract nouns; e.g. bik = *bigness, size*, hevi = *weight*, klin = *cleanness* etc.; e.g. hevi bilong diwai = *the weight of the tree*; nogut bilongen = *its badness*; etc.

ADVERBS

Adverbs in Pidgin (i.e. adjuncts to verbs and adjectives) are mostly adjectives, nouns (and noun phrases) and verb phrases appearing in adverbial function. Only comparatively few words are primarily adverbs.

1) Adjectives as Adverbs

All adjectives can, in principle, function as adverbs, but those of subclass 1) and 2) (see Adjectives) except nupela = *new* appear without -pela in this function; e.g. em i tok gut = *he speaks well*; em i singaut strong i stap = *he is shouting loud*; paia i kamap nupela = *the fire breaks out again* (e.g. a bush fire); em i pilai susap kranki = *he plays the Jew's harp wrongly*.

2) Nouns and Noun Phrases as Adverbs

long morningtaim mi kisim pis = *in the mornings I catch fish*; man i stap insaet = *the man is inside*.

3) Verb Phrases as Adverbs

mipela i kaikai pinis bai em i kam = *he will come when we have finished eating* (see also Subordinate Clauses 3) Time Clauses).

4) Words which are predominantly Adverbs

The following are the most important (some of these, such as bipo, can also function as nouns):

arawe = *differently*

bihaintaim = *late*

aste = *yesterday*

bipo = *previously, formerly, earlier*

baimbai = *eventually, after a while*

bipotaim = *early*

bek = *back*

daunbilo = *below*

bihain = *later*

gen = *again*

hariap = hurriedly ⁷⁰	nau = now; very soon; just now
hia ⁷¹ = here	ologeta } = entirely
inap = enough	oigera } = entirely
isi = slowly; in a low voice ⁷²	olosem = thus
klosap = nearly; very soon	olotaim = always
klostu = nearby	paslain = in front of
kwik(taim) = quickly	pastalm = at first, first
lohap = over there	plentitalm = often
longtaim = for a long time	tasol = only
maskl = never mind	tede = today
nabaut = around	tumas = very
nating ⁷³ = in vain; purposelessly	tumara = tomorrow
nating ⁷⁴ = perhaps	wantaim = together

Examples: bipo mipela (i) save wok long akis ston = *previously we used to work with stone axes*; tumara ol i mumuim pik = *they will cook pigs in the earth oven tomorrow*; em i tokim mi isi = *he told me in a low voice*.

5) Position of Adverbs in a Sentence

In general, adverbs of time stand at the beginning of a sentence but can also appear at the end of it (but see Subordinate Clauses 1) Relative Clauses, and 5) Conditional Clauses); e.g. tumara wara i stap liklik gen, or: wara i stap liklik gen tumara = *tomorrow the river will be low again*; long tispela talm mi stap doktaboi = *I was a native medical orderly at that time*.

Adverbs of place tend to stand at the end of a sentence, but especially phrases functioning as such adverbs can also stand at its beginning; e.g. tupela maunten i stap lohap = *there are two mountains over there*; iong tispela ples, olo manmeri i save bilas tru, or: olo manmeri i save bilas tru long tispela ples = *at this village, all people habitually adorn themselves very much*.

⁷⁰ Follows the verb in adverbial function, i.e. em i ron hariap = *he runs hurriedly*. Placed before another verb, it functions as a verb (which it can do in isolation, e.g. em i hariap = *he is hurrying*); e.g. em i harlap i tok = *he talks hurriedly*. Note that the second verb is linked with harlap by i (see the Particle i, 5))

⁷¹ Mostly functioning as a demonstrative, see Demonstrative Pronouns

⁷² toktok isi = *to talk slowly*; tok isi = *to speak in a low voice, to whisper*; tok isi lsi = *to speak slowly, carefully*

⁷³ With high-pitched intonation on the first (stressed) syllable

⁷⁴ With low-pitched intonation on the first (stressed) syllable

Adverbs of manner constituting *single words* tend to be placed after the verb or between the verb and its object if there is one and it carries an adjunct, but they can also be placed at the end of the sentence. This is obligatory if the object carries no adjunct. However, *arawe* = *differently*, and *phrases* functioning as such adverbs stand at the end of a sentence; e.g. *em i siubim strong tispela kanu* = *he pushes this canoe hard*, but: *em i siubim kanu strong* = *he pushes the canoe hard*; *ol i bilas long tispela pasin* = *they adorn themselves in this manner*.

Adverbs of reason and cause tend to stand at the beginning of a sentence, though they can also be placed at the end; e.g. *long strong bilongen em i brukim hap diwai*, or: *em i brukim hap diwai long strong bilongen* = *he broke the piece of wood because of his strength*.

Some adverbs can only appear at the beginning of a sentence. The following are the most important:

klosap = *almost*⁷⁵

taim = *when*⁷⁷

liklik taim = *soon*

watpo = *why?* (angry question)

*natink*⁷⁶ = *perhaps*

wasamara = *why?* (rude question)

Examples: *natink em i laik dai* = *perhaps he will die soon*; *liklik taim olo i bilas pinis* = *they will soon have finished adorning themselves*; *watpo yu no kaikai* = *why don't you eat?* *bipo* = *previously, formerly, earlier* and *baimbai* = *eventually, after a while* are also used in positions other than at the beginning of a sentence; e.g. *bipo mipela (i) no save lukim balus* (rarely: *mipela (i) no save lukim balus bipo*) = *formerly we did not (habitually) see planes*.

PREPOSITIONS AND PREPOSITIONAL PHRASES

Only two words occur in Pidgin which can be fully regarded as prepositions: *bilong* and *long*. Of these, *bilong* denotes a relationship between two entities or objects which is close and lasting, such as origin or possession, and it also expresses purpose or a special characteristic of something; e.g. *man bilong Kainantu* = *a man from the Kainantu Sub-district*; *dok bilong papa bilong mi* = *my father's dog*; *wara bilong dring* = *drinking water, water for drinking*; *stik bilong brukim graun* = *digging stick*; *man bilong kisim kumul* = *a bird-of-paradise catcher*; (see also Aspects, 8))

⁷⁵*klostu* in some dialects, see Tenses, 5)

⁷⁶With low-pitched intonation on the first (stressed) syllable

⁷⁷As an introductory word to a dependent clause, not an interrogative

On the other hand, *long* denotes essentially spatial relationships, and also relationships between objects which is less close and permanent than those indicated by *bilang*, such as *wok long gaten* = *work in the garden* as opposed to *wok bilang gaten* = *garden work*, *rum long slip* = *a room for sleeping*, as opposed to *rum bilang slip* = *bedroom* (also *rum slip*, see Noun Determinants).

The spatial relationships expressed by *long* can be translated into English in many different ways, e.g. *ston long graun* = *a stone on the ground*, *man long haus* = *a man in the house*, *long tudak* = *a t* (or: *d u r i n g*) *the night*, *go long ples* = *go to the village*, *katim rop long naip* = *cut the rope with a knife*, *go long kanu* = *go by canoe*, *dring* (or *tiring*) *long kap* = *drink from a cup*, *em i sori long mi* = *he is sorry for me*, etc.

A large number of more precise indicators of spatial relationships are formed by nouns and adverbs of place + *long*, or *long* + nouns + *bilang*. A sample list is given below.

ananit long = *under, underneath something*
antap long } = *on top of something*
long antap bilang }
arare long } = *beside, alongside something*
long arare bilang }
blhain long = *behind something*
bi'po long = *in front of (a thing)*
daunbilo long = *below something (i.e. at a lower level)*
i go long = *towards something*
inap long = *up to (a place)*
inap long + a time indication⁷⁸ = *until*
insait } = *long* } = *inside something*
insaet }
nisaet }
nisait etc.) }
long insait bilang }
klostu long = *near to something*
longwe long = *far away from something*
namel long } = *between, amongst something*
long namel bilang }
nabaut long } = *around something*
raun long }
wantaim long = *along with somebody (who tags along)*⁷⁹

⁷⁸ See *inap* below

⁷⁹ *together with (on an equal footing)* = *wantaim*

long hai bilong = *in front of (a person)*

taim bilong = *during*

long tispela hap } = *on this side*
 long hap i kam }

long hapsait } = *on the other side, on that side*
 long narapela hap }
 long hap i go }

Examples: em i sanap i stap bihain long haus = *he is standing behind the house*; planti man i sindaun i stap nisait long (or: long nisait bilong) haus = *many men are sitting in the house*; yu wet inap long morningtaim = *wait until the morning*; etc.

Apart from these prepositional phrases, and long and bilong, three adverbs appear in prepositional function in Pidgin. They are as follows:

1) inap = *until*

inap is used before a clause to indicate the elapse of time taking place before the event mentioned in the clause, e.g. yu wet inap em i kaikai pinis = *you wait until he has finished eating*. Alternatively, inap long taim can be used, e.g. yu wet inap long taim em i kaikai pinis = *you wait until the time at which he has finished eating*. Apart from that, inap can be used in free variation with inap long before nouns to indicate elapse of time, e.g. mi wok i stap inap tudak = *I was working until it was late at night*.

inap also expresses the concept rendered in English by *for* (in relation to a time span), e.g. em i slip inap tupela de = *he slept for two days*.

2) olosem = *like, as, than*

Examples: kanu bilong mi i olosem tispela = *my canoe is like this one*; em i moa strongplea olosem yu = *he is stronger than you* (see Adjectives).

3) wantaim = *(together) with*

As has been mentioned footnote 77, wantaim, without long added to it, means *together with, on an equal footing*; i.e. mi kaikai pik wantaim kumu = *I eat pork with vegetables*; man i stap wantaim meri bilongen = *(there is) a man together with his wife*.

In addition, the word maski = *never mind* may be mentioned here, though it does not really function as a preposition. Used in isolation, it means *never mind, it does not matter* (Australian English *she'll be right*), etc. In clauses and sentences, it indicates the concept expressed in English by *never mind (something), without regard to, disregarding, paying no attention to, etc.*, e.g. maski tok bilongen... = *never mind what*

he says *disregarding what he has said....*; banana maski = *ignore the bananas* (e.g. in calculating the price for a purchase including bananas).

In this function, maski is often followed by long; e.g. maski long plantl tok = *never mind all (that) talk; paying no attention to all that talk....*; maski long saplm naip = *don't bother to sharpen the knife.*

As a special usage concerning long, it may be mentioned that it is usually omitted after kam = *to come* if a proper noun indicating a place follows, e.g. mi kam Goroka = *I come from Goroka*. Sometimes the same can be observed to happen after go = *to go away (to)* and stap = *stay (at), live (at)*, but this is less common in Highlands Pidgin than in Lowlands Pidgin, i.e. mi go long Goroka (less commonly: mi go Goroka) = *I go to Goroka*; mi stap long Goroka (less commonly: mi stap Goroka) = *I live at Goroka*.

Pidgin, especially Highlands Pidgin, shows special usage regarding the expression of spatial relationships involving persons and verbs of motion directed towards a person: in expressing concepts rendered in English by *come to me, go to him*, reference is made to the place at which the person approached is located, i.e. *come to me* is: kam long mi i stap longen = *come to where I am standing*; *go to him* is: go long em i stap longen = *go to where he is standing*; (see also Place Clauses).

Apart from the usages revised above in this chapter, long plays an important part with transitive verbs (see Verbs, Transitivity, Subclass 4, 5, 6), and long, besides olosem, is used to express the concept rendered in English by *than* in the comparison of adjectives (see Adjectives).

INTERROGATIVES

A few remarks about the interrogative words in Pidgin as well as the special intonational features connected with their appearance, have been made in The Particle i, 1b) and Verbs, Basic Forms (see there). The following may be added here:

The basic interrogative words in Pidgin are haumas = *how much, how many?*, we = *where?*, wusat (or: huset) = *who?* and wonem = *what, which?* Except for we = *where?*, these can function as nouns, pronouns, adjectives or adverbs. It may only be mentioned that haumas when functioning as a noun object, tends to stand at the beginning of a clause. **Examples:** haumas yu kisim pinis = *how much did you get?*; yu lukim wusat (or: huset) = *whom do you see?*; wusat (or: huset) i brukim pinis akis bilong mi = *who has broken my axe?*; wonem i stap lohap = *what is over there?*; yu lukim haumas pik pinis = *how many pigs did you see?*; wusat (or: huset) man i sindaun i stap klostu long paia = *who (lit. who man) is sitting near the*

fire?; yu singaut i stap long wonem meri = *which woman are you calling for?*; tispela haus bilong wonem lain = *which clan owns this house?* (for the omission of i in this sentence see The Particle i, 1b)); yu gipim pe long haumas man pinis = *how many men have you given (their) pay?* We functions only as an adverb, and also appears in the adjectival phrase bilong we = *belonging to what area (or place)?* and in westap (see below). It is not found after long. In other functions, (long) wonem hap is used to express *where?* (see below). Examples: dok bilong yu i stap we = *where is your dog?*; tispela man bilong we = *where is this man from?*

Questions which in their basic form contain an interrogative word are often expressed by the sentence without the interrogative word, with the interrogative word or phrase added at the end, and em preceding the interrogative; e.g. tispela stik yu gipim em pinis, em wonem samting = *the stick you gave him, what (thing) is it?*; meri yu singaut i stap longem, em wusat (or: huset) = *who is the woman whom you are calling?*

The omission of i before predicates consisting of or containing an interrogative word has been discussed in The Particle i, 1b) (see there).

The interrogative wonem enters into the formation of other interrogatives, i.e. (long) wonem hap = *where?*, (long) wonem taim = *when?*, bilong wonem = *why?* and olosem wonem = *how?* Examples: em i go pinis long wonem hap = *where did he go away to?*; long wonem taim bai em i kam bek = *when will he come back?*; bilong wonem yu no pulimapim wara pinis = *why did you not draw water?*; yu sanapim pos pinis olosem wonem = *how did you erect the post?*

The position of the interrogatives with adverbial function within a sentence is determined by the same rules as those which are valid for adverbs (see Adverbs, 5)), i.e. those referring to time and reason tend to stand at the beginning, and those referring to place and manner, at the end of sentences (see the above examples).

Another interrogative which stands always at the beginning of a question is watpo = *why?* (in angry and sharp questions), e.g. watpo yu no kam aste = *why did you not come yesterday?!* An even stronger form is wasamara = *why?* (in rude questions), e.g. wasamara yu stilim siutlam bilong mi = *what's the idea stealing my torch?!*

A special interrogative of place is westap = *where is (or: are)?* which always stands at the beginning of a question (whereas we = *where?* stands at the end of a question), e.g. westap olo man bilong pies = *where are all the villagers?*

SENTENCES WITH TWO OR MORE CLAUSES

INTRODUCTION

Pidgin sentences often consist of two or more clauses which can be coordinate, or subordinate to each other. The connection between the actions and situations referred to by two successive clauses can display quite varied degrees of closeness, and this is expressed in the formal indication of the connection between the respective clauses. A set of examples of two-clause sentences in which the subject of both verbs is the same, will be given for illustration:

a) *mi sanap na mi singaut = I stood up and shouted*

If two actions referred to by two successive clauses constitute two independent actions which accidentally coincide in some way (i.e. are performed at the same place, under the same circumstances, etc.) this is expressed by *na = and* and the repetition of the subject marker. (Sometimes *na* is omitted, but this is rare). The exact meaning of the above sentence is therefore: *he stood up, and (without his standing up having any connection with it) he shouted.*

b) *mi sanap na singaut = I stood up and shouted*

Two actions which are closely connected in one being carried out as background to another, but which still constitute two clearly separated performances, are expressed by *na* without repetition of the subject marker in the second clause. If the subject is not in the first or second person singular, greater or less closeness of the two actions is expressed by the omission or otherwise of the particle *i* in the second clause, e.g. *em i sanap na singaut* indicates a more intimate connection between the two actions than *em i sanap na i singaut*.

c) *mi sanap i singaut = I stood up shouting*

Two actions which together constitute a close-knit set of activities, are performed either simultaneously or in immediate succession, and of which, under the given circumstances, neither would be performed without the other because neither of them constitutes an activity clearly separated from the other, are expressed by placing *i* between the two clauses. The subject is not repeated, and *na* does not appear.

d) *mi sanap singaut = I stood up to shout*

If the performance of an action creates a situation in which the second action can be performed, this is expressed by omitting all links between the two clauses. The subject marker is not repeated in the second clause.

This construction is only met with after *go* = *to go away*, *kam* = *to come*, verbs derived from these such as *kamap* = *to come down*, *goap* = *to go up*, etc., *stap* = *to stay, to stop, remain*, *sanap* = *to stand up*, *sindaun* = *to sit down* and other verbs denoting postures such as *nildaun* = *to kneel down*, *slip* = *to lie down*, etc., *ron* = *to run*, verbs derived from it such as *ronewe* = *to run away*, and is sometimes also heard after *bung* = *to come together, to gather*; e.g. *em i go lukim* = *he went to see it*; *em i ron siutim pisin* = *he ran to shoot the bird* (this concept would usually be rendered by *em i ron i go* (or: *i kam*) *siutim pisin*, indicating direction away from (or towards) the focal point of the situation described); etc.

This construction is underlying the composite verbs *go kamap* = *to arrive (there)* and *kam kamap* = *to arrive (here)*.

Sanap = *to stand up*, and *sindaun* = *to sit down* are used in conjunction with verbs following them, to denote *be standing* and *be sitting* (in other circumstances, these concepts are expressed in Pidgin by *sanap i stap* and *sindaun i stap*, see Aspects, 2)); e.g. *em i sindaun kaikai* = *he is eating sitting down* (or also: *he sits down to eat*); *em i sindaun wokim bunara* = *he is making a bow sitting down* (or also: *he sits down to make a bow*); *em i sanap pilai susap* = *he plays the Jew's harp standing up* (or also: *he stands up to play the Jew's harp*). In the light of this, the sentence *mi sanap singaut* as given at the beginning of this section d) can also mean *I was shouting standing up*.

As has already been indicated, the aspectual meaning of such combinations of *sanap* and *sindaun*, if these verbs denote a state rather than movement, is by itself continuous, and the usual continuous aspect marker *i stap* is only used if the continuous aspectual meaning is strongly emphasised, of it it is necessary to avoid the ambiguity between state and movement, e.g. *em i sindaun kaikai i stap* = *he goes on eating (while) sitting down*, or: *he is eating sitting down* (and it is not that he sits down to eat!)

e) *mi sanap long singaut* = *I s t o o d u p, in order to shout*

If an action is performed for the purpose of performing another but the stress is on the first action, this is expressed by placing *long* between the two clauses, without repetition of the subject (or of *i* if it occurs in the first clause).

f) *mi sanap bilong singaut* = *I stood up in order t o s h o u t.*

If an action is performed for the purpose of performing another, and the stress is on the second action, this is expressed by placing *bilong* between the two clauses, without repetition of the subject (or of *i* if it occurs in the first clause).

g) mi sanap, orait, mi singaut = *I stood up. Then I shouted.*

If the performing of an action brings a set of events to a close, and a new set of events starts with the next action, this is expressed by placing *orait* between the two clauses, and inserting a pause both before and after it. The subject marker is repeated in the second clause. This construction is very common in narrative style, and is not often met with in sentences quite as short as the illustrative example given above (see also Conditional Clauses).

h) mi sanap, olosem na, mi singaut = *I stood up. Having stood up, I shouted* (i.e. *I stood up. (Having done) thus just then, I shouted*).

If the performing of an action brings a set of events to a close, and in referring to the starting action of a new set of events, the speaker wishes to refer back to the last action of the previous set, this is expressed by placing *olosem na* between the two clauses, and inserting a pause both before and after it. The word *na* is usually pronounced with a high-pitched intonation (see Aspects, 4)). The subject marker is repeated in the second clause. This construction is also very common in narrative style, and a very characteristic feature of Pidgin.

i) mi sanap, orait na, mi singaut = *I stood up. Then I s h o u t e d!*

If performing of an action brings a set of events to a close, and a new set of events starts with the next action, while at the same time, considerable stress is placed on the first action of this next set, this is expressed by placing *orait na* between the two clauses, and inserting a pause before and after it. The word *na* is usually pronounced with a high-pitched intonation (see Aspects, 4)). The subject marker is repeated in the second clause.

COORDINATE CLAUSES

A considerable amount of information has been given above in the INTRODUCTION on the nature of coordinate clauses in Pidgin. The following may be added here:

Apart from *na* = *and*, the conjunction *o* or *no* = *or* and *tasol* = *but*⁸⁰ are used to link coordinate clauses; e.g. *yu laik i kaikai o (or: no) yu laik i slip* = *do you want to eat or sleep?*; *mi taitim rop, tasol em i bruk pinis* = *I fastened the rope, but it snapped.*

If, in Pidgin, little stress is placed on a clause whose English equivalent begins with *but*, the conjunction *na* is used instead of *tasol*, e.g. *em i haskim mi pinis na mi no save* = *he asked me, but I don't know...* (in the Pidgin sentence, the clause stress in the second clause is as follows: *na mɪ no save*; but: *em i haskim mi pinis, tasol mi no save* = *he asked me, but I d o n ' t k n o w* (clause stress: *tasól mi no sáve*).

⁸⁰ *tasol* = *but* stands at the beginning of a clause, in contrast to *tasol* = *only* which stands after the word which it determines (see Aspects, 12)).

Sentences referring to a number of choices of action contain a repetition of *o*, e.g. *em i go kisim pis, o em i go siutim kapul, o em go raunim muruk, mi no save = I don't know whether he went to catch fish, or shoot tree kangaroos, or hunt cassowary.*

If a yes/no answer is expected in response to a question, either the alternative answer is included in the question, or *o nogat = or not* is added at its end; e.g. *em i stap yet o em i go pinis = is he still here or has he gone?*; *yu kamautim kaukau pinis o nogat = did you pull out sweet potatoes or not?*

In sentences referring to a number of choices which are all negative, the conjunction *na* is used (in English *nor* is used in such cases), e.g. *em i no save kuk na i no save lukautim haus = he cannot (i.e. does not know how to) cook, nor can he look after the house.*

SUBORDINATE CLAUSES

Introduction

In Pidgin, subordinate clauses appear frequently without subordinating conjunctions, and their functions within the sentence are indicated by their positions, and/or by the context.

This applies especially to relative clauses, time clauses, causal clauses, and conditional clauses. Relative clauses follow the clause to which they are subordinate, whereas time clauses and conditional clauses precede them. Causal clauses can precede or follow them, but in the latter case they are introduced by a subordinating conjunction.

1) Relative Clauses

Relative clauses in Pidgin differ from the main clauses which they follow in either having no overt subject, or in having the subject of the main clause - or its object if the relative clause determines that one and not its subject - taken up in them by *em*. The end of the relative clause is often marked by a pause, and its last syllable has a high-pitched intonation. The continuation of the main clause after it has the ordinary intonation of a non-subordinate clause and it is mostly introduced by *em* (if its subject is in the singular) or by *ol* (if its subject is in the plural), unless the verb of the main clause is *go = to go away*, *kam = to come*, or *stap = to be, to stay*. With these verbs, *em* and *ol* are only used if emphasis is placed on the subject of the main clause. Examples: *meri i wokim tispela bilum i stap we = where is the woman who made this netbag?* (Even if no pause is inserted after *bilum* in speaking, both the syllable *-lum* of *bilum* and the *i* following it have high-pitched intonation

because the *i* coincides with the beginning of the falling intonation contour of a sentence-final clause. On the other hand, in a sentence *tispela bilum i stap we = where is this netbag?* the syllable *-lum* of *bilum* has the highest intonational pitch because it carries the sentence stress, and the *i* following it has a lower pitch). *Man i kam kamap aste abinun, em i papa bilong mi = the man who came last night is my father.* (Even though *em* is used to introduce the second part of the main clause *em i papa bilong mi* is not likely to be mistaken for a relative clause, because it ends a sentence, and the intonation contour is falling, not ending on a high note); *dok i sindaun i stap ananit long haus bilong yu em i kaikai pinis lek bilong mi = the dog which is sitting under your house has bitten my leg.* An example of a clause accompanied by two relative clauses: *sapos i gat planti moa man i kamap yet i laik i go nisait long haus yu tokim ol i tok: nogut yupela i go long haus, haus i pulap i stap = if many more men come still who want to go inside the house, tell them that they should not go into the house, (because) it is full (lit. if there are many more men who come (and) who want to go inside the house).* As can be seen from the example, no connecting conjunction is used in Pidgin to link two relative clauses accompanying the same main clause (in English, *and* appears between two such relative clauses).

The subject of the main clause is usually taken up in the relative clause by *em* if the relative clause does not follow the subject noun immediately, but is separated from it by adjuncts following the noun subject, e.g. *olo tispela man bilong ples bilong yu em (ol)⁸¹ i slip i stap long haus bilong mi, em i wokim nupela banis pinis = these men from your village who are sleeping in my house, have made a new fence.*

If the relative clause determines the object of the main clause, the object is usually taken up by *em* at the beginning of it, if the relative clause consists of more than an intransitive verb ± an adverbial adjunct, e.g. *man i lukim diwai em i gat gutpela kaikai = the man saw a tree which had good food (i.e. fruits).* In such relative clauses, the intonation contour is the same as in an ordinary independent clause but it can intonationally be recognised as a relative clause because the preceding main clause ends in a non-sentence-final intonation pattern, with high-pitched intonation on the last syllable. At the same time, the intonational pitch at the beginning of the relative clause *em i gat gutpela kaikai* starts at a higher level than it would be the case with the statement *em i gat gutpela kaikai = he (or: it) has good food.* Another example

⁸¹ If the relative clause determines a subject which indicates a plurality of human beings, *em ol* appears often instead of *em* to refer to it.

papa bilong mi i ranim pik em i bagarimapim pinis gaten bilongen = *my father is chasing the pig which has destroyed his garden.*

However, if a relative clause determining the object of the main clause consists only of an intransitive verb, with or without an adverbial adjunct accompanying it, no em appears as a rule at the beginning of the clause; i.e. mi lukim wampela man i slip long graun (i stap) = *I saw a man who was sleeping on the ground*; yar (or: yau) bilong mi i harim pisin l krai (antap long diwai) = *I (lit. my ears) heard a bird call (i.e. which was calling) (in the tree)*; mi lukim pinis sikau i kam = *I saw a wallaby coming (i.e. which was coming).*

If in the English equivalent of a relative clause in Pidgin, the relative pronoun (whom or which) is itself the object of the relative clause, em is placed after the verb of the Pidgin relative clause to denote the object of the latter, and usually no special introductory word begins the clause; i.e. westap tispela blakpela dok mi lukim em aste (or: westap tispela blakpela dok aste mi iukim em) = *where is that black dog which I saw yesterday?*; em i gipim mi kundu em i wokim em pinis = *he gave me the drum which he made* (the em after kundu denotes the subject he of the relative clause and is not a relative clause marker).

If special emphasis is placed on the object of the relative clause, em appears at the beginning of it as well unless the subject of the relative clause is also em, i.e. is in the third person, e.g. westap tispela blakpela dok em mi lukim em aste = *where is that black dog which I saw yesterday?*

If the verb of a relative clause of the kind referred to above is a double-object verb (see Transitivity and Objects) such as gipim = *to give*, em and the indirect object preceded by long are placed after the verb. However if the indirect object is not preceded by long (i.e. is mi, yu or em), no em to indicate the direct object is placed after the verb; i.e. em kundu mi soim em long tispela man pinis = *this is the drum which I showed to this man*; but: em kundu mi soim yu pinis aste = *this is the drum which I showed you yesterday*; westap haus em i soim mi aste = *where is the house which he showed me yesterday?*

If in such a relative clause, special emphasis is placed on the object of the relative clause, it is referred to by em placed after the verb, and the indirect object follows it with long preceding it even if the indirect object is mi, yu or em. At the same time, em may be placed at the beginning of the relative clause as well unless the subject of the clause is em; e.g. em kundu (em) mi soim em long yu pinis aste = *this is the drum which I showed you yesterday*; em kundu em i soim em long mi pinis aste = *this is the drum which he*

showed me yesterday (em following *kundu* denotes the subject of the relative clause).

If in the English equivalent of a Pidgin relative clause, the relative pronoun is preceded by a preposition, em with a preposition preceding it is placed after the verb of the Pidgin relative clause. For emphasis, em may also be placed at the beginning of the relative clause, unless the subject of that clause is em; e.g. *mi painim pinis wara bipo mi dring longen* = *I found the water from which I had drunk earlier*; *mi singautim dok pinis em mi save wokabout wantaim em* = *I called the dog with which I habitually go around*.

As may have been noticed from the examples given in this section, adverbs of time appearing in relative clauses tend to be placed at its end, though in other instances (except in conditional clauses), adverbs of time tend to stand at the beginning of a clause (see *Adverbs*, 5)).

The Pidgin equivalents of English *whoever* and *whichever* in relative clauses are *wusat* (or: *huset*) and *wonem*, and the relative clause beginning with these words begins the sentence; e.g. *wonem* (or: *wusat*) *man i laik i karim kago bilong mi, em i mas kam tokim bosboi* = *whichever man wants to carry my loads should come and tell the (indigenous) supervisor*; *wusat* (or: *huset*) *i save pasin bilong wokim haus, em yet i ken i wokim* = *whoever knows how to build a house will (be the one to) build it*.

2) Place Clauses

Place Clauses are expressed in the same way as relative clauses, with *long*, *long hap*, or *long ples* immediately preceding the relative clause (see also *Prepositions and Prepositional Phrases*); e.g. *yu kam long mi i stap longen* = *come to me (i.e. to where I am standing)*; *yu kam long ples mi stap longen* = *come to where I am living (i.e. to the village where I am staying)*; *kam long hap mi stap longen* = *come to the place where I am standing or staying*.

The Pidgin equivalents of *wherever* are *long wonem hap* or (if a village is involved) *long wonem ples*, and the relative clause beginning with these usually comes first in the sentence; i.e. *long wonem hap masta i go yu mas behainim em* = *you must follow the European wherever he goes (i.e. wherever the European goes, you must follow him)*; *long wonem ples kanaka i stap ol i save singsing* = *wherever there are village natives, they habitually have feasts*.

3) Time Clauses

In Pidgin sentences, temporal relations are not infrequently expressed by sequences of clauses, with or without *na* placed between them, and the

exact temporal meanings involved are indicated by the context; e.g. mi wokabout i stap long bus na mi lukim haus bilong pisin l stap antap long diwai, lukim plnis, mi goapim diwai = *(when) I was walking around in the bush, I saw a bird's nest up in a tree; (after) I had seen it, I climbed the tree; mi goap yet, wampela han bilong diwai l bruk na ml pundaun plnis i go = I was climbing a tree - (when) I was still climbing, one branch of the tree broke and I fell down.*

If a conjunction is used, the concept expressed in English by *when* is rendered by taim or long taim, and the temporal clause usually precedes the main clause; e.g. taim mi kam bek long ples mi lukim wampela pik i stap kaikai gaten bilong yu = *when I came back to the village, I saw a pig eating your garden; long taim mipela i toktok yet, graun i kirap guria = when (i.e. while) we were still talking, the ground began to tremble (i.e. an earthquake started); taim bai mi lukim em mi ken i gipim = I'll definitely give (it) to him when I see him (sometime).*

Note that (long) taim... yet expresses the concept rendered in English by *while*; e.g. long taim em i wok yet long gaten, haus bilongen l pala pinis = *while he was still working in the garden, his house burnt down* (see also the second example in the above paragraph).

The concept expressed in English by *whenever* is rendered in Pidgin by long wonem taim or by ologeta (or: olgera) taim; e.g. long wonem taim tispela meri i pulimapim wara em i gipim mi wara long dring = *whenever this woman draws water, she gives me water to drink; ologeta (or: olgera) taim mi singaut long tispela meri em i no kam = whenever I call for this woman, she does not come.* Of the two forms, long wonem taim is used if the emphasis is placed on the individual performance of the repeated actions referred to by *whenever* in English, and long ologeta taim is employed if the emphasis is on the repetitiveness of the action.

The exact time of an action is referred to by stret long taim, e.g. stret long taim manki i laik kisim kiau long haus bilong plsin han bilong diwai em i sanap i stap longen i bruk na em i pundaun pinis long graun i kam = *just when the boy was about to take the egg from the bird's nest, the branch on which he was standing, broke and he fell down to the ground (towards the man telling of this event).*

The concept rendered in English by *until* + a clause is expressed in Pidgin by inap or inap long taim + a clause (see Prepositions and Prepositional Phrases), e.g. em i laik i slip inap long taim san i go daun = *he wants to sleep until the sun sets.*

The concept expressed in English by *since* + a clause is rendered in Pidgin by long taim, usually followed by inap = *until*, e.g. long taim mun i kamap inap nau mi no lukim wampela blakbokis = *since moonrise*

(until now) I have not seen a (single) flying fox.

The concept expressed in English by *after* + a span of time + a clause is indicated in Pidgin by two clauses, i.e. a span of time + pinis (or: i lus) + a clause. If a time span + pinis is used, the emphasis is placed on the action expressed by the clause following the time clause, but if a time span + i lus is used, the emphasis is on the time span; i.e. *tupela mun pinis bai mi kam bek = after two months, I shall come back*; *tupela mun i lus bai mi kam bek = after two months, I shall come back*.

4) Manner Clauses

The concept indicated in English by *as* (i.e. *in the manner (as)*) + a clause is expressed in Pidgin by *olosem* + a clause, e.g. *yu mas taitim bunara olosem tispela lapun i soim yu pinis = you must put a string on the bow (in the manner) (as) this old man showed you*.

English *as* (or: *like*) + clause + *so* + clause is rendered in Pidgin by *olosem... olosem (tu)* in Pidgin, i.e. *olosembosboi i save wok olosem (tu) ologeta lain i save wok = as (or: like) the (indigenous) supervisor works (habitually) so the whole (working) gang works (habitually)*.

English *not as* (or: *like*) + clause + *as* + clause is expressed in Pidgin by *no* + clause + *inap olosem* + clause, i.e. *em i no tok inap olosem olo i tok = he does not talk like they do*.⁸²

The concept expressed in English by *how* + a subordinate clause is rendered in Pidgin by *olosem wonem*, i.e. *em i tokim mi pinis olosem wonem em i bin siutim muruk = he told me how he shot a cassowary*.

5) Conditional Clauses

Conditional clauses, which always precede the main clause in Pidgin, are usually introduced by *sapos* (or: *sipos*) = *if*, though this may be omitted if the function of the conditional clause is clear from the context. The main clause is often introduced by *orait* and the definite future (*ken i*) is usually used in it; e.g. *sapos em i kam long haus blong mi long moningtaim, (orait) mi ken i gipim em wanpela aks = if he comes to my house in the morning, I shall (certainly) give him an axe*; *yu klsim tispela naip, (orait) mi ken i paitim yu = (if) you take this knife I shall (certainly) hit you*.

Irreal condition is expressed by *sapos...pinis*, with no *pinis* appearing in the main clause, but *bai* being often used in it, or no tense

⁸² A similar construction is used in Pidgin to express the concept indicated in English by *not so* + adjective + *as* + noun or pronoun, i.e. *em i no futpela inap olosem tispela man = he is not so good as this man*.

marker. The definite (*ken i*), near (*laik i*) and immediate (*nau-*) futures are not used in the main clause in such cases. *Orait* is not met with as a conjunction in such sentences. Example: *sapos em i kam pinis bai ml gipim em wanpela akis = if he came, I would give him an axe.*

Past irreal condition is expressed by *sapos...pinis*, and *pinis* used in the main clause, with no tense marker appearing in it. In the conditional clause, the past tense marker *bin* may appear, and *orait* can be used as a conjunction, e.g. *sapos em i bin wokim strongpela banis bilong gaten bilongen pinis (orait) pik i no bagarimapim gaten bilongen pinis = if he had made a strong fence for his garden, the pig(s) would not have destroyed his garden.*

The concept expressed in Pidgin by *sapos* + a negative verb can be translated into English by *unless*, e.g. *sapos yu no kam long wok tumara, mi no ken i gipim yu pe bilong yu = unless you come to work tomorrow (lit. if you do not come to work tomorrow), I shall not give you your pay.*

As will be noticed from the examples given in this section, adverbs of time tend to be placed at the end of conditional clauses, though in many other clauses (except relative clauses) they tend to stand at the beginning of them (see Adverbs, 5)).

The concept expressed in English by *as if* + a clause is rendered in Pidgin by *olosem (sapos)* + a clause, e.g. *em i seksek olosem (sapos) em i kol tru = he is shivering as if he were very cold.*

The concept indicated in English by *whether* + a clause + *or* + a clause is expressed in Pidgin by *maski* + a clause + *o* + a clause, e.g. *maski mi singaut longen o mi no singaut longen (i wankain), em i no laik kam = whether I call for him or not (is all the same), he will not come (soon).*

6) Causal Clauses

The concept expressed in English by *because* + a clause is rendered in Pidgin by *bilong wonem (or: long wonem)* + a clause, with the causal clause following the main clause. However, *bilong wonem (or: long wonem)* can be omitted if the context is clear. Examples: *aste mi no inap i wok long gaten ((bi)long wonem) mi stap sik = yesterday I could not work in the garden because I was ill; em i krosim tispela man hia ((bi)long wonem) em i stilim pinis brus bilongen = he is scolding this man because he stole his tobacco.*

However, it is very commonly found that the casual clause precedes the main clause, without a special conjunction introducing it, and the main clause follows it either with no conjunction, or with *orait* or *olosem* interposed between the two clauses, (see 7) Purpose and Result Clauses for the semantic differences between these three possibilities); e.g.

aste mi stap sik, (orait, or: olosem) aste mi no inap i wok long gaten = *yesterday I was ill, (so) I could not work in the garden (yesterday) (i.e. I could not work in the garden yesterday because I was ill (yesterday));* mi kaikai planti kaukau pinls (orait, or: olosem) mi no hanggiri = *I am not hungry because I have eaten much sweet potato (lit. I have eaten much sweet potato (so) I am not hungry).*

7) Purpose and Result Clauses

Purpose is expressed by long or bilong + a clause. The difference between the two has been discussed in detail in Sentences with two or more Clauses, Introduction, e) and f), and the reader is referred to that section. Also, purpose of a somewhat different kind is indicated after certain verbs such as go = *to go away* etc. + a clause, without any conjunction interposed between the two. This has been described under d) in the section mentioned immediately above, and the reader is advised to look up that section for details. It may only be repeated here that in every one of these three cases, no overt subject marker appears in the purpose clause.

Examples additional to those given in the sections quoted: mi go lukim tispela traipela pik = *I go to see that fat pig* (i.e. my action of going has created the situation in which the action of seeing the pig could be performed); mi go long gaten bilong kamautim kaukau = *I go to the garden to pull out sweet potatoes* (the stress is on the second action); yupela i mas hatwok tru long katim olo tispela diwai = *you (all) must work really hard to cut down all these trees* (the stress is on the first action); yu mas taitim kundu gut bilong ol i ken harim krai bilongen = *you must fix the skin of the drum well so that they may hear its sound.*

As it can be seen from the last example, the change of the subject in a purpose clause brings it semantically close to a result clause, in particular if bilong is used as a conjunction and, in consequence, the emphasis placed on the second clause, i.e. the *result* of the first action. If however, long is used and, therefore, the stress placed on the first clause, the purpose is emphasised, i.e. the action is stressed which is carried out for the purpose that the second action may take place, i.e. yu mas taitim kundu gut long ol i ken harim krai bilongen = *you must fix the skin on the drum well (so that the purpose be achieved) that they may hear its sound.*

A result clause whose subject is the same as that of the main clause is introduced by bilong, or by olosem if the concept expressed in the second clause is the direct result of the action referred to in the first

clause, e.g. *olo man i save katim planti diwai bilong ol i gat planti paiawut*, or: *olo man i katim planti diwai olosem ol i gat planti paiawut* = *all men (habitually) cut down many trees so that they have much fire-wood.*

However if in a two-clause sentence, the concept expressed in the second clause constitutes a conclusion drawn on the basis of the concept referred to in the first one, only the conjunction *olosem* is found, irrespective of whether the subject of the two clauses is the same or not. *Orait* is also met with in place of *olosem*. This is, in fact, the same construction which has already been discussed above under 6) Causal Clauses, and some examples have been given there. The use of *olosem*, however, emphasises the conclusion concept, whereas the appearance of *orait*, or the lack of a conjunction between the clauses emphasises the causal concept, i.e. *mi pinisim wok bilong mi nau, olosem mi ken i kisim pe bilong mi* = *I have just finished my work (I therefore conclude that) I shall definitely get my pay*; *mi pinisim wok bilong mi nau, (orait) mi ken i kisim pe bilong mi* = *I shall (definitely) get my pay, because I have just finished my work.*

The usual way in which negative result or purpose is expressed is with the help of *nogut* = *bad* functioning as a conjunction; e.g. *pasim duwa, nogut smok i kam nisait long haus* = *close the door, lest the smoke come into the house*; *pasim dok, nogut em i kaikaiim lek bilong mi* = *tie up the dog lest he bite my leg.*

Another possibility of expressing negative purpose or result which is however very rarely met with in Highlands Pidgin is by the insertion of *no* after *bilong* or *long* (see the beginning of this section), i.e. *mi sindaun bilong no pundaun* = *I sit down in order not to fall down*. This concept is usually expressed as follows: *mi sindaun, nogut mi pundaun* = *I sit down, lest I fall down.*

8) Concession Clauses

The concept expressed in English by *although* + a clause is rendered in Pidgin by *maski* + a clause.

In Pidgin the concession always precedes the main clause, e.g. *maski em i hatwok tru i stap, em i no inap i slipim diwai* = *although he is working hard, he is not able to fell the tree.*

9) Noun Clauses

Noun clauses in Pidgin have no distinguishing characteristics, and precede (as subject) or follow (as object) other clauses without a

conjunction. When functioning as subjects, they do not contain a subject marker, whereas as objects, they may appear with (see below, 10)) or without a subject, i.e. *sanapim tispela pos (em) i hatwok tru = it is really hard work to erect this post; mi save em i barata bilong yu = I know that he is your brother.* Noun clauses functioning as objects without containing a subject marker are technically those following auxiliaries such as *laik i* (expressing desire, wish), e.g. *mi laik i siutim kapul = I like shooting tree kangaroos.* The detailed discussion of this belongs into the realm of professional linguistics, and this is not the place to go into it.

10) Indirect Discourse and Reported Speech

Clauses containing subject markers and constituting the direct objects of verbs denoting actions of speaking and thinking fall into two categories: a) one in which the person of the subject is referred to from the point of view of the narrator of the whole event (indirect discourse) and b) one in which it is referred to from the point of the subject of the verb denoting the action of speaking or thinking (direct quote or reported speech). An example may illustrate this: *he told me that I had to draw water* is commonly rendered in Pidgin by either *em i tokim mi pinis mi mas pulimapim wara i go* (more commonly: *mi mas pulimapim wara i go, em i tokim mi pinis*), or by *em i tokim mi (or: toktok long mi) pinis i tok: yu mas pulimapim wara i kam.* In the first of these two sentences, the subject of the clause mentioning the drawing of water is marked by *mi = I*, i.e. is named (as in the case in the English version) from the point of view of the narrator who is the same as the individual to whom the subject marker *mi* refers in the examples. At the same time, the narrator who views himself as the focal point of reference in the narration (see Aspects, 11) describes the action of drawing water as moving away from him (the context indicates that this action is presumed to be followed by that of taking the water to the person denoted by the subject of the other clause). In the second sentence given above, the subject of the second clause is marked by *yu = you (one)*, i.e. is named from the point of view of the subject of the first clause whose words are quoted directly in the second clause. This entails that the subject of the first clause is the focal point of reference in the narration (see Aspects, 11), and in consequence the action mentioned in the second clause is described as moving towards him. This latter way, i.e. utilising direct quote, of describing situations which in English are usually referred to by indirect discourse is very frequently met with in Pidgin, and can be

very confusing to Europeans. At the same time, it is quite unambiguous, whereas indirect discourse (referred to under a) at the beginning of this section) can lead to misunderstandings. It is important to note that the direct quotes must be preceded by *i tok* (or, less commonly, *i spik*). If the verb of the first clause is not *tok*, it must be followed by either *i tok* or *i spik* (*i spik* does not occur as a main verb, only as a quotation introducer after another verb of speaking). The same applies if the verb of the first clause is *tok*, but does not immediately precede the beginning of the second clause. Other examples: *papa blong mi i toktok* (long mi) *pinls i tok*; *mi mas kilim plk* = *my father has told me that he must kill a pig* (lit. *my father spoke (to me) and said: 'I must kill a pig'*); *nambawan barata blong mi i toktok* (long ml) *plnis i spik*; *yu mas go kamautim kaukau long gaten* = *my elder brother told me that I must go and pull out sweet potatoes in the garden* (lit. *my elder brother spoke (to me) and said: 'you must go to pull out sweet potatoes in the garden'*); *mi mas brukim graun long gaten, papa blong mi i tokim ml pinls* = *my father told me that I must dig up the garden*; *wantok blong mi i tokim ml pinls i tok*; *yu mas bringim i kam kalkal* = *my friend⁸³ told me that I had to bring food* (lit. *my friend said to me: 'you must bring food'*); *tispela man i tok nating long mi i tok*; *yu mas bringim kalkal i kam* = *this man told me (without having any right to do so⁸⁴) to bring him food* (lit. *this man said idly to me: 'you must bring food'*).

It is important to note the difference in meaning conveyed by the use, in the clause preceding or following the one containing the direct or indirect quote, of *toktok long*, *tok long* or *tokim* + the noun or pronoun denoting the person spoken to. The use of *tokim* implies that the person addressed takes notice of what is being said of him, and obeys (if it is an order), using *tok long* indicates that that person does not necessarily take notice of the words, and does not obey (see Transitivity, Subclass 5 (i.e. 5b)), whereas the use of *toktok* denotes that the person speaking engages the person spoken to in conversation, and it is left open whether the person addressed pays heed to what is being said to him or not. The use of *tok* alone carries the connotation that the person speaking utters some words without directing them at anyone in particular, and listeners

⁸³One's *wantok* is a member of the same language group, and usually somebody from the same village of area with whom one is connected by ties of mutual obligation (e.g. to offer food and shelter) and friendship. *Pren* means *lover* if used of persons of different sex.

⁸⁴i.e. he is not a *wantok* or relative of the narrator, and the latter feels therefore under no obligation to heed the request.

may or may not take notice of what he says, e.g. *em i tok: mi kam bek tumara long monlntaim = he said he would come back tomorrow morning (lit. 'I'll come back tomorrow morning')*.

A note may be added on the usage concerning the subject in indirect discourse (see a) at the beginning of this section): if the verb in a clause which follows another clause which could be an indirect discourse or a direct quote is accompanied by an object pronoun or noun, the clause preceding it is usually an indirect discourse clause, i.e. *mi mas go nau, em i tokim mi plnis = he told me that I had to go immediately*. If however that verb is *not* followed by such an object, the clause preceding is more usually a direct quote than an indirect discourse, i.e. *mi mas go nau, em i toktok pinis = he spoke (i.e. said) that h e had to go at once* (however, it can also mean *he spoke (i.e. said) that I had to go immediately* - the context will indicate which meaning applies in a given situation).

Instead of the quotative verbs *i tok* or *i spik*, the word *olosem = thus* can be used. After verbs of thinking, only *olosem* is found if no action of speaking after the thinking is implied.

Examples: *em i tingting olosem: mi wampela tasol i no inap (i) karim i go tispela kago = he was considering that he alone was not able to carry all these loads (lit. he considered: 'I by myself am not able to carry all these loads')*; *em i toktok olosem: yu mas kaikai nau = he spoke: (you must) eat (at once)!*

If in sentences containing *olosem* as mentioned above the clause containing the verb of speaking or thinking is placed second, the situation concerning the subject of the other clause is the same as that which has been described in the paragraph preceding the last one; e.g. *mi mas go nau, em i tokim mi olosem = he told me that I had to go immediately*; *mi mas go nau, em i toktok olosem = he spoke (i.e. said) that h e had to go at once*, or, *he spoke (i.e. said) that I had to go immediately* - according to context; *mi mas wokim nupela haus, em i tingting olosem = he considered that h e (himself) would have to build a new house* - it seems clear from the context that the narrator wishes to indicate that the subject of the first clause is the same as that of the clause containing the verb of thinking because there is no indication that the thinking person has communicated his thoughts to the narrator who could otherwise potentially be the person referred to by the subject marker *mi* in the first clause.

As can be seen from some of the examples given above in this section, indirect discourse can also be indicated by clauses which are not connected

by any special markers. Other examples: masta i salim pas plnis ml mas bringim motoka i kam = *the European sent a letter (to say) that I had to bring the car (to him)*; papa bilong ml i singaut plnis, mlpela mas putlm bilas nau = *my father has called out (saying) that we had to put on the (dancing) ornaments immediately.*

MATERIALS IN HIGHLANDS PIDGIN

NUMERALS

wanpela	one
tupela	two
tripela	three
popela	four
palpela	five
sikispela	six
sewenpela	seven
etpela } haltpela }	eight
nainpela	nine
tenpela	ten
wanpela ten wan } tenpela na wanpela } eleben }	eleven
wanpela ten tu } tenpela na tupela } twelp }	twelve
wanpela ten tri } tenpela na tripela }	thirteen
tupela ten } twenti } wanpaun }	twenty
tupela ten wan } twenti wan } wanpaun wan }	twenty-one
tripela ten } terti }	thirty
popela ten } porti }	forty

palpela ten }
 piptl }
 wan handet }
 tenpela ten }

fifty

one hundred

NOUNS

man	(indigenous) man
meri	(indigenous) woman
lapun man	old man
lapun meri	old woman
manki	young boy
pikinini	child
pikini man	male child
pikinini meri	female child
yangpela man, i no marit	young unmarried man
yangpela meri, i no marit	young unmarried woman
papa	father
mama	mother
tumbuna man	grandfather
tumbuna meri	grandmother
barata nambawan (bilong man)	elder brother of man
barata nambatu (bilong man)	younger brother of man
susa } sista }	nambawan (bilong man)
susa } sista }	nambatu (bilong man)
barata nambawan (bilong meri)	elder sister of woman
barata nambatu (bilong meri)	younger sister of woman
susa } sista }	nambawan (bilong meri)
susa } sista }	nambatu (bilong meri)
barata	sibling of same sex
susa } sista }	sibling of opposite sex
pikini bilong ...	child of ...
pikini man bilong ...	son of ...
pikini meri bilong ...	daughter of ...
meri bilong ... (man i toktok)	wife of ... (man speaking)

smolpapa	father's brother, guardian
smolmama	mother's sister, guardian
man bilong ... (meri i toktok)	husband of ... (woman speaking)
kantiri	mother's brother
tambu	affines, in-laws, relatives
man bilong mekim polsin	sorcerer
merlman	people
hal	eye
nus	nose
yar }	
yau }	ear
tis }	
tit }	tooth
tang	tongue
maus	mouth
askit	chin, jaw
pes	forehead, face
gras bilong het	hair
het	head
pes (+ gesture)	face
gras bilong askit	beard
gras bilong hai	{ eyebrow
	{ eyelash
nek	neck, throat
baksait bilong nek	nape of neck
wara bilong hai	tears
sol	shoulder
han	arm
han antap	upper arm
skru bilong han	elbow
han daunbelo	lower arm
han (bilong holim)	hand
pam (bilong han)	palm of hand
pingga	finger
kapa bilong pingga	fingernail
bikpela pingga }	
pingga nambapaip }	thumb
pingga nambapo	index finger
pingga nambatri }	
pingga long namel }	middle finger
pingga nambatu	fourth finger

liklik pingga	little finger
nem bilong ologeta pingga wonem? yu kolim wanpela wanpela.	what are all the fingers called? Enumerate them.
paipia	fist

Note: in many New Guinea languages, only thumb, index finger and little finger have separate names. In others, only thumb and index finger are named, and one name, different from the word for 'finger', is given to the other three fingers, etc. This may be reflected in Pidgin dialects.

bros } brus }	chest
susu bilong meri	female breast
bel	belly
baksait	back
as bilong slndaun	buttocks
mit antap long lek; mit hia (+ gesture)	thigh
skru bilong lek	knee
baksait bilong lek } mit daunbelo long lek }	calf
bun bilong lek	shinbone
lek } lek ologeta }	leg
ananit bilong lek } ples bilong wokabaut long lek }	sole
pingga bilong lek	toe
kapa bilong lek	toe nail
skin	skin
gras bilong skin	body hair
blut	blood
bun } ologeta bun }	bone
klok } pam } (+ gesture) hat }	heart
liwa	{ intestines liver, lungs

blakliwa	liver
wetliwa	lungs
grls (bilong man)	fat (body fat)
liklik hul long bel } blsnis }	navel
samting bilong man } kok }	male genitalia
bokls bilong meri } kan }	female genitalia
sua	sore
susu (bilong sua)	pus
bol	testicle, scrotum
dewel (bilong man i dai pinls)	ghost
masalai } tambaran }	spirit
dewel (bilong man, bilong diwai) long graun	shadow (of man, tree)
driman	dream
mi lukim driman (pinis)	I dreamt
yu lukim driman (pinis)?	did you dream?
mi no lukim driman (pinis)	I did not dream
yu no lukim driman (pinis)?	did you not dream?
em i lukim driman (pinis)	he dreamt
mitupela	we two (I and he, not you)
yumitupela	we two (I and you)
mitripela	we three (I and he and he, not you)
yumitripela	we three (I and you and you, or I and he and you)
mipela	we (excluding you)
yumi	we (including you)
yutupela	you two
yutripela	you three
yupela	you (all)
(em) tupela	they two
(em) tripela	they three
olo; ol; em ol; em	they
em ologeta	they all

Note: in Highlands Pidgin, the distinction between the first person forms including and excluding the person addressed is often neglected, and the forms without yu- (i.e. mitupela, mitripela, mipela) used in both meanings.

pen	pain
mi gat pen	I have pain
yu gat pen	you have pain?
mi no gat pen	I do not have pain
het bilong mi pen	my head aches
san	sun
san i kamap	sun rises
san i go (n)daun (pinis)	sun sets (has set)
san i stap long namel	{ sun stays in the zenith
i belo (pinis)	
mun	moon
mun i kamap	moon rises
go (n)daun (pinis)	moon sets (has set)
mun i (n)dai (pinis)	the moon has dwindled to a new moon
raunpela mun }	full moon
bikpela mun }	
nupela mun	{ new moon
star }	star
liklik mun }	
hewen	sky
klaut	cloud
sno (i pas long maunten)	fog, mist (on the hills)
klaut i parap	thunder
klaut i lait	lightning
lait olosem bunara long hewen	rainbow (the light on the sky
(ren i pinis, na lait olosem	after rain that looks like a
i kamap)	bow)
ren	rain
ren i kamdaun	it rains
tulait	day
moningtaim	morning
tudak	night
nait	early part of the night

abinum	evening
taim bilong san i stap long namel }	noontime
taim belo	1 p.m.
belobek	midnight
blknalt	
	{ water
wara	river
	pond
raunwara	current (in water)
tait (long wara)	the river has a strong current
wara i tait	sea
solwara	wave
si	tide
tait (bilong solwara)	high tide
haiwara	low tide
draiwara	ground, earth
graun	stone
ston	
graun i gat wara }	mud, soft ground
graun i malomalo }	
wetsan	sand
nambis	beach, coast
allan	island
pasis bilong solwara	bay, harbour, passage at sea
sua long solwara	shore
maunten	mountain
kil }	ridge of a mountain
kir }	
ples daun	valley
hap namel long tupela maunten }	
graun i stret (olosem ples balus)	level ground (like airfield), plain
bus	bush, forest
gaten	garden
banis	fence
paret	drain
ples malomalo	swamp
ples seksek	moor
win	wind
wln i kamap	wind blows
win i kirap	wind starts blowing
bikwin	high wind
buswin	night wind from the interior (on coast)

bunlm	north wind from sea (only used on north coast)
taleo	N.W. monsoon
ral	S.E. trade wind
talm bilong san	dry season
talm bllong ren	wet season
hap san l kamap	east
hap san i go (n)daun	west
hap bilong bunlm	north
pala	fire, firewood
palawut	firewood
smok bllong pala	smoke (of fire)
sit bilong paia	ashes
wetpela sit bilong paia	white ashes
blakpela sit bllong paia	black ashes, charcoal
retpela sit bilong paia (i hat llklik, i no (n)dai yet)	cinders
brus	native tobacco
smok	cigarette
rot	road, path
o.logeta kalkai	food (in general)
diwai	tree
han bilong diwai	branch
lip bilong diwai	leaf
het bilong diwai	crown of tree, treetop
namel bllong diwai	trunk
as bilong diwai	bottom of tree, tree stump
rop bilong diwai (long graun)	root
rop bilong diwai	vine, liana
rop bilong bus (i hangap long diwai)	
huk bilong diwai	forked branch
pklnini bllong diwai	fruit
skin bilong diwai	bark
skln diwai	
plaua (bilong diwai)	blossom, flower
kunal	{ sword grass alang alang grass
ples kunal	
pltpit	grassland cane grass (wild sugar cane)

pitpit bilong wokim haus	kind of cane grass for making walls of houses
pitpit bilong wokim banis	kind of cane grass for making fences
pitpit bilong karkai	kind of cane grass, edible
mambu	bamboo
kanda	cane, rattan
rop i gat nil	lawyer cane
rop daka	betel pepper vine
saksak	sago
kaukau	sweet potato
taro	taro
yam }	yam
mami }	
suga	sugar cane
banana	banana
karoka }	{ pandanus palm
karuga }	{ pandanus fruit
kokonas	coconut
drai	ripe coconut
kulau	green coconut for drinking
kumu	green vegetable
kabibi	betel nut
(lip) daka	betel pepper (leaf)
kamban	lime
sel bilong kamban	lime gourd
stik bilong kamban	lime spatula
sol (bilong karkai)	salt
bilinat }	peanut
kasang }	
bin	bean
kapiak	bread fruit
arurut	arrowroot
muli	lemon
anien	onion
hebsen	pea
rais	rice
sayor	vegetables, greens
gras nogut	weed
blut (bilong diwai)	sap

kon
 tanket
 kapok
 yal
 lombo
 manggros
 wail saksak
 wail limbun

limbun }
 linbon }

papai
 talinga
 popoa
 sarat
 tapiok
 dok
 pik
 tel bilong dok
 gras bilong dok
 pisl

win(g) }
 han } bilong pisin

gras bilong pisin
 nus bilong pisin
 tel bilong pisin
 kiau (bilong pisin)
 haus blong pisin
 sikau

kapul

muruk
 momot
 rat
 blakbokis
 liklik blakbokis
 balus
 guria
 kanal
 koki
 kotkot
 kokomo

corn
 border plant
 kapok tree
 casuarina
 capsicum
 mangrove
 nipa palm
 black palm

areca palm

mushroom
 edible mushroom
 pawpaw
 stinging nettle
 cassava
 dog
 pig
 dog's tail
 dog's fur
 bird

wing

feather
 beak
 bird's tail
 egg
 nest
 wallaby

{ possum
 tree kangaroo

cassowary
 bandicoot
 rat
 flying fox
 bat
 pigeon
 goura pigeon
 seagull
 cockatoo
 crow
 hornbill

kokoruk, kakaruk	fowl, hen
longpela nek	crane
tarangkau } tara(n)gau }	hawk, eagle
pato	duck
wail paul } paul bilong bus } kokoruk bilong bus }	wild fowl, scrub turkey
kumul	bird of paradise (with red bushy tail)
tarangkau } tara(n)gau } bilong tudak	owl
kalangar	parakeet
snek	snake
bigpela snek } moran }	python, carpet snake
pukpuk	crocodile
palai	{ lizard gecko
bigpela palai	goanna
snek i gat gip } snek i gat pait } snek i save mekim dai man }	venomous snake
rokrok	frog
pis	fish
mario	eel
ambusa } popis } bulmakau bilong solwara }	porpoise
bonon } bulmakau bilong solwara }	dugong
plupela pis	blue parrot fish
par } eipa } stingiri }	stingray
sak	shark
sopis	swordfish

mellisa	{ sea pike
	{ barracuda
maus gras	catfish
kak	flying fish
(k)urlita	{ squid
	{ octopus
tauka	squid
gamsel }	
klamsel }	clam, shell
glrlglrl	cowrie shell
lalai	trochus shell
tambu	small cowrie shell
torosel }	
trausel }	turtle
skin bllong trausel	turtle shell
grinpela trausel	green turtle
pislama	trepang
kina }	
wusta }	oyster
skin kina	oyster shell
kina }	
golip }	goldlip mother-of-pearl shell
kuka	crab
kindam	{ crayfish
	{ prawn
	{ lobster
lang	fly
natnat	mosquito
binatang }	
bembe, bimbi }	butterfly
anis	ant
korakum	red ant
liklik snek	worm
binen	bee
ninik	wasp, bee
plantihan	centipede
kakalak	cockroach
laus (i save kalap)	flea

laus (i save sindaun long gras bilong het)	louse
musmus	bed bug
grasop	grasshopper
snek bilong drinkim blut	leech
spaida	spider
anls bilong kaikai haus	termite
haus	house
ples planti haus }	village
banis bilong haus	wall
dua	door
het bilong haus	roof
pos diwai bilong haus }	post
pos i sanap	vertical post
pos i slip	horizontal post
rigel	rafter
graun bilong haus	floor
bet	bed
pilo	head rest
ples bilong paia	fireplace
supia (bilong troim long han)	spear
bunara	bow
supia	arrow
rop bilong bunara	bow string
stik bilong pait	club
plank bilong pait	shield
rop	string
bikpela rop strongpela rop }	rope
bek bilum bilong man }	(man's) bag
bilum	{ string bag woman's bag
baskit	basket
klos bilong kanaka (man) laplap bilong kanaka }	male dress

paspas	}	
let		
bel		belt
pulpul	}	female dress
		grass skirt
laplap		loincloth
akls		axe (large)
tamiok	}	axe (small)
		hatchet
akls bilong kanaka		native stone axe
naip		knife
longpela naip		bush knife
liklik naip		small knife
brls	}	bridge
		jetty
bris kanda		rope bridge
kundu		drum
skin bilong kundu		tyimpanum, skin of drum
garamut		signal drum
singsing		singsing, dance, feast
k(l)anggal		large singsing ornament
bilas		ornament
paspas long han		armband
kalang	}	
bilas bilong		ear ornament
	{ yar	
	{ yau	
pin	}	
stik		nose peg
bilas bilong nus		nose ornament
paspas bilong pes		head band
bis		pearls
wel (bilong grisim skin)		fat (for greasing body)
stori		story
kanu	}	
por		canoe (dugout)

Note: Beach natives use "kanu" to refer to the outrigger or sailing canoe only, the waterway canoes without outrigger are called "por" by them. Riverine natives, however, use "kanu" for all canoes.

sel
 mas
 pul (bilong kanu)
 saman bilong kanu
 angka
 umben
 huk
 baskit bilong pis
 trap

sail
 mast
 paddle
 outrigger
 anchor
 fish net
 fish hook
 fish trap
 trap

ADJECTIVES AND RELATED EXPRESSIONS

bikpela
 liklik
 haus i bikpela
 tumas
 tumas tru
 bikpela liklik tru
 longpela
 s(i)otpela
 gutpela
 nogut
 sik

mi sik }
 mi gat sik }

aste me sik }
 aste mi gat sik }

hapaste mi sik }
 hapaste mi gat sik }

mi orait, mi no sik
 hanggiri
 mi hanggiri
 hanggiri long wara
 mi hanggiri long wara
 les pinis

mi les }
 skin bilong mi i les }
 les (oltaim i no wok)

mi les }
 oltaim mi no wok }

big
 small
 the house is big
 very
 very much
 fairly big
 long
 short
 good
 bad
 sick

I am sick

yesterday I was sick

the day before yesterday I
 was sick

I am well

hungry

I am hungry

thirsty

I am thirsty

tired

I am tired

lazy

I am lazy

hai bilong mi raun

{ I am sleepy
I am dizzy
I am exhausted; my mind is
wandering

retpela

red

wetpela

white

blakpela

black

yelopela

yellow

grinpela

green

hatpela

hot

mi hat

I feel hot

kolpela

cold

mi kol

I am cold

l kol

it is cold

skru i lus (i no save wokabout gut)

lame

skru bilong mi i lus (mi no save
wokabout gut) }

I am lame

hai pas

blind

hal bilong mi (i) pas

I am blind

wanpela hai (i) pas tasol
matakiau }

one-eyed

wanpela hai bilong mi (i)
pas tasol
mi matakiau }

I am one-eyed

yar }
yau } pas

deaf

yar }
yau } bilong mi (i) pas

I am deaf

maus pas

dumb

maus bilongen (i) pas

he is dumb

sore

{ sorry
emotionally affected (in positive
or negative sense)

mi sore

{ I am sorry
I am pleased
I am happy

belgut

happy

pulap

full

stap nating

empty

kam kwik(talm)	}		
hariap i kam			
kam hariap		come quick	
kam isl		come slowly	
nupela (haus)		new (house)	
olpela (haus)		old (house)	
(haus) i sting		rotten (house)	
malomalo		soft	
strongpela (olosem ston)		hard (like stone)	
strongpela man; man i gat bun		strong man	
man (i) malomalo		weak man	
raithan	}		
han s(i)ut		right hand	
(han) kais		left hand	
draipela	}	(olosem pik)	
traipela			fat, big (pig)
dralpela	}	(olosem man)	
traipela			fat, big (man)
i gat gris (olosem pik)		it is fat (pig)	
merl bun nating		thin woman	
bel(i)hat	}		
kros		angry	
bel bilong mi (i) hat	}		
ml kros		I am angry	
yangpela (olosem yangpela dok)		young (dog)	
em i yangpela		it is young	
wetgras	}		
wetpela gras		grey hair(ed)	
gras bilong ml (i) wetpela		I have grey hair	
meri i gat bel		the woman is pregnant	
blkpela (+ gesture)		thick (of things)	
liklik (+ gesture)		thin (of things)	
antap (+ gesture)		high	
daun (+ gesture)		low	
s(l)ek (olosem rop)		loose (rope)	
seksek (olosem pos)		shaky, not firm (post)	
stret	{	(olosem pos)	straight (post)
		(olosem tok)	right, correct (speech)

krungut kruketimnabaut krum	}	crooked
I no stret	{	wrong incorrect
hevi		heavy, difficult
I no hevi	{	not heavy light easy
doti		dirty
mi doti		I am dirty
I gat pipia	{	it is dirty there is rubbish
switpela (olosem suga)		sweet (sugar)
i (gat) pait (olosem muli)		sour (lemon)
i (gat) pait (olosem sol)		bitter, acrid (salt)
dan (pinis) tan (pinis)	} (olosem kaukau)	cooked (sweet potato)
i no	{ dan tan	raw, uncooked
mau (pinis) (olosem banana)		ripe (banana)
i no mau		unripe
I gat wara i no drai	}	wet
draipela traipela	}	dry
wei (pinis) (olosem rot)		slippery (road)
rabis (olosem rabisman)		poor, impoverished (man)
(man) i gat planti kago		rich (man)
(meri I) marit		married (woman)
i no marit		unmarried, single
longlong		insane, mad
kranki		stupid, wrong
em I kranki		he is stupid
wankain	{	same identical alike
tupela samting wankain		the two things are alike

(n)arapeia kain	different
(n)arakain	different (of things); odd (of persons)
tupeia samting (n)arakain (n)arakain raunpela	the two things are different round

VERBS

Various Verb Forms

sipos yu haskim narapela man oiosem: "yu kaikai?" yu tok wonem long tok ples	how would you ask another man in your language "do you eat?" ?
sipos yu haskim mi oiosem: "yu kalkai?" yu tok wonem iong tok ples? man l kaikai	how would you ask me in your language "do you eat?" ? the man eats
oralt, man i kalkai, yu kolim ".....", em i kaikai, yu kolim wonem?	right, "the man eats" is ".....", now how do you say "he eats"?
mi kalkai	I eat
yu kalkai	you eat
yu kalkai?	do you eat?
em l kalkai	he eats
yumitupela kaikai (inclusive) } mitupela (i) kaikai (exclusive, } i.e. excluding person addressed)	we two eat
yu gipim kaikai long mitupela, mitupela (l) (laik i) kaikai	give us two food, we two want to eat
mitupela (i) hanggiri, yugipim mitupela kalkai	we two are hungry, give us food
mitupela (l) hanggiri, yu gipim kalkai long mitupela, mitupeia (i) (laik i) kaikai	we two are hungry, give us food, we two want to eat.
mitupela (i) kaikai, tokim tispela man hia	we two eat, tell this man
yutupela kaikai	you two eat
yutupela kaikai? (sipos yu haskim tupela narapela man olosem)	do you eat? (sking two other men this)

em tupela i kaikai

yumitripela kaikai }
mitripela kaikai }

yutripela (i) kaikai

yutripela (i) kaikai? (sipos yu
haskim tripela man olosem)

em tripela i kaikai

yumi kaikai }
mipela (i) kaikai }

yupela (i) kaikai

yupela (i) kaikai?

em ologeta i kaikai }
ol i kaikai }

sipos yu yet (i) kaikai, yu
kolim "yu kaikai" olosem wonem
long tok ples?

mi no kaikai

yu no kaikai

yu no kaikai?

behain mi kaikai

mi ken i kaikai (behain)

baimbai mi kaikai, bai mi kaikai

nau mi kaikai

mi kaikai nau

mi klosap i kaikai }
mi laik kaikai }

nau

behain

tumara

haptumara

aste

hapaste

tude, tede

bipo

longtaim bipo

olotaim

pastaim

gen

mi ken kaikai

they two eat

we three eat!

you three eat

do you three eat? (asking three
men this)

they three eat

we eat

you all eat

do you (all) eat?

they eat

if *you* yourself eat, how do you
say "I eat" in your language?

I do not eat

you do not eat

do you not eat?

I shall eat later

I shall (certainly) eat

I shall eat (some time)

I shall eat (immediately)

I have started eating right now

I shall eat soon

{ now, immediately; just begun;
in the immediate future

later

tomorrow

day after tomorrow

yesterday

day before yesterday

today

formerly

long ago

always

(at) first

again

I may, am allowed, to eat

mi laik i kaikai

tumara mi ken i kaikai

haptumara mi ken i kaikai

mi bin kaikai

mi kaikai pinis

bipo mi kaikai

tude }
tede } mi kaikai pinis

aste mi kaikai

hapaste mi kaikai

longtaim bipo mi kaikai

tumara long moningtaim

tumara abinun

aste abinun

aste long moningtaim

mi kaikai yet

sipos mi tokim yu i tok: "yu
kaikai!" mi kolim olosem wonem
long tok ples?

nogut yu kaikai }
yu no ken kaikai }

yu kaikai behain!

sipos mi tokim yu i tok: "em i ken
kaikai!" mi kolim olosem wonem
long tok ples?

larim em i kaikai

mi paitim yu

mi paitim yutupela

em i paitim mi

mi paitim dok bilong yu

mi lukim pik bilongen

Sentences with more than one Verb

mi sindaun na mi kaikai

mi wokabout (long rot) na mi smok }
(or: smokim brus, pulim brus) }

mi stap na mi toktok

mi sanap na mi toktok

yumi sindaun long paiya na

yumi toktok

I want to eat

I shall eat tomorrow

the day after tomorrow I shall
eat

I ate at some past time

I have eaten

I ate formerly

I ate today

I ate yesterday

I ate the day before yesterday

I ate a long time ago

tomorrow morning

tomorrow evening

last night (early)

yesterday morning

I am eating now (and continue)

if I say to you "eat", how do
I say that in your language?

do not eat

eat later

if I say to you "he should
eat!" how do I say it in
your language

let him eat!

I hit you

I hit you two

he hits me

I hit your dog

I see his pig

I sit down and eat

I walk on the road and smoke

I stand and talk

I stand up and talk

let's sit at the fire and talk

mi wokabout longtaim na mi les
pinis

mi kaikai pinis na mi go slip

pastaim mi kaikai, behain mi
ken i go

lusim toktok na kaikai }
pasim maus na kaikai }

nogut yu toktok, yu kaikai

mi wok longtaim na nau mi laik
i kaikai

mi wok pinis na mi les pinis

mi wok pinis na mi les pinis,
mi laik i go slip

mi brukim paiya pinis na nau
mi sindaun

mi kam na lukim yu

mi kam pastaim na mi lukim yu

mi sindaun na yu kaikai
yu sanap i stap, mi lukim yu
mi lukim yu, yu (sanap i) stap
(long hap)

mi paitim yu na yu kraik

mi soim yu bunara bilong mi,
yu lukim

answer: yu soim mi bunara
bilong yu, mi (ken i) lukim

mi putim kaikai, yu kaikai
em i kam yet (na) mi go (nau)
em i go pinis na mi kaikai nau
mi wokim bunara bilong yu, em
i wok pinis

mi laik i go nau, tasol pastaim
mi laik i lukim kundu bilong
yu, bringim i kam, na soim mi,
mi lukim na mi go

I have walked for a long time
and now I am tired

I have finished eating and
(shall) go to sleep

I eat first, then I shall go

stop talking and eat

don't talk, but eat

I have worked for a long time
and want to eat now

I have finished working and
am tired

I have finished working and
am tired, I want to go to sleep

I have finished breaking the
firewood and shall sit down

I come and see you

I came earlier, and I see
you (now)

I sit down and you eat
you are standing, I can see you

I see you, you are standing
(there)

I hit you and you cry

I show you my bow, look at it

yes, you show me your bow,
I'll look at it

I put food down, you eat (it)
he is coming, I am going
he has gone, and I am eating now

I have made a bow for you, it
is finished

I want to go now, but first I
should like to see your drum,
bring it and show it to me,
I'll have a look at it, and
shall then go

mī gipim yu kaikai, yu kisim
(yu ken i kisim)

I give you food, take it (you'll
take it)

(long taim) yu kam isi, mi kaikai
pinis, yu kam

while you were coming slowly,
I finished eating, and now you
have come (i.e. arrived)

man i pundaun pinis na i slip
long graun

the man has fallen down and is
lying on the ground

man i pundaun na (em) i slip
(i stap) long graun or:
na (em) i slip long graun i stap

a man is falling down, and now
he is lying on the ground

Sentences with Verb Forms Indicating Condition

yu daunim (or: tirim, kaikai)
tispela maresin

take this medicine

sipos yu no daunim, yu (ken i)
dai

if you do not take it you will
die

sipos yu daunim tispela maresin,
yu orait

if you take this medicine, you
will be all right

sipos yu lukim em, yu ken i gipim
akis (or: tamiok) longen

if you see him, give him an
axe

sipos yu kam tumara, yu ken i
kisim kaikai

if you come tomorrow, you will
receive food

sipos mi paitim yu, yu ken i krai

if I hit you, you'll cry

sipos yu paitim dok bilong mi,
mi (ken i) paitim yu

if you hit my dog, I shall
hit you

narapela man i bekim tok na i
toktok i tok: sipos mi paitim
dok bilong yu, yu (ken i) paitim
mi?

the other man answers: "if I
hit your dog, you will hit
me?"

sipos yu kam tumara, mi ken i
gipim yu kaikai

if you come tomorrow, I shall
give you food

sipos yu kukim kaukau, mi
(ken i) kaikai

if you cook sweet potatoes,
I shall eat

sipos yu kukim kaukau behain,
mi ken i kaikai (behain)

if you will cook sweet potatoes,
I shall eat

sipos em i gat bunara, mi ken
i kisim longen

if he has a bow, I shall take
it away from him

sipos (aste) mi gat bunara pinis,
mi inap (i) gipim yu pinis

sipos (aste) em i gat bunara pinis,
mi inap (i) kisim longen pinis

sipos (aste) mi wokim banis pinis
(tude, or tede) pik i no
bagar(im)apim (or: kaikai) gaten
bilang mi pinis

if I had had a bow (yesterday)
I would have given it to you

if he had had a bow (yesterday),
I would have taken it from him

if I had made a fence (yesterday),
the pig would not have ruined
(or: eaten) my garden (today)

VERB LIST

kaikai	eat
kailiaim	bite
dring(k) or: (tirim, tiring) wara	drink water
dringim	suck
sanap	stand up
sanapim	erect, stand up something
sanap i stap	be standing
sindaun	sit down
sindaun i stap	be sitting
kirap	get up
dai	die; faint; to long for (dai long)
toktok	talk
si'ngaut	call out
singautim	call (somebody)
ron i go	run (away)
wokabaut	walk
kisim i kam	bring
kisim i go	take away
kisim	take
gipim mi	give me
gipim yu	give you
gipim em	give him
paitim	hit
brukim	break (something, transitive)
bruk	break (by itself), go to pieces
pundaun	fall down
slip	sleep, lie
slip long graun	lie on ground
lukim	see
lukluk (i stap)	look
wasim (+ gesture)	watch

harim	hear
singsing	dance, sing
ktai	cry
stllim	steal
kukim kaukau	cook sweet potatoes
haskim	ask
bekim tok	answer
winim paia	blow fire
goap long diwai	} climb tree
goapim diwai	
klrap long diwai	
kalap	jump
lap	laugh
poret	be afraid
sigerimapim skin	} scratch skin
skrapim skin	
troim	throw
troemei	} throw away
tromoi(im)	
tromwe(im)	
salim	send
krosim	scold
harim smel	smell (something, transitive)
smel bilongen i kamap	it smells
siubim wara	} swim
swim	
waswas	{ wash (oneself)
	{ bathe
wasim pikinini	wash child
painim	search, look for
painim pinis	find
lukautlm sikman	look after sick man
mumuim	cook in earth oven
mumu	earth oven
paslm mumu	close earth oven
rausim mumu	open earth oven
pasim duwa	close door
opim duwa	open door
wetim man	wait for a man
wet i stap	be waiting

glaman	deviate from truth; err; lie
tok(tok) giaman	tell lie
wokim supia	make arrow (or spear)
wokim haus	build house
wokim banis	make fence
wokim bilum	make netbag
go	go away
go antap	go up
go daunbilo	go down
kam	come
tanim	turn (something)
tantan(im)	turn (oneself)
tanim samting	turn (something)
soim mi	show me
soim yu	show you
soim em	show him
mi soim yu bunara bilong mi	I show you my bow
mi soim bunara bilong mi	
long yu	
hait	hide (oneself)
haitim	hide (something, transitive)
lusim (no save painim pinis)	lose
.lusim i stap	leave behind
lusim ples	leave a place
behainim mi	follow me
behainim lek bilong mi	
behainim yu	follow you
behainim lek bilong yu	
behainim em	follow him
behainim lek bilongen	
karim long sol	carry on shoulder
mitupela	we two meet on the road
yumitupela } (i) bung long rot	
go pas	pass by
siubim	push
pulim	pull
ston i tanim tanim (or: tantan(im))	stone rolls (away)
i go	

pisin i plai	bird flies
siutim	shoot
s'lutim popaia	miss (shooting)
saklm long lek; kikim	kick
dok i kaikailm lek bilong mi	dog bites my leg
wisi!	whistle
troaut	vomit
kus (+ gesture)	cough
kus (+ gesture)	sneeze
guria	tremble, shiver
lindaun (+ gesture)	{ bend down
	{ bend (something, transitive)
katim diwai	cut wood
bruklm diwai }	
brukim paia }	break (fire)wood
sakim diwai	shake tree
lusim tingktingk	forget
tingk long }	
holim long tingktingk }	remember
wokabout nating	take a walk, stroll about
sotwin	rest, take a short rest
mälolo	be resting, rest, take a long rest
pekpek	excrete
pispi	urinate
hangamapim	hang up
liptimapim	lift up
kamautim kaukau	pull out a sweet potato
pulapim	fill
kapsaltim	pour out
sanapim pos	erect a post
bekim pik	return (give back) a pig
klinim naip	clean knife
rausim	remove (from where it is, to anywhere)
rausim pipia	throw out rubbish
makim graun	mark ground
skin i solap	skin swells up
tupela meri i pait	two women quarrel
putim bilas (+ gesture)	decorate oneself
tekewe	remove to put away

sigerimautim kaikai } skelimautim kaikai }	distribute food
stap	stay
stap!	stop!
pasim man.	stop, arrest, a man
tupela man i tok { plei pilai }	two men joke, make fun
putim baksait long diwai	lean against tree
diwai i seksek	tree shakes
go { nisait long haus insait }	enter house
go arasait; go ansait	go outside
nisait } insait } bilong haus	inside of house
arasait; ansait	outside
antap long haus	on top of the house
ananit long haus	under the house
pisin a sindaun antap long haus	a bird is sitting on the house
dok i slip ananit long haus	a dog is sleeping under the house
man i sanap (i stap)(long) arare (bi)long haus	a man is standing beside the house
man i sanap (i stap) klostu long diwai	a man is standing near the tree
rausim (tispela) man	throw (this) man out
man i dai pinis	a man died
planim man	bury a man
man i dai pinis, yupela planim yupela (i) planim pinis?	a man has died, you bury him have you buried him already?
mipela (i) no planim pinis, mipela (ken i) planim tumara tasol	we have not buried him yet, we shall bury him only tomorrow
mipela planim pinis longtaim bipo	we buried him a long time ago
brukim graun	dig
wokim hul	make a hole
maritim } kisim } meri	marry a woman

skin i wara	perspire (skin is moist)
tuhai i kamap iong skin } tuhai wara i kamdaun }	perspire (droplets on skin)
tirlm } daunlm } (+ gesture)	swallow
lapim (+ gesture)	lick
dok i laplm han bilong mi	dog licks my hand
laplap i bruk	the loincloth is torn
so(i)mapim	sew
laplap i bruk, yu so(i)mapim	the loincloth is torn, sew it up
rauslm gras (bilong pisin)	pluck feathers
taitim bun } taitim skin } (+ gesture)	stretch oneself
katlm rop	cut rope, string
katimapim pik	cut up pig
sapim nalp	sharpen knife
paslm rop	tie rope, string
pullmapim wara	draw water
grisim man	flatter a man
iaim tok pies	learn a native language
skulim	train (someone)
lainim kaikai	display food (as at a singsing)
ol i bung	they gather, come together
bungim kaikai	collect food
putlm olo kaikai wantaim, bungim kalkai i stap	put all food together
meklm klia graun	clear ground
laikim man	to like a man
p(o)retim man } mekim p(o)ret man }	frighten a man
smok } smokim brus } puiim brus }	smoke (tobacco)
brumim	sweep
sekan	shake hands
pulim kanu taitim pui	paddle
kanu i kapsait	canoe capsizes
kolim {naem nem }	say name
naem } nem }	name (noun)

INTERROGATIVE EXPRESSIONS

yu wusat (or: huset)?	who are you?
yu tupela wusat (or: huset)?	who are you two?
em wusat (or: huset)?	who is he?
sipos yu toktok long meri, yu kolim olosem wonem long tok ples?: "yu wusat (or: huset)?"	if you speak to a woman, how do you say to her "who are you"? in your language?
mi nambawan barata bilong tispela man hia	I am the elder brother of this man
em i papa bilong mi	he is my father
yu lukim wusat (or: huset) long hap?	whom do you see over there?
yu gipim (pinis) kaukau long wusat (or: huset)?	to whom did you give the sweet potatoes?
yu go long wusat (or: huset)?	to whom do you go?
yu lusim wusat (or: huset) i kam?	from whom do you come?
yu go wantaim wusat (or: huset)?	with whom do you go?
yu sanap i stap klostu long wusat (or: huset)?	you are standing close to whom?
mi go long nambawan barata bilong mi	I go to my elder brother
mi go longen	I go to him
tispela wanem (samting)? } em wanem (samting)? }	what is this?
sipos yu lukim wanpela samting em i olosem ston (diwai, pinis), na yu laik i haskim olosem: "tispela (or: em) wonem" yu kolim wonem long tok ples?	if you see something like a stone (tree, bird) and ask: "what is this?" How do you say that in your language?
wonem meri i kukim kaukau pinis?	which woman cooked the sweet potatoes?
yu lukim wonem meri?	which woman do you see?
yu go long wonem meri?	to which woman do you go?
wonem diwai i pundaun pinis?	which tree fell down?
wonem pik i bagar(im)apim gaten bilong mi (pinis)?	which pig destroyed my garden?
wonem bunara i bruk pinis?	which bow broke?

wonem wara i gutpela bilong
drink?

haumas man i kamap (pinis)?

yu go wantaim haumas man?

haumas haus i stap?

haumas supia i stap?

haumas sol i stap }
i gat haumas sol }

haumas wara i stap }
i gat haumas wara }

tupela mambu i pulap (1 stap)

yu gipim em haumas wara (or: sol)? }
yu gipim haumas wara (or: sol) }
longen? }

mi gipim em wanpela mambu i pulap }
mi gipim longen wanpela mambu i }
pulap }

yu kam we?

mi kam Goroka

yu go we?

mi go long Goroka

yu stap we?

mi stap long Goroka

yu kam long tispela ples long }
wonem taim? }
yu kam long tispela hap long }
wonem taim? }

yu laik i go bek long ples long
wonem taim?

mi kam long tispela ples aste
ablnun

yu kam bilong wonem?

mi kam bilong toktok long yu

yu laik i toktok long mi long
wonem samting?

pik bilong yu i brukim (pinis)
banis bilong mi na i
bagar(lm)apim gaten bilong mi

which water is good for
drinking?

how many men have come?

with how many men do you go?

how many houses are there?

how many arrows are there?

how much salt is there?

how much water is there?

there are two bamboo tubes full

how much water (or: salt) did
you give him?

I gave him one bamboo tube full

where do you come from?

I come from Goroka

where do you go?

I go to Goroka

where do you live?

I live at Goroka

when did you come here?

when will you go back home?

I came here last night

why have you come?

I have come to talk to you

about what do you want to talk
to me?

your pig has broken through my
fence and ruined my garden

em i paitim dok bilong wonem?
 em i paitim tispela dok bilong
 wonem? }

why is he hitting that dog?

tispela man hia i paitim (iet)
 tispela dok bilong wonem?

why is this man hitting that
 dog?

em i kaikalim pinis lek bilongen
 dok i kaikalim pinis lek bilong
 man

he has bitten his leg
 the dog has bitten the man's
 leg

em i paitim dok long wonem
 samting?

what is he hitting the dog
 with?

man i paitim dok long wonem
 samting?

what is the man hitting the
 dog with?

em i paitim dok long stik

he is hitting the dog with a
 stick

man i paitim dok long stik

the man is hitting the dog with
 a stick

man i paitim em long stik

the man is hitting it with a
 stick

papa bilong dok i kamap na i
 toktok i tok: yu no ken paitim
 dok bilong mi

the dog's owner comes and says:
 "you must not hit my dog"

papa bilong dok i kamap na i
 toktok i tok: nogut yu paitim
 dok bilong mi

the dog's owner comes and says:
 "you must not hit my dog"

sipos yu paitim dok bilong mi,
 mi (ken i) paitim yu

if you hit my dog, I'll hit
 you

yu kam long tispela ples olosem
 wonem?
 yu kam long tispela hap olosem
 wonem? }

how did you come here?

mi kam long maunten
 mi brukim bus i kam
 mi kam long wara

I came over the mountain
 I came through the bush
 I came by the river

(behaln) yu ken i katimapim
 pik olosem wonem?

how will you cut up the pig?

mi ken i katimapim pik long
 tispela longpela naip

I shall cut up the pig with
 this long knife

mi ken i katimapim pik long 'sewenpela bikpela hap tasol	I shall cut up the pig into seven large pieces only
yu pasim rop long bunara olosem wonem? Yu soim mi	how do you fasten a bowstring? Show me
mi ken i soim yu, mi pasim rop long bunara olosem, yu lukim	I'll show you: I fasten a bowstring like this, look
em pik bilong wusat (or: huset)?	} whose pig is this?
tispela pik hia (i pik) bilong wusat (or: huset)?	
(tispela) pik hia em i (pik) bilong papa bilong mi	this pig belongs to my father
tispela plk, em i (pik) bilong papa bilong mi	this pig is my father's
pik bilong papa bilong mi i brukim pinls banls bilong yu	my father's pig broke your fence
tispela tupela pik (i pik) bilong wusat (or: huset)?	whose are those two pigs?
tispela tripela pik (i pik) bllong wusat (or: huset)?	whose are those three pigs?
ol tispela pik (i pik) bilong wusat (or: huset)?	whose are those many pigs?
tispela tupela pik em (or: tupela) i (pik) bllong papa bilong mi	these two pigs belong to my father
tispela tripela pik em (or: ol, tripela) i (pik) bilong papa bilong mi	these three pigs belong to my father
tispela tupela pik, em i (pik) bilong tupela nambatu barata bilong mi	these two pigs belong to my two younger brothers
tispela pik hia, em i (plk) bilong tispela man	this pig belongs to that man
tispela pikinini (i pikinini) bilong wusat (or: huset)?	to whom does this child belong?
tispela pikinini, em i (pikinini) bilong tispela man na tispela meri	this child belongs to this man and that woman
tispela bilum hia (i bilum) bilong wusat (or: huset)?	to whom does this net bag belong?

tispela bilum, em i (bilum) bilong mama bilong mi	this net bag belongs to my mother
tispela bilum, em i (bilum) bilong nambawan susa bilong mi	this net bag belongs to my elder sister
tispela bilum, em i (bilum) bilong tispela meri (hia)	this net bag belongs to this woman
tispela haus (i haus) bilong wusat (or: huset)?	whose house is that?
tispela gaten (i gaten) bilong wusat (or: huset)?	whose garden is that?
tispela bunara (i bunara) bilong wusat (or: huset)?	whose bow is that?
tispela akis (i akis) bilong wusat (or: huset)?	whose axe is that?
tispela tamiok bilong wusat (or: huset)?	
tispela haus em i (haus) bilong tispela man	this house belongs to this man
tispela gaten, em i (gaten) bilong tispela tupela man	this garden belongs to these two men
tispela bunara, em i (bunara) bilong papa bilong mi	this bow belongs to my father
tispela akis, em i (akis) bilong papa bilong mi	this axe belongs to my father
tispela haus, em i bilong ol(o)- gera nambawan b(a)rata bilong mi	this house belongs to my elder brothers
tispela haus, em i (haus) bilong wantok bilongen	this house belongs to his friend
tispela haus em i (haus) bilong tispela man	this house belongs to this man
tispela haus em i no (haus) bilong tispela man	this house does not belong to this man
sipos yu haskim wanpela man olosem: "tispela haus, em i bilong tispela man hia?" yu kolim wonem long tok ples?	If you ask a man: "does this house belong to this man?" how do you say it in your lan- guage?

sipos yu haskim wanpela man olosem: "tispela haus em i no bilong tispela man hia?" yu kolim wonem long tok ples?	how do you say in your language "does this house not belong to this man?"
tispela kiau, em i (kiau) bilong wailpaul	this egg belongs to a wild fowl
tispela kiau, em i (kiau) bilong kakaruk bilong bus	this egg belongs to a wild fowl
tispela haus bilong pisin em i stap antap long diwai, em i bilong koki	that nest on the tree belongs to a cockatoo
tispela gras, em i (gras) bilong kumul	this feather belongs to a bird of paradise
tispela skin em i (skin) bilong kapul	this is a possum skin (i.e. it belongs to a possum)
tispela han, em i (han) bilong (diwai) ya l	this branch belongs to a casuarina tree
tispela lip, em i (lip) bilong tanket	this is a border plant leaf (i.e. belongs to a border plant)
tispela bun, em i (bun) bilong muruk	this bone belongs to a cassowary
tispela banis, em i (banis) bilong gaten bilong mi	this fence belongs to my garden
tispela gras, em i (i gras) bilong nambatu b(a)rata bilong mi	this hair belongs to my younger brother
tispela gras, em i (gras) bilong tispela man hia	this hair belongs to this man
tispela blut i stap long graun em i (blut) bilong tispela man hia	this blood on the ground belongs to this man
tispela blut i stap long graun em i (blut) bilong papa bilong mi	this blood on the ground belongs to my father
pik bilong wusat (or: huset) i brukim pinis banis bilong mi?	whose pig broke my fence?
pik bilong papa bilong mi i brukim (pinis) banis bilong yu	my father's pig broke your fence
pik bilong tispela man hia i brukim (pinis) banis bilong yu	this man's pig broke your fence

bilum bilong wusat (or: huset) i pundaun pinis long paia?	whose net bag has fallen into the fire?
bilum bilong mama bilong mi i pundaun pinis long paia	my mother's net bag has fallen into the fire
haus bilong wusat (or: huset) i paia pinis?	whose house has burnt down?
haus bilong nambawan b(a)rata bllong mi i paia pinis	my elder brother's house has burnt down
klau bilong wailpaul i pundaun long graun na i bruk pinis kiauw bilong kakaruk bilong bus i pundaun long graun na i bruk pinis	the wild fowl's egg fell down and broke

EQUATION STATEMENTS

tispela diwai i kapok	this tree is a kapok tree
tispela diwai i wail limbun	this tree is a black palm
tispela diwai i karoka (or: karuga)	this tree is a pandanus tree
tispela diwai i yal	this tree is a casuarina tree
tispela pisin i tarangkau (or: taranggau) (or: balus, etc.)	this bird is a hawk (or: pigeon, etc.)
tispela pikinini i pikinini man (or: pikinini meri)	this child is a boy (or: girl)
tispela wara (i stap) long hap i raunwara	that water over there is a pond
tispela graun i stret i ples malomalo	this plain is a swamp
tispela ples daun i ples malomalo tispela hap namel long tupela maunten i ples malomalo	this valley is a swamp
tispela rot hia i rot bilong Goroka	this road is the road to Goroka
tispela man i man bilong mekim poisin	this man is a sorcerer
tispela man i man bilong stil	this man is a thief

tispela man i man bilong (toktok) giaman	this man is a liar
tispela pis i sak	this fish is a shark
tispela pis i kak	this fish is a flying fish
tispela haus i haus man	this house is a men's house
tispela tupela haus i wanpela haus man na wanpela haus meri	these two houses are a men's house and a women's house
tispela ologeta (or: olgera) man i wanpela lain	these men are one (working) group
tispela tupela diwai i tupela kapok	these two trees are two kapok trees
tispela tripela diwai i tripela wail limbun	these three trees are three black palms
tispela planti diwai i planti karoka (or: karuga) (or: yal)	these many trees are many pandanus trees (or: casuarinas)
tispela diwai i no kapok	this tree is not a kapok tree
tispela diwai i no wail limbun	this tree is not a black palm
tispela diwai i no karoka (or: karuga)	this tree is not a pandanus tree
tispela diwai i no yal	this tree is not a casuarina
tispela tupela diwai i no tupela kapok	these two trees are not two kapok trees
tispela tripela diwai i no tripela kapok	these three trees are not three kapok trees
tispela planti diwai i no planti kapok	these many trees are not many kapok trees
tispela kanu pastaim i wail limbun (i stap)	this canoe was a black palm tree
tispela man i papa bilong mi	this man is my father
nambatu b(a)rata bilong mi i man bilong (toktok) giaman	my younger brother is a liar
tispela haus em i paia pinis, pastaim em i haus man (or: haus bilong mi) (i stap)	this burnt-down house was a men's house (or: my house)
tispela paiawut pastaim em i yal (i stap)	this firewood was a casuarina tree

tispela abus pastalm em l plk
bllong mi (ls stap)

this meat was my pig

man l kam plnis aste, (em) l papa
bllong mi

the man who came yesterday was
my father

man l dal plnis aste, (em) l papa
bllong mi

the man who died yesterday was
my father

VARIATION FOR PERSON IN EQUATION STATEMENTS

yu papa bllong mi?

are you my father?

wanpela man i kamap long tudak,
na ml no luklm pes bllongen, na
ml (h)askim em olosem: "yu papa
bllong mi?"

a man comes during the night, and
I cannot see his face, so I ask
him: "are you my father?"

wanpela man l kamap long tudak,
na mi no lnap (l) luklm pes
bllongen na mi (h)askim em olosem:
"yu no papa bilong mi?"

a man comes during the night, and
I cannot see his face, so I ask
him: "are you not my father?"

man i bekim tok na l toktok l tok:
"mi papa bilong yu"

the man answers (and says): "I
am your father"

man l bekim tok na i toktok i tok:
"mi no papa bllong yu"

the man answers (and says): "I
am not your father"

tupela man i kamap long tudak,
na mi (h)askim em tupela olosem:
"yu tupela nambawan b(a)rata
bilong mi?"

two men come (at night) and I
ask them: "are you two my
elder brothers?"

tupela man l kamap long tudak,
na mi (h)askim em tupela olosem:
"yu tupela i no nambawan b(a)rata
bllong mi?"

two men come (at night) and I
ask them: "are you two not
my elder brothers?"

tupela man i beklm tok na l
toktok l tok: "mltupela l
nambawan b(a)rata bilong yu"

the two men answer and say: "we
two are your elder brothers"

tupela man i bekim tok, na i
toktok i tok: "mitupela (i) no
nambawan b(a)rata bilong yu"

the two men answer and say: "we
two are not your elder brothers"

ml tokim em tupela l tok: "yutupela
(l) nambawan b(a)rata bllong mi"

I say to them two: "you two are
my elder brothers"

- mi tokim em tupela i tok: "yutupela
(i) no nambawan b(a)rata
'bllong mi"
I say to them two: "you two are
not my elder brothers"
- plantl mankl i kamap (long
tudak), na ml (h)askim ol
(or: ologeta, or:olgera) olosem:
"yupela (i) nambatu b(a)rata
bllong ml?"
many young boys come (at night)
and I ask them: "are you (all)
my younger brothers?"
- ol(o) (or: ologeta, or: olgera)
mankl i bekim tok na ol (or:
ologeta, or: olgera) i toktok i tok:
"mipela (i) nambatu b(a)rata
bllong yu"
all the young boys answer (and
say): "we are your younger
brothers"
- ologeta (or: olgera) manki i
bekim tok na ologeta (or:
olgera) i toktok i tok: "mipela (i)
no nambatu b(a)rata bllong yu"
all the young boys answer (and
say): "we are not your younger
brothers"
- wanpela man (i sanap) i stap
long hap, na ml (h)askim
tispela man hia: "em i
wantok¹ (or: pren¹) bllong
yu?"
a man standing over there, and I
ask this man here "is he your
friend¹?"
- wanpela man (i sanap) i stap
long hap, na mi (h)askim
tispela man hia: "em i no
kantiri bllong yu?"
a man is standing over there,
and I ask this man here "is he
not your mother's brother?"
- wanpela man (i sanap) i stap
long hap, na mi (h)askim
tispela man hia: "em i no
pren (or: wantok) bllong yu?"
a man is standing over there,
and I ask this man here: "is
he not your friend?"
- wanpela man (i sanap) i stap
long hap, na ml (h)askim
tispela man hia: "em i
nambawan b(a)rata bllong yu?"
a man is standing over there,
and I ask this man here: "is
he your elder brother?"

¹ Exercise great care in the use of *pren*, in view of the fact that its primary meaning is that of *lover*. If *pren* is used by the interrogator with reference to a person of the same sex as the informant, and the informant happens to be familiar only with the meaning of *lover* of *pren*, then the interrogator may lay himself open to ridicule in the eyes of his informant. It is preferable to use *wantok* for *friend*.

tispela man hia i bekim tok na
i toktok i tok: "em i wantok
bilong mi"

this man here answers (and says):
"he is my friend"

tispela man hla i bekim tok na i
toktok i tok: "em i no wantok
bilong mi"

this man here answers (and says):
"he is not my friend"

tispela man hia i bekim tok na i
toktok i tok: "em i no pren
bilong mi"

this man here answers (and says):
"he is not my friend"

tispela man hla i bekim tok na i
toktok i tok: "em i no nambawan
b(a)rata bilong mi"

this man here answers (and says):
"he is not my elder brother"

mi tokim tispela man hia i tok:
"em i wantok bilong yu"

I say to this man here: "he is
your friend"

mi tokim tispela man hia i tok:
"em i no pren bilong yu"

I say to this man here: "he is
not your friend"

mi tokim tispela man hia i tok:
"em i no kantiri bilong yu"

I say to this man here: "he is
not your mother's brother"

mi tokim tispela man hia i tok:
"em i nambawan b(a)rata bilong yu"

I say to this man here: "he is
your elder brother"

tupela man (i sanap) i stap long
hap, na mi (h)askim tispela man
hia olosem: "em tupela i wantok
bilong yu?"

two men are standing over there,
and I ask this man here: "are
they two your friends?"

tupela man (i sanap) i stap long
hap, na mi (h)askim tispela man
hia olosem: "em tupela i no
wantok bilong yu?"

two men are standing over there,
and I ask this man here: "are
they two not your friends?"

tupela man (i sanap) i stap long
hap, na mi (h)askim tispela man
hia olosem: "em tupela i no pren
bilong yu?"

two men are standing over there,
and I ask this man here: "are
they two not your friends?"

tupela man (i sanap) i stap long
hap, na mi (h)askim tispela man
hia olosem: "em tupela i kantiri
bilong yu?"

two men are standing over there,
and I ask this man here: "are
they two your mother's brothers?"

tupela man (i sanap) i stap long
hap, na mi (h)askim tispela man
hia olosem: "em tupela i no
nambawan b(a)rata bilong yu?"

two men are standing over there,
and I ask this man here: "are
they two not your elder
brothers?"

tispela man hia i bekim tok na
i toktok i tok: "em tupela i
'wantok bilong mi"

this man here answers and says:
"they two are my friends"

tispela man hia i bekim tok na
i toktok i tok: "em i no
wantok bilong mi"

this man here answers and says:
"they two are not my friends"

tispela man hia i bekim tok na i
toktok i tok: "em tupela i no
pren bilong mi"

this man here answers and says:
"they two are not my friends"

tispela man hia i bekim tok na i
toktok i tok: "em tupela i kantiri
bilong mi"

this man here answers and says:
"they two are my mother's
brothers"

tispela man hia i bekim tok na
i toktok i tok: "em tupela i
nambawan b(a)rata bilong mi"

this man here answers and says:
"they two are my elder
brothers"

mi tokim tispela man hia i tok:
"em tupela i wantok bilong yu"

I tell this man here: "they two
are your friends"

mi tokim tispela man hia i tok:
"em tupela i no kantiri bilong yu"

I tell this man here: "they two
are not your mother's brothers"

planti man (i sanap) i stap long
hap, na mi (h)askim tispela man
hia olosem: "em ologeta (or:
olgera) i kantiri bilong yu?"

many men are standing over there,
and I ask this man here: "are
they your mother's brothers?"

tispela man hia bekim tok na i
toktok i tok: "em ologeta (or:
olgera) i no wantok bilong mi"

this man answers and says: "they
are not my friends"

mi tokim tispela man hia i tok:
"em ologeta (or: olgera, or: ol)
i wantok bilong yu"

I say to this man here: "they
are your friends"

mi tokim tispela man hia i tok:
"em ologeta (or: olgera, or: ol)
i no wantok bilong yu"

I say to this man here: "they
are not your friends"

yu luluai?

are you the luluai?

yu tultul?

are you the tultul?

yu sikman?

are you the sick man?

yu stilman?

are you the thief?

yu doktabol?

are you the doctorboy?

mi luluai

I am the luluai

mi no luluai

I am not the luluai

mi no tultul
 mi sikman
 mi no stilman
 mi no doktabol

I am not the tultul
 I am the sick man
 I am not the thief
 I am not the doctorboy

REFLEXIVE FORMS

mi paltim mi yet
 aste mi katim diwal, na mi
 paltim mi yet long akis
 aste wanpela man i katim diwai,
 na em i paltim em yet long
 tamlok
 mi lukluk long wara, na mi lukim
 mi yet
 mi lukim mi iet long tispela
 talm yet
 aste long taim mi stap long
 arare bilong wara na mi lukluk
 longen mi lukim mi yet

I hit myself
 I was chopping wood yesterday and
 I hit myself with the axe
 a man was chopping wood yesterday,
 and he hit himself with the axe
 I look into the water, and see
 myself
 I see myself now
 I saw myself yesterday, when I was
 at the river and looked into it.

RECIPROCAL FORMS

tupela man i palt, wanpela i
 paitim wanpela
 planti man i pait, ol i
 paitim ol
 (h)ai bilong mi i lukim yu, na
 (h)ai bilong yu i lukim mi,
 (yu)mitupela i lukim (yu)mi-
 tupela

two men are fighting, they two
 are hitting each other
 many men are fighting, they are
 all hitting each other
 I see you, and you see me, we
 both see each other

APPLICATIVE FORMS

yu wokim bunara bilong mi
 yu wokim supia bilong mi
 yu wokim bilum bilong mi
 yu wokim haus bilong mi

you make a bow for me
 you make an arrow for me
 you make a string bag for me
 you make a house for me

- man l bekim tok na i toktok i tok:
"orait, mi ken i wokim bunara
bilong yu"
the man answers (and says):
"all right, I shall make a bow
for you"
- meri i bekim tok na i toktok l tok:
"orait, mi ken i wokim bilum
bilong yu"
the woman answers (and says):
"all right, I shall make a
string bag for you"
- man i bekim tok na i toktok i tok:
"orait, mi ken l wokim haus
bilong yu"
the man answers (and says):
"all right, I shall build a
house for you"
- man l bekim tok na i toktok i tok:
"mi no ken l wokim bunara
bilong yu"
the man answers (and says):
"I shall not make a bow for
you"
- man i bekim tok na i toktok l tok:
"mi no ken i wokim haus
bilong yu"
the man answers (and says):
"I shall not build a house for
you"
- yu wokim bunara bilong mitupela
yu wokim supia bilong em
yu wokim haus bilong em tupela
you make a bow for us two
you make an arrow for him
you build a house for them two
- man i bekim tok na i toktok i tok:
"orait, mi ken i wokim bunara
bilong yutupela"
the man answers (and says):
"all right, I shall make a bow
for you two"
- meri i bekim tok na i toktok i tok:
"orait, mi ken i wokim bilum
bilong yutupela"
the woman answers (and says):
"all right, I shall make a
string bag for you two"
- meri l bekim tok na i toktok i tok:
"mi ken i wokim bilum bilong
em"
the woman answers (and says):
"I shall make a string bag
for him"
- meri i bekim tok na i toktok i tok:
"mi no ken i wokim bilum
bilong em tupela"
the woman answers (and says):
"I shall not make a string
bag for them two"
- man i bekim tok na i toktok i tok:
"mi no ken l wokim bunara
bilong yutupela"
the man answers (and says):
"I shall not make a bow for
you two"
- yu pullmapim wara bilong mi
you draw water for me
- orait, mi ken i pulimapim
wara bilong yu
all right, I'll draw water for
you

yu go long gaten na kamautim (wanpela) kaukau bilong mi	go into the garden and pull out a sweet potato for me
yu katim tispela paia bilong mi	cut this firewood for me
yu go daun long wara na klism pis bilong mi	go to the river and catch a fish for me
mi wokim bunara bilong em	I make a bow for him (I make his bow)
mi karim i go tispela bunara bilongen pinis (em i les pinis, i no inap (i) karim)	I carried this bow for him (he is tired, he cannot carry it)
mi wokim pinis tispela bunara bilong em	I made this bow for him
mi wokim bunara bilong yu	I make a bow for you
mi pulimaplum wara bilong yu	I draw water for you
mi wokim (wanpela) supia bilong yu	I make one arrow for you
mi wokim tupela supia bilong yu	I make two arrows for you
mi wokim bunara bilong em (bilong man)	I make a bow for him (a man)
tispela misis i laik i peim bunara. Yu tokim tispela man hia i tok: "yu wokim bunara bilongen (or: bilong tispela misis)"	this white woman wants to buy a bow. You say to this man here "you make a bow for her (or: for this white woman)"
mi kilim pinis wanpela momot bilong dok bilong mi	I killed a bandicoot for my dog
mi ken i kisim lang bilong pisin bilong mi	I shall catch a fly for my (pet) bird
mi painim kaikai bilong muruk bilong mi yet	I am (still) looking for food for my (pet) cassowary
mi wokim banis bilong ol(o) (or: olgera) pik	I make a fence for the pigs
mi wokim banis bilong putim ol(o) (or: olgera) pik nlsait (insait) longen	I make a fence for the pigs (in idiomatic Pidgin: to put the pigs inside it)
mi wokim pen bilong supia bilong mi	I make a dye for my arrow

mi wokim pen bilong plank bilong pait bilong mi	I make a dye for my shield
mi wokim rop bilong bunara bilong mi	I make a bow-string for my bow
mi painim rop bilong bilum bilong mi (yet)	I am (still) looking for string for my bag
mi painim (or: mi wokim) han bilong akis bilong mi i stap	I am looking for (or: I am making) a handle for my axe
mi wokim bunara bilong yu i stap	I am making a bow for you
mitupela (i) wokim bunara bilong yu i stap	we two are making a bow for you
mitripela (i) wokim bunara bilong yu i stap	we three are making a bow for you
mipela (i) wokim bunara bilong yu i stap	we are making a bow for you
em (i) wokim bunara bilong yu i stap	he is making a bow for you
em tupela (i) wokim bunara bilong yu i stap	they two are making a bow for you
em tripela (i) wokim bunara bilong yu i stap	they three are making a bow for you
em ol (or: olgera) i wokim supia bilong yu i stap	they are making an arrow for you
em ol (or: olgera) i wokim bilum bilong yu i stap	they are making a string bag for you
em ol (or: olgera) i wokim haus bilong yu i stap	they are building a house for you
yu wokim bunara bilong em	you make a bow for him
yutupela wokim bunara bilongen	you two make a bow for him
yutripela wokim bunara bilong em	you three make a bow for him
yupela wokim bunara bilong em mi wokim bunara bilong em	you all make a bow for him I make a bow for him
mitupela i wokim bunara bilong em	we two make a bow for him

mitripela i wokim bunara
bilong em

mipela l wokim bunara bilong em
em i wokim bunara bilong em

em tupela i wokim bunara bilong
em

em tripela i wokim bunara
bilong em

em ol(o) (or: ologeta) i wokim
bunara bilong em

pisin i kisim binatang bilong
pikinini bilongen

koki i stilim kaikai bilong
pikinini bilongen

dok l liptimapim stik bilong
manki

mi wokim bunara bilong yu i stap

mi rausim tispela ston bilong
yu long gaten bilong yu

mi ken i kukim tispela olgera
kunai bilong yu, nogut yu yet
i kukim

mi rausim skin bilong kaukau
bilong yu pinis

mi ken l karim i go tispela
diwai bilong yu, nogut yu
yet i karim, yu malomalo
tumas

mi ken i brumin haus bilong yu
mi ken i siutim pisin bilong yu
mi ken i brukim paia(wut)
bilong yu

mi ken i mekim paia bilong yu

mi ken i mumuim pik bilong yu

we three make a bow for him

we make a bow for him
he makes a bow for him

they two make a bow for him

they three make a bow for him

they make a bow for him

the bird catches an insect for
its young

the cockatoo steals food for its
young

the dog picks up a stick for the
boy

I am making a bow for you

I roll this stone out of your
garden for you

I shall burn all this grass for
you, don't burn it yourself

I have peeled the sweet potato
for you

I shall carry this tree for you
(i.e. a tree intended for a
person other than the one for
whom the action of carrying it
is intended), don't carry it
yourself, you are very weak

I shall sweep the house for you

I'll shoot a bird for you

I shall break firewood for you

I shall make a fire for you

I shall cook a pig for you in the
earth-oven

mi ken i kisim i kam kaikai bilong yu	I shall bring food for you
mi ken i rausim gras bilong pisl n bilong yu	I shall pluck the bird for you
mi ken i putim pen long supia bilong yu	I shall paint the arrow for you
mi ken i sapim tispela naip bilong yu	I shall sharpen this knife for you
mi ken i taitim tispela kundu bilong yu	I shall put a skin on this drum for you

COMPETENCE FORMS

yu save wokim bunara bilong mi?	can you make a bow for me (i.e. do you know how)?
yu save wokim supia bilong mi?	can you make an arrow for me (i.e. do you know how)?
yu save wokim bilum bilong mi?	can you make a string bag for me (i.e. do you know how)?
yu save wokim k(l)anggal bilong mi?	can you make a large singsing ornament for me (i.e. do you know how)?
yu save wokim banis bilong mi?	can you make a fence for me (i.e. do you know how)?
yu save wokim haus bilong mi?	can you make a house for me (i.e. do you know how)?
mi no gat save bilong wokim bunara	I cannot (i.e. do not know how to) make a bow
mi no save wokim bunara bilong yu	I cannot make a bow for you (i.e. I don't know how)
yu save pasin bilong wokim bunara?	can you make a bow (i.e. do you know how)?
mi save pasin bilong wokim bunara	I can make a bow (i.e. I know how)
yu save wokim bunara bilong mi?	can you make a bow for me (i.e. do you know how)?
mi save wokim bunara bilong yu	I can make a bow for you (i.e. I know how)

yu save sapim tispela naip bilong mi?

can (i.e. do you know how to) sharpen this knife for me?

mi no save sapim tispela naip bilong yu

I cannot sharpen this knife for you (i.e. I don't know how to do it)

mi save sapim tispela naip bilong yu

I can sharpen this knife for you (i.e. I know how to do it)

yu gat save bilong katimapim tispela pik? (or: yu save pasin bilong katimapim tispela pik?)

can you (i.e. do you know how to) cut up this pig?

yu save katimapim tispela pik bilong mi?

can you cut up this pig for me (i.e. do you know how)?

mi save katimapim tispela pik bilong yu

I can cut up this pig for you (i.e. I know how)

mi no save katimapim tispela pik bilong yu

I cannot cut up this pig for you (i.e. I don't know how)

Note: When "can" is used in the following sentences it is to be understood as meaning "know how to", and "cannot" as meaning "not know how to".

yu save wokim gaten bilong mi?

can you make a garden for me?

mi no save wokim gaten bilong yu

I cannot make a garden for you

mi save wokim gaten bilong yu

I can make a garden for you

yu save kukim kaikai bilong mi?

can you cook food for me?

mi no save kukim kaikai bilong yu

I cannot cook food for you

yu save pasin bilong pilai susap?

can you play the Jew's harp?

mi no save pasin bilong pilai susap

I cannot play the Jew's harp

yu save pasin bilong mekim paia?

can you make a fire?

yu save mekim paia bilong mi?

can you make a fire for me?

mi no save mekim paia bilong yu

I cannot make a fire for you

mi save mekim paia bilong yu

I can make a fire for you

yu gat save bilong taitim tispela kundu?

can you put a skin on this drum?

yu save faitim tispela kundu bilong mi?

can you put a skin on this drum for me?

mi no save taitim tispela kundu bilong yu

I cannot put a skin on this drum for you

mi save taitim tispela kundu bilong yu

I can put a skin on this drum for you

yu save putim pen long tispela
supia bilong mi?

can you paint this arrow for me?

ml no save putim pen long
tispela supia (bilong yu)

I cannot paint this arrow (for
you)

ml save putim pen long tispela
supia bilong yu

I can paint this arrow for you

tispela dok i save kisim momot

this dog knows how to catch
bandicoots

tispela dok i no save kisim
momot

this dog does not know how to
catch bandicoots

tispela dok i gat save bilong
kislm momot
tispela dok i save pasin bilong
kislm momot

this dog knows how to catch
bandicoots

tispela dok i no save pasin
bilong kislm momot
tispela dok i no gat save bilong
kislm momot

this dog does not know how to
catch bandicoots

tispela dok i gat planti save,
em i save kislm momot

this dog is very clever, it knows
how to catch bandicoots

tispela dok i gat planti save,
i save pasin bilong kislm
momot bilong ml

this dog is very clever, it knows
how to catch bandicoots for me

tispela plk i save brukim banis

this pig knows how to break
fences

tispela pik i save pasin bilong
brukim banis

this pig knows how to break
fences

(ml gat wanpela pisin), tispela
plsln i save stilim kalkai

(I have a pet bird), this bird
knows how to steal food

(ml gat wanpela pisin), tispela
pisl n i save pasin bilong
stilim kalkai

(I have a pet bird) this bird
knows how to steal food

(ml gat wanpela muruk), tispela
muruk i save pretim dok

(I have a pet cassowary), this
cassowary knows how to frighten
dogs away

blpo ml no save wokim bunara,
tasol papa i soim mi pinis
pasin bilong wokim bunara,

formerly I could not make a bow,
but my father showed me how to
make bows, and now I know

mi save wokim bunara (nau)

pastaim mi no save wokim bunara,
tasol papa i solm mi pinis
pasin bilong wokim bunara, na
mi save wokim bunara (nau)

aste mi no save pasin bilong
wokim supia, tasol papa i soim
me pinis pasin bilong wokim
supla, na mi save wokim supia (nau)

hapaste mi no save pasin bilong
wokim bilum, tasol mama i soim
mi pinis pasin bilong wokim
bilum, na mi save wokim bilum (nau)

longtaim bipo mi no save pasin
bilong wokim k(l)anggal, tasol
papa i soim mi pinis pasin
bilong wokim k(l)anggal na mi
save wokim k(l)anggal (nau)

bipo mi no save pasin bilong
katimapim pik, tasol papa i
soim mi pinis pasin bilong
katimapim pik, na mi save
katimapim pik (nau)

pastaim mi no save pasin bilong
pilai susap, tasol papa i soim
mi pinis pasin bilong pilai
susap, na mi save pilai susap (nau)

blpo mi save wokim bunara, tasol
mi lusim tingktingk bilongen
pinis

longtaim bipo mi save pasin
bilong wokim bunara, tasol
mi lusim tingktingk bilongen
pinis

aste papa bilong mi i soim mi
pasin bilong wokim bunara, na
aste mi gat save bilong wokim

how to make bows

at first I could not make a bow,
but my father showed me how to
make bows, and (now) I know how
to make a bow

yesterday I could not make an
arrow, but my father showed me
how to make arrows, and (now)
I know how to make arrows

the day before yesterday I could
not make a string bag, but my
mother showed me how to make
string bags, and (now) I know
how to make string bags

a long time ago I could not make
a large singsing ornament, but
my father showed me how to make
a large singsing ornament, and
(now) I know how to make a large
singsing ornament

formerly I could not cut up a
pig, but my father showed me
how to cut up a pig, and (now)
I know how to cut up a pig

at first I could not play the
Jew's harp, but my father showed
me how to play the Jew's harp,
and (now) I know how to play the
Jew's harp

before I knew how to make bows,
but I have forgotten

a long time ago I knew how to
make bows, but I have forgotten

yesterday my father showed me how
to make bows, and yesterday I
knew how to make bows, but today

,bunara, tasol tude (or: tede) mi
lusim tingkingk bilongen pinis

I have forgotten

mi no gat save bilong wokim bunara,
tasol behaln papa bilong mi i ken
i solm mi pasin bilong wokim
bunara, na behain mi ken i save
wokim bunara

I do not know how to make a bow,
but my father will show me later,
and later I shall know how to
make bows

mi no save wokim bunara, tasol
tumara papa bilong mi i ken i
soim mi pasin bilong wokim
bunara, na tumara mi save pasin
bilong wokim bunara

I do not know how to make a bow,
but my father will show me
tomorrow and tomorrow I shall
know how to make bows

mi no save wokim bunara, tasol
haptumara papa bilong mi i ken
i soim mi pasin bilong wokim
bunara, na haptumara mi save
pasin bilong wokim bunara

I do not know how to make a bow,
but the day after tomorrow my
father will show me how to make
bows and the day after tomorrow
I shall know how to make bows

longtaim moa mi no wokim bunara
pinis, mi lusim tingkingk
bilongen, behain mi no save
pasin bilong wokim bunara

I have not made a bow for a long
time, I have forgotten how to
make one, later on I shall not
know how to make a bow

mi save (pasin bilong) siutim
pisin

I can (i.e. know how to) shoot
a bird

ABILITY FORMS

mi inap (i) wokim supia bilongen

I can make an arrow for him (i.e.
I am physically able to)

yu inap (i) wokim supia bilongen

you can make an arrow for him
(i.e. you are physically able
to)

em i inap (i) wokim supia bilongen

he can make an arrow for him
(i.e. he is physically able to)

(yu)mitupela (i) inap (i) wokim
supia bilongen

we two can make an arrow for him
(i.e. we two are physically able
to)

yutupela (i) inap (i) wokim supia
bilongen

you two can make an arrow for
him (i.e. you two are physically
able to)

em tupela i inap (i) wokim supia
bilongen

they two can make an arrow for
him (i.e. they two are
physically able to)

mitripela (i) inap (i) wokim
supia bilongen

we three can make an arrow for
him (i.e. we three are
physically able to)

yutripela (i) inap (i) wokim supia
bilongen

you three can make an arrow for
him (i.e. you three are
physically able to)

em tripela i inap (i) wokim
supia bilongen

they three can make an arrow for
him (i.e. they three are
physically able to)

mipela (or: yumi) (i) inap (i)
wokim supia bilongen

we can make an arrow for him
(i.e. we are physically able to)

yupela (i) inap (i) wokim
supia bilongen

you all can make an arrow for
him (i.e. you all are
physically able to)

em ologeta i inap (i) wokim
supia bilongen

they can make an arrow for him
(i.e. they are physically able
to)

Note: Whenever "can" (or "cannot") is used in this section it is to be understood as meaning "physically able to" (or "physically unable to").

(yu)mitupela brukim tispela
wara na go long hapsait

let us two cross (i.e. ford) this
river and go to the other side

(yu)mitupela (i) no inap (i)
brukim tispela wara (hia) wara i
bikpela tumas na i tait tumas

we two cannot cross (i.e. ford)
this river, the water is too
deep, and the current is too
strong

nogat (yu)mitupela (i) inap (i)
brukim tispela wara i go,
(yu)mitupela go nau

Oh no, we two can ford this
river, let's go

orait, (yu)mitupela (i) ken i
slip arare long wara, tumara
long moningtaim wara i go ndaun
pinis, em i ken i stap liklik
tasol, behain (yu)mitupela (i)
inap (i) brukim i go long hapsait

all right, we two shall sleep
beside the water, tomorrow
morning the water will have
gone down, it will be shallow,
then we two can cross it and
go to the other side

ašte wara i stap liklik tasol,
 (aste) nambawan barata bilong
 mi i inap (i) brukim i go long
 hapsait

yutupela liptimapim tispela
 diwai na karim i go

mitupela (i) no inap (i)
 liptimapim (na i karim i go)
 tispela diwai, em i hevi tumas

mitupela (i) no inap (i)
 liptimapim tispela diwai,
 em i hevi tumas

orait, yutupela long hap, kamap
 na alublm (or: helpim) tispela
 tupela man hia i karim i go
 tispela diwai

orait, mipela (i) inap (i)
 liptimapim (na i karim i go)
 tispela diwai

yu inap (i) goapim tispela diwai?
 yu inap (i) goap long tispela
 diwai?

yesa, mi inap (i) goapim tispela
 diwai

nogat, mi no inap (i) goap long
 tispela diwai
 nogat, mi no inap (i) goapim
 tispela diwai

yu inap (i) brukim tispela stik?
 mi inap (i) brukim tispela stik
 mi no inap (i) brukim tispela stik

yu inap (i) brukim tispela stik
 bilong mi?

mi no inap (i) brukim tispela
 stik bilong yu

mitupela (i) no inap (i)
 liptimapim tispela diwai
 bilong you

yesterday the water was shallow,
 my elder brother could ford it
 and could go to the other side

you two, lift this tree (trunk)
 and carry it away

we two cannot lift (and carry)
 this tree (trunk), it is too
 heavy

we two cannot lift this tree
 (trunk), it is too heavy

all right, you two over there,
 come and help these two men
 carry this tree (trunk)

all right, we can lift (and carry)
 this tree (trunk) (now)

can you climb (on) this tree?

yes, I can climb this tree

no, I cannot climb this tree

can you break this stick?

I can break this stick

I cannot break this stick

can you break this stick for me?

I cannot break this stick for
 you

we two cannot lift this tree
 (trunk) for you

mi tupeia (I) no lnap (i)
 'lptlmapim (na l karlm l go)
 tispela diwal bilong yu

tispela diwal i sting, ating em
 i ken pundaun, na em i lnap (i)
 mekim yu i ndal, nogut yu go
 klostu longen

tispela diwai l sting, em l ken
 pundaun nating, na em i lnap (I)
 mekim yu l ndal, nogut yu go
 klostu longen

wara l tait tumas, em i lnap (I)
 karlm yu l go, nogut yu go
 long wara

tispela ston l hevl (tumas),
 slpos mi troim l pundaun long
 tispela stik, em i lnap (i)
 brukim

we two cannot lift (and carry)
 this tree (trunk) for you

this tree is rotten, it may fall
 down, and it can kill you, do
 not go too close to it

the current is very strong, it
 can carry you away, do not go
 into the water

this stone is heavy, if I throw
 it down on this stick, it can
 break it

.. ATTEMPT FORMS

yu save wokim bunara?

can you make a bow (i.e. do you
 know how?)

Note: When "can" and "cannot" are used in this section, they are to be understood as meaning "know how to" and "don't know how to".

mi no save pasin bilong wokim bunara
 tasol mi ken i tra'im

I cannot make a bow, but I shall
 try

yu save wokim supla?

can you make an arrow?

mi no save pasin bilong wokim supia
 tasol mi ken l tra'im wokim supla

I cannot make an arrow, but I can
 try to make an arrow

yu save wokim banis?

can you make a fence?

mi no save pasin bilong wokim banis
 na mi no ken i tra'im wokim banis

I cannot make a fence and I shall
 not try to make a fence

yu save wokim haus?

can you make a house?

mi no save pasin bilong wokim haus
 tasol mi ken i tra'im wokim haus

I cannot make a house, but I
 shall try to make a house

mi no save pasin bilong wokim haus
 na mi no ken l tra'im wokim haus

I cannot make a house and I
 shall not try to make a house

yu save saplm tispela nalp?

can you (i.e. do you know how to)
sharpen this knife?

ml no gat save bilong saplm tispela
nalp, tasol ml ken i trallm (saplm
tispela nalp)

I cannot sharpen this knife, but
I shall try (to sharpen this
knife)

ml no gat save bilong saplm tispela
nalp, na ml no ken i trallm saplm
tispela nalp

I cannot sharpen this knife and
I shall not try to sharpen this
knife

mi no gat save bilong katlmapim
tispela pik, tasol ml ken i
trallm katlmapim tispela pik

I cannot cut up this pig, but I
shall try to cut up this pig

ml no gat save bilong katlmapim
tispela pik, na ml no ken i trallm
katlmapim tispela pik

I cannot cut up this pig and I
shall not try to cut up this
pig

mi no save pasin bilong wokim gaten,
tasol mi ken i traiim wokim gaten

I cannot make a garden, but I
shall try to make a garden

ml no save pasin bilong wokim gaten,
na ml no ken i traiim wokim gaten

I cannot make a garden and I
shall not try to make a garden

ml no save pasin bilong kukim kalkai,
tasol mi ken i traiim kukim kalkai

I cannot cook food, but I shall
try to cook food

ml no save pasin bilong kukim kalkai,
na ml no ken i traiim kukim kalkai

I cannot cook food and I shall
not try to cook food

mi no save pasin bilong pilal susap,
tasol mi ken i traiim pilal susap

I cannot play the Jew's harp,
but I shall try to play the
Jew's harp

ml no save pasin bilong pilal susap,
na ml no ken i trallm pilal susap

I cannot play the Jew's harp and
I shall not try to play the
Jew's harp

ml no gat save bilong mekim paia,
tasol ml ken i traiim mekim pala

I cannot make a fire, but I shall
try to make a fire

ml no gat save bilong mekim pala, na
ml no ken i traiim mekim pala

I cannot make a fire and I shall
not try to make a fire

mi ken i trallm wokim bunara
bilong yu

I shall try to make a bow for
you

mi no ken i traiim wokim bunara
bilong yu

I shall not try to make a bow
for you

mi ken i trallm wokim supia
bilong yu

I shall try to make an arrow
for you

ml no ken i trailm wokim supla
bllong yu

(yu)mitupela (i) no inap (i)
brukim tispela wara hla, tasol
(yu)mitupela (i) ken i trailm
brukim tispela wara

mltupela (i) no inap (i) brukim
tispela wara, tasol mitupela
(i) ken i trailm brukim tispela
wara

(yu)mitupela (i) no inap (i) brukim
tispela wara hla, na (yu)mitupela
(i) no ken i trailm brukim
wara

ml no inap (i) goapim tispela
diwai, tasol ml ken i trailm

mi no inap (i) goap long tispela
diwai, tasol mi ken i trailm
goapim tispela diwai

ml no inap (i) goapim tispela
diwai, na mi no ken i trailm
goapim tispela diwai

mi no inap (i) goap long tispela
diwai, na mi no ken i trailm
goap long tispela diwai

ml ken i trailm brukim tispela
stik bilong yu

ml no ken i trailm brukim
tispela stik bilong yu

mltupela (i) ken i trailm
liptimapim tispela diwai
bilong yu

mltupela (i) no ken i trailm
liptimapim (na karim i go)
tispela diwai bilong yu

I shall not try to make an arrow
for you

we two cannot cross this river,
but we two can (or: shall)
try to cross this river

we two cannot cross this river,
but we two can try to cross
this river

we two cannot cross this river,
and we two shall not try to
cross this river

I cannot climb this tree, but I
can (or: shall) try

I cannot climb on this tree, but I
can try to climb this tree

I cannot climb this tree and I
shall not try to climb this
tree

I cannot climb on this tree and I
shall not try to climb on this
tree

I shall try to break this stick
for you

I shall not try to break this
stick for you

we two shall try to lift this
tree (trunk) for you

we two shall not try to lift
(and carry) this tree (trunk)
for you

FORMS INDICATING NECESSITY, COERCION OR OBLIGATION

mpela (i) wokabaut i kam longwe,
 mpela ologeta (or: ol(gera))
 (i) les plnis, mpela (i) mas
 sindaun na kism win
 mpela (i) wokabaut i kam longwe,
 lek bilong mpela ologeta i
 bagarap, mpela (i) mas sindaun
 na kism win

we have walked a long way, we are
 all very tired, we must sit down
 and rest a while (i.e. regain
 our breath)

mi no inap (i) wet i stap long
 yu aste long moningtalm, mi
 mas go brukim graun long
 gaten bilong mi pinis
 mi no inap (i) wetim yu aste
 long moningtalm, mi mas go
 brukim graun long gaten
 bilong mi pinis

I could not wait for you yesterday
 morning, I had to go to work in
 my garden

aste mi no inap (i) kam long haus
 bilong yu (long wonem) aste mi
 mas wokim banis pinis

I could not come to your house
 yesterday, (because) I had to
 make a fence

aste mi no inap (i) kam long haus
 bilong yu (long wonem) mi mas
 kukim ston pinis

I could not come to your house
 yesterday, (because) I had to
 heat stones

aste mi no inap (i) kam long haus
 bilong yu (long wonem) mi mas
 stretim gaten pinis

I could not come to your house
 yesterday, (because) I had to
 put the garden in order

aste mi no inap (i) kam long haus
 bilong yu (long wonem) mi mas
 putim kunal long het bilong
 haus bilong mi pinis

I could not come to your house
 yesterday, (because) I had to
 put grass on the roof of my
 house

aste mi no inap (i) kam long haus
 bilong yu (long wonem) mi mas
 lukautim sikman pinis

I could not come to your house
 yesterday, (because) I had to
 look after a sick man

aste mi no inap (i) kam long haus
 bilong yu (long wonem) mi mas
 toktok long lulual pinis

I could not come to your house
 yesterday, (because) I had to
 talk to the luluai

aste mi no inap (i) kam long haus
 bilong yu (long wonem) mi mas
 planim pos pinis

I could not come to your house
 yesterday, (because) I had to
 erect a post

(yu)mitupela (i) nogat skin
 bilong tispela kundu hia, olosem
 tumara (long) moningtaim
 (yu)mitupela (i) mas go
 long bus bilong s(i)utim kapul

paiawut i no planti, behain
 yumi (or: mipela) (i) mas
 go katim diwai na katim
 paia(wut)

aste mi wokim rop bilong bunara
 bilong nambatu b(a)rata bilong
 mi pinis, em yet i no save wokim
 rop bilong bunara pinis, orait,
 mi mas wokim rop bilong bunara
 (bilongen) pinis

nambawan b(a)rata bilong mi i
 sik, em i no inap (i) katim
 paia(wut), orait, (behain) mi
 mas katim paia(wut)

dok i hanggre (or: hanggiri),
 em i mas kaikai

pik i hanggre (or: hanggiri)
 long wara, em i mas drink wara

dok i les pinis, em i mas
 malolo

dok i les pinis, em i mas slip

mipela (i) no les (or: lek
 bilong mipela i no bagarap),
 mipela (i) no mas sindaun

mi inap (i) wet i stap long yu
 (or: wetim yu) aste long
 moningtaim, mi no mas go
 brukim graun long gaten bilong
 mi pinis

aste mi inap (i) kam long haus
 bilong yu pinis long wonem
 aste mi no mas wokim banis

we two have no skin for this
 drum, tomorrow morning we two
 shall have to go to the bush
 to shoot a possum (or: tree
 kangaroo)

there is not much firewood here,
 later we must go to cut down a
 tree and chop firewood

I made a bowstring for my younger
 brother yesterday, he himself
 did not know how to make a bow-
 string, so I had to make a bow-
 string (for him)

my elder brother is sick, he
 cannot chop firewood, so I
 (shall) have to chop firewood

the dog is hungry, it must eat

the pig is thirsty, it must
 drink

the dog is tired, it must have
 a rest

the dog is tired, it must sleep

we are not tired, we need not
 sit down

I could wait for you yesterday
 morning, I did not have to work
 in my garden

I could come to your house yester-
 day, because I did not have to
 make a fence

aste mi inap (l) kam long haus
 bilong yu pinis long wonem
 aste mi no mas kukim ston

I could come to your house
 yesterday because I did not
 have to heat stones

aste mi inap (l) kam long haus
 bilong yu pinis long wonem
 aste mi no mas stretlm gaten

I could come to your house
 yesterday because I did not
 have to put the garden in order

aste mi inap (l) kam long haus
 bliong yu pinis long wonem
 aste mi no mas putim kunal
 bliong het bilong haus
 bliong mi

I could come to your house
 yesterday because I did not have
 to put grass on the roof of my
 house

aste mi inap (l) kam long haus
 bliong yu long wonem aste mi
 no mas lukautim sikman

I could come to your house
 yesterday because I did not have
 to look after a sick man

asteml inap (l) kam long haus
 bilong yu long wonem aste mi
 no mas toktok long luluai

I could come to your house
 yesterday because I did not
 have to talk to the luluai

aste mi inap (i) kam long haus
 bilong yu long wonem aste mi
 no mas planim pos

I could come to your house
 yesterday because I did not
 have to erect a post

(yu)mltupeia (i) gat skin
 bliong tispela kundu hia, orait
 (yu)mltupeia (i) no mas
 go long bus tumara long
 moningtaim bliong siutim
 kapui

we two have a skin for this drum,
 we two shall not have to go to
 the bush tomorrow morning to
 shoot a possum (or: tree
 kangaroo)

palawut i planti, olosem yumi (or:
 mipela) (i) no mas go katim
 diwal na katim paia(wut)

there is plenty of firewood here,
 we shall not have to go to cut
 down a tree and chop firewood

aste mi no wokim rop bilong
 bunara bilong nambatu b(a)rata
 bilong mi, em yet i save wokim
 rop bilong bunara pinis, oralt,
 aste mi no mas wokim rop bilong
 bunara bilongen

I did not have to make a bow-
 string for my younger brother
 yesterday, he himself knew how
 to make a bowstring so I did
 not have to make a bowstring
 for him

blpo, nambawan b(a)rata bilong
 mi i sik, tasoi em i (kamap)
 orait gen, em yet i inap (l) katim
 pala(wut), orait (behain) mi no
 mas katim pala(wut)

my elder brother was sick, but
 he is well again, he can chop
 firewood himself, so I shall
 not have to chop firewood

dok i no hanggre (or: hanggirl),
em i no mas kaikal

plk i no hanggre (or: hanggirl)
long wara, em i no mas drink
wara

dok i no les pinls, em i no mas
malolo

dok i no les pinls, em i no mas
slip

yu mas wokim bunara
yu no mas wokim supia
yu no mas wokim bilum
yu mas wokim haus
yu mas pullmaplm wara
yu no mas pulimaplm wara

papa bilong mi i toktok (long
ml) pinls i tok, yu mas (or:
no mas) pullmaplm wara

mi mas (or: no mas) pulimapim
wara. Papa bilong mi i toklm
ml pinls

yu mas (or: no mas) go long
gaten na kamautim (wanpela)
kaŕkau

yu mas (or: no mas) katlm
tlspela palawut

ml mas (or: no mas) kllim pinls
(wanpela) momot. Papa bilong
ml i toklm ml pinls

ml mas (or: no mas) palnim rop,
nambawan b(a)rata bilong ml i
toklm ml pinls

ml mas (or: no mas) rauslm gras
bilong pisl. Em i toklm mi
pinls

em i toktok (long ml) pinls i
tok, yu mas (or: no mas)
rauslm gras bilong pisl

the dog is not hungry, it does
not have to (i.e. need not) eat
the pig is not thirsty, it does
not have to drink

the dog is not tired, it does not
have to have a rest

the dog is not tired, it does not
have to sleep

you must make a bow
you need not make an arrow
you need not make a string bag
you must make a house
you must draw water
you need not draw water

my father has said (to me), I
must (or: need not) draw water

I must (or: need not) draw water.
My father told me so

you must (or: need not) go into
the garden and pull out a
sweet potato

you must (or: need not) chop
this firewood

I must (or: need not) kill a
bandicoot. My father told me
so

I must (or: need not) look for a
string. My elder brother has
told me so

I must (or: need not) pluck the
bird. He has told me so

he has said (to me), I must
(or: need not) pluck the bird

papa bilong ml i toktok pinis i tok, dok i mas go arasalt (or: ausalt)	my father has said the dog must go out of the house
papa blong ml i toktok pinis i tok, pik i no mas go arasalt	my father has said the pig need not go out of the house
papa blong ml i toktok pinis i tok, pik i mas stap arasalt	my father has said the pig must stay outside
papa blong ml i toktok pinis i tok, dok i mas kalkal	my father has said the dog must eat
papa blong ml i toktok long ml pinis i tok, yu mas (or: no mas) kilim pinis (wanpela) momot	my father has told me I must (or: need not) kill a bandicoot
papa bilong ml i toktok olosem, ml mas (or: no mas) kilim pinis (wanpela) momot	my father has told me that <i>he</i> <i>himself</i> must (or: need not) kill a bandicoot
em i mas (or: no mas) pulimapim wara. Papa blong mi i tokim em pinis	the man addressed must (or: need not) draw water. My father has told him so
papa blong ml i toktok (longen) pinis i tok, yu mas (or: no mas) pulimapim wara	my father has said (to him), he (i.e. the person addressed) must (or: need not) draw water
yu mas wokim bunara (bilong) mi yu no mas wokim supla bilong mi	you must make a bow (for me) you need not make an arrow for me
yu mas wokim bilum bilong mi	you must make a string bag for me
yu mas wokim haus blong ml yu mas (or: no mas) pulimapim wara blong ml	you must make a house for me you must (or: need not) draw water for me
ml mas (or: no mas) kilim pinis (wanpela) momot bilong dok blong mi. Papa bilong ml i tokim mi pinis	I must (or: need not) kill a bandicoot for my dog. My father has told me so
ml mas (or: no mas) palnim rop blong bilum bilong mi. Nambawan b(a)rata bilong mi i tokim ml pinis	I must (or: need not) look for a string for my bag. My elder brother has told me so

em i toktok pinls i tok, dok i
mas (or: no mas) klslm i kam
(wanpela) stlk blong mi

mi hanggre (or: hangglri) long
wara, ml mas pullmaplm wara

papa blong ml i hanggre (or:
hangglri) long wara, em i
toklm ml, mi mas pullmaplm
wara

san i gondaun pinis, mi mas
mekim pala

san i gondaun pinls, nambawan
b(a)rata blong ml i tokim
mi i tok, yu mas mekim paia

diwai klosap i kat pinis, em
i mas pundaun kwiktalm (or: i
no longtalm, or: nau)

tupela ole i lus nambawan
b(a)rata bilong ml i lusim
tlspela ples i go pinis, nau em i
mas go kamap long ples bilongen

wara i kamap tait aste, planti
ren i kamdaun longtalm tumas,
wara i mas kamap tait pinis

han blong diwai em i sanap
longen i bruk pinis, oralt, em
i mas pundaun pinls

tude (or: tede) yupela (i) no
klslm kalkai pinls, yupela
(i) mas (stap) hanggiri
(i stap)

diwai i kat liklik tasol, em i
no mas pundaun kwiktalm (or:
i no longtalm, or: nau)

wara i kamap tait aste, tasol
i no gat planti ren i kamdaun,
wara i no mas kamap tait pinis

he has said the dog must (or:
need not) bring a stick for me

I am thirsty, I must draw water

my father is thirsty, he tells me
I must draw water

the sun has set, I must light a
fire

the sun has set, my elder brother
tells me I must light a fire

the tree is nearly cut through,
it must fall down very soon

my elder brother left this place
two days ago, he must arrive at
his place by now (or: very soon)

the river flooded yesterday, much
rain had fallen for a long time,
the river had to flood

the branch on which he was stand-
ing broke, and he had to fall
down (i.e. he could not help
falling down)

you all have not received food
today, you must be hungry

the tree is only cut a little,
it does not have to fall down
soon

the river flooded yesterday, but
not much rain had fallen, it
did not have to flood

han bilong diwal em i sanap
longen i no bruk pinis, em
i no mas pundaun pinis

yupela ol (or: olgera, ologeta)
(i) klsim kalkai pinis, yupela
(i) no mas (stap) hanggre
(or: hanggiri)

em i hanggre (or: hanggiri) long
wara, na em i tokim mi i tok, yu
mas go pullmapim wara (bilong mi)

em i hanggre (or: hanggiri) long
wara, mi mas go i pulimapim
wara (bilongen)

the branch on which he was stand-
ing did not break, he did not
have to fall down

you all have received food, you
need not be hungry

he is thirsty, and he tells me
that I must go and draw water
(for him)

he is thirsty, I must go and draw
water (for him)

DIALOGUES

Dialogue (1)

tispela wonem?

man hia wusat?

tispela man wusat? }

kolim naem bilong yu

yu go we?

yu kam we?

yu stap we?

yu laik wonem samting?

yu kam bilong wonem? }

yu kam meklm wonem? }

meklm wonem yu kam? }

watpo yu kam? }

mi laik i klsim pe

haumas yu kisim pinis?

gipim mi sampela brus na pepa

mi no gat planti, mi no inap (i)

gipim yu

singautim wantok bilong yu i

kam, em i ken i gipim yu

olo wantok bilong mi i go long

ples pinis

what is this?

who is this?

what's your name?

where do you go?

where do you come from?

where do you live?

what do you want?

why have you come?

why have you come (indignant and
emphatic question)?

I want my pay

how much did you get?

give me some tobacco and paper

I have not much, I cannot give
you any

call your friend, he will give
you some

all my friends have gone home to
the village

gipim tispela pas long masta
 bilong stoa, em i ken i
 glpim yu ...

yu no ken kism, em i bilong mi
 yu bringim i kam paiya pinis?

sipos yu bringim i kam gutpela
 palya yu kism brus

yu kam long mi na stap long mi
 yu kam long mi

yu kam wantaim, (yu)mitupela
 go

yupela kism ologeta kago i kam
 yumi (or: mipela) go nau

bringim ologeta kago bilong mi
 long haus bilong masta ...

rausim ologeta kago bilong sip
 na putim long graun

lukautim tispela bokis, em i
 save bruk

nogut samting i bruk nisaet
 longen

Dialogue (2)

yu save haus klap i stap we?

masta mi no save
 wusat i save?

masta mi ken i soim yu, yu
 behainim (lek bilong) mi

nambawan kiap i no stap? Yesa
 nogat, i stap

kiap i go pinis
 em i kam bek long wonem taim?

belo pinis, aiting em i go
 pinis long haus bilongen
 bilong kalkai

singautim drainaboi i kam

give this letter to the European
 in charge of the store, he will
 give you ...

you must not take it, it is mine
 have you brought firewood?

whenever you bring good firewood
 I'll give you tobacco

come here to me
 come to me

you come with me

take all the loads and let us go

take all my things to Mr. ... 's
 house

take everything out of the car
 and put it on the ground

watch this case, it (or: its
 contents) is breakable

nothing in it must break

do you know where the adminis-
 trative office is?

I don't know
 who knows it?

I'll show you, follow me

is the senior officer not in? No
 oh yes, he is in

the officer has left
 when will he come back?

it is after 12 o'clock, he may
 have gone home to eat

call the driver

yu kirapim sip na behainim
tispela rot

tispela rot i go we?

pastaim i go long pies balus,
behain i tanim i go long haus
tiring (or: dring)

yu ken i pasim sip nau
pasim sip!

sip i bagarap

sip i bagarap pinis

sip bilong mi i pas pinis long
rot, singautim planti man i
kamap kwiktaim bilong siubim
(em) i go

yutripela man kisim savel (or:
spet) na brukim i rausim graun
ananit long sip na paslain long
wil bilongen

Oralt, yupela ol i siubim strong
nau

hauskuk, yu ken wokim kaikai na
lainim tebol long tripela masta
slutim kaikai

tispela abus i no tan pinis,
tekewe, bringim narapela

kolwara i kam
nogut yu kapsaetim kopi

mipela kaikai pinis, tekewe
tebol na rausim pipia

mekim bet bilong tispela tupela
masta, em tupela i laik slip
long haus bilong mi na, tumara
(em) tupela i go pinis

start the car and drive down this
road

where does this road lead to?

first it leads to the airstrip,
then it turns and leads to the
hotel

stop here
pull up (emergency)!

the car has broken down (said if
it is still doubtful whether it
may not be possible to start it
again)

the car has broken down (for sure)
my car is stuck on the road, call
many men to come quick and push
it

you three take spades and dig out
the soil from under the car and
in front of the wheels

now, all of you push strongly

cook, prepare the meal and
lay the table for three
bring the food

this meat is not well cooked,
take it out and bring other
meat ("rausim" would mean "throw
it away")

bring drinking water
don't spill the coffee

we have finished eating, clear
the table and throw the scraps
out

prepare beds for these two
Europeans, they will sleep in
my house and will leave
tomorrow

Dialogue (3)

masta i save wok long gauman?

do you work for the Administration?

nogat, mi no save wok long gauman

no, I do not work for the administration

masta i save wok long wonem samting?

what is your work?

mi laik i painautim as bilong pesin bilong yupela (or: as bilong tok ples bilong yupela)

I want to study your customs (or: your language)

gutpela tru, tasol masta i mekim tispela bilong wonem?

that's good, but why do you do this?

ologeta masta i stap long New Guinea i no save as bilong pesin bilong yupela. Sipos mi inap (i) painautim gut, mi ken i paitim long masin na salim long ologeta masta. Ol i inap (i) lainim

all the Europeans who are in New Guinea do not know your customs. If I can study them well, I shall type them down and send the paper to all of them. They can learn about them then.

masta, mi laik i wok long yu olosem mankimasta. Mi save as bilong ologeta pesin bilong mipela, mi ken i tokim yu

I should like to work for you as personal servant. I know all about our customs. I can tell you about them.

sore tumas, mi gat mankimasta i wok long mi i stap

sorry, I have a personal servant who works for me

you wok long wanpela masta bipo?

have you worked for a European before?

yesa, mi gat pas bilongen em i gipim mi pinis

yes, I have a letter (of recommendation) of his which he gave me

haumas taim yu wok longen? mi wok longen long sikispela mun bilong wonem yu lusim em i go?

how long did you work for him? I worked six months for him. Why did you leave him?

masta i go pinis long ples bilongen

he went home (i.e. left New Guinea)

yu marit?

are you married?

nogat masta, mi stap nating (or: mi wanpela tasol)

no, I am single

orait, mi stap long tispela ples
wanpela mun. Yu ken wok long
ml olosem mankimasta. Wanpela
mun i dal plnis yu ken i lusim
ml i go

masta ml laik i go wantaim yu
(or: masta yumitupela go wantaim)

sore, wanpela mun plnis ml
lusim New Guinea i go plnis

mi laik i go long ... long wara.
Yupela i gat planti kanu, sipos
yupela gipim mi wanpela, ml ken
i go long ... na salim i kam bek

mlpela (i) planti man long ples,
mlpela (i) nogat planti kanu
tumas. Mlpela (i) no inap (i)
giplm yu

tasol ml lukim planti kanu i
stap, em i bilong wusat?

em i bilong planti man ol i
kamap lukim wantok bilongen
(or: bilong ol)(em) i stap
long ples bilong mipela

orait, mi ken i haskim ol,
atlnk wanpela i laik go
wantaim mi long ... ml gat
masin bilong pullm kanu,
man i ken les

barata bilong mi i kamap pinis,
em i ken i go wantaim yu

Dialogue (4)

bensin blong sip i pinis
wanpela masta i slip klostu?

haus blong masta ... i stap
klostu

masta i stap longen?

right. I'll stay here for one
month. You can work for me as
a personal servant. After a
month you will (have to) leave
me

I should like to go with you
(i.e. when the month is up)

sorry, after one month I shall
leave New Guinea

I should like to go to ... by the
river. You have many canoes.
If you give me one, I shall go
to ... and send it back

we are many men here and we have
not very many canoes. We cannot
give you one

but, I can see many canoes over
there. To whom do they belong?

they belong to many men who came
here to visit their friends who
live at our village

all right, I shall ask them.
Perhaps one of them will
go with me to ... I have an
outboard motor and the man can
idle

my brother has arrived, he will
go with you

the jeep has run out of petrol
does a European live nearby
("stap" could mean "stay
temporarily")?

Mr. ... 's house is nearby

is he at home?

i stap

yu ken i kisim i go tispela pes
longen na bringim i kam bokis
bensin masta i ken i gipim em
long yu

sipos yu bringim i kam (yu)mi-
tupela (i) ken i go wantaim
long ...

luluai i stap?

I no stap, tultul tasol i stap
orait, singautim tultul i kam
abinun, tultul

mi laik i slip longtaim long
ples bilong yupela

masta, mipela i no gat gutpela
haus bilong masta i slip
longen mipela kanaka tasol

i no gat haus kiap long ples
bilong mipela

maski, yupela inap(i) wokim haus
bilong mi

masta i laik kam i stap long
wonem taim?

mi laik kam i stap haptumara,
yupela inap(i) wokim haus
kwik? Mi laik baim gut

ologeta man meri i wok long
gaten i stap, mipela (i) no
inap(i) wokim haus kwik

sipos yupela (i) wokim haus
kwik(taim), yu ken i kisim
wanpela gutpela akis, na mi
gipim pe long ologeta

orait masta, mi ken i salim
manki hia bilong singautim
olo man meri i kamap

yes

will you take this letter to him
and bring the can of petrol he
will give you

if you bring it, you can go with
me to ... (i.e. you may have a
jeep ride)

is the luluai here?

no, only the tultul is here
call the tultul
greetings, tultul

I should like to stay at your
village for a long time

we have no house good enough for
a European to stay in, we are
only bush natives

there is no rest-house in our
village

never mind, you can build a
house for me

when will you come to stay?

I shall come to stay the day
after tomorrow. Can you build
a house quickly? I shall pay
well

all the men and women work in
the gardens now, we cannot
build a house quickly

if you build the house quickly,
you (personally) will receive
a good axe, and I will pay
everybody (else who assists in
building it)

all right, I shall send this boy
to call all the men and women

ating ol i no harim tok bilong.
mankl, sipos yu et i slingautim
ol, ol i harim i kam

mipela wokim haus we? Masta i
ken i makim graun

sipos yupela putim lohap hia em
i orait?

yupela wokim olosem: wokim
wanpela haus slip longen,
wanpela haus sindaun, na
putim haus waswas. Putim haus
pekpek long arare bilongen,
haus kuk i ken i stap long hap
hla

orait, pikinini bilong mi i save
lukautim masta, em i save kuk
na i save wasim klos

slingautim olo meri i brumin
graun long arare bilong haus

masta i laik peim kaikai?

slingautim ol i bringim i kam
kaikai, na bringim paia na
wara, mi laik peim

masta i gat baket bilong
pullmapim wara i kam?

orait, yu klsim pe bilong ol,
yu slgerimautim

yu ken i slingautim tenpela
kagoboi i kamap bilong karim
kago bilong mi. Mi lalk i go
(long)

Dialogue (5)

masta i kam we?

ml kam Australia

tru! Masta i lukim New Guinea
bipo?

perhaps they will not listen to
the boy, if you yourself call
them they will all listen and
come

where should we build the house?
Specify the place

would it be all right if you
build it there?

build it in the following manner:
have a bedroom in it, a sitting
room, and include a washroom.
Build the toilet beside (i.e.
outside) the house. The kitchen
may be built over there

my child (son) can look after
you, he can cook and wash
clothes

ask the women to sweep the ground
around the house (i.e. to keep
the pigs away)

do you want to buy food?

ask everybody to bring food,
firewood and water, I shall
buy it

have you got a bucket for draw-
ing and bringing water?

I give you everybody's pay, you
share it out

call ten carriers to carry my
things. I want to go to ...

where do you come from?

I come from Australia

really! Have you been to New
Guinea before?

mi no lukim, mi kam nambawan
taim tasol tispela taim

masta i save pisin gut, kisim
tok plsin olosem wonem?

mi gat wantok i stap long ples
bilong mi, em i lukim New
Guinea plnis, em i lainim mi
plnis

masta i wok long gauman?

nogat, mi kam bilong painautim
as bilong pesin bilong olo
kanaka

tru! Masta i laik mekim tispela
bilong wonem?

nogut olomasta i stap long New
Guinea i no save as bilong
pesin bilong yupela, sipos mi
painautim as bilong pesin
bilong yupela pinis mi ken i
paitim long masin i ken i
salim long ologeta masta bilong
ol i save pesin bilong yupela

nambawan, masta i gutpela masta
tru

masta mi painim wok, masta mi
ken wok long yu olosem manki-
masta, mi save kuk, save wasim
klos, save lukautim haus, mi
tu mi save ologeta pasin bilong
mipela, mi ken i tokim yu

yu wok long narapela masta bipo?

yesa, mi gat pas em i gipim mi
pinis, masta i laik i lukim, em

orait, yu ken wok long mi olosem
mankimasta, yu stap marit?

no, this is my first visit

you know Pidgin well, how did
you learn it?

I have a friend at home who has
been to New Guinea. He has
taught me

do you work for the Adminis-
tration?

no, I have come to study the
customs of the natives

really! Why do you want to do
this?

all the white people who live in
New Guinea should not be
ignorant of your customs. When
I have learnt your customs I
shall type them down and send
the paper to all the white
people so that they will know
your customs

excellent. You are very good

I am looking for work. May I
work for you as personal servant.
I can cook, wash clothes, and
look after the house. I also
know all about our customs and
I can tell you about them

have you worked for another white
man before?

yes, I have a letter (of recomm-
endation) he gave me. Perhaps
you would like to see it. Here
it is

all right, you can work for me
as a personal servant. Are you
married?

masta mi no marit, mi stap
wanpela tasol
mi stap long tispela ples long
tripela wik tasol. Behain mi
lusim tispela ples i go longwe
masta (yu)mitupela go wantaim
sore tumas, mi gat wanpela
mankimasta i stap long ples
mi go longen, em i wetim mi
tru! sore

no, I am not married. I am
alone
I'll stay here for three weeks
only. Then I leave this place
and go far away
I should like to go with you
sorry, I have a personal servant
at the place to which I shall
go. He is waiting for me
oh, really? I *am* sorry

SENTENCES ILLUSTRATING SITUATIONS IN QUESTIONS, ANSWERS AND STATEMENTS

Set 1

Kiap, wanpela man i paitim mi,
na mi kam (bilong) tokim yu
kiap i bekim tok na i haskim:
husat i paitim yu pinis?
tispela man i paitim mi pinis
wonem taim em i paitim yu pinis?
em i paitim mi aste abinum
em i paitim yu long wonem samting,
long stik, long akis, o long
naip?
em i paitim mi long han tasol
em i paitim yu long wonem hap,
long het bilong yu, long bros
bilong yu o long han bilong yu?
em i paitim baksait bilong
mi tupela taim
tripela taim
popela taim
bilong wonem yutupela (i) pait?
longtaim bipo mi gipim pik
longen, na em i no bekim
mitupela (i) kros, na em i
paitim mi

Patrol Officer, a man has beaten
me, and I have come to tell you
the Patrol Officer answers and
asks, who beat you?
that man hit me
when did he beat you?
he beat me yesterday afternoon
what did he hit you with, with
a stick, an axe or a knife?
he hit me with his hand only
where did he hit you, on your
head, on your chest or on your
arm?
he hit my back twice
three times
four times
why did you two fight?
I had given him a pig a long time
ago, and he did not return it
we were quarrelling, and he hit
me

Set 2

tispela haus i sting, mipela
wokim nupela haus

olo meri na olo manki i go
kamautim kunai na pitpit na
bringim i kam

yumi (or: mipela) olo man, yumi
(or: mipela) ologeta go long bus
bilong katlm diwai na wokim pos

tispela pos i no stret, em i
kruketimnabaut, rausim na
putim narapela pos
tispela pos em i no stret, em i
krungut, rausim na putim
narapela pos

tispela pos i seksek, kisim rop
na pasim

het bilong haus i gat hul, ren i
kam insait long haus, bringim
i kam kunai, na putim long het
bilong haus

Set 3

yu go long gaten, na kamautim
kaukau i bringim i kam na
kukim, mipela (i) ken i kaikai

mi putim kaukau long sit bilong
paia pinis, yu lukim, kaukau i
dan pinis o nogat?

sipos em i dan, bringim i kam,
sipos i no dan, lusim i kam

brukim kaukau na rausim skin

Set 4

i gat planti pis long tispela
wara?

this house is rotten, let's
build a new house

all women and boys should go to
pull up kunai grass and pitpit
and bring it

men, let's all go into the bush
to fell trees and make posts

this post is not straight, it is
crooked, throw it out and put
in another post

this post shakes, take a string
and fasten it

the roof of the house has a hole,
the rain comes into the house,
bring kunai grass and put it on
the roof

go into the garden, pull out
sweet potatoes and bring them
and cook them, we shall eat

I have put a sweet potato on the
ashes, you look, is the sweet
potato cooked or not?

if it is cooked, bring it here,
if it is not cooked, leave it
and come (back)

break the sweet potato and peel
it

are there many fish in this
river?

i gat, long tispela wara i gat
 planti pis (na) i gat planti
 mario

yes, in this river there are many
 fish and eels

tumara long moningtaim mipela
 (i) go long wara bilong kisim
 pis

tomorrow morning we shall go to
 the river to catch fish

Set 5

(yu)mitupela brukim wara i go
 long hapsait

let us two go through the river
 and go to the other side of it

tispela wara i bikpela tumas,
 (yu)mitupela (i) no inap (i)
 brukim

this river is very big, we two
 cannot go through it

(yu)mitupela (i) ken i slip long
 arare bilong wara, tumara long
 moningtaim, taim wara i liklik,
 (yu)mitupela (i) inap (i) brukim
 i go long hapsait

we two shall sleep beside the
 river, tomorrow morning when
 the river is small, we two can
 go through it

Set 6

yutupela karim i go tispela diwai

you two carry this tree away

tispela diwai i hevi tumas,
 mitupela (i) no inap (i) karim

this tree is very heavy, we two
 cannot carry it

tupela man i go alubim (or:
 helpim) yutupela

two men will go to help you two

i orait, mipela (i) inap (i) karim

good, (now) we can carry the tree

Set 7

ples i kol, yu mekim paia

it is cold here, light a fire

i no gat paiawut, mi no inap (i)
 mekim paia

there is no firewood, I cannot
 make a fire

mi gipim yu wanpela akis, yu go
 long bus, katim diwai na
 bringim i kam paiawut

I give you an axe, go into the
 bush, cut a tree down, and bring
 firewood

tispela paiawut i nogut tru, i
 gat wara longen, em i no paia,
 i no save lait

this firewood is very bad, it is
 wet, it does not burn, it does
 not catch fire

rausim tispela paiawut na bringim
 i kam narapela

throw this firewood away and
 bring other firewood

putim tispela paiawut long san
na draim

put this firewood in the sun and
dry it

Set 8

mi hanggri long wara, meri yu go
long wara na pulimapim wara
bilong mi

I am thirsty, woman, go to the
river and draw water for me

tispela wara, em i orait long
dring o nogat?

is this water good for drinking
or not?

tispela wara i nogut, kapsaitim
na bringim i kam narapela wara

this water is bad, pour it out
and bring other water

Set 9

tispela haus i paia, yu pulimapim
wara na bringim i kam kwik na
kapsaitim long haus bilong mekim
i ndai paia

this house is on fire, you draw
water and bring it quick and
pour it on to the house, to
put out the fire

nogat, paia bikpela tumas, mi no
inap (i)mekim i ndai paia

no, the fire is too big, I cannot
put it out

Set 10

mi laik lukim singsing, ol i
singsing klostu?

I should like to see a dance, do
all people dance nearby?

ol i singsing klostu, (yu)-
mitupela go lukim

all people dance nearby, let's
go and see it

ol i putim bilas i stap

all people are ornamenting
themselves now

planti meriman (or: manmeri) i
kamap, ol i kalap kalap i kam

many people are coming, they are
jumping and jumping

ol i singsing pinis, na ol i
sindaun na i kaikai

they have finished dancing, they
sit down and eat

Set 11

mipela kilim pik, yupela putim
ston long paia i hatim ston

let's kill a pig, you put the
stones into the fire and heat
the stones

ston i hat i stap, putim kaukau,
taro na pik long mumu, na
karimapim mumu

Now the stones are heated up, put
the sweet potatoes, the taro and
the pig into the earth oven and

olo kaikai i dan pinis i stap,
 yu hopim mumu na sigerimautim
 olo kaikai long olo meriman
 (or: manmeri), ologeta i ken
 i kaikai

Set 12

mi laik go nau, tasol pastaim mi
 laik i lukim kundu bilong yu,
 bringim i kam na soim mi, mi
 ken i lukim i go

skin bilong tispela kundu i bruk
 pinis, mipela (i) ken i taitim
 nupela skin long tispela kundu
 mipela (i) no gat skin

tumara long moningtaim mipela (i)
 ken i go long bus bilong kilim
 kapul na klism skin bilongen

mi gat wanpela skin, mi ken i
 gipim yu

sipos yu gipim skin long mipela,
 mipela (i) ken i bekim wonem
 samting?

mi gipim skin long yupela, na
 yupela (i) ken i bekim liklik
 naip

nau mipela (i) taitim skin long
 kundu

paitim kundu na harim, kra i
 bilongen i gutpela o nogat

kra i bilongen i nogut, putim
 susu long skin

kra i bilongen i gutpela tru nau

cover up the oven

now all the food is cooked, you
 open up the earth oven and
 distribute the food to all the
 people, they will eat

I have decided to go soon, but
 beforehand I want to see your
 drum, bring it and show it to
 me, I shall look at it and go

the skin of this drum is broken,
 we shall put a new skin on this
 drum

we have no skin

tomorrow morning we shall go to
 the bush to kill a possum and
 to take its skin

I have a skin, I shall give it
 to you

if you give us the skin, what
 should we give you for it in
 exchange?

I give you the skin, and you give
 (me) a small knife in exchange

now we shall put the skin on the
 drum

hit the drum and listen if its
 sound is good or not

its sound is no good, put resin
 on the skin

now its sound is very good

Set 13

tispela bunara i no gat rop,
pasim rop
mi no save pasin bilong pasim
rop long bunara
yu tra'im pasim rop long bunara

tispela rop i malomalo tumas,
putim strongpela
mi pasim rop long bunara pinis
yu lukim, tispela bunara i
gutpela o nogat?
yu tra'im siutim
tispela bunara i gutpela tumas,
supia i go longwe

Set 14

kisim naip na katim tispela rop
mi no inap i katim, naip i no
gat sap
kisim ston na sapim naip

Set 15

pik i brukim banis bilong mi
pinis na i kaikai olo kaikai
bilong gaten bilong mi
yu lukim tispela plk pinis? Em
i pik bilong wusat?
mi no lukim, haskim tispela
lapun, em i stap long tispela
hap, atink em i lukim
pik i kaikai gaten bilong yu,
em i pik bilong liklik barata
bilong mi
singautim liklik barata bilong
yu i kam, mi gat tok

this bow has no string, put a
string on it
I do not know how to put a string
on a bow
you try to put a string on the
bow
this bowstring is very weak, put
a strong one (on the bow)
I have put the string on the bow
look, is the bow good or not?
try to shoot
this bow is very good, the arrow
flies a long way

take a knife and cut this rope
I cannot cut this rope, the knife
is not sharp
take a stone and sharpen this
knife

a pig has broken my fence and has
eaten all the food in my garden
did you see the pig? Whose pig
was it?
I did not see it, ask this old
man, he lives here, perhaps he
has seen it
the pig that has eaten your garden
is my younger brother's pig
call your younger brother (to
come here), I want to talk to him

pik bilong yu i kaikai gaten
 bilong mi pinis, yu pasim pik
 bilong yu

sore tumas, mi stretim gaten
 bilong yu

your pig has eaten my garden,
 tie up your pig

I am sorry, I shall put your
 garden in order

Set 16

mi wokabaut ologeta de, na mi
 les pinis i stap

orait, yumitupela sindaun
 lohap bilong kisim win

I have been walking all day, and
 I am very tired

all right, let us (two) sit down
 over there to rest (for a short
 while)

Set 17

yupela ologeta bringim i kam
 kaikai, mi laik i peim

mipela (i) nogat kaikai, mipela
 (i) no ken i gipim yu

you all bring food, I want to
 buy it

we have no food, we shall not
 give you any

Set 18

ol i kukim kunai, planti smok
 i kamap

win i kamap na bringim i kam
 smok long tispela hap

pasim duwa, nogut smok i kam
 nisait long haus

the people are burning grass,
 much smoke is rising

the wind is blowing and brings
 the smoke here

shut the door, the smoke should
 not come into the house

Set 19

tispela rot i nogut, i go antap
 na i go daunbelo olotaim

ren i kam daun i stap, yu wet i
 stap, taim ren i pinis yu ken
 i go

planti ren i kam daun pinis, rot
 i nogut tru, em i wel pinis, yu
 ken i slip long haus bilong mi,
 tumara long moningtaim yu ken i
 go

this road is not good, it goes up
 and down all the time

it is raining now, you wait, when
 the rain stops you go

much rain has fallen, the road is
 very bad, it is very slippery,
 you sleep in my house and go
 tomorrow morning

Set 20

'pisl*n* i sindaun i stap long
 diwai, yu siutim
 mi siutim pinis na gipim long
 yu, yu kama*u*tim gras na kukim,
 yumitupela ken i kaikai

a bird is sitting on the tree,
 you shoot it

I have shot it and give it to
 you, you pluck the feathers and
 cook it, we two shall eat it

Set 21

yu lukim wonem samting?
 mi lukim wanpela sikau long bus
 mitupela (i) nogat bunara,
 mitupela (i) no inap (i) siutim
 bunara bilong mi i stap long
 haus, yu ron i go na bringim
 i kam
 yu siutim popaia, sikau i ronewe
 pinis

what do you see?
 I see a wallaby in the bush
 we two have no bow, we two cannot
 shoot it
 my bow is in the house, run and
 get it
 you have missed it, the wallaby
 has run away

Set 22

aste liklik barata bilong mi i
 goap long diwai, na i pundaun
 i brukim lek bilongen
 tispela diwai i sting, em i ken
 i pundaun na paitim het bilong
 yu, nogut yu go klostu long
 tispela diwai

yesterday my little brother
 climbed a tree, fell down and
 broke his leg
 this tree is rotten, it will fall
 down and hit your head, do not
 go close to this tree

Set 23

sipos pik bilong yu i go nisait
 long gaten bilong mi, mi ken i
 siutim
 sipos yu siutim pik bilong mi,
 mi ken i si*u*tim yu

if your pig goes into my garden,
 I shall shoot it

if you shoot my pig, I shall
 shoot you

Set 24

mi singautim mama bilong mi
 pinis, tasol em i no kam
 mi singautim yu pinis, bilong
 wonem yu no kam?

I called my mother, but she did
 not come

I called you, why did you not
 come?

Set 25

manki, long tispela diwai i gat
 haus bilong plsin, yu goapim
 dlwal na lukluk, i gat kiau
 long haus bilongen o nogat
 sipos yu lukim kiau, yu bringim
 i kam

boy, on the tree there is a
 bird's nest, climb the tree and
 look, whether there are eggs in
 the nest or not
 if you see eggs, bring them

Set 26

mipela (l) wokim banis, mipela
 (i) katimapim planti hap diwai
 na planim long graun bilong
 wokim banis
 tumara mipela (i) go long gaten
 bilong brukim graun
 mi malomalo, mi no inap (i) brukim
 graun

we make a fence, we cut many
 pieces of wood and plant them
 into the ground to make a fence
 tomorrow we shall go into the
 garden to break the ground
 I am a weak man, I cannot break
 the ground

Set 27

tispela lapun i stap sik long-
 taim, em i (n)dal pinis nau
 wanpela man i (n)dai pinis,
 mipela (i) wokim hul na
 planim

this old man has been sick for
 a long time, now he has died
 one man has died, we make a hole
 and bury him

Set 28

planti meri i wokabaut long rot,
 yumitupela go lukim
 sipos yu wokabaut long bikpela
 rot, olo meriman (or: manmeri)
 i inap (l) lukim yu

many women are walking on the
 road, let us two go and look at
 them
 if you walk on the big road, all
 people can see you

Set 29

planti man i hait long tispela
 hap, mitupela (i) go painim
 bilong wonem ol i hait?

many men are hiding here, we two
 are going to seek them
 why are they hiding?

mi no save, mitupela (i) laik i
.haskim ol

I don't know, we two want to ask
them

Set 30

tispela man i sik, yu lukautim

this man is sick, you look after
him

mi no save pasin bilong lukautim
sikman, yu singautim doktaboi i
kam, em i save lukautim tispela
man

I do not know how to look after
a sick man, call the doctorboy,
he can look after this man

Set 31

yu harim tispela tok ples?
mi no harim

do you understand this language?
I do not understand it

mi harim hap tasol
mi harim tispela tok ples hap
tasol

I understand it only a little
I understand this language only
a little

Set 32

yu pasim banana, nogut blakbokis
i kaikai long tudak

wrap up the bananas, the flying
foxes should not eat them at
night

i gat planti blakbokis i stap
long bus, ol i save kam long
ples banana long tudak

there are many flying foxes in
the bush they tend to come to
the banana gardens at night

Set 33

mi haitim kaikai, nogut yu kaikai

I hide the food, you should not
eat it

tasol mi hanggiri i stap

but I am hungry

yu kaikai planti pinis, nogut
yu kaikai moa

you have eaten a lot, you must
not eat more

Set 34

wanpela man i kamap longwe, em
wusat?

a man is coming far away, who is
it?

em i longwe tumas, mi no inap (i)
lukim pes bilongen

he is very far away, I cannot
see his face

Set 35

ɟupela man i pait, na wanpela
man i siutim pinis narapela
man long bunara

mitupela (i) go katim tispela
supia na kamautim

two men were having a fight, and
one man has shot the other with
a bow and arrow

we two are going to cut that
arrow and pull it out

Set 36

planti man i go nisait long haus,
haus i pulap i stap

sapos i gat planti man moa i
kamap yet i laik i go nisait
yu tokim ol i tok: nogut yupela
i go long haus, haus i pulap
i stap

many men go into the house, now
the house is full

if many more men come still who
want to go inside, you tell
them that they should not go
into the house, because it is
full

Set 37

i gat laus long gras bilong yu? Yu
sigerimapin i stap het bilong yu
i gat (or: i no gat) laus long
gras bilong mi

are there lice in your hair?
You are scratching your head
there are (no) lice in my hair

Set 38

mi lukim smok i kamap longwe, i
gat haus i stap?

goapim diwai na lukluk
ples i stap longwe

I see smoke far away, is there a
house?

climb on a tree and look
a village is in the distance

Set 39

hap diwai i stap long wara, wara
i karim i go

tispela hap diwai man i katim o
em i diwai nating tasol?

a piece of wood is in the water,
the water is carrying it away
is it a piece of wood cut by man,
or is it just a (natural piece
of) wood?

Set 40

tispela klos i gat wara, putim
long san na dralim

these clothes are wet, put them
in the sun and dry them

taim klos i drai pinis, kisim
na putim long haus

when the clothes are dry, take
them and put them into the
house

Set 41

long taim em i katim diwai,
mipela (i) sindaun na toktok
ml katim diwai pinis, na em i
slip long graun

while he is chopping firewood,
we sit and talk
I have cut a tree down, and it
is lying on the ground

Set 42

i gat pukpuk long tispela wara?

I gat tasol i no planti

are there crocodiles in this
river?

there are some but not many

Set 43

bringim i kam kanu long hap wara
tispela wara i tait tumas

tispela pul i bruk, bringim i
kam narapela na gipim mi
siubim kanu i go long wara
yu pulim kanu i kam long wara

tait i kapsaitim kanu
wusat i kam long tispela kanu?
putim sel, gutpela win i kamap
pinis
si i bikpela tumas, em i inap (i)
kapsaitim kanu bilong yumi (or:
mipela)

bring the canoe to the river bank
the current is very strong in
this river
the paddle is broken, bring
another one and give it to me
push the canoe into the water
you pull the canoe into the
river
the current has upset the canoe
who came in that canoe?
put up the sail, there is a good
wind
the waves are very big, they can
upset our canoe

TEXTS

Text 1 (narrated by a speaker of Enga, Western Highlands District)

Orait, bipo yet, bipo yet taim wan naintinpiptiwan, taim tambuna i no kam yet long Wabag, hau - i no naintinpiptiwan, pastaim mi long-long. Wan naintinpipti. Orait na mi go i stap long Wabag. Mi lukautim sikman, na mi go i stap long mak bilong Hagen na mak bilong Wabag, wanpela ples naim bilongen Pinabais, klostu long Hagen. Orait, na mi go i stap long tispela ples na olo kanaka i tok: "mipela save kilim wanpela bikpela snek, wanpela bikpela snek i save stap long tispela hap. Orait, na, em i save karim olo man, na em i save daunim man long bel bilongen na em i save kalap long wara i laik i mekim dai tispela man. Orait na wanpela taim wanpela man j go i brukim paiyawut long bus. Orait, na em i go i brukim paiyawut long bus na em i lukim wanpela bikpela pik, wanpela wail pik em tispela bikpela snek i kilim na em i putim na em i go. Orait, na wanpela kanaka i go brukim paiyawut na em i painim tispela bikpela wail pik na em i kisim na em i putim long wanpela haus. Em i putim insaet long wanpela haus na em i lukim wanpela bikpela snek na em i mekim paiya na i kukim wanpela bikpela ston. Em i kukim wanpela bikpela ston na em i was long tispela snek na i stap. Orait, na tispela snek i kam, orait, em i laik putim tispela ston i go nisaet long maus

Before, before in nineteenfifty-one, at the time when the (my) grandparents were not yet coming to Wabag - no, not nineteenfifty-one, at first I made a mistake: nineteen fifty! I went to stay at Wabag. I looked after sick people, and I went to stay at the border between Hagen and Wabag at a place by the name of Pinabais, near Hagen. I went to stay at that place and all the natives said: "We often kill a (kind of) big snake, a (kind of) big snake lives in this area. They take all men and swallow men into their bellies and jump into water intending to kill these men. One time one man went and cut firewood in the bush. He went and cut firewood in the bush and he saw a big pig, a wild pig which this big snake had killed (and) put down, and it had gone. (And) one native went to cut firewood and he found this big wild pig, and he took it and put it into a house. He put it inside one house and he saw one big snake and he made a fire and heated a big stone. He heated a big stone and he was watching out for this snake. And (if) this snake was to come, he was to put this stone inside its mouth and push it down altogether into (its) belly and this native thought this big snake would die. So he heated a big stone and he was watching out in this house. And

bilongen na daunim ologeta long bel na tispela kanaka i tingktngk long tispela bikpela snek i ndai. Orait na, em i kukim traipela ston na em i was i stap long tispela haus. Orait, na em i wokim hul, i wokim hul nisaet long tispela haus. Orait na i wokim wanpela traipela hul, na em i kukim ston na i putim tispela pik nisaet na em i was i stap. Orait na, tispela snek em i kilim traipela wail pik long nait na em i putim na i go na em i laik i kai-kai gen abinun, em i painim tispela wail pik i kam. Em i painim i kam na em i no i stap na em i behainim tispela lek bilong man i go. Man i pulim tispela pik i go nisaet long haus na em i go na, tispela man em i kisim tispela traipela ston na tispela snek i tumbik bilong maus, bilong hap bilongen i stap long graun hap bilongen i save op i go antap. Orait na em i kam nisaet long tispela haus na tispela man i kisim traipela ston i hatim moa i stap na, em i kisim tispela ston na i putim i go nisaet long maus bilongen na i daunim ologeta long bel. Orait na em i longlong nabaut na em i laik i karim tispela haus wantaim i traipela snek hia. Em i laik i karim tispela haus i laik i kamautim wantaim man tu na. Tispela man tu i stap namel bilongen i wokim traipela hul nau, tispela man i kalap i go daun kwiktaim long hul na tispela bikpela snek i rausim

he made a hole, made a hole inside this house. And he made one big hole, and he heated a stone and put this pig inside (the house) and he was watching out. (And) this snake had killed a big wild pig during the night and had put it (down) and had gone and it wanted to eat again in the afternoon, (and) it came looking for this pig. It was looking for it and came and it was not there, and it went to follow these tracks of the man. The man had pulled this pig inside the house and it (the snake) went and this man took this big stone and this snake was very big of mouth in half of it staying on the ground and the other half opening up (i.e. being lifted away from the ground) and going up. And it came inside this house and this man took the big stone which he was heating more - he took this stone and put it inside its mouth and put it down altogether into (its) belly. And it was threshing about and it wanted to carry this house with it, this was a big snake. It wanted to carry the house (with it) and wanted to take out the man too at the same time. This man who was standing in the middle of it had just made a big hole, this man jumped and went down quick into the hole, and this big snake pulled this house from the ground with its body and carried it away altogether into the bush. This snake ran away and the big

tispela haus wantaim long graun
na em i karim i go ologeta long
bus. Tispela snek i ronewe na
traipela ston ologeta hat i stap
i bruk nabaut na em i kalap i go
pinis long wara, na bikpela wara,
na em i go i ndai.

stone was staying completely hot,
and it was breaking (i.e.
threshing) around and it jumped
and went into a water, a big
water, and it went and died".

Note: The speaker makes extensive use of directional indication with actions (i.e. i go, i kam), e.g. em i painim i kam na ... em i behainim tispela lek bilong man i go = "it was looking for it and it came and ... it went to follow these tracks of the man". These directional markers have been translated literally by "came" and "went" to approximate the meaning expressed by the Pidgin forms. The exact meaning of the above passage is: "it was looking for it moving in the direction towards the man and ... it followed these tracks of the man moving in a direction leading away from where it had been".

Text 2 (narrated by a speaker of Enga, Western Highlands District)

Orait na, narapela taim tu,
tispela wanpela kanaka i tokim
mi tu long tispela taim, long
tispela bikpela snek i kam na
mipela save kilim, bikpela
tumas. Orait na wanpela taim
mi tokim i tok: "i possible kilim
tispela snek? Orait, mi yet
lukim, orait, yupela kilim,
nogut yupela giaman". Mi tokim
olosem na wanpela taim, taim as
bilong mun na mi kam, mi kisim
ologeta maresin na ologeta kai-
kai tu mi laik kisim long Wabag
na mi kirap long prainde mi kam
ologeta long Wabag. Orait na,
wanpela meri em i go pulimapim
wara, orait na, em i lukim wan-
pela traipela snek long tispela
ples. Mi kam pinis long Wabag
na em i lukim. Mi kam pinis
long Wabag na tispela meri i go
pulimapim wara na em i lukim

And another time as well this
(one) native told me also about
this time, about this big snake
which came and which we (i.e.
they) often killed, a very big
one. And once I said: "Is it
possible to kill this snake? I
myself will see it (to ascertain)
(if) you killed it, you must not
lie". That is what I said.
(And) once, at the beginning of
the month, I came, I took all the
medicines (the speaker is a
doctorboy) and also all the food
which I was about to take to Wabag
and I started on Friday (and)
came all the way to Wabag. (And)
one woman went to draw water and
saw one big snake at that place.
I came to Wabag and she saw (it).
I arrived at Wabag and

wanpela traipela snek i slip long rot. Na em i wokabaut i go yet i longwe liklik na, tel bilongen i kam longwe yet na het bilongen i go pinis long narapela hap long bus. Orait na namel bilongen em i painim long rot. Orait na em i go tokim tispela long olo man long ples. Orait na em i go tokim planti man, olosem tenpela man i samting em i go singaut na ol i kam, ol i sapim wanpela traipela diwai, na karim tispela traipela diwai tu em i katim na olo karim. Olo karim i kam, na tispela bikpela diwai ol i sapim longen i kam planim klostu long snek i stap longen. Planim klostu na em olo man i was long traipela diwai na het bilong akis na olo laik i brukim het bilongen. Orait na olo karim sampela rop tu i go. Orait na olo was i stap na tispela snek em i go yet i go yet na ol i was long tel bilongen. Orait na olo painim tel bilongen. Ol i kam klostu long tispela ston nau kisim tel bilongen na tanim kwiktaim long tispela diwai ol i planim longen. Ol i pasim wantaim sampela rop tu. Olo pasim strong. Orait na tispela het bilongen i go longwe pinis na em i kam gen, em i lukluk i pilim tispela tel bilongen i pas long wanpela samting. Orait na hap het bilongen i tanim i kam na i kam klostu long tispela diwai, orait na ologeta kanaka i was i stap na i brukim het bilongen. Orait na, olo kanaka i brukim het bilongen na ol i

this woman went to draw water and she saw one big snake lying on the road. And she was walking quite a long way, and its tail was a long time in coming and its head went the other way into the bush. And she found its middle on the track. And she went and told this to all the men in the village. She went and told many men. She went to call something like ten men or so and they came, (and) they sharpened a thick stick and carried this thick stick too which they had cut, and they carried it. They carried it and came and this was the thick stick which they had sharpened, they came to stand it up close to (the place) where the snake was. They stood it up close (to it) and all men were watching this thick stick and the axe head (apparently one had been put on the ground as a marker) and they wanted to break its head. And they had taken some rope there as well. And they were all watching and the snake was going along and going along and all watched for its tail. They all looked for its tail. As soon as it came close to this stone they took its tail and turned it quickly towards that stick which they had stood up there. They tied it with some rope too. They tied it strongly. And this head of it had gone a long way and it came (back) again and it looked, it felt that this tail of it was tied on to something. (And) its

kilim tispela traipela snek.
 Orait na ol i kilim na planti
 man olo karim tispela snek i go
 na, wanpela bun meri i dai na
 ol i krai i stap longen na ol i
 mekim kaikai long tispela bun
 meri, i dai lain. Orait na,
 taim mi kisim siger pinis long
 Wabag na mi go long liklik
 stesin bilong mi na ol i soim
 tispela longpela bun samting
 long mi, traipela i planti bun.
 "Na traipela snek olo tu mipela
 i kilim na kaikai pinis. Mipela
 was long yu long prainde i kam
 lukim na yu no kamap prainde na
 mipela planti man mipela laik.
 mumuim tispela snek na mipela
 kaikai aste, satede". Ol i
 tokim mi olosem na mi go long
 mande long stesin bilong mi,
 long pipti, wan naintinpipti,
 tispela taim.

head portion turned and came and
 it came close to this stick and
 all the natives who were watch-
 ing broke its head. (And) all
 the natives broke its head and
 they killed this big snake.
 (And) they killed it and many men
 carried this snake away, and one
 emaciated woman had died and they
 were crying over her and were
 preparing food for (i.e. in
 honour of) this emaciated woman
 who had died (and) it was the
 clan of the deceased. (And) when
 I had received my ration issue in
 Wabag and (I) went to my little
 station, they all showed this
 long bone-thing to me, thick
 and many bones. (They said) "and
 we all killed this big snake and
 we ate it up. We were looking
 out for you on Friday and came to
 look (for you) and you did not
 come on Friday and we, many men,
 we were going to cook this snake
 in the earth oven, and we ate it
 yesterday, on Saturday". That is
 what they all told me, and on
 Monday I went to my station in
 fifty, nineteen fifty, at that
 time.

Note: The tendency to omit *i* before verbs with third person subjects in cases in which several verbs follow each other in a close-knit nar-rational sequence is quite noticeable in this text.

Text 3 (narrated by a speaker of Gadsup, Eastern Highlands District)

As bilong tispela stori, bipo tupela barata i stap, na, ol i mekim, tupela barata kirap nau, em i kirap, giamanim em, na tispela barata bilongen kirap, giamanim em, tupela bipo mekim olosem bagarapim skin bilong tupela. Nau tispela stori mi laik i kamautim. Na nambawan taim nambawan barata i go putim trap long bus. Kisim dok na i go putim trap; trap long bus long muruk. Muruk i go i go i tailmapim long tispela rot, na barata bilongen i go kisim, i kam putim long arare bilong ples. Na i tokim nambatu barata bilongen i tok: "barata, yu go kisim muruk na kukim, kaikai wantaim olo pikinini meri". Na nambatu barata bilongen kirap i go lukim nau. I go lukim na i go kisim i kam kukim, kaikai wantaim olo pikinini meri. Na nambatu barata bilongen kirap (h)askim nambawan barata i tok: "yu kilim olosem wonem?" Na nambawan barata bilongen kirap giamanim nambatu i tok: "mi go wokabaut long bus, painim nau, muruk i wokabaut, na mi ron nau, mi rausim bilum bilong mi, long narapela hap. Na mi ron i go yet, mi rausim pulpul bilong mi long narapela hap. Mi ron yet mi painim, mi lusim bunara bilong mi long narapela hap. Mi ron yet i go i go i go i go, mi bagarapim lek bilong mi, skru bilong mi, rausim skin, blut i ron nating, mi ron ron ron i ron

The basis of this story: before, two brothers were living, and according to all (all make it) the two brothers got up, he (i.e. one of them) got up and deceived him (meaning the other one) and this brother of his got up and deceived him. Before, the two made it like this and hurt each other (hurt the skin of each other). Now I should like to tell this story. First the elder brother went to put a trap into the bush. He took a dog and he went to put a trap, a trap in the bush for a cassowary. The cassowary was going along and (the trap) tied it up on this road, and this brother of his went to get it and brought it and put it beside (his house) in the village. And he spoke to his younger brother and said: "Brother, you go and take the cassowary and cook it (and) eat it together with all children (and) women". And his younger brother got up to go and have a look. He went to have a look and went to get it and came to cook it and eat it together with all children and women. And his younger brother got up and asked the elder brother: "How did you kill it?" And his elder brother got up and deceived (lied to) the younger one and said: "I went to walk in the bush, I was searching, and the cassowary was walking, and while I was running, I threw my net-bag (man's net-bag) away to one side and I was still

longen, mi go holim pas longen. Na mi kilim, mi kisim i kam na yu kukim, yu kaikai. Na yu laik i meklm olosem yu ken".

Na nambatu barata bilongen em i harim pinis na i tok: "i orait, yu nambawan barata bilong mi yu mekim olosem, na mi mi ken i traiim". Na nambatu barata bilongen, i slip nau, moningtaim kirap i go long bus, i go nau i go painim wanpela liklik pisin i olosem poloman bilong kakaruk, na i painim pinis nau i tait longen i ron nau i ron nau i lusim bilum long narapela hap. Em i ron yet, i lusim bunara bilongen, bilum, olo samting bilongen i lusim nabaut long bus. Na i ron yet i go painim nau, i go holim. Na tispela barata bilongen i bagarapim skru na lek bilongen, i pas long diwai o stik o samting, na blut i ron nating long lek bilongen. Na i go holim tispela pisin pinis, kisim i kam nau. I kam haïtim klostu long ples, na i kam tokim barata bilongen, nambawan. Na i tok: "barata, mi kilim muruk i kam pinis, na yu go kisim, kukim, kaikai wantaim olo piklnini meri". Na em i go lukim na i tok: "o barata, yu no kilim muruk, yu kilim liklik pisin, pisin nating". Na em i go kisim na i kam kukim kaikai. Na barata bilongen i harim na em i kisim bikpela sem. Orait, em i go kisim na i go wokim, i go katim wanpela liklik wail karoka long bus. Na i wokim liklik garamut long tispela, na i kisim

running and I threw my loin cloth to one side. I was still running (and I was) searching, (and) I left my bow at one side. I was still running and went on and on and on, I hurt my leg, my knee, lost skin, the blood was running down like anything, I was running and running and running after it, and I went and held on to it. And I killed it, I brought it and you cooked it and you ate (it). And if you want to make it like this (yourself) you may do it".

And his younger brother heard it and said: "All right, you my elder brother have acted thus and I, I shall try it". And his younger brother slept then, and in the morning he got up and went to the bush and went to go to look for one small bird like a sort of chicken and he found it, and he hung on to it and was running and running and he left his netbag on one side. He was running still (and) he left his bow, his netbag and all his things he left laying about in the bush. And he was still running, he went to look for it and he went to hold it. And this brother of his hurt his knee and his leg, he ran up against a tree or a stick or something and the blood ran like anything down his leg. And he went on to hold on to this bird (and) brought it. He came to hide it near the village and he came to tell his brother, his elder brother. And he said: "Brother, I have killed a

dok, i mekim samting bilong olo bipo. Na i wokim tispela samting na i kisim i go long wara, long raunpela wara, liklik wara. Na i go putim nau, i kam bek, slip, na kirap i go lukim nau moningtaim, na mario i go daun long tispela garamut. I stap nau, i go lukim na i kilim. Kilim, kisim i kam putim klostu long ples, na i kam tokim barata bilongen, na i tok: "barata, yu go kisim mario na kukim kaikai wantaim olo pikinini meri, wantaim". Na em i go kisim na, kukim kaikai wantaim, na kirap haskim nambatu barata bilongen i tok: "yu kilim olosem wonem"? Na em i kirap tok: "o barata, mi kukim traipela kaukau, planti moa. Mi kukim, mi kisim traipela bilum, mi pulimapim, mi karim i go long het bilong plang. Mi go sindaun long het bilong plang, mi wok long kaikai tispela kaukau, mi pinisim tru, mi kirap na pundaun. Mi kalap i kam daun long raunpela wara, mi siubim han i go, mi holim mario. Yu ken mekim olosem". Na nambawan barata bilongen em i harim tok: "o liklik barata bilong mi yu traiim olosem, na mi ken". Na em i kisim nau, stat long kukim kaukau nau, kukim pinis, kisim traipela bilum, pulimapim long bilum bilongen, karim i go antap long het bilong plang. Na em i go i stap, kaikai pinis, kirap nau, kalap i kam daun long raunpela wara, em i kam bagarapim han, skru bilongen, tasol i pilim nating na, giaman bilongen,

cassowary and I have come and you go and get it, cook it and eat it, together with all the children and the women". And he went to look (at it) and he said: "Oh brother, you did not kill a cassowary, you killed a small bird, a useless bird". And he went to take it and he came to cook it (and) eat it. And his brother heard it and was very much ashamed (took a big shame). He went to get it and went to make it, he went to cut a little wild pandanus tree in the bush. And he made a little signal drum out of this, and he took a dog and he made something which belonged to the old days (i.e. he worked some magic) and he made this something and took it to the water, a pond, a small pond. And he went to put it there, he came back, slept, and he got up to go to have a look in the morning, and an eel had got into this drum. It was there, and he went to see (it) and he killed it. He killed it, took it and came to put it close to the village and he came to tell his brother and he said: "Brother, you go and get the eel and cook it (and) eat it together with all the children, and women!" And he went to get it, cooked it and ate it together (with them) and he got up to ask his younger brother: "How did you kill it?" And he got up and said: "Oh brother, I cooked big sweet potatoes, a lot of it, I cooked it (and) I took a big net bag, filled it and took

i siubim han i go long wara, i
 holim liklik pis. Holim pis na
 i go haitim klostu long ples.

it to the end of a board (apparently a board placed on top of a tree). I went to sit down on the end of the board, and I was working on eating these sweet potatoes, I finished them all, I stood up and fell down. I jumped and came down in the pond, I stretched my hand out (pushed my hand) and held an eel. You may do it like this". And his elder brother heard this talk (i.e. was listening): "Oh my little brother, you tried it like this, and I may (too)". And he took it, started to cook sweet potatoes, cooked them, took a big net bag, filled them into his net bag (and) took them up to the end of a board. He went to stay (there), he ate them up, stood up, jumped and he came down in the pond, and he hurt his arm, his knee, but he was suffering in vain (because of) his (i.e. his brother's) trick, he stretched out his hand into the water (and) held a small fish. He held the fish and he went to hide it near the village.

Note: This text gives good illustrations of aspects, especially of the use of *nau* after a verb to denote an action which is taking place at a given moment and has just begun, and of *kirap* (literally rendered by "get up" in the translation) referring to beginning actions. The speaker tends to omit *i* before verbs with third person subjects in cases in which several verbs follow each other in a narrative sequence.

Text 4 (narrated by a speaker of Gadsup, Eastern Highlands District)

Olosem. I nogat planti man, na tupela man, skin bilong wanpela man, na tupela, tupela man, wanpela nambawan na wanpela nambatu. Na tupela i stap yet.

Orait, tupela lukluk i stap olotaim, na wanpela hap smok i kamap. Na nambawan barata bilongen, em i kirap long ples bilongen, em i go. I go long tispela hap, em i go lukim wanpela lapun.

Tispela man em i go lukim tispela lapun i stap. Lapun i tok: "i nogat planti man i stap, mi wanpela tasol i stap". Na tispela man i tok: "mi lukluk long ples bilong mi, na smok olotaim i kamap, mi kam long yu, mi kam painim yu". Em i tok olosem.

Orait, em olosem. Tispela lapun i tok: "tudak nau, tambuna, yumitupela i ken i slip". Em i tok olosem long tispela man. Na tispela man i slip wantaim tispela lapun, orait, moningtaim lapun i kirap na i mekim kaikai long tispela man. Na tispela man i kaikai, em i kam long ples bilongen.

Orait, olosem. Tispela lapun i sapim wanpela stik. Sapim pinis, gipim tispela man tupela stik. Gipim em, lapun i toktok olosem. I tok: "yu kisim tispela tupela stik, yu go, yu go putim long rot. Na yu go tiring wara, yu kam bek,

It is like this. There were not many people, only (and) two men of the same descent line (skin of one man), only (and) two men, one the elder and one the younger (i.e. brothers). And the two were living.

The two were looking all the time and in one area smoke was rising. And the elder brother of them leaves his place (he stands up from his place) and he goes. He goes in that direction and he goes to see an old man.

This man goes to see that old man staying there. The old man says: "There are not many people (here), I live alone". And this man says: "I was looking from my place and smoke was coming up all the time (and) I have come to you, I have come to look for you". That is how he talked.

Now this is like that. This old man says: "The night has come (i.e. the night has begun), grandson, we two will sleep". He speaks like this to this man. And this man sleeps together with this old man and, in the morning, the old man gets up and prepares food for this man. And this man eats (and) he comes (back) to his place.

It is as follows. This old man sharpens a stick. He sharpens it (and) gives this man two sticks. When he gives them, the old man speaks as follows. He says: "You take these two sticks,

yu kam lukim tispela stik". Em i tok olosem. Tispela man em i go putim tispela stik, i go nau, i go tiring wara, i kam bek, em i kam i lukim, tupela meri i sanap long tispela rot. Na tispela man i tok, em i kam sem, na tispela tupela meri i tok: "taim yu go klsim mitupela, mitupela i kam i stap, yu kam kisim mitupela, yumitripela go". Em i tok olosem, na tispela man i kam klsim meri, em i go long ples bilongen, klsim tispela tupela meri i go.

Orait em i kisim tupela meri, em i go, nambatu barata bilongen i tok: "barata, yu ken gipim wanpela long mi na yu wanpela". Em i tok olosem. Nambawan barata bilongen i tok: "mi no ken gipim yu, mi go kisim long narapela hap". Em i tok olosem.

Nambawan barata bilongen em i tok olosem, nambatu barata i slip, moningtaim em i kamap, em i kam long tispela hap; em i kam, em i laik i lukim tispela lapun. Em i behainim lek blong barata bilongen.

Orait, em olosem, tispela nambatu barata bilongen i kam long tispela lapun. Lapun i kirap hia giplm em tupela stik. Na tispela man kisim i kam bek long ples bilongen. Em olosem na, kisim tupela stik, em i kam long rot, i kam planim tupela stik long rot, em i go tiring wara, tupela meri i sanap long rot. I olosem long barata

you go, you go to put them on the track. Then you go to drink water, you come back, you come to look at these sticks". That is how he talks. This man goes to put those sticks down, goes (away, then) goes to drink water and comes back. He comes and looks (and) two women are standing on that track. And this man speaks and becomes ashamed and these two women say: "When you went to get us two, we two were coming. You have come to take us two, now let us go". They speak like this, and this man comes to take (these two) women (and) they go to his place. He takes these two women and goes (there).

He takes the two women, he goes, (and) his younger brother says: "Brother, you can give me one and you (take) one". He speaks like this. His elder brother says: "I cannot give them to you, I went to get them elsewhere". That is how he talks.

His elder brother speaks thus. The younger brother sleeps, when the morning arrives he comes to this place; he comes, he would like to see this old man. He follows the tracks of his brother.

It is thus, this younger brother of his comes to this old man. The old man stands up (and) gives him two sticks, and this man takes them back to his place. It is thus: he takes the two sticks, he comes to a track, he comes to stand up the two sticks

bilongen. Na i kism tupela meri, em i kam long ples, em i kam tok long barata bilongen. Em i tok: "yu kism tispela meri na yu gipim mi tispela meri bilong yu." Em i tok olosem, na nambawan barata bilongen i tok: "nogat, em tispela lapun i giplm ml na em giplm yu. Mi no inap sensin." Em i tok olosem.

Orait, olosem, nambawan barata bilongen em i no harlm tok bilong nambatu barata bilongen. Orait, nambatu barata bilongen kirap pulim tupela meri bilong barata bilongen. Olosem, na tupela i pait nau, i pait long pait, pait long meri. Pait na nambatu barata bilongen pulim meri bilong nambawan barata bilongen. Em i go long wanpela hap.

Olosem. Em i pulim meri bilong nambawan barata bilongen, em pulim, em i go long wanpela hap. Em i go wokim gras. Wokim gras i stap, nambawan barata bilongen kism bunara, supia, em i kam pait wantalm nambatu barata bilongen. Na nambatu barata bilongen i kros long nambawan barata bilongen, em i go long wanpela hap.

Olosem, mipela nambawan, em olo masta, i nambatu, nambatu bilong mipela. Olosem, em i stori bilong mipela, ol i save tok olosem. Na tispela taim, mipela i save harim.

in the track, he goes to drink water (and) two women stand on the track. It is like (it was) with his brother. And he takes the two women, he comes to his place, he comes to talk to his brother. He says: "You take this woman and you give me this woman of yours". He speaks like this (and) his elder brother says: "No, that old man gave this one to you and he gave me her. I cannot exchange them". He speaks like that.

It is like this. The elder brother does not listen to the words of his younger brother. The younger brother gets up and abducts the two women of his brother. It is thus, and the two fight, they are locked in fight, they fight over the women. They fight and the younger brother abducts the women of his elder brother. They go to one side.

It is thus. He abducts the women of his elder brother. He abducts them, he goes to one side. He goes to do (his) hair. He is doing (his) hair, (and) his elder brother takes a bow (and) arrows, he comes to fight with his younger brother. And his younger brother is angry with his elder brother, (and) he goes to one side.

It is thus. We are the elder (brother), they, the European people, are the younger, they are the younger (brother) of us. It is thus, this is our story, they customarily tell it like this. And now we hear it customarily.

I olosem, lapun man ol i save
tokim mipela long olosem, na nau
mi tok long tispela stori bilong
mipela. Na i plinis nau.

It is thus, the old people
they tell us this and I was
going to tell this story of ours.
It is now finished.

