Aspects of Hrusso Aka Phonology and Morphology



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Abstract

This thesis is part of a collective effort to support the Hrusso Aka language in its struggle for survival and revival. At a critical juncture in the history of this endangered language, this thesis addresses the pressing need for a systematic study of its phonology and morphology, necessary to lay the sound, scientific foundation, required by the newly emerging culture of written literature. It is also part of a larger scientific endeavour, paving the way for a future reference grammar and providing primary data and coherent phonological analysis for a diachronic study.

As the title suggests, this work has two distinct parts. The first (Chapters 2-7) focusing on phonology, analyses the segmental structure of Hrusso Aka and, using the Featurally Underspecified Lexicon (FUL) model (Lahiri & Reetz 2010; Lahiri 2018), offers a detailed analysis of Hrusso Aka's sound system, explaining its "bewildering" complexity. In a chapter dedicated to tone, this thesis gives an account of the underlying tonal system and tone-stress interaction of the language. The second part (Chapters 8-9) deals with morphology, describing the word classes and word-building strategies of Hrusso Aka.

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We must pay close attention

to those with another imagination....

We will soon have to admit that those people…

fighting to prevent the takeover of their lands

and destruction of their environment

– the people who still know the secrets of sustainable living –

are not relics of the past,

but the guides to our future.

-Arundhati Roy

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List of abbreviations

Abbreviation	Meaning
_	dash joining the constituents of dvandva compounds
-	affix (when attatched to a morpheme)
=	clitic (when attatched to a morpheme)
≈	approximately
ABIL	abilitative
ABL	ablative case
ACHV	achievement
ACTL	actualise
ADD	additive
ADJ.PART	adjectival participle
ADVP	adverbial phrase
ART	ARTICULATOR node on the feature tree
Asm.	Assamese
AT	Articulator Theory (of feature organisation)
[ATR]	[ADVANCED TONGUE ROOT] feature
BEN	benefactive
C	consonant
CH	Contrastive Hierarchy
CLS	clause
com	comitative
COMP	comparative
CONC.COND	concessive conditional
COND	conditional
[CONS]	[CONSONANTAL] feature
CONSEQ	CONSEQUENTIAL
CONSTRICT	CONSTRICTION node on the feature tree
[CONT]	[CONTINUANT] feature
CONT	continuative aspect
[COR]	[CORONAL] feature
DEM.DIST	demonstrative, distal
DEM.DIST.VIS	demonstrative, distal, visual
DEM.PROX	demonstrative, proximal
DER:FAC	derivational suffix: factive
DIM	diminutive

DIREV.PFV	direct evidential perfective
DIST	distal
[DORS]	[DORSAL] feature
EGO	egophoric suffix
Eng.	English
EXPL	explanatory particle
FOC	focus
FRQ	adverb of frequency
FUL	Featurally Underspecified Lexicon
FUT	future
G	glide
GMSEA	Greater Mainland Southeast Asia
HABIT	habitual aspect
Hin.	Hindi
HQ	Headquarters
HORT.1EXCL	hortative, 1st person exclusive
HORT.1INCL	hortative, 1st person inclusive
DIR.EV.PST	direct evidential past
IMP	imperative
INAL	inalienable possession
INCH	inchoative aspect
INDF	indefinite pronoun
INCL	inclusive
Ind.	Indic (Indo-Aryan)
INS	instrumental case
INTJ	interjection
IPFV	imperfective
ITER	iterative
[LAB]	[LABIAL] feature
LARYNG	Laryngeal node on the feature tree
[LAT]	[LATERAL] feature
LC	language consultant
Lit.	literal meaning
LOC	locative
NARR.PST	narrative past
[NAS]	[NASAL] feature
NEG	negative marker
Nep.	Nepali

NMLZ	nominaliser
NUM	numeric clitic
[OBS]	[OBSTRUENT] feature
OrthO	orthographic
ONAM	onomatopoeia
PRF	perfect
PL	plural
[PLO]	[PLOSIVE] feature
POS	possessive
PR	proper noun
PRD	predictive mood
PRES	present tense
PROF	proficience
PROG	progressive aspect
PROX	proximal
PST	past
PURP	purposive
Q	question marker
QCNF	confirmation-seeking question
QTAG	tag question
[RAD]	[RADICAL] feature
RECP	reciprocal
[RHO]	[RHOTIC] feature
[RTR]	[RETRACTED TONGUE ROOT] feature
SEQ	sequntial
SFC / SFC	sentence-final clitic
SFC:ANC	SFC of announcement or command
SFC:ANC.EXP	SFC of announcement of an expectation fulfilled, or a command to fulfil a shared expectation
SFC:CEXPT	SFC of counterexpectational realisation or strong agreement with the listener
SFC:CMD	SFC of harsh command
SFC:EGO	SFC of egophoric declaratives
SFC:EXP	SFC of expected knowledge
SFC:IMP.INS	SFC of very polite and insistent imperative
SFC:INS	SFC of mildly insistent request
SFC:INS:POL	SFC of very polite insistence
SFC:KNW	SFC of known and obvious information
SFC:NEW	SFC of new information

SFC:PERS	SFC of egophoric questions and imperatives
SFC:QNPOL.2.	Interrogative SFC for content questions, involving the 2nd person.
SFC:REQ	SFC of request
SFC:SHR	SFC of shared knowledge
SFC:ASRT	SFC of strong assertion
[SG]	[SPREAD GLOTTIS] feature
SIM	simultaneous aspect
SIMIL	similative
[SON]	[SONORANT] feature
SPEC	speculative mood
SR	surface representation
SSC	sonority sequencing constraint
SSP	sonority sequencing principle
sth	something
[STRID]	[STRIDENT] feature
SURPR	surprise
TAME	tense, aspect, mood, evidentiality
TH	TONGUE HEIGHT node on the feature tree
THO	thoroughness
TOP	topic
TR	TONGUE ROOT node on the feature tree
UFT	Unified Feature Theory
UR	underlying representation
V	vowel
VIS	visible
VOC	[VOCALIC] feature

List of morphemes

Abbreviation	Morpheme[1]	Meaning
ABIL	-fi	abilitative
ABL	=go	ablative case
ACHV	-ku	achievement
ACTL	-hu	actualise
ADD	=d͡ʒʲe	additive
BEN	=bò	benefactive
COM	=ɖ͡ʐa	comitative
COMP	=fo	comparative
CONC.COND	-n̪amad͡ʒʲe	concessive conditional
COND	-med͡ʒʲe	conditional
CONSEQ	-bame	CONSEQUENTIAL
CONT	-ŋ	continuative aspect
DEM.DIST	se	demonstrative, distal
DEM.DIST.VIS	to	demonstrative, distal, visual
DEM.PROX	he	demonstrative, proximal
DIM	-sa	diminutive suffix
DIREV.PFV	-g	direct evidential perfective
EGO	-m	egophoric suffix
EXPL	mollob[2]	explanatory particle
FOC	bó	focus particle
FRQ	ɨʌe	adverb of frequency
FUT	-d͡ʒʲo	future
HABIT	-ŋgudru	habitual aspect
HORT.1EXCL	kəi	hortative, 1st person exclusive
HORT.1INCL	t̪͡s̪ow	hortative, 1st person inclusive
DIR.EV.PST	-d͡ʒʲe	direct evidential past
INAL	Ɨ-[3]	inalienable possession
INCH	-kɨli	inchoative aspect
INDF	ha-	indefinite pronoun
INS	=jo	instrumental case
IPFV	-i	imperfective
ITER	-ɣud͡ʐu	iterative
LOC	=ge	locative
NARR.PST	H tone	narrative past
NEG	ma-	negative marker

[1] All morphemes listed below are given as phonemic transcriptions.
[2] (<Hin *matlab*)
[3] capitalisation in phonemic transcription represents archiphonemes.

NMLZ	-w	nominaliser
NUM	=t͡ʂɨ	numeric clitic
POS	=t͡ʃi	possessive
PRES	=ʂo	present tense
PRF	-ɖa	perfect
PRD	-id͡ʒʲo	predictive mood
PROF	-sɨ	be proficient
PROG	-j	progressive aspect
PURP	=d͡ʒʲoŋe	purposive
Q	=ma	question marker
QCNF	=deja	confirmation-seeking question
QTAG	ũ	tag question
RECP	=ɣɨt͡ʂɨ	reciprocal
SEQ	=ɲe	sequential
SFC:ANC	=we	SFC of announcement or command
SFC:ANC.EXP	=be	SFC of announcement of an expectation fulfilled, or a command
SFC:CEXPT	=ʂime	SFC of counterexpectational realisation or strong agreement with
SFC:CMD	=b	SFC of harsh command
SFC:EGO	=me	SFC of egophoric declaratives
SFC:EXP	=ba	SFC of expected knowledge
SFC:IMP.INS	=bala	SFC of very polite and insistent imperative
SFC:INS	=la/=bala	SFC of mildly insistent request
SFC:INS:POL	=laʂoa	SFC of very polite insistence
SFC:KNW	=bia	SFC of known and obvious information
SFC:NEW	=wa	SFC of new information
SFC:PERS	=a	SFC of egophoric questions and imperatives
SFC:QNPOL.2.	=ɲa	Interrogtv. SFC for content question involving the 2nd pers.
SFC:REQ	=ha	SFC of request
SFC:SHR	=bi	SFC of shared knowledge
SFC:ASRT	=ʂa	SFC of strong assertion
SIM	-lu	simultaneous aspect
SIMIL	sɨna	similative
SPEC	-mada	speculative mood
THO	-pa	thoroughness
TOP	=je	topic

Representation of tones

Tone	Diacritic	Letter
High	/ó/ [ó]	H
Middle (toneless)	/o/ [ō]	M
Low	/ò/ [ò]	L
High Falling	ô	H͡L
Rising	ǒ	L͡H
Lowering/downstep	˓ó	˓H
Raising/upstep	˒ò	˒L

Tone marking conventions:

(a) Tone is regularly marked in tables and wordlists, in phonetic as well as phonemic transcription, from Chapters 7-10.

(b) In Chapters 1-6 the focus is on segmental phonology and tones are at times omitted in phonemic transcription. Tones are represented more often in phonetic transcription.

(c) In interlinear glosses, tones are omitted most places throughout the thesis to declutter transcription. Where marked, tones are represented in the second line. The tones marked are the SRs of the unit represented while glossing. E.g. /**fu**-mì/ 'animal-small (= deer)', but /**fú**mì/ 'deer', where /**fú**mì/ is the result of tonal interaction between its formatives (explained in Chapter 7). Unmarked syllables have M tone (e.g. /**fu**-mì/ [**fū**-mì]). This convention holds also for tables.

(d) In orthographic transcription throughout the thesis, only the most essential tones are marked as explained in § 10.3.2 (e.g. the accusative marking H tone).

(e) In words where tones are otherwise marked, especially in Chapters 7-10, syllables unmarked for tones in phonemic transcription (slant brackets) are to be interpreted as toneless. They surface with an M tone in isolation and are represented with a macron in phonetic transcription. E.g. /gɨw/ [gɨ̄w].

(f) H tone is always realised as high-falling in word-final syllables in verbs. E.g. /ɣɨ́w/ 'recline'. Thus, [ɣɨ́w] should be always read as [ɣɨ̂w].

(g) Tones in this thesis are as pronounced by two female language consultants, Anu Jebisow and Yachi Jebisow, from Buragaon Village. There is variability in the SR of some tones (e.g., The default tone pronounced as level M or falling ML word-finally across speakers. See § 7.4). Such tones are to be considered as acceptable but not the only SRs.

Key to the current orthography of Hrusso Aka

Phonemic units

Grapheme	IPA
a	a
b	b
d	d̪
dj	d̪͡z̪
dr	d͡ɻ
e	e
f	f
g	g
ĝ	ɣ
h	h
i	i
k	k
l	l
m	m
n	n
o	o
p	p
r	r
rh	ɻ
s	s
sh	ʂ
ŝ	s̪
t	t̪
tch	t̪͡s̪
tr	t͡ʂ
u	u
v	v
w	w
y	j
z	z̪

Complex consonants

Palatalisation series

Grapheme	IPA
py	pʲ
by	bʲ
my	mʲ
ch	t͡ʃʲ
j	d͡ʒʲ
ñ	ɲ
ly	ʎ
ky	kʲ
gy	gʲ
ĝy	ɣʲ

Alveolar/dental series

Grapheme	IPA
ps	p͡s̪
bz	b͡z̪
ts	t̪͡s̪
dz	d̪͡z̪
ks	k͡s̪
gz	g͡z̪
fs	f͡s̪
vz	v͡z̪

Retroflex series

Grapheme	IPA
pr	p͡ʂ
br	b͡ɻ
kr	k͡ʂ
gr	g͡ɻ
fr	f͡ʂ
vr	v͡ɻ
mr	m͡ɻ

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Chapter 1

Introduction

1.1 Why this thesis

The question that inspired this study came twenty years ago from a young Hrusso Aka father, whose four-year-old son only spoke Hindi. When I asked him and his wife why, despite being fluent speakers of Hrusso Aka, their child spoke only Hindi, the young man shot back, 'What is the use of teaching our language to my child? Will it ever give him a future?' In the days following this conversation, I noticed widespread pessimism, sadness, and nonchalance among the Hrusso Aka people about the future of their language. Many children were speaking Hindi at home, which the parents themselves did not know very well, sadly depriving both parents and children of that privileged and intimate communicative environment of a mother tongue. The children were being abruptly cut off from the centuries-old unbroken link to their heritage encoded in Hrusso Aka words, sentences, stories, myths, and songs. The fact that the language was fast losing ground, even in a place like Palizi, was shocking because, in those days, this isolated village had no television, mobile network, or internet (or even steady radio reception), being situated in the thick Himalayan tropical rainforest and connected to the rest of the country only by a single-lane, landslide-prone road. As a speaker of a minority language myself (Konkani in the Kannada-speaking state of Karnataka), I was struck by

the tragedy of the situation; I grew up speaking three languages with equal ease, but was never ashamed of speaking my mother tongue or told that it had no future. This, along with many more conversations with (and support from) the Hrusso Aka community, led me to undertake a long journey of study, reflection, and action in support of the revival of Hrusso Aka. This thesis is an important part of that journey.

1.1.1 Signs of hope

Things have fortunately changed for the better since the young man's question. The Hrusso Aka language has not exactly reclaimed its lost space, but the slide has at least slowed in the villages, and signs of hope for its recovery are visible. With a team of dedicated members of the community, I have been fortunate to have played a part in the community's effort to reclaim their language's lost space, developing orthography, producing literature, publishing the first printed books in the language, teaching children and adults to read and write Hrusso Aka, and helping to create language awareness throughout the Hrusso Aka land. There is now a *Ĝusso Trüse-Trüĝi Upu* (Hrusso Literature Team[4]), a group of fifteen people across all age groups who, recognising the beauty of their language and the importance of preserving it, are not only documenting stories, mythologies, songs, and all forms of speech, but also creating new art, poetry, and literature. We now have an (Endangered Languages Archive) ELAR archival deposit of more than a hundred hours of audio and video recordings of the language, of which twenty hours have been annotated through the help of an Endangered Languages Documentation Programme (ELDP) project (D'Souza 2020). As the interest shown by the Literature Team and the leaders of the tribe testify, the Hrusso Aka people are no

[4] In its annual meeting held on 3-4 August 2021 at Bhalukpong, the Hrusso Literature Team was renamed as 'Aka (Hrusso) Language Academy'. The new name is awaiting approval from the parent body, *The Aka Shotuko-Kunu*.

longer asking, 'What is the use of teaching our language to our children?' but rather, 'What must we do to pass on our language to our children?'.

1.1.2 The larger picture

This study was inspired by the first question but seeks to answer the second. The answer is naturally multifaceted: in order for the language to survive, it is necessary to have a community-wide awareness about the causes of language oppression and death, as well as the means of fighting the forces that cause them; so too the availability of pedagogical materials such as textbooks, dictionary, songs, and so forth. Much work needs to be done among the young to replace the stigma and shame of speaking their mother tongue with a sense of pride. The women, who are the best protectors and guardians of their language, but who mostly remain uneducated in this patriarchal culture, must be empowered to read and write Hrusso Aka. However, for all these efforts to be sustainable in the long run, a scientific study of Hrusso Aka is necessary in order to avoid confusing, whimsical, and competing writing systems that create alphabet wars, and to place the language-revival efforts on a solid foundation.

In this thesis, I take up the task of producing this scientific study of Hrusso Aka. Although I initially set out to write an entire grammar, due to the word limit and time constraints, I will focus on only two urgent areas: phonology and morphology. These tasks are urgent because of an acute need to fine-tune the Hrusso Aka orthography, upon which the survival of the language hinges. Orthography is crucial currently in the context of language endangerment. Since on the one hand there is a large-scale language shift towards Hindi and on the other, the elders are gradually passing away without transmitting their rich linguistic and cultural knowledge to the younger generation, written language will mediate a connection to the past heritage, help in the emergence of

contemporary literature, and become a tool of language transmission. As for the goal of writing the grammar, large amount of data have already been collected and processed for a study of Hrusso Aka syntax, which will follow this thesis.

1.2 The goal, scope, and limits of this thesis

This work was written in tandem with the documentation of Hrusso Aka and various community initiatives including the formation of the Literature team, production of two textbooks, various village-level language awareness programmes, two community-organised symposia (which led to the promulgation of the orthography on 31 August 2017), and capacity-building training imparted to youths and women. The fact that this thesis is a part of a larger collaborative endeavour for the preservation and revival of Hrusso Aka has defined its overall goal, scope, method, and limits. They are as follows:

1.2.1 The central concern

The central concern of this thesis is to scientifically address the issues that have arisen during the language support work mentioned above. Segmental phonology, which is important for orthography, will therefore receive more detailed attention than other topics. The discussion of morphology in the last two chapters also addresses the same concern, as understanding the morphological structure will greatly help in evolving of orthographic conventions around word division.

1.2.2 Contribution to knowledge

This thesis makes a new contribution to the field of linguistics in four ways: (a) It proposes and successfully applies a method of feature-based segmental analysis, using the theory of underspecification and the Featurally Underspecified Lexicon (FUL)

(Lahiri & Reetz 2010; Lahiri 2018). (b) It describes the Hrusso Aka phonology and morphology in detail for the first time, thus adding knowledge to the growing body of Tibeto-Burman linguistics. (c) In providing a large amount of empirical, publicly available data, and by means of a synchronic description, it paves the way for a systematic diachronic analysis of Hrusso Aka. (d) It identifies several questions and suggests avenues for future study by other scholars (e.g., tone-stress interaction, semantic range of verbal suffixes, deixis and motion semantics, fuller exploration of grammatical tone and so forth).

1.2.3 Theoretical vs. Descriptive approaches

This work draws from the recent reflections concerning the theoretical vs. descriptive divide in linguistics (Pensalfini, Turpin & Guillemin 2014: 1–13). I see the two as mutually complementary and use both approaches as required to fulfil the goals of this thesis. Two very different approaches to phonology and morphology will be evident: Given the complexities of the Hrusso Aka segmental phonology, I will give a very detailed analysis of the featural system, using the lexical and non-linear phonology frameworks and the FUL model. I will also use autosegmental theory in the analysis of tones. In discussing morphology, I do not adhere to any particular theoretical model, but use the typological-descriptive method (cf. Givón 1984; Payne 2006; Ameka, Dench & Evans 2008; Payne & Weber 2007; Dixon 2010 among others). Many recent reference grammars of various languages of the area have been written using this method (Post 2007; Morey 2010; Lieberherr 2017; Hyslop 2017; Modi 2017; Veikho forthcoming; Bodt 2020; Konnerth 2020).

1.2.4 The cultural matrix

I situate this linguistic study within the rich cultural heritage of the Hrusso Akas and draw attention at various points to cultural aspects of the language, especially in Chapters 8 and 9, dedicated to morphology. These cultural insights will enhance the understanding of certain linguistic phenomena. In keeping with the view that a language cannot be understood independently of its people and their culture, the latter half of this chapter I give a brief introduction to the Hrusso Aka people and their context.

1.2.5 Field vs. laboratory methods

For data collection I have used field-based methods rather than the laboratory-based techniques. For example, in collecting the palatographic data presented in Chapters 4-5, I have used the 'charcoal-paste method' suggested by Ladefoged (2010: 36–42) than electropalatography. There are two reasons for this: firstly, some of these methods require the speakers to travel to cities or towns. However, during fieldwork I noticed that the speakers were more comfortable in their own village settings. Meeting them in such environment increased the possibility of obtaining more authentic data. Secondly, for a broad study that this thesis aims for, and for the amount of data collected, laboratory settings are neither logistically nor financially feasible. Such methods are more suitable for studies with much narrower focus.

1.2.6 Synchronic vs. diachronic approach

This is a synchronic study. Although insights from comparative and historical linguistics might have been desirable, given the abovementioned goals of this thesis,

there is a lack of reliable data,[5] which makes a diachronic study impossible at present. As will be seen, a few puzzles of Hrusso Aka phonology will remain unsolved by this purely synchronic study; this will be among the limitations of this work. However, the thesis will provide, for the first time, scientific and coherent data, in addition to a large corpus for a future diachronic study.

1.2.7 A resource for the Hrusso Aka community

For a highly endangered language like Hrusso Aka, I hope that this thesis will be a valuable resource. Aware of the fact that the majority of community members who would like to use this work in future may not be linguists, I clearly define even basic concepts and terms at the beginning of each chapter, in the interest of increased accessibility.

1.3 Data

In the absence of any significant previous study or literature on the Hrusso Aka language, I have relied exclusively on the primary field data that I collected with the help of the native-speaker language consultants. Major portions of the primary data were collected during four fieldwork trips between 2014 and 2018. All except the first trip in 2014 were part of the ELDP documentation project. A large portion of the data was also collected remotely from 2017 to early 2021. Leveraging the skills training given to my collaborators during the field trips, we set up a remote working protocol (even before the pandemic) with the help of Dropbox for file-sharing, WhatsApp for video calls, and Google Remote Desktop for screen sharing. Through these, significant amounts of data,

[5] I concur with Bodt and Liberherr (2015), who suggest that the three 'Hrusish' languages, Hrusso Aka, Sajolang (Miji), and Bangru are possibly related. However, there is not yet enough data from Sajalong and Bangru for a definitive comparison or reconstruction.

especially for tonal analysis, were collected, sometimes in real time. Remote data collection was invaluable while clarifying specific doubts, which resulted in the fieldnotes (codenamed FN), which I will describe below. I have also occasionally used the older data that I collected between 1999 and 2012.

1.3.1 Glossed examples: conventions and references

As proposed by Himmelmann (2006), in the interest of data transparency and accountability, most of the primary data is made publicly available or being curated for future availability. Throughout the thesis, there are references to the documentary data which has been transcribed, translated, glossed, and archived online at ELAR, which can be accessed using the link in D'Souza (2020). The annotations are being continually corrected and updated.

In glossed examples, there will be either three or four lines. Where there are three lines, the first is a phonemic transcription, the second comprises glosses, and the third, a free translation. In four-lined examples, a first line italics represent Hrusso Aka orthography; roman first lines are the titles of examples. Ungrammatical examples are indicated by an asterisk only on the first line. In such examples, the translation line is inside curved brackets, indicating the intended translation. Data sources are as follows:

1.3.2 Documentary data at ELAR

The references to the ELAR data are in the following form: *(hru_1088_way_of_life:88)*. All references of this type begin with 'hru', which is the ISO 639-3 code for Hrusso Aka. The entire names represent a unique identifier. The referenced files can be accessed using these identifiers in the ELAR deposit's search box. In the references, the number after the colon ('88' in the example above) is the segment

number of the annotation in ELAN (Max Planck Institute 2017), using which one can access audio, video, and the time-aligned annotation cited (This number should not be used while searching the ELAR deposit, however). For all ELAR references cited in this thesis, ELAN files with at least time-aligned transcription and translation are available. Most ELAN files have been fully glossed. These annotations are ongoing and being continually improved, however. Therefore, analysis and glosses of individual examples in the thesis are to be preferred over those in the archive.

In keeping with the best practices of documentary linguistics (Himmelmann 2006; Woodbury 2011; Austin 2013; Austin & Sallabank 2014), a wide range of naturally spoken language genres have been collected and utilised in this study, especially for the morphology section. Some of these are: formal storytelling[6] (hru_1205, 1207, 1210, 1710, 1722), interviews (1209, 1216_02, 1207), conversations and group chatter (1206, 1219, 1225, 1235, 1237), spontaneous speech during agricultural activities (1708), public meetings (1218), teenage banter (1256), having meals (1730d), chatter on the games field (1228), sacrifice ceremonies (1743), procedural and explanatory texts (1220, 1215, 1229, 1714), songs and dance(1208), spontaneous evening conversations at the hearth (1232), and daily work of various types including foraging (1206, 1730b), hunting (1236a), pounding grain (1227), and grinding corn (1224).

For the phonology section, I have relied more on the elicited data, mostly in the form of wordlists and frames (e.g. 1201 and 1262). For the description of morphosyntax, I take the position that elicited material should be used with caution, as it often does not reflect real language use. The first line of enquiry should always be based on naturally

[6] The numbers are the unique identifiers in the archival deposit (D'Souza 2020). They can be searched in the deposit by prefixing 'hru_'.

spoken language, with elicited material as a backup resource for certain diagnostics and paradigm testing.

1.3.3 The mini dictionary

A 3000-word mini dictionary is provided in Appendix 11. Prepared with the help of the software FieldWorks Language Explorer (SIL International 2018), this is a simplified version of the dictionary which will be published in 2022. It contains every unique word used in the Hrusso Corpus 2020 (Appendix 13, see below). Most words in the dictionary have also been recorded and used for segmental and tonal analysis. Recordings are available on request and will be included in an Android mobile dictionary app called *Ñugûlyi* ('word-pool', a neologism for dictionary). In addition to the above data, the following have been extensively used in this study, but not yet archived. They are being curated and will eventually be available in the ELAR archive:

1.3.4 Field notes

These are in the form 'FN-19-01'. 'FN' means field note, '19' is the year of collection (2019), and the last two digits are the serial number of the note. These are available on request and will ultimately be archived as pdfs in the ELAR.

1.3.5 Hrusso Corpus 2020

This is the collection of all ELAN annotations transcribed so far. All non-Hrusso words (loans and code switches) have been removed and it is the first corpus of Hrusso Aka naturally spoken language data, comprising 78,000 words of continuous phonemic text and is available in Appendix 13.

1.3.6 Other data

There are numerous wordlists, elicited texts, and sound recordings that have not been archived, but used in writing this thesis. All of these are available on request and will be archived at a future point.

Having given an overview of the goals, scope, and limits of this thesis, as well as the types of data and its access protocols, I will now give a brief introduction to the Hrusso Aka people, their context, and their culture.

1.4 General context: Northeast India and Arunachal Pradesh[7]

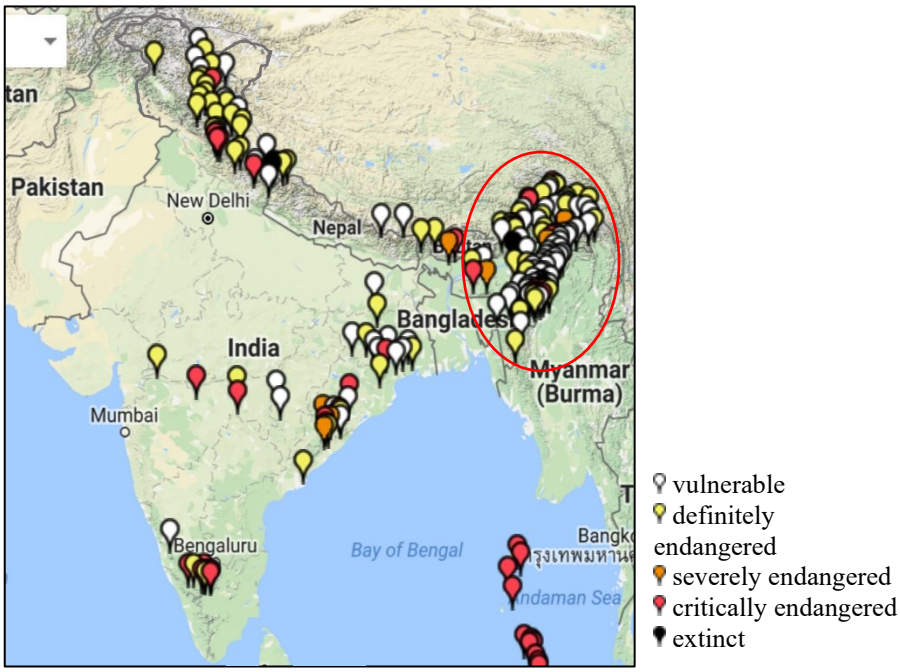


Figure 1: Endangered languages of India, as shown in the UNESCO Atlas of the World's Languages in Danger.[8] *Note the linguistic diversity of Northeast India (circled). In terms of language, culture, and ecology, Northeast India is one of the most diverse places in the world.*

The speakers of the Hrusso Aka language are a community of indigenous people who call themselves *Ĝusso* (/ɣuso/ [ɣùsːò] or [ʁùsːò]). They are situated within the

[7] Some portions of the following sections of this chapter have been published in D'Souza (2018; 2020).
[8] Map available from http://www.unesco.org/languages-atlas/en/atlasmap.html (Moseley 2010), modified to represent Indian borders as required by the Government of India.

fascinating, yet bewilderingly complex linguistic, social, cultural, political, and ecological context of Northeast India. Though a tiny portion of India in terms of land area, Northeast India is home to more than two hundred distinct languages and cultures (see the circled part in figure 1) and comprises eight states, namely Sikkim and the seven contiguous states famously known as the 'seven sisters', Assam, Meghalaya, Tripura, Mizoram, Manipur, Nagaland, and Arunachal Pradesh (see figure 7B, p.28).

The mountainous state of Arunachal Pradesh, where the Hrusso Aka people live, is the largest among the Northeastern states in terms of area. It is bordered by Assam to the south, Tibet and China to the north, Myanmar to the east, and Bhutan to the west. The state, inhabited by twenty-six "major" tribes and more than a hundred "minor" tribes, has a sparsely distributed population of 1.4 million. The Census of India (2011) shows its population density to be 17 per square kilometre, the lowest in the country (compared to the national average of 384).

The forest density of Arunachal Pradesh is, however, the highest in the country. The map in figure 2 demonstrates the fact that Arunachal Pradesh (indicated by the red arrow) is the only state in the country which has most of its surface area covered with either dense or very dense forests. Arunachal Pradesh is one of the last remaining global "hotspots" of linguistic and biological diversity, thanks to its people, who, through their age-old traditions, live in a sustainable and symbiotic relationship with the forests and their non-human inhabitants. Portions of these forests are demarcated through traditional boundaries and are allotted to different tribes and clans according to the customary law. People of Arunachal Pradesh are generally very conscious of their traditional rights over their forest lands and zealously assert their ownership over these.

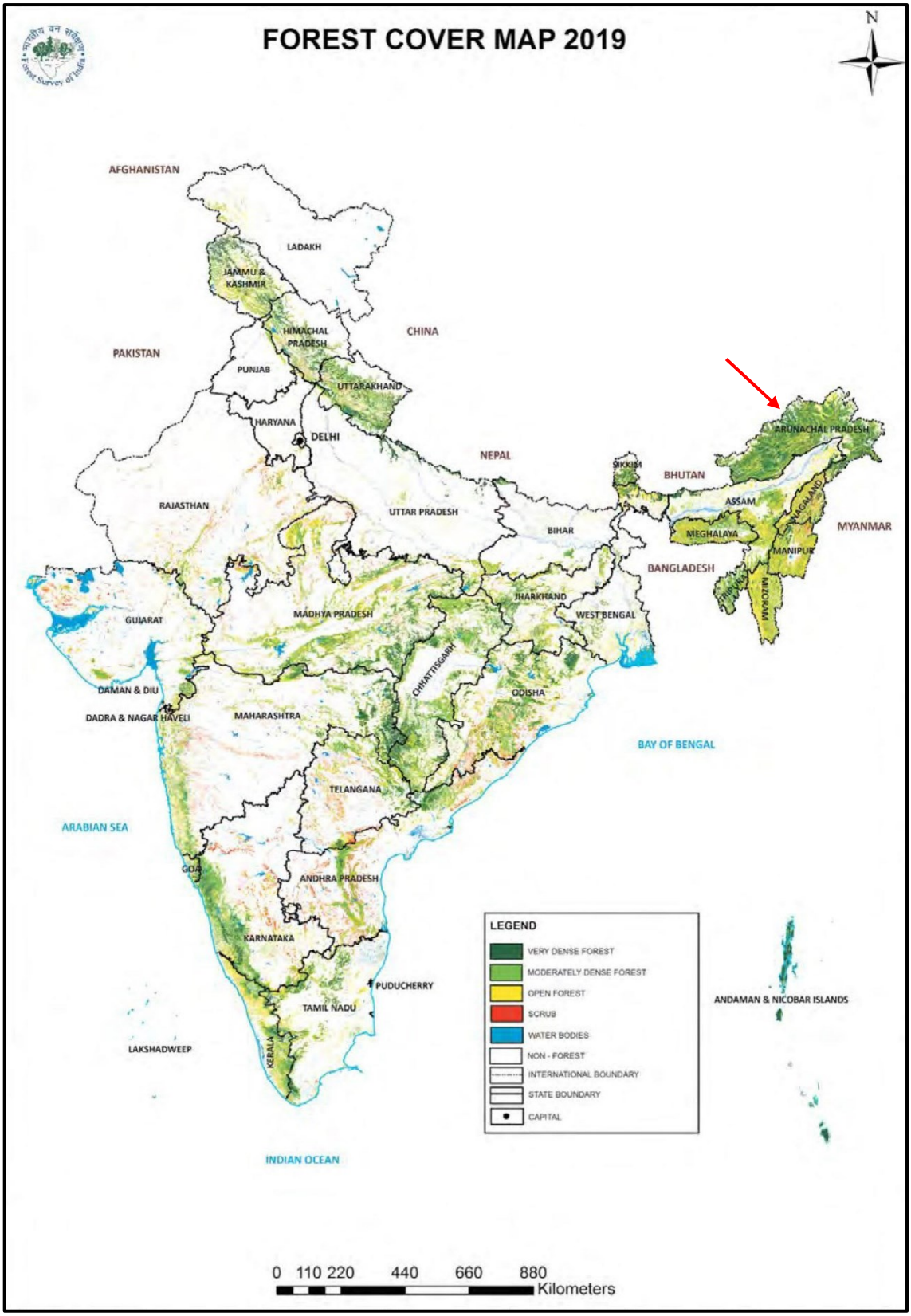


Figure 2: Forest cover map of India (Forest Survey of India 2019). The map illustrates that Arunachal Pradesh (red arrow) has the densest forest cover in the country.

Although Arunachal Pradesh has minimal legal provisions for land protection compared to many other indigenous areas in India, its people, fiercely conscious of their land rights, have defended and sustained their forests even as the rest of the country was hurtling towards unbridled deforestation following Independence. Until recently, the government had taken a hands-off approach to land and forest administration in this sensitive border zone, wary of angering its people, who see their land as the source of their existence and identity, and the forests as the enveloping matrices that sustain them

Arunachal Pradesh was shielded from external influences due to the government's various protectionist policies, such as severe restrictions on the entry of people from outside the state and the prohibition of land sale to non-indigenous individuals. Although some restrictions are still in place, the state has been steadily opening up to the outside world since the 1990s. The government's attitude is also rapidly changing in terms of land utilisation and so-called 'development projects'. With vast swathes of land taken away for hydroelectric projects, increased mineral-hunting surveys, and the exploitation of forest products, especially timber, to satiate a resource-hungry nation, the balance between human and forest is being destroyed. This loss of balance threatens to consume the age-old, sustainable way of life. Direct casualties of such rapid change are the indigenous languages and cultures.

1.4.1 Linguistic scenario of Arunachal Pradesh

Arunachal Pradesh is among the most linguistically diverse states, even by Northeast Indian standards. Estimates of the number of languages vary according to one's definition of language and dialect (or political views). The Government of India's website for the Ministry of Development of North Eastern Region (MDoNER) says:

> The number and diversity of languages/dialects spoken in Arunachal Pradesh are not conclusively known. 30, possibly 50, distinct languages/dialects in addition to innumerable dialects and sub-dialects coinciding with tribal areas are in use. Some of them are Nyishi, Dafla, Miji, Adi, Gallong, Wancho, Tagin, Hill Miri, Mishui,[9] Monpa, Nocte, Aka, Tangsa, Khamti. Vast majority of them belong to the Tibeto - Burman language family. Hindi is making constant inroads. Nagamese is fairly widely used as a link language in some areas (MDoNER 2021) (sic.).

The People's Linguistic Survey of India (cf. Singh 2013), on the other hand, counts ninety languages. Most of these languages, including Hrusso Aka, are small, under-studied, and quickly disappearing. The government's policy of English-medium education has made English the prestigious language of the educated elite. The recently increased contact with the outside world, the promotion and Hindi by central and state governments, and access to television and the internet have firmly established Hindi as the lingua franca. Arunachali Hindi, a creolised form of Hindi, is quickly replacing indigenous languages as the mother tongue in an increasing number of households and the indigenous languages of the state are consequently being pushed to extinction. This is the context in which the Hrusso Aka people live; a situation of rapid flux and increasing threat to their traditional ways of life, their land, forest, culture, and language.

1.5 Hrusso Aka people and their land[10]

As stated above, the Hrusso Akas call themselves *Ĝusso* (/ɣùso/ [ɣùsːò] or [ʁùsːò]) in their language. For official purposes, the community calls themselves '*Aka (Hrusso)*'. In government records, as well as colonial writings, they are known as the *'Aka'*.[11] The speculation in the literature is that Aka (<Asm [ɔka]), meaning 'painted ones'

[9] Probably Mishmi, spelt in the document as "Mishui" due to a typological error.
[10] I thank Mr. Labii Dususow for reading this chapter and offering suggestions for improvement.
[11] Alternative exonymous spellings are '*Hruso Aka*' and '*Hruso*'. The Hrusso Aka community is concerned about the variant spellings and terms used to refer to them and is in the process of resolving this issue. (from personal communication with Mr. Sang Dorjee Sidisow, Mr. Dibru Dususow, and Mr. Labii Dususow, President, General Secretary and Vice-President (Admin) of their apex body, the Aka Shotuko Kunu).

in Assamese, referred to their now defunct custom of tattooing women's faces. Aka is the most used exonym and includes the neighbouring Koro Aka tribe. The Koro Akas have a very similar culture, the same traditional attire, and intermarry with the Hrusso Akas, but speak a different language with no genetic affiliation to Hrusso Aka (cf. Anderson & Murmu 2010).

According to the elders of Buragaon, the term /ɣùso/ once referred to the Küvatsoñ of Buragaon village.[12] The term has now indeed become the autonym for the entire tribe, but without losing its previous meaning. The Küvatsoñ people, or the Küvatsoñ and Kutsoñ together, continue to be informally called /ɣùso/ to this day.[13] The term Hrusso is a mis-rendering of /ɣùso/ by the colonial writers. An important clarification regarding the name took place in 1995, when the Hrusso Aka people gathered to form their apex society, which came to be called the All Hrusso (Aka) Socio-Cultural Society. The meeting took place on the bank of the Bichom river at Palizi under the leadership of the Late Sinam Dususow. The society reiterated that all Hrusso Aka people were to be referred to as /ɣùso/ in their language.[14]

From linguistic analysis, the autonym is most probably derived from two monosyllabic formatives, the first being /ɣù/ [ʁ̆u] 'salt', and the second could be either /sàw/ [sə̀w] 'son' (the surname suffix) or /sew/ [sə̄w] 'chase'. This analysis is supported by the fact that the trade of rock salt was one of the most important traditional economic activities undertaken by the Hrusso Akas, until a few decades ago. There is even a month name dedicated to the salt trade: /ɣùgìhū/[15] 'the month of carrying salt' (November, see §

[12] From Düva Dususow, Nima Jebisow, and Anu Jebisow, personal communication.
[13] E.g. It is still common for people (especially the elders) of the other villages to say that they are going to */yùsóno/* 'Ĝusso land' when they intend to visit Buragaon (from Düva Dususow, personal communication).
[14] Labii Dususow and Dibru Dususow, personal communication.
[15] /ɣù-gì-hu/ 'salt-carry-month' (the last formative is a contraction of /hùbʲe/ 'month')

8.5.6). In oral history, there are also accounts of how the Kutsoñ-Küvatsoñ were known for salt trade and how they fiercely guarded their monopoly over this commodity.

Months after arriving at the analysis given above, I came across an intriguing story further bolstering the etymological interpretation. It can be summarised as follows: There was a rock salt quarry near Ñetrüda (Gohain Than) village, called *Ĝussü Kow* [ɣùsːɪ̄ kōw].[16] There was an Assamese priest named Ram Gohain in the village.[17] Salt being a precious commodity those days, the quarry became a source of disputes and fights. The *gohain*, fearing that the fights would never stop as long as the salt quarry existed, forbade the salt collection and closed the quarry.[18] Although salt is no longer collected from there since then, the place is still known to the villagers of Buragaon. It would not surprising that, given the importance of salt, the owners of a salt quarry were named after it ([ɣù-sə̀w] 'sons of salt', or 'salt people'?). The term could have been then extended to refer their neighbours, the Kutsoñ of Jamiri, and eventually, to the entire tribe.

1.5.1 Hrusso Aka people in colonial records

The Hrusso Aka people appear in written records in English for the first time in the mid-nineteenth century, due to their conflict with the British colonial government. Reading the descriptions of the Akas written by colonial officers in the late nineteenth and the early twentieth century (for example, Allen et. al. 1857: 147; Mackenzie 2012

[16] The place still exists but the quarry is covered by the forest. Etymology: /ɣu-isɨ ko-w/ 'salt-hole scoop-NMLZ' (lit. the salt-scooping hole).
[17] The official name of Ñetrüda is *Gohain Than* to this day, which means 'the priest's place' in Assamese. The village is all but empty now.
[18] Narrated by Düva Dususow, personal communication. Time of this event is difficult to ascertain but Mr. Dususow tells me that it took place most probably during the time of Ĝava-Melu Trüdaw [ɣávamelu ʈʂɨ́dəw], an ancestor remembered in oral history. Dususow's take is that Ram Gohain might have been an Assamese neo-Vaishnavite missionary who visited the Hrusso Aka villages for extended periods of time and eventually returned to Assam.

[1884]; MacGregor 1884; Elwin 1959: 429–454; Nevill 1914), one gets the impression that these writers thought of them as a mysterious group of aggressive, unpredictable, and treacherous people who lived in the inaccessible mountains, and spoke a befuddlingly complex language. The writings mistakenly tell us that there are two Aka clans, and routinely refer to them by the derogatory and epithets given to them by the plainspeople: the *Kapaschor* (cotton thieves) and the *Hazarikhowa* (devourers of a thousand hearths).[19] The autonyms, *Küvatsoñ* and *Kutsoñ* are also occasionally used. The colonial rulers for the most part saw them as nuisance and a defiant menace, lurking in the forests and ambushing the newly conquered subjects of the British Crown along the Assam border. The reader is told that the Akas were a warlike and belligerent people, attacking, burning, killing at will, and disappearing into the impenetrable Himalayan mountains. Even in the mountains, the writings tell us, they lay in wait in the fog for anyone who dared to follow and struck them down with their dreaded aconite-coated poison arrows. These sporadic notes are stories of mistrust, capture and imprisonment, punitive "promenades", negotiations, and propitiating annual payments called *posa*.[20]

The most often-mentioned contemporary figure is Tagi Raja, whom the people of Buragaon, especially his present-day descendants, call *Aki Tagze* (Uncle *Tagze*). He raided the Assam plains repeatedly and, after being captured and imprisoned in 1829 and released in 1832, ambushed a colonial police outpost at Balipara in 1835, killing sixteen people. After a few more raids and captive-taking expeditions, he surrendered himself in 1842 and lived peacefully until his death in 1873.

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[19] *Kapaschor* – this is one of the spellings used in various sources but originally in Assamese, কপাহ চোৰ [kɔpax suːr] 'cotton thief'. For obvious reasons, the Hrusso Aka people consider these epithets deeply offensive. Thanks to Prangshu Manjul for help with the Assamese pronunciation.

[20] *Posa*: A system of annual payment to some of the hill tribes in exchange for peace, introduced by king Pratap Singha (1603-41) of Assam (Ahom dynasty). In Hrusso Aka, it used to be known as *patcho,* /pa͡ʦ̪o/, lit. 'that which is received recurrently'.

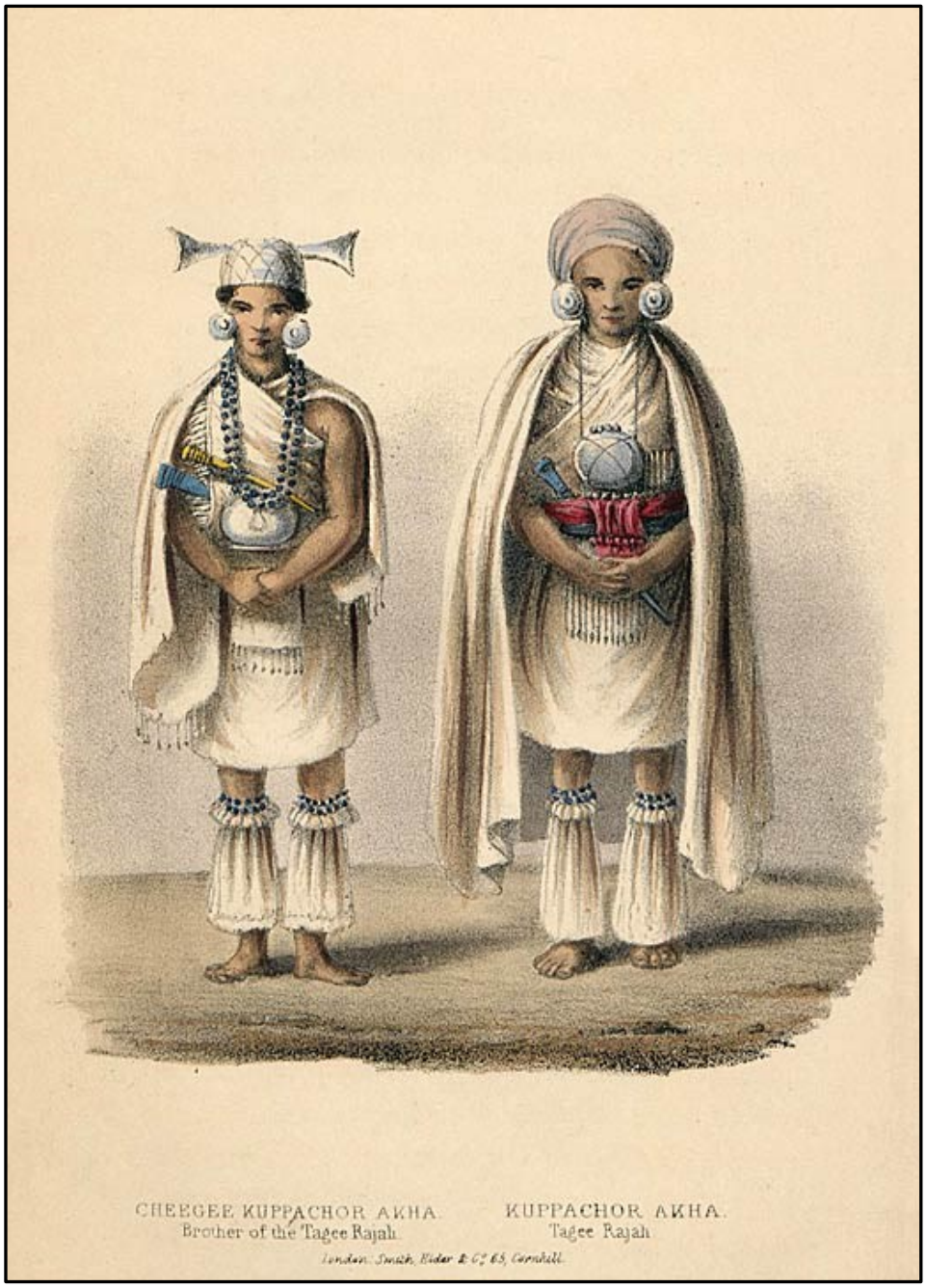


Figure 3: A sketch of Tagi Raja (right) and his brother Sigi. Reproduced from Butler (1847: 207). Full names: Tagze Dususow, [ʈagʐe dususəw]; Ŝügzü Dususow, [ʂɨg͡ʐɨ dususəw].

The records say that it was only after 1884 that the Akas reconciled with the British government and stopped their raids, and as a reward were paid their annual *posa* without interruption. After visiting the *Kutsoñ* village of Jamiri during the Aka promenade of 1913-14, Captain Nevill, who headed the expedition, reflects a change of heart and writes that the Akas were an 'excellent and civilised' people capable of 'great

improvement' (Nevill 1914). The colonial state took little interest in them after this, and subsequent literature often kept regurgitating the colonial writings as "history", even after Independence.[21]

1.5.2 The Hrusso Aka people as they see themselves

The Hrusso people themselves have a different story to tell (cf. hru_1205 & hru_1207). They are neither *Kapaschor* (cotton thieves), nor *Hazarikhowas*, (devourers of thousand hearths). They are the *Shañ-Gübzü* (*Küvatsoñ*) and the *Kutso-Ĝoĝi (Kutsoñ);* and these are not the only two groups that exist. There are the *Bukro-Luso (Dudrua), Saksü-Pulyu (Güdjüĝea), Katso-Kalyo (Sakrüñ), Süji-Sugu (Pürhüñ), Düĝü-Düŝe (Golü) Shüda-Brola (Kaĝañ-Palataĝ-Tüpyesa),* and *Ñebi-Shügü (Ñebiñ).*[22] The Hrusso Aka people are the proud owners and guardians of their forests, they are siblings of the tiger, the *mithun* bison,[23] the foxtail orchid, and the crocodile; nieces and nephews of the hawk; and descendants of the primaeval ancestors *Busulu Awu* and *Ñegüzu Añi* (see hru_1222, hru_1223, hru_1251_006).

All the clans agree that they have migrated to their present land, but each clan has its own migration story.[24] For example, the people of Jamiri and Buragaon (The Kutsoñ [k^{h}ù̥tsóŋ] and the Küvatsoñ [k^{h}i̥vàtsóŋ]), who are the "Akas" that appear in the colonial records, claim that their ancestors came from Assam after a tragic patricidal event (hru_1205, hru_1207). The Dijangania people claim to have come from beneath the earth

[21] For additional notes on the Hrusso Aka history see Jha (2017) and Zongluju (2021).
[22] Nima Jebisow and Anu Jebisow, personal communication. These are supra-clan groupings (see § 1.5.6.2) with which the Hrusso Akas identify themselves. The terms outside the brackets are often used in formal and respectful speech, and in songs. Those in brackets are used in everyday language. Note that the colonial records mention only the last two names (Kutsoñ and Küvatsoñ), most probably being oblivious to the existence of the other groups.
[23] *bos frontalis*, a semi-domesticated Himalayan bison, henceforth mithun.
[24] I have noticed that every time someone narrates an origin (migration) story, they usually state that every clan has its own story and emphasise that they can only narrate their own (e.g. hru_1251_004: 5,6).

(hru_1251_004). The Khabisow clan, presently living in Buragaon, say they were once a part of Dijangania village (hru_1217a_khabi).



Figure 4: Some facets of Hrusso Aka village life.[25] *Clockwise from top left: (a) two men playing cymbals (bela) and the drum (shedü); (b) a group of women performing a traditional dance; (c) a village priest narrating a myth;(d) villagers returning home with firewood from the forest; (e) weaving a bamboo basket; (f) an elderly lady being helped by her granddaughter in wearing traditional attire.*

[25] All photographs in this thesis are by the author unless otherwise acknowledged.

The most significant collective memories in their oral history are their migration stories, their annual travels to the neighbouring lands for trade and procurement of essential commodities, their conflicts with the British (which they see as a bitter struggle to defend their land and rights), the Indo-China war (1962) that brought fear and suffering, and the advent of the Indian governmental administrative system, which has had the greatest impact on their lives in recent memory.

Their annual travels to the plains of Assam, for which they were much reviled in the colonial writings, were of great significance to their economic, social, and cultural lives. Memories of those travels are still preserved in songs, stories, and mythology.[26] The Hrusso Akas undertook this arduous journey sometime during the months of October-November (hence the month-name *Ĝugihu* [ɣùgìhū] 'salt carrying month' for November) and carried goods like ginger, chilli pepper, and cannabis to the plains and brought back silk cloth, areca nuts and salt. The relations between the Assamese and the Hrusso Akas were not always hostile. The elders recall that mutual bonds of affection existed between families on either side, and occasionally women and children travelled to the plains to meet families there. On returning to the mountains, they journeyed once again to the Sherdukpen and Monpa areas (hence the name *Nutsohu* [nùtsōhū] for December) to collect winter clothing, Sichuan pepper, wool, sheep, and cattle. In return, they gave away wild animal skin, edible bamboo, ginger, cereals and so forth.[27]

Thus Hrusso Aka people were traders, hunter-gatherers, and agriculturists at the same time. They are not the mysterious, aggressive, unpredictable, and treacherous people as the colonial records portray them. They are a people with a highly complex,

[26] For example, the much-loved Orchid story (hru_1722_chuchui), begins with a man going to Assam for his annual visit. The bulk of this story, involving his wife and two sisters, unfolds in his absence.
[27] Nima Jebisow, Tanio Jebisow and Düva Dususow, personal communication.

dynamic, and ever-evolving culture with both positive and negative facets. The culture is highly community-centred but at the same time respectful towards individual choice and freedom. The Akas are fiercely democratic but once sought to dominate some of its neighbours (Dutta Choudhury 1996: 52). It is a fundamentally patriarchal culture although some well-defined rights of women exist in the customary law. Theirs is a culture centred on their land, adapted to their forests which they mould and shape in turn, evolving centuries-old, sustainable traditions.

1.5.3 Food and shelter

Hrusso Akas predominantly practice slash and burn cultivation and mainly cultivate rice, maize, finger millet, taro yam, and varieties of leguminous plants. They are nourished by a plethora of natural plants growing in the rich organic soil of their forests, where they gather food daily. They hunt and fish in their jungles and rivers. Their traditional drink is a rice wine which they call *tsü*.

Their traditional houses are built on wooden stilts. The walls and flooring are made of bamboo or wooden planks. The most used traditional roofing material is dried wild banana leaves (*ĝufu*). Additionally, thatch grass (*ĝüzü*), the Assam Fan Palm leaves (*shaĝu*) *Livistona jenkinsiana*, locally known as *toko patta* (Cf. Singh et al. 2010), thatch palm (*küĝatso*), and flattened bamboo strips were also used for roofing.

1.5.4 Clan and family

Clans are the most important unit of Hrusso Aka social life. One's clan members are given almost the same status as a sibling. In times gone by, as elders recall, it was common for many families of a clan to live together in a longhouse, but this practice is

now obsolete. These days, families are generally nuclear, and the practice of polygamy, once quite common, is falling out of practice.



Figure 5: Some naturally occurring forest vegetables and leaves that are part of the daily diet of the Hrusso Aka people. Hrusso Aka names: 1. tufo, 2. fumi na pyesa, 3. husa pyemdu, 4. saĝo, 5. bzelo, 6. ĝolubu, 7. pyedüba, 8. ŝüpsütro,9. bzetsü, 10. droĝuloñ (see Hru_1248. The botanical names of these are yet to be ascertained).

1.5.5 Religion and worldview

Hrusso Akas answer with the term *Ñedzü-No* (/ɲed͡z̪ɨ-no/ [ɲèd̪z̪ì-nò]'sky-earth') when asked about their religion. The sky and the earth are their most important deities. Another important deity they very often invoke is *Taw-Gyew*. The term means 'one who sustains and feeds', but this deity's attributes, nature, and mythological constructs are not well-known. They also worship forces of nature like rivers and mountains (*Huda-Puda*). Their sociological, anthropological, spiritual, and philosophical systems are codified in their mythology, which envisages the world made of many interdependent realms, each with populated by various beings, and existing in a state of cosmic balance. Human beings are essentially viewed as a part of a cosmic web and in a constant give-and-take relationship with other beings. Their sacrifice ceremonies and rituals spring from this worldview. A significant percentage of Hrusso Akas have recently converted to various denominations of Christianity. Some also practice Hinduism or, more rarely, Buddhism.

1.5.6 Population and geographical context

According to the 2011 census, the population of "Aka" is 8,011. However, this figure includes the Koro Aka of the neighbouring East Kameng district. Excluding the Koro from this figure leaves Hrusso Akas a population of around 6,700.[28] There is no data on the exact number of current Hrusso Aka speakers, but it can be estimated to be around 4,000.

[28] See the tribe-wise population figures for 2011 in the *ST Appendix* of the Census India website http://www.censusindia.gov.in/2011census/PCA/ST.html (accessed on 15/09/2016). In the data for the West Kameng district, there are two entries relevant for our purposes: firstly, the number of "Aka" (6718), and secondly, the number of "Hrusso" (56). This is an erroneous distinction. Both should be read as referring to Hrusso Akas.

1.5.6.1 Villages and towns

The 2011 census data lists 20 villages in Thrizino circle, 13 in Jamiri, and 7 in Bhalukpong, that is, 40 villages and towns in all, including small hamlets made of predominantly non-Hrusso population of government staff (some of these are not shown in the maps). The Buragaon circle was recently carved out from the Jamiri circle, after Census 2011. Therefore, the boundary demarcation between these circles is not officially available yet.

Hrusso Akas live in thirty[29] villages located in the Jamiri, Buragaon, Thrizino, and Bhalukpong administrative circles of the West Kameng District. Most of the villages are at altitudes of 3000-5000 feet. The maps in figures 7-8 depict the geographical context of the Hrusso Aka land and villages.[30] See the explanation given below figure 7 for the details depicted in maps A, B, and C. The map of Hrusso Aka land in figure 8 shows the four administrative circles, 36 villages and towns, national highway 229 (branching at Zero Point, *Ñetrüpu*, numbered 30 on the map), and the four major rivers of the Hrusso Aka land. It can be seen that Thrizino circle has the highest concentration of villages, followed by the Buragaon circle. A large part of the Bhalukpong circle is reserved forest where no villages exist. Thrizino is the cultural centre and Bhalukpong, situated on the Assam-Arunachal border, is the commercial hub.

[29] The number of villages can vary due to the custom of founding new villages and abandoning old ones. Nimachow (2011: 10) counts 665 households living in 29 villages. Thanks to Prof. Gibji Nimasow (personal communication) for his insights on this matter.

[30] Map sources: Figures 7C & 8: maps created by the author based on the West Kameng district map by the Directorate of Census Operations, Arunachal Pradesh (2011), using Google Earth for village locations and www.GPSVisualizer.com for data visualisation. Figure 7A: downloaded on 19/10/2016 from https://d-maps.com/carte.php?num_car=286&lang=en (modified by the author); 7B: from Google Maps, modified and labelled by the author. All maps are for representational purposes only, not to scale, and no accuracy of political boundaries is claimed.

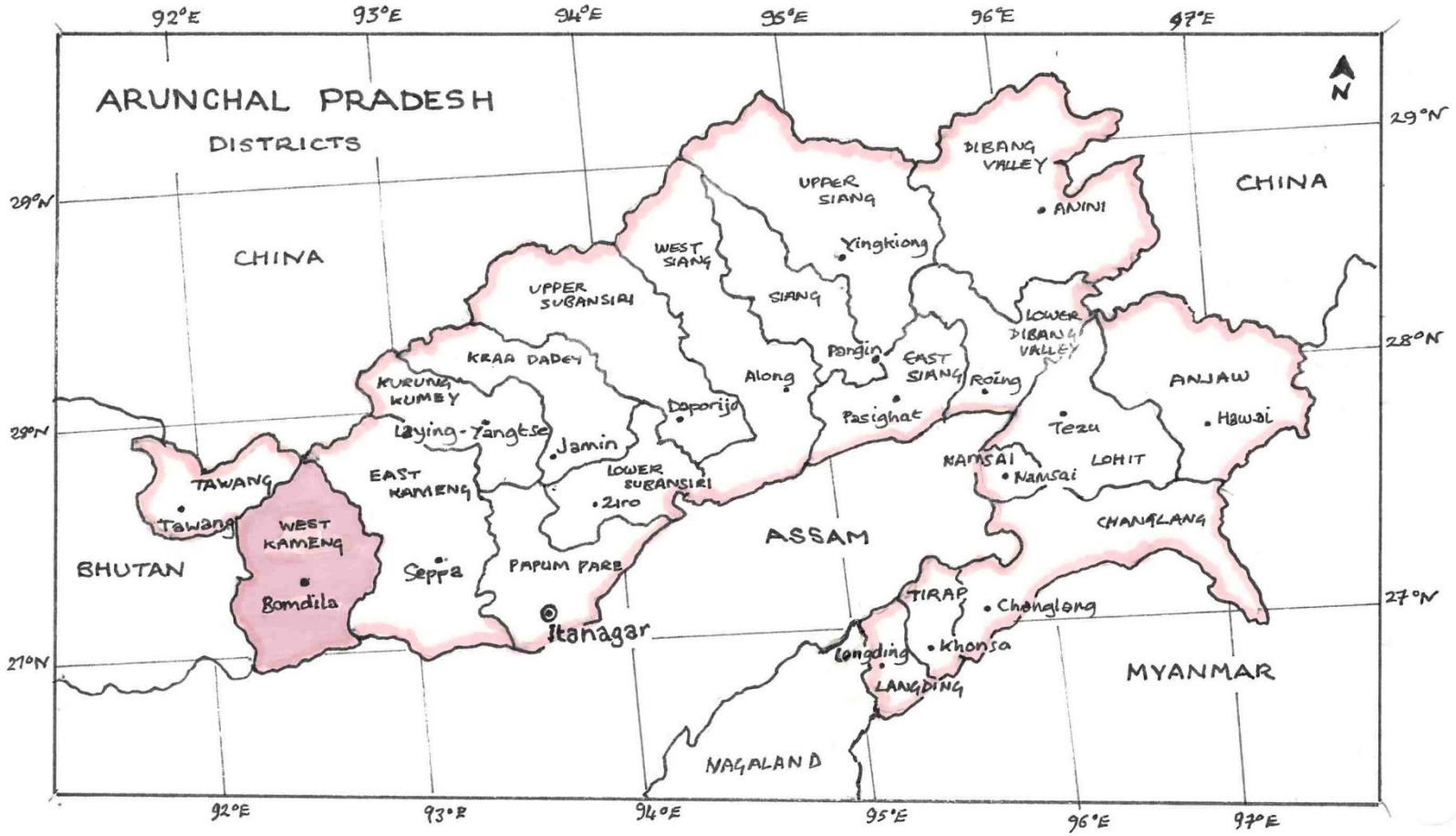


Figure 6: Map of Arunachal Pradesh, highlighting West Kameng district (in pink) where the Hrusso Aka people live (Map by Jane Stevenson)

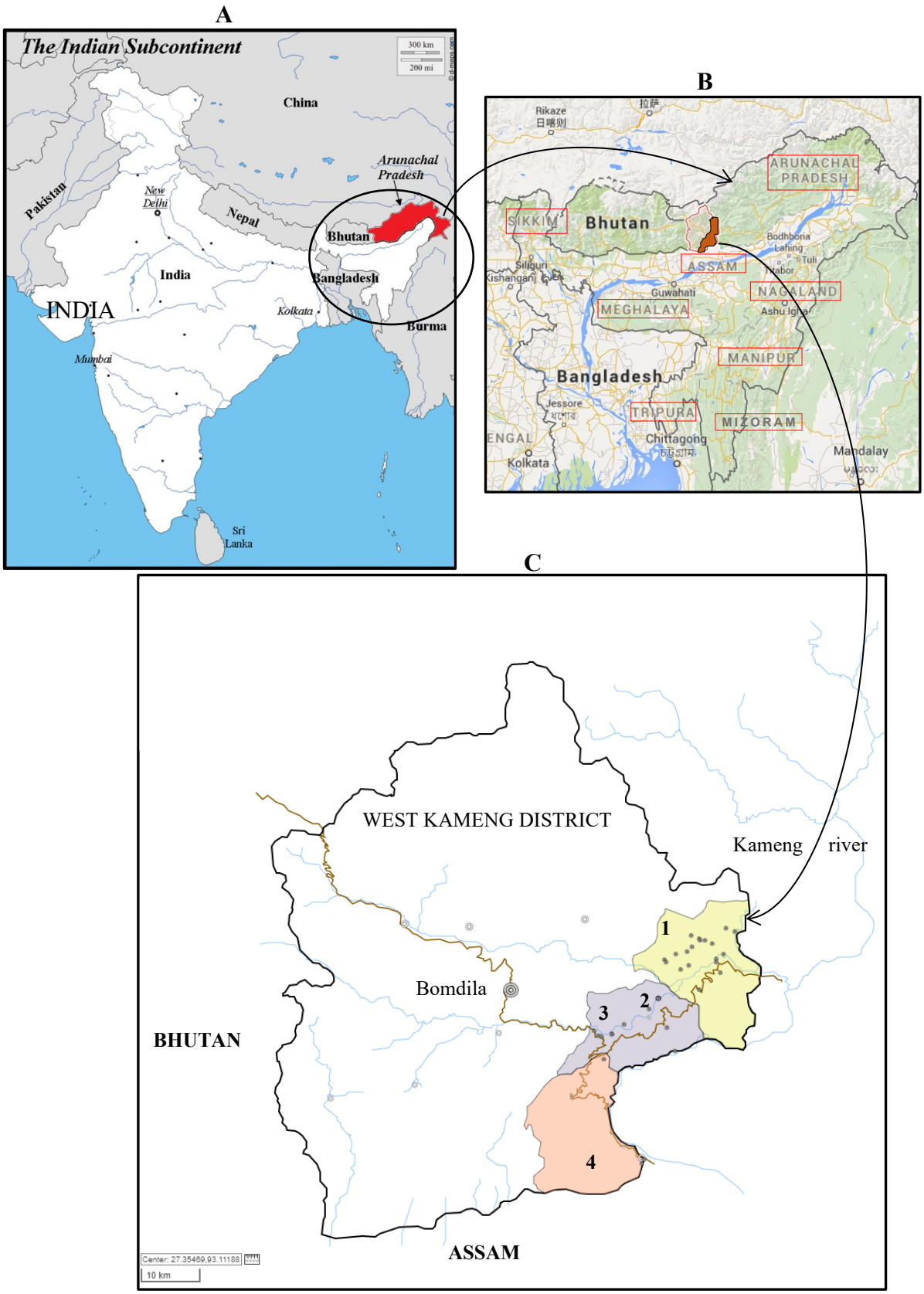


*Figure 7: **A**. Map of India highlighting Arunachal Pradesh (in red). **B.** Map of Northeast India with names of the eight states enclosed in red boxes. The West Kameng District is shown by a red border and the Hrusso land is coloured brown. **C**. Map of West Kameng district, showing the four Hrusso-inhabited administrative circles (coloured): 1. Thrizino, 2. Buragaon, 3. Jamiri, 4. Bhalukpong. The boundary demarcation between Jamiri and Buragaon circles is currently not available. Dots in the coloured sections represent villages and towns (see the next page).*

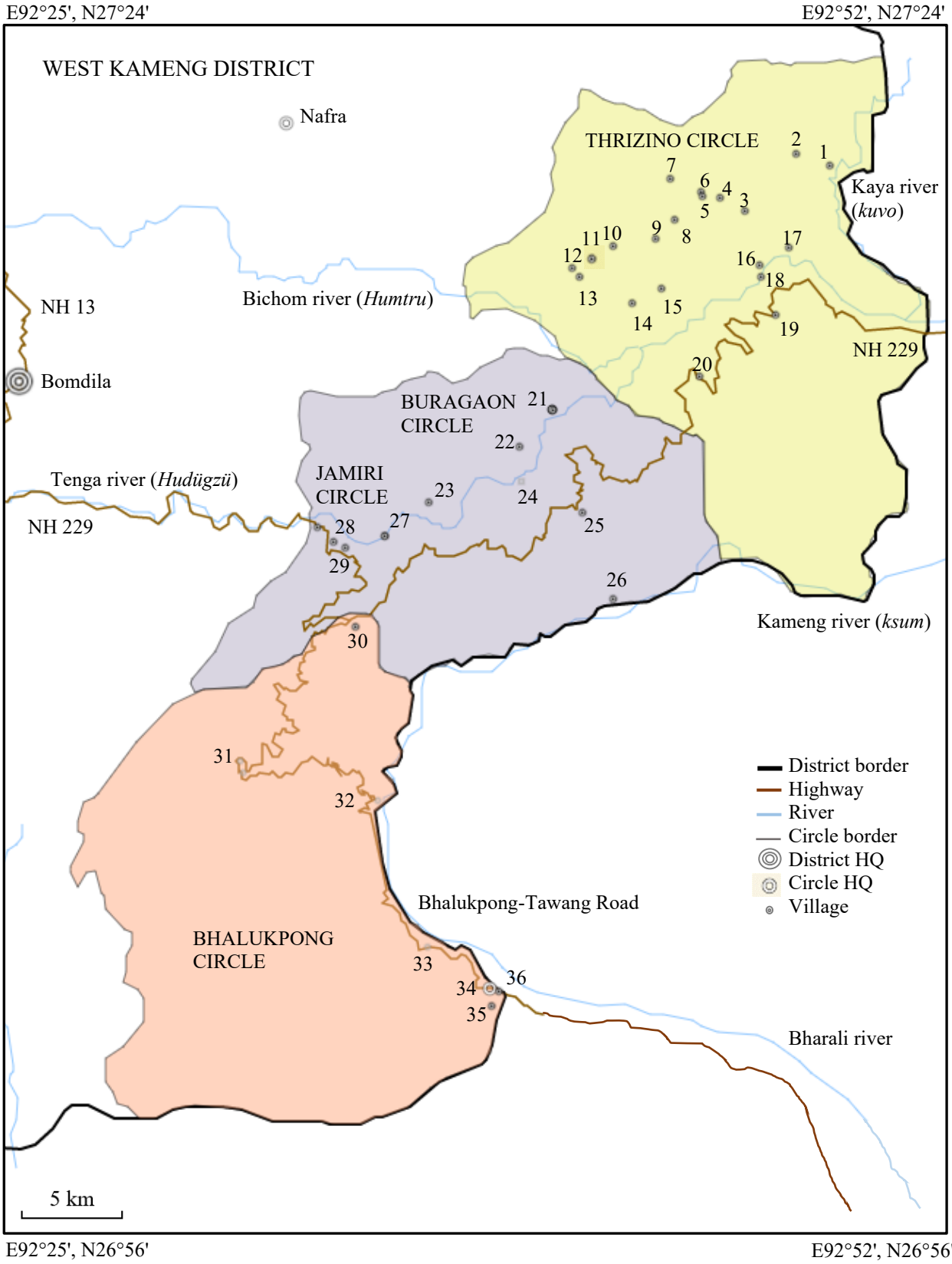


Figure 8: The Hrusso Aka land, showing towns and villages in the four administrative circles. See next page for place names, according to their numbers on the map.

Table 1: Villages and towns of Hrusso Aka land, as shown in figure 8.

	Official name	Hrusso name (ortho)	Phonemic	Phonetic	Comments
1	Kaya Valley	Drüdra	/kuvo/	[kùvò]	Offshoot of Dijangania
2	Dijangania	Druãno	/d͡ʐɻd͡ʐa/	[dʐɻdʐà]	
3	Che Kilo	Tuluhui	/ʈuluhuj/	[ʈʰùlùhùj]	Offshoot of Dijangania
4	Gijri	Güdjano	/gɨɖʐãno/	[gɪ̄ɖʐɐ̃ːnò]	
5	Thrizino	Türhű́no	/ʈɨzɻino/	[ʈʰɨzɻínò]	Town, circle HQ
6	Hussugo	Husúgo	/huʂugo/	[xūʂːúgò]	Offshoot of Dijangania
7	Sakrin	Sakrü	/sak͡ʂɨ/	[sākʂɪ̄]	
8	Prizin	Pürhüñ	/pɨzɻ/	[pʰɪ̄ʐɻ̄]	
9	Kararamu	Ĝam ñetrü	/ɣam ɲet͡ʂɨ/	[ɣām ɲētʂɪ̄]	
10	Yayung	Golíno	/golíno ɲet͡ʂɨda/	[gòlínò ɲètʂɪ̀dà]	
11	Diripam	Dürhü ñetrü	/dɨzɻ ɲet͡ʂɨ/	[dɪ́zɻ̄ ɲētʂɪ̄]	Offshoot of Yayung
12	Kamsiri	Kamsüĝi	/kamsɨɣi/	[kàmsɪ̀ʁì]	Offshoot of Thessa
13	Thessa	Tüsha	/ʈɨʂa/	[ʈʰɨʂá]	
14	Karangania	Kaĝa Ñetrü	/kaɣa ɲet͡ʂɨ/	[kāɣà ɲètʂɪ̄]	
15	Palatari	Palataĝ	/pálaʈaɣ/	[pálàʈàɣ]	
16	Subu	Trübu	/t͡ʂɨbu/	[ʈʂɪ̄bū]	Offshoot of Dijangania
17	Tania	Tania	/ʈaɲáno/	[ʈāɲánò]	Hrusso-speaking Koro
18	Baliphu	Balyifo	/baʌ̀ifo/	[bàʌ̀ìfò]	Offshoot of Dijangania
19	Palizi	Palürhü	/palízɻi/	[pàlízɻ̀ì]	
20	Ramda	Ĝamda gania	/ɣamɖa d͡ʒʲeɲe/	[ɣàmɖà dʒʲéɲè]	
21	Buragaon	Hulübro	/húliɓz̤o/	[húlbɾ̤ò]	
22	Gohain Than	Ñetrüda	/ɲet͡ʂɨɖa/	[ɲètʂɪ̀ɖà]	Offshoot of Buragaon
23	Husigaon	Hussü	/huʂɨ/	[xúʂːɨ̀]	Offshoot of Buragaon
24	Tenga Dam	Hu merhü	/hu mezɻi/	[xù mézɻ̀ì]	Mixed population
25	Khuppi	Hupi	/hupi/	[xūpːī]	Offshoot of Buragaon
26	Kimi	Ksum	/k͡ʂum/	[k͡ʂùm]	Offshoot of Buragaon
27	Jamiri	Kutso	/kuʈso/	[kʰùʈ͡sò]	
28	Jamiri 3-Kilo	Düdza	/dɨɖʐa/	[dɪ̀ɖʐà]	Offshoot of Jamiri
29	Jamiri Point	labyu-laɖʐa	/labʲu-laɖʐa/	[lábʲù-làɖ͡ʐà]	Offshoot of Jamiri
30	Nechiphu	Ñedzüpu	/ɲeɖʐɨpu/	[ɲèɖʐípʰù]	Mixed population
31	Sessa	Tüpyekrü	/tɨpʲékʂɨ/	[tʰɪ̄pʲékʂɪ̀]	Mixed population
32	Elephant flat	Huñimu suw	/xuɲimu suw/	[xúɲìm sùw]	Mixed population
33	Tippi	Tüpsü	/ʈɨp͡ʂɨ/	[ʈʰɨ̀p͡ʂɪ̀]	Mixed population
34	Bhalukpong	Lyepang Futu	/ʌepã fúʈu/	[ʌ̀èpã̄ fúʈʰù]	Mixed population
35	Lepang Huda	Lyepang Huda	/ʌepã huɖa/	[ʌ̀èpã̄ húɖa]	Offshoot of Buragaon
36	Model Vill.				Offshoot of Buragaon



Figure 9: Villages, houses and a field. Clockwise from top left: (a) part of Buragaon village, where most of the fieldwork for this thesis was carried out; (b) a house built in the traditional style; (c) Prizin village; (d) a patch in the forest cleared for cultivation.

The map in figure 8 represents all the Hrusso Aka villages on official record except two, Salji Pam (/sálɨd̪ʐ̪ɨ̀/)[31] near Karangania and Moraka (/moɣɨka/ [mòɣkà]) near Buragaon. Population of these villages keeps fluctuating due to frequent internal migration. In addition, there are some more landmarks and hamlets such as Sûgusuano, Humtru Rugro, and Húlui, which are offshoots of Yayung; Longe Dzüw Jeñe and Saddle Point (both near Jamiri) and so forth. The bigger villages, especially Dijangania and Buragaon, have been recently sub-divided into smaller offshoots (as indicated in the table) with their own headmen and political organisation like *Gram Panchayats*. Interestingly, such smaller villages still align with their larger traditional identity while sharing resources. For example, a member of any village that is an offshoot of Dijangania

[31] Named after the eponymous clan now extinct, according to Gidu Delusow and Hema Delusow, personal communication.

enjoys the right to settle in any of its offshoots and has access and ownership rights to all Dijangania land.



Figure 10: Examples of forest resource usage. Clockwise from top left: (a) foraging for food in the forest (hru_1730); (b) a fishing technique called huvyuw *(lit. 'water weaving') where a stream is diverted from its natural course by a temporary dam and the fish are stunned by a piscicidal plant (hru_1751); (c) a barricade built across a stream using another fishing technique, called hudzü, where water is diverted into a high speed channel and suddenly drained, leaving the fish stranded (hru_1751); (d) The draining channel of a hudzü where fish are stranded and collected.*

The Hrusso Aka tribe was a confederacy of independent villages, a somewhat loose political structure run by consensus and negotiation, but never with a strong tribe-level traditional structure or institution. This village-level system still coexists tenuously with the recent administrative structures of the Indian central and state governments. While one can still see traditional terms and offices like the *Ñetrü nugo* 'village leader' or *Baĝa-Güba* 'village messengers' have been in use, they are all but defunct, or co-opted by the state and incorporated into its administrative system.

In terms of collective ownership, ecological sensitivity, and sustainability, a striking feature of Hrusso Aka culture is their land ownership and usage. Land within the village boundaries is owned by the entire village. Every member of the landowner clans of the village (*ñetrübraw* [ɲèʈʂɨbɻə̄w]), or a settler who has paid requisite tax (*/fuga ñidzü/* [fūgāɲdzɪ̄])[32] is free to mark, fence, and use the land of their choice, over which they have usufruct rights. The land belongs to the one who has fenced it for as long as they use it. For shifting cultivation, the time frame is one or two years, after which the wooden fence deteriorates, and the land goes back to the village and is left fallow to regenerate (usually for seven years). The forest too belongs to the entire village and every resident can hunt, gather food, and collect timber, firewood, and other resources.

1.5.6.2 Clan organisation

Clans (/ɨɣɨbʲe/ [ɪ̄ɣɪ̄bʲē]) are the most important units of Hrusso Aka social organisation after the family (/ɲeʈ͡ʂo/ [ɲèʈʂò]). The clans live in various villages, which are situated in forests demarcated by traditional geographical boundaries. Between one and six clans, called the /ɲet͡ʂɨbz̪aw/ [ɲèʈʂībɻə̄w] 'village owner' clans, live in a village. The /ɲet͡ʂɨbz̪aw/ clans enjoys near-absolute rights and privileges over the land and forest resources in their own village. These resources are communally owned. Individuals or families or clans are free to occupy and use forest land as long as they wish, after which it goes back to the village community. The Hrusso Aka village-clan organisation is given in table 2. The table also shows the supra-clan groupings by village (e.g. [ʂáɲi-gɪ̀bd̪͡ʐɪ̀], the clans of Buragaon). Some large clans also have subclans (e.g. [d̪͡ʐēʃɪ̄wsə̄w], a subclan of

[32] Often pronounced as <fugañdzü> [fūgāɲdzɪ̄]. Etymology: /fu/ 'mithun' + /ga/ 'incur (a tax)' + /ɲidzɨ/ 'human being'. A person who has incurred the tax equivalent to a mithun bison, in the village where they are settled.

the [ʒēbsəw] 'Jebisow' clan). Neighbouring peoples and clans are often named after their socio-cultural customs. These are listed in table 3.

Table 2: Hrusso Aka villages and clans[33]

Supra-clan grouping	**Village (Official spelling)**	**Clans**	**Clan surnames (Official spelling)**
búk͡ʂò-lùsò	Dijangania Tuluhui, Sobu, Balipho, Kaya valley.	d͡ʐ̪ūwə̃ (sɨ́d͡ʒīsəw, fōmsəw, kàb͡ʐ̪ɨ́ŋ[34])	Sidisow, Pomsow, Khabisow
sák͡ʂ̪ì-pùʌ̀ù	Gijiri	gī̤d͡ʐ̪ə̃	Aglasow
fósà-tɨ̀ʐ̪ɨ̀	Thrizino	t̪ɨ̀ʐ̪ɨ̀	Thrizi
kàt̪s̪ò-kàʌ̀ò	Sakrin	sāk͡ʂɨ́ŋ	Sakrinsow[35]
sɨ́d͡ʒì-sùɣù	Prizin	pɨ̀ʐ̪ɨ́ŋ	Dajusow, Sorisow[36]
ʂ̪ìdá-b͡ʐ̪òlà	Palatari, Karangania, Kararamu	pálàtàɣ (t̪ʂ̪às̪ɨ̄wsəw, g̪ʐ̪ɨ̄dūsəw, kàɣáŋ, t͡ʃʃ̊pʲésà, d̪̄͡ʐ̪ɨ̀ɣɨ́ŋ)	Thasusow, Gidusow, Sagro, Nikhisow, Rabasow
d̪̄ɨ́ɣì-d̪̄ɨ̀ʂ̪è	Yayung, Tessa, Kamsiri	t͡ʂɨ̄dāsəw, ɣɨ̄t̪s̪ɨ̄səw, sàpʊ̋ŋ	Sidasow, Richisow, Sapon[37]
ɲɛ̀bí-ʂ̪ì-ɣɨ̀	Palizi, Ramda	nìmāsəw, pàʁɨ̄səw, ɣàmd̪̄āsəw, lɨ̄bāsəw, t̪ì̤ʂ̪ásəw, ɲɛ̀táŋ	Nimasow, Parisow, Ramdasow, Libasow, Tissasow, Netañ
ʂ̪áŋi-gɨb͡ʐ̪ì	Buragaon, Gohaitan, Hushigaon, Tippi, Khuppi, Bhalukpong, Kimi	dùsūsəw, ʒɛ̤̄bsəw, sākɨt̪s̪ā, s̪ì̤t̪s̪̄ɨsəw, kàb͡ʐ̪ɨ̄səw,	Dususow, Jebisow, Saksasow, Sichisow, Khabisow,
kùtsó-ɣòʁì	Jamiri	dɨ̀bɨ̄səw, dùsūsəw, bòɣɨ̄səw	Dibisow, Dususow, Borisow,[38]

There are a few clans that have for historical reasons now been living in villages other than their own for many generations, for example, Sapon, Sorisow, Khabisow and

[33] See also Nimachow (2011: 12).
[34] The /kab͡ʐ̪ɨ̀ŋ/ (Khabisow) clan members now live in Buragaon. Their migration from Dijangania (/d͡ʐ̪ɨ̀d͡ʐ̪a/) to Buragaon is documented in hru_1217a_khabisow.
[35] The Sakrinsow people used to have four different surnames: Desisow, Sasusow, Regisow, and Dipisow. On 27 January 2012, at their village meeting, they decided to be identified by only one surname, Sakrinsow, after their ancestor *Sakrüñ* [sakʂɨŋ]. (Bonny Sakrinsow, personal communication. See FN-21-16).
[36] Most of the Sorisow clan members are currently residing at Buragaon.
[37] Sapon clan members are currently living in Buragaon.
[38] Borisows are originally from Buragaon, now settled in Jamiri (Nima Jebisow, personal communication).

in Buragaon; Netan in Ramda; Sangchosow, Rumo, Tallingsow, and Jabasow in the villages carved out of Dijangania; Bolusow and Lipiyangsow in Jamiri. Some of these clans came from outside the Hrusso Aka tribe but have now completely adopted Hrusso Aka language and culture. The Tania clan of the eponymous village belonged originally to the Koro group, but are now completely integrated into the Hrusso Aka milieu.

Table 3: Neighbouring non-Hrusso tribes and Koro clans[39]

Official name	**Hrusso name**
Sajalong (Miji)	mɪ̄d͡z̪ɪ̄
Tani tribes (esp. Nyishi)	gɪ̀d̪͡z̪ɪ̀
Naga tribes[40]	gɪ̀d̪͡z̪ɪ̀
Monpa	nút̪͡s̪ò
Bugun	nɨ́gʲè
Sherdukpen	t̪ɨvásà
Degio (Koro)	mìɣì
Yame (Koro)	kɪ̀t̪͡s̪ɪ̀kʂ̪͡ɪ́ŋ
Sopung (Koro)	sùŋò
Tania (Koro)	t̪āŋnā
Chijang (Koro)	ɲèt̪áŋ

1.6 The Hrusso Aka language

Hrusso Aka is known for its unique lexicon and sound structure, which is strikingly different from that of its neighbours. Grierson (1909) attributes this to its 'fricative phonology'. Harrison (2010: 211) calls it a 'fabulously complex language full of wicked tongue twisters.' The most interesting aspects of its phonology include its

[39] Koro clans: due to the close socio-cultural relationship the Hrusso Akas enjoy with the Koro Aka tribe, each Koro Aka clan has a distinct Hrusso name. There are also distinct names for the Miji clans for the same reason. However, they are too numerous to list here.
[40] It is not clear if the Hrusso Akas had contacts with the Naga tribes, or this term is a recent extension from the term for the Nyishi.

complex consonants, high vowel-devoicing, lexical and grammatical tones, and tone-stress interaction, all of which I will explore in the following chapters.

Hrusso Aka is an SOV language with simple concatenative morphology. Example (1) illustrates a simple, pragmatically unmarked transitive sentence.

(1) *I yalge ako í bada.*
ì jálu=ge ákò í ba-dà
3SG HOD.PST=LOC child 3SG.ACC call-PRF
'S/he called the child earlier today.'

The sentence above demonstrates Hrusso Aka's SOV word order, with the temporal adverbial /jalu=ge/ between the subject and the object. Note the tonal accusative case marking, where an appropriate pronoun follows the object and marked with a high tone (represented by acute accent). This will be explained with more examples in Chapter 7. Nouns in Hrusso Aka resist grammatical affixes but host a number of case-marking clitics like the locative /=ge/ in (1).

Grammatical morphemes are mostly suffixing in Hrusso Aka. The verb in (1) has only one suffix, however, verbs can be very elaborate with very intricate semantics due to the large number of possible suffixes. The structure of Hrusso Aka verb can be represented as follows:

Table 4: Verb structure

-1	0	+1	+2	+3	+5	+6	+7	+8
prefix	**BASE**	derivational suffixes	Aspectual suffixes	tense	evidentials & miratives	modal suffixes	SFC	clausal clitics

Below are examples of two verbs with elaborate affixation; these are repeated in Chapter 9 with more through explanation. The verb roots are shown in bold.

(2) *majikukɨlyatchojomadabiñe*[41]
má-**d͡ʒì**-kú-kiʎe-á-t͡ʂo-d͡ʒʲó-máɖà=bí=ɲe
NEG-go.from.base-ACHV-INCH-descend-repeat-FUT-SPEC-PRF=SFC:SHR=SEQ
'(Thinking that the referent) will perhaps not be coming down again'

(3) *tsamdzoalyebañeba (hru_1096_fishing:98)*
tsá-mud͡ʐo-á-ʎe-báɲèbà
eat-finish-DUR-PFV-MOD
'It is better to eat and finish (it)'.

1.6.1 Affiliation

The affiliation of Hrusso Aka is not well understood. Blench & Post (2011; 2014) suggest that it might be a language isolate, or a direct descendent of the Sino-Tibetan, with no relatives in the Tibeto-Burman family. The lack of any reliable linguistic data on the language has been a hurdle in classifying Hrusso Aka. Going through the existing word lists and glossaries, one quickly finds that they are inconsistent and confusing, mainly due to the lack of a description of the phonological system of the language, without which its sounds are difficult to perceive and record. I hope the present study will be able to shed some light on this interesting question.

However, there is some evidence, in the form of regular correspondences, to support its supposed genetic relationship to two other languages, namely Sajolang (Miji/Dhammai) and Levai (Bangru). The three are often classified under the "Hrusish" branch of Tibeto-Burman family (cf. Thurgood & LaPolla 2007; Bodt & Lieberherr 2015). Anderson (2014) uses the term South Kamengic for this group, presenting a comparative list from the three languages, adding further evidence to their possible genetic affiliation. The Hrusso Akas and Sajolangs live next to each other, but the Levai

[41] Based on (FN19-12)

(Bangru) people live in the Kurung Kumey district (to the northeast), separated from the Hrusso Akas by the intervening Nyishi villages. The fact that, despite their relatively vast geographical separation, the Hrusso Aka and Levai people are called *Bungro* (or *Bangru*) by the neighbouring Nyishi people,[42] suggests that the two tribes might have had a common origin and lived contiguously in the past.

1.6.2 Varieties or "dialects"?[43]

There is some confusion about the dialects of the language; take for example, Shafer's (1947) misleading (and now debunked) identification of "Hruso A" and "Hruso B" dialects, which he based on the limited data sets provided by Anderson (1896), Campbell (1874), Hesselmeyer (1868), and Payne (1909). These "dialects of Hruso" were in fact two different languages: Sajolang and Hrusso Aka. Another neighbouring language, Koro Aka, has at times been identified as a dialect of Hrusso Aka (e.g. Sinha 1962). However, Koro is a separate language with no genetic affiliation to Hrusso (Anderson & Murmu 2010).

Two varieties of the language are generally recognised by the native speaker community; these varieties, and the people who speak them, are informally referred to as *Hushüñ* [xu̥ʂɨŋ] and *Ĝusso* [ʁusso], but this terminology is contentious. Therefore, although the difference between the two is widely and informally recognised, they have not been officially termed as such by the Hrusso Aka community. The former is spoken by people in the Thrizino circle and the latter by those in the Bhalukpong, Buragaon, and Jamiri circles. The term *Hushüñ* refers to people on the northern side of the Bichom river. The two varieties are very close to each other in terms of lexicon, phonology, grammar,

[42] Dr. Kamku Bagang, Seppa, personal communication.
[43] The term "dialect" is problematic in Northeast Indian usage. I will use the term "varieties".

and prosody, and are almost completely mutually intelligible. One noticeable difference is the fronting of the fricatives /ʃ/, /ʒ/, /x/, and /ɣ/ in the Hushüñ variety. The two have further sub-varieties with minor differences, mainly due to village-level lexical and prosodic peculiarities.[44]

1.6.3 Previous literature on the Hrusso Aka language

The only published book available on the Hrusso Aka language is Simon's the *Aka Language Guide* (Simon 1993 [1970]), which comprises an elementary grammar, 127 basic sentences and phrases, and a 700-word Aka-English and English-Aka glossary. In the 3-page-long first chapter, titled 'Phonology', it lists the vowels as shown in (4) (1993 [1970]: 1–2)

(4) Simon's vowel inventory
a, ɛ/e, i, ə[í], ɔ/o, u, ú[ü]

Simon's list of Hrusso Aka consonants is as shown in table 5. The symbols and brackets are reproduced here as in Simon (1993 [1970]: 1–2) and do not reflect current conventions.

Table 5: Simon's (1993 [1970]) Hrusso Aka consonant inventory

p	ph	b	…	m
…	f	…	v	…
t	th	d	…	n
c	ch	j	…	ñ [ny]
k	kh	g	…	ŋ [ng]
…	*x* [hh]	…	*Y* [gh]	…

y, r, l, w, s, ʃ [sh], z, *n*, h

Affricates: ts, dz, ks, gz.

[44] Nimasow (2017: 121) lists three varieties probably based on such minor differences.

To a large extent, Simon followed the Devnagari-style alphabetical arrangement used for Sanskrit and other modern mainland Indian languages. This explains the grouping of the stops, non-sibilant fricatives and nasals by places of articulation; the distinction between the aspirated and non-aspirated stops (resulting in the blanks in the voiced aspirated plosives slot in table 5); and the separate grouping of the liquids, sibilants, and glides. Unfortunately, this arrangement encourages Simon to attempt to fit the Hrusso Aka sound system into a Sanskritic template and alphabet.

Other sources on Hrusso Aka are restricted to limited, short vocabulary lists or a few paragraphs in larger ethnographical works, and none of them deal directly with phonology (cf. Hesselmeyer 1868; Anderson 1896; Konow 1902; Konow 1909; Shafer 1947; Shafer 1955; Grierson 1909; Schubert 1964; Abraham et al. 2005; Blench & Post 2014; Dey 2015; Nimasow 2017). An interesting and the only continuous text from the colonial times is the story of the Prodigal Son recorded by Russel Payne (1909: 582–583). On deciphering Payne's transcription, one finds that the language of the text is very close to the language spoken by the elders of Buragaon today. The alphabet primer *Ako na Kako* (D'Souza et al. 2005) contains a very brief introduction to the logic of the Hrusso Aka alphabet, explaining its phonemic basis. Two ethnographic accounts, by Raghuvir Sinha (1962) and Nimachow (2011), have only cursory discussions of the language.

1.7 Preview of the thesis

The broad structure of the thesis is follows: each chapter begins with a review of the literature relevant to the topic under discussion and ends by highlighting the significant insights of the chapter and areas for further research. After this introductory chapter, Hrusso Aka segmental phonology will be analysed in Chapters 2-5 , its syllables in Chapter 6, and its tone and stress in Chapter 7. Chapters 8-9 are dedicated to a

description of its morphology. Chapter 10 summarises and concludes the thesis. Below is a brief preview of Chapters 2- 10.

Chapter 2 gives an overview of the vowels and consonants of Hrusso Aka, giving a general description of each phonemic sound unit. I demonstrate the contrast between the segments using minimal pairs and end the chapter by showing the inadequacy of a purely phonemic of analysis and the need for a detailed treatment of the affricates.

Chapter 3 provides the theoretical basis necessary for a more thorough analysis of Hrusso Aka speech sounds, demonstrating its use in accounting for two potentially problematic phenomena. The chapter begins with an historical overview of feature theory, tracing its progress from the initial notion of sound units as unorganised feature bundles to the non-linear model of the feature tree, before describing the FUL model (Lahiri & Reetz 2010; Lahiri 2018). I will then propose a step-by-step method for a featural analysis of any language, using a small set of universal monovalent features, and apply this method to the vowels and consonants of Hrusso Aka. Using these newly assigned features, I will demonstrate the method's explanatory power by analysing two phenomena, namely vowel harmony and the asymmetric allophony of the vowel /a/.

Chapter 4 is an exploration of a special group of segments, the coronals. The aim of this chapter will be to highlight the central part played by the coronals in the complex phonology of Hrusso Aka. After a brief review of the literature on the special status of coronals in the world's languages, I will, using the FUL model, analyse in detail the apparent irregularities and asymmetries among the coronals.

Chapter 5 discusses the most intriguing and fascinating aspect of the phonology of Hrusso Aka, the complex segments. Starting with the bewildering array of complex

segments in the surface data, I will show that every complex consonant in Hrusso Aka has a coronal component. Using the analytical method developed in Chapter 3, I will then systematically classify these myriad complex segments into only three systematic series, each with its own formation process. The recognition and classification of these three series will be a major contribution to the study of Hrusso Aka phonology.

Chapter 6 discusses syllables, building on the segmental structure analysed in the previous chapters and using various syllable games. I will highlight various syllable-related phenomena, such as the two levels of syllabification, high vowel deletion and high vowel devoicing (which must be carefully distinguished), vowel hiatus, ambisyllabicity, and so forth. Such phenomena will further confirm the analysis of the complex segments given in the previous chapter.

In Chapter 7, I discuss tone in Hrusso Aka. Tonal studies are surprisingly rare in Northeast India which is full of tonal languages. There is a dearth of fine-tuned methodologies to explore the tonal phenomena in Northeast India. Therefore, the goal of this chapter is to contribute to the tonal typology of Northeast India and provide a methodology for analysing tones, as well as to study tone in Hrusso Aka. Beginning with surface tonal data related to the simplest unit that could be uttered in isolation, namely the monosyllabic verb root, I will go on to analyse the tonal behaviour of multisyllabic words. This chapter successfully accounts for the basic tonal system, which involves three surface tones and two underlying tones, one of which is complex, with a floating H component. I will also briefly discuss grammatical tone, which marks the accusative case, narrative past, and permissive, and serial verb constructions. The chapter will also discuss stress and stress-tone interaction. I will demonstrate that Hrusso Aka has a prominence-based stress system, with the H tone accorded the highest prominence.

Transitioning from phonology to morphology, Chapter 8 describes Hrusso Aka word classes. Using semantic, morphological, and syntactic criteria, this chapter discusses the classification and subclassification of the Hrusso Aka word classes, illustrating each of them with numerous examples taken from the naturally spoken language data collected during the documentation project. The chapter also provides rich cultural notes which will enhance the understanding of various nuances of the language.

Chapter 9 is an overview of Hrusso Aka morphology. It discusses how words are formed, through processes such as affixation, cliticisation, compounding, tonal marking, and so forth. I will also present an overview of derivation and inflection in verbs. Illustrating all of these processes with several examples, I will conclude the chapter by highlighting areas still to explore, such as the full semantic repertoire of aspectual, mirative, and derivational suffixes. Chapter 10 concludes the thesis by highlighting some of its achievements, limitations, and topics for further research.

Chapter 2

Vowels and Consonants: An overview

2.1 Introduction

In this chapter, I give an overview of the vowels and consonants of Hrusso Aka. In the first half of the chapter, I describe the vowels with the help of a production study and, in the second half, give a general overview of the consonants. A fundamental task in describing the sound system of an under-studied language like Hrusso Aka is engaging with the question of contrast and allophony, that is, distinguishing between the non-predictable and the predictable differences between sounds. As a point of departure in accomplishing this task, I use the phonemic analysis method (Swadesh 1934; Pike 1947 among others) which uses the following criteria in order to determine the relationship between two given sounds in a language: predictability of distribution, lexical distinction (commutation test), native speaker judgment, alternations, phonetic similarity, orthography, and phonological behaviour (Hall 2013). The first two criteria are primary to the method, based on the concepts of the phonetic environment, minimal pairs, phonemic contrast, and complementary distribution. Others are secondary criteria, which can be used in tandem with others, but not robust enough to be used in isolation.

The phonemic method, and the concept of the phoneme itself, face several analytical, theoretical, and methodological challenges, as will become clear in the following chapters (see Hall 2013 for a survey). Since the advent of feature theory in phonology, outlined by Jakobson, Fant & Halle (1952), phonological theory has moved beyond the concept of phonemes as indivisible units of sound in a language. In accordance with the theoretical assumptions of this thesis, I assume features, not phonemes, as the fundamental building blocks of the sounds of a language and therefore use featural theory for analysing segmental processes in the later chapters. However, phonemes are still a good starting point for us here. The notions of phonemic contrast, complementary distribution and minimal pairs are all real, but operate at a more basic level of phonological features. Phonemes, are real not in an atomic sense, but as an appropriate level (i.e., the root) in the feature hierarchy to which phonological rules must have access (Clements 1999a: 204).

The phonemic method is sometimes criticised in the literature for its central tenet of the minimal contrastive pair since it is not possible in all languages to compare sounds in identical or analogous environments in order to find minimal pairs. However, this difficulty does not arise in Hrusso Aka, where the abundance of monosyllabic CV morphemes makes it possible to find segmental minimal pairs quite easily. However, finding minimal pairs that are identical in both segmental and tonal environment is more difficult.

In identifying and describing phonemes, I use these standard parameters: voicing and manner and place of articulation for consonants; and tongue height, lip rounding, and place of articulation (production point on the horizontal plane) for vowels. I do not discuss airstream mechanism, since all Hrusso Aka phonemic sounds and their variants

are produced with pulmonary egressive airstream mechanism, except for certain ideophones and interjections. A deeper analysis of the above parameters in terms of their featural correlates will be given in Chapters 3 to 5. In this chapter, I provide a broad overview of Hrusso Aka segments by listing the phonemes and their allophones.

2.2 Vowels

2.2.1 Vowel inventory

The surface vowel inventory (fairly broad transcription) is given in table 6. These surface vowels resolve into the six phonemic vowels given in table 7. The six phonemic vowels can be classified as the high vowels /i ɨ u/, the mid vowels /e o/, and the low vowel /a/[45].

Table 6: Hrusso Aka surface vowel inventory

	Front	**Central**	**Back**
Close	i ĩ iː y	ɨ	ɯ u ũ uː
Close-mid	e ẽ eː ẹ ɛ	ɘ ə əː	ɤ o õ oː ɔ ɔː ɔ̃
Open		ɐ ɐ̃ ɐː	

Vowels can be lengthened and nasalised as shown in the surface inventory, but these processes are environmentally conditioned and non-phonemic, as will be explained

[45] This vowel will be represented as [a], /a/ in this thesis. This decision is motivated by ease of reading and transcription. The vowel /ɐ/ being by far the most frequent vowel in the language, representing it with this IPA symbol makes transcription and reading much more difficult in this already complex language. For example, /ɐŋɐsɐje gʲe ɐt͡ʂɐ í ɐmɐ ́ d͡ʒɨdɐ/ vs. /aŋasaje gʲe at͡ʂa í ama ́ d͡ʒɨ-da/ (The child gave the silk cloth to sister.) Handwriting /ɐ/ in the field is not only frustrating and time consuming, but also makes it difficult to read later on. As Thomson (2008) says, this is an unfortunate way in IPA of representing one of the world's most frequent vowels.

in later sections. I shall briefly describe each of the vowels below and list minimal pairs that show contrasts between different vowels.

Table 7: Hrusso Aka phonemic vowel inventory

	Front	Central	Back
Close	**i**	**ɨ**	**u**
Close-mid	**e**		**o**
Open		**a**	

2.2.1.1 High Vowels

The three high vowels are: the close front unrounded vowel /i/ (as in /mi/ [mì][46] 'fire'), the close central unrounded /ɨ/ (as in /adɨ/ [àdɨ] 'chilli'), and the close back rounded /u/ (as in /hu/ [xù] 'water').

Vowel /i/ is the highest and frontmost vowel in the Hrusso Aka vowel space, as can be seen in figures 11 & 12 (pp. 56 & 58). It is more modal when it is stressed and is often devoiced following a voiceless consonant in an unstressed syllable (see § 6.6). Being a highly constricted tense vowel when stressed, it is often pronounced with frication. For the same reason, it often triggers affricate allophony or palatalisation in the preceding plosives. In the production study described below, it was observed to be the most stable vowel in the vowel space, generally confined to a small area to the top left of the vowel quadrilateral (see figure 12d).

[46] For tone marking and interpretation of tonal diacritics, see p. xxvi and Chapter 7. As explained on p. xxvi, tones will be marked only for phonetic transcriptions and not phonemic ones until Chapter 7, where the underlying tonal system will be discussed.

The close back rounded vowel /u/ is situated at the top right of the Hrusso Aka vowel space, as can be seen in figures 11 & 12. Like /i/, it is more modal when stressed and is devoiced following a voiceless consonant when unstressed. It also triggers aspiration and affricate allophony in preceding stops.

The high central unrounded vowel /ɨ/, although phonetically lower in the vowel space than the other two high vowels, consistently patterns with them in its phonological behaviour and undergoes reduction, slight centralisation, and deletion in unstressed syllables. It is also the default epenthetic vowel. It is devoiced following a voiceless consonant in an unstressed syllable. Its surface from is variable, it generally surfacing as the high central [ɨ] before coronals ([d̪ɨ̄w] 'push') and as the high back unrounded [ɯ] following velar consonants ([gɯ́w] 'hit'). The data show overlap and inconsistency between the two alternants, indicating phonetic effects of coarticulation and not phonological phenomena. For the same reason, the outputs are variable before the labial consonants (/fɨt̪a/ [fɨt̪á] 'fence'; /pɨɣɨw/ [pʰūɣˤɯ̄ˤw] 'rot'). As seen in this example, the vowel is also generally pharyngealised following the voiced velar fricative /ɣ/. Furthermore, the vowel always surfaces as the rhoticised high central [ɨ˞] before the retroflex consonants.[47]

The high vowels are involved in many important phonetic and phonological processes which will be discussed in the later chapters.

2.2.1.2 Mid Vowels

The mid vowels are the close-mid front unrounded /e/ (as in /me/ [mē] 'a little'), and the close-mid back rounded /o/ (as in /osa/ [ósà] 'duck'). The former is the least featurally specified vowel and is therefore easily affected by its environment and has the

[47] This rhotic allophone is much higher than the Chinese rhotic vowel [ɚ].

greatest variation. For example, /e/ surfaces as [ə] in the locative marker [=gə]. The back vowel /o/ is a stable vowel not much affected by its environment, except that it tends somewhat to centralise without changing its height following an unstressed or coronal consonant.

2.2.1.2.1 Vowel [ə] and its variants

The surface vowel [ə] and its lowered, raised, fronted, and retracted variants occur frequently, but it has no phonemic status. It mainly occurs in three environments. First, as an allophone of /e/ in the form of [ə] in [=gə̄] (also as [=gɤ̄] for many speakers), the locative marking clitic. Second, occasionally as [ɘ], a variant of the word-initial /ɨ/ in body part terminology, when the nucleus of the following syllable is either /a/, or /ɨ/ or /e/ (see § 3.5.2). Third, as an allophone of /a/ when followed by the nominaliser morpheme /-w/, giving rise to the [-əw] sequence, for example:

(5) /bà + -w/ → [bə̀w]
bloom + NMLZ

2.2.1.3 The low vowel

The vowel [ɐ] (represented here as [a] and /a/) (as in /ava/ [àvā] 'rice'), is the open central unrounded vowel. It is the most frequently occurring vowel in the language. When followed by the nominaliser morpheme /-w/, /a/ is realised as the mid central [ə] when the preceding consonant is a coronal, otherwise as the mid-back unrounded [ɤ] or the mid central unrounded [ə], as shown in (6).Variation in the outputs ([ə, ɤ] are determined by gestural inertia depending on the preceding consonant's place of articulation, but are purely phonetic.[48]

[48] This will be analysed in greater detail in the next chapter.

(6) Allophones of /a/

(a) [nə̄w] (/na-w/, ache-NMLZ, 'ache')

(b) [pɤ̄w] ~ [pə̄w] (/pa-w/, get-NMLZ, 'get')

(c) [bɤ̄w] ~ [bə̄w](/ba-w/, call-NMLZ, 'call')

The vowel is occasionally pharyngealised especially by older speakers while following a dorsal consonant or an epenthetic glottal stop that marks a syllable break between an /a/-/a/ sequence. Pharyngealisation of /a/ is more stylistic than phonemic.

(7) Stylistic pharyngealisation of /a/ (emphatic speech)

[ká^{ʕ}.ʔá^{ʕ}ːɲɛ̀]

/ká-á-ɲɛ/

go.to.base[49]-descend-SEQ

'having descended towards home'

2.2.2 Minimal Pairs

Vowel contrasts in minimal pairs, except single-vowel roots, are shown below mostly in root-final position, since that is the most natural slot of contrast with most roots having a monosyllabic CV syllable template. When the examples are verbs, they are not in their citation forms, but in root forms, since citation forms undergo morpho-phonologically induced changes, for example, [d̪à] /d̪à/ 'do' vs. [d̪ə̀w] /d̪à-w/ 'do-NMLZ'. Contrast between each pair of vowels is shown with two minimal pairs. As far as possible, pairs with the same tonal specification have been chosen. Tones are marked only in the phonetic transcription and as pronounced in isolated utterances.

[49] /ká/ 'go.to.base' means to move towards one's place of residence. The opposite of this is /d͡ʒì/ 'go.from.base'. See § 8.8.2.8. Addition of /-a/ indicates that the actor's home is geographically lower than his/her current location. Thus, /ká-á/ [kǎː] encodes twofold deixis − one being the actor's place of residence and the other being the geographical plane of the movement. Gloss convention after Lieberherr (2017), who describes a similar system (but with only two verbs), in Bulu Puroik, a Tibeto-Burman language spoken in the West Kameng District of Arunachal Pradesh.

(8) Single-vowel roots which are full-fledged words

/a/	[ā]	'one'
/i/	[ì]	'3SG'
/o/	[ò]	'paddy'
/u/	[ū]	'good'

(9) /i/ vs. /e/

/ni/	[ɲì]	'not.exist'
/ɲe/	[ɲè]	'house'
/mi/	[mì]	'fire'
/me/	[mē]	'a little'

(10) /i/ vs. /ɨ/

/ɣi/	[ʁí]	'write'
/ɣɨ/	[ɣɨ́]	'lie down'
/gi/	[gì]	'carry'
/gɨ/	[gɨ́]	'hit'

(11) /a/ vs. /ɨ/

/ɣa/	[ɣā]	'yawn'
/ɣɨ/	[ɣɨ̄]	'grind'
/na/	[nā]	'be sick'
/nɨ/	[nɨ̄]	'cajole'

(12) /a/ vs. /e/

/ʂa/	[ʂà]	'child'
/ʂe/	[ʂè]	'that'
/ma/	[mā]	'NEG'
/me/	[mē]	'a little'

(13) /a/ vs. /o/

/ba/	[bā]	'call'
/bo/	[bō]	'be cloudy'
/t͡ʂa/	[ʈʂā]	'bask'
/t͡ʂo/	[ʈʂō]	'weigh'

(14) /u/ vs. /ɨ/

/ɣu/	[ɣū]	'bury'
/ɣɨ/	[ɣɨ̄]	'ten'
/d͡ʐú/	[dʐú]	'ripen'
/d͡ʐɨ́/	[dʐɨ́]	'rub'

(15) /o/ vs. /u/

/o/	[ò]	'paddy'
/u/	[ū]	'good'
/no/	[nò]	'land'
/nu/	[nú]	'sting'

(16) /e/ vs. /o/

/he/	[hè]	'this'
/ho/	[hò]	'see'
/me/	[mē]	'a little'
/mo/	[mò]	'NEG'

2.2.3 Nasalised vowels

There are numerous instances in the data where vowels are nasalised, but all of them are environmentally conditioned and there are no phonemic nasal vowels in Hrusso Aka. For example, in [mɻ̃õ] 'seven', both [ɻ] and [o] are nasalised due to nasal assimilation conditioned by the /m/ in the syllable. In examples (17) and (18) below, the vowels preceding tautosyllabic nasal consonants are nasalised due to progressive assimilation to the [NASAL] feature.

(17) Vowel nasalisation rule

$$V \rightarrow V \;\; / \;\; \underset{[\text{NASAL}]}{} \;\; \underset{[\text{NASAL}]}{}$$

(18) Vowel nasalisation: examples

(a) [ḏà] + [ŋ] → [ḏa̰ŋ]
'do' 'CNT' 'do continuously'

(b) [ʈ̪ū] + [mūkōi] → [ʈ̪ṹmkōi]
'tell' 'amidst' 'while.telling'

In some cases, a nasal consonant might trigger nasalisation in the surrounding vowels and then get deleted during Level-II syllabification (see § 6.3) but leave behind the nasalised vowel. This is illustrated in (19).[50]

(19) Nasal trigger deletion

(a) /kadãŋ/ → [kādã̄] 'only'

(b) /ɣobaŋwa/ → ɣobãŋwa → {[ɣòba̰wá], [ɣòba̰wa̋]}
ɣó-bà-ŋ-wá
sit-PRF-CNT=SFC:NEW
'(I am) sitting'

This type of vowel nasalisation can also be found in loanwords, as in (20). This is a sporadic process, perhaps depending on factors such as the comparative age of the loan and proficiency of native speakers in the donor language (the better the proficiency, the better the tendency to pronounce loans as in the donor language).

(20) /ʌ́epã futu/ [ʌ́ēpã̄ːfú̥tù] 'Bhalukpong town' ([ʌ́ēpãː] from [bha**lukpoŋ**] ?[51])

Apart from the nasal assimilation described above, nasalised vowels occur as free variants of their non-nasalised counterparts, (as in [oː]~[õː] 'Oh'). In one morpheme, a vowel is nasalised without a free variant counterpart, that is, [ũ] 'question tag marker'.

[50] This is the reason for the alternation [em]~[ẽ] 'yes'.
[51] /futu/ lit. 'animal drink'. The name /lyepã futu/ actually refers to the hot water spring in the town which is considered sacred. The spring is located near the 'entry gate' that marks the Assam-Arunachal Pradesh border and is cordoned off with a wall.

Although nasalisation seems to be the contrastive feature in the distinction between /u/ 'good' and /ũ/, it is more plausible that the latter has arisen out of the deletion of word-final nasal consonant. Therefore, in the interest of economy, I do not posit a phonemic nasal vowel based on this single instance.

2.2.4 A Production study of Hrusso Aka vowels

Having established the vowel inventory and illustrating contrasts, I now discuss the distribution of the Hrusso Aka vowels in the vowel space with the help of a vowel production study.

2.2.4.1 Participants and procedure

Eight native speakers from Buragaon village, four male and four female, participated in the study. The data was collected during the 2017 fieldwork. Seven participants were between the ages 25-35, one male participant was aged 50 and none of them reported speech impairments. All had been born and brought up speaking the Buragaon variety of Hrusso Aka. Details of elicitation frames, procedural instructions and so forth are given in Appendix 2. Informed consent was obtained from each participant prior to the recordings according to the details spelt out in Appendix 9 and the participants were compensated for their time. The text for data collection was a set of frames prepared according to the recommendations in Ladefoged (2010: 1–31). Most of the frames were meaningful sentences. The frames were carefully chosen by trial and error with help of native speaker consultants to maximise naturalness.

Each vowel was elicited twice in isolation and twice in ten different frames (thus 11 frames x 2 = 22 elicitations per vowel per speaker), varying for the voicing feature and stress. Thus the intended number of tokens were 176 per vowel (22 x 8 speakers),

that is, 1056 vowel tokens in all. However, 984 tokens were actually elicited due to speaker availability constraints.[52]

Recordings were made in a fairly quiet and echo-free room in Buragaon village using an AKG C 502 headset cardioid condenser microphone and Marantz PMD 661 MK2 solid state recorder. Recording settings were as follows: PCM 24 bit mono with 44.1 kHz sampling rate. For analysis, the audio was downsampled to 16000 kHz.

Data analysis and plotting were done using Praat software (Boersma & Weenink 2019) and a modified version of the PhonR package (McCloy 2016) run with RStudio (RStudio Team 2019) software, using R programming language (R Core Team 2019). The target vowels were manually segmented and labelled on a Praat text grid, with formants F1 and F2 with extracted using a Praat script[53] with the following settings: Timestep 10 ms, window length 25 ms, maximum formant 4000 Hz for male and 5000 Hz for female speakers, and dynamic range 30 dB. Results thus obtained were manually checked for accuracy. It was found that occasional erroneous data points had resulted mainly due to the following reasons: (a) mispronunciation, hesitant pronunciation, or creaky pronunciation by participants, (b) heavily devoiced high vowels due to which no formant data could be meaningfully extracted, and (c) unstable F2 tracks. When in consultation with native speaker consultants, it was judged that (a) or (b) was the case, the tokens were discarded; and for all instances of (c), formants were manually extracted from a point during the steady state of the vowel closest to midpoint, which was most often to the left of midpoint. Formants were never extracted from the first or the last 20% of the vowels to avoid data that is coloured by surrounding consonants. Formants of 115

[52] See Appendix 2, § 6. "Number of tokens."
[53] Script by Mietta Lennes. Script name: "collect_formant_data_from_files.praat" downloaded from https://lennes.github.io/spect/ . September 2019.

vowels (11.7%) were manually extracted during the data checking and 32 tokens (3.3%) were discarded, which gave a total of 952 tokens for analysis. The number of tokens available for analysis per vowel is given in table 8.

Table 8: Total number of clean tokens analysed per vowel

Vowel	Number of clean tokens
i	160
e	163
ɨ	153
u	160
o	157
a	159
TOTAL	**952**

2.2.4.2 Results and discussion: Hrusso Aka monophthongs

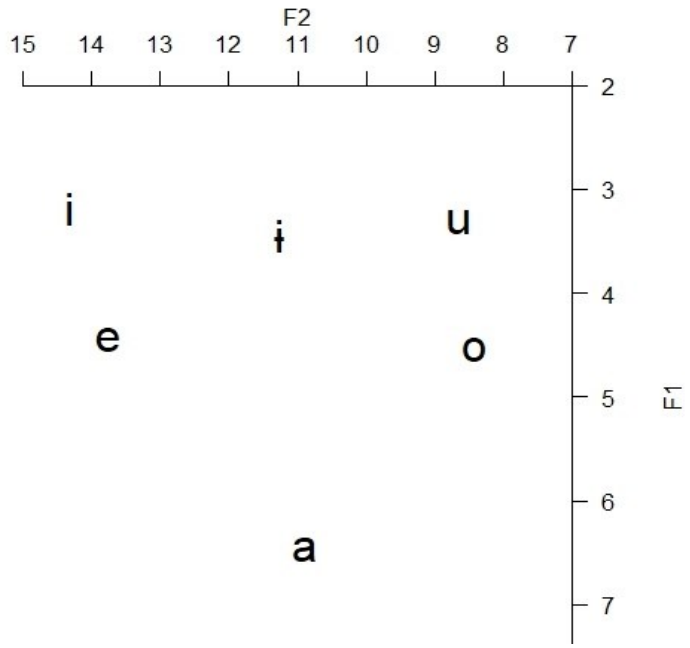


Figure 11: Hrusso Aka vowels (n=157-163 per vowel)

Figure 11 shows the means of six monophthong vowels, represented by their IPA symbols, normalised and plotted according to the Bark scale. It can be seen that the six vowels are well-differentiated and symmetrically distributed over the vowel space as, in IPA terminology, close front unrounded /i/, close central unrounded /ɨ/, close back

rounded /u/, close-mid front unrounded /e/, close-mid back rounded /o/, and open central unrounded /ɐ/, which is represented as /a/ throughout this thesis. Among the high vowels, /i/ is the highest vowel, followed by /u/ and then by /ɨ/.

The close-mid counterparts of /i/ and /u/ are /e/ and /o/. Phonetically, /o/ is slightly lower than /e/. Equidistant from the front and back vowels and far lower than /e/ and /o/ is the open central vowel /a/.

2.2.4.2.1 Male vs. female speakers

Table 9 lists the gender-wise mean F1 and F2 values for the Hrusso Aka vowels. The differences in the means across the sexes confirm that male and female speakers have different vowel space areas due to the difference in vocal tract sizes (Johnson & Martin 2001: 89 and references therein).

Table 9: Mean F1 and F2 values (Hz) for monophthong vowels

Vowel	**Female**				**Male**		
	N	**F1**	**F2**		**N**	**F1**	**F2**
i	79	347	2675		81	282	2231
ɨ	77	387	1588		76	295	1502
u	79	365	1066		81	291	1008
e	84	476	2432		79	415	2052
o	76	503	1035		81	416	953
a	80	744	1579		79	640	1339

Figure 12 below further confirms this crosslinguistic tendency. 12a represents the distribution of all the 952 tokens, colour coded for sex. Figure 12b shows the vowel space polygons by sex, where it can be seen that female speakers have a larger and lowered vowel space compared to males. Figure 12c plots the mean values of each vowel for each female and male speaker. Note the similar patterning of individual speakers by sex in this figure. Finally, figure 12d compares the means of all the male speakers with all the female

speakers. While the means for female and male speakers are different, the symmetrical distribution of vowels within the vowel space is very similar for both.

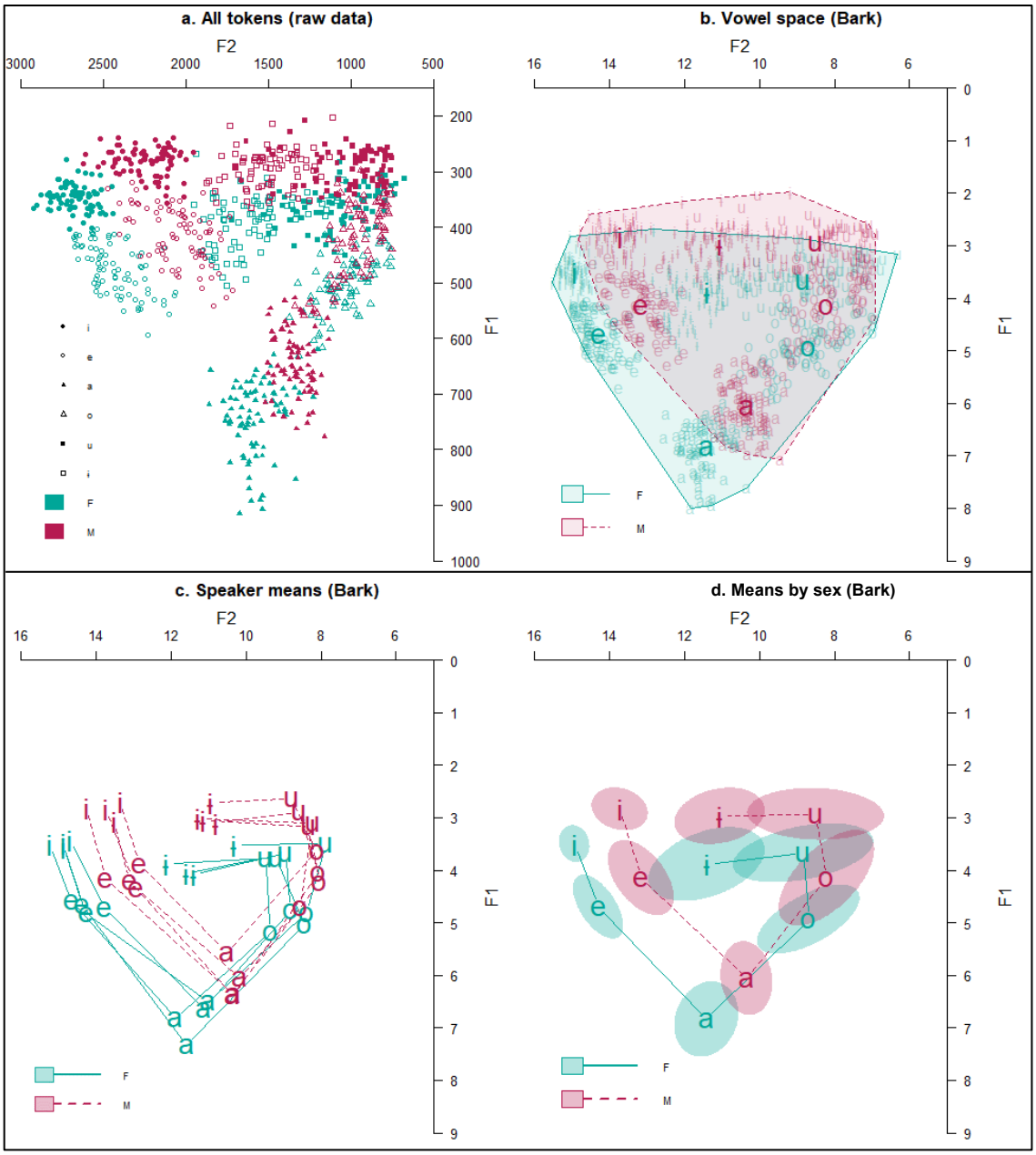


Figure 12: sex-wise plots of Hrusso Aka vowels.

Figure 12 is a study of the canonical vowels in Hrusso Aka, carefully produced by native speakers at natural speed and in semi-laboratory conditions. Interestingly, every speaker, each recorded on different days and without seeing others being recorded, has produced very symmetrical and regular plots that are strikingly similar to one another

(see especially 12c). Analysis of naturally spoken speech data is likely to yield a more dynamic plot, but figure 12 clearly illustrates the symmetry, distance and differentiation among the six canonical vowels.

2.2.5 Duration

From a separate study using the same equipment, environment, software, and methods of analysis as above, the average durations of stressed vowels for one speaker, Fe1, who also participated the vowel quality study above, in 60 elicited tokens per vowel, spoken at normal speed, are listed in table 10. It can be seen that the high vowels /ɨ i u/ have the shortest and the low vowel /a/ the longest phonetic duration in stressed syllables. Vowel length is not contrastive in Hrusso Aka. Unstressed vowels undergo various degrees of reduction and the high vowels are sometimes obscured to the point of deletion (see high vowel devoicing, § 6.6.2). They can be lengthened in (a) high-tone bearing TBUs, (b) Monosyllabic (C)V words, or (c) pragmatically emphasised words. These will be discussed in later chapters.

Table 10: Average vowel duration (n=60x6)

Vowel	Average duration (ms)
ɨ	63
i	69
u	70
o	86
e	96
a	97

2.2.6 Stress and voicing environment

Testing for the effect of stress on the vowel space showed a slight tendency of centralisation for unstressed vowels. For those preceding a voiced environment, results were inconclusive. Both are topics for further study with larger data sets.



(a) The side and front views of the resting lip position of speaker Fe1, whose lip gestures are used for the study of vowels here.

(b) [ì] in /i/ '3SG': The vowel is pronounced with spread lip position. /i/ is the frontmost vowel with greatest tongue height. In the front-facing picture, the fronted tongue is seen through the interdental gap just behind the teeth.

(c) [i] in /ikiŋ/ [īkīŋ] 'new' (word-initial vowel): This vowel is also produced with a spread lip gesture. Narrow interdental gap indicates a high vowel, but having its highest point at the centre, the tongue is not visible behind the teeth as it was for /ì/.

(d) [e] in /gʲe/ [gʲē]'clothes': Illustration of the allophone [e] of /e/ (the other being [ẹ]), with close-mid height. The vowel is produced with spread lip gesture. Contrast this vowel with [i] above. The tongue is not as close to the back of the teeth as in

(e) [u] in /hulibz͡o/ [húlbzò] 'Buragaon village': Lip rounding is clearly seen in both the side and the front views. /u/ induces greater lip protrusion than the other rounded vowel, /o/.

(f) [o] in /kako/ [kàkò] 'book': Lip rounding and protrusion are clearly seen, but compared to /u/, the mandible is at a lower position as can be seen from the greater gap between the upper teeth and the lower lip.

(g) [a] in /-ha/ [-hà] 'IMP': The tongue height is the lowest for this vowel. Interdental gap is the greatest compared to other vowels. The tongue rests on the floor of the lower jaw (not clear from the picture).

Figure 13: Lip gestures for Hrusso Aka monophthongs. The figure shows simultaneous side and front views of speaker Fe1's lip gestures pronouncing the vowels listed to the right

2.2.7 Lip gestures

Figure 13 on the next page is a photographic study of lip gestures for the six monophthongal vowels of Hrusso Aka. All the pictures in the figure were obtained from the video footage of sentence-level utterances by speaker Fe1 using the side-mirror technique described in Ladefoged (2010: 32). The two views, from the front and the side, were captured simultaneously by a single video camera. It can be seen in panels (b), (c), and (d) in figure 13 that [i], [e] and [ɨ] are pronounced with a spread lip position and in panels (e) and (f) that [u] and [o] are pronounced with lip rounding and protrusion. In panel (g), the mandible is clearly lowered, increasing the interdental gap while pronouncing [a]. For this vowel, the tongue rests on the floor of the mouth − the tongue can be seen in the picture, although due to the shadows cast by teeth, its resting on the floor of the mouth is not clearly discernible.

For other vowels, although subtle changes in jaw heights can be observed through the interdental gap, not much can be concluded from this observation alone, since tongue height information cannot be gathered from the pictures. This information is obtained from the formant data.

2.2.8 Vowel distribution

Table 11 shows the distribution of vowels in lexical roots and words. For the study of the core segmental and suprasegmental phenomena in Hrusso Aka, I take lexical roots as the domain of observation. Once roots combine with other roots or affixes to create bases, or full-fledged words, morpho-phonological rules that differ from root-level rules are applied.[54] This is reflected in different patterns of vowel distribution for roots and words in the table.

[54] For example, CVC syllables are regularly allowed in the medial position in compounds unlike in roots where they are extremely rare, if at all present.

Table 11: Vowel distribution in lexical roots and words

Vowel	1-vowel roots	Root initial	Root medial	Root final	word-initial	word-medial	word-final
i	+	-	-	+	+	+	+
ɨ	-	-	-	+	+	+	+
u	+	-	-	+	+	+	+
e	-	-	-	+	-	+	+
o	+	-	-	+	+	+	+
a	+	?	-	+	+	+	+

The vowel /a/ is the only one to occur in the initial position of a small residue of unanalysable morphemes.[55] All vowels occur in root-final position and, except /ɨ/ and /e/, all vowels can stand alone as single words (the nasalised /ẽ/ 'yes' is the reduced form of /em/, therefore not really a single vowel). The syllable template at the root level is overwhelmingly CV. There are no roots with closed syllables of the CVC or VC types, except in one case, that is, in /am/ or /em/ 'yes'. Other putative CVC or VC roots are analysable as bimorphemic compounds (e.g. for an analysis of [mìm], 'woman' and [ájɲ̀] 'mother' see § 6.10).

Due to the concatenative morphology (see Chapter 9), vowels can occur in any position in words, except /e/ in the initial position. Generally, vowels in the word-initial position are rare and occur in restricted sets of words. Thus, /i/, /ɨ/, and /u/ occur in initial position in body part terminology due to vowel harmony (explained in § 3.5.2); /o/ occurs in a limited number of words, such as /osa/ [ósà] 'duck' and /oliɣi/ [ólgī] 'rice'; but /a/ is more prolific, as already noted (/aʂa/ [àʂà] 'cat', /adɨ/ [àdɨ̀] 'chilli').

[55] For example, /adɨ/ 'chilli'. Probably in such words /a/ was historically a prefix but cannot be synchronically analysed as such. Most other word-initial occurrences of /a/, such as in kinship terminology, are semi-frozen prefixes.

2.2.9 Occurrence frequency

Figure 14 shows the number of occurrences of each vowel in the Hrusso Corpus-2020 (Appendix 13). The low vowel /a/ is the most frequently occurring vowel of all (31%), followed by /e/ (23%). The vowel /o/ is at 14%, and the high vowels are somewhat evenly distributed between 9% and 11%. These numbers are interesting because, in Chapter 3, the featural analysis will show that /a/ and /e/ are the least marked and the high vowels the more strongly marked vowels.

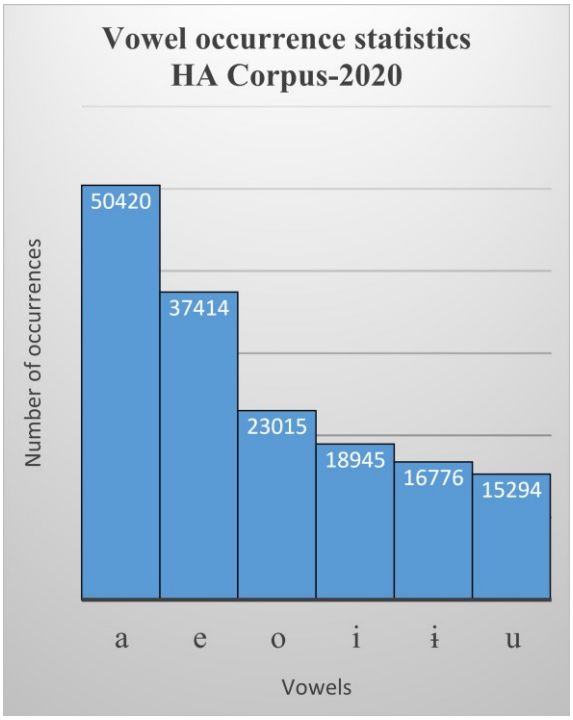


Figure 14: Vowel occurrence statistics in the Hrusso Corpus-2020 (corpus size: 78,000 words)

2.2.10 Diphthongs

Hrusso Aka does not have phonemic diphthongs. Diphthong-like sequences [əw], [iw], [uw], [ew], [ow], and [ɨw] originate during word formation, that is, during verb and adjective nominalisation. I interpret these as vowel-glide sequences (discussed in § 6.8). In addition to these, I analyse sequences that might seem like diphthongs (/ie/ and /io/) as consonantal offglides [C^{j}e] and [C^{j}o], e.g. [p^{hj}è] 'vegetable' and [p^{hj}ō] 'pluck'. These

result from the palatalisation process discussed in § 5.5. Further, intrasyllabic diphthong-like vowel sequences are formed due to vowel coalescence during hiatus resolution, which are discussed in § 6.7.

2.3 Consonants

The aim of this section is to list the consonant phonemes of Hrusso Aka, briefly describe their characteristics, and list minimal pairs in order to demonstrate phonemic contrast among them. Figure 15 lists thirty-five consonantal units, of which thirteen are shaded, one (/r/) is in brackets, and twenty-one are unshaded. The last group of unshaded consonants are straightforwardly identifiable and are the focus of the following sections of this chapter. Consonant /r/ is in brackets since it occurs only in loan words and is not original to the Ĝusso variety of Hrusso Aka, after a brief overview of its characteristics, I will not discuss it further. The shaded units are all coronals (see Chapter 4 for definition and discussion). These will not be discussed in this chapter, since they need a more detailed study, which, in § 5.8.2, will lead to the revision of the present consonant chart. Keeping aside the phonological/phonetic status of these units for now, a word must be said about the transcription conventions I use for the coronals.

2.3.1 Transcription conventions for coronals

The **dental consonants** in Hrusso Aka are all **apical**, produced with the tongue tip against the back of the upper teeth. These are represented with the IPA dental diacritic underneath each letter, as /t̪, d̪, s̪, t͡s̪, d͡z̪/.[56] Hrusso Aka as spoken in Buragaon has a distinct series of **alveolar consonants**, uttered only slightly behind the dental place of articulation with the alveolar ridge as the point of articulation. These are all **laminal**

[56] These are represented in some places without the dental sign underneath as /t, d, s, t͡s, d͡z/.

sounds produced with the blade of the tongue. They will be represented throughout this thesis with the IPA laminal diacritic underneath each letter, as /s̪, z̪, t͡s̪, d̪͡z̪/.

The next set of consonants are the **postalveolars**, whose point of articulation is between the alveolar and the palatal region. These are also **laminal** sounds. I will represent the obstruents among them with the postalveolar/palatal IPA symbols as /ʃʲ, t͡ʃʲ, d͡ʒʲ/, and the sonorants as /ɲ, ʎ/. As I will show below, the postalveolars originate during the formation of a series of palatalised complex consonants, which I will call the 'palatalisation series' (this will be discussed at length in § 5.5). During the formation of this series, every coronal consonant is neutralised to the postalveolar place of articulation, with a prominent offglide production. The above symbols with the offglide represent this. The IPA does not have postalveolar symbols for the nasal and the lateral. They are not represented as /nʲ, lʲ/ because these symbols are misleading, giving a false impression of a transition from the dental to postalveolar/palatal place of articulation (since /n/ and /l/ are dental in Hrusso Aka). Therefore, they are represented as /ɲ, ʎ/. Another set of sounds is the **retroflexes**, which I will represent with the IPA retroflex symbols as /ʂ, ʐ, t͡ʂ, d͡ʐ/. These are **apical** sounds. Finally, there is a pair of voiceless and voiced **laminal palatal** affricates, uttered with the hard palate as the place of articulation. I will represent these as [cç] and [ɟʝ]. I discuss the phonological status of coronal consonants in Chapter 4.

Coronals give rise to the three series of complex consonants discussed in Chapter 5. These will be transcribed as follows: members of the Palatalisation Series (§ 5.5) with a palatal offglide both in phonemic and phonetic transcriptions, e.g. /pʲ/ [pʲ], /kʲ/ [kʲ]; and the members of the Alveolar Series (§ 5.6) and the Retroflex Series (§ 5.7) will be represented with a top ligature in phonemic transcription to indicate their phonologically single-segment status (e.g. /d̪͡z̪, t͡ʂ, p͡ʂ/). However, indicating the sequential realisation of

segment-internal components, they will be transcribed without the top ligature in the phonetic transcription (e.g. [d̪z̪, ʈʂ, pʂ]).

	bilabial	labio-dental	dental	alveolar	postalveolar	retroflex	palatal	velar	glottal
plosive	p b		t̪ d̪					k g	
affricate			t̪s̪ d̪z̪	t̪s̪ d̪z̪	tʃʲ dʒʲ	ʈʂ ɖʐ	cç ɟʝ		
fricative		f v	s	s̪ z̪	ʃʲ	ʂ ʐ		x ɣ	
nasal	m		n		ɲ			ŋ	
lateral			l		ʎ				
trill			(r)						
glide	w						j		

Figure 15: Hrusso Aka Consonant chart, version 1

In the sections below, I group the consonants according to their manner of articulation and briefly describe each consonant.

2.3.2 Plosives

Hrusso Aka has three pairs of plosives, with members of each pair contrasting for the feature [VOICE]. They are, the voiceless and the voiced bilabial plosives /p/ (as in /pa/ [pʰā] 'yeast') and /b/ (as in /ba/ [bà] '2SG'); the voiceless and the voiced dental apical plosives /t̪/ (as in /t̪o/ [t̪ʰó] 'DEM.DIST.VIS') and /d̪/ (as in /d̪a/ [d̪à] 'do'), and the voiceless and the voiced velar stops /k/ (as in /ko/ [kʰō] 'scratch') and /g/ (as in /gow/ [gòw] 'be strong').

2.3.2.1 Voice onset time (VOT)

The acoustic correlates of the feature [VOICE] can be measured by voice onset time (VOT), defined by Abramson as "the temporal relation between the onset of glottal

pulsing and the release of the initial stop consonant" (Abramson 1977: 296). In Hrusso Aka, VOT can be observed in two forms: first, voicing lead (negative VOT), that is, voicing that occurs before the release of a consonant, and second, voicing lag (positive VOT), when voicing occurs after the release. Voiced plosives in Hrusso Aka have a negative VOT with clearly recognisable voicing lead, and the voiceless stops have a positive VOT resulting in various degrees of aspiration.

In a production experiment, I measured VOT (as suggested in Ladefoged 2010; Mikuteit & Reetz 2007) for five speakers, three male (aged 30-65) and two female (aged 30 and 50), all native speakers of the Ĝusso variety. Despite repeated attempts, it was not possible to obtain data with utterance initial plosives (like words in isolation, or test word in the beginning of a sentence) because, not having previous reading experience in their language, the speakers produced unnaturally long pre-voicing due to hesitation. Therefore, each plosive was recorded in a word-initial − but not utterance-initial − environment and in a stressed syllable in the frame given below:

(21) /i ___ d̪a/
3SG PRF
'S/he ___PRF'

Table 12: VOT measurements (ms) for each plosive

Plosive	[VOICE]	N	MeanVOT	Std. dev	Std. Error
/p/		59	64	20.29	2.64
/t̪/		50	61	19.53	2.76
/k/		59	86	21.20	2.76
/b/	✓	59	-100	17.05	2.21
/d̪/	✓	60	-94	15.53	2.00
/g/	✓	57	-84	14.54	1.92

The test syllables were of PV template, where P is a plosive and V is a vowel.

Two tokens per PV combination were collected. Thus the expected number of tokens was 360 in all (6 plosives x 2 tokens x 6 vowels x 5 speakers) and 60 per consonant. Of these, after discarding mispronounced tokens, 344 tokens were used for analysis. The number of tokens per plosive (N) is given in table 12. The table shows the results of the study, showing mean VOT, standard deviation and standard error for each plosive. This is visualised in figure 16. It can be seen that the voiceless and voiced plosives have positive and negative VOT respectively. Trends indicate a hierarchy of /k/ > /p/ > /t̪/, and /g/ > /d̪/ > /b/ in conformity with the crosslinguistic tendency (Ladefoged 2010: 99).

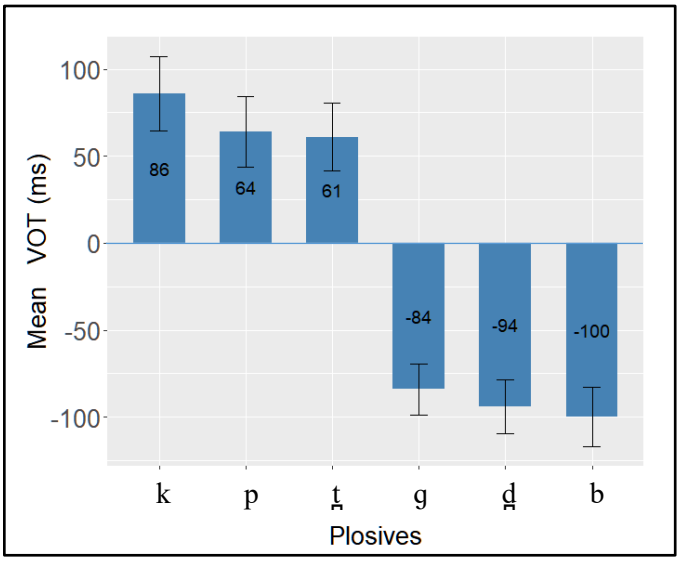


Figure 16: Mean VOT per plosive (N=50-60)

It must be remembered that this study summarises VOT effects in idealised, carefully pronounced, stressed syllables. In real speech situations both consonant fortition and consonant lenition alter VOT values. Consonant fortition tends to lengthen voice lag besides enhancing affrication or palatalisation effects; and lenition leads to loss of aspiration in voiceless plosives. The former process routinely occurs when plosives precede high vowels, especially in stressed syllables, and the latter when they precede the low vowel /a/ and. See plosive allophony section below for more details. These are

important and definingly characteristic phonetic processes in Hrusso Aka and require a more detailed study than can be afforded in this thesis.

2.3.2.2 VOT by vocalic context

Figure 17 indicates that the right vocalic environment has an impact on VOT value. The left-hand side of the figure, (A), depicts the VOTs of voiceless plosives in different vocalic environments. Each bar depicts the mean VOT for all voiceless plosives immediately preceding the vowel marked on the x-axis. On the right-hand side, (B), each bar depicts the mean VOT value of all voiced plosives immediately preceding the vowel indicated on the x-axis.

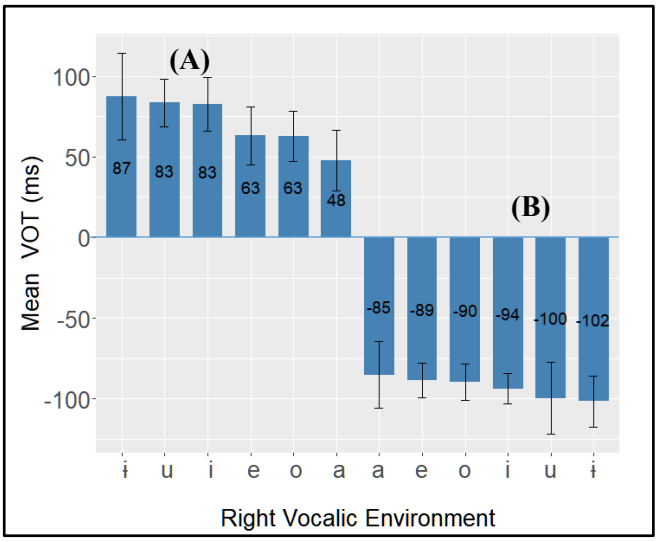


Figure 17: VOT by the right vocalic context.
Set (A) on the left, the bars with positive values, indicate VOT for voiceless consonants by each right vocalic environment (x-axis), and set (B), bars with negative values, indicate VOT for all voiced consonants in the same environment. (N=25-32 per vowel)

The trend shows that the VOT values on both sides pattern according the vowel heights, which can be stated as follows:

(22) Voice lag for voiceless plosives by the right vocalic context:
high vowels /ɨ i u/ > mid vowels /e o/ > low vowel /a/

(23) Pre-voicing for voiced plosives by the right vocalic context:
high vowels /ɨ i u/ > mid vowels /e o/ > low vowel /a/

These trends are along the expected lines, given that the high vowels are more constricted and therefore induce more effort in the preceding plosives. However, due to the small sample size, (22) and (23) are to be taken as indicative trends that need to be corroborated with a larger study for statistical validity.

The voiceless plosives show greater VOT variation in different vocalic contexts than their voiced counterparts. Recall that the voiceless plosives are aspirated by default in the language. Added to this, consonant fortition generally results in affrication or secondary fricative articulation of voiceless plosives when followed by high vowels, as shown in (24). It must be remembered, however, that these are not categorical but gradient tendencies. For example, /p/ in a syllable such as /pi/ is likely to surface as [p^{ç}] most of the time, but it can also surface as just aspirated [p^{h}] depending on factors such as type and speed of speech (e.g. careful vs. normal), cross-speaker variation, and stress. The most likely outputs for /p/ in different vocalic contexts are listed in (24), and are illustrated with examples in (25) and figure 18 below.

2.3.2.3 Plosive allophony

In Hrusso Aka, consonants are affected predominantly by the following, not the preceding vowels due to the syllable phonotactics. Since (C)V is the only permitted syllable template at the root level, there is always a syllable boundary between a given consonant and the vowel preceding it in words during core syllabification (Level I syllabification, see Chapter 6).

(24) Surface forms of /p/

/p/ → [pᶜ] / ___ {/i/, /j/}[57]

/p/ → [pᶲ] / ___ /u/

/p/ → [pʰ] / elsewhere

(25) Examples for the surface forms of /p/

/piw/	[pᶜìw]	'peck'
/pu/	[pᶲù]	'mountain'
/pom/	[pʰōm] or [pōm]	'five'
/pa/	[pʰā]	'yeast'
/pɨ.ɣɨw/	[pʰɨ̄ɣɨ̄ˠw]	'be.rotten'

Figure 18 illustrates the words given above (except /pɨ.ɣɨw/) as spoken by Fe1, with arrows indicating the linear boundaries of aspirated and affricated portions.

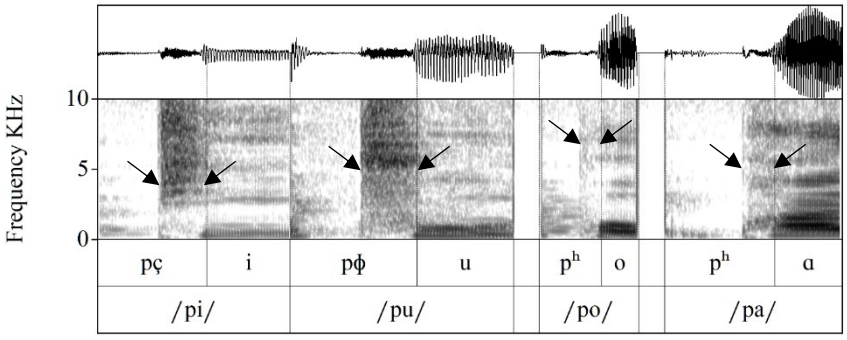


Figure 18: Allophones of /p/, with /p/ uttered root-initially preceding four different vocalic contexts.

The tokens were extracted from a spontaneous conversation between two native speakers at normal speed (hru_1739_conv).[58] It can be observed in the figure, as stated above, that the vowels /i/ and /e/ induce the highest degree of fortition in the form of palatalised secondary articulation; /a/ and /o/, due to their higher sonority value and

[57] /p/ before /i/ or when it is palatalised. See section 5.5.

[58] Note that in figure 18b, the formants visible during the closure for [pᶜʲ] is due to coarticulatory effect from the heavily stressed previous syllable.

consequently high perceptual salience, induce the least degree of fricativisation in the form of a milder aspiration.

The voiceless velar plosive /k/ is fronted and tends to be affricated before /i/ and /j/ as /k̟ˣ/. The point of articulation during such fronting is always behind the palato-alveolar boundary and the articulator is clearly the back of the tongue and never the blade (thus the feature is always [DORSAL]). Generally, /k/ is affricated before /u/ as [kˣ]; and aspirated as [kʰ] before /ɨ/, /o/ and /a/. The degree of aspiration before /a/ is far lesser than before /ɨ/ and /o/.

(26) Surface forms of /k/

/aki/	[ák̟ˣi]	'paternal.uncle'
/ɨ.kɨɲ/	[ɨ̄kʰɨ̄ɲ]	'new'
/kuw/	[kˣùw]	'cook'
/a.ko/	[ákʰò]	'younger.person'
/a.ka/	[ākʰā]	'alone'

Allophones of the dental plosives /t̪/ and /d̪/ offer an interesting case study and confirm the assumptions about coronals made in this thesis. I will only briefly state the surface outputs here, since there will be two full chapters dedicated to discussing the coronals below. /t̪/ is heavily aspirated, but never affricated before the high vowels /ɨ/ and /u/. The consonant is also moderately aspirated before /o/ and /a/ as illustrated with examples in (27). Aspiration before /a/ is reduced compared to all other vocalic contexts, and sometimes absent altogether, again owing to the high sonority value of /a/.

Interestingly, it appears that /t̪/ does not occur before /i/ and /e/. However, it is possible that it surfaces as postalveolar affricate [tʃ] before /i/. I do not list [tʃ] as an allophone of /t̪/ here, since [tʃ] results from multiple neutralisation processes. See § 4.5. for a detailed discussion.

(27) Surface forms of /t̪/

/mi.t̪i/	[mɨt̪^{h}ɨ]	'spirit'
/u.t̪u/	[ūt̪^{h}ū]	'tooth'
/t̪o/	[t̪^{h}ó]	'DEM.DIST.VIS'
/t̪a.b͡zᶣəw/	[t̪ābɻᶣəw] or [t̪^{h}ābɻᶣəw]	'God'[59]

The voiced plosives show much more limited range of allophonic tendencies in different vowel environments. Only /d̪/ is aspirated optionally; the voiced velar plosive /g/ is not aspirated but is sometimes optionally affricated. The voiced bilabial plosive /b/ is affricated as [b$^{\beta}$] before /u/ and palatalised-fricativised as [b^{j}] before /i/ and /j/. All these processes are optional.

(28) Surface forms of /b/

/biw/	[b^{j}īw] or [bīw]	'pull with finger'
/bɨ.ʂa/	[bɨʂā]	'twenty'
/buw/	[b$^{\beta}$úw] or [búw]	'draw (sketch)'
/bo/	[bò]	'money'
/ba/	[bà]	'2SG'

The voiceless velar plosive /g/ is optionally palatalised-fricativised before /i/ and surfaces as [g] elsewhere. It is the least fricativised plosive in Hrusso Aka.

(29) Surface forms of /g/

/giw/	[gìw] or [g^{j}ìw]	'carry'
/gɨw/	[gɨ́w]	'beat'
/guw/	[gùw]	'be.full'
/gow/	[gòw]	'be.strong'
/gaɲ/	[gàɲ]	'utensils'

The voiced dental plosive /d̪/ is infrequently and optionally aspirated in all contexts. Like its voiceless counterpart, /d̪/ does not occur before /i/ and occurs in only

[59] /t̪ab͡zᶣəw-gʲeb͡zᶣəw/ The spiritual being who rears (/t̪àw/) and feeds (/gʲèw/).

one context before /e/ (*Ade*! [aɖ̪e] 'INTERJ.SURPR'). Its surfacing as the palatalised affricate [dʒʲ], like its voiceless counterpart, is discussed in § 4.5.

(30) Surface forms of /ɖ̪/

/ɖ̪ɨw/	[ɖ̪ɨ̄w]	'push'
/ɖ̪uw/	[ɖ̪ùw]	'pound (rice)'
/ɖ̪o/	[ɖ̪^{h}ò] or [ɖ̪ò]	'mouth harp'
/ɖ̪a.ləw/	[ɖ̪àlə́w]	'adopt (a child)'

2.3.2.4 Palatalised plosives

A striking aspect of the Hrusso Aka surface sound inventory is the frequent occurrence of palatalised consonants, both plosives and non-plosives, such as listed below:

(31) [p^{ɕʲ}è] 'vegetable'
[ɪ̄k̟^{xʲ}ē] 'head'
[bʲè] 'forest'
[gʲē] 'cloth'
[vʲé] 'think'
[ʌ̀ètʰù] 'trap'

Tempting as it might to be to interpret these as allophonic palatalisation induced by /e/, it would be an incorrect analysis. In these words, palatalisation comes first and then /e/ is raised. In subsequent chapters, I will demonstrate how /e/ is the most underspecified vowel in the language and therefore incapable of inducing allophonic effects in the surrounding consonants. Evidence for this, and palatalisation, which is a part of the larger complex consonant formation process, is discussed in detail in § 5.5.

2.3.3 Fricatives

There are nine phonemic fricatives in Hrusso Aka. They are, the labio-dentals /f/ and /v/; the voiced velar fricative /ɣ/ and the voiceless glottal fricative /h/; the dental

sibilant /s̪/; the alveolar sibilants /s̪/ and / z̪/; and the retroflex sibilants /ʂ/ as in and /ʐ/. The voiced dental sibilant [ʣ] is not found in the Ĝusso variety.

(32) Fricatives

/fo/ [fō] 'roast'
/vo/ [vō] 'pig'

/s̪o/ [s̪ō] 'shiver'
/s̪o/ [s̪ó] 'smell'
/z̪e/ [z̪é̞] 'scold'

/ʂa/ [ʂà] 'cane'
/ʐa/ [ʐà] 'be loose'

/ho/ [hò] 'see'
/ɣo/ [ɣò] 'gorge'

The labiodental fricatives do not have allophones. The dental, the alveolar and the retroflex sibilants /s̪, s̪, ʂ/ are neutralised as the palatalised [ʃ] before /i/. The voiced alveolar and retroflex sibilants /z̪/ and /ʐ/ are rarely used and are not found in all environments. Sibilants are a very interesting class of consonants in Hrusso Aka in terms of their places of articulation, and various phonetic and phonological processes they give rise to. These are discussed in detail Chapter 4. The velar and the glottal fricatives have numerous allophones and free variation. Following are the frequently observed allophones of /h/ and /ɣ/.

2.3.3.1 Allophones of /h/

Commonly observed allophones of /h/ are the velar fricative [x] and, the glottal fricative [h]: there is fair amount of free variation among these, but the following are the general trends:

(33) /h/ is realised as a voiceless velar fricative [x] before /u/.

/h/ → [x] /___ /u/ /hu/ [xù] 'water'

(34) /h/ is fronted to [x̟] but does not cross the palato-velar boundary before /i/.

/h/ → [x̟]/___ /i/ /hinga/ [x̟īngā] 'lion' <Asm [xĩxɔ]

(35) /h/ is realised as the voiceless glottal fricative [h] elsewhere.

/h/ → [h] elsewhere /he/ [hè] 'this', /ho/ [hò] 'see', /há/ [há] 'what'

2.3.3.2 Allophones of /ɣ/

(36) /ɣ/ is realized as a voiced velar fricative [ɣ] before /u/.

/ɣ/ → [ɣ] /___ /u/ /ɣu/ [ɣù] 'salt'

(37) /ɣ/ is realized as a voiced velar fricative [ɣ] or a voiced uvular fricative [ʁ] before /ɨ/ and /o/.

/ɣ/ → [ɣ]~[ʁ] / ___ /ɨ/ /ɣɨw/ [ɣɨ́w ~ ʁɨ́w] 'recline'

/ɣo/ [ɣò ~ ʁò] 'gorge'

(38) /ɣ/ is obligatorily realized as a uvular trill [ʀ][60] before the coronal vowel /i/.[61]

/ɣ/ → [ʀ] /___/i/ /ɣiw/ [ʀíw] 'write'

(39) A palatalised /ɣ/ also yields [ʀ] when followed by /e/.[62]

/ɣʲ/ → [ʀ] /___/e/ /ɣʲew/ [ʀɛ̄w] 'be.afraid'

(40) /ɣ/ has two free variants before /a/, namely the voiced velar approximant [ɰ], or the voiced uvular fricative [ʁ].

/ɣ/ → [ɰ]~[ʁ] / ___ /a/ /p͡ʂiɣa/ [pʂīɰà ~ pʂīʁà] 'meeting place'

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[60] In Hushüñ variety, /ɣ/ is realised as [j] in this environment. Interestingly, many children and teenagers in Buragaon are no longer using the uvular trill before /i/. Instead, they are pronouncing the sequence [ʀí] as [ɣí]. Also, the segmental sequence [ɣi] has already exhausted lexical possibilities with four words with three different tones: /ɣí/ 'recline', /ɣì/ 'roll', /ɣi/ 'grind' and /ɣī/ 'freeze'. It will be interesting to watch what effect the addition of one more item to this group, ([ʀí] > [ɣí] 'write'), will have.

[61] Coronal vowels is the terminology I shall use for /i/ and /e/ in the feature system I use in this study. This is based on the FUL featural system of Lahiri colleagues (cf. Lahiri & Reetz 2010), which I shall explain in the next chapter.

[62] See § 5.5.4 for a detailed discussion on this phenomenon.

2.3.4 Nasals

Nasals in Hrusso Aka are the bilabial /m/ (as in /mo/ [mò] 'bamboo basket'), the dental /n/ (as in /no/ [nò] 'earth'), and the velar /ŋ/ (as in /ŋɨ/ [ŋɨ̀] 'be cold'). The dental nasal /n/ is realised [ɲ] before /i/ and /j/. Nasals are assimilated to the place of the immediately following consonants, but due to the pervasive CV syllable structure of Hrusso Aka, there is no frequent opportunity for this at the root level. The assimilation can be observed in words such as,/sɨnt͡ʃʲe/ [s̪ɨ́ɲtʃʲè] 'said so' vs. /s̪inda/ [s̪ɨ́n̪d̪à] 'thereafter'. Nasal assimilation is sometimes observed in respect to /m/, especially when the consonant is weakened due to grammaticalisation. For example, it is extremely rare to find /m/ assimilated to /k/ in /ɨmɨko/ [ɪ̄m.kō] 'middle' in its lexical form. This word has also grammaticalised to give progressive aspect, where it is very common to find nasal assimilation as discussed below.

2.3.5 Nasal place assimilation

There are not many N-C environments where nasal assimilation can take place. One optional assimilation occurs at the velar place of articulation, in the /Vm.ko/ environment, resulting in [Ṽŋ.ko], where /m/ loses the [LABIAL] feature and assimilates to the [DORSAL] place feature of /k/.

(41) Derivation of [d̪ãŋ.ko]

/d̪à/ + /ɪ̄.mū.kō/
↓ vowel harmony, level-II syllabification of /ɬmuko/
/d̪à/ + /um.ko/
↓ /u/ deletion, word formation
/d̪ə̀m.ko/
↓ place assimilation
[d̪ə̃̀ŋ.kō]

This process of assimilation is shown in (41) for the word /d̪ãŋko/ 'in the midst of doing something'. The word is derived from /d̪a/ 'do' and /Ɨ.mu.ko/ 'middle'. The example shows all the steps involved in the derivation. Note that this is an optional process. Individual speakers alternate between /d̪àmkō/ and /d̪àŋkō/. Some more examples of this optional process are listed below:

(42) Nasal place assimilation

(a) <yamkoa>	/ja-muko-a/	[jāŋ**k**wā]	'later'
(b) <añ mukrom>	/ani mukrom/	[áŋ**k**ròm]	'grandmother'
(c) <awu mukrow>	/awu mukrow/	[áŋ**k**ròw]	'grandfather'

2.3.6 Liquids

Among the liquids /l/ and /r/, only the alveolar lateral /l/ is a part of the Hrusso Aka sound inventory. The default point of articulation for the /l/ consonant is just behind the front teeth and the articulator is the tongue tip. Preceding the back vowels, it is slightly pushed back, but still on the alveolar ridge. /l/ has three allophones, [ʎ] before /i/ and /j/ (e.g. /líw/ [ʎíw] 'be heavy') and as [l] in most other environments. It is optionally realised as the velarised alveolar lateral /ɬ/ in the vicinity of a strongly [DORSAL] context, for example, /ɣulu/ [ɣūɬū] 'mortar'.

One of my consultants[63] feels that there is a retroflex-like variety of this consonant that contrasts with /l/ in words like /l̪īw/ 'boil.NMLZ' and /líw/ 'brother-in-law'. This is currently under investigation. The palatographic study discussed in § 4.2.2 did not yield conclusive results one way or the other. Therefore, for phonemic economy, for now I have listed only one lateral, /l/, in the consonant inventory.

[63] Dorjee Jebisow, personal communication.

The trill /r/ is shown in brackets in the consonant chart since it is a recent addition, at least in the case of the Ĝusso variety, and occurs only in loanwords borrowed from Assamese, English or Hindi.[64] It is used either as a substitute for the Indic voiced retroflexes such as [ɽ][65] (e.g. [bura] 'old man' <Hin [bu:ɽʰa:]) or for the [r] sound itself in foreign words (e.g. /redijo/ <Eng. radio). In well-assimilated loans, [r] is substituted with [ɣ] (e.g. [bōd̪̪͡z̪̪āɣ] 'market' <Hin [ba:za:r]).

2.3.7 Glides

There are two glides in Hrusso Aka, the palatal /j/ and the labio-velar /w/. They share the characteristics of both vowels and consonants. Both have very restricted distribution in the lexicon but are ubiquitous in in the morpho-phonological processes. /j/ is extremely frequent due to the palatalisation of consonants. /w/ is also extremely frequent as the nominalising morpheme /-w/. Glide /j/ has the same features as the high front unrounded vowel /i/ and /w/ as the high back unrounded vowel /u/; the only difference between the vowels and the glides in featural terms is the respective root node specifications of [VOCALIC] and [CONSONANTAL] (see next chapter).

2.3.8 Contrasts and minimal pairs

Following is a list of minimal pairs or word-groups showing consonant contrasts.[66]

[64] This is true only for the Ĝusso variety. The Hushüñ variety has had /r/ for a longer time, and it is better incorporated in the phonemic system, probably under the influence of the neighbouring Nyishi language which is contiguous to the Hushüñ-speaking villages.
[65] Or the voiced retroflex plosive [d].
[66] When the examples are verbs, they are in root forms, not citation forms.

(43) **Plosives**: /p/ vs. /b/, /t̪/ vs. /d̪/, /k/ vs. /g/

/po/	[pʰò]	'plan'
/bo/	[bò]	'money'
/t̪o/	[tʰó]	'bite'
/d̪o/	[d̪ʰō]	'mouth harp'
/ko/	[kʰō]	'scratch'
/ɡo/	[ɡò]	'be strong'

(44) **Nasals**: /n/ vs. /m/ vs. /ŋ/

/nu/	[nú]	'sting'
/mu/	[mú]	'blow'
/bʲuŋu/	[bʲùŋù]	'cobra'

(45) **Labials**: /p/ vs. /b/ vs. /m/

/pa/	[pʰā]	'get'
/ba/	[bà]	'2SG'
/ma/	[mā]	'NEG'

(46) /f/ vs. /v/

/-fi/	[-fĩ]	'ABIL'
/vi/	[vì]	'field'

(47) /p/ vs. /f/

/pu/	[pᶲù]	'wheat'
/fu/	[fù]	'meat'

(48) /v/ vs. /b/

/vo/	[vō]	'swine'
/bo/	[bò]	'money'

(49) /v/ vs. /w/

/ava/	[àvā]	'rice'
/awa/	[áwa]	'father.VOC'

(50) **Coronals**: /t̪/ vs. /d̪/; /l/ vs. /n/

/t̪a/	[t̪à]	'rear'
/d̪a/	[d̪à]	'do'
/la/	[lá]	'bring'
/na/	[na]	'pain'

(51) **Sibilants**: /s̪/ vs. /s̪̣/ vs. /ʂ/ vs. /ʐ̩/ vs. /ʐ̪/

/s̪ɨ/	[s̪ì]	'bamboo'
/s̪̣ɨ/	[s̪̣ì]	'blood'
/ʂɨ/	[ʂì]	'gold'
/ʐ̩ɨ/	[ʐ̩́]	'(be) sharp'
/ʐ̪/	-	

No minimal pair is found in the available data to contrast /ʐ̩/ vs. /ʐ̪/ and both are quite limited in distribution in the corpus.

(52) **Velars**: /k/ vs. /g/

/ka/	[k^{h}á]	'go.to.base'
/ga/	[gà]	'fall'

(53) /h/ vs. /ɣ/

/hu/	[xù]	'water'
/ɣu/	[ʁù]	'salt'

(54) /g/ vs. /ŋ/

/gɨ/	[gɨ́]	'hit'
/ŋɨ/	[ŋ̀ɨ]	'be cold'

(55) /ɣ/ vs. /g/

/ɣɨ/	[ɣɨ́]	'lie down'
/gɨ/	[gɨ́]	'hit'

2.3.9 Consonant distribution

As in the case of vowels, it is helpful to study the consonant distribution in two domains, namely the root and the word. By root level I mean the most basic level of

morphology where no affixation has taken place and no morphemes have combined to form stems. Word level is when the phonological words have been formed after affixation and other prosodic and morphological processes.

Due to the agglutinative morphology a different set of distribution rules apply at the word level compared to the root level, as can be seen in the distribution matrix in table 13. In earlier works, I had stated that the nasals and the liquid /m/, /ɲ/ and /ʎ/ are found in root-final position despite the preferred (C)V syllable structure in the language. New evidence shows that the only syllable templates allowed at the root-level lexicon are V and CV. This rule is exceptionless in the extant data, and if there are any unanalysable CVC syllables at all, they are found only in loanwords.[67]

Table 13: Consonant distribution in roots and words

	root-initial	**root-medial**	**root-final**	**word-initial**	**word-medial**	**word-final**
p	+	-	-	+	+	-
b	+	-	-	+	+	-
t	+	-	-	+	+	-
d	+	-	-	+	+	-
k	+	-	-	+	+	-
g	+	-	-	+	+	+
m	+	-	?	+	+	+
n	+	-	-	+	+	-
ŋ	+	-	-	+	+	+
f	+	-	-	+	+	-
v	+	-	-	+	+	-
s	+	-	-	+	+	-
s̪	+	-	-	+	+	-
z̪	+	-	-	+	+	-
ʂ	+	-	-	+	+	-
ʐ	+	-	-	+	+	-
h	+	-	-	+	+	-
l	+	-	-	+	+	-
j	+	-	-	+	+	-
w	-	-	-	-	-	+

[67] However, prefixes and suffixes can be single vowels or consonants or entire syllables (-a 'descend', -m 'F', -d͡ʒʲo 'FUT').

2.4 Residual issues

This chapter has so far achieved only a partial listing and classification of the Hrusso Aka segments and there are several residual issues. A common problem in the phonemic description of an unstudied language is that of the 'Pikean residues' (Pike 1947), those residual sounds which, at a particular stage of analysis, do not seem to fit into the phonemic system of a language. Pikean residues are often a result of the inherent weakness of the atomic view of phonemes. I briefly highlight two of these in Hrusso Aka, where a simple Pikean analysis does not give a satisfactory solution.

2.4.1 Affricates

Hrusso Aka has a large number of phonetic affricates as listed in table 14. Apart from [p^{ϕ} , b^{β}, k^{x}], which I have already analysed as allophones of their respective plosives, all others have one factor in common – they involve the place feature [CORONAL]. Some of these are phonologically plosives[68] and others are complex consonants. At this stage, I will only state here that there are two sets of affricates which fill in the plosive slots, namely the alveolar-laminal **/t͡s̪/ and /d͡z̪/** and the retroflex **/t͡ʂ/ and /d͡ʐ/**. I will discuss these in detail in Chapter 5.

Table 14: Surface affricates in Hrusso Aka

Labial		Dental		Alveolar		Postalveolar		Retroflex		Palatal		Velar
p^{ϕ}	b^{β}	t͡s̪	d͡z̪	t͡s	d͡z	t͡ʃʲ	d͡ʒʲ	t͡ʂ	d͡ʐ	c͡ç	ɟ͡ʝ	k^{x}

Affricates and complex segments will need more detailed treatment than can be afforded in this chapter not only because their importance to the Hrusso Aka phonology but also because phonemic theory fails to explain the phonological processes that are involved their formation and behaviour, since it is primarily a theory of surface contrasts and cannot 'see' the sub-segmental composition. Also, it does not adequately address

[68] See Lahiri & Reetz (2010: 46) for a discussion on palatal plosives realized as affricates.

neutralisation (Gussenhoven & Jacobs 2011: 133) which, as I will explain, is an important process during the formation of complex consonants and affricates.

2.4.2 The problem of phonemic choice

Given that the phoneme is an abstract notion, the task of choosing one allophone among many as a representative of a given phoneme is not always simple, as Wiese (1996: 16) notes. Also, naming a phoneme and assigning a symbol to it is an action that has implications for orthography and how the sound will be perceived in future. A researcher may be playing a part in sound change just by the act of pinning down a phoneme to a symbol. Therefore, very careful consideration is due in this choice.[69]

Further, since the very notion of the phoneme itself is quasi-real, since it is the features, not the phonemes that actually affect phonological processes, including allophony, assigning a letter to a group of features is simply a trade-off between representational simplicity and the capturing the actual of phonological processes involved.

In Hrusso Aka, representation of certain phonemes has been problematic. For example, /ɣ/, the voiced velar fricative, and its voiceless counterpart /x/ (but represented in this thesis as /h/) have many allophones. They are realized as velar, uvular, glottal, or pharyngeal fricatives. /ɣ/ is also realized as a trill and an approximant as seen above. The older speakers of the Ĝusso dialect in fact mostly push them backwards (uvular-pharyngeal) and younger speakers prefer them as fronted (velar-uvular). The choice here is among equally preferable alternatives. This makes both the symbols and their labels arbitrary in some sense. One of the motives for assigning the symbol /ɣ/ is because [ɣ]

[69] To illustrate this point, during a meeting with the 'Hrusso Literature Team' in 2018, I suggested that we simplify the orthography by discarding diacritics, for example, "gh" instead of "ĝ" for /ɣ/, since it would aid faster texting and typing. After some thought, the entire team felt that we should keep "ĝ" for two reasons: first, to keep the uniqueness of the Hrusso alphabet, secondly for fear that "gh" will eventually push the Hrusso /ɣ/ sound towards the Indic [gʰ], a fear not entirely unfounded for an endangered language constantly surrounded by Hindi. A similar opinion was expressed during the orthography seminar in August 2017 by the leaders of the tribe and other participants.

seems to be the future direction of this sound, with children and teenagers currently simplifying it as such from among its many allophones.

As for /h/, there are two equally plausible alternative analyses, one as /x/, the voiceless counterpart of /ɣ/, which is more elegant in terms of symmetry, and the other, as /h/, which is the most frequent allophone and which is crosslinguistically more common. I have chosen the latter.

Alternative analyses are also possible for the glides /j/ and /w/, as the vowels /i/ and /u/, or as secondary articulations (palatalisation and labialisation of consonants). Some of the processes involving these sounds are areally common, and there are different analyses available for languages such as Mandarin Chinese (see Duanmu 2000: 28 ff. and references therein). I have accorded them full consonantal status. As for the underlying representation, they are best analysed as just single-feature units (CORONAL and LABIAL). I shall revisit this issue in the following chapters.

2.5 Cover processes

Before moving on to the next chapter, two cover processes that especially affect the Hrusso Aka plosives and complex consonants must be noted.

2.5.1 Consonant fortition

Consonant fortition is a process by which the acoustic energy of a consonant is increased.[70] In a Hrusso Aka CV syllable, where C is a voiceless obstruent, the lesser the sonority of the vowel, the greater is the fortition of a consonant preceding it. Fortition is perhaps motivated by perceptual salience, since Hrusso Aka is a vowel-devoicing language. A syllable composed of a voiceless consonant and a strongly devoiced vowel would make it quite inaudible but for the compensatory fricative energy. Although a

[70] Bhat (1978) recognises two processes of what he calls spirantisation: one is a weakening of consonants, and the other a strengthening by affrication. To avoid confusion I do not use the term spirantisation for consonant strengthening and reserve the term for the process where plosives are weakened to fricatives, a process absent in Hrusso Aka.

gradient and not a categorical process, consonant fortition contributes a great deal to the seeming complexity of Hrusso Aka phonology by giving rise to a many allophonic affricates of plosives discussed above in § 2.3.2.3. A good example of consonant fortition is /pu/ [pᵠù] 'mountain', where /p/ is affricated as [pᵠ] before the high vowel (and therefore low-sonority) /u/.

2.5.2 Lenition

Lenition is a process where a sound is "weakened" i.e., its constriction is reduced (Kirchner 1998: 1). This results in increased sonority. In Hrusso Aka an ongoing sound change involving lenition can be observed in the voiced retroflex sibilant /ʐ/ [ʐ], becoming lenited to the retroflex approximant [ɻ]. This in turn leads to the lenition of several voiced complex consonants of the 'retroflex series' (§ 5.7). Lenition, once again, seems to be motivated by increasing perceptual salience, this time by enhanced sonority.

Both fortition and lenition are gradient processes, and it is difficult to assign categorical and quantitative values to them. As already stated, it is best to view them as important overarching processes in the Hrusso Aka phonology, influenced by speech rate, speaker disposition, stress, and pragmatics. As I shall explain in later chapters, this understanding helps simplify the analysis a great deal.

2.6 Conclusion

The purpose of this chapter was to gain an overall understanding of the vowel and consonant system of Hrusso Aka and to establish the phoneme inventory. This chapter has laid the foundation for an analysis of segmental phonological processes in the language. I begin the analysis in the next chapter by discussing the feature system that makes up the Hrusso Aka sounds.

Chapter 3

Features: Why sounds behave as they do

3.1 Introduction

In the last chapter, I gave an overview of the Hrusso Aka vowels and consonants. The goal of this chapter will be to explore the underlying phonological system. In order to achieve this goal, I use the Featurally Underspecified Lexicon (FUL) framework (Lahiri & Reetz 2010; Lahiri 2012; Lahiri 2018). I first discuss the FUL framework and the related theoretical underpinnings and then apply the model to the Hrusso Aka sounds.

3.2 Distinctive Feature Theory

The FUL model is based on Distinctive Feature Theory. The central premise of the theory is that sound segments are made of bundles of phonetic properties or features and phonemic contrast can be understood and described more elegantly in terms of features than phonemes (Clements 2001: 3). The theory was extensively discussed and debated in the first half of the twentieth century (e.g., Saussure 1916; Trubetzkoy 1939), after which a system of acoustically motivated binary features was formally proposed by Jakobson et.al. (1952).

In the initial years of feature theory, phonemes were 'feature bundles', a sum total of features that could be represented as feature matrices but with no matrix-internal organization or hierarchy. The feature matrix, or the feature column, was also thought to be a linear phenomenon, that is, there was thought to be a bijective (one-to-one) relationship between a phoneme and its feature matrix. In other words, feature bundles

were arranged in a linear succession just like their corresponding phonemes. A feature matrix corresponding to a phoneme was a closed system and did not 'communicate' with neighbouring feature matrices. Individual features were represented with the binary '+' or '-' values, indicating their presence or absence.

This simple model, or 'matrix formalism' as it came to be known, afforded elegant ways of representation and manipulation of features for speech modelling and synthesis. Using matrix formalism, Distinctive Feature Theory was able to better explain linguistic phenomena like language acquisition, historical sound change, and language disorders.

Chomsky & Halle's *Sound Pattern of English* (1968, henceforth SPE) applied the theory to English phonology using matrix formalism and the book had a great influence on subsequent phonological research. The distinctive feature system proposed in SPE differed from Jakobson's model in some important respects. In the Jakobsonian system, features were defined primarily based on acoustic properties, whereas SPE's features were based on articulatory factors. Second, the features proposed by Jakobson et al. (1952) were applicable to both vowels and consonants, whereas SPE used different sets of features for these.

As research in phonological theory progressed, problems with SPE-type matrix formalism became evident. Two major inadequacies were highlighted by various researchers (Clements 1985; Sagey 1986; McCarthy 1988 among others). First, in the supposed bijective relationship between phonemes and their features, the featural domain was exactly one phoneme. This failed to explain phenomena such as feature spreading and floating tones (Goldsmith 1976a). Second, since the model did not propose any phoneme-internal feature organisation, it was implied that features were equidistant from one another. This could not account for the data where features seemed to be acting in

systematic groups. For example, in the dialects of English where /t/ is replaced by a glottal stop, the oral features disappear as a group and only the laryngeal feature remains. Similar is the case in certain dialects of Spanish, where /s/ is replaced by /h/ in the syllable coda, as in *mismo* [mih.mo] 'same' (Clements & Hume 1995: 248). Here, only the laryngeal feature, aspiration, is left behind and the oral features are lost as a group.

Non-linear phonology, in a response to such problems, posited that features do not occur as random 'bundles', but are arranged in tiers that are capable of independent movement across phonemic boundaries. Further, in order to explain the group-behaviour of features, Clements (1985) and Sagey (1986) proposed models of hierarchical feature organization that came to be known as feature geometry. In these models, segments are not represented as matrices, but as hierarchically organised node configurations. A node stands for a constituent in the hierarchy where features that consistently act together as units in phonological processes are grouped together. Binary featural values were represented at the terminals.

Since the concept of feature geometry emerged, various models have been proposed as to the hierarchical organisation of phonological features. I shall briefly survey four such models here in order to trace the most recent developments.[71]

Articulator Theories (AT), based on Sagey (1986), and further modified by Halle (1988; 1992; 1995), organize the feature hierarchy according to the anatomical properties of the articulators. The use of articulatory features is also phonetically well-supported in that it gives a basis for precise phonetic parameters in defining and characterising a speech sound. Articulatory features thus provide precise and measurable grounds for the

[71] The following section, up to the description of FUL, is essentially a summary of (Lahiri & Reetz 2002; Lahiri & Reetz 2010; Lahiri 2018), included here with authors' permission.

precise execution, production, and perception of sounds. They make a clear-cut distinction between the non-terminal tree 'nodes', on the one hand, and terminal 'features' on the other.

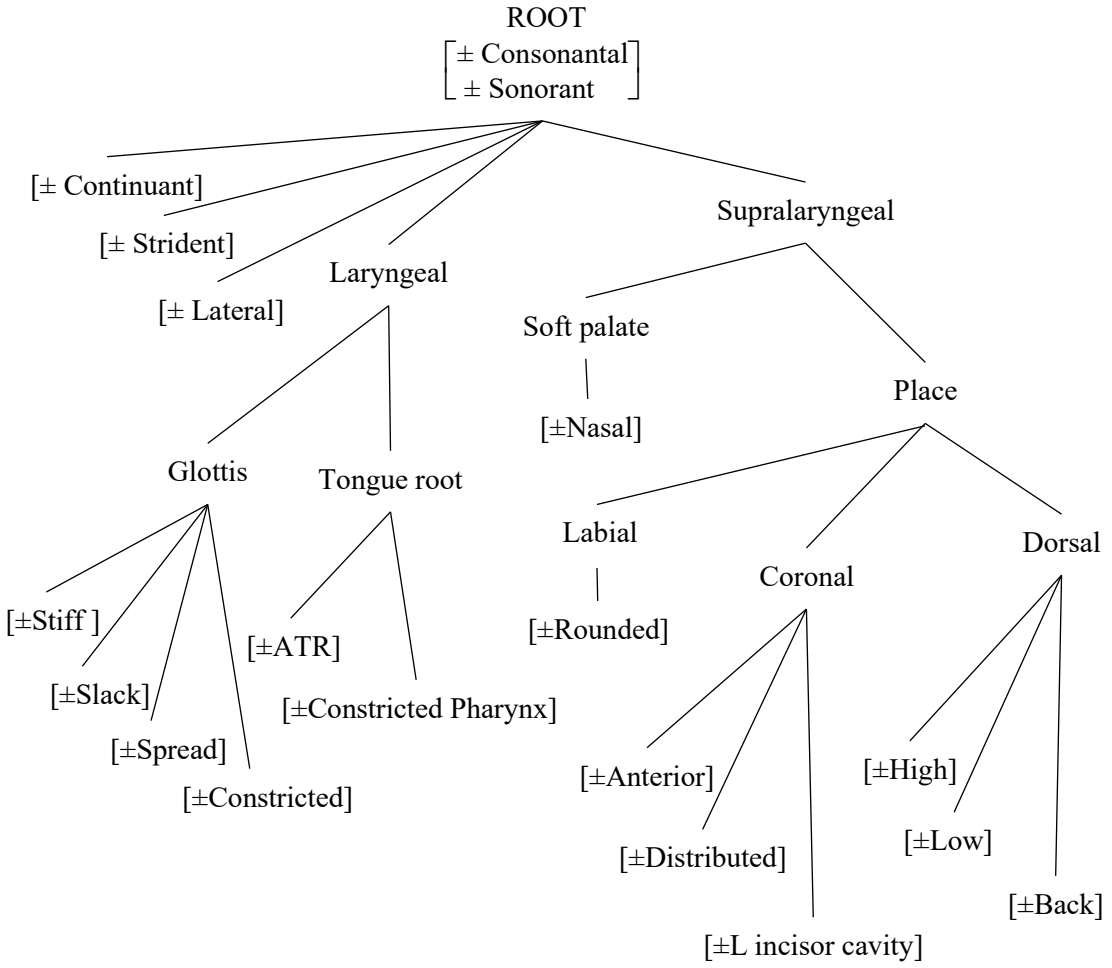


Figure 19: The Halle-Sagey feature geometry (Halle 1992: 211)

In Halle's model (1992: 211), as shown in figure 19, vowels and consonants are grouped under separate place nodes. Vowels are distinguished with the features retained from SPE, namely [±HIGH], [±LOW], and [±BACK], and grouped under the DORSAL node. Consonants, on the other hand, are placed under the LABIAL, CORONAL and DORSAL nodes; the coronals are further distinguished with [± ANTERIOR] and [± DISTRIBUTED] and [± LOWER] terminal features. A crucial difference between the models of Jakobson and

Halle-Sagey is that the former grouped front vowels and the 'front' consonants[72] together with the feature acute, whereas the latter segregated them with completely different sets of features.

Clements and Hume (Clements 1989; Clements & Hume 1995) pointed out the inadequacy of the Halle-Sagey model in explaining vowel-consonant interaction at the place of articulation and scalar assimilation of vowel height, instead proposing the Unified Feature Theory[73] (UFT), represented in figure 20 below. They argued that, based on the degree and location of vocal tract constriction, vowels and consonants could have the same place features. In the feature geometry proposed under this model, the consonants and vowels are kept separate on the feature tree, but with identical terminal feature labels under a place node. Consonants are placed under the C-Place node and vowels under the V-Place node; the latter is dominated by the "vocalic" node, which in turn is placed under the C-Place node. Constriction for consonants is represented by the oral cavity node and degree of constriction by the [±CONTINUANT] feature. Constriction for vowels is represented by the vocalic node, with degree represented by the aperture node dominating [±OPEN]. Apart from the organization of the feature tree, another important difference between AT and UFT is that the latter replaces [±BACK] with [CORONAL] and [DORSAL] for vowels.[74] Clement and Hume left out two features, [LATERAL] and [STRIDENT], from their feature tree, whose affiliation, according to them, was unclear at the time.

[72] That is, dental, alveolar, and postalveolar consonants.
[73] Terminology as in Halle et al. (2000)
[74] That is, [-BACK] with [CORONAL] and [+BACK] with [DORSAL].

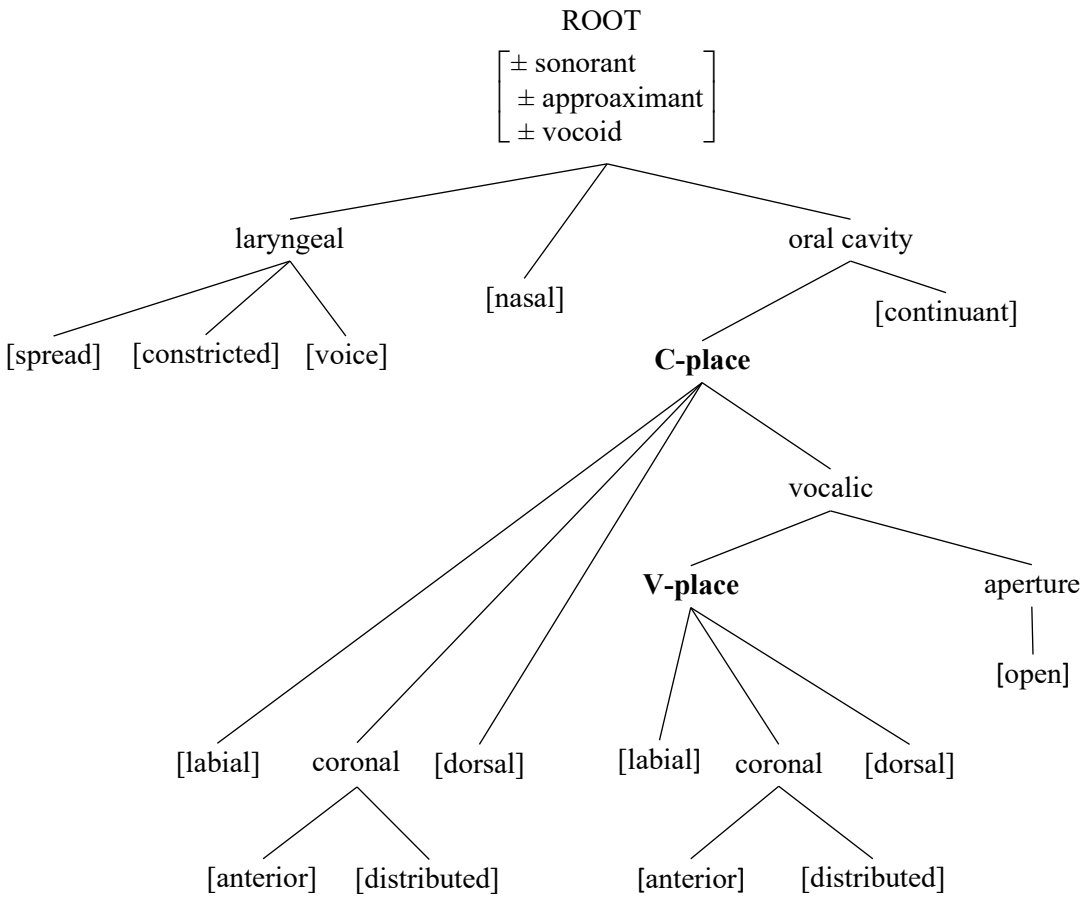


Figure 20: Feature tree based on Clements and Hume (1995)[75]

Halle et al. (2000), in their Revised Articulator Theory (RAT), responded to the issues raised by Clements and Hume, proposing that the features [high], [low], and [back] be freed from their dependency on Dorsal, but rejected UFT's proposal for the unification of vowel and consonant features (figure 21). Under the Place node, the RAT feature tree placed three organising nodes: Lips, Tongue Blade, and Tongue Body. Halle et. al. (2000) assigned to vowels the place features [high], [low], [back], and [dorsal], now dominated by Tongue Body. To consonants, they assigned [anterior], [distributed], and [coronal], dominated by Tongue Blade. This reorganisation, besides the proliferation of binary features, was arbitrary in a sense, especially in its separation of consonantal and vocalic

[75] Formatting conventions in the tree are the authors'.

features based on parts of the tongue on the one hand, and on the other hand, listing the vowel features alone under the tongue body, based on the movement of the articulators on both the vertical and horizontal planes ([high], [low] and [back], [dorsal] respectively). These issues were elegantly addressed by the FUL model, as I will show below.

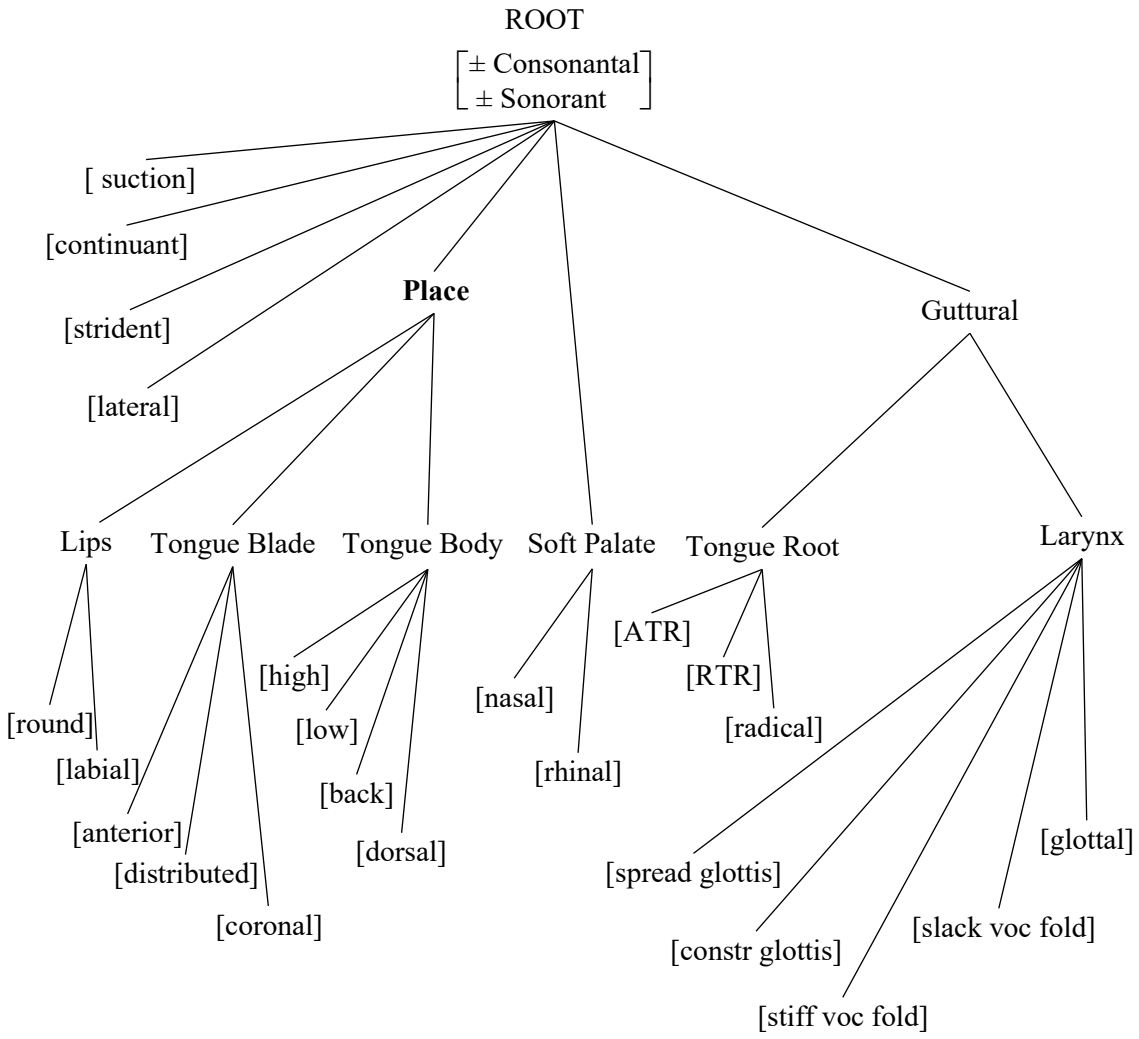


Figure 21: Feature organization in Halle et al. (2000).
All terminal features are binary. Feature formatting conventions are authors'.

Several other models of feature geometry were proposed in the meantime, for example, McCarthy (1988) who, evaluating both Clements (1985) and Halle-Sagey (Halle 1988), proposed that [sonorant] and [consonantal] be assigned to the root node

and placed [lateral] under the [coronal] organising node. Bernhardt (1990: 8), while largely following McCarthy's system, left out the pharyngeal node and the feature [lateral], reducing the number of features under the laryngeal node to two, namely [spread glottis] and [voice].

3.3 The FUL Model

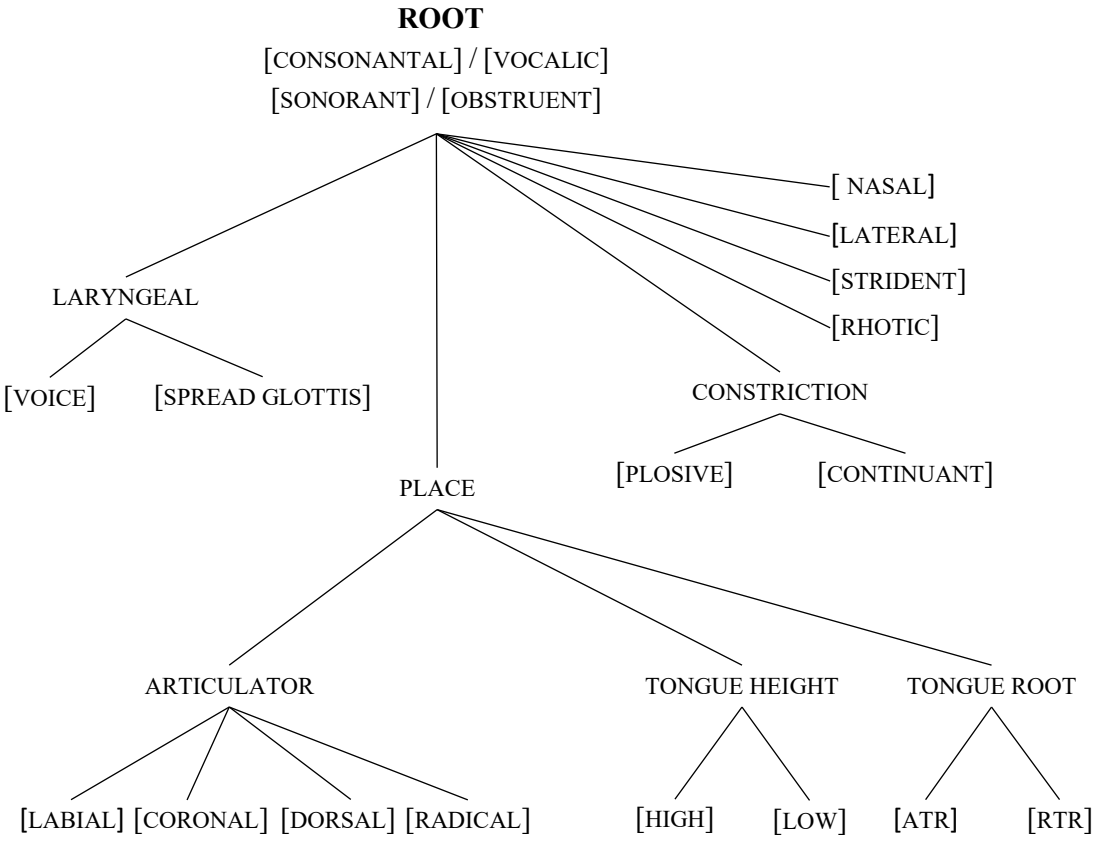


Figure 22: FUL feature tree (Lahiri & Reetz 2010).

Accepting the principle of using the same place features for vowels and consonants proposed in Clements's UFT, but at the same time also rejecting the separation of C-Place and V-Place root nodes, Lahiri and colleagues argued for the unification of the vowel and consonant features. Reverting to the Jakobsonian sense of

featural unity, they developed what is known as the Featurally Underspecified Lexicon (FUL) model (Lahiri & Reetz 2002; Lahiri & Reetz 2010; Lahiri 2018).

The FUL model is a representation of feature organization that "makes precise predictions about the nature of phonological representations and mapping algorithms from surface to underlying mental representation." (Lahiri & Reetz 2010: 44). It sets out to answer two basic questions of phonological theory. First, what is the algorithm for matching underlying representations and surface forms? Second, how, despite variation in the acoustic signal, are speech sounds recognized for what they are? In other words, what is the process involved in the production and comprehension of speech sounds, whereby relevant information is produced by the speaker and extracted by the listener despite the variability of the acoustic signal?

In mapping the relationship between surface expressions and their underspecified underlying forms, the FUL model adopts the feature geometry represented in figure 22.

3.3.1 Salient Aspects of the FUL model

3.3.1.1 The feature tree: organisation and conventions

In the feature tree, features are represented on the terminal nodes written in small caps within square brackets. Dominating these terminal nodes are the organising nodes which group sets of features together. These nodes are written in small caps, but not placed in square brackets. The non-terminal (organising) nodes on the feature tree comprise the following: LARYNGEAL, CONSTRICTION, and PLACE under the ROOT node and ARTICULATOR, TONGUE HEIGHT, and TONGUE ROOT under the place node. In discussion of features throughout this thesis, I also follow an additional convention regarding abbreviations; for ease of reading, I use the full forms of all organising nodes and features

(except [ATR] and [RTR]) in the main text and use abbreviated forms (e.g. [DOR] for [DORSAL]) only in tables, diagrams, and matrices, due to space constraints.

3.3.1.2 Assignment of features

Features are assigned based on contrast alone. Features may be present, absent or underspecified. Those that are present participate in phonological contrasts. The underspecified features do not, but are filled in by production rules at the surface level. Nodes immediately dominating underspecified features are called empty nodes (vs. absent nodes) and are represented with a dash in square brackets, [–]. If an organising node is absent or deleted, say the ARTICULATOR node, then none of the features it dominates ([DORSAL], [CORONAL], [LABIAL]) can participate in phonological processes. Nor can they be acquired unless the dominating node is acquired first.

A sound with an absent or underspecified node will show greater variability in surface outputs than one with specified features. For example, if the ARTICULATOR node is absent in a vowel, the vowel will show greater variability on the horizontal plane in the output compared to other vowels.

3.3.1.3 Privative features

The FUL model departs from the traditional representation of features as binary and adopts the univalent or privative features advocated by Sagey (1986) and Clements & Hume (1995) (with modifications). Whereas these authors maintain that the terminal features are binary, FUL discards terminal binary features altogether, greatly simplifying and decluttering (both visually and conceptually) the featural representation of sounds.

The only binary features allowed in the FUL model are at the root node; these are [CONSONANTAL]/[VOCALIC] and [SONORANT]/[OBSTRUENT]. These are mutually exclusive pairs and can therefore always be expressed by mentioning the feature itself without having to resort to the negative value for the opposite feature. Thus no features are

expressed with negative values (e.g. [-LOW]) in FUL. This is not only a matter of convention, but also because the model holds that negative features are not extracted by the human brain, and therefore do not play any role in speech production or perception (cf. Lahiri 2018: 266 ff. and references therein).

When there is a pair of mutually exclusive features, the relationship between them is not binary, but ternary. That is, although features such as [HIGH] and [LOW] are mutually exclusive, there are three possibilities of feature assignment: a sound can be [HIGH], [LOW], or neither, in which case the height is not listed in the feature matrix.

3.3.1.4 Unified vowel and consonant features

As mentioned above, the FUL model posits the same set of features for both vowels and consonants. In this system, the ARTICULATOR node determines the horizontal dimension on the vocal tract, whereas TONGUE HEIGHT determines the vertical. Further, tongue root position is determined by the TONGUE ROOT node. The three nodes are dominated by another organising node, PLACE.

Consequently, the vowel-specific feature [± BACK] of the earlier systems is discarded from the feature inventory altogether. The earlier [-BACK] vowels are now [CORONAL], which was a consonant-specific feature, and [+BACK] is now [DORSAL]. Also, [±ROUND] is replaced by a single feature [LABIAL]. [±HIGH] and [±LOW], earlier vowel-specific features, are now either [HIGH] or [LOW] and extended to consonants as well. The [DORSAL], [CORONAL], and [LABIAL] features are placed under the ARTICULATOR node, with [HIGH] and [LOW] under the TONGUE HEIGHT node. Also, [ATR] and [RTR] features are now applicable to both vowels and consonants.

3.3.1.5 Mutual exclusiveness of terminal nodes

The terminal nodes under a single organising node are mutually exclusive. That is, [NASAL/LATERAL/RHOTIC/STRIDENT] under the ROOT node; [CONTINUANT/PLOSIVE] under

CONSTRICTION; [LABIAL/CORONAL/DORSAL] under ARTICULATOR; [HIGH/LOW] under TONGUE HEIGHT; and [ATR/RTR] under TONGUE ROOT cannot co-occur. There are two exceptions to this: the features [VOICE] and [SPREAD GLOTTIS] (under the organising node LARYNGEAL) can coexist[76] and, for vowels, [LABIAL] can coexist with either [DORSAL] or [CORONAL][77] (cf. Lahiri 2018: 235).

3.3.1.6 Underspecification

Underspecification (Archangeli 1988) is a core tenet of FUL. Two features are presumed to be universally underspecified, namely [CORONAL] and [PLOSIVE]. This means that segments not specified for ARTICULATOR or CONSTRICTION (empty nodes) default to [CORONAL] and [PLOSIVE] respectively. As already stated, underspecified features are always filled in during production, but do not participate in phonological processes.

3.3.1.7 Minimal feature specification

Feature specification is thought to be necessary in FUL only if there is a need to establish a contrast. For example, [VOICE] is represented only if there is a voicing contrast in a language.

3.3.1.8 Place-first principle

The Place of Articulation First principle (Ghini 2001a: 27) states:

(56) "In feature assignment processes, the horizontal dimension of articulation, namely place of articulation, has precedence over the vertical dimension of articulation, namely height and continuancy."

Following this principle and citing discussions from acquisition studies, Lahiri

[76] This exception might not be accidental and calls in to question the [VOICE] vs [SPREAD GLOTTIS] planar opposition in the feature tree. The crosslinguistic variability regarding the coexistence of these features casts further doubt on such an opposition (Paula Fikkert, personal communication).
[77] FUL does not explain why this is so. See de Rue, Snijders & Fikkert (2021) who engage with this question and suggest an alternative arrangement of the [LABIAL] feature in the FUL feature tree.

(2018: 266) suggests that CORONAL vs. LABIAL as the first contrast to be established during acquisition. The order of feature assignment has consequences; as I shall discuss below, Hrusso Aka data confirms that this ordering (CORONAL vs. LABIAL as the first contrast) better explains the phonological processes involving Hrusso Aka vowels and consonants.

3.3.1.9 Feature dependencies

Only two feature dependencies are assumed in FUL, namely [NASAL] ⇒ [SONORANT] and [STRIDENT] ⇒ [OBSTRUENT].

3.3.1.10 UR to SR mapping

Due to the minimal set of features FUL posits in underlying processes, it must explain how minimally specified segments are expressed on the surface with a fuller set of features. For example, if the [CORONAL] feature is underspecified for /t̪/ and has no role in phonological contrasts, how is it coronally produced, surfacing as the dental [t̪] and not something else?

The surface representations occur due to language-specific production rules that map URs to SRs systematically and accurately. For example, in Hrusso Aka, vowels with the [LABIAL] feature are also [DORSAL] and all voiceless consonants are fortified by aspiration or affrication (cf. § 2.5.1 above). The task of phonological description is not only to discover the underlying feature interactions, but also the production rules operating in the language.

3.3.1.11 Features and segments

Following is a list of features and the segments to which they correlate. As already discussed, not all possible features are used in forming a segment underlyingly, but only

those that are necessary for contrast. This principle not only simplifies the feature inventory of a given language (as opposed to the systems that use full featural specification) but also explains why segments which have either identical or very similar phonetic implementation may behave very differently in their phonology.

Table 15: Place of Articulation features and the corresponding segments (Lahiri 2018: 235)

Feature	**Segments**
[LABIAL]	labial consonants, rounded vowels
[CORONAL]	front vowels, dental, palatal, palatoalveolar, retroflex consonants
[DORSAL]	back vowels, velar, uvular consonants
[RADICAL]	pharyngealized vowels, glottal, pharyngeal consonants
[HIGH]	high vowels, palatalized consonants, retroflex, **uvular**, palatal, pharyngeal consonants
[LOW]	low vowels, dental, ~~**uvular**~~ consonants
[ATR]	palatoalveolar consonants, tense vowels
[RTR]	retroflex consonants, lax vowels

In this study, it was found that the voiced velar fricative was not specified for TONGUE HEIGHT and when it acquired the feature [HIGH], it was pronounced as uvular fricative [ʁ] or trill [ʀ] (see § 5.5.4). The table above is slightly modified to reflect this. For the purposes of this thesis, I assume that velar fricatives are unspecified for TONGUE HEIGHT but are [RTR].

3.3.2 Contrastive hierarchy: A model similar to FUL

In a system similar to FUL, namely the Contrastive Hierarchy (CH) approach of Dresher and others, features are assigned using a step-by-step method (Dresher 2009; Dresher 2019; Dresher, Oxford & Harvery 2018; Zhang 1996; D. C. Hall 2011). Dresher's method assumes that there is a single phoneme at the beginning of all derivations. All phonemes are subsequently derived from it by a process of continuous binary branching of marked vs. unmarked contrast. The binary branching continues until the entire sound inventory of a language under consideration is derived. This method of assigning features is called the Successive Division Algorithm (Dresher 2009: 16).

Although in assigning only the contrastive features and in making a distinction between underlying contrastive features and surface phonetic implementation, the CH approach and FUL are similar, there are important distinctions between them. The most fundamental difference is that for Dresher, it is the hierarchy of features that is central. The language learner computes features from the phonological activity of features that are hierarchically organised in a particular order. Universality for Dresher lies in the fact that all phonological systems are organised into feature hierarchies, whereas language-specific particularities arise from where each feature is placed in the hierarchy, based on its phonological activity. Thus Dresher's approach belongs to the "features happen because of things." school. In contrast, for FUL, "Things happen because of features." (Mielke 2013: 166–167; cited in Rice 2019: 598). Universality for FUL lies in the feature inventory and the permutations and combinations of these features give rise to the language-specific phonological systems − not the other way round.[78]

In addition to this, CH uses binary features where FUL uses unary. Also, while FUL still uses a hierarchical feature system based on the feature tree (figure 22), it assumes no Successive Division Algorithm. An important point of convergence is that for both systems, the underlying featural system has real consequences for the phonological behaviour of phonemes.

FUL's flexibility in not requiring a strict Successive Division Algorithm makes it especially suitable for explaining two linguistic phenomena: historical sound change and phonological changes in an individual's sound repertoire within their lifetime. Both these phenomena require recalibration of the featural systems; one across generations, and the other in an individual's life span. An example for the latter would be the deliberate, identity-related, teenager-driven phonological changes which might involve acquiring new features or discarding them from a set that was acquired in childhood. In CH models,

[78] See Rice (2019: 596 ff. for a comparison between the two systems).

with the strict Successive Division Algorithm, it is not clear how these can be explained. Since FUL proceeds from an empirical observation of phonological phenomena to posit features, albeit from a fixed set of them, such changes can be more elegantly explained.

3.4 Towards a methodology of feature assignment in FUL

In feature systems based on full specification of features such as in SPE, the task of feature assignment is quite straightforward since each segment has a pre-defined set of features. This is not so for underspecified feature systems like FUL where feature assignment is to be discovered by observing how the entire phonological system works in terms of what features actually participate in phonological processes.

For simplicity of reading, I will sometimes use the classical transformational rule notation of the type x → y / ___z, and at times, x +y → z (x plus y results in z). This does not espouse either the atomic or non-linear notion of phonemes. Where necessary, such notation will be followed by a detailed tree diagram.

3.5 Feature system of Hrusso Aka vowels

The phonemic segmental analysis and the distributional data form a good starting point for an analysis of features. Especially useful are the inventory of allophones and the unsolved problems, such as those discussed in § 2.4 above. For example, the fact that the vowel /a/ has so many allophones and /i/ so few is of interest and I will demonstrate how such asymmetries can be addressed using FUL.

From the FUL feature tree in figure 22, all vowels will have the [VOCALIC] feature. They need only PLACE features (under the ARTICULATOR, TONGUE HEIGHT and TONGUE ROOT organising nodes) for further differentiation among them. Recall that features are assigned only if there is contrast. Feature assignment proceeds as follows:

Step 1: **Assign maximal features based on SR:**[79] Table 16 demonstrates assignment of all the plausible features from the universal feature inventory (table 15).

Table 16: Full assignment of PLACE features

Vowels →	/i/	/ɨ/	/u/	/e/	/o/	/a/
PLACE	•	•	•	•	•	•
ARTICULATOR	•	•	•	•	•	•
[COR]	✓			✓		
[DOR]		✓	✓		✓	✓
[LAB]			✓		✓	
TONGUE HEIGHT	•	•	•	•	•	•
[LOW]						✓
[HIGH]	✓	✓	✓			
TONGUE ROOT	•					
[ATR]	✓		✓		✓	
[RTR]						

In the table, the feature hierarchy is indicated by indentation levels, with the leftmost node being the highest. the presence of organising nodes is indicated by a bullet mark "•". An empty cell at the organising node level indicates the absence of that node. Specification of features is indicated by tick marks. Shaded cells indicate underspecified features.

Step 2: Evaluate assigned features. This step involves a segment-by-segment evaluation of the maximally assigned features in order to discover which features are redundant in the language. Recall that, for FUL, phonological activity is not a required condition, since the features are based on contrast. Nonetheless, phonological activity is a strong indicator for the underlying presence of a given feature. A segment-wise analysis of the table above gives the following results: (a) The vowel **/i/** is a strong vowel in that

[79] Other approaches are possible, such as Ghini's use of the Continuous Dichotomy Principle and Place of Articulation First principle (Ghini 2001a: 27; Ghini 2001b), where features are progressively added. The method followed here, in contrast, first lists all possible features and then removes the redundant ones. This method has the advantage of an overview of the entire system from the outset.

it has few allophones; in various consonantal environments it strongly holds on to the front-high position, being little influenced by its environment. It is also pronounced with advanced tongue root and there is evidence that this feature is active in segmental processes.[80] Therefore, /i/ gets [HIGH] and [ATR] features and its ARTICULATOR feature, [CORONAL], is underspecified, filled in at production.

(b) The vowels **/i/, /ɨ/** and **/u/** are preliminarily specified for [HIGH]. There is ample evidence that these three pattern together in processes such as high vowel deletion, vowel harmony and high vowel devoicing. Therefore, all are assigned the [HIGH] feature.

(c) The vowels **/u/** and **/o/** are both specified for [DORSAL] and [LABIAL] in table 16. There is evidence that they are both specified for [LABIAL] from labial vowel harmony (§ 3.5.2). There is little evidence of the [DORSAL] feature playing a role in phonological processes. Instead, since both are back vowels and stay so during phonological processes, there seems to be a redundancy [LABIAL] ⇒ [DORSAL] in Hrusso Aka (which is falsifiable if the feature [DORSAL] is active independently of [LABIAL], but there is no such activity found). Therefore, it is sufficient to assign only [LABIAL] to these two segments.

(d) The vowels **/e/** are **/a/** are highly susceptible to allophony. Vowel /e/ has only the underspecified [CORONAL] feature, and /a/ has [DORSAL] and [LOW] if maximally specified. However, there is no evidence that the feature [DORSAL] participates in any phonological processes in /a/, whereas when the feature [LOW] is lost, the vowel's behaviour is consistent with a vowel without any feature specifications (§ 3.5.1). This indicates that /a/ has only one feature, [LOW]. From allophony, there is also evidence (analysed below) that [a] does not have an ARTICULATOR node.

[80] For example, see (73)b. When /t͡ʂ/ is followed by /i/, it assimilates to the [ATR] feature of /i/ resulting in a [t͡ʃ] output.

Step 3: Revise the feature assignment keeping only contrastive features. Based on the analysis above, the feature assignment can be revised as shown in table 17.

Table 17: Underlying place features for vowels

Phonemes →	/i/	/ɨ/	/u/	/e/	/o/	/a/
PLACE	•	•	•	•	•	•
ARTICULATOR	•	•	•	•	•	
[COR]	✓			✓		
[DOR]		✓				
[LAB]			✓		✓	
TONGUE HEIGHT	•	•	•			•
[LOW]						✓
[HIGH]	✓	✓	✓			
TONGUE ROOT	•	•	•	•	•	
[ATR]	✓					
[RTR]						

As is clear from the above discussion, this is a trial-and-error method and the redundant features may not be obvious at the beginning of the analysis. For our purposes, as I shall demonstrate in the sections and chapters below, table 17 shows all the features necessary to analyse the phonology of Hrusso Aka vowels. In the table, shaded cells represent underspecification.

The vowels will have additional PLACE features (ARTICULATOR, TONGUE HEIGHT, and TONGUE ROOT) filled in during production. Thus, for example, while /o/ is specified only for the [LABIAL] feature in the UR, in its SR it is [LABIAL, DORSAL, ATR].

Step 3: Fill in the SR features by language-specific production rules. This step gives the default SR features (as in segments in isolation).

Table 18: Underlying and surface place features for vowels

Phonemes →	/i/	/ɨ/	/u/	/e/	/o/	/a/
PLACE	•	•	•	•	•	•
ARTICULATOR	•	•	•	•	•	
[COR]	✓			✓		
[DOR]		✓	✓		✓	✓
[LAB]			✓		✓	
TONGUE HEIGHT	•	•	•			•
[LOW]						✓
[HIGH]	✓	✓	✓			
TONGUE ROOT	•	•	•	•	•	
[ATR]	✓	✓	✓		✓	
[RTR]						

The feature sets here might only vary slightly from (or be identical to) those in Step 1. In table 18, a full SR feature set is shown. The UR features are shown in blue and features filled in during production are shown in yellow.

To illustrate and test the actual working of the above feature assignment method, I will discuss below two phenomena in Hrusso Aka. First, the allophones of /a/, a vowel with only one feature specification in the UR, and second, vowel harmony that involves the feature [LABIAL].

3.5.1 Allophones of /a/

Dataset (57) below lists various allophones of /a/. In (57)(a-c), the vowel /a/ is followed by the nominaliser (NMLZ) suffix /-w/. Two types of free-varying allophones are found in this context. First, /a/ is raised to output unrounded schwa-like [**ə, ɘ**], and second, the vowel is both raised and labialised to yield rounded vowels [**ɵ, ọ**]. The labialised variants are more common.

(57) Allophones of /a/: [ə], [ɵ], [ɘ], [ọ] and [ẹ]

(a) /d̪à/ → [d̪ə̀u] ~ [d̪ɵ̀w] / ___ /-w/
do do.NMLZ NMLZ

(b) /ká/ → [kə́w] ~ [kǫ́w] / ___ /-w/
go.to.base go.to.base.NMLZ NMLZ

(c) /ba/ → [bə̄w] ~ [bǭw] / ___ /-w/
call call.NMLZ NMLZ

(d) /ká/ → [kə̄j] / ___ /-j/
go.to.base go.to.base. PROG PROG

(e) /d̪a/ → [d̪ə̀j] ~ [d̪ę̀j] / ___ /-j/
do do.PROG PROG

In (57)(d) and (e), the vowel /a/ is followed by the progressive aspectual suffix /-j/. In (57)(d), /a/ is preceded by /k/ which is a consonant with the [DORSAL] feature. The allophonic output here is [ə]. In (57)(e), the preceding context is /d̪/, and the allophonic output is either the close-mid central [ə] or the close-mid front and lowered [ę], the latter being the more common.

From the outputs in (57), three things are immediately evident for /a/. First, on the vertical plane, there is change in tongue height from low to mid height in all the outputs; and second, on the horizontal plane, /a/ occurs in the central to front position when followed by /d̪/ and a central to back position when followed by a back consonant. Finally, /a/ may acquire lip rounding when followed by /w/. Ignoring the small differences on the horizontal plane these can be summarised as below:

(58) /a/ → [ə] ~ [ǫ] / ___ /w/

(59) /a/ → [ę] ~ [ə] / ___ /j/

Do these facts corroborate the UR feature analysis above (table 17)? In order to answer this question, first I compare /a/ with other vowels to see if similar processes

operate in them too. For comparison, the surface outputs for all the other vowels preceding /-w/ and /-j/ are listed in table 19, where it is clear that there are no allophonic variations similar to those involving /a/ in the listed outputs.[81] For example, /i/ does not undergo optional rounding when it precedes /-w/.

Table 19: Other vowels before /w/ and /i/

Root	Right context	Output
/ki/	/w/	[kīw] 'send.NMLZ'
/gɨ́/	/w/	[gɨ́w] 'beat.NMLZ'
/kù/	/w/	[kùw] 'cook.NMLZ'
/ko/	/w/	[kōw] 'scratch.NMLZ'
/ki/	/j/	[kīj] 'send.PROG'
/gɨ́/	/j/	[gɨ́j] 'beat.PROG'
/kù/	/j/	[kùj] 'cook.PROG'
/ko/	/j/	[kōj] 'scratch.PROG'

What explains this asymmetry between /a/ and the other vowels? Recall that the lesser the feature specifications of a segment, the greater is its variability in output (Lahiri 2018: 240). From the feature analysis given in table 17, /a/ has only one feature associated with it, namely [LOW]. Suppose that the outputs obtained in (57) are simply a result of the deletion of [LOW]. The deletion leaves an empty TONGUE HEIGHT node. This is similar to /e/, that is, according to the production rules in Hrusso Aka, it would be produced with mid height. However, whereas /e/ does have an empty articulator node that gets filled in at the surface as [CORONAL], the vowel /a/ does not have an ARTICULATOR node at all. Therefore, it is predicted that it will be easily swayed by the surrounding contexts on the horizontal plane. In other words, this predicts that there will be variable phonetic outputs for /a/, which is corroborated by the data already seen in (57), (58), and (59).

[81] In table 19, the outputs are somewhat simplified. For example, the affrication of /k/ following /i/ is not shown, in order to focus on the issue at hand.

The next question is what causes the deletion of [LOW]. This is attributed to the following rule in the language:

(60) For a VG sequence in a syllable [CVG]σ, if [αTH][βTH], then $\alpha = \beta$.

Here, "=" means "matches", or "no mismatch". This rule prohibits two different tongue height specifications between an adjacent vowel and glide within the same syllable, while allowing either [αf][αf][82] or [-][αf] sequences. Because of this [LOW] TONGUE HEIGHT specification of /a/ is deleted. A second rule, stated below, prohibits the spreading of tongue height features.

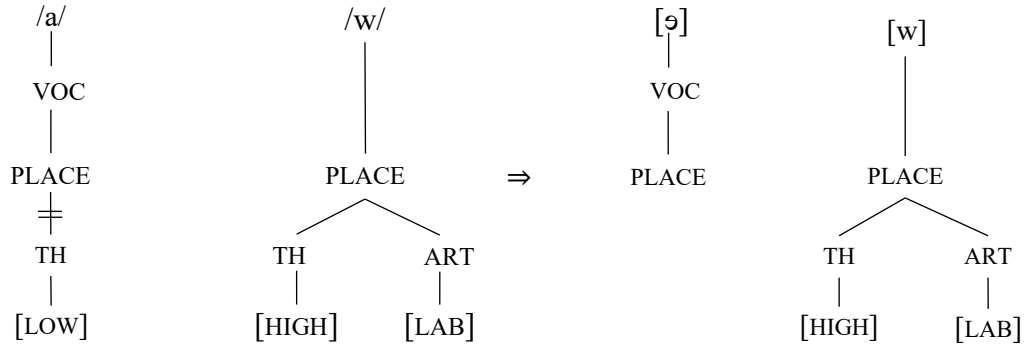
(61) No TH feature spreading between vowels.

This is true even across syllable boundaries, as we shall see in the discussion on vowel harmony in the next section. Due to these two constraints, the result is that the vowel is left without a TONGUE HEIGHT feature and defaults to neutral tongue height (mid position in the IPA terminology), as illustrated in (62).

In summary, the high variability of outputs of /a/ is because, after the deletion of TONGUE HEIGHT results in an empty PLACE node, the vowel becomes highly susceptible to environmental influence during phonetic implementation. Since the place node is now empty, /a/ can simply remain at the centre of the vowel space without acquiring any PLACE feature at all, as shown in (62), or it can fully or partially assimilate to the ARTICULATOR features of the surrounding consonants. It can be rounded and realised as [ọ], as in (57)(d) or fronted and realised as [ẹ] in a strongly coronal environment, such as in (57)(e). All these processes are optional, the default being [ɘ]. Thus, the analysis here predicts that /a/ can have several outputs, not just one winning candidate. This successfully explains the variability in the outputs of /a/ in a principled manner.

[82] "f" = feature.

(62) Deletion of [LOW] in /a/ → [ə] / ___ /w/



Another prediction follows from the above analysis: that in some respects /a/ would behave like /e/ having lost its [LOW] feature. This is corroborated by the data. The vowel /e/ has multiple SRs, frequent ones being /e/, /ə/, /e̝/, and /ɤ/. The SR /e/ is found only following palatalised consonants. In all other environments, the SRs can be similar to those of /a/. For example, in case of the locative enclitic /ge/, the output is [gə] or even [gɤ]. Two other examples of /e/ SRs are given in (63). The preceding context in these examples is the sibilant /s̪/ [s̪]. From these surface outputs, it is not possible to determine whether the second vowel in these examples is underlyingly /e/ or /a/. In such cases the reduplication test reveals the vowel's UR (/mis̪e-mis̪eɲe/ [mis̪ɛ-mis̪ɛɲe], not *[mis̪a-mis̪aɲe].

(63) Outputs of /e/-/w/ sequence

(a) /mis̪ew/	[mìs̪è̝w] ~ [mìs̪ə̀w]	'chatter.incessantly.NMLZ
(b) /mis̪ej/	[mìs̪ē̞j] ~ [mìs̪ə̄j]	'chatter.incessantly.PROG'
(c) /t͡s̪̪ew/	[t͡s̪̪é̝w] ~ [t͡s̪̪ə́w]	'slap.NMLZ'
(d) /t͡s̪̪ej/	[t͡s̪̪ē̞j] ~ [t͡s̪̪ə̄j]	'slap.PROG'

Returning to the question of asymmetry between /a/ and other vowels in VG contexts, the seemingly erratic behaviour of /a/ is successfully explained by the analysis above, where the vowel becomes placeless due to the deletion of its only feature, [LOW].

3.5.2 Vowel harmony

(64) Vowel harmony in body part terminology

(a) /Ɨ-d̪um/	[**ūd̪ūm**]	'INAL-throat'
(b) /Ɨ-nì/	[**íɲì**]	'INAL-eye'
(c) /Ɨ-niʂu/	[**ῡ̃nʂū**]	'INAL-nose'
(d) /Ɨ-mùd̪͡z̪u/	[**úmd̪z̪ù**]	'INAL-lip'
(e) /Ɨ-t̪u/	[**ūt̪ʰū**]	'INAL-tooth'
(f) /Ɨ-z̪ébìla/	[**ɨ̄z̪ēbɨ̄lā**]	'INAL.tongue'
(g) /Ɨ-gad̪͡z̪o/	[**ɨ̄gād̪z̪ō**]	'INAL-chin'
(h) /Ɨ-pòsɨtu/	[**úpòsɨ̰̀tù**]	'INAL-shoulder'
(i) /Ɨ-gz̪̀ɨ/	[**ɨ́gz̪ɨ̀**]	'INAL-hand'
(j) /Ɨ-d̪͡z̪ɨ/	[**ɨ̄d̪z̪ɨ̄**]	'INAL-liver'
(k) /Ɨ-mɨgi/	[**ɨ̄mɨ̄gī**]	'INAL-kidney'

Vowel harmony in Hrusso Aka, an optional but preferred postlexical process, involves the spreading of the [LABIAL] feature. The target is the vowel /Ɨ/ in prefixes[83], which is specified only for TONGUE HEIGHT. Vowel harmony is triggered by /u/, /i/, and /o/ in the stem. The direction of harmonisation is from right to left. Body-part terminology, with its initial prefix /Ɨ-/ of inalienable possession, is a good candidate for illustration. Recall that the vowel /Ɨ/ has only [HIGH] feature specification and has an empty articulator node.

From the body part data listed in (64), three outputs are possible for the initial /Ɨ/, as listed in (65).

(65) Vowel harmony outputs

(a) /Ɨ/ → [u] / ___C{/u/, /o/}

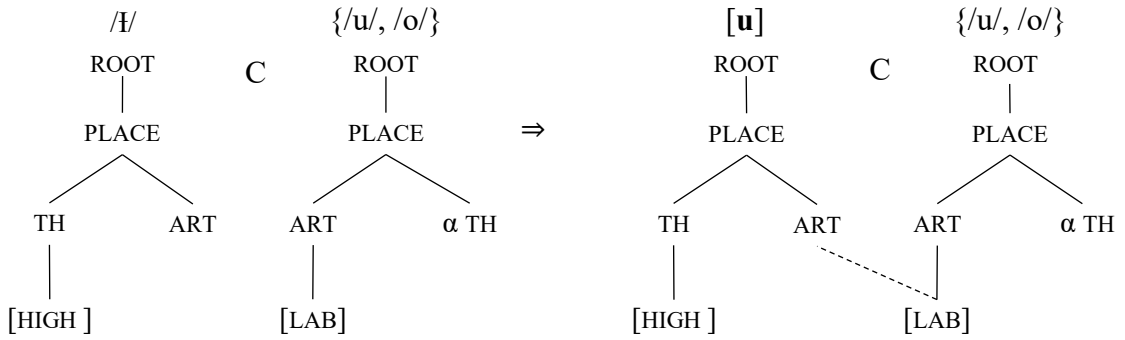
(b) /Ɨ/ → [i] / ___C /i/

(c) /Ɨ/ → [ɨ] /___C{/ɨ/, /a/, /e/}

[83] Archiphoneme, which can be thought of as a featurally 'impoverished' morpho-phoneme with only [HIGH] feature, hence capitalisation.

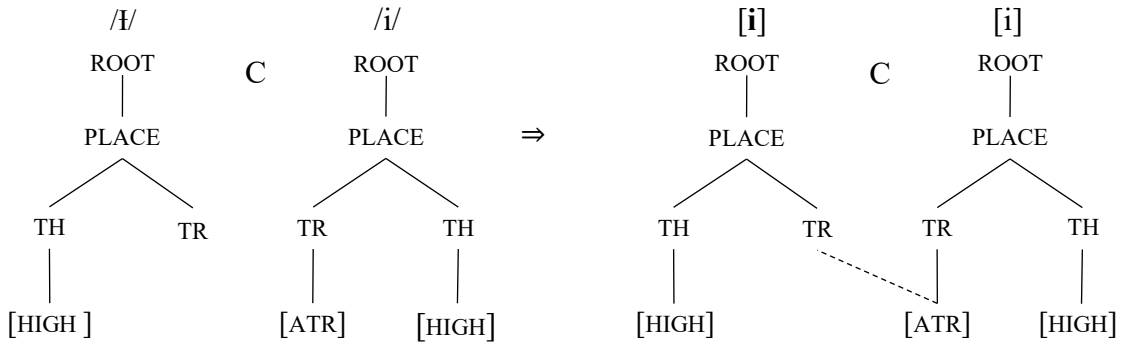
Here, the ARTICULATOR and/or TONGUE ROOT nodes of the prefix are regressively harmonised with the first vowel of the stem (as shown in (66) for the ARTICULATOR node), giving the outputs listed in (65). The vowels are, however, not harmonised for height due to constraint (61) ('no spreading of vowel height'). Vowel harmony in Hrusso Aka, therefore, is simply a process of spreading the ART and/or TR features from right to left across the stem-prefix boundary. This is clear from the processes shown in (66) to (69) which help to explain all the possible outputs for the initial /Ɨ/ of body part terminology.

(66) [LABIAL] Feature spreading from stem to prefix



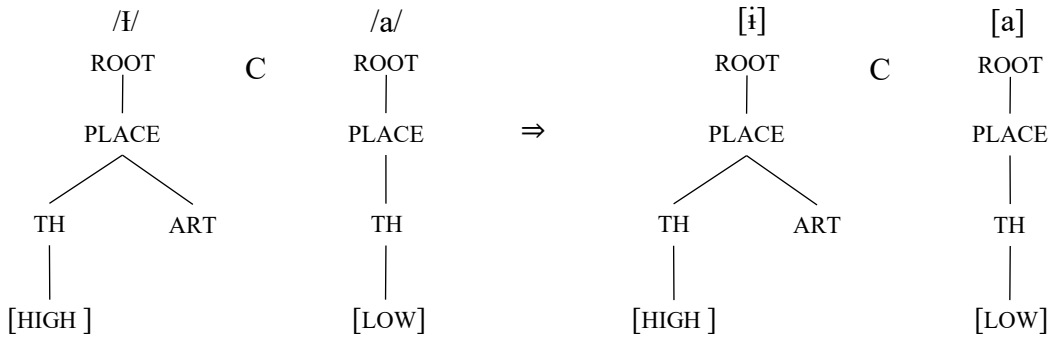
In (66), the [LABIAL] feature spreads from /u/ or /o/ to /Ɨ/, resulting in the latter becoming rounded to [u]. In (67) the triggering vowel is /i/, where the [ATR] feature is spread.

(67) Spreading of [ATR]



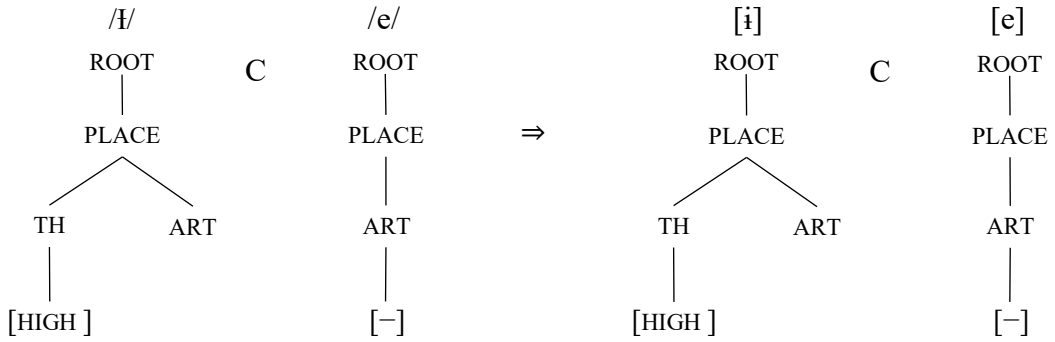
In (68), it can be seen that /ɬ/ surfaces as [ɨ], since there is no ARTICULATOR node whose features could spread from /a/.

(68) /a/ does not trigger harmony since [LABIAL] feature is absent.



Finally, when /e/ is the trigger vowel in the stem, the prefix output is [ɨ]. As illustrated in (69), no feature interaction takes place in this case and the prefix surfaces with its default SR.

(69) /e/ does not trigger harmony either, since [LABIAL] feautre is absent.



At the beginning of this section, I stated that vowel harmony is a preferred but optional process. When vowel harmony does not apply, the prefix is pronounced [ɨ] by default. Vowel harmony is also observed across other prefix-stem interactions (e.g. /m**ɬ̀**-kʲ**e**w/ [mīkʲēw] 'elder' (lit. 'life.essence-be.mature'), vs. /m**ɬ̀**-k͡ʂ**ò**w/ [m**ù**-kʂ**ò**] 'old man' (lit. 'life.essence-be.dry'). An exhaustive inventory of all these processes is yet to be made. As vowel harmony is optional, it tends be absent in careful speech. Moreover, it is not observed in suffixes, since that would result in serious lexical clashes. For example, in the case of the suffix /-sɨ/ 'proficient' (i.e., be well versed in some work); /t͡ʂu-sɨ/

[ʈʂū-sɪ̄] 'tell-be.proficient' (i.e., know how to narrate something well), but not /ʈ͡ʂusu/.[84]

In the above sections, I presented the featural system of the Hrusso Aka vowels using FUL as the analytical tool. I then discussed the underlying feature interactions and surface outputs in two phonological processes in Hrusso Aka, namely the allophonic behaviour of /a/, and vowel harmony. In the next section, I analyse the featural system of the Hrusso Aka consonants using the same methodology.

3.6 Consonantal features

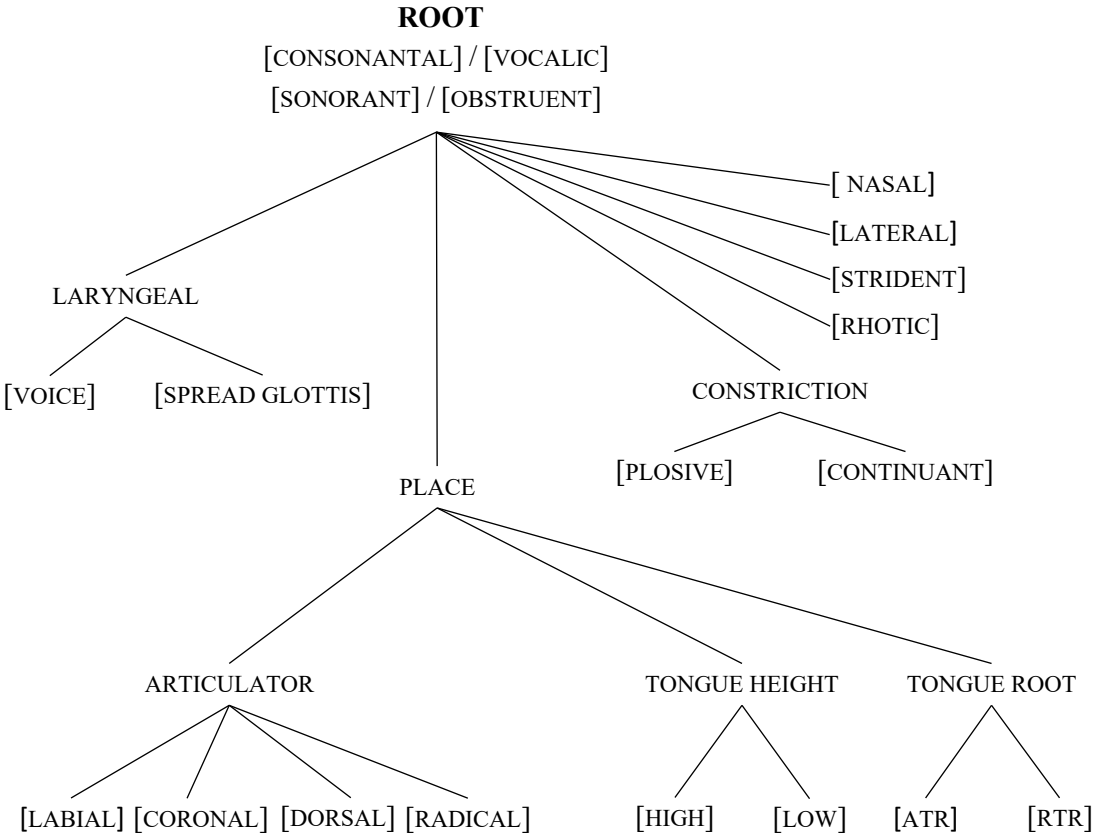


Figure 23: FUL feature tree (Lahiri & Reetz 2010).

Using the FUL feature tree in figure 22 (reproduced in figure 23for reference), the features can be assigned to various classes of consonants as follows.

[84] /ʈ͡ʂu-sú/ would mean 'tell-trap', that is, to put someone into a difficult situation using deceptive language.

3.6.1 Natural Classes

All consonants are specified for [CONSONANTAL] at the root. The next specification is [SONORANT] vs. [OBSTRUENT], again at the root node. Terminal manner features directly dependent on the root can be next assigned as follows: sonorants can be separately grouped as nasals and a lateral with the [NASAL] and [LATERAL] terminal features. Fricatives and affricates get [STRIDENT] specification.[85] Next, under the CONSTRICTION node, approximants and fricatives get the [CONTINUANT] feature and the plosives get the underspecified [PLOSIVE] feature. These feature assignments result in the natural classes listed in the table 20.

Table 20: Natural classes and their features

Natural class	**Features**
Plosive	[CONSONANTAL, PLOSIVE]
Affricate	[CONSONANTAL, PLOSIVE, STRIDENT]
Fricative	[CONSONANTAL, OBSTRUENT, CONTINUANT]
Nasal	[CONSONANTAL, SONORANT, NASAL]
Lateral	[CONSONANTAL, SONORANT, LATERAL]
Approximant	[CONSONANTAL, SONORANT, CONTINUANT]

3.6.2 Place and voice feature assignments

Members of the above natural classes can now be assigned laryngeal and place features. In Hrusso Aka, only plosives, affricates, and fricatives have voicing contrast. They are voiceless when unmarked and are voiced upon being marked [VOICE]. Other natural classes are voiced by default. The PLACE node dominates the ARTICULATOR, TONGUE HEIGHT, and TONGUE ROOT organising nodes, which in turn dominate their terminal features. In assigning these features, I discuss one natural class at a time.

[85] If they are mellow fricatives and affricates like [θ] or tθ], then [obstruent, continuant] specification would be sufficient.

3.6.2.1 Plosives

Following the steps motivated in the vowel feature analysis above, the feature specifications of the Hrusso Aka plosives are given in table 21. As shown in the table, the bilabials /p/ and /b/ contrast with all other consonants through the feature [LABIAL] and the velar plosives /k/ and /g/ through [DORSAL].

Table 21: Feature specifications for Hrusso Aka plosives (laryngeal and place features)

	/p/	/b/	/t̪/	/d̪/	/t͡s̪/	/d̪͡z̪/	/ʈ͡ʂ/	/ɖ͡ʐ/	/k/	/g/
[PLO]	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
LARYNG	•	•	•	•	•	•	•	•	•	•
[VOICE]		✓		✓		✓		✓		✓
PLACE	•	•	•	•	•	•	•	•	•	•
ARTICULATOR	•	•	•	•	•	•	•	•	•	•
[COR]			✓	✓	✓	✓	✓	✓		
[LAB]	✓	✓								
[DOR]									✓	✓
TONGUE HEIGHT			•	•						
[LOW]			✓	✓						
[HIGH]							✓	✓		
TONGUE ROOT										
[ATR]										
[RTR]							✓	✓		

The coronals /t̪/, /d̪/, /t͡s̪/, /d̪͡z̪/, /ʈ͡ʂ/, and /ɖ͡ʐ/ are underspecified for the ARTICULATOR node. They are distinguished from the labial and the dorsal consonants by not having an ARTICULATOR feature specification and therefore, being produced by default as coronals (See Lahiri 2018: 236 ff.). Among themselves, the three sets of coronals are contrasted by means of TONGUE HEIGHT and TONGUE ROOT features. These are all the features necessary to establish contrast among plosives and account for their phonological behaviour. For justification of these feature assignments see discussions throughout Chapters 4 and 5, especially §§ 4.3, 5.5, 5.6, and 5.7.

3.6.2.2 Fricatives

Moving on to the fricatives, all of them are [CONSONANTAL] and [OBSTRUENT] at the root node and [CONTINUANT] on the constriction node. All the coronal fricatives are also [STRIDENT]. The place features further distinguish the fricatives from one another, as shown in table 22. /f/ and /v/ contrast with all other fricatives through the feature [LABIAL]; /h/ and /ɣ/ contrast through [RADICAL] and [DORSAL] respectively.

Table 22: Feature specifications for Hrusso Aka fricatives

	/f/	/v/	/s̪/	/ʂ/	/z̪/	/ʐ/	/ʑ/	/h/	/ɣ/
[OBS]	✓	✓	✓	✓	✓	✓	✓	✓	✓
[CONT]	✓	✓	✓	✓	✓	✓	✓	✓	✓
[STRID]			✓	✓	✓	✓	✓		
LARYNG	•	•	•	•	•	•	•	•	•
[VOICE]		✓			✓		✓		
PLACE	•	•	•	•	•	•	•	•	•
ARTICULATOR	•	•	•	•	•	•	•	•	•
[COR]			✓	✓	✓	✓	✓		
[LAB]	✓	✓							
[DOR]								✓	✓
[RAD]									
TONGUE HEIGHT			•	•	•	•	•		
[LOW]			✓						
[HIGH]						✓	✓		
TONGUE ROOT			•	•	•	•	•		
[ATR]									
[RTR]						✓	✓		✓

For the ARTICULATOR features among the coronals, there are three places of contrast, as already noted above. A ternary distinction can be made between them based on TONGUE HEIGHT features. The dental sibilant /s̪/ is distinguished from all other fricatives by [LOW]; the sibilants /ʂ/ and /ʑ/ by [HIGH]; and the alveolar (or denti-alveolar in some speakers) /s̪/ and /z̪/ by their lack of an TONGUE HEIGHT node specification.

3.6.2.3 Affricates

Phonemic affricates in Hrusso Aka have both [STRIDENT] and [PLOSIVE] features in the SR, in contrast to the sibilants ([STRIDENT] only) and plosives ([PLOSIVE] only). Their underlying feature specifications are given in the table below:

Table 23: Feature specifications for Hrusso Aka affricates

	/t͡s̪/	/d̪͡z̪/	/t͡ʂ/	/ɖ͡ʐ/
[OBS]	✓	✓	✓	✓
[PLO]	✓	✓	✓	✓
[STRID]	✓	✓	✓	✓
LARYNG	•	•	•	•
[VOICE]		✓		✓
PLACE	•	•	•	•
ARTICULATOR	•	•	•	•
[COR]	✓	✓	✓	✓
TONGUE HEIGHT	•	•	•	•
[LOW]				
[HIGH]			✓	✓
TONGUE ROOT	•	•	•	•
[ATR]				
[RTR]			✓	✓

3.6.2.4 Nasals and the lateral

Table 24: Place-feature table for nasals and the lateral

	/m/	/n/	/ŋ/	/l/
[NAS]	✓	✓	✓	
[LAT]				✓
PLACE	•	•	•	•
ARTICULATOR	•	•	•	•
[COR]		✓		✓
[LAB]	✓			
[DOR]			✓	
TONGUE HEIGHT				
[LOW]				
[HIGH]				

Nasal specifications are straightforward. The feature hierarchy can be represented as [CONSONANTAL] > [SONORANT] > [NASAL], after which PLACE features are assigned.

The bilabial /m/ has the feature [LABIAL] and the velar /ŋ/ has [DORSAL], while the dental /n/ is underspecified for PLACE, as shown in table 24.

The single phonemic lateral, /l/, has the feature [LATERAL] and does not have any PLACE feature associated with it, since it is alone in its class and no other feature is necessary to distinguish it from other phonemes.

3.6.3 The consonantal feature grid

Table 25:Minimal feature specification for Hrusso Aka simplex consonants

	p	**b**	**t**	**d**	**k**	**g**	**f**	**v**	**s**	**ʂ**	**ʐ**	**ʂ̬**	**ʐ̬**	**h**	**ɣ**	**m**	**n**	**ŋ**	**l**	**j**	**w**
[CONS]	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
[OBS]	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓						
[PLO]	✓	✓	✓	✓	✓	✓															
[CONT]							✓	✓	✓	✓	✓	✓	✓	✓	✓					✓	✓
[STRID]									✓	✓	✓	✓	✓								
[NAS]																✓	✓	✓			
[SON]																				✓	✓
[LAT]																			✓		
[VOICE]		✓		✓		✓		✓			✓		✓		✓						
[COR]			✓	✓					✓	✓	✓	✓	✓				✓		✓	✓	
[DORS]					✓	✓									✓			✓			
[LAB]	✓	✓					✓	✓								✓					✓
[RAD]														✓							
[HIGH]												✓	✓							✓	
[LOW]			✓	✓					✓												
[ATR]																				✓	
[RTR]												✓	✓		✓						

In table 25, all features which participate in phonological contrast in Hrusso Aka are shown. As in other tables above, the shaded rows indicate universally underspecified features filled in by production rules.

In table 26, the maximal feature grid of the Hrusso Aka simplex consonants, with filled-in underspecified features, is shown. The [SPREAD GLOTTIS] feature is added to the grid, since all voiceless plosives are aspirated in the SR. Since voicelessness is not a

feature, the explanation for this phenomenon lies in the overarching tendency of consonant fortification motivated by perceptual salience discussed in § 2.5.1. That is, since the voiceless consonants are not perceptually salient, they are fortified by adding the [SPREAD GLOTTIS]. The fact that aspiration is a gradient and non-contrastive phenomenon in Hrusso Aka supports this claim.

Table 26:Full feature specification for Hrusso Aka simplex consonants

	p	**b**	**t**	**d**	**k**	**g**	**f**	**v**	**s**	**ʂ**	**ʐ**	**ʂ**	**ʐ̩**	h	**ɣ**	**m**	**n**	**ŋ**	**l**	**j**	**w**
[CONS]	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
[OBS]	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓						
[PLO]	✓	✓	✓	✓	✓	✓															
[CONT]							✓	✓	✓	✓	✓	✓	✓	✓	✓					✓	✓
[STRID]									✓	✓	✓	✓	✓								
[NAS]																✓	✓	✓			
[SON]																✓	✓	✓	✓	✓	✓
[LAT]																			✓		
[VOICE]		✓		✓		✓		✓			✓		✓		✓	✓	✓	✓	✓	✓	✓
[SG]	✓		✓		✓									✓							
[COR]			✓	✓					✓	✓	✓	✓	✓				✓		✓	✓	
[DORS]					✓	✓									✓			✓			✓
[LAB]	✓	✓					✓	✓								✓					✓
[RAD]														✓							
[HIGH]												✓	✓							✓	
[LOW]			✓	✓					✓												
[ATR]																				✓	
[RTR]												✓	✓		✓						

3.7 Conclusion

After an overview of the vowels and consonants in the previous chapter, the goal of this chapter was to describe the Hrusso Aka sounds in terms of their distinctive features. This goal was achieved using the FUL feature-geometric framework. In the preliminary sections of this chapter, I gave a brief overview of distinctive feature theory and compared various feature-geometric models. Then I introduced the FUL framework and discussed its salient aspects.

In the latter half of the chapter, I worked out the feature system of Hrusso Aka sounds using the FUL framework. While doing so, I proposed a method of feature assignment which involved the following four steps: 1. Maximal feature assignment; 2. Evaluation of these features using empirical data; 3. Revision of features, keeping only the contrastive ones; and 4. Filling in SR features. The feature specifications so presented, where each contrastive sound in Hrusso Aka was given a unique featural identity, account for all and only those features required to contrast each segment with all the others. I demonstrated the explanatory power of these feature assignments in two instances: the allophones of /a/ and vowel harmony.

In the following chapters, I will build on the analysis achieved here. Two outstanding issues of great importance in the Hrusso Aka segmental phonology are coronal asymmetry and consonantal complexity. I will discuss these topics in the next two chapters.

Chapter 4

Coronals

4.1 Introduction

The crux of Hrusso Aka phonetic and phonological complexity lies in its coronal segments and the following two chapters are dedicated to this topic. The goal of this chapter will be to understand coronal processes at the simplex segmental level. I start with a brief theoretical discussion on coronals, highlight the problem of classification of coronals in previous literature, present photographic data on the four coronal places of articulation in Hrusso Aka, and conclude with how featural interactions explain the segmental distribution and phonotactics of coronal consonants and vowels.

4.1.1 Special status of coronals

Coronals are those sounds that have the tongue tip and the tongue blade as articulators and whose place of articulation ranges from the inter-dental to palatal region (Keating 1991). In the IPA chart (IPA 2015), coronals are listed under dental, alveolar, alveolo-palatal, retroflex, and palatal places of articulation, as shown inside the box in (70). Phonologically, coronals are those sounds that have the privative feature [CORONAL], due to which they form a natural class (T. A. Hall 2011: 268). As already mentioned, in this study the term coronal includes both vowels and consonants, although the focus of this chapter is only on consonants.

(70) Coronal consonants in the IPA chart (IPA 2015)

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k g	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

I assume in this work that coronals have a special status in the phonologies of the world's languages (Cf. Avery & Rice 1989; Paradis & Prunet 1991; Lahiri & Evers 1991; T. A. Hall 2011; Lahiri & Reetz 2010; Feest & Fikkert 2015; Tsuji et al. 2015; Lahiri 2018 among others). In the introduction to their seminal work on coronals, Paradis & Prunet (1991: 1–28) highlight empirical observations in the literature in support of the special status of coronals: first, coronals are more prone to place assimilation than other segments, indicating that they lack a place node (see also Kiparsky 1985: 97–98); second, the tendency for coronals to neutralise in coda positions indicates that they are simpler than other segments; third, coronals are often transparent to long distance assimilation between vowels, again strongly indicating that they are underspecified for the [CORONAL] feature, thus allowing the place nodes of vowels to 'see through' them; lastly, coronals are often the most frequent segments in the inventories of individual languages (inventory frequency), crosslinguistically (typological inventory frequency), and in the corpora of many languages (occurrence frequency). This asymmetry once again points to coronals being simpler than non-coronals in terms of their segmental content, that is, their being underspecified for the [CORONAL] feature.

4.1.2 Representing coronals and coronality

There is broad consensus in the literature on the special status of coronals, but not on how they are represented on the feature tree. As already noted, FUL differs from other models in (a) discarding feature dependencies (b) discarding the coronal-specific [±ANTERIOR] and [±DISTRIBUTED] features that are widely used in other models, and (c) discarding Clements's (1989) V-place and C-place distinction, instead having unified features for vowels and consonants. Importantly, it also proposes that the feature [CORONAL] is universally underspecified.

Table 27: Basic contrast matrix for coronals

	Dental	**Alveolar**	**Retroflex**	**Palatal/ postalveolar**
ART	•	•	•	•
[COR]	✓	✓	✓	✓
TH	•	•	•	•
[HIGH]			✓	✓
[LOW]	✓			
TR			•	•
[ATR]				✓
[RTR]			✓	

The unique contribution of FUL, a direct consequence of its unified features, is the use of TONGUE HEIGHT and TONGUE ROOT features to differentiate the various coronal places of articulation, just as with vowels. Thus there is the possibility of making a ternary distinction. That is, as listed in table 27, for TONGUE HEIGHT, dentals are [LOW], retroflex and palatals/postalveolars are [HIGH], and alveolars are neither. Similarly, for TONGUE ROOT, palatals are [ATR], retroflexes are [RTR], and dentals are neither.

Based on the observation that no four-way coronal distinction has been found in the world's languages, Lahiri (2018) argues that the ternary distinctions are adequate to capture coronal contrasts in any language. Retroflex and palatal coronals are both [HIGH],

but if they contrast, they can be distinguished on the basis of [RTR] vs. [ATR] on the TONGUE ROOT node. Therefore, the tongue tip vs. tongue blade distinction is superfluous for FUL, being simply the epiphenomena of how the TONGUE HEIGHT and TONGUE ROOT nodes physically operate. Another important point about the surface representations of coronals is that coronal segments that are underlyingly plosives might surface as phonetic affricates (Keating 1991; Lahiri & Reetz 2010).

4.2 Field data: How many places of articulation?

Table 28: Four coronal places of articulation in Hrusso Aka

Place of articulation	UR	SR	Gloss
Dental	/s̪ɨ/	[s̪ɨ̀][86]	'bamboo'
Alveolar	/sɨ/	[sɨ̀]	'blood'
Postalveolar	/ʃi/	[ʃî]	'kill'
Retroflex	/ʂɨ/	[ʂɨ̀]	'gold'

If one were to scrupulously transcribe according to Laver's fine distinctions (1994: 136), the field data could, across different native speakers, suggest the full range of coronal places of articulation. Of these, the following are the most frequent and the most important for our purposes: dental, alveolar, postalveolar, and retroflex.[87] Table 28 lists a minimal set of words illustrating the four places of articulation. Three of the four places, dental, alveolar, and retroflex, are contrastive. The postalveolars, such as [ʃʲ], [ɲ], and [ʎ], are either allophonic or the results of complex segment formation process discussed in the next chapter.

Much confusion can arise from a lack of precision in identifying the places of articulation while analysing Hrusso Aka coronals. An already complex situation can be further exacerbated by the following factors: (a) palatal vs. retroflex cross-speaker

[86] To declutter transcription, in Chapters 4−6 tones sometimes not marked.
[87] Data from multiple speakers across dialects and age groups in fact shows five places of articulation, that is, in addition to the ones just mentioned, also laminal-palatal. However, any given speaker uses only four places of articulation, the choice being either the palatal or the retroflex place of articulation (see § 5.7).

variation, (b) the proximity of the dental and alveolar places of articulation on the horizontal plane, or (c) misidentification of the retroflex consonants and affricates as either postalveolars or palatals. If the retroflexes are labelled as postalveolars or palatals, the patterning together of a series of retroflex simplex and complex consonants will be missed.

Added to this, if the data is collected from the Hushüñ variety, especially from the villages that have arisen out of Dijangania village (cf. § 1.5.6, esp. table 1), there is the possibility of missing the dental vs. alveolar distinction altogether, since they are extremely close in that variety[88] (See transcriptions in § 4.7 for examples which suffer from one or more of these issues.) Therefore, this chapter will give a detailed description of the coronal consonants and clearly distinguish the four places of articulation.

4.2.1 Segmental description and transcription conventions

Before I present the data, I summarise below the transcription conventions stated in § 2.3.1 for ease of reference. The terminology is based on Laver (1994: 136).

(a) The **dental consonants**, all **apical**: t̪, d̪, s̪, t͡s̪, d͡z̪

(b) The **alveolar consonants**, all **laminal**: s̻, z̻, t͡s̻, d͡z̻

(c) The **postalveolars**, all **laminal**: ʃʲ, t͡ʃʲ, d͡ʒʲ, ɲ, ʎ

(d) The **retroflex** consonants, all **apical**: ʂ, ʐ, t͡ʂ, d͡ʐ

(e) The **palatal** affricates, all **laminal**: c͡ç, ɟ͡ʝ

Apart from these, the nasal /n/ and the lateral /l/ are dental by default but do not get diacritics.

[88] Whether this distinction exists in the Hushüñ variety at all, and if not, the question as to how the speakers differentiate words such as [s̪ɨ] ‘bamboo’ and [ʂɨ] ‘blood’ needs further investigation.

4.2.2 Places of articulation: Palatograms and linguagrams

Palatograms are photographs that trace (on the roof of the mouth) the points of contact between the tongue and the roof of the mouth.[89] Linguagrams trace the same on the tongue. The photographic data presented below was collected using the methodology suggested in Ladefoged (2010: 36–42). The details of the study, such as procedure, participants and stimuli are given in Appendix 3. Of the five speakers studied, I list in this section photographs obtained from only one anonymised speaker, p04, as these are sufficiently illustrative. Data from speakers other than p03 is similar to p04's. As expected, p03, being a native speaker of the Hushüñ variety as spoken in Dijangania village does not differentiate between the dental and the alveolar places of articulation (see footnote 88 on p. 126 above).

4.2.2.1 Reference points

In order to interpret the palatograms, I first establish certain stable reference points on the photographs. Figure 24 shows the dental, alveolar, and palatal anatomical features of speaker p04. The hard palate is regular and dome shaped, with a sagittal midline (palatine raphe) running from the back (top of figure, towards the pharynx) through to the alveolar region. In the alveolar region, there are the elevated transverse ridges of the mucosa, called the palatine rugae (Berkovitz, Holland & Moxham 2018: 4). For speaker p04, two prominent palatine rugae on either side of the midline make a W-like pattern, as shown in the figure. I call these 'W-shaped rugae'. Further front (anterior) of the alveolar ridge is the fairly well-aligned dental line, of which the incisors are the most important for the purposes of this section.

[89] Fortunately, this data was collected in the pre-covid-19 era.

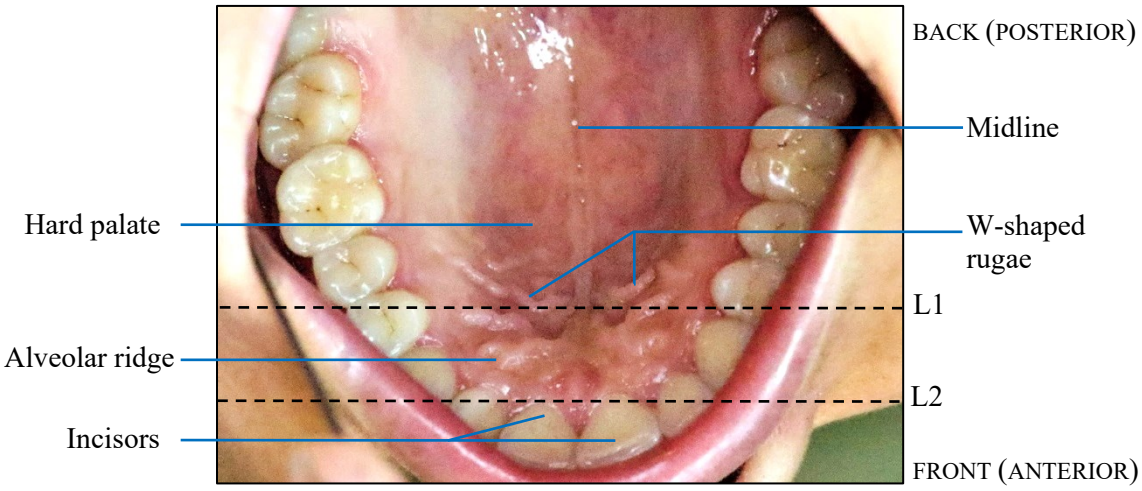


Figure 24: Palatal anatomy and points of reference (speaker p04)

Based on the reference points described above, two reference lines can be drawn. The first line, L1, horizontally passes through the intersection between the W-shaped rugae and the midline, roughly separating the alveolar and the palatal regions. The second line, L2 passes through the base of the right incisor. The space between the two lines roughly corresponds to the alveolar region, that above L1 to the palatal region, and that below L2 to the dental region.

It should be noted that, due to manual photography, it was not possible minutely to control the camera angle or the angle of speaker's jaws, and the horizonal and the vertical planes are therefore not calibrated in the pictures. The pictures adequately indicate places of articulation but cannot be used for micro-measurements.

Since the tongue is an extremely flexible organ, it is not possible to set reference points on it except an imaginary midline. The shape of the tongue during the articulation is inferred with the help of both linguagrams and palatograms.

4.2.2.2 Contact curves and frication gaps

In all the palatograms and linguagrams, the areas of contact on the tongue and the roof of the mouth are indicated by somewhat horse-shoe shaped curves made by the charcoal paste. I call these **contact curves**. For all the sibilants, there is an abrupt break at the anterior sagittal centre of the contact curves. These gaps represent the fricative aperture at the point of articulation. I call these breaks the **frication gaps.** They indicate the place of articulation in palatograms and the part of the tongue (tip or blade) involved in forming the fricative aperture in linguagrams. Frication gaps are not formed for plosives/affricates, whose contact curves extend continuously from one end to the other. If the frication gap of a given sibilant is closed by imaginary lines so as to make a continuous contact curve, the resulting curve would match the corresponding plosive (e.g. closing the fricative gap for /s̪/ gives the contact curve for /t̪/).

The linguagrams in the figures below, listed on the left-hand side of each pair and labelled (a), were obtained soon after the speaker produced the token with the roof of her mouth painted black, as explained in Appendix 3. The palatograms, listed on the right-hand side and labelled (b) were obtained in the same way, but with her tongue painted black. For photographing the roof of the mouth, a dental mirror was used; the palatograms shown here are therefore the mirror images.

4.2.2.3 Dental consonants

Figure 25 shows the articulator position and the place of articulation for /s̪/ [s̪], as pronounced in /s̪i/ [s̪:ɨ] 'bamboo'. On the palatogram, the frication gap is seen on the upper incisors, indicating a dental place of articulation. Each anterior side of the contact curve begins in the dental region, that is, below L2. The frication gap on the linguagram indicates that the tongue tip is involved in forming the fricative aperture (apical).

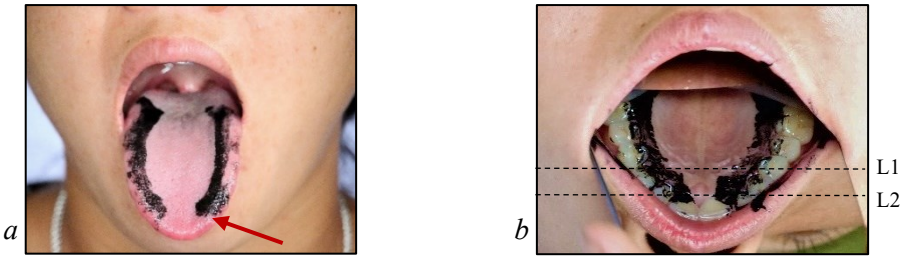


Figure 25: Dental place of articulation for [s̪ːɨ] 'bamboo'

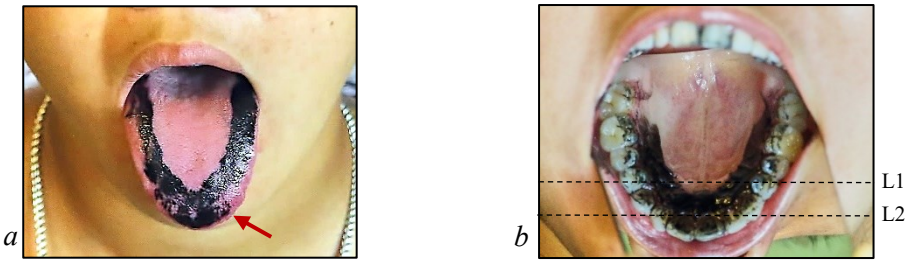


Figure 26: Dental place of articulation for [t̪ʰ] in [t̪ʰów] 'bite'

The entire tongue body is in a relaxed position, as evidenced by the relatively thin and uniform lines on either side, blocking airflow. The rim of the tongue is clearly under the upper teeth, as seen on the palatogram. This is different from the other places of articulation and indicates the lowest tongue height. The tongue also makes contact with the inner sides of the upper teeth and gums. There is perhaps some influence from the following context, the high vowel /ɨ/, on the tongue. However, note that, compared to the other places of articulation discussed here (which have the same following contexts), the body of the tongue is at its lowest height for /s̪/.

In figure 26,[90] it can be seen that the shape of the contact curve for the dental plosive /t̪/ [t̪ʰ] is very similar to that of /s̪/, except that the frication gap at the anterior end is now closed, as shown in both figures 26(a) and 26(b). In the palatograms the charcoal

[90] The sagittal section figures in this chapter are based on figure 2.4 of Gussenhoven & Jacobs (2011: 22) and inspired by Keating (1991). The portions indicating the tongue position and point of articulation were drawn by me, based on the palatograms and linguagrams.

mark covers the back of the upper teeth. The anterior boundary of the contact curve is well below L2, indicating a clear dental place of articulation.

The charcoal markings on both the linguagram and palatogram, when compared to those for /s̪/, indicate a less relaxed tongue tightly pressing on either side against the upper teeth and gums. This is indicative of consonant fortition, since /t̪/ is a voiceless plosive.[91] Note that the contact curve indicates the same tongue height as for /s̪/; that is, while the tongue makes contact with the inner sides of the upper teeth and gums, its rim is clearly under the upper teeth. Figure 27 represents the sagittal view of the dental consonants. Note the tongue tip forming the fricative aperture just behind the upper incisors for [s̪] and making contact with the incisors for [t̪ʰ].

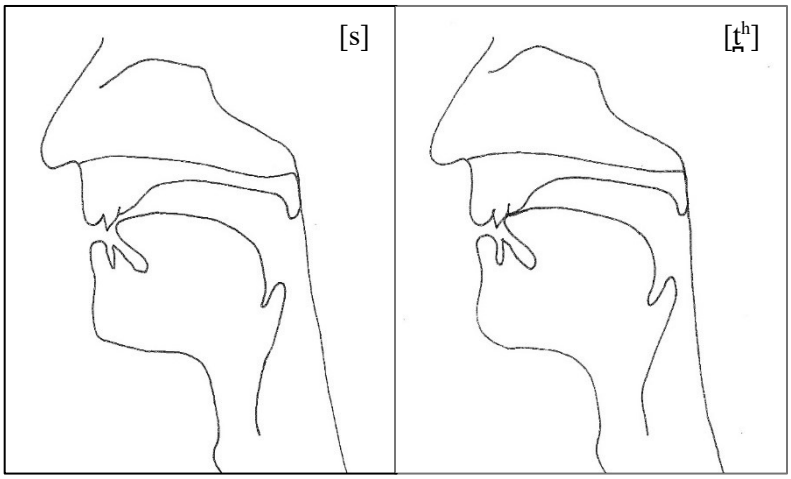


Figure 27: Sagittal view of the dental consonants

4.2.2.4 Alveolar consonants

Figure 28 shows the contact curves for the alveolar sibilant [s̪]. In the linguagrams, note the abrupt horizontal markings (red arrow) on the laminal region, caused by the tongue blade targeting and making contact with the alveolar region. In the

[91] The nature and amount of pressure exerted by the tongue during the production of voiceless consonants, as opposed to their voiced counterparts, will be an interesting topic for future phonetic study.

palatogram, it can be seen that the contact area is in the alveolar region, between L1 and L2. Tongue height is higher compared to that for [s̪]. The rim of the tongue does not extend under the upper teeth.

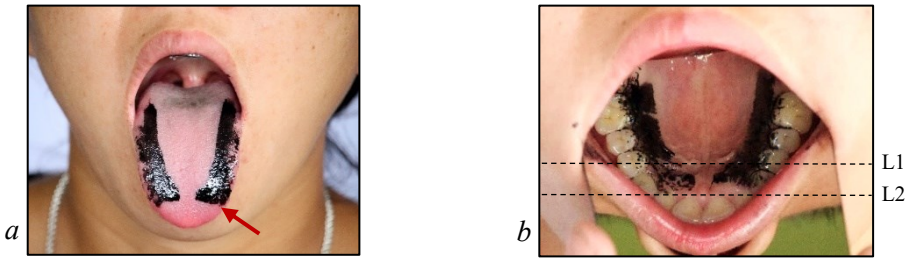


Figure 28: Alveolar place of articulation for [s̪] in [s̪ːɨ] 'blood'

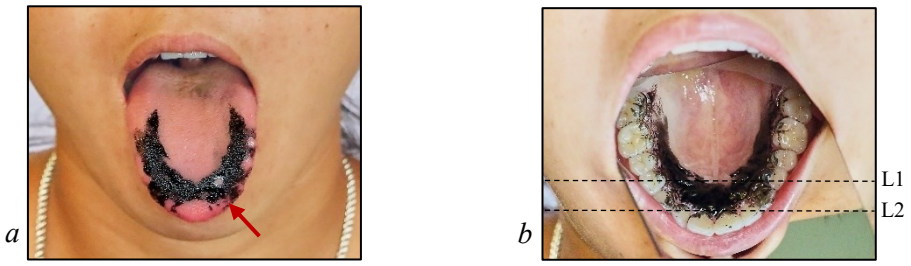


Figure 29: Alveolar place of articulation for [t̪s̪] in [ut̪s̪o] 'healed.again'

In figure 29, the contact curves for the alveolar affricate /t͡s̪/ are very similar to those for /s̪/, except that the frication gaps are now closed. In the linguagram, the abrupt anterior horizontal line on the laminal region is still seen. Note the splattering of the charcoal mixture on the tongue in figure 29(a) for [t̪s̪] (also 35(a) below for [tʃʲ]), resulting in irregular striations radiating out of the contact curve. This happens in the laminal affricates, during post-closure transition to the strident state, due to the sudden burst of acoustic energy.[92] The palatogram shows that the anterior contact area is in the alveolar region, that is, the area between L1 and L2.

[92] This effect is far milder for the apical segments [t̪ʰ] (figure 26a) and [t͡s̪] (figure 32a).

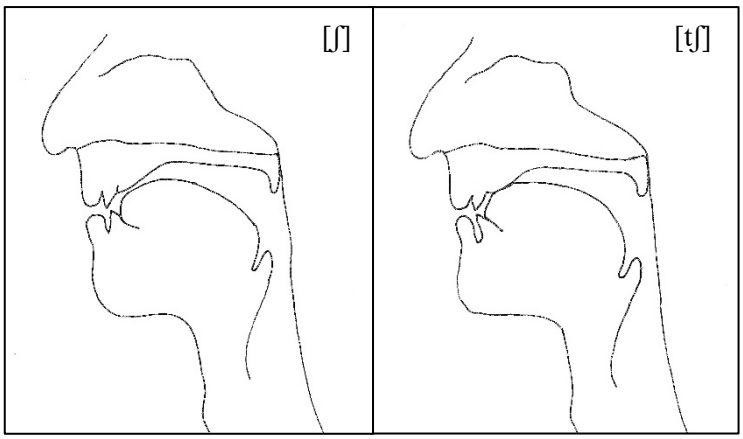


Figure 30: Sagittal view of alveolar consonants

In Figure 30, the sagittal section of the alveolar consonants is shown. The point of articulation, as can be gathered from all the figures above, extends from the base of the upper incisors to the mid-alveolar region. The Hrusso Aka /s̪/ is far more fronted compared to the English /ʃ/. In some speakers, the sounds /s̪/ and /t͡s̪/ are so fronted that it is difficult to distinguish them from their dental counterparts [s̪] and [t̪s̪].[93]

4.2.2.5 Retroflex consonants

It must be noted right away that the Hrusso Aka retroflexes are not of the 'sublaminal' type that are common in mainland India, but more of the 'flat apical type' (see Keating 1991: 35 for this typology; also Ladefoged & Maddieson 1996: 22–27; Hamann 2004 for additional discussion). In Hrusso Aka, across speakers, the tongue tip may target anywhere between the postalveolar region and the middle of the hard palate. For speaker p04, from whom these photographs were obtained, the typical region of contact is just behind the alveopalatal junction.

[93] E.g. speaker p03, representing the Dijangania variety, in the present study. Photographs are not shown here for lack of space.

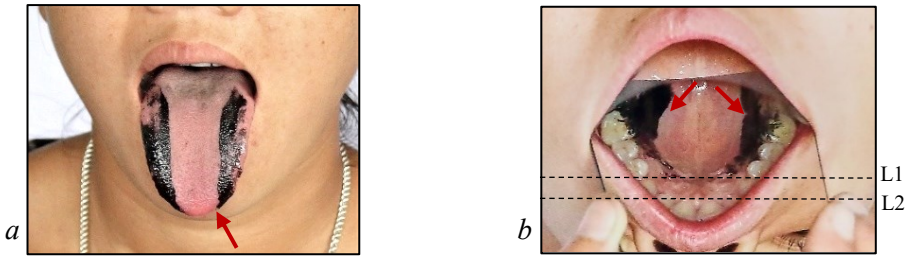


Figure 31: Retroflex place of articulation for [ʂ] in [ʂɨ] 'gold'

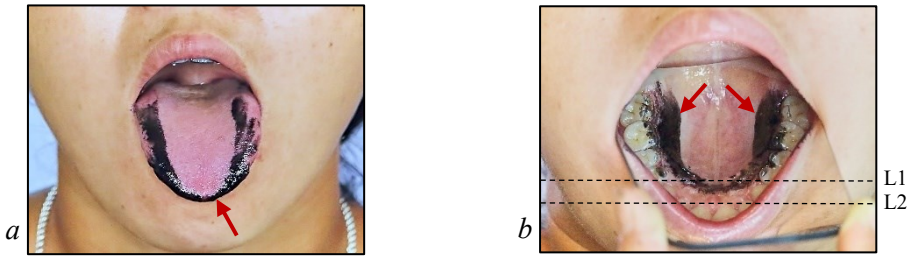


Figure 32: Retroflex place of articulation for [tʂ] in [tʂo] 'taro.tuber'

Figures 31 and 32 show contact curves for the Hrusso Aka retroflex place of articulation. The palatograms shown in figures 31(b) and 32(b) indicate that the tongue is drawn back and raised, and the point of contact is just behind the alveopalatal junction. The frication gap for [ʂ] is situated just below L1 and, if closed, the contact curve for this consonant will coincide with that for [tʂ].

The linguagrams depicted in figures 31(a) and 32(a) show contact curves in the form of black streaks running on either side of the tongue for /ʂ/ and a neat, thin, horse-shoe-shaped curve along the rim of the tongue for /t͡ʂ/.

Towards the back of the palatograms (red arrows), note especially the thicker contact curves that are extended inward, towards the midline, indicating that the tongue is raised and pressed tightly against the roof of the mouth in that area.

During the production of these sounds, the upper surface of the tongue assumes a boat-like shape with both the tip and the back elevated; the back pressed and stretched

against the roof of the mouth and the middle of the tongue forming a groove, as shown in figure 33. The stretching of the back of the tongue is not visible on the linguagrams because the tongue is in an outstretched position during photography.

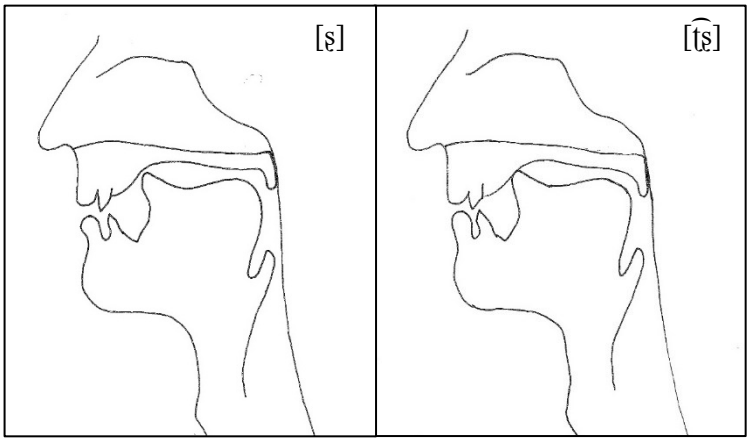


Figure 33: Sagittal view of retroflex coronals

4.2.2.5.1 Typology of retroflexes: a missing link?

The literature on retroflex consonants focuses primarily on the coronal region of the tongue. Keating's (1991: 35 and references therein) typology just mentioned above, for example, mentions two types of retroflexes, the 'sublaminal' or the 'Dravidian' type (e.g. Tamil), and the 'flat apical' type (e.g. Serbian). The Hrusso Aka retroflexes somewhat resemble the Serbian flat apical type in that they are apical and target the area on or behind the alveopalatal junction. However, the tongue shape for Hrusso Aka retroflexes is as not as flat as for the Serbian ones. Also, they are clearly not of the sublaminal type either. Sublaminal retroflexes are commonly found in the Dravidian and Indo-Aryan languages of the Indian subcontinent and involve the underside of the tongue making contact with the hard palate. In the Hrusso Aka retroflexes there is no such contact as the palatograms and linguagrams clearly indicate.

Keating's typology is solely based on coronal parameters, such as apical vs. sublaminal points of the tongue, greater or smaller sublaminal cavity, and so forth. From the Hrusso Aka data, it can be asserted that these discussions miss an important parameter, namely tongue height. Hamann (2004) mentions the importance of tongue retraction, thus pointing out the involvement of the entire tongue body in the production of retroflexes; but she does not consider the role of tongue height.

4.2.2.5.2 Hiding in plain sight: TH and TR features

I interpret the tongue retraction mentioned by Hamann as a consequence of the [RTR] feature and further argue that, for Hrusso Aka retroflexes, the elevated nature of the back of the tongue is a requirement due to the [HIGH] feature specification. I have noticed that, for speakers whose oral anatomy makes it difficult simultaneously to achieve both tongue height and contact with the postalveolar region, achieving the tongue height becomes primary and the apical target is adjusted accordingly. In the present study, speaker p05 was found to be of this type (palato- and linguagrams discussed in the next chapter) and produced these sounds laminally due to the anatomical structure of his mouth.

An elevated back of the tongue is crucial in forming the Hrusso Aka retroflexes. In Dravidian retroflexes, the back of the tongue is much more relaxed,[94] which makes the sublaminal rendering of these consonants possible. Conversely, in Hrusso Aka, with the high position of the back of the tongue, pronunciation of the retroflex [ʈ] is anatomically nearly impossible and the consonant can only be produced as [t̪s̪].

[94] Personal knowledge.

4.2.2.5.3 Two types of retroflexes: underspecification of TH?

It is possible that in the sublaminal type of retroflexes tongue height is underspecified and the operative feature is [RTR]. For example, in Kannada, a Dravidian language spoken in Karnataka, India, there is a three-way contrast between coronal places of articulation, namely dental, palatal, and retroflex.[95] The retroflex series of consonants consists of the stops /ʈ ʈʰ ɖ ɖʰ/, the nasal /ɳ/, and the lateral /ɭ/. It appears that the dentals are [LOW], the palatals [HIGH], and the retroflexes are specified only for [RTR] and not for height. Therefore, a retracted tongue simply targets the area that is outside the targets of the first two places. Thus, the point of articulation can be anywhere between the postalveolar and the mid-palatal region. That the retroflexes are sublaminal is simply an anatomical fact owing to the more relaxed tongue targeting the postalveolar or palatal region.

It is also possible that, the retroflexes found in many more languages in the Trans-Himalayan and Sino-Tibetan region, including Mandarin Chinese are of the Hrusso Aka type, that is, produced with an elevated tongue height due to the [HIGH] feature specification. The role of tongue height in the production of different type of retroflexes, and indeed all types of coronals, still remains an interesting, but hitherto unexplored topic for further study. The data here demonstrates for the first time the role of tongue height in coronal contrast.

4.2.2.6 Palatalised coronals

So far in this section I discussed three coronal places of contrast, namely the dental, alveolar and the retroflex. In this sub-section I discuss palatalised (postalveolar) coronals.

[95] Personal knowledge.

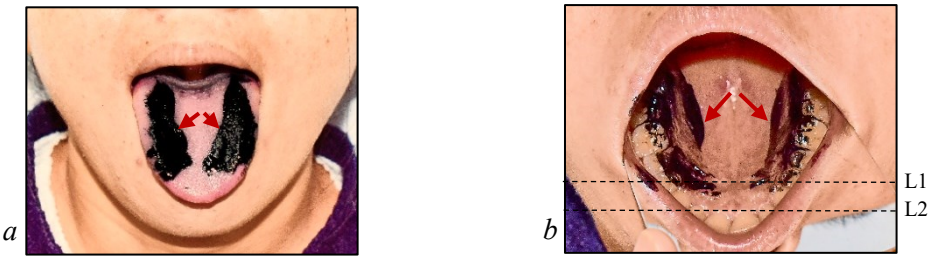


Figure 34: Postalveolar place of articulation for [ʃ] in [ʃʲo] 'wood'.

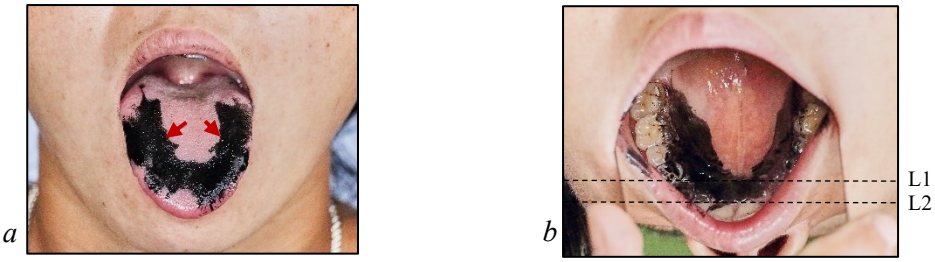


Figure 35: Postalveolar place of articulation for [tʃ] in [utʃʲo] 'bundle'.

Figures 34 and 35 show the contact curves for the palatalised sibilant [ʃʲ] and the palatalised affricate [tʃʲ] respectively. Palatalisation can occur allophonically either in the context preceding the vowel /i/ or during complex consonant formation, resulting in a coronal offglide on consonants. This is discussed in detail in the next chapter. The contact curves seen in the linguagrams in figures 34(a) and 35(a) are thicker than all other places studied so far, indicating that the lamina is, in comparison to all other places of articulation discussed above, at the greatest height for palatalised consonants. There are also irregular striations radiating away from the contact curves, like in figure 29(a) (linguagram of the alveolar affricate [t̪s̪]), due to the post-closure acoustic energy burst.

In the palatograms in figures 34(b) and 35(b), note that the raised tongue body makes contact with a large area of the postalveolar region and the hard palate, beginning below L1 but also extending far above it. There is a large area of contact well into the palatal region, made by a stretched tongue tightly pressed against the palate (red arrows).

Although the anterior marking on figure 35(b) extends from the postalveolar region right to the root of the upper incisors, the actual production of the sound takes place with the tongue pressing against the area between the postalveolar and the palatal regions. The extended anterior markings are again due to the sudden burst of post-closure energy.

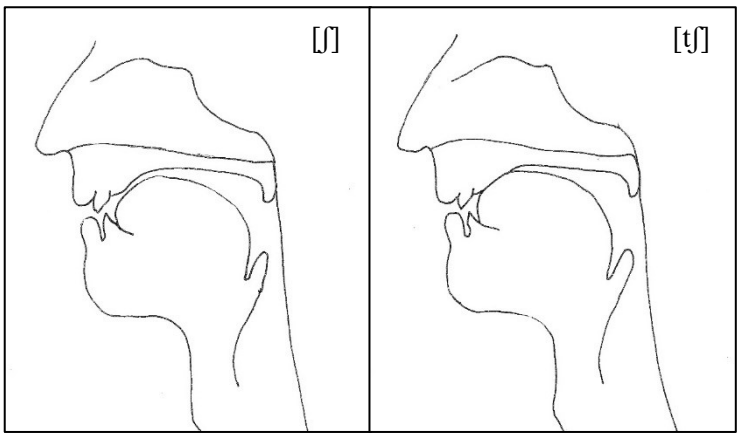


Figure 36: Sagittal view of palatalised (postalveolar) coronals

In figure 36, showing the mid-sagittal view of the production of [ʃʲ] and [tʃʲ], the following can be observed: the tongue position is high, the lamina is the articulator, the tongue tip descends abruptly towards the floor of the mouth, and the alveopalatal-to-palatal region is the point of articulation.

In the above discussion, only voiceless sounds have been exemplified. Photographs of the voiced counterparts of these sounds display the same patterns.

4.2.3 Coronal inventory: Missing segments?

In the above discussion I demonstrated the four places of coronal articulation in Hrusso Aka. I stated that three of these are contrastive, and one is allophonic. To examine this claim, it is time to revisit the consonant chart given in in figure 15 of § 2.3., where I had informed the reader about the unfinished task of coronal classification. The unclassified coronals were shaded in the consonant chart which is reproduced in figure

37 for ease of reference. Based on the discussion above, I will now classify the coronals, demonstrate with minimal pairs the three places of contrast, and examine coronal phonotactics.

	bilabial	labio-dental	dental	alveolar	postalveolar	retroflex	palatal	velar	glottal
plosive	p b		t̪ d̪					k g	
affricate			t̪s̪ d̪z̪	t̪s̪ d̪z̪	tʃʲ dʒʲ	ʈʂ ɖʐ	cç ɟʝ		
fricative		f v	s	ʂ ʐ	ʃʲ	ʂ ʐ		x ɣ	
nasal	m		n		ɲ			ŋ	
lateral			l		ʎ				
trill			(r)						
glide	w						j		

Figure 37: Hrusso Aka Consonant chart (version 1)[96]

The first task is to classify and place the coronals in the right slots of the consonant chart. From the above figure, I will now pick only the unshaded simplex coronal segments and list them in table 29 below. On comparison between table 29 and figure 37, it is striking that, while the rest of the Hrusso Aka sound system is consistently symmetrical (which is also true for vowels), there are many gaps in the coronal inventory, indicated by question marks.

In table 29, three gaps under the postalveolar column can be filled straightaway with the consonants /ʃʲ, ɲ, ʎ/ from the shaded area of figure 37. This is shown in in table 30. However, for the fricatives /ʂ ʐ ʂ ʐ̡ ʃʲ / in the second line, there are no plosive counterparts in the first line.

[96] Note that this list is termed tentative in § 2.3, since the shaded portion is yet to be analysed.

Table 29: Inventory of simplex coronals

	CORONAL				
	dental	alveolar	retroflex	postalveolar	palatal
plosive	t̪ d̪	? ?	? ?	? ?	
fricative	s̪ ?	s̪ z̪	ʂ ʐ	? ?	
nasal	n	?	?	?	
glide					j
liquid		l			

Such an asymmetrical coronal system with so many gaps would be strange, especially given that the rest of the Hrusso Aka consonantal and vowel systems are very symmetrical. The solution to this puzzle must lie in the numerous shaded segments in figure 37. Recall that coronal plosives can surface as affricates (Keating 1991; Lahiri & Reetz 2010). I assume that this is the case in Hrusso Aka and fill in the plosive gaps with the affricates /t͡s̪ d͡z̪ t͡ʂ d͡ʐ t͡ʃʲ d͡ʒʲ/ from figure 37 respectively, as shown in table 30.

Table 30: Filling the gaps: revised inventory of coronals

	CORONAL				
	dental	alveolar	retroflex	postalveolar	palatal
plosive/affricate	t̪ d̪	**t͡s̪ d͡z̪**	**t͡ʂ d͡ʐ**	**t͡ʃʲ d͡ʒʲ**	
fricative	s̪ ?	s̪ z̪	ʂ ʐ	**ʃʲ** ?	
nasal	n	?	?	**ɲ**	
glide					j
liquid		l		**ʎ**	

Only four gaps remain now in the coronal system: there is only one phonemic nasal leaving the alveolar and the retroflex slots empty, which is not surprising, since this is a crosslinguistically common phenomenon.[97] The dental sibilant /s̪/ has no voiced counterpart /z̪/ and similarly, there is no palatalised voiced sibilant. There is no adequate synchronic explanation for this, and I take it as a given in Hrusso Aka. A diachronic study

[97] The same is true for the laterals.

might be able to shed more light on this gap. From the synchronic point of view, the finalised coronal inventory is given in table 31.

Table 31: The final coronal inventory

	CORONAL				
	dental	**alveolar**	**retroflex**	**postalveolar**	**palatal**
plosive/affricate	t̪ d̪	t͡s̪ d͡z̪	ʈ͡ʂ ɖ͡ʐ	t͡ʃʲ d͡ʒʲ	
fricative	s̪	s̪ z̪	ʂ ʐ	ʃʲ	
nasal	n			ɲ	
glide					j
liquid		l		ʎ	

4.3 Phonology of Hrusso Aka coronals: Discussion

These coronals, which can be grouped into four places of articulation, and which are at times very difficult to distinguish from each other (especially the dental and the alveolar), are one of the main reasons why Hrusso Aka phonology has puzzled casual observers and seasoned linguists. However, they are pivotal in understanding and analysing all the coronal processes in Hrusso Aka. From the above discussion, many useful insights can be gained for further analysing the coronal sound structure.

4.3.1 Articulatory evidence for the TONGUE HEIGHT feature

Firstly, the tongue positions inferred from the photographs are interesting from the viewpoint of the featural specifications used in this thesis. In systems that use [±ANTERIOR] and [±DISTRIBUTED] distinctions, the focus is on the blade and the tip of the tongue, and this requires that the feature [CORONAL] be 'active', since the [±ANTERIOR] and [±DISTRIBUTED] features are dependent on it. At a cursory glance, the figures here seem to justify this view, since two sets of sounds, the dental [s̪, t̪] and retroflex [ʂ ʈʂ], are apical and the alveolar [s̺ t͡s̺] and the palatal [ʃʲ t͡ʃʲ] are laminal.

However, such interpretation might be missing a more fundamental process. Note that the figures also reveal interesting changes in tongue height and whether the entire tongue body is drawn forward or retracted. In dentals, the tongue is relaxed, and its rim is under the upper teeth. This is the lowest horizontal plane at which the tongue operates in the production of coronals. In the alveolars, the tongue is slightly higher, its rim now tucked against the inner side of the upper teeth. The tongue is at its highest position for the postalveolars and the retroflexes. This is especially visible in the patterns formed at the anterior palatal region for postalveolars and posterior dorsal region for retroflexes, which clearly indicate that the tongue is tightly pressed and stretched against these regions on the hard palate.

4.3.2 [ATR] vs [RTR] distinction

Another fundamental process is the retraction and advancement of the tongue root, which the [±ANTERIOR] vs. [±DISTRIBUTED] distinction misses but can be captured by [ATR] vs. [RTR] features. For dentals, the tongue has neither feature. An [ATR] specification on the same plane would produce interdental consonants, which do not occur in Hrusso Aka. For alveolars, [ATR] would result in a laminal consonant, but [RTR] would yield an apical one. Similarly, for consonants that target the postalveolar region, [ATR] would yield a laminal consonant, since it would be difficult to get the tip involved in any way with the tongue pushed forward. Conversely, the [RTR] feature would yield an apical (retroflex) consonant since a retracted tongue would more easily allow the tip to make a contact with the roof of the mouth. The advancement or retraction of the tongue for Hrusso Aka coronals is well-illustrated in the diagrams. For retroflexes, it is seen that the tongue is retracted behind the postalveolar region, and for palatalised consonants it is far advanced, so as to enable the lamina to make a contact with the palatoalveolar region. No advancement or retraction can be inferred for dentals, but advancement can be seen in alveolars from the markings on the tongue in linguagrams.

4.3.3 [±ANTERIOR] and [±DISTRIBUTED] as the epiphenomena TH and TR features

To summarise, although it appears that the tongue tip and the blade seem to be the active articulators in the four places of articulation in Hrusso Aka, if we consider the possibility of TONGUE HEIGHT and TONGUE ROOT features being more fundamental, the behaviour of the tip and the blade of the tongue can be interpreted as epiphenomenal to the implementation of TONGUE HEIGHT and TONGUE ROOT features.

Table 32: TH and TR features and their apical/laminal correlates in coronals

Segments	**Place of art.**	**Apical/laminal**	TH and TH features			
			[HIGH]	[LOW]	[ATR]	[RTR]
[s̪], [t̪], [d̪]	dental	apical		✓		
[s̪], [z̪], [t̪s̪] [d̪z̪]	alveolar	laminal			✓	
[ʂ], [ʐ], [tʂ], [dʐ]	retroflex	apical	✓			✓
[ʃʲ], [tʃʲ], [dʒʲ]	postalveolar	laminal	✓		✓	

The relationship between the implementation of the apical/laminal distinction and these features for the Hrusso Aka obstruents is shown in table 32. The real test for the arguments made above in favour of TONGUE HEIGHT and TONGUE ROOT features, however, will be in its efficacy in interpreting the coronal phonotactics. In the next section, I examine whether the features assigned to coronals successfully explain their synchronic phonotactics.

4.4 Coronal feature specification

The feature specifications for all Hrusso Aka consonants have already been shown in table 25 (Chapter 3). For ease of reference, I list below only the coronal feature assignment matrix, including the alveolar and retroflex affricates. The palatalised consonants will not be added here, since they are derived or allophonic. Recall that the

shaded portions signify underspecified features. Coronals are universally underspecified for PLACE and, for the nasal /n/ and the lateral /l/, the feature [SONORANT] is redundant.

Table 33: Feature specification for Hrusso Aka coronals

	t̪	d̪	s̪	ʂ̪	ʐ̪	t̪s̪	d̪ʐ̪	ʂ	ʐ̩	ʈʂ	ɖʐ̩	n	l	j
[NAS]												✓		
[SON]												✓	✓	✓
[LAT]													✓	
PLACE	•	•	•	•	•	•	•	•	•	•	•	•	•	•
ART	•	•	•	•	•	•	•	•	•	•	•	•	•	•
[COR]	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
TH	•	•	•					•	•	•	•			•
[HIGH]								✓	✓	✓	✓			✓
[LOW]	✓	✓	✓											
TR				•	•	•	•	•	•	•	•			•
[ATR]				✓	✓	✓	✓							
[RTR]								✓	✓	✓	✓			✓

4.5 Segmental contrast and phonotactics

All coronal consonants contrast in the environment CV where C is a coronal and V is a non-coronal vowel. The morphemes /ʂu/, /ʐo/, /ʐa/, /ʐo/, and /d̪ʐa/ are not instantiated in the data. In (71), all the coronals, including the affricates, are shown in contrast before the vowel /a/. The phoneme /ʐ̪/ does not occur in the above context. It is, however, to be found in a contrastive relationship with other coronals in the context ___/u/ (except for /j/ which does not occur in this context).

(71) Coronal minimal pairs in the context __/a/[98]

/t̪à/ 'rear'

/ʈʂàɖʐɨ́/ 'fish species'

/ʈʂá/ 'leave'

[98] All verbs are in root, not citation form.

/d̪à/ 'do'
/d̪͡ʐa/ 'be slow'

/s̪à/ 'give birth'
/ɨs̪a/ 'together'
/ʂà/ 'cane'
/ʐà/ 'be loose'

/na/ 'be sick'
/lá/ 'bring'
/jáhà/ 'this morning'

In (72), the coronals are contrasted in the environment

(72) Coronal minimal pairs in context __/ɨ/
/t̪ɨlɨ́/ 'make noise'
/d̪ɨ/ 'push'

/nɨ/ 'cajole'
/lɨ/ 'peel'

/s̪ɨ/ 'iron'
/sɨ/ 'blood'
/ʂɨ/ 'gold'

/z̪ɨ́/ 'scold'
/ʐɨ́/ 'be sharp'

/t̪͡s̪ɨ̀/ 'fish'
/d̪͡z̪ɨ́/ 'give'

/t͡ʂɨ́/ 'pelt'
/ɨd͡ʐɨ̀/ 'liver'

I list distribution matrices for all coronal places of articulation in table 34, where 34(a)-(d) are the coronal obstruent distribution matrices in the $[CV]_{\sigma}$ context for the four places of articulation discussed above. Since the feature specifications for sonorants are

different from their corresponding obstruents in that the sonorants are not specified for any place feature at all, they are listed separately in 34(e) and (f).

Table 34: Distributional matrices of coronals in roots.
Shaded regions indicate coronal consonants that are absent in Hrusso Aka. Question marks indicate slots with marginal/indeterminate data.[99]

(a) Dental obstruents						
	/i/	/e/	/ɨ/	/u/	/o/	/a/
/s̪/	-	+	+	+	+	+
/z/ not found						
/t̪/	-	-	+	+	+	+
/d̪/	-	?	+	+	+	+

(b) Retroflex obstruents						
	/i/	/e/	/ɨ/	/u/	/o/	/a/
/ʂ/	-	-	+	?	?	+
/ʐ/	-	-	+	+	?	+
/t͡ʂ/	-	-	+	+	+	+
/d͡ʐ/	-	-	+	+	+	+

(c) Alveolar obstruents						
	/i/	/e/	/ɨ/	/u/	/o/	/a/
/s̪/	-	+	+	+	+	+
/z̪/	-	+	+	+	-	-
/t̪s̪/	-	+	+	+	+	+
/d̪z̪/	-	+	+	+	+	?

(d) Palatalised (postalveolar) obstruents						
	/i/	/e/	/ɨ/	/u/	/o/	/a/
[ʃʲ]	+	+	-	-	+	-
[ʒ] not found						
[t͡ʃʲ]	+	+	-	+	+	-
[d͡ʒʲ]	+	+	-	+	+	-

(e) Sonorants						
	/i/	/e/	/ɨ/	/u/	/o/	/a/
/n/	-	-	+	+	+	+
/l/	-	-	+	+	+	+

(f) Palatalised (postalveolar) sonorants						
	/i/	/e/	/ɨ/	/u/	/o/	/a/ [100]
[ɲ]	+	+	-	+	+	+
[ʎ]	+	+	-	+	+	+

[99] For example, the sequence /ʂu/ in table 34(b). In the compound [ʂuwa] 'everyday', it is difficult to determine synchronically whether the first root is /ʂɨ/ or /ʂu/. Most probably its etymology is [ʂɨ + w + a], 'live' + NMLZ + 'during', (lit. 'while one lives'), in which case the sequence /ʂu/ can said to be prohibited in Hrusso Aka at the root level, but there is not sufficient data to either prove or disprove this as of now.

[100] These do not exist at the root level, but only after the morphophonological process of /e/ deletion, e.g. /aɲe/ 'much' + /a/ 'one' → /aɲa/.

What is immediately obvious from the tables is the prohibition of C/i/ segmental sequences for all but the postalveolar place of articulation. This is because, in a process that can be termed postalveolar neutralisation due to palatalisation, every coronal segment is output as the corresponding postalveolar coronal when followed by the high front vowel /i/, as shown in (73).

(73) Palatal neutralisation in the context $[C/i/]_{\sigma}$

(a) /s̪/ → [ʃ] / ___/i/ *[s̪i]

/s̪/ → [ʃ] / ___/i/ *[s̪i]

/ʂ/ → [ʃ] / ___/i/ *[ʂi]

e.g. [ʃì] 'kill'

(b) /t̪/ → [tʃ] / ___/i/ *[t̪i]

/t͡s̪s̪/ → [tʃ] / ___/i/ *[t̪s̪i]

/t͡ʂ/ → [tʃ] / ___/i/ *[tʂi]

e.g. [tʃì] 'dig'

(c) /d̪/ → [dʒ] / ___/i/ *[d̪i]

/d̪͡z̪/ → [dʒ] / ___/i/ *[d̪z̪i]

/ɖ͡ʐ/ → [dʒ] / ___/i/ *[ɖʐi]

e.g. [d͡ʒì] 'go.from.base'

(d) /n/→ [ɲ] / ___/i/ *[ni]

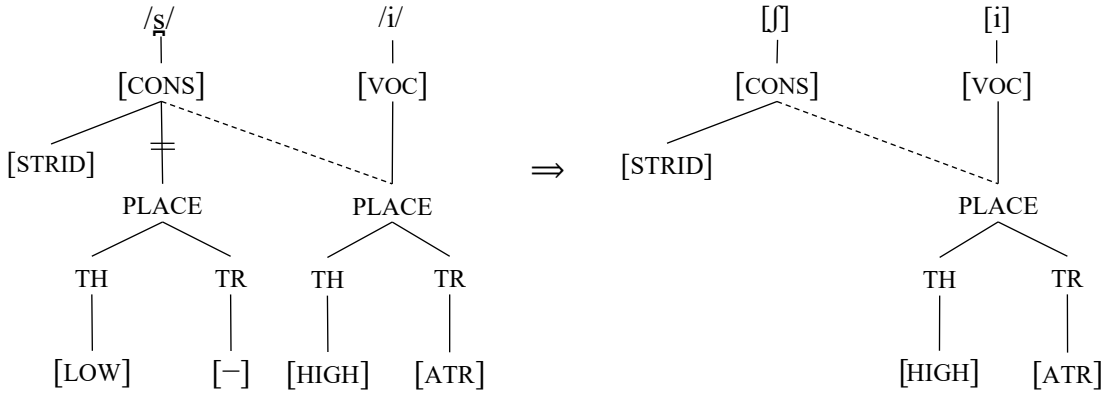
e.g. [ɲí] '1PL'

(e) /l/ → [ʎ] / ___/i/ *[li]

e.g. [ʎī] 'climb'

These observations can be analysed as place assimilation by deletion of the place node of the consonant and subsequent regressive spreading of the same node from the vowel, as in 4.6.2.1 for the palatalisation of [s̪] followed by /i/, resulting in [ʃʲ].

(74) *Palatalisation of coronal consonants followed by /i/*



4.5.1 Palatalisation: Spreading of [CORONAL] or [HIGH]?

Palatalisation of consonants followed by a coronal vowel is crosslinguistically common. This phenomenon has been frequently considered as the spreading of [CORONAL] by authors such as Clements (2001) and T. A. Hall (1997). However, as Lahiri (2018) points out, there is an inherent inadequacy in this approach. While it is able elegantly to explain palatalisation in cases involving change of place of articulation, it cannot account for cases where coronals themselves are palatalised. For example, Clements's coronal spreading can elegantly account for the change of place from [k] to [t͡ʃ] when preceded by /i/ as the delinking of [DORSAL] and spreading of [CORONAL], but it fails in cases where [t] is changed to [t͡ʃ] in the same environment. Since both the input and the output are coronals, there is no possibility of delinking and spreading of [CORONAL] (see Lahiri 2018: 249 ff. for discussion).

These models of coronals also pose another difficulty in requiring coronal activity. That is, despite having stated that [CORONAL] is underspecified, they would require that the feature become activated and participate in phonological processes.

As a solution to these issues, Lahiri (2018: 242) suggests that it is not coronality but the feature [HIGH] that is the primary trigger of palatalisation. In (74) above, I demonstrated that the unitary and monovalent representation of coronals in FUL affords an elegant analysis of palatalisation. I shall use this analysis again in the sections below to analyse more phonotactic phenomena in Hrusso Aka.

4.6 Further issues

While the above analysis of palatalisation was quite straightforward, the segmental phonotactics presented in table 34 (a)-(f) bring up two further issues. First, in Hrusso Aka there are also palatalised consonants before **non-coronal** vowels in (d) and (f). Second, the behaviour of coronal consonants seems erratic when followed by another coronal vowel, /e/. That is, the distribution of dentals followed by /e/ is inconsistent, with all alveolars and no retroflexes occurring in the context. I discuss these two issues below.

4.6.1 Palatalised consonants before non-coronal vowels

Distribution matrices 34(d) and (f) show the occurrence of palatalised consonants followed by the non-coronal vowels /o u a/. The palatalised coronal consonants seem to be in contrastive distribution with their non-palatalised counterparts in these contexts:

(75) (a) /pó/ 'chop' vs. /pʲó/ 'faint'
(b) /ɨla/ 'below' vs. /ɨʎa/ 'once'
(c) /nu/ 'feed.with.liquid' vs. /ɲù/ 'knead'

This is because in Hrusso Aka palatalisation results from two different processes, namely

(a) allophony as just discussed and (b) a complex consonant formation process which is discussed in the next chapter (§ 5.5). The presence of the palatalised consonants in non-coronal vocalic contexts (___{/o u a/}) is due to the latter process, not allophony.

4.6.2 Coronal consonants before /e/: Erratic behaviour?

The seemingly erratic behaviour of coronal consonants before /e/ needs to be discussed according to the consonants with various PLACE features, which is done below with the help of examples (76)-(80):

4.6.2.1 Non-coronal consonants in [Ce]$_\sigma$ context:

(76) (a) /pʲe/ [pᶜʲè] 'vegetable'
(b) /bʲe/ [bᶜʲè] 'forest'
(d) /apʲehu/ [ápᶜʲèxù] 'father-in-law'
(e) /ɨkʲe/ [ɨ̄kˣʲē] 'head'
(f) /gʲe/ [gʲē] 'clothes'

In the examples above, palatalisation of consonants is observed before /e/. In most cases, there is no [C/e/]$_\sigma$ vs. [Cʲ/e/]$_\sigma$ contrast (on the other hand, in the /pó/ 'chop' vs. /pʲó/ 'faint' pair above in (75), where the vocalic context is ___/o/, there is a palatalised vs non-palatalised consonant contrast). In other words, in most cases there is free alternation between palatalised and non-palatalised consonants preceding /e/, as shown in (77). Hrusso Aka generally prefers palatalised consonants in this environment.

(77) Free alternation between palatalised vs. non-palatalised labial consonants
a. /s̪ɨbe/ ~ /s̪ɨbʲe/ [s̪ɨ̀bè] ~ [s̪ɨ̀bʲè] 'maize'
b. /me/ ~ /mʲe/ [mē] ~ [mʲē] 'a.little'

The pertinent question here is whether the vowel /e/ is the trigger of palatalisation. In feature systems that have coronal dependency, the answer could be yes. However, I

argue that, just like in the section above, palatalisation here occurs due to the formation of the palatalisation series (see § 5.5), and not because of place assimilation allophony triggered by /e/. The latter position would miss the larger pattern of palatalisation and an explanation would have to be found why consonants are found to be palatalised before /a o u/.

There is evidence against /e/ being the trigger for palatalisation. For example:

(78) (a) /ge/ [gə̄], 'LOC'
(b) /gʲe/ [gʲē], 'clothes'

In the above pair, (a) is the result of /g/ + /e/, and the latter does not trigger palatalisation. Since the vowel, being placeless, is predicted to be easily influenced by its environment, it is dorsalised in the presence of the dorsal /g/ and is output as /ə/. I will give more evidence of this from child language shortly. Word (b) is in fact the interaction of the already palatalised /gʲ/ from the palatalisation series and /e/. Here, again, the vowel is influenced by its left environment and is output as the fronted /e/ in the presence of the preceding /j/.

4.6.2.2 Coronal consonants before /e/

Coronals from each place of articulation behave differently before /e/. The retroflex consonants are prohibited; while the alveolars occur freely, the dentals are found rarely in this environment. Below, I discuss this puzzling phenomenon, which can be explained through underspecification and featural interactions.

4.6.2.2.1 Prohibition of retroflexes in the context [C/e/]$_{\sigma}$

On comparison of tables 34(a) and 34(d), it might appear again that /e/ induces palatal allophony, as given in (79) below.

(79) Retroflexes preceding /e/: a case of allophony?

? /ʂ/ → [ʃʲ] / ___/e/

? /t͡ʂ/ → [tʃʲ] / ___/e/

? /d͡ʐ/ → [dʒʲ] / ___/e/

In models where [CORONAL] is active and its dependent features are used, this is a possible interpretation, but not according to the features I have suggested here, because the underspecified [CORONAL] does not spread. Our model predicts that, since /e/ has no place node, it can neither acquire nor spread features phonologically. It simply sways one way or the other during production, purely guided by surface production rules. Therefore, when it follows retroflexes, it cannot influence the preceding consonant, and at most can only be output as RTR vowel [ɛ] under the influence of the RTR retroflexes (recall that the vowel height will not spread in Hrusso Aka except in the case of /a/). However, this is not found and it can therefore be assumed that the sequence [C/e/]$_\sigma$ is prohibited for retroflex consonants.

4.6.2.2.2 Dentals in the context [Ce]$_\sigma$

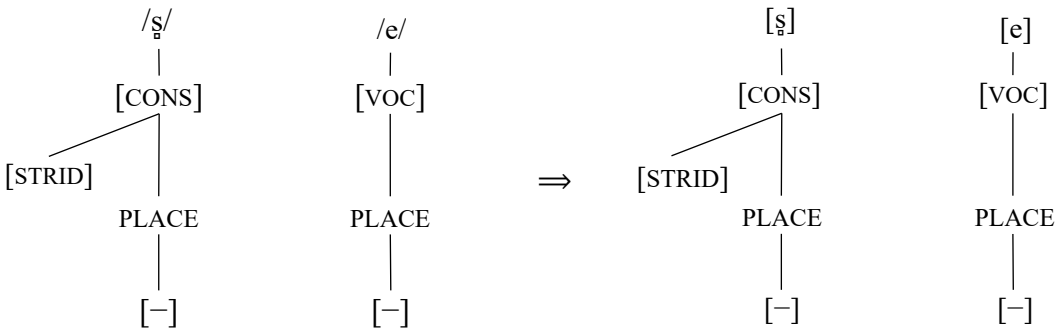
My analysis does not predict prohibition of the coronal C + /e/ sequence. Since the dentals are [LOW] and /e/ does not have a PLACE node, the sequence would be output as it is. According to the prediction, the dental + /e/ outputs do occur, but are rare and have very limited in distribution.[101] The reasons for this are not clear; some examples of these sequences are, the function word /s̪e/ [s̪e] 'that', the interjection *Ade!* /ad̪e/ [ad̪e] 'gosh', and the musical refrain *ane na*, /ane na/ [ane na]. The following are not found: *[t̪e, d̪e, ne, le].

[101] However, all dentals except /t̪/ are found before /e/ in the Hushüñ variety. In the Buragaon variety, the equivalents of the Hushüñ /d̪e, ne, le/ are /d̪a, na, la/. I assume that this is due to different feature assignment to the coronals in the two varieties.

4.6.2.2.3 All alveolars are permitted in the context [C/e/]$_{\sigma}$

As for alveolars, as is evident from table 34(c), both the consonant and the vowel would be output without change, since both have empty place nodes and there is no possibility of feature interaction, as shown in (80).

(80) *Alveolars followed by /e/*

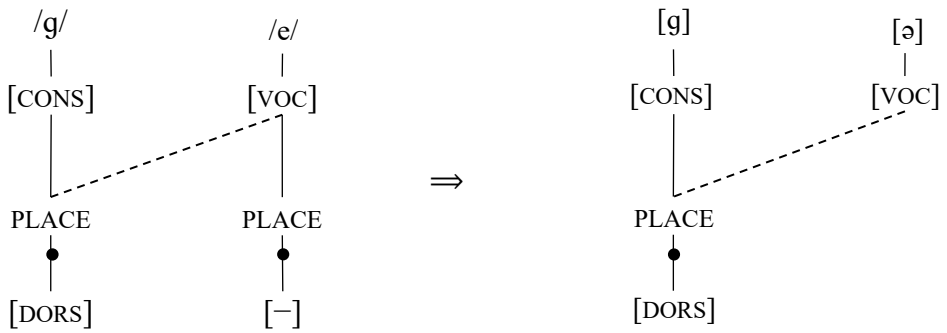


4.6.2.3 More on the /e/ puzzle: Evidence from child language

What explains the free variation /s̪ɨbe/ [s̪ɨ̀bè] ~ /s̪ɨbʲe/ [s̪ɨ̀bʲè] 'maize' when the /e/ is preceded by a non-coronal consonant? The answer lies in production rules and perceptual distance between the outputs. Take for example /me/ [me] ~ /mʲe/ [mʲē] 'a.little'. The vowel /e/, unless it is affected by its preceding environment, is output with the [CORONAL] feature during production. As I have shown in § 2.2, the default position of the vowel is quite high in the vowel space. Because of this, there is not sufficient perceptual distance between [me] and [mʲe] and a contrast between them is undesirable.

This is different to dorsal consonants, where the vowel can acquire the [DORSAL] feature. For example, the /ge/ [gə̄] 'LOC' vs. /gʲe/ [gʲē] 'clothes' contrast can be explained this way. Our model predicts that the output for the locative clitic /ge/ as shown in (81).

(81) UR and SR in the locative clitic /ge/ [gə] (only relevant nodes shown).[102]



Evidence from child language supports this claim. At the earliest stages of acquisition, children produce the clitic as [gē], indicating that the underlying vowel is /e/ and the place assimilation to [DORSAL], shown in (81), is acquired at a later stage. In later childhood, the clitic alternates between [gē] and [gə̄] till roughly about 10 years of age, but sometimes into teenage years,[103] and is finally produced only as [gə̄] in adulthood.

Table 35: [ge]~ [gə] alternation in AK, aged 5 years (ref: hru_1913_chil_lang)

	Word	Gloss	ELAN reference
(a)	sɨ̥gə	there	hru_1913_chil_lang:15
(b)	gɐ̬	LOC	hru_1913_chil_lang:15
(c)	ud͡ʐ̩u=gə	top=LOC	hru_1913_chil_lang: 21,48
(d)	sɨgɐ̬	there	hru_1913_chil_lang: 28
(e)	agə	here	hru_1913_chil_lang: 35
(f)	ɲed̪͡z̪ɨ=ge	sky=LOC	hru_1913_chil_lang: 38

Table 35 lists examples for the alternation in a five-year-old boy's spontaneous speech. Note that in the grammaticalised words, (a) /s̪ɨge/ 'there', (e) /age/ 'here' and the isolated utterance of /ge/ in (b), the vowel is lowered and retracted, or is produced as [ə]. In the clitic form, there is still free alternation between [e] and [ə].

[102] The black dot represents an intermediate organising node, in this case, ARTICULATOR.
[103] Anu Jebisow, personal communication. In her daughter's case, for example, the clitic clearly started as [ge] and the later alternation continued till the child was about 8 years old.

Table 36: [ge]~ [gə] alternation in TJ, aged 3 years ref: hru_1913_chil_lang)

	Word	Gloss	ELAN reference
(a)	ɲed̪̠͡z̪̠ɨ=ge	sky=LOC	hru_1913_chil_lang: 46
(b)	ud̪̠͡z̪̠u=ge	top=LOC	hru_1913_chil_lang: 48
(c)	agə	here	hru_1913_chil_lang: 57

Table 36 lists three examples of the alternation in a three-year-old girl's spontaneous speech. Note that in the grammaticalised word, (c) /age/ 'here', the output is [ə][104] and in the clitic form in (a) and (b), the vowel is clearly output as [e]. In a similar process, /e/ surfaces as /ə/ in [kə́j] 'HORT.1EXCL' when preceded by /k/. It is also pronounced at times as the close-mid centralised [kə], again indicating the influence of the dorsal /k/ on /e/. When the consonant is palatalised as /kʲ/ the vowel is clearly output as [e], as in /ɨkʲe/ [ɪ̄kˣʲē] 'head'.

4.7 The problem of underanalysis: previous transcriptions

When the four places of articulation are not recognised as such, it can lead to confusion. In this section, I illustrate this problem with the help of various extant transcriptions. These previous transcriptions show a discrepancy in how the coronals are perceived and written. This problem is illustrated in table 37, which compares the transcriptions from five previous word lists with the one I use in the present work (blue column). The five lists are by Simon (1993), Abraham et.al. (2005), Anderson (1896), Payne (as cited in Shafer 1947), and Hesselmeyer (as cited in Shafer 1947). For ease of reference, I have re-transcribed Simon's original transcription into IPA, based on his own key (Simon 1993: 1–3). Simon's list of consonants closely follows the Indo-Aryan alphabetical system in its arrangement. He evidently thought that aspiration of voiceless consonants was phonemic in the language.

[104] My observations indicate that in grammaticalised words, the transition from [e] to [ə] takes place sooner.

Table 37: Transcription of Hrusso Aka coronals according various authors

No.	Gloss	Present transcription	Simon (1993)	Abraham et.al (2005)	Anderson (1893)	Payne (Shafer 1947)	Hesselmeyer (Shafer 1947)
1.	bamboo	/sɨ/ [sɨ̀]	sə	sə	ssù	sza	sĕ
2.	blood	/ɨ̨sɨ/ [ɪ̄s̪:ɪ̄]	iʃʃi	ʔəsə	eshhi		
3.	gold	/ʂɨ/ [ʂɨ᷄]	ʃi	ʃə	shshù	kśi	śü
4.	cat	/aʂa/ [àʂà]	aʃa	aʃa	âshâ	a-sa	a-śa-sa
5.	frog	/ʂɨzᶎa/ [ʂɨ᷄zᶎà]	ʃəza	ʃedʒa	shezzâ		
6.	spider	/ʂagɨɣa/ [ʂàgːɨɣà]	ʃagra	ʃagəxa	shâgrâ		
7.	son	/saw/ [sə̀w]	sou	ʔosa	seu		
8.	smell	/s̪ohuw/ [s̪óxùw]	sohu		seu hu		
9.	tree	/ʃʲoŋ/ [ʃʲóŋ]	ʃoŋ	ʃoŋi	sheungî		

Abraham et al.'s original transcription is in IPA and reproduced unchanged. The rest of the transcriptions are presented as in the sources cited, since they are not always consistent and therefore difficult to transcribe uniformly in IPA. Payne and Hesselmeyer's transcriptions have been reproduced here as in Shafer, who modifies the original transcriptions. I have left Anderson's transcription as it is, since he does not give a key to interpret consonants and just states that they are like the English consonants. Occasionally, he adds an extra *h* to consonants, by which, being familiar with the Indo-Aryan systems, he most probably meant to represent what he thought to be aspiration.

The transcriptions, though sketchy, are of importance not only because they are rare and valuable historical glimpses into the language, but more importantly because they have been used by researchers investigate the genetic affiliation of Hrusso Aka.[105]

The word lists in table 37, except Abraham et al., are non-specialist texts; therefore, it is not surprising that the transcriptions differ from one another. It is surprising though, that all the transcriptions recognise only two coronal places of articulation: first, what can be surmised to be dental and second, the alveopalatal/palatal. They all miss the same two places, namely the alveolar and the retroflex. Given how

[105] The inconsistent word lists have sometimes led historical researchers into blind alleys and hopeless tangles.

prevalent the retroflexes are in particular, this leads to a faulty understanding of the Hrusso Aka sound system. For example, take words 1-3 from table 37, /s̪i/ [s̪ì] ‘bamboo’, /s̪i/ [s̪ì] ‘blood’, and /ʂi/ [ʂì] ‘gold’, which clearly contrast. The word lists in the table miss the retroflex [ʂ]. The problem is further illustrated in the words 4-9, where the retroflex [ʂ] is repeatedly confused with [ʃ] and there is no recognition that /ʃʲ/ (as in [ʃʲóɲì] ‘tree’) is different from other sibilants.

Table 38: Summary of coronal sounds in various word lists

Place of Articulation	Present transcription	Simon (1993)	Abraham et.al (2005)	Anderson (1893)	Payne (Shafer 1947)	Hesselmeyer (Shafer 1947)
dental	t̪ d̪ s̪ z̪ n l t͡s̪ d͡z̪	t th s z n l ts dz	t d s z n l ts	t th d s z n l ts tz	t d s z n l ts	t d s z n l ts ds
Alveolar	t͡ʂ̪ d͡ʐ̪ ʂ̪ ʐ̪	-	-	-	-	-
retroflex	ʂ ʐ t͡ʂ d͡ʐ	-	-	-	-	-
postalveol.	t͡ʃʲ d͡ʒʲ ʃʲ ɲ ʎ	c ch sh j ñ	tʃ dʒ ʃ ʒ ɲ	ch tch j sh ny	ś ź dź tś	ś ź tś

The summary of the transcriptions of the various authors is given in table 38, which shows again that the alveolar and retroflex coronals have been missed altogether and confused with the alveopalatals/palatals. Also, some sounds are perceived as the aspirated or geminated varieties of already existing dentals or palatals.

These errors are not trivial, as they make coherent synchronic and diachronic analyses of the consonantal complexity of Hrusso Aka impossible, because the alveolar and retroflex coronals are at the heart of the two ubiquitous complex consonant series which will be discussed in the next chapter.[106]

[106] There is also confusion about the vowels in these transcriptions. For instance, the high central unrounded vowel [ɨ] is often transcribed as the schwa [ə], thus missing the strong patterning of the vowel with the other two high vowels in the language. The vowel is also confused with the high front unrounded [i], thus missing the clear-cut differences between [ɨ] and [i] already discussed (e.g. vowel harmony for [ɨ] and palatalisation for [i]). The vowel is also confused with [e] or [u] at times, though less frequently.

4.8 Conclusion

In this chapter, I identified the four places of coronal articulation by means of palatograms and linguagrams and discussed the root-level segmental distribution of these places, based on featural interactions. A clear understanding of these places of articulation and their phonetic and phonological characteristics will help in understanding the complexities of the phonology of Hrusso Aka discussed in the next chapter.

The segmental distribution shows that there is asymmetry in how the two coronal vowels affect the preceding consonants within syllables. The well-specified vowel /i/ induces systematic and well-defined palatal allophony in coronal consonants, but the least specified vowel /e/ elicits variable outputs, depending on the features of the preceding consonants. It is also seen that there is a tendency to match all place features within syllables. Palatal neutralisation of all coronal consonants before /i/ and the occurrence of all alveolars (placeless consonants) before /e/ (a placeless vowel) can be understood in these terms. As for those sequences that mismatch in the $[C/e/]_{\sigma}$ environment, they are either disfavoured or assimilated (dentals), or prohibited altogether (retroflexes), due to the inability of /e/ either to share or acquire features.

What I discussed in this chapter are the most basic and simplex phonetic and phonological processes involving coronals. The stage is now set for exploring another aspect of Hrusso Aka phonology, namely consonantal complexity, which essentially involves coronals. I take up this topic in the next chapter.

Chapter 5

Complex consonants

5.1 Introduction

I mentioned in Chapter 1 that Hrusso Aka has been noted for its bewilderingly complex "fricative" or "affricate" sounds. One of the main reasons for such an impression is the abundance of **complex consonants**, which is the topic of this chapter. I shall demonstrate, using the featural system discussed in earlier chapters, that the large surface inventory of Hrusso Aka complex forms resolves into a surprisingly simple and symmetrical system of three series of complex consonants. Coronals will once again play a central role in the discussion below since every complex consonant will have a coronal component. The goals of this chapter are as follows:

(82) a. To present a surface inventory of Hrusso Aka complex consonants.
b. To classify them according to phonological principles.
c. To describe the phonological processes involved in their formation.
d. To analyse their behaviour in various contexts.

In order to achieve this, I will first gather all the surface complex consonantal segments in a catch-all chart in § 5.4 and identify patterns that might help in classifying them. Through this exercise, I will finalise the consonant chart by accounting for the segments whose status has thus far not been clarified. Another major outcome of this

chapter will be the identification of three systematic sets of complex consonants which I will call the palatal, alveolar, and retroflex series.

In the interest of terminological and conceptual clarity, before discussing Hrusso Aka consonantal complexity, I present in the following section an overview of terminology regarding complex consonants and define the terms I use in this chapter.

5.2 Concepts and terminology

The terminology regarding consonantal complexity is somewhat confusing in the literature. This section will define terms such as clusters, complex consonants, affricates, and so forth.

5.2.1 Gradient vs. categorical complexity

As already discussed, most Hrusso Aka underlying simplex plosives, especially voiceless ones, show internal complexity to various degrees, with allophonic affrication being the most complex. In non-coronals, this is a gradient phenomenon dependant on stress, following context, speech rate, and so forth, and reflects an overall tendency to fortify consonants at the production stage. It is not desirable to look to feature assignment in accounting for such gradient complexity, as this would mean contending with randomness that does not have its origin in the underlying phonological processes.

Such gradient complexity must be clearly distinguished from categorical complexity. For example, the palatalisation of coronals following /i/ (discussed in the last chapter) is clearly categorical and obligatory, indicating that there is an underlying phonological process responsible for it. Also categorical are the series formation processes that will be discussed below, since there are featural processes involved and members of the series participate in phonological contrasts with the simplex consonants

in onset position. The focus of this chapter is complexity that is phonological and categorical in nature.

5.2.2 Simplex vs. complex consonants

Simplex consonants are those that have homogeneous internal composition, such as, [k], [l], [m], and [d̪]. A simplex consonant has exactly one place and one manner specification. Phonologically simplex segments may sometimes surface as phonetically complex (e.g. /p/ allophonically realised as [p^f]).

Complex segments are phonologically single units that have "non-homogeneous internal phonetic structure" (Weijer 2015[1996]: 54). Complexity is the result of a segment being specified for more than one articulator or manner feature. Gussenhoven & Jacobs (2011: 204) classify complex consonants into three types. First, complex place segments which have more than one articulator node, leading to a double articulation, such as [gb] and [kp]. Second, manner-contour segments, composed of sequences with different manner values, for example, pre-nasalised [^{n}d] and [^{m}b] with [+nas] and [-nas] features, or English affricates, such as [tʃ], which have [-strid] and [+strid] features.[107] Third, secondary articulations, as in [p^j] and [k^w], which involve a primary consonant with any place or manner of articulation and a secondary, vowel-like component. Although these resemble complex place segments in that the internal components differ in their specification for place of articulation, secondary articulations additionally differ in manner specification (Gussenhoven & Jacobs 2011: 204–206).

Sagey (1986) elaborately discusses internal structure of complex segments from a feature-geometric perspective. She introduced the terms "contour segments", single

[107] Binary features as in Gussenhoven & Jacobs (2011: 204). For the representation of complex consonants in FUL, see § 5.3.6 below.

phonological segments with opposite manner features that are sequentially ordered root-internally (e.g. affricates, with sequentially ordered [-continuant] and [+continuant] features), and "complex segments", multiple articulations under the same root node and without underlying internal ordering (e.g. the labio-velar [kp], with its unordered [labial] and [dorsal] features under the place node). Sagey's contribution sparked debate about the internal arrangement of complex segments (see Lin 2011; Weijer 1996, 2011 for surveys). Contesting views were put forward on the internal sequential ordering of features, the organisation of features in respect to the root node, and the major class status of complex segments.

One of the models proposed to explain the internal structure of complex segments is two-root structure (cf. Hualde 1991; Weijer 1996), which I will assume in this thesis. This model proposes that in a complex segment two segmental roots share a single x slot. See § 5.3.6 for a brief discussion of the applicability of this model to Hrusso Aka complex segments. Further, I do not make a distinction between contour and complex segments, using the latter term for any segment that has internal heterogeneity (as stated above in this subsection). I also do not assume any underlying ordering of features. I assume that any sequential ordering is due to phonetic implementation.

5.2.2.1 Consonant clusters vs. complex segments

Complex segments must be distinguished from consonant clusters. Vennemann (2012: 13) defines the consonant cluster as an uninterrupted sequence of two or more consonants. In other words, they are sequences of “marginal speech sounds” in syllables, i.e., speech sounds uninterrupted by a syllable nucleus. Thus CC, C.C, CCC, CC.C, and C.CC are consonant clusters, whereas CVC, CV.C, CVCC, CCVC, CCVCC are not.

This definition requires that the components of a cluster be independent consonants, whether simplex or complex. Thus, a true affricate like /t͡s̪/ is not a cluster but a complex segment. On the other hand, the sequence /t̪s̪/, is made of two independent consonants, [t̪] and [s̪], and therefore a cluster, although both may be realised as [t̪s̪] in the SR. The difference lies in the fact that /t͡s̪/, a complex segment (affricate in this case), is one phonological unit, whereas /t̪s̪/ is composed of two. In autosegmental terms, a complex segment occupies one timing slot on the skeletal tier, whereas a cluster occupies as many slots as the number of its constituent consonants. This is a crucial distinction for our purposes, as will be shown in sections below.

5.2.2.2 Affricates

Affricates are a sub-type of complex segment internally composed of plosive-fricative components, produced in that order. Debate on affricates in the phonological literature mainly focuses on their underlying major class status, their relationship to the X-slot, and sequential internal ordering of the opposite manner features. Jakobson, Fant, & Halle (1952) considered them to be stops with an added [+strident] feature. Pointing out that certain affricates, such as Chipewyan [tθ], are not strident, SPE introduced the feature [delayed release] to distinguish them from simple plosives. Sagey (1986) introduced the term "contour segments" for affricates and argued that their manner features are internally unordered. Several authors have since argued against her notion of contour segments and proposed that affricates are underlyingly plosives (for debate, see Archangeli & Pulleyblank 1987; Hualde 1987; Hualde 1988; Steriade 1989; Lombardi 1990; Kenstowicz 1994; Rice 1994; Rubach 1994; Clements 1999b; Kehrein 2002; Lin 2011, among others).

Clements & Keyser (1983) proposed, within the autosegmental framework, that affricates are two separate segments linked directly to the X-slot. Lombardi (1990), citing McCarthy & Prince (1990), argues against this, due to the single unit behaviour of

affricates as regards melody. She also cites edge effect, i.e., the behaviour of affricates as fricatives at the right edge, to argue against the plosive status of affricates.

There is further disagreement in the literature on whether the constituents of an affricate should share the same place node on the feature tree. For Sagey (1986) and Lombardi (1990), affricates are composed only of homorganic stop-fricative sequences and are contour segments. Others consider all stop-fricative sequences with single consonantal segment behaviour to be affricates, irrespective of whether they are homorganic or not. Johnson (2012: 179), for example, says that homorganicity cannot be the defining characteristic of affricates, since there is enough cross-linguistic evidence for heterorganic affricates. Some such examples are Aghem [pf] and [bv], Noni [tf] and [kf] (Hyman 1979; 1981), and Navajo [tx] (McDonough & Ladefoged 1993). Prinz & Wiese (1991) have argued that German [ks] and [ps] behave as affricates in certain contexts. Duanmu (2009: 28) points out that the affricate interpretations of Standard Chinese [px], German [ps] and [ks], and Hindi [kʃ] are relevant to the syllable analyses of these languages. These opposing claims are based on whether one uses a restricted definition of affricates (that allows only for homorganic complex segments) or a broader one that focuses on their single segment phonological status.

5.3 Affricates in Hrusso Aka

For the purposes of this thesis, I restrict the definition of affricates to **homorganic stop-fricative sequences that are underlying plosives**. There are six non-allophonic affricates in Hrusso Aka, which we have already seen in the previous chapter (namely /t͡s̪, d͡z̪, t͡s̺, d͡z̺, t͡ʂ, d͡ʐ/). In support of the position that they are underlying plosives, they satisfy the following criteria (Lin 2011: 383): (a) they pattern with plosives in forming a natural class and do not form a distinct natural class of their own; (b) they do not contrast

with their corresponding homorganic plosives (which are absent in Hrusso Aka). Hrusso Aka also has a homorganic stop-fricative sequence pair [t͡s] [d͡z] which is formed during the complex consonant formation, and is clearly not an underlying plosive, as I will show below.

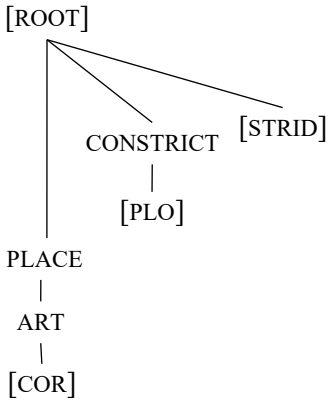


Figure 38: Surface representation of coronal affricates. Only relevant nodes shown (based on Lahiri 2018).

In FUL, coronal affricates are represented as shown in figure 38 (see Lahiri 2018: 255). Due to the [PLOSIVE] feature under the CONSTRICTION node and the [STRIDENT] feature under the root node, affricates are produced as a stop-fricative sequence. The components of affricates, or any complex segments for that matter, have no phonological internal ordering, but have a phonetic ordering (Sagey 1986; McCarthy 1988: 100; Gussenhoven & Jacobs 2011: 207). Although FUL does not explicitly state so, the mellow affricates like the Chipewyan [tθ] can be represented as having the [OBSTRUENT] feature at the root and [PLOSIVE] and [CONTINUANT] specifications under the CONSTRICTION node. However, given that [PLOSIVE] is underspecified, this position would be tenable only in a two-root theory of affricates (e.g. Hualde 1991). That is, the [PLOSIVE] and [CONTINUANT] features cannot co-exist under the same organising node but would have to be separated under two root nodes under a single x slot (see § 5.3.6).

5.3.1 Terms used in this thesis

I will use the following four terms while discussing Hrusso Aka consonantal processes for the rest of this thesis. First, **simplex consonants**, which I take to mean all underlyingly simplex segments, no matter how they surface. Thus the Hrusso Aka plosives /p, t, k, b, d, ɡ/, all nasals, fricatives, laterals, and approximants in Hrusso Aka (shown in the unshaded regions of the consonant chart in figure 15 on p. 66) are simplex. Secondly, **affricates** (according to the restricted definition I discussed above), namely homorganic stop-fricative sequences which are underlyingly plosives. Thirdly, **complex consonants**, which are internally heterogeneous segments but have a single root node. Fourth, **heterosyllabic clusters**, which are unambiguously sequences of two independent consonants that are always separated by a syllable boundary.

5.3.2 Clusters or complex consonants?

From the outset, I have decided to term all non-affricate heterogeneous phonological consonantal units in Hrusso Aka as **complex consonants**. I will argue that all complex consonants will resolve into three systematic series, and will label them as the **palatal**, the **alveolar,** and the **retroflex series**. As mentioned in § 2.3.1, I will represent members of the palatalisation series phonemically with the IPA palatalisation superscript, e.g. /pʲ, bʲ, mʲ/, and those of the alveolar and the retroflex series with a top ligature e.g. /k͡s̪, p͡s̪, p͡ʂ, ɡ͡zʐ/. The two different methods of phonemic representation (with a superscript and a top ligature) are based on convention and due to the limitations of the IPA.

I will argue that the complex consonants are internally composed of heterogeneous PLACE, CONSTRICTION, and manner features, but are not full-fledged consonant clusters with two timing slots. An alternative analysis is possible, whereby they might be labelled as onset clusters. This might simplify the consonant inventory and transcription, but such a position fails to explain various pieces of evidence supporting

the single-unit argument, especially from the syllable structure discussed in the next chapter. I hold that, in light of such evidence, the complex consonants should not be interpreted as clusters merely for representational economy (cf. Gussenhoven & Jacobs 2011: 207).

5.3.3 Some examples of Hrusso Aka complex consonants

Consider as an example the sound I represent as /p͡ʂ/ [pʂ]. On the surface, it sounds like a sequence of the voiceless bilabial stop /p/ and the voiceless retroflex sibilant /ʂ/.

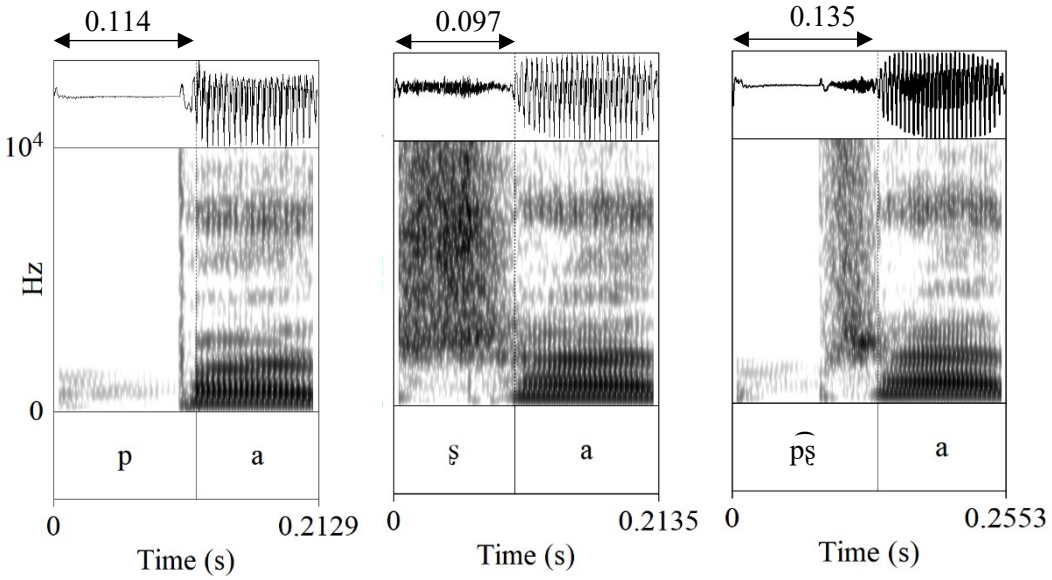


Figure 39: /p͡ʂ/ [pʂ]compared with /p/, [p^h] and /ʂ/, [ʂ] in identical stressed environments.

In figure 39, the spectrograms and the waveforms of the sound are compared with those of the simplex voiceless bilabial /p/ [p^h] and voiceless retroflex sibilant /ʂ/ [ʂ]. The three tokens in the figure were produced by a single speaker in a single session and in an identical stressed environment, [CV.___V.CV]$_{\omega}$. The spectrograms confirm the transcription used here, as they show similar fricative energy for both [ʂ] and [pʂ]. The duration values are of particular interest; the complex consonant is only 1.2 and 1.4 times longer respectively compared to the simplex /p/ and /ʂ/.

By random testing in identical environments, it was further found that the complex consonants again have between 1.2 and 1.4 times the duration of their simplex

components. Although this is not conclusive evidence, it could be indicative of the fact that the complex consonants might not have two timing slots (cf. also Sagey 1986: 78 ff. for a discussion of timing as a possible source of evidence for single-unit status of complex consonants). The phonetics of duration is a matter for further investigation, but in the following sections I will show more phonological evidence for the single-segment analysis. The complex consonants contrast with their related simplex counterparts. In (83)-(84) below, I show a few minimal pairs/triplets for illustration. The complex consonants are shown in bold. Many more instances of such contrast will be shown in later sections.

(83) Contrast between the simplex /p/ and its complex counterparts (in bold)

/pa/	[p^{h}ā]	‘get’
/**p͡ʂ**a/	[**pʂ**ā]	‘flat’
/po/	[p^{h}ò]	‘schedule’
/**pʲ**o/	[**pʲ**ō]	‘pluck’
/pɨɣɨ/	[p^{h}ɨ̄ɣɨ̄]	'be rotten'
/**p͡ʂ**ɨ/	[**pʂ**ɨ̀]	'be tall'

(84) Contrasting /k/ & /g/ with their complex counterparts (in bold)

/ko/	[k^{h}ō]	'scratch'
/**k͡ʂ**o/	[**kʂ**ò]	'be dry'
/**kʲ**o/	[**k^{hj}**ó]	'cough'
/gɨ/	[gɨ́]	'hit'
/**g͡ʐ**ɨ/	[**gʐ**ɨ̀]	'marriage'
/ɨ**g͡ʐ**ɨ/	[ɨ̄**gʐ**ɨ̄]	'malaria'

5.3.4 Complex consonants: Formation

The formation of complex consonants can be analysed in terms of markedness motivated by contrast. That is, just as /g/ is the marked counterpart of the unmarked /k/ for the feature [VOICE], complex consonants are the counterparts of already existing

phonemes, marked with certain additional sets of features, say the manner feature [STRIDENT] and the TONGUE HEIGHT feature [LOW]. Such a marking process in Hrusso Aka can be captured in the statements below:

(85) (a) A complex consonant C_1C_2 has two sets of featural components, C_1 and C_2.
(b) Component C_1 is any simplex consonant in the consonant inventory.
(c) Component C_2 is an additional **feature set**.
(d) C_2 consists of a PLACE and a CONSTRICT node and an optional [STRID] feature.
(e) C_2 is always underspecified for [ART] feature and specified for [CONT] feature.

C_2 is a feature set. That is, in Hrusso Aka, adding C_2 involves a simultaneous marking of an existing consonant with additional feature set dominated by a root node C_2, which dominates PLACE and CONSTRICTION nodes. For the PLACE node, C_2 is always underspecified for the ARTICULATOR node. Therefore, it is always [CORONAL] in the SR. It can have any or no TONGUE HEIGHT or TONGUE ROOT specification. It also has the feature [CONTINUANT] under the CONSTRICTION node. The manner feature is optionally [STRIDENT]. It is evident that these statements are too powerful and will lead to overgeneration, which can be prevented by the three constraints below.

5.3.5 Constraining complex consonant formation.

The first constraint is the sonority sequencing constraint (SSC) in syllables (see Clements 1990: 285). According to this constraint, the sonority values of the two components must be $C_1<C_2$. Thus, [pʂ] is well formed, but *[ʂp] is not. The constraint is stated below:

(86) Sonority Sequencing Constraint (SSC)
Sonority value must be $C_1<C_2$ in a complex consonant C_1C_2.

The second constraint is that the underlying components of a complex consonant can only come from the existing simplex consonant inventory, as stated below:

(87) No New Input

The underlying features of C_1 and C_2 in a complex consonant can only comefrom the existing simplex consonantal inventory.

This in effect means that only those features and feature combinations present in the simplex phonemic inventory are allowed as inputs. For instance, take the complex consonant that surfaces as [mɻ]; here, a feature set that makes up the retroflex approximant /ɻ/ is not allowed as the C_2 input. This is because the feature set [CONT, SON, HIGH, RTR] which makes up the retroflex approximant /ɻ/ is not in the simplex consonant inventory. The surface form [mɻ] in fact results from an UR for C_2 which is identical to that of /ʐ/ (detailed evidence for this will be provided below). The third constraint restricts the [VOICE] feature as stated below:

(88) Voicing Harmony

In a C_1C_2 complex consonant, C_2 must harmonise for voice with C_1.

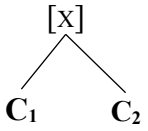
For example, if /ɖ/ is C_1 and /ʂ/ is C_2, then the output would be [ɖʐ] due to [VOICE] assimilation but if /ʈ/ is C_1, then [ʈʂ] would result, since there is no [VOICE] feature in C_1 to which C_2 can assimilate.

5.3.6 Representing complex consonants

For the purposes of this thesis, I assume that the complex consonants in Hrusso Aka have a two-root structure (cf. Hualde 1991; Weijer 1996) as represented in (89).[108] That is, these units have two root nodes but one timing slot (Weijer 1996: 193)

(89) Representing complex consonants

(condensed representation, where C_1 and C_2 are two consonantal roots)



[108] Weijer (1996) proposes that affricates have single roots but complex segments such as double articulations have two roots under one x slot. Hualde (1991), on the other hand, proposes a two-root model for Basque affricates. In this thesis I adopt the concept of two-root theory with modifications to suit FUL, as shown in (89).

In (89), (as stated above in (85) (d) & (e)), while C_1 can any simplex consonant, C_2 must always be underspecified for the ARTICULATOR feature (i.e., it is always coronal) and must be specified as [CONTINUANT] under the CONSTRICTION node. It may additionally have the [STRIDENT] manner feature as well. For convenience, I represent C_2 with the same IPA letters as their full simplex consonantal expressions, that is, as /j, s, s̪, z̪, ʂ, ʐ/. However, is important to remember that C_1 is the primary component, to which a feature set C_2 is added.

5.4 Consonantal complexity in Hrusso Aka: The surface outputs

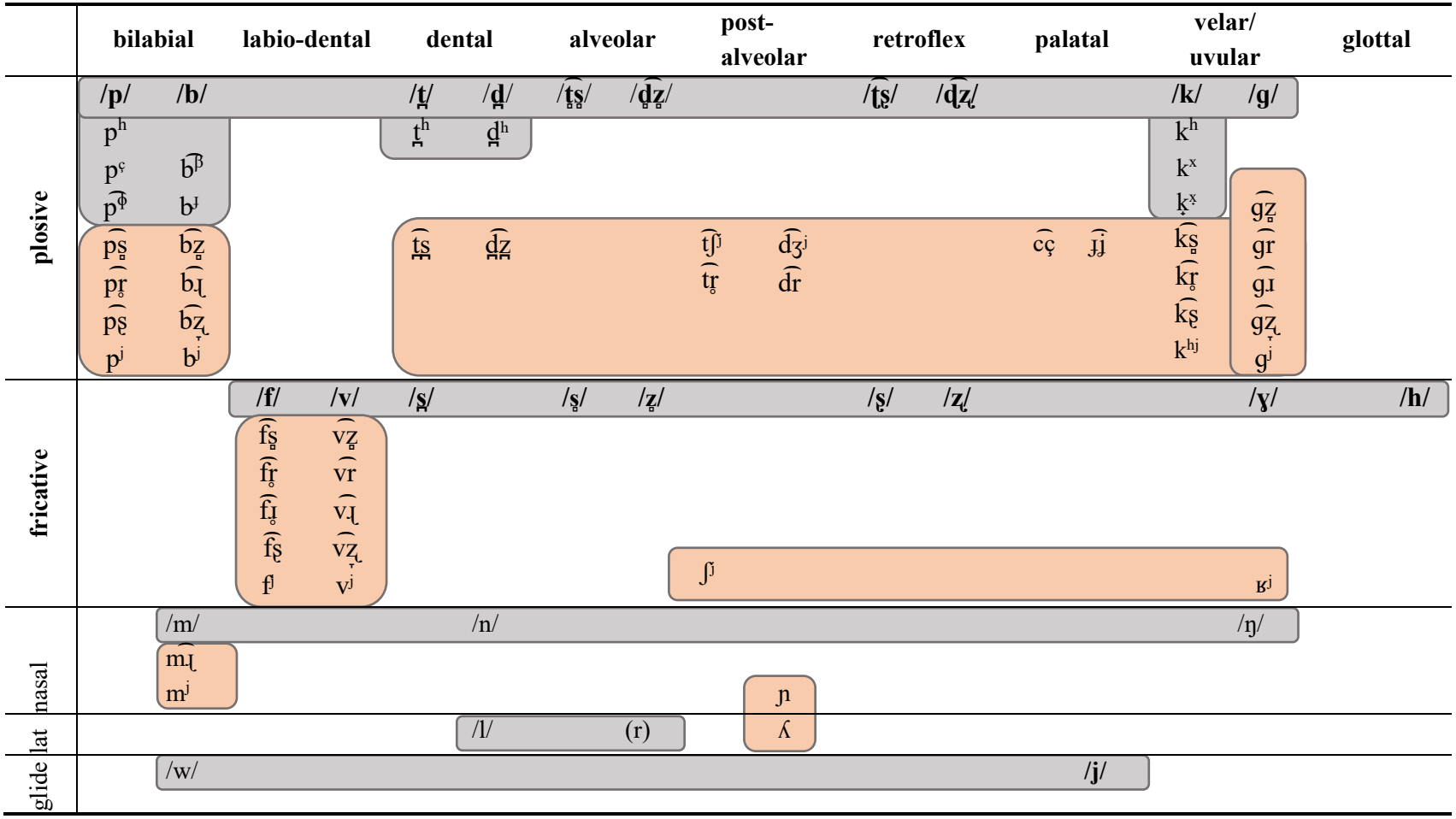
With all the necessary terms and concepts defined, I will now start a more detailed discussion of the complex consonants in Hrusso Aka.

5.4.1 The starting point: A catch-all consonant list

The point of departure for our analysis will be a catch-all listing of surface consonants. This list is given in table 39 above and contains all surface simplex and complex consonants of Hrusso Aka. In listing these segments, I eschew the usual practice of sparing the reader the messy surface data. The reason for this is twofold: first, to have an overview of the entire consonantal system of the language, and second, to set a roadmap for the step-by-step analysis that will follow.

According to the (fairly broad, multi-speaker) surface data in table 39, not counting the already-identified phonemes presented in slant brackets, there are fifty-one units that can occur in syllable onsets, with various degrees of consonantal complexity (including the aspirated plosives). Each unit is listed according to place of articulation (columns) and manner of articulation (rows) of the first component (C_1). As already stated, the goal of this chapter will be to classify the data in table 39 systematically. This will lead to the presentation of the **finalised consonant chart** in § 5.8.2 and the listing of the **three systematic series of complex consonants** in (123).

Table 39: Surface inventory of simplex and complex consonants. Elements enclosed in grey boxes − phonemic simplex segments in slant brackets and their allophones – have already been discussed earlier. Elements in light orange boxes are the object of inquiry in the following sections.



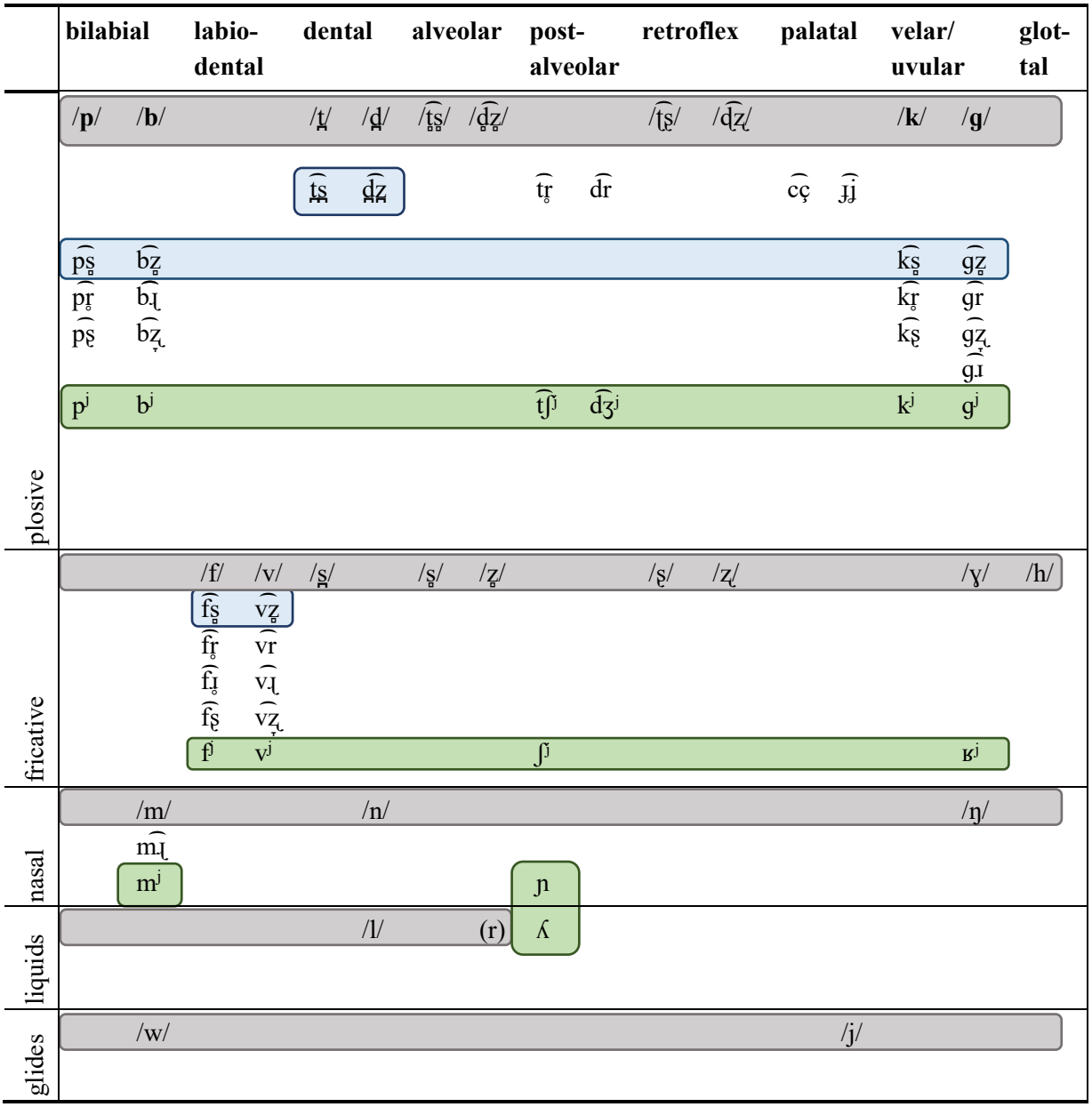
Some of the surface forms in table 39 are allophones of plosives. I enclose these allophones in grey boxes, grouping them with their underlying phonemic representations (in slant brackets). These have already been discussed in § 2.3.2.3 and do not need further attention. With the allophones of the simplex segments out of the way, I proceed to discuss the phonologically complex consonants. I have enclosed them in orange boxes for easy identification. There are forty-one in total. I continue to assume for this discussion, as in the last chapter, that the affricates /t͡s̪ d͡z̪ t͡ʂ d͡ʐ/ belong to the phonemic inventory and are phonologically not complex consonants.

5.4.2 Classifying complex consonants

In table 40, the catch-all table 39 is reproduced, but with a different colour coding. Complex consonants in Hrusso Aka can be grouped by their C_2 components. Based on this criterion, two clearly recognisable phonetic patterns can be recognised in table 40. The first is a series of complex consonants are those enclosed in light green boxes. They are the consonants with an offglide, plus the postalveolar palatalised affricates [tʃʲ] and [dʒʲ] and the palatalised lateral /ʎ/ and palatalised nasal /ɲ/. I shall call these the **palatalisation series.**

Secondly, inside the light blue rectangles, are the C_1C_2 complex consonants that are written with the alveolar sibilants (/s̪/ or /z̪/) in their C_2 slot. These form a systematic series which I shall call the **alveolar series**. This series has one pair of exceptions, namely [t̪s̪ d̪z̪], which have dental sibilants in C_2 slot. The reason for this is the progressive assimilation of the alveolar sibilants to the dental plosives, as will be explained below. In the following sections I discuss these series one by one.

*Table 40: Identifying similar phonetic patterns: The **palatalisation series** is enclosed in light green boxes and the **alveolar series** is enclosed in light blue boxes. The complex consonants [t̪s̪] and [d̪z̪] have dental sibilants in C_2 position, due to progressive assimilation.*



5.5 The palatalisation series

The palatalisation series, shown inside the light green boxes in table 40, is formed when the C_2 slot is filled by the manner and place feature set that makes up the coronal glide, /j/ (except the root node). Members of this series are listed below in (90). As a result of palatalisation, the members of the palatalisation series involve the postalveolar

place of articulation in the SR. When C_1 is a non-coronal, say /p/, the palatalisation series is formed by simply palatalising it as /pʲ/, [pʲ]. The two components, C_1 and C_2, are pronounced sequentially.

In members of the palatalisation series with a coronal C_1 component, there is a change in place of articulation from any other coronal point of articulation to the postalveolar, due to anticipatory assimilation. The postalveolar point of articulation is therefore a site of multiple neutralisation processes.

(90) Palatalisation series
/pʲ bʲ t͡ʃʲ d͡ʒʲ kʲ gʲ fʲ vʲ ʃʲ ɣʲ mʲ ɲ ʎ/

5.5.1 Formation of the palatalisation series

The palatalisation series is formed through the set of rules stated (91). This is a series-specific application of the rules and constraints given in (85) to (88) above.

(91) Palatalisation series formation rule

(a) Form a C_1C_2 complex consonant under one root node such that C_1 is any consonant in the simplex inventory, C_2 is a feature set with the PLACE and CONSTRICTION features of /j/, and C_1< /j/ on the sonority scale.

(b) When C_1 is a coronal, assimilate all PLACE features to C_2 by anticipatory assimilation.

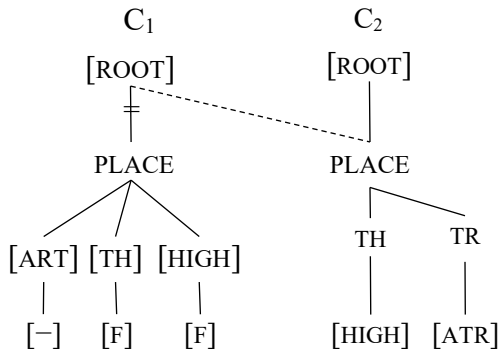
The sonority sequencing constraint C_1< /j/ in (91)(a) excludes only two consonants, /w/ and /j/, from the C_1 position, since only these two have a sonority value equal to or higher than /j/. All the other consonants are expected to undergo palatalisation, which would yield twenty-three outputs. However, there are only thirteen. There are several reasons for the reduced number. First of all, the alveolar trill /r/ is left out of the

palatalisation process, despite the sonority constraint not prohibiting it. This further strengthens the claim that /r/ is not part of the original consonant inventory. Secondly, the velar nasal /ŋ/ does not participate in any series formation at all. Thirdly, the voiced sibilants /ʒ̬/ and /ʐ̬/ do not take part in forming the palatalisation series. This is in keeping with the general dispreference for voiced sibilants and their derivatives in the language.

With these four consonants excluded, we would still expect nineteen outputs, but there are only thirteen. The reason for this anomaly is the formation rule (91)(b). That is, when coronals are in the C_1 slot, they undergo anticipatory assimilation to the place features of C_2. Recall that C_2 has the same features as /j/, except for an independent root node. That is, it has the [CONTINUANT] manner feature and, under the PLACE node, the [ATR], [HIGH] and underspecified [CORONAL] terminal features. These features are added to C_1 such that C_1 and C_2 have the same root node. This is shown in (92). The consequences of this interaction is numerous instances of neutralisation.

5.5.2 A neutralisation spree

(92) Coronal place assimilation in palatalisation series (only relevant nodes are shown).



The result of the assimilation shown in (92) is a neutralisation spree among coronals, visualised in figure 40. In the figure, the neutralised outputs are shown in blue font enclosed by square brackets. Arrows point in the direction of neutralisation. Shaded

area indicates C_1 segments prohibited by (91)(a). Note that the coronal members of the palatalisation series, that is, [tʃʲ, dʒʲ, ʃʲ, ɲ, ʎ] are identical in SR to the allophonically palatalised consonants in the context /___i/ described in the last chapter, and are transcribed identically (see § 4.5, especially (73)).

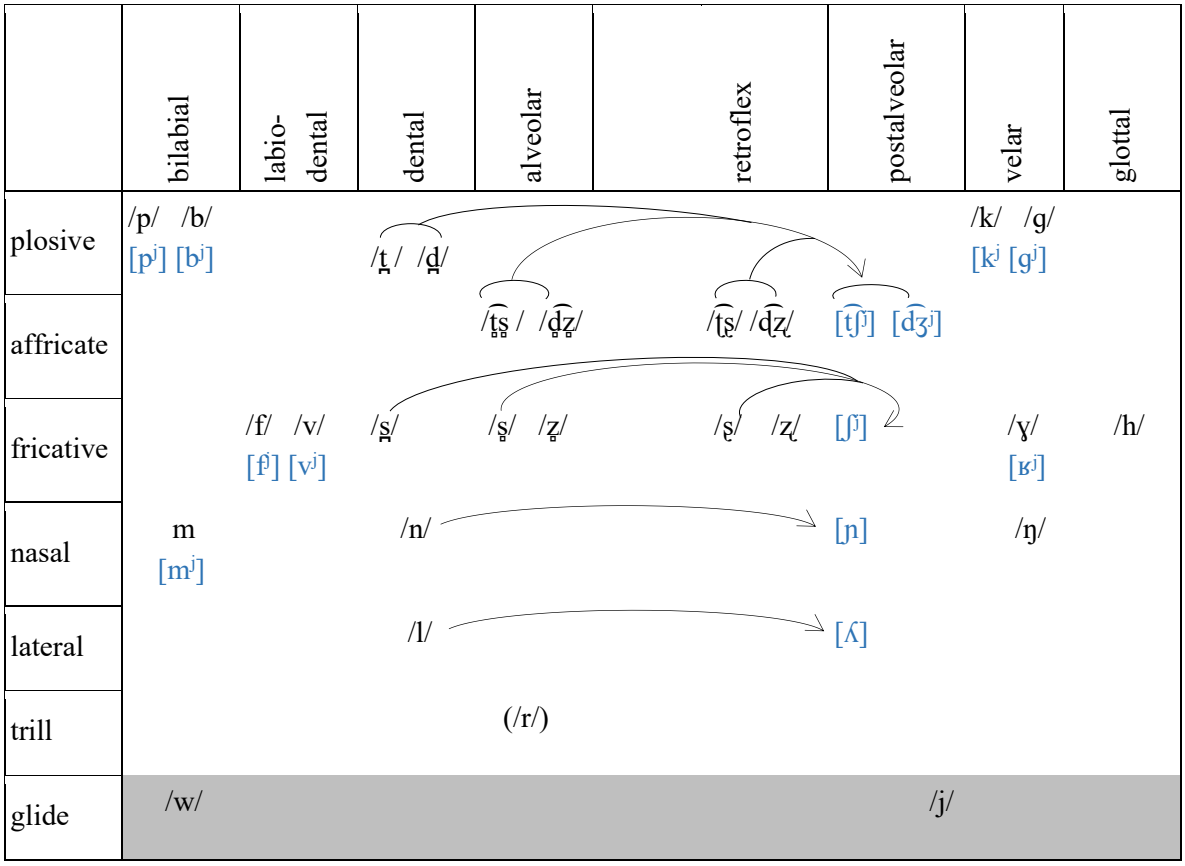


Figure 40: Formation of the palatalisation series visualised.
Phonemic consonants are shown in slant brackets. [C_1C_2] members of the palatalisation series are shown in blue font and inside square brackets. Note the prolific neutralisation among coronals. Arrows indicate the direction of neutralisation. For reasons unclear, perhaps due to the general disfavouring of voiced sibilants, /z̪/ and /ʐ/ do not participate in the process.

5.5.3 Examples

Some examples of the palatalisation series are shown below, with members of the palatalisation series contrasting with their simplex counterparts. All verbs are in root forms. Palatalisation series members are shown in bold.

(93) /po/ [pʰó] 'chop'
/**pʲ**o/ [**pᶜʲ**ó] 'faint'
/pu/ [pʰù] 'suffice'
/**pʲ**u/ [**pᶜʲ**ù] 'bark'

/bo/ [bó] 'appoint'
/**bʲ**o/ [**bʲ**ó] 'explode'
/bu/ [bú] 'draw line'
/**bʲ**u/ [**bʲ**ú] 'wear'

/ɡ̱o/ [ɡ̱ō] 'shiver'
/ʂ̱o/ [ʂ̱ó] 'smell'
/**ʃʲ**o/ [**ʃʲ**ò] 'wood'

/ʈ̱o/ [ʈ̱hó] 'that.VIS'
/t͡ʂo/ [tʂó] 'chirp'
/t͡ʂ̱o/ [tʂ̱ō] 'turn'
/u**t͡ʃʲ**o/ [ū**tʃʲ**ō] 'bundle'

/ɖ̱o/ [ɖ̱ʰò] 'mouth harp'
/ɖ͡ʐo/ [ɖʐō] 'swim'
/ɖ̱͡ʐ̱o/ [ɖ̱ʐ̱ò] '2PL'
/**d͡ʒʲ**o/ [**dʒʲ**ò] 'chicken'

Contrast between the members of the palatalisation series and simplex consonants is further illustrated in the phrases listed in (94) below:

(94) /bʲ/ as a coherent unit
(a) /pɨli**bʲ**o pɨli**ɣʲ**ew/ [pīʌ̄ī**bʲ**ō pīlī**ʁ**ɛ̄w] 'soon after rising'.

(b) /**pʲ**okeɣ **pʲ**oɣew/ [**pʲ**okéɣ **pʲ**oʁéw] 'pluck and collect'.

(c) /**p**okeɣ **p**oɣew/ [**p**òkéɣ **p**òʁéw] 'call and gather (people)'.

(d) /**p**use **p**uɣew/ [**p**ūse **p**ūʁɛw] 'keep delaying while covering'.

(e) /**pʲ**use **pʲ**uɣew/ [**pʲ**ūsē **pʲ**ūʁɛ̄w] 'keep delaying while filling sth'.

(f) /**kʲ**ose **kʲ**oɣew/ [**kʲ**ōsē **kʲ**ōʁ̄ew] 'cough continuously'.

(g) /**k**ose **k**oɣew/ [**k**ōsē **k**ōʁ̄ew] 'scratch continuously'.

Note that in (94)(a), there is no common triggering environment for palatalisation in the two words of the phrase. Despite the vowel change from /o/ to /e/, the third syllable in each word is palatalised. Further, in (94)(b) to (g), each pair of phrases illustrates the contrast between a palatalised and non-palatalised consonant in the environment where a consonant is followed by /o/ or /u/. These further confirm that the analysis of the offglide as a constituent of the consonantal element is correct, and that it is not a case of an onglide on the vowel. If the latter analysis is true, one would have to posit four diphthongs in the language (/^{i}o, ^{i}u, ^{i}a, ^{i}e/), but this complicates the analysis of segments like [ʁʲ], which I discuss below.

5.5.4 Further evidence: [ʁʲ] − a cross-dialectal puzzle

A further observation, which not only strengthens the above analysis, but also solves an interesting cross-dialectal puzzle, is of relevance here. This pertains to [ʁʲ] or [ʀʲ], an unusual complex consonant which can be described as a uvular fricative with a palatal offglide. [ʁʲ] is rare in the lexicon, and it is not easily recognisable. It is found in words like [ʁʲɛ̄whū] 'April'[109] and [ʁʲów] 'sit' in the idiolects of some elders of Buragaon village. Given that it is quite a feat to pronounce it, the segment is produced variously, but always with either the uvular fricative [ʁ] or the uvular trill [ʀ] as C_1 component. The word [ʁʲów] 'sit' is very often also pronounced as [ʀʲów]. The transcription [ʁʲ] is an approximation of such different rendering, based on the analysis below. Two other forms of the word for 'sit' in Hrusso Aka are found in my data, as listed in (95), along with the typical speaker profile for each variety.

[109] The name of a month, roughly corresponding to April.

(95) Variation in the pronunciation of [ʁʲów] 'sit'[110]

(a) elders of Buragaon village: [ʁʲów]

(b) younger speakers of Buragaon village (age approx. < 30): [ɣów]

(c) all speakers of Hushüñ variety: [jów]

Hushüñ speakers pronounce the word as [jów]. Given that many Buragaon speakers pronounce it [ɣów], could this be a case of [ɣ] > [j] sound change between the dialects? It is not so because, in most other words involving either [ɣ] or [j], the pronunciation is identical in the two varieties of the language; for example, /ɣo/ [ɣo] 'gorge', /ɣu/ [ɣù] 'salt', and /ɣi/ [ɣɪ̄] 'ten', but /jow/ [jów] 'today', and /=jo/ [=jo] 'INS'.

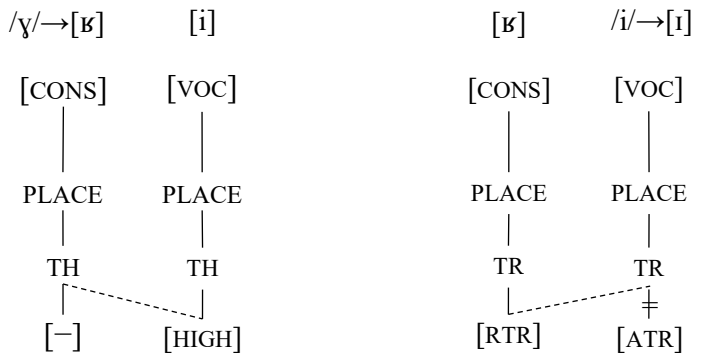
Recall from § 2.3.3.2 that /ɣ/ is realised as the uvular fricative [ʁ] before /i/, and /i/ is realised as the [RTR] vowel [ɪ], yielding the surface output [ʁí] 'write' from the underlying /ɣi/ 'write'. Also recall that the glide /j/ has the same place features as /i/, and the two induce the same place-related allophonic effects in neighbouring segments. In (96) and (97), the derivation of [ʁí] 'write' is represented in two steps. The underlying TONGUE HEIGHT and TONGUE ROOT specifications for /ɣ/, and /i/ are as follows: /ɣ/ is underspecified for TONGUE HEIGHT but is specified for TONGUE ROOT as [RTR]. /i/, as we have already seen on numerous occasions, is specified for TONGUE HEIGHT as [HIGH] and TONGUE ROOT as [ATR]. In the syllable /ɣi/, in the first step, as shown in (97)(a), the consonant acquires the feature [HIGH] from /i/ and is realised as the uvular fricative [ʁ]; in the second, as shown in (97)(b), /i/ loses its [ATR] specification and acquires the [RTR] feature from /ɣ/, which is specified for [RTR], to be realised as [ɪ].

(96) (a) /ɣ/→ [ʁ] /___ /i/

(b) /i/→ [ɪ] / /ɣ/ ___

[110] Audio references: [ʁʲów] in hru_1739_conv: 91; [ʁów] in hru_1202_bachim: 64; [ɣów] in hru_1739_conv: 90; [jów] in hru_1220_weaving: 3.

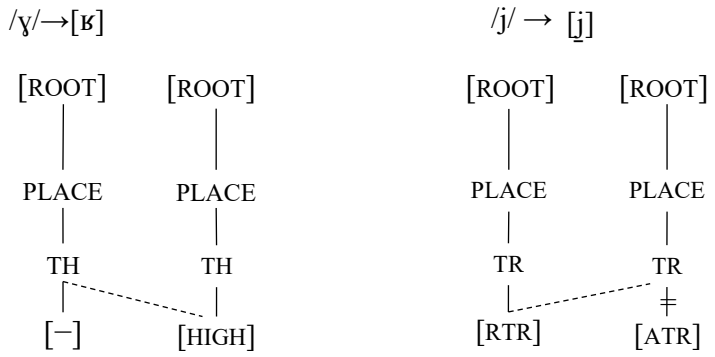
(97) [HIGH] and [RTR] feature spreading in /ɣi/ [ʁɪ] ‘write’ (only relevant nodes shown).



(a) (b)

A very similar process takes place in the formation of the output [ʁʲów] from the underlying /ɣʲow/ 'sit' in the Buragaon variety. The only difference is that, instead of /i/, it is the place and manner feature set equivalent to that of /j/ that is responsible for the output [ʁ] from /ɣ/.

(98) A feature-geometric representation of the formation of [ʁʲ]



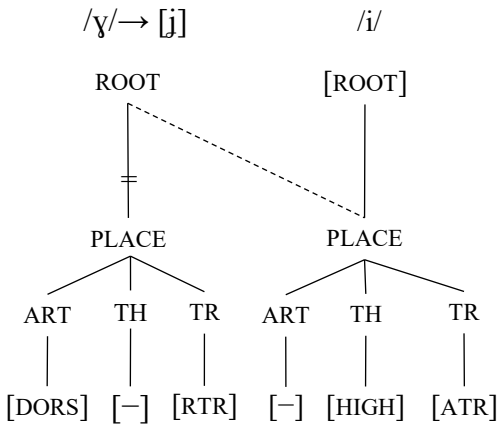
(a) (b)

This is shown in (98)(a) and (b). Note that this analysis predicts that /j/, which is specified for the features [HIGH] and [ATR] will be output as [HIGH], [RTR], in the same way that /i/ was output as [ɪ] in (97)(b). This partly explains why the glide is hard to produce and recognise. It is typically produced with the tongue drawn back and the body of the tongue gliding beneath the hard palate (as opposed to the alveo-palatal region in

the case of [j]). The phonetic correlates of this sound are yet to be studied. I represent the sound as [j̲] to signify the retracted tongue body.

The next question is why [ɣów] is produced as [jów] in the Hushüñ variety. This is because the features spread differently in this dialect, although the underlying specifications are the same. First let us consider /ɣí/ 'write', which is output as [j̲í] in Hushüñ. Recall that in the case of the Buragaon variety, it was only TONGUE HEIGHT and TONGUE ROOT features that interacted, not the ARTICULATOR features.[111]

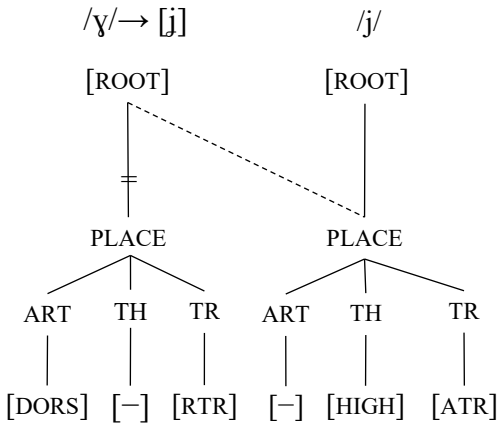
(99) /ɣí/ surfacing as [j̲í] in Hushüñ variety



However, in the Hushüñ variety, the entire PLACE node is delinked from /ɣ/ in order to assimilate to that of /i/, as shown in (99). The surface form is therefore /j̲í/, since the fricative /ɣ/ (which is [OBS, DORS, RTR]) changes to [OBS, COR, HIGH, ATR], that is, [j̲]. A similar underlying process is involved in obtaining the output [jów] from the underlying /ɣʲów/. Recalling again that /i/ and /j/ have the same featural specifications and induce the same environmental effects, the feature interaction is as below. Initially, a complex consonant [j̲ʲ] is obtained from the underlying /ɣʲ/.

[111] Partial spreading (Halle, Vaux & Wolfe 2000).

(100) /ɣʲ/ surfacing as [ʝʲ] in Hushüñ variety



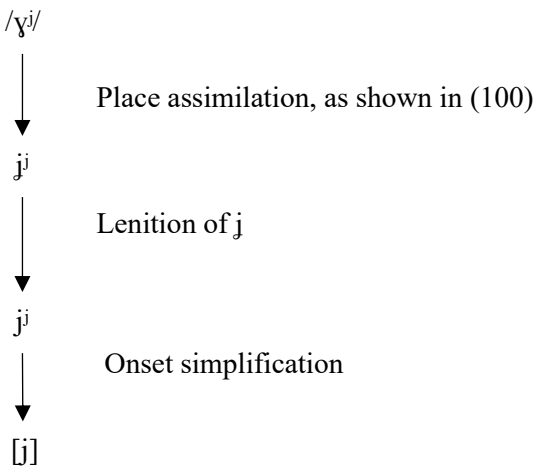
[ʝʲ] is then simplified through lenition to [j], or perhaps [jʲ], because of the highly sonorous environment in the syllable /ʝʲow/ (with a high tone nucleus following [ʝʲ]). Lenition is common in Hrusso Aka in such environments.

Thus, the two different dialect-specific surface outputs, [ʁʲów] and [jów] 'sit', point to one underlying form, /ɣʲow/, with the palatal approximant as the trigger in both cases. The difference in outputs is due to the difference in feature interactions.

More evidence for the alternation resulting from the presence of /j/ after /ɣ/ comes from younger speakers of Buragaon. Teenagers and children of Buragaon village are discarding the uvular fricative [ʁ] and the uvular trill [ʀ] altogether and reverting to [ɣ], for example replacing [ʀíw] 'write' with [ɣíw] (cf. hru_1266_gh_003 & 004 for examples). Note that the strategy employed here is to change the trigger vowel /i/ to /ɨ/, which in turn allows for the preceding [ɣ]. This tendency to disfavour [ʁ] and [ʀ] seems to have started earlier, perhaps between thirty to forty years ago, by simplifying [ʁʲów] to [ɣów]. Here, the strategy is to prevent the triggering environment from occurring; that is, choose simplex /ɣ/ instead of the palatalised /ɣʲ/.

To summarise the above analysis, the [ɣ] / [j] / [ʁʲ] alternation in the onset of the word /ɣʲow/ 'sit' is because this onset, originally a member of the palatalisation series, has the underlying form /ɣʲ/, which gives the output [ʁʲów] in the Ĝusso variety and [ɟów] in the Hushüñ variety. Currently, in keeping with the trend which indicates that the uvular fricative and trill are being discarded from the surface consonantal inventory, younger speakers of Buragaon have been simplifying [ʁʲów] to [ɣów] by deleting the second component of the complex consonant. In the Hushüñ variety, the underlying complex consonant is still present, but due to the highly sonorous environment of the syllable in which it occurs, the resulting C_1 palatal fricative [ɟ] in [ɟʲ] is lenited to [j] which yields [jʲow]. The onset is further simplified to give the final output [jów] as shown below.

(101) Derivation of /ɣʲ/ → [j] in the Hushüñ variety



5.5.5 Distribution of the palatalisation series

Recall that in Hrusso Aka, palatalisation happens as a result of two different processes: (a) due to allophony (§ 4.5.1), or (b) formation of the palatalisation series as just discussed. Recall that there is no surface difference between the members of the palatalisation series and the palatalised consonants due to allophony (§ 4.5.1). Table 41 shows the distribution of members of the palatalisation series in different vocalic

contexts. There are two shaded columns in the table. First, when the vocalic context is ___/i/, the palatalisation is caused by allophony.

From the discussion above, it can be predicted that, if the consonant preceding /i/ is a member of the palatalisation series (e.g. /pʲ/), it will produce the same surface output as its simplex counterpart (e.g. /p/), as shown below.

(102) (a) /pi/ → [pᶜi]
(b) /pʲi/ → [pᶜi]

(c) /li/ → [ʎi]
(d) /ʎi/ → [ʎi]

In such cases it is simpler to represent a syllable as, say, /pi/ than /pʲi/. The latter is a redundant addition to the inventory of possible syllables, since there is no way of knowing which is the actual UR input in any given case. Therefore I hold that the /Cʲ/ + /i/ interaction has a null output, blocked due to the already existing /C/ + /i/ → [Cʲi] outputs.

The second shaded column in the distribution table represents /Cʲ/ + /a/ interaction. The shading is because, although [Cʲa] outputs are common on the surface, the members of the palatalisation series do not precede /a/ at the root level. This is perhaps because there are other important and pervasive morpho-phonological palatalisation processes involving morphemes which are made of the single vowel /a/, such as the suffix /-a/ 'descend' which by extension also carries a durative meaning (an event's descent in time), the vocative morpheme /-a/, the cardinal numeral /a/, and so forth.

Usually, concatenation of /-a/ to a base ending with a CV syllable leads to a vowel hiatus, which is resolved according to the hiatus resolution rules listed in § 6.7. However, if the segmental sequence is Cʲ-/e/-/a/, then /e/ is deleted and the output [Cʲa] results. All

members of the palatalisation series except [fʲa] are attested in such syllables. Some examples are given below:

(103) (a) /kʲe/ + /-a/ + /d̪a/ → [kʲă:d̪à], 'mature' + 'DUR' + 'PRF' → 'has matured'

(b) /ɨt͡ʃʲe/ + /a/ → [ɨ́tʃʲā], 'short/part' + 'one' → 'half' / 'a portion'

(c) /ɨʌ́e/ + /a/ → [ɪ̄ʌ́ā], 'FRQ' + 'one' → 'once'

Table 41:Distribution matrix for palatalisation series

	_/i/	**_/e/**	**_/ɨ/**	**_/u/**	**_/o/**	**_/a/**
/j/		+	-		+	+
/pʲ/		+	-	+	+	+
/bʲ/		+	-	+	+	+
/kʲ/		+	-		+	+
/gʲ/		+	-		+	+
/t͡ʃʲ/		+	-	+	+	+
/d͡ʒʲ/		+	-	+	+	+
/ʃʲ/		+	-		+	+
/mʲ/		+	-		+	+
/ɲ/		+	-	+	+	+
/ʌ́/		+	-	+	+	+
/fʲ/		+	-	+		
/vʲ/		+	-	+		+
/ɣʲ/		+	-		+	+

Returning to the unshaded portions of table 41, the empty cells indicate possible but unattested syllables. Vowel /ɨ/ after a palatalised consonant is neutralised to /i/ by losing its [DORSAL] specification and assimilating to the [ATR] feature. In summary, the palatalisation series members are permitted to precede only the vowels, /e/, /o/, and /u/ at the root level, where they contrast with their simplex counterparts. They do not occur before /a/ at the root level but do during word formation. When they precede /i/, the resulting output syllables are the same as the outputs for their simplex counterparts and, when they precede /ɨ/, the resulting output syllables are the same as when preceding [i], due to [ATR] assimilation.

5.6 The alveolar series

The alveolar series is the second series of complex consonants. It a set of C_1C_2 complex consonants where C_2 is a feature set with the same CONSTRICTION and PLACE features as the alveolar sibilant /s̪/ and C_1 is either a plosive or a labiodental fricative. Members of the series are listed in (104) below.

(104) The alveolar series

/p͡s̪ b͡z̪ t͡s̪ d̪͡z̪ k͡s̪ g͡z̪ f͡s̪ v͡z̪/

Examples for each member of the series are listed in (105), where they contrast in the vocalic context ___/ɨ/.

(105) Examples for the alveolar series

/p͡s̪ɨ/	[ps̪ɨ̄]	'side'
/b͡z̪ɨva/	[bz̪ɨ́và]	'fiddle'
/t̪͡s̪ɨ/	[t̪s̪ɨ̀]	'rice wine'
/d̪͡z̪ɨ/	[d̪z̪ɨ̄]	'three'
/k͡s̪ɨ/	[ks̪ɨ̄]	'two'
/ɨg͡z̪ɨ/	[ɨ́gz̪ɨ̀]	'hand'
/f͡s̪ɨ/	[fs̪ɨ̀]	'faeces'
/v͡z̪ɨ v͡z̪ɨw/	[vz̪ɨ̄ vz̪ɨ̀w]	'assuredly'

There is an apparent anomaly in this series: whereas for each non-coronal plosive there is a corresponding member of the alveolar series, for the three pairs of coronal plosives, (of which two are surface affricates), there is only one pair of alveolar series members, namely /t̪͡s̪, d̪͡z̪/. Furthermore, these so-called alveolar series members are produced at the dental place of articulation. To complicate matters further, /d̪͡z̪/ has /z̪/ component, which is not part of the simplex inventory (recall that only those consonants that are part of the simplex inventory take part in underlying phonological processes).

This anomaly is resolved by the formation rules for the alveolar series, which can be stated as in (106) below.

5.6.1 Alveolar series formation

The alveolar series formation rule can be stated as follows:

(106) Form complex consonant C_1C_2 such that,
(a) C_1 is any simplex consonant and C_2 is the alveolar sibilant /s̪/,
(b) $C_1 < C_2$ on sonority scale,
(c) [VOICE] feature C_1C_2 is harmonised by preservatory assimilation, and
(d) PLACE features are harmonised by preservatory assimilation when C_1 is coronal.

According to the statement (106)(a) in the rule, every consonant in the inventory is scanned in order to form a complex consonant with the alveolar sibilant /s̪/ in the C_2 position, but due to constraint (106)(b), complex consonants can be formed only with stops and labial fricatives in C_1 position, since only these are lower on the sonority scale.

	bilabial	**labio-dental**	**dental**	**alveolar**	**post-alveolar**	**retroflex**	**palatal**	**velar**	**glottal**
plosive	p͡s̪ b͡z̪		t̪͡s̪ d̪͡z̪					k͡s̪ g͡z̪	
affricate				t͡s̪ d͡z̪		ʈ͡ʂ ɖ͡ʐ			
fricative		f͡s̪ v͡z̪	s	s̪ z̪		ʂ ʐ		ɣ	h
nasal	m		n					ŋ	
lateral			l						
glide	w						j		

Figure 41: Formation of the alveolar series visualised. Consonants in the shaded area are prohibited in the series by (106)(b), since they have equal or higher sonority values compared to the alveolar sibilants.

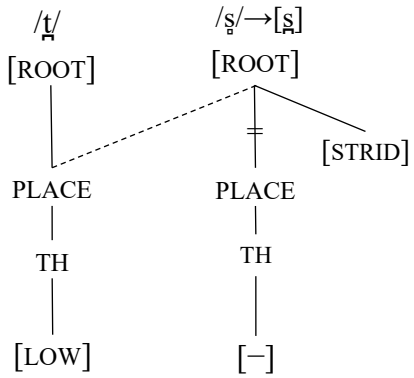
This is visualised in figure 41, where consonants prohibited due to this constraint are shown in the shaded area. (106)(c) causes /s̪/ to take on the voice feature of C_1.

(106)(d) specifically applies when a coronal is in C_1 slot. In this context /s̪/, which is in C_2 slot, takes on all place features of C_1 by preservatory assimilation. This predicts that, since there are three contrastive places of articulation among coronal plosives, there would be three corresponding pairs of complex consonants. Let us examine these one by one.

5.6.2 Formation of /t͡s̪/

First of these would be the result of /s̪/ combining with the plosives /t̪/ and /d̪/. The feature interaction between /t̪/ in C_1 and /s̪/ in C_2 is shown in (107) below.

(107) Progressive place assimilation leading to the formation of [t͡s̪].



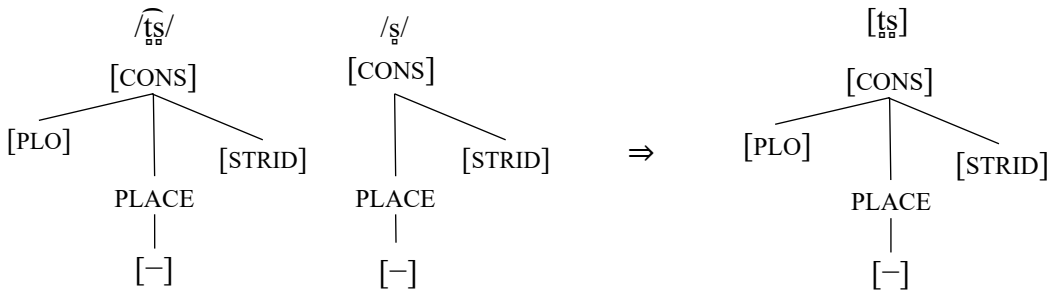
It can be seen that a dental affricate C_1C_2 [t̪s̪] results. Similarly, when /d̪/ is in the C_1 slot, the result would be [d̪z̪]. This explains why [d̪z̪] has a [z̪] component, despite /z̪/ not being a part of the consonant inventory.

5.6.3 Alveolar neutralisation?

Second, we have the underlying plosive-affricates /t͡s̪/ and /d̪͡z̪/ combining with /s̪/. The underlying process here is as follows: during complex consonant formation, the features of /s̪/ are added to /t͡s̪/ under the same root node. Since both segments are placeless, there is no feature interaction and the result is the alveolar affricate [t̪s̪], which

is exactly the same as the already existing plosive-affricate. This is shown in (108). Similarly, /d͡ʒ/ combining with the features of /ʂ/ will simply yield [dʒ]. These interactions can be considered as instances of neutralisation, or, to simplify analysis, as yielding null outputs.

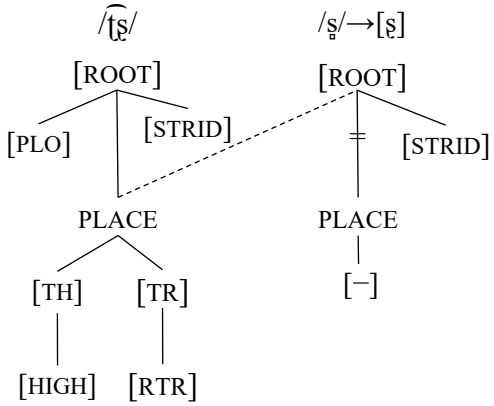
(108) Interaction of /t͡ʂ/ and /ʂ/.



5.6.4 Retroflex neutralisation?

Due to neutralisation, /t͡ʂ/ (C_1) will similarly yield [tʂ] when combined with /ʂ/ features in the C_2 slot; likewise, /d͡ʐ/ + /ʂ/ will yield [dʐ], as shown in (109). These have the same surface forms as the plosive-affricates /t͡ʂ/ [tʂ] and /d͡ʐ/ [dʐ].

(109) Preservative place assimilation during the formation of [tʂ] in /t͡ʂ/ + /ʂ/ → [tʂ].



I summarise the above discussion in table 42, which shows the input consonantal components and their outputs after preservatory place assimilation during the alveolar series formation. The forms that are identical to already existing affricates are shaded.

Table 42: Summary of the alveolar series formation and neutralisation among coronals.

place of articulation	**Input C_1**	**Input C_2**	**Output C_1C_2**
dental	/t̪/ /d̪/	+ /s̪/ ⇒ (prog. assimilation)	[t̪s̪] [d̪z̪]
alveolar	/t͡s̪/ /d̪͡z̪/		[t̪s̪] [d̪z̪]
retroflex	/ʈ͡ʂ/ /ɖ͡ʐ/		[ʈʂ] [ɖʐ]

To summarise the coronal interactions above, only one interaction will give rise to a new pair of dental surface affricates ([t̪s̪] and [d̪z̪]). Two interactions yield exactly the same outputs as the already existing UR plosives, namely the alveolar [t̪s̪] and [d̪z̪], and the retroflex [ʈʂ] and [ɖʐ]. It is impossible synchronically to determine whether a given instantiation of these is underlyingly a complex consonant or plosive. However, since the plosive forms are primary, I will continue to represent these affricates as such and consider the complex consonant formation in these cases as yielding null outputs.

5.6.5 Distribution

The distribution matrix of the alveolar series for all following vocalic contexts is shown in table 43. The minus sign indicates prohibited occurrences, and the blank cells unattested but plausible ones. The complex consonants are prohibited before /i/ because they either produce the same results as their simplex counterparts (thus neutralised/null outputs) or produce prohibited feature sequences for C_2.

Table 43:Distribution of the alveolar series.

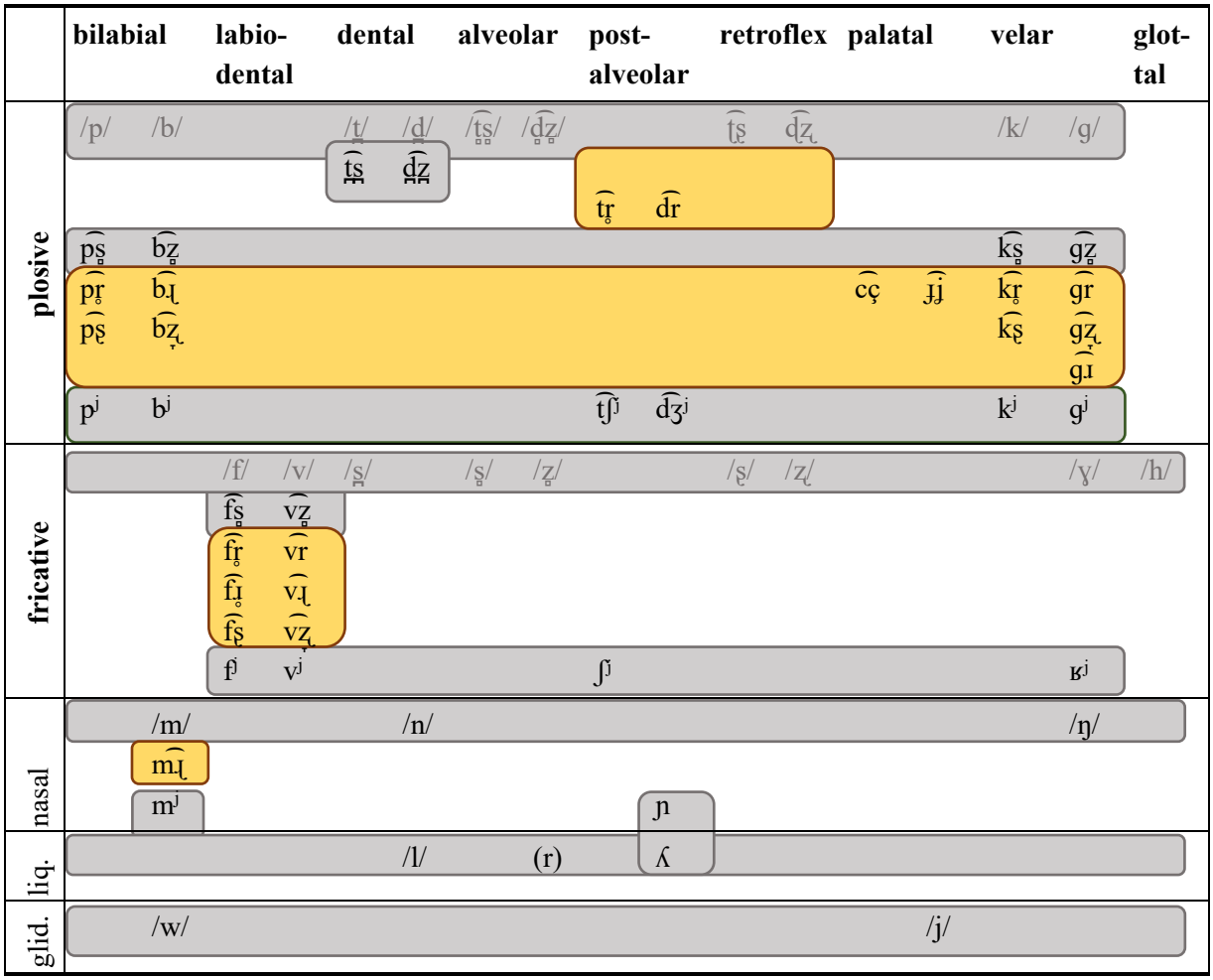
UR	SR	_/i/	_/e/	_/ɨ/	_/u/	_/o/	_/a/
/s̪/	[s̪]	+	+	+	+	+	+
/p͡s̪/	[ps̪]	-	+	+	+		
/t̪͡s̪/	[t̪s̪]	-	+	+	+	+	+
/k͡s̪/	[ks̪]	-	+	+	+		
/f͡s̪/	[fs̪]	-		+			
/z̪/	[z̪]	-	+	+	+		
/b͡z̪/	[bz̪]	-	+	+			
/d̪͡z̪/	[d̪z̪]	-		+	+	+	+
/g͡z̪/	[gz̪]	-	+	+	+		
/v͡z̪/	[vz̪]	-		+			

The distribution data is consistent with the earlier observation that voiced sibilants are less favoured than their voiceless counterparts (§ 2.3.2.4). It can also be seen here that the fricative-sibilant sequences are marginal in terms of distribution (the data shows that they also have extremely low corpus frequency) compared to plosive-sibilant sequences. These two observations are true for all complex consonants discussed in this chapter.

5.7 The retroflex series

I have until now discussed two series of complex consonants, the palatal and the alveolar series. The third is the retroflex series, which is much more challenging to describe in terms of distribution and diversity. In table 44, I return to the surface inventory of complex consonants and place all those which have already been resolved inside grey boxes. I enclose the rest in yellow boxes, and these will be the focus of the present section.

Table 44: Accounting for the residual complex consonants. .



5.7.1 Cross-speaker and intra-speaker variation

The data above were collected from multiple speakers; therefore, the first step is to account for cross-speaker and intra-speaker variation. My data indicate that a given speaker predominantly uses only one of the following three pairs of output forms [ʈʂ] [ɖʐ]; [tr̥] [dr]; or [cç] [ɟʝ][112]. Some older speakers prefer [cç] and [ɟʝ] (e.g. Speaker MS in hru_1715 to hru_1720; GN in hru_1239, hru_1240). Younger speakers predominantly prefer the [ʈʂ] and [ɖʐ] pair, but sometimes idiolectally alternate it with [tr̥] and [dr] pair (cf. speaker Fe1 in various recordings in hru_1267). I choose [ʈʂ] and [ɖʐ] as the

[112] Retroflex, alveolo-palatal and palatal places of articulation respectively.

representative pair among these. Similarly, cross-speaker and idiolectal variations are found between [pr̥] and [pʂ]; [bɻ] and [bʐ̬]; [kr̥] and [kʂ]; [gr], [gɹ], and [gʐ̬]; [fr̥] and [fʂ]; and [vr], [vɻ], and [vʐ̬]. All these variants are listed in (110). Presuming that we do not yet know the UR of any of these, the analytical challenge is now to find the representative (i.e., phonemic) form for each group of variants and determine if there is a common underlying process that unites them into a series.

(110) Cross-speaker and intra-speaker variants grouped together

[pr̥, pʂ]	[bɻ, bʐ̬]
[tʂ, cç, tr̥]	[dʐ, ɟʝ, dr]
[kr̥, kʂ]	[gr̥, gɹ, gʐ̬]
[fr̥, fɻ̊, fʂ]	[vr, vɻ , vʐ̬]
[mɻ]	

From the list in (110), I make the following initial observations regarding the second constituent (C_2) of each sequence:

(111) For every complex consonant [C_1C_2] listed in (110),

(a) C_2 is either retroflex, palatoalveolar, or palatal.

(b) C_2 is always a continuant (fricative, trill, or approximant) in its SR.

(c) An approximant C_2 is found only in a voiced complex consonant.

5.7.2 Finding the underlying phonological process

Say the representative UR is chosen based on occurrence frequency alone. Although statistical tests are yet to be done, the following URs are then likely for the variants in (110):

(112) Choosing representative UR by occurrence frequency

/p͡ʂ/ [pɻ, pʂ]
/b͡ɻ/ [bɻ, bʐ̬]
/t͡ʂ/ [tʂ, cç, tɻ̊]
/d͡ʐ/ [dʐ̬, ɟʝ, dr]
/k͡ɻ̊/ [kɻ, kʂ]
/g͡ɹ/ [gɻ, gɹ, gʐ̬]
/f͡ɻ̊/ [fɻ̊, fɻ, fʂ]
/v͡ɻ/ [vr, vɻ , vʐ̬]
/m͡ɻ/ [mɻ]

This is quite an unsatisfactory listing, since it assumes that units that don't exist in the simplex consonant inventory, like /ɻ/, /r/ and /ɻ̊/, occur in complex consonants, violating the No New Input constraint in (87). Also, this listing would presume that that there is no single underlying process that defines these disparate complex consonants. Their formation would then be arbitrary. These issues can be resolved, and a simpler solution reached with the set of statements in (113).

(113) For all the consonantal sequences [C_1C_2] listed in (110),

(a) C_2 has the PLACE and CONSTRICTION features of the retroflex sibilants /ʂ/ or /ʐ/,

(b) Members of each [C_1C_2] sequence match for [VOICE] feature, and

(c) In voiced [C_1C_2] sequences, C_2 tends to lenite.

These statements immediately resolve the twenty-two consonant sequences in (110) into just nine underlying representations, as shown in (114).

(114) Underlying representations and their surface outputs in [C_1C_2] sequences.

/t͡ʂ/ [tʂ, cç, tɻ̊]
/d͡ʐ/ [dʐ̬, ɟʝ, dr]

/p͡ʂ/ [pɻ, pʂ]
/b͡ʐ/ [bɻ, bʐ̬]

/k͡ʂ/ [kr̥, kʂ]
/g͡ʐ/ [gr̬, gɹ, gʐ̬]

/f͡ʂ/ [fr̥, fɻ̊, fʂ]
/v͡ʐ/ [vr, vɻ , vʐ̬]

/m͡ʐ/ [mɻ]

This is a simple solution to the problem. Since C_2 in all the representative complex consonants in (114) has the same PLACE and CONSTRICTION features as the retroflex sibilants /ʂ/ or /ʐ/, I call this the **retroflex series** and will demonstrate below that it is well supported by articulatory and distributional evidence.

5.7.3 Retroflex series formation rule

Based on the discussion so far, the formation rule for the retroflex series can be formulated as follows:

(115) Form a complex consonant C_1C_2 such that
(a) C_1 is any simplex consonant,

(b) C_2 has the PLACE and CONSTRICTION features of the retroflex sibilant /ʂ/,

(c) $C_1 < C_2$ on sonority scale,

(d) [VOICE] feature in C_1C_2 is harmonised by preservatory assimilation, and

(e) PLACE features are harmonised by preservatory assimilation when C_1 is coronal.

According to (115)(a), every consonant in the inventory is scanned in order to form a complex consonant with the retroflex sibilant [ʂ] in C_2 position, but the sonority sequencing constraint (115)(c) dictates that only the plosives and the labial fricatives can occur in C_1 position. This is visualised in figure 42, where the consonants prohibited by this constraint are shown in the shaded area. In line with (115)(d), /ʂ/ takes on the voice

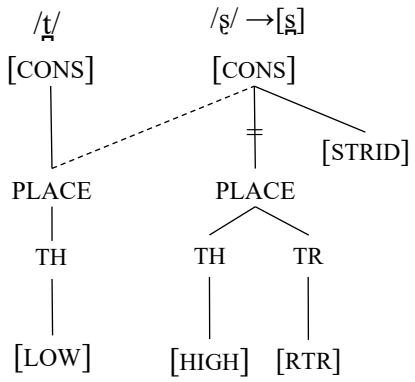
feature of C_1. (115)(e) applies only when coronals are in the C_1 slot and causes preservatory place assimilation of /ʂ/ to C_1.

	bilabial	labio-dental	dental	alveolar	post-alveolar	retroflex	palatal	velar	glottal
plosive	p͡ʂ b͡ʐ		t̪͡s̪ d̪͡z̪					k͡ʂ g͡ʐ	
affricate				t͡ʂ d͡ʒ		ʈ͡ʂ ɖ͡ʐ			
fricative		f͡ʂ v͡ʐ	s	ʂ ʒ		ʂ ʐ		ɣ	h
nasal	m͡ʐ		n					ŋ	
lateral			l						
trill									
glide	w						j		

Figure 42: Formation of the retroflex series visualised. Consonants in the shaded area are prohibited in the series by the SSC (stated in (115)(c)).

Just like in the alveolar series, the retroflex series formation among coronals results in three pairs of outputs. The feature-geometric representation of place assimilation for [t̪s̪] is given in (116).

(116) Assimilation of place features when C_1 is dental (only relevant nodes shown).



First, a pair of dental complex consonants [t̪s̪] and [d̪z̪] are formed through the preservatory assimilation of [ʂ] in C_2 slot, assimilating to the dental place due to (115)(c) and (d), as shown in (116). For the two affricate pairs /t̪s̪/, /d̪z̪/ and /ʈʂ/, /ɖʐ/, the retroflex series formation results in the outputs shown in (117)(a) to (117)(d). This is a very similar result to the alveolar series described in § 5.6.4. Since these pairs already exist in the consonant inventory, to simplify analysis, the outputs will be considered null.

(117) C_1C_2 outputs when C_1 is an alveolar (a & b) or retroflex (c & d) affricate.

(a) /t̪s̪/ + /ʂ/ ⇒ [t̪s̪]

(b) /d̪z̪/ + /ʂ/ ⇒ [d̪z̪]

(c) /ʈʂ/ + /ʂ/ ⇒ [ʈʂ]

(d) /ɖʐ/ + /ʂ/ ⇒ [ɖʐ]

5.7.4 Formation of [mɻ]: Feeding rule

The presence of the marginal complex consonant /mʐ/ [mɻ] seems to violate the SSC stated in (115)(c). However, it can be explained in terms of rule ordering.

(118) Rule ordering in the formation of /mʐ/ [mɻ].

(a) Feeding rule: lenite retroflex stridents after non-coronal voiced consonants.

(b) Sonority sequencing: in C_1C_2, the sonority value must be $C_1 < C_2$.

The feeding rule (a) transforms the strident [ʐ] into the approximant [ɻ], which in turn becomes available for complex consonant formation without violating the sonority sequencing constraint. This rule is applied also when /b, g, v/ are in C_1 position, that is, /bʐ, gʐ, vʐ/ have the outputs [bɻ, gɻ, vɻ]. Coronals cannot undergo lenition since it is the tongue blade that makes in the plosive closure for C_1 and then immediately makes the fricative aperture for C_2. It would take more effort to move from the complete closure to approximant position than in producing a fricative C_2.

It might seem that this rule ordering should also allow for /n͡ʐ̢/, but note that due to progressive assimilation in coronals, the /ʐ̢/ component of /n͡ʐ̢/ would become a dental /z/ first and then, due to the feeding rule, would be lenited to become a dental approximant. Such a complex consonant, however, is not found in the data. In words like [unʂ̬u] 'nose', the root-level syllabification is /ɨ.niɨ.ʂ̬u/ and the word level syllabification is [un.ʂ̬u], as will be discussed in the next chapter. From the rule ordering above, velar-retroflex sequence /ŋ͡ʐ̢/ [ŋɻ] is theoretically possible, but this is not attested in the data. In fact, /ŋ/ does not participate in any series formation at all as already stated.

5.7.5 Examples

Some examples illustrating the retroflex series, contrasting among themselves as well with their simplex counterparts in the vocalic context __/a/, are given below. Members of the retroflex series are shown in bold.

(119) The retroflex series

/ʂ̢a/	[ʂ̢à]	'be slow'
/ʐ̢a/	[ʐ̢à]	'be loose'
/pa/	[p^{h}ā]	'get'
/**p͡ʂ̢**a/	{[**pɻ̊**ā], [**pr̥̊**ā], [**pʂ̢**ā]}	'flat'
/ba/	[bà]	'2SG'
/**b͡ʐ̢**a/	[**bɻ̊**à]	'separate'
/**t͡ʂ̢**a/	[**tʂ̢**ā]	'leave'
/**d͡ʐ̢**aha/	[**dʐ̢**āhā]	'tomorrow'
/ka/	[k^{h}á]	'go.to.base'
/**k͡ʂ̢**a/	{[**kɻ̊**ā], [**kr̥̊**ā], [**kʂ̢**ā]}	'be drunk'
/ga/	[gà]	'fall'
/**g͡ʐ̢**a/	{[**gɻ**ā], [**gɻ̊**ā]}	'be dry'

/fa/	[fã]	'insert'
/**f͡ʂ**ahua/	{[**fˌ**áxwā], [**fˌ**áxwā]}	'the day before yesterday'
/va/	[vā]	'weave'
/**v͡zˌ**a/	[**vˌ**ā]	'muck'
/**m͡zˌ**a/	[**mˌ**ā]	'bend'

5.7.6 Retroflex series: Examining articulatory evidence

From the above discussion, it is clear that, compared to other two series, the retroflex series is the most internally diverse in terms of surface outputs. As regards places of articulation, they have points of contact ranging from the postalveolar region (in some speakers even alveolar) to the middle of the hard palate; in some speakers the coronal retroflexes can even be laminal while in most they are apical; and in terms of aperture parameters, they can be stridents, trill-like, or approximants. Therefore, retroflex complex consonants are the most prone to misidentification, resulting in their underlying unity as derivatives of a single consonantal complexification process being missed. This difficulty is well-attested in the various transcriptions discussed in § 4.7 above. In the following section, I therefore examine articulatory evidence for the analysis I have presented here.

Returning to the study of the palatograms and linguagrams, in the figures below I compare two retroflex complex consonants: /b͡zˌ/, [bˌ] and /m͡zˌ/, [mˌ],[113] with the retroflex sibilants /ʂ/ [ʂ] and /zˌ/ [zˌ], as pronounced by four different speakers. Speaker p01 and p05 are Ĝusso, and p02 and p03 are Hushüñ speakers. Speaker p05 has the rarer laminal pronunciation for the retroflexes. Including speakers of the two different language varieties − and one speaker with a laminal pronunciation − enriches the

[113] [mˌ] is a slightly simplified transcription. C_2 in /m͡zˌ/ is usually nasalised, as in [mˌ̃õ] 'seven'.

discussion thus: if the analysis that C_2 has the PLACE and the STRIDENT features of the retroflex sibilant /ʂ/ is correct, there would have to be some observable evidence of this in every C_1C_2 complex consonant. Secondly, in cross-speaker comparison, the idiolectal peculiarities in singleton production of retroflex sibilants would also be expected to be reflected in each speaker's production of C_2 in a C_1C_2 complex consonant.

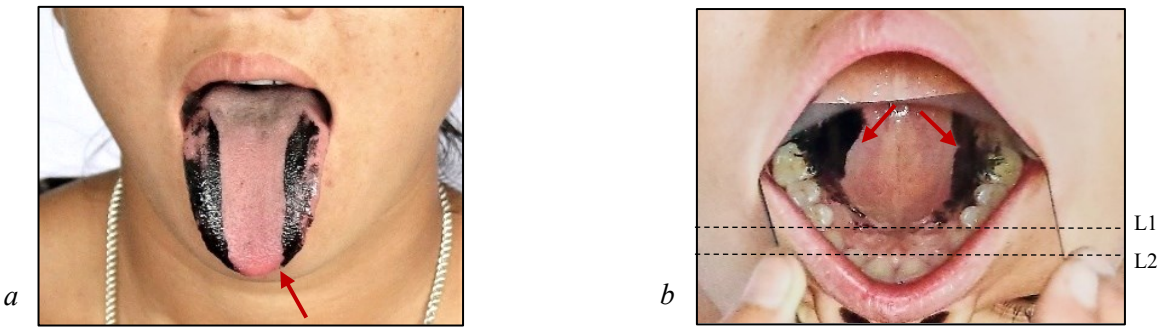


Figure 43: Retroflex place of articulation for /ʂ/ [ʂ] in [ʂì] 'gold'

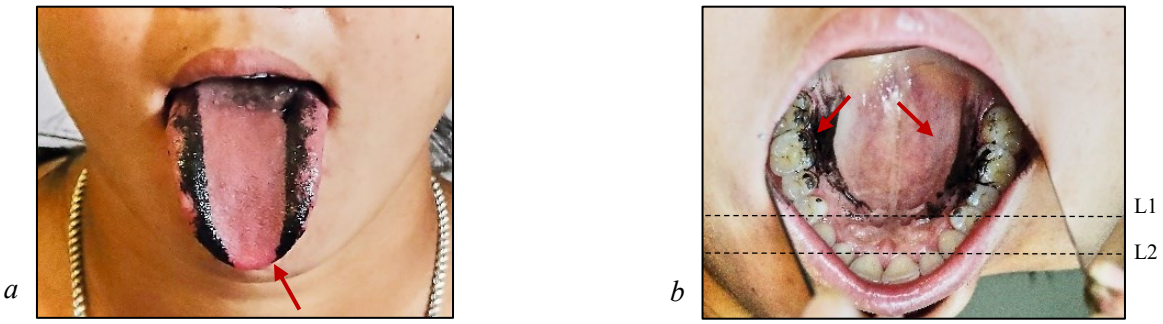


Figure 44: Retroflex place of articulation for /b͡ʐ/ [bɻ] in /ib͡ʐəw/ [ībɻə̄w] 'owner'

Before we consider the speakers just listed above, I return to speaker p04 from the previous chapter (§ 4.2.2.5). Figure 43, showing the pronunciation of /ʂ/ [ʂ] in /ʂi/ [ʂɨ] 'gold' is a repetition of figure 31 for ease of reference. Comparing figures 43 and 44 (showing the pronunciation of [bɻ] in [ībɻə̄w] 'owner'), the linguagrams in both figures show very similar patterns. This is true of the palatograms as well, except that the latter figure shows noticeable relaxation of the tongue (see red arrows in figure 44), reflecting

lenition. The contact curves have the same anterior parameters, in that the frication gap starts just above L1, crucially indicating that the tongue is retracted to the same extent in both cases. The figures unambiguously point to the fact that all the coronal articulatory parameters are exactly the same for the two figures, except for the lenition in the latter.

Now consider the other speakers represented in figures 45 to 48 below. Keeping the reference points and lines similar to those in § 4.2.2.1,[114] each figure has four pairs of photographs, with each pair comprising a linguagram on the left and palatogram on the right. The first two pairs show the voiceless and voiced retroflex sibilants [ʂ] and [ʐ]. The purpose of including these two simplex consonants in the figures is twofold. First, these two photographs demonstrate that the two consonants identical oral articulatory parameters for each given speaker (allowing for small, non-essential differences, since every production is unique), and second, to serve as references for the two pairs of photographs of complex consonants. The third and the fourth pair of photographs represent the pronunciation of [bɻ] and [mɻ]. These two complex consonants were chosen for comparison because the photographs would depict C_2 alone, due to their C_1 being labial. In order to demonstrate that the tongue height is not due to a high vowel environment, the consonants were produced with low or mid vowels in all cases but one ([ĩbɻə̄w]). A brief account of speaker-wise articulatory parameters is given below.

[114] These are reference line L1, the intersection of the palatine raphe and one of the prominent rugae, and L2, the base of the upper incisors. Recall that the Euclidian distance between the lines in the photographs depends on the photographic angle, and is not useful for analysis.

For speaker p01, contact curves are identical for [ʂ] and [ʐ], but due to lenition in [bɻ] and [mɻ], they are thinner and shifted more towards the tongue tip, as seen in the linguagrams. In the palatograms, tongue retraction is similar for all cases, but as lenition is effected, tongue height is reduced.

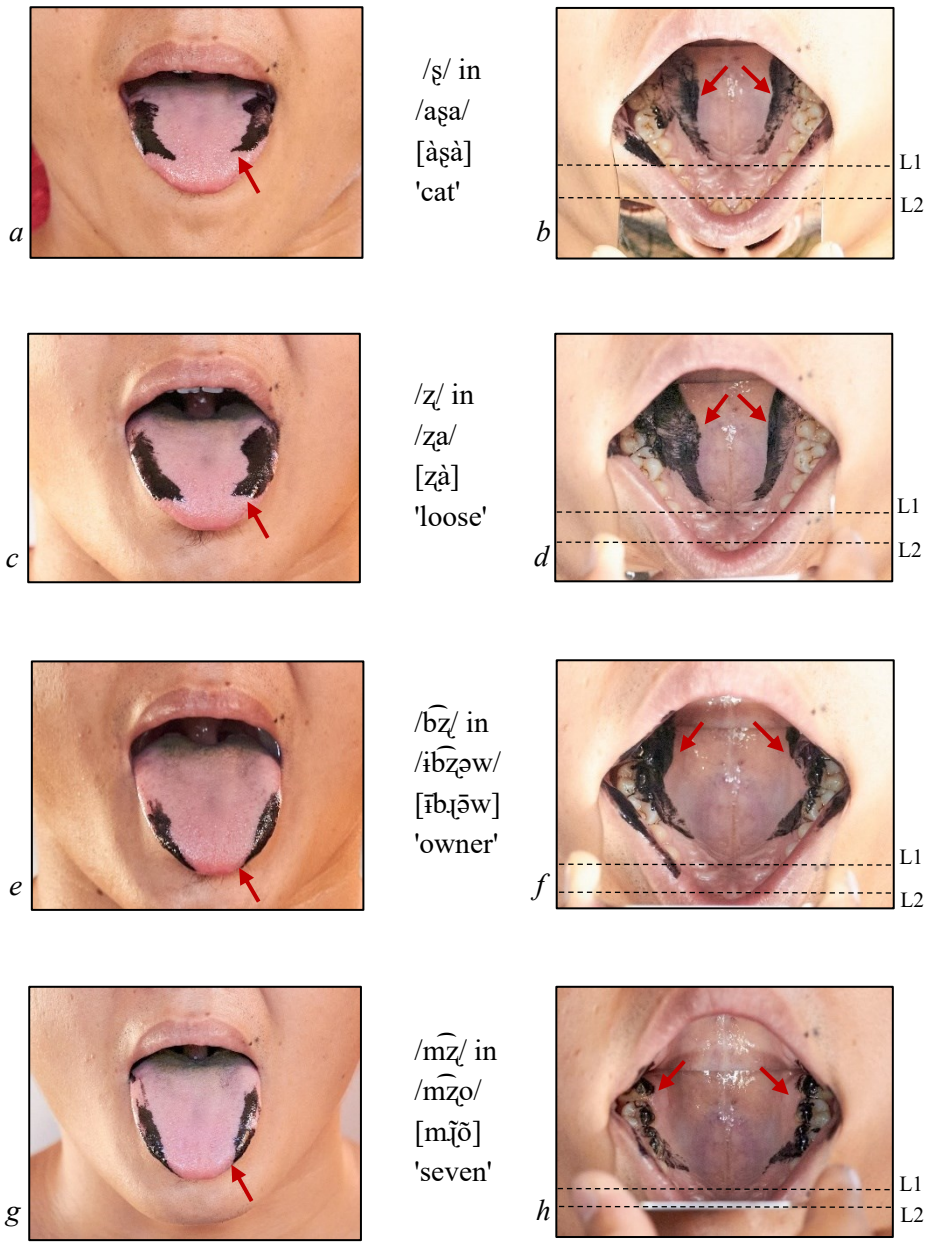


Figure 45: ***Speaker p01****'s production of of /ʂ/, /ʐ/, [bɻ], and [mɻ].*

The complex consonant [mɻ] has the lowest tongue height, with the contact curves almost entirely confined under the upper teeth and barely touching the gums.

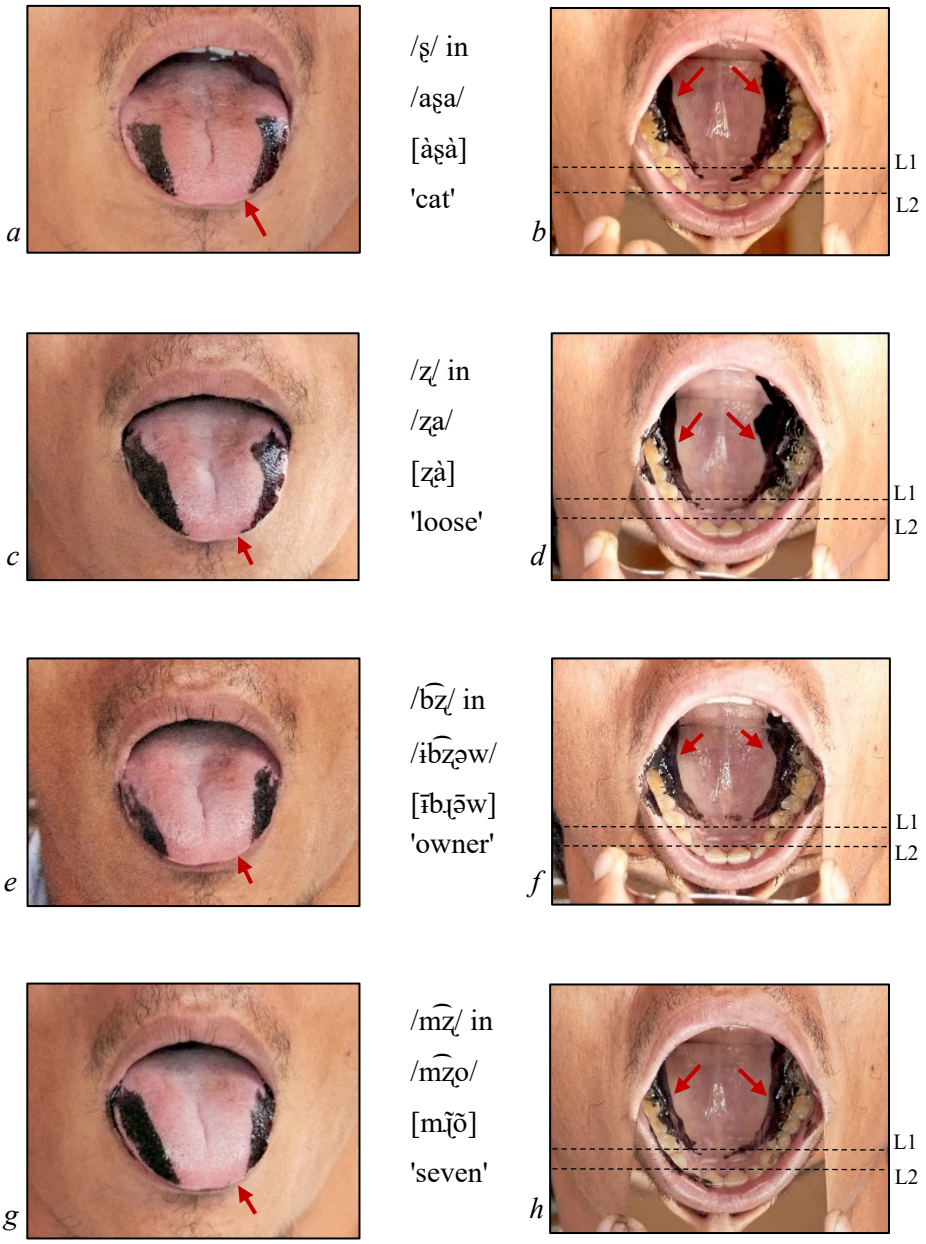


Figure 46: ***Speaker p02****'s production of /ʂ/, /ʐ/, [bɻ], and [mɻ].*

Speaker p02 has consistent and uniform contact curves throughout. Slight lenition can be observed for [bɻ], which again increases slightly for [mɻ]. Tongue retraction is also very consistent throughout, with the anterior half of the tongue drawn back and making contact with the hard palate, starting between L1 and L2 in three of the four instances. That the tongue is drawn back beyond L2 for [bɻ] is simply a non-essential fact, in line with the claim that, in this type of retroflex consonant production (flat apical type, Keating 1991: 35), tongue-tip behaviour is epiphenomenal and the essential parameters are tongue height and retraction.

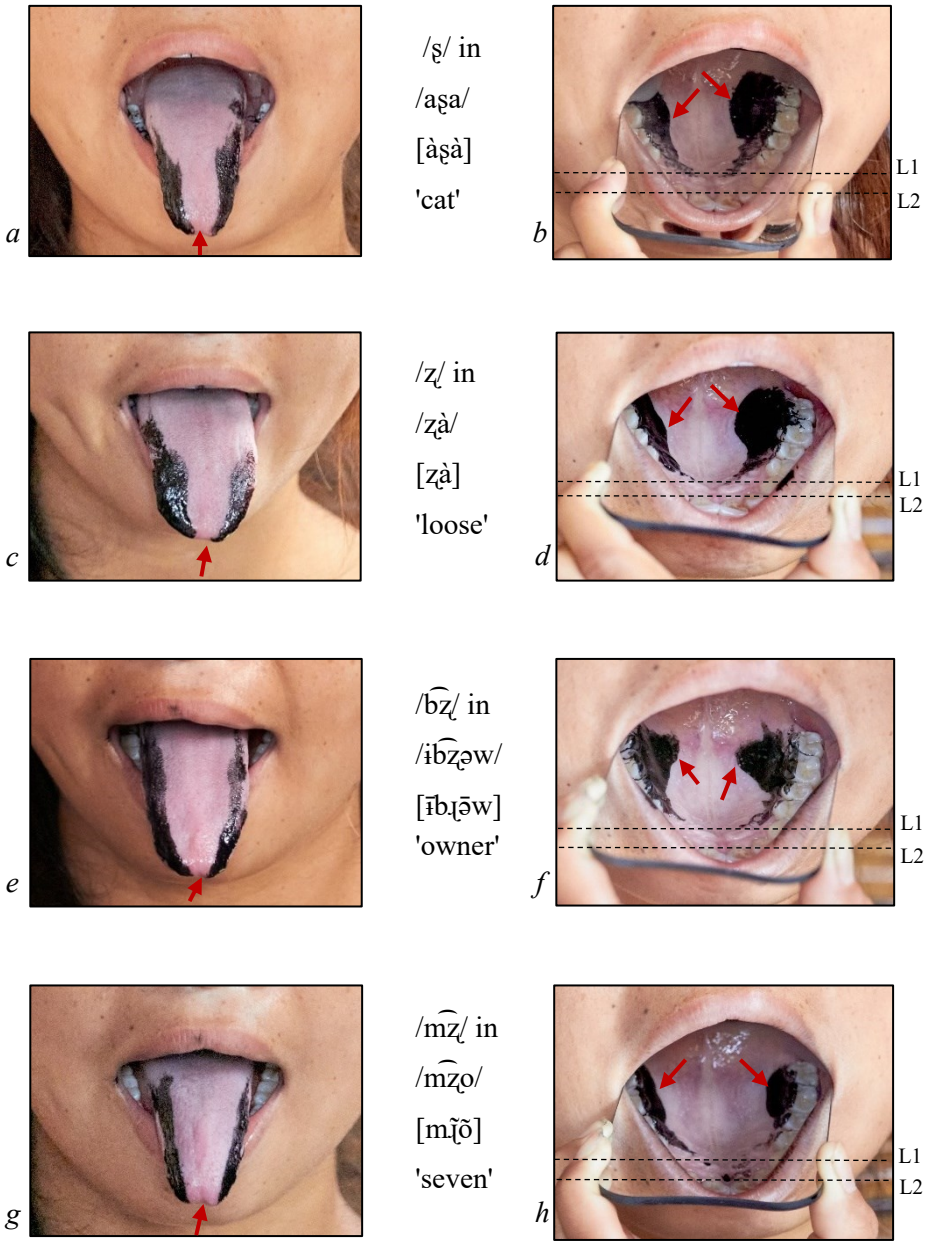


Figure 47: ***Speaker p03****'s production of of /ʂ/, /ʐ̩/, [bɻ], and [mɻ].*

Of all the speakers tested, p03 has the least degree of lenition for [bɻ]. Lenition is clearly visible only for [mɻ]. The lesser the lenition, the more similar the C_2 is to [ʂ] or [ʐ̩]. Thus, in speaker p03's production, there is crucial piece of evidence that C_2 minus lenition is actually [ʂ], confirming the classification in (114) and the retroflex series formation rules in (115).

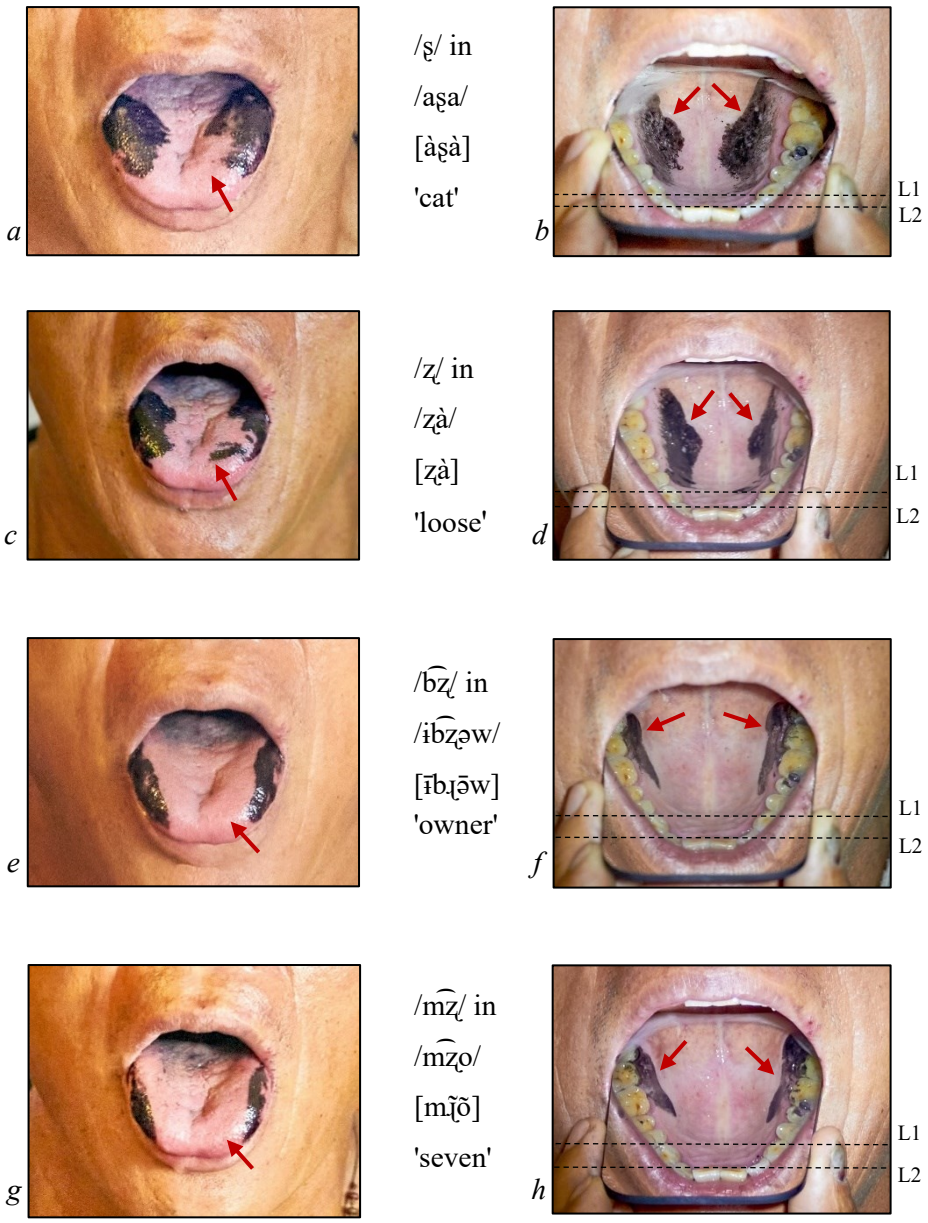


Figure 48: ***Speaker p05****'s production of /ʂ/, /ʐ/, [bɻ], and [mɻ].*

Speaker p05 has a rarer pronunciation, in that he produces /ʂ/, /ʐ/, /t͡ʂ/, and /d͡ʐ/ laminally. In fact, his affricates could be represented as the palatal /cç/ and /ɟ͡ʝ/.[115] As with speaker p01, for speaker p05, the contact curves for the palatograms of the lenited complex consonants ([bɻ] and [mɻ]) are more shifted towards the apex than for the sibilants produced alone. Of all the speakers, p05 has the greatest degree of lenition, reflected in the reduced and lowered contact curves for [bɻ] and [mɻ]. As with all the other speakers, the tongue can be seen to be retracted very similarly for all the sounds

[115] The data for the affricates are not presented here for lack of space.

tested. From the above observations the following conclusions can be drawn:

(120) Articulatory evidence for the retroflex series (figures 45 to 48):

(a) The contact curves in the palatograms indicate that C_2 in the complex consonants /b͡zɻ/ and /m͡zɻ/ are lenited to produce [bɹ] and [mɹ], the degree of lenition increasing in that order.

(b) The extent of lenition varies for different speakers. The lesser the lenition, the greater the similarity of C_2 to the retroflex sibilant /ʂ/.

(c) The retraction of the tongue and the elevation of the back of the tongue are two stable characteristics of all C_2 consonants for all speakers, which I have analysed as due to the features [RTR] and [HIGH]. In the simplex consonant inventory, the only consonants with these characteristics are /ʂ/ and /zɻ/. Therefore, the articulatory evidence confirms that C_2 has the features of /ʂ/ or /zɻ/.

Data for the voiceless counterpart of [bɹ], namely [pʂ], is not available at the moment, but it can be predicted from the above discussion that contact curves for C_2 in /p͡ʂ/ {[pɻ], [pʂ]}, will be very similar, if not identical, to [ʂ] produced in isolation, since C_2 does not undergo lenition (as stated above, the lesser the lenition of C_2, the more similar it is to [ʂ]). Complex consonants with dorsal plosives (/g͡zɻ/ {[gɻ], [gɹ], [gzɻ]}, and /k͡ʂ/ {[kɻ], [kʂ]}) were not tested, since C_1 in these would interfere with the contact curves of C_2.

5.7.7 Evidence from distribution and allophony

Having provided articulatory evidence for the retroflex series, in this subsection I further examine the claim in that C_2 has the features of a retroflex sibilant in the UR. If

this claim is correct, the allophonic and distributional rules for /ʂ/ and /ʐ/ would apply to C_2 as well.[116] I re-state them here, in (121):

(121) Allophonic variants and distribution of /ʂ/ and /ʐ/ in CV context.

(a) /ʂ/ → [ʃʲ] / ___ {/i/, /j/}

(b) /ʂ/ does not occur before / e o/

(c) /ʂ/ → [ʂ] elsewhere

(d) /ʐ/ does not occur before /i e o/

(e) /ʐ/ → [ʐ] / ___ {/ɨ/, /u/, /a/}

The data show that the voiceless sibilant /ʂ/ is more frequently distributed and that the voiced sibilant /ʐ/ is infrequent. Based on this, it can be predicted that this distributional asymmetry will be reflected in the retroflex complex consonants. Tables 45 and 46 show the distribution of the retroflex series in all vocalic contexts.

Table 45: Distribution of /ʂ/ compared with that of voiceless retroflex C_2 in complex consonants

	_/i/	**_/e/**	**_/ɨ/**	**_/u/**	**_/o/**	**_/a/**
/ʂ/	[ʃʲ]	-	+	?		+
/p͡ʂ/	-	-	+	-	+	+
/k͡ʂ/	-	-	+	+	+	+
/f͡ʂ/	-	-				+

The outputs where the vowels are preceded by the singleton sibilants /ʂ/ and /ʐ/ are listed in the second row of each table. A minus sign indicates prohibition and empty cells indicate plausible but unattested outputs.

In both tables it can be seen that the complex consonant is prohibited before /i/, as is the case for all complex consonants. Apart from this, in table 45, the distribution of /p͡ʂ/ and /k͡ʂ/ reflects that of /ʂ/, except for the __/o/ context. /f͡ʂ/ can be safely ignored since it is a marginal sound.

[116] I have assumed that the C_1C_2 sequence is phonologically unordered. This assumption is expected to affect the distribution as well. This question needs further exploration.

Table 46: Distribution of /ʐ/ compared with C_2 in voiced retroflex complex consonants

	_/i/	**_/e/**	**_/ɨ/**	**_/u/**	**_/o/**	**_/a/**
/ʐ/	-	-	+	-		+
/b͡ʐ/	-	-			+	+
/g͡ʐ/	-	-	+	+	+	+
/v͡ʐ/	-	-			+	+

In table 46, there are five gaps. I consider these to be possible outputs, which just happen to be absent due to the general disfavouring of voiced sibilants. /b͡ʐ/ shows more gaps than anticipated, /g͡ʐ/ is distributed exactly as expected. As stated above, /v͡ʐ/ is marginal and does not affect the analysis.

In summary, from the data in tables 45 and 46, the following conclusions, listed in (122), can be drawn to support the analysis that the C_2 components originate from the retroflex sibilants:

(122) Distributional evidence for the retroflex series

(a) There is asymmetry in the distribution and frequency of voiced vs. voiceless retroflex complex consonants, reflecting a similar asymmetry for /ʂ/ and /ʐ/.

(b) Prohibition before /e/ is characteristic of retroflexes, as opposed to the dental and alveolar sibilants (as discussed in § 4.6.2). Prohibition of these C_1C_2 complex consonants in this context is very strong evidence that C_2 has the features of the retroflex sibilants.

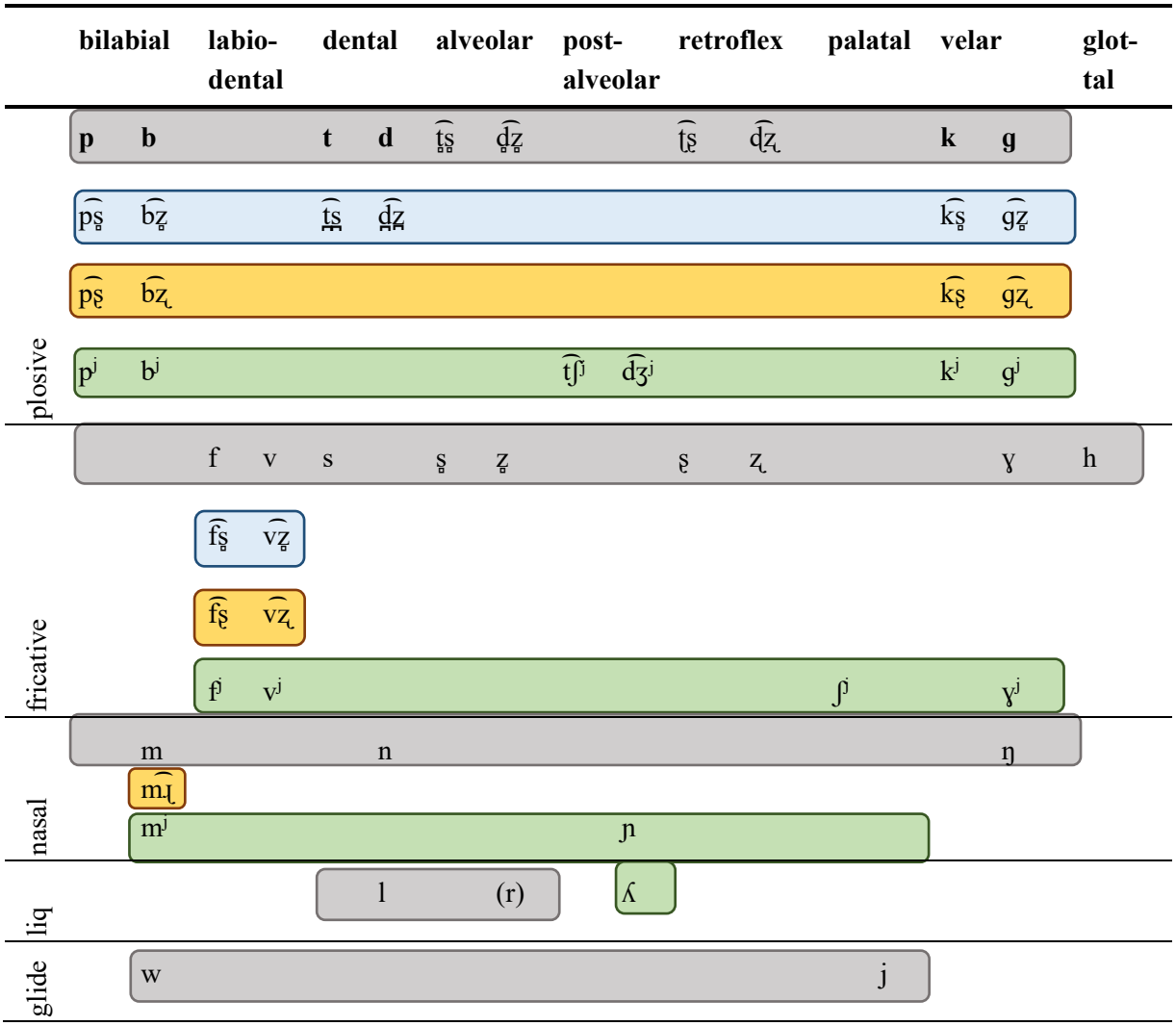
(c) There are several gaps in the distribution of the retroflex complex consonants when C_1 is a fricative. Frequency data indicate that complex consonants with a plosive C_1 are highly favoured and the rest are marginal.

Thus from the last two sections, it can be gathered that the articulatory and distributional data strongly support the analysis of the retroflex series presented here.

5.8 Conclusion

As I conclude this chapter, I briefly highlight some of the insights gained into the segmental structure of Hrusso Aka. The point of departure for this chapter was the surface inventory of the forty-one complex consonants listed in table 39. Through the discussion above, I have now resolved these into twenty-eight complex consonants. These are listed in table 47. Based on their origin, the complex consonants have been classified into three systematic series, each with its own underlying formation process. In table 47, the **palatalisation series** is enclosed in light green boxes, the **retroflex series** in yellow, and the **alveolar series** in light blue. The simplex consonants are in grey boxes for reference.

Table 47: Final inventory of complex consonant. (simplex phonemes in grey boxes for ref.)



5.8.1 The three series of complex consonants: A summary

I now list together all C_1C_2 complex consonants with their constituents. For clarity, this is best done separately for non-coronals and coronals. Complex consonant formation for a non-coronal C_1 is visualised in table 48. Colour coding is the same as in the rest of the chapter: Light green for palatalisation, light blue for the alveolar, and yellow for the retroflex series. Grey boxes indicate ill-formed complex consonants violating SSC.

Table 48: C_1C_2 series formation with non-coronal C_1 consonants. Entities in grey boxes are ill-formed, since they violate the SSC stated in the formation rules above.

Palatalisation series		
Input C_1	Input C_2	Output
/p/	+ features of **/j/ ⇒**	[pʲ]
/b/		[bʲ]
/k/		[kʲ]
/g/		[gʲ]
/f/		[fʲ]
/v/		[vʲ]
/ɣ/		[ʁʲ]
/m/		[mʲ]

Alveolar series		
Input C_1	Input C_2	Output
/p/	+ features of **/ʂ/ ⇒**	[pʂ]
/b/		[bʐ]
/k/		[kʂ]
/g/		[gʐ]
/f/		[f͡ʂ]
/v/		[vʐ]
/ɣ/		*/ɣʐ/
/m/		*/mʐ/

Retroflex series		
Input C_1	Input C_2	Output
/p/	+ features of **/ʂ/ ⇒**	[pʂ]
/b/		[bɻ]
/k/		[kʂ]
/g/		[gɻ]
/f/		[fɻ]
/v/		[vɻ]
/m/		[mɻ]
/ɣ/		*/ɣʐ/

Similarly, table 49 shows the formation of complex consonants with coronal C_1 segments. In the palatalisation series, every C_1 regressively assimilates to the palatal place of articulation. In the alveolar and the retroflex series, every C_2 progressively place-assimilates to C_1. In all three series, many instances of neutralisation are observed, explaining the numerous coronal gaps. Neutralised outputs are indexed with an Nx subscript, x being an index of neutralised forms (i.e., N_1=[tʃʲ], N_2=[dʒʲ], N_3=[ʃʲ], N_4=[t̪s̪],

and N_5=[d̪z̪]). Forms in grey boxes are either null outputs as explained above (without the asterisk), or ill-formed since they violate the SSC (marked with an asterisk).

Table 49: C_1C_2 series formation with coronal C1 consonants:
Note several instances of neutralisation among the coronals. Each neutralised output is indexed with an "Nx" subscript. Forms in grey boxes are ill-formed (violate SSC) or null outputs.

Palatalisation series		
Input C_1	**Input C_2**	**Output**
/t̪/	+ features of **/j/** ⇒ (anticipatory place assimilation)	[tʃʲ]$_{N1}$
/d̪/		[dʒʲ]$_{N2}$
/t̪s̪/		[tʃʲ]$_{N1}$
/d̪z̪/		[dʒʲ]$_{N2}$
/ʈʂ/		[tʃʲ]$_{N1}$
/ɖʐ/		[dʒʲ]$_{N2}$
/s̪/		[ʃʲ]$_{N3}$
/ʂ/		[ʃʲ]$_{N3}$
/ʂ/		[ʃʲ]$_{N3}$
/n/		[ɲ]
/l/		[ʎ]

Alveolar series		
Input C_1	**Input C_2**	**Output**
/t̪/	+ features of **/ʂ/** ⇒ (preservatory place & voice assimilation)	[t̪s̪]$_{N4}$
/d̪/		[d̪z̪]$_{N5}$
/t̪s̪/		[t̪s̪]
/d̪z̪/		[d̪z̪]
/ʈʂ/		[ʈʂ]
/ɖʐ/		[ɖʐ]
/s̪/		*/s̪s̪/
/ʂ/		*/ʂs̪/
/ʂ/		*/ʂʂ/
/n/		*/nz/
/l/		*/lz/

Retroflex series		
Input C_1	**Input C_2**	**Output**
/t̪/	+ features of **/ʂ/** ⇒ (preservatory place & voice assimilation)	[t̪s̪]$_{N4}$
/d̪/		[d̪z̪]$_{N5}$
/t̪s̪/		[t̪s̪]
/d̪z̪/		[d̪z̪]
/ʈʂ/		[ʈʂ]
/ɖʐ/		[ɖʐ]
/s̪/		*/s̪s̪/
/ʂ/		*/ʂs̪/
/ʂ/		*/ʂʂ/
/n/		*/nz/
/l/		*/lz/

5.8.2 Revising the consonant inventories

During the discussion of consonants in Chapter 2, I gave a preliminary consonant chart in figure 15, in which many coronal complex consonants and affricates were placed in grey boxes, since at that stage their status was not clear. With the above analysis, the chart can now be revised and finalised, as in figure 49. Hrusso Aka has a total of **twenty-six consonants**, of which twenty-five are native. Among the consonants are ten plosives (including four surface affricates), nine fricatives, three nasals, a lateral and two glides. The twenty-sixth phoneme is the alveolar trill /r/, a recent addition to the Ĝusso variety, but which seems to have been introduced much earlier in the Hushüñ variety.

	bilabial / labiodental	dental	alveolar	palatal	retroflex	velar	glottal
plosive / affricate	p b	t d	t͡s̪ d͡z̪		ʈ͡ʂ ɖ͡ʐ	k g	
fricative	f v	s	s̪ z̪		ʂ ʐ	ɣ	h
nasal	m	n				ŋ	
lateral		l					
trill		(r)					
glide	w			j			

Figure 49: Hrusso Aka consonant chart (final version)

There are twenty-eight complex consonants in Hrusso Aka. They are classified into three series, as shown below.

(123) Complex consonant inventory.

(a) **Palatalisation series**: /pʲ bʲ t͡ʃʲ d͡ʒʲ kʲ gʲ fʲ vʲ ʃʲ mʲ ɣʲ ɲ ʎ/

(b) **Alveolar series**: /p͡s̪ b͡z̪ t͡s̪ d͡z̪ k͡s̪ g͡z̪ f͡s̪ v͡z̪/

(c) **Retroflex series**: /p͡ʂ b͡ʐ k͡ʂ g͡ʐ f͡ʂ v͡ʐ m͡ʐ/

5.8.3 Summing up

In summary, the threefold series formation can be viewed as arising out of a phonological mechanism that Hrusso Aka uses to diversify its sound inventory. From this viewpoint, the three series result from repetitive additions of three different coronal C_2 components to the already existing consonants. The complex components, while phonetically longer than the simplex units, they occupy a single timing slot.

In accounting for the numerous coronal asymmetries, explanations that do not have to account separately for individual exceptions are preferable. Formation rules for the three series, given in (91), (106), and (115), are simple, use the universal principle of sonority sequencing, and agree with language-specific trends (e.g. place assimilation of

coronals). They generate the exact number of complex consonants predicted and explain the gaps as arising out of neutralisation or the SSC during the formation process.

Discussions so far in this thesis have been focused on the segmental phonology of Hrusso Aka, especially Chapters 2 to 5. This detailed study of segmental phonology was necessary to understand the puzzling complexity of Hrusso Aka segmental structure. I have shown that the complexity can be explained in terms of small sets of rules, constraint, and feature interactions (mainly assimilation).

In the discussion from Chapters 2−5, I considered data from a variety of speakers and across age groups. This has enriched the analysis and helped in identifying those underlying processes that allow for across-speaker variation and those that do not. It was seen, for example, that the more underspecified a segment is, the more the variation its surface outputs display, as we saw in the case of the vowels /e/ and /a/.

I also discussed two outliers in this study, such as [ʁʲ] or [mɻ]. These not only served to confirm the analysis, but in the case of [ʁʲ], also helped in solving a fascinating cross-dialectal puzzle and understanding a sound change that is unfolding at present (The simplification of [ʁʲ] to [ɣ] by deleting the uvularising trigger /j/).

The claims I have made here are synchronically well supported, but they also open up various avenues for diachronic studies to test their plausibility. What are the historical forms of the complex sounds in Hrusso Aka? What is the evidence for its prolific neutralisations from its historical phonology? What segmental innovations led to Hrusso Aka being so divergent? And most importantly, what light can the above analysis shed on the genetic affiliation of Hrusso Aka?[117] The synchronic system revealed in the discussions above provides a launching pad for future exploration of these interesting questions.

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[117] See § 10.4.1 for a brief discussion of this question.

Chapter 6

The Syllable

6.1 Introduction

Having analysed the segmental phonology of Hrusso Aka, I shall focus on some aspects of its prosodic phonology in the next two chapters. It is thought that suprasegmental units are organised in a prosodic hierarchy into progressively larger units (Carr 2008: 137). A frequently proposed prosodic hierarchy from the smallest to largest unit is: the syllable, the foot, the phonological word, the phonological phrase and the phonological utterance (Cole 1995: 10). This chapter explores the syllable structure and is organised as follows: § 6.1 outlines the conceptual framework used in this chapter; §§ 6.2 and 6.3 explore core and morpheme-level syllabification in Hrusso Aka; §§ 6.4 and 6.5 discuss syllable structure in the context of consonantal complexity; §§ 6.6 to 6.10 will examine some of the phonetic, phonological, and morphological processes involving syllables, like high vowel devoicing, hiatus resolution, insertion and deletion of segments, and so forth. In these sections, I will frequently use syllable games as a diagnostic tool to understand syllable-related processes. Finally, in the conclusion, I summarise the insights gained in this chapter and present the occurrence and frequency data.

6.1.1 The syllable: Definition and concepts

There is currently general agreement in the literature about the necessity of the syllable. After SPE denied a place for the syllable in the phonological organisation English and Kohler (1966) argued that the syllable is not a language universal, a number of generative phonologists reiterated its importance for phonology (Anderson 1969; Fudge 1969; Hooper 1972; Vennemann 1972; Shibatani 1973; Kahn 1976 among others). The syllable is now thought of as an integral part of the prosodic hierarchy (Selkirk 1982; Blevins 1995; Nespor & Vogel 2007 among others; see Hulst & Ritter 1999 for discussions). Of the various arguments that have been put forth in support of the syllable, Selkirk (1982: 328) lists the three most important ones:

(124) Selkirk's arguments in support of the syllable

(a) The syllable is the reference point for the most general and explanatory statement of phonotactic constraints in a language.

(b) The domain of application for a wide range of rules of segmental phonology can be characterised only through the syllable.

(c) Suprasegmental phenomena, such as stress and tone, require a syllable-based grouping of segments.

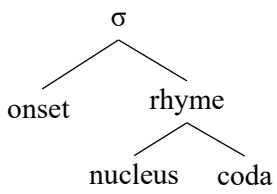
As for the exact nature of the syllable, definitions based on phonetic and physiological correlates problematic, as Pike & Pike's (1947) view of the syllable as 'peaks in strictural degree', Stetson's (1951) well-known 'chest pulse' theory, or Awedyk's (1975: 49) definition of the syllable in terms of the opening of the vocal tract. This is because none of these definitions have been able to explain varied cross-linguistic data successfully (Ladefoged & Maddieson 1996: 282). A generally accepted current theory

of the syllable, though not one without controversy, is that it is phonetically a 'sonority peak' and phonologically the smallest unit in the prosodic hierarchy (Selkirk 1982; Blevins 1995; Ewen & Hulst 2001; Nespor & Vogel 2007). According to Blevins (1995: 207), syllables, being sonority peaks, act as the 'structural units providing melodic organization to a phonological string in a language, just as the feet act as the units of rhythmic organization.' I shall adopt this view of the syllable in this study.

6.1.2 Internal structure of the syllable

Among the various models of the internal structure of the syllable, the flat structure model (Kahn 1976: 19; Clements & Keyser 1983) does not posit an internal hierarchy within the syllable constituents. Moraic approaches, too, instead of looking into syllable-internal structure, focus on syllable weight and its role in the prosodic structure of a language (Hayes 1989; Hyman 1984; McCarthy & Prince 1986). Among the hierarchical models, the most important is the Onset-Rhyme (OR) model (Pike & Pike 1947; Kuryłowicz 1948; Fudge 1969; Harris 1983), where the syllable is thought to be divided into onset and rhyme, with the rhyme further subdivided into nucleus and coda. I shall use the OR model in this study, since it best explains the Hrusso Aka syllable structure discussed below.

(125) The Onset-Rhyme model



6.1.3 Assumptions

Based on the above overview, I make the following assumptions about the syllable for the purposes of this chapter: that the syllable is the minimal constituent of the prosodic hierarchy; that a well-formed syllable conforms to the Maximum Onset Principle (MOP) stated (126); and that well-formed syllables obey the SSP stated below in (127).

(126) Maximum onset principle (Kahn 1976)

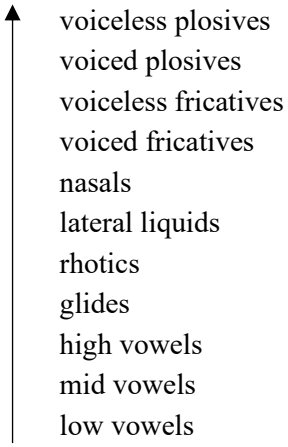
'First make the onset as long as it legitimately can be; then form a legitimate coda'.

(127) Sonority Sequencing Principle (SSP)

Between any member of a syllable and the syllable peak, only sounds of higher sonority rank are permitted (Clements 1990: 285).

SSP is based on the sonority ranking of phonological segments. I shall use Vennemann's consonantal strength scale (1988: 9; 2012: 13) to rank segments, as this sonority scale is adequate for the purposes of this thesis. Segments with higher sonority have lower consonantal strength and vice versa.

(128) Consonantal strength scale (Vennemann 1988: 9)



I further assume that there are different levels and domains of syllabification, each domain with different sets of syllabification rules and occurring at different levels of the prosodic hierarchy (Nespor & Vogel 2007: 62 ff). The first level, which Nespor & Vogel term the 'syllabification' level, is where universal syllabification rules, such as the MOP, apply and guide the process of syllable formation. At this level, the domain is typically small.[118] For Hrusso Aka, the level of syllabification is the unaffixed and uncompounded morpheme, which is always monosyllabic (except in loans). I call this Level-I. The second level is language-specific and typically has larger domains that must be further specified. Nespor & Vogel call this "resyllabification". For Hrusso Aka, the domain of resyllabification is the phonological word. I call this Level-II syllabification.

6.1.4 Language games

Analysis of language games has been an oft-used strategy to observe syllable structures and segmental behaviour (see Vaux 2011 and references therein). Ohala (1986) cautions against the conventionalisation of patterns in existing language games (and poetry), which might give spurious results, and suggests that invented language games are more suitable for better control. I will use a mixed approach, including both existing games and invented ones (which I will call tests) in the discussion below.

6.2 Level-I syllabification in Hrusso Aka

The first and the most basic level of syllabification is the morphemic level, where the syllable template is (C)V. Among free morphemes, only the five listed below in (129) consist only of a single vowel. All other Hrusso Aka unaffixed morphemes have the template CV, except one: /am/ [am] or /em/ [ɛ̀m] 'yes'. Any syllable that does not conform to these templates is analysable into agglutinated morphemes or has been borrowed.[119] A majority of affixes, clitics, and particles are monomorphemic and conform to the (C)V

[118] For Nespor & Vogel (2007) the domain of 'syllabification' is the phonological word (p. 68)
[119] E.g. the CVC syllable /mim/ 'woman' is bimorphemic (/mɨ + imi/ 'life.essence' + 'fire' → mimi → mim 'woman'). See the analysis in the next chapter.

template. Examples of various monomorphemic syllables with the CV template are given below in (130) to (133).

The complex consonants, like /pʲ/ and /t͡s̪/ (listed in (123) in the last chapter), occupy the C position in CV syllables, just like their simplex counterparts. The complex consonants do not occur in pronominal onsets. They are also rare among function words, clitics, and affixes. Unfortunately, in the literature the term "complex onset" does not mean an onset with a complex segment, but an onset with a consonant cluster. Due to this terminological confusion, I will use the term "complex consonant onset" to refer to an onset made up of a complex consonant.

(129) V syllables in monovocalic free morphemes

/a/	[ā]	'one'
/i/	[ì]	'3SG'
/o/	[ò]	'rice paddy'
/u/	[ū]	'good'
/ẽ/	[ẽ]	'yes'

(130) CV nouns and pronominals with simplex onsets

/ba/	[bà]	'2SG'
/no/	[nò]	'1SG'
/ha/	[há]	'what'
/he/	[hè]	'this'
/ɣi/	[ʁì]	'poison'
/pu/	[pᵠù]	'mountain'
/s̪ɨ/	[s̪ɨ̀]	'bamboo'

(131) CV verb roots with simplex onsets

/pa/ [pʰā] 'get'
/na/ [nā] 'be.sick'
/bo/ [bó] 'appoint'
/ki/ [kˣì] 'touch'
/lu/ [lú] 'wear (a shirt)'
/sɨ/ [sɨ́] 'hang'

(132) CV nouns with complex consonant onsets

/bʲo/ [bʲò] 'basket'
/f͡ʂɨ/ [fʂɨ̀] 'faeces'
/g͡ʐɨ/ [gʐɨ̀] 'wedding'
/k͡ʂɨ/ [kʂɨ̀] 'rubber'
/p͡ʂe/ [pʂè] 'sqirrel'
/t͡s̪ɨ/ [ts̪ɨ̀] 'rice wine'

(133) CV verb roots with complex consonant onsets

/bz̩a/ [bɻà] 'separate'
/t͡s̪á/ [ts̪á] 'eat'
/k͡ʂe/ [kʂé] 'cry'
/gʲo/ [gʲó] 'jump'
/p͡ʂɨ/ [pʂɨ̀] 'buy'
/mz̩o/ [mɻō] 'graze'

6.3 Level-II syllabification

Due to the monosyllabic nature of morphemes, interactions between syllables become observable only above the monomorphemic level, during base and word formation. Hrusso Aka has simple concatenative morphology, which will be discussed in Chapter 9. For the purposes of this chapter, I discuss the phonological processes involved in syllable interactions during base formation, affixation, and cliticisation. The maximal syllable template during level-II syllabification is (C)V(V)(C). In the following subsections, I discuss various possibilities in this regard.

6.3.1 Simple concatenation

This process involves roots, stems, and affixes concatenating without any change in segmental or syllable structure, as shown in (134).

(134) Simple concatenation

/a.va/	[àvā]	V.CV	'rice'
/a.ʂa/	[àʂà]	V.CV	'cat'
/fɨ.ta/	[fi̪tà]	CV.CV	'fence'
/a.ka.sa/	[āk^{h}āsā]	V.CV.CV	'alone'
/ku.ma.t͡ʂo/	[k^{h}ūmāʈʂō]	CV.CV.CV	'rack'
/ɨ.g͡ʐɨ.t͡sɨ/	[ɪ̄gʐ́ɪ̈tsɨ̀]	V.CV.CV	'finger'
/g͡ʐɨ.t͡sɨ.ʎe/	[gʐɨ̀ɪ̈tsɨ́ʎè]	CV.CV.CV	'finger.ring'

Syllabification in the above words is straightforward. For example, /g͡zɨ.t͡sɨ.ʎe/ 'finger-ring' and /ku.ma.t͡ʂo/ 'rack' can be syllabified as follows:

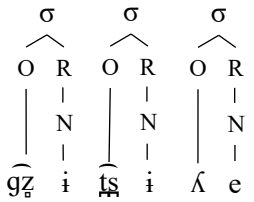
(135) Syllabification of /g͡ʐɨ.t͡sɨ.ʎe/ 'finger-ring'[120]

(a) Projection of syllable nuclei: the vowels /ɨ/, /ɨ/, and /e/ are the three nuclei.

(b) MOP: from the previous chapter, we have seen that /g͡ʐ/, /t͡s/, and /ʎ/ are single-unit complex consonants, and therefore assign an onset status to these.

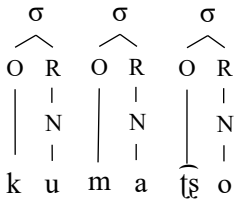
(c) Coda adjunction: there are no codas.

(136) Syllable structure of /gzɨ.tsɨ.ʎe/ 'finger-ring'



[120] This method is based on the generative view of syllabification following Kahn (1976), Levin (1985), and others. Cf. § 2 of Coleman (2001) where the three-step method given here is listed, although Coleman argues that while the method is appropriate for most languages, it is incorrect for Tashlhiyt Berber, the language whose syllabicity is discussed in his article.

(137) Syllable structure of /ku.ma.t͡ʂo/ 'rack'



6.3.2 Closed syllables: Word-medial high vowel deletion

Syllable codas are formed during level-II syllabification when phonological words are formed. The high vowels /u/ and /ɨ/ in word-medial unstressed nuclei are deleted and their onsets are incorporated as the codas of the preceding syllables. This process is base-internal and does not apply to inflectional affixes. Non-high vowels and the high vowel /i/ are not deleted.

(138) Word-medial coda formation

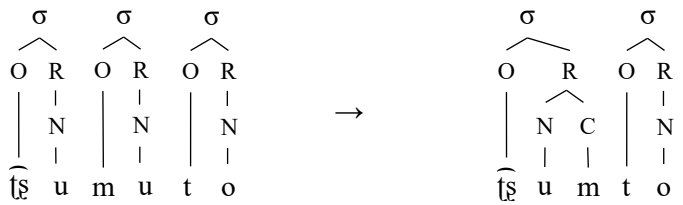
/d̪a.**gɨ**.d̪͡ʐa.d̪a/ → [**d̪àg**.dʐà.d̪à] 'clean-PRF'
/d̪a.**gu**.d̪o.d̪a/ → [**d̪àg**.d̪ò.d̪à] 'straighten-PRF'

/ba.**kɨ**.ʌe/ → [**bàk**.ʌē] 'bloom'
/ɨ.**lɨ**.d͡ʒʲe/ → [**īl**.dʒʲē] 'chest'

/t͡ʂu.**mu**.to/ → [**ʈʂúm**.tò] 'tell repeatedly'
/ɨ.**mɨ**.d͡ʐɨ/ → [**ɨ́m**.dʐɨ̄] 'knot'
/ɨ.**mu**.ko/ → [**ūm**.kō] 'middle'

/pa.**kɨ**.t͡ʂɨ/ → [**pāk**.ʈʂɨ́] 'stumble'
/fʲu.**sɨ**.kʲe/ → [**fʲūs**.kʲé] 'cut.off'
/ɲe.**ʈɨ**.k͡ʂa/→ [**ɲèʈʰ.**kʂā] 'fern species'

(139) Syllable structure of /t͡ʂumuto/ → /t͡ʂum.to/ 'tell repeatedly'



6.3.3 Closed syllables: nominalisation

In Hrusso Aka, nominalisation is an extremely frequent and important process with multiple functions. It occurs by suffixing the morpheme /-w/ 'NMLZ' to the verb or adjective stem. This leads to syllables of the structure […(C)VG]$_{\sigma}$, as illustrated below:

(140) Nominalised forms of monosyllabic verbs

/bz̪aw/	[bɻə̀w]	'separate'
/t̪s̪aw/	[t̪s̪ə́w]	'eat'
/kʂ̪ew/	[kʂ̪éw]	'cry'
/gʲow/	[gʲów]	'jump'
/pʂɨw/	[pʂɨ̀w]	'buy'
/mz̪ow/	[mɻṑw]	'graze'

6.3.4 Closed syllables: Word-final /i/ deletion

Apart from glides, only five consonants are allowed in word-final codas. These are the single-consonant suffixes /-g/ 'DIREV.PFV' and /-ŋ/ 'CONT', and the consonants [m], [ɲ], and [ʎ]. These are exemplified below:

(141) Single-consonant suffixes in word-final codas

(a) **[tʂ̪ūg]**

/t̪ʂ̪u-g/

say-DIREV.PFV

'say now (and finish it in my presence)!'

(b) [**tʂ̪ūŋ**]

/t̪ʂ̪u-ŋ/

say-CONT

'say continuously'

Consonants [m], [ɲ], and [ʎ] form word-final codas after a word-final syllable nucleus /i/ is deleted, as shown below (for analysis see § 6.10 below).

(142) Word-final /i/ deletion

/mi.mi/ → [mìm] 'woman'

/a.ni/ → [àŋ] 'mother'

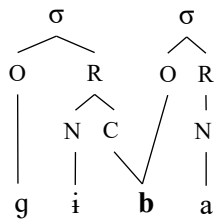
/d̪z̪u.kɨ.li/ → [d̪z̪ù.kɨʎ] 'last.night'

/ʃʲo/ 'wood'+ /aŋi/ 'mother' → /ʃʲo.ni/ → [ʃʲóŋ] 'tree'

6.3.5 Ambisyllabicity

Numerous instances of ambisyllabicity (Kahn 1976; Gussenhoven 1986) arise after level-II syllabification, as shown in (144). Ambisyllabic segments (in bold) act as the coda of one syllable and also onset of the next. These consonants that are longer than the same segments in onset position may be considered as geminates. Also, in careful speech, their role as onsets takes precedence and they do not close the previous syllable. The ambisyllabic segment /b/ in /gɨ**b**:a/ 'village messenger' is represented below:

(143) Ambisyllabic /b/ in /gɨba/ 'village messenger'



(144) Ambisyllabic segments (in bold)

/ku**n**:u/ 'stone'

/d̪a**t̪s̪**uw/ 'commit.mistake'

/d̪a**t**:uno/ 'help'

/ho**d**:uw/ 'similar.looking'

6.3.6 Ambiguous syllable structure: Vowel sequences

When there is a V-V sequence, the two vowels either together form a single syllable nucleus, or optionally form two separate nuclei. A morpheme that is often

responsible for V-V sequences is the suffix /-a/ 'descend'. It has both spatial and temporal senses[121] and is often used to indicate processes that extend in time, that is, durative situations.[122] In a heterogeneous V_1V_2 sequence when V_1 is a high vowel and V_2 is /a/, an appropriate onglide is inserted between the two vowels, /j/ for front vowels and /w/ for labial (which are by default also dorsal) vowels. Note that in the following examples, there are two ways of syllabifying such sequences. First, the two sequential vowels often coalesce into one long /a/ with an onglide; that is, the surface output is either [ʲaː] or [ʷaː]. Second, the two vowels syllabify separately as $[C^0\mathbf{V}.G\mathbf{V}C^0]_\sigma$,with an epenthetic glide forming the onset of the second syllable.

(145) Ambiguous vowel sequences

/k**i.a**/→ [kʲ**a**ː] or [k**i.ja**] 'send downwards'[123]

/d͡ʒi**.a**.ɖa/ → [dʒʲ**a**ː.ɖa] or [dʒi**.ja**.ɖa] 'descended'

/t͡ʂ**u.a**.ɖa/ → [tʂʷ**a**ː.ɖa] or [tʂ**u.wa**.ɖa] 'has told'

/d͡ʐu.m**u.a**.ɖa/ → [dʐumʷ**a**ː.ɖa] or [dʐu.m**u.wa**.ɖa] 'has slept'

/ɖa.mu.ɖ͡ʐ**u.a**.ɖa/ → [ɖam.ɖʐʷ**a**ː.ɖa] or [ɖam.ɖʐ**u.wa**.ɖa] 'has finished'

6.3.7 Ambiguous syllables: syllable game of /ʂka/ insertion

The ambiguous nature of such syllables as given above in (145) is well illustrated in a syllable game (/zekɨlɨ́w/) which involves inserting three segments, [ʂka], after every syllable nucleus. If there is a coda, then the segments are inserted between the nucleus and coda. The game, apart from demonstrating syllable division in vowel sequences, also illustrates that the speakers are able to make a distinction between the nucleus and the coda. I first demonstrate, in the examples listed in (146) below, how the nucleus and coda are broken up in the game, and then illustrate the results for the ambiguous vowel

[121] E.g. /ki-a/ 'send-descend', i.e., 'send someone towards a geographically lower place' and /no d͡ʐumu-a-da/ I sleep-descend-PRF 'I descended into sleep'.

[122] E.g. /ʃɨpʲew t͡ʂu-a-da/ story tell-descend-PRF 'the story was told'.

[123] Glosses have been simplified.

sequences in (147). For visual clarity, the nucleus and coda in the original syllables are given in bold, and [ʂ.ka] is given in blue font:

(146) Syllable game: [ʂka] insertion between the nucleus and the coda[124]

/m**im**/ → [mi**ʂ.kam**] 'woman'

/m**im**.sa/ → [mi**ʂ.kam**.ʂa**ʂ.ka**] 'girl'

/**aɲ**/ → [**a**ʂ.ka**ɲ**] 'mother'

/ɖ**ag**.ɖa/ → [ɖ**a**ʂ.ka**g**.ɖa**ʂ.ka**] 'clean.up'

/mu.k͡ʂ**om**/ → [mu**ʂ.ka**.kʂ**o**ʂ.ko**m**] 'old.woman'[125]

Returning to the discussion of word-medial vowel sequences, through this game the exact composition of the nucleus can be tested, since the rule is to insert [ʂ.ka] **after the nucleus**. In words with word-medial vowel sequences, such as those listed in (145), give varying results, as illustrated in (147) below, confirming that vowel sequences can be syllabified in two ways. The test sequences are given in bold brown:

(147) Ambiguous vowel sequences: [ʂ.ka] insertion test (glosses as in (145)).

/k**i.a**/→ [k^{j}**a**:ʂka] or [ki**ʂka.jaʂ**ka]

/d͡ʒi**.a**.da/ → [dʒ^{j}**a**:ʂka.da**ʂ**ka] or [dʒi**ʂ**ka**.ja**ʂka.da**ʂ**ka]

/t͡ʂ**u.a**.da/ → [tʂ^{w}**a**:ʂka.da**ʂ**ka] or [tʂu**ʂ**ka**.wa**ʂka.da**ʂ**ka]

/ɖ͡ʐu.mu**.a**.da/ → [ɖʐu**ʂ**kam^{w}**a**:ʂka.da**ʂ**ka] or [ɖʐu**ʂ**ka.mu**ʂ**ka**.wa**ʂka.da**ʂ**ka]

/ɖa.mu.ɖ͡ʐ**u.a**.ɖa/ → [ɖa**ʂ**kam.ɖʐ^{w}**a**:ʂka.ɖa**ʂ**ka] or [ɖa**ʂ**kam.ɖʐu**ʂ**ka**.wa**ʂka.ɖa**ʂ**ka]

6.3.8 Long nuclei

Homogeneous V-V sequences result in long nuclei. This happens when a base ending with /a/ is suffixed with /-a/ 'descend'.

[124] Data collected from Anu Jebisow, Buragaon, 20/08/2019 (Ref: FN19-24 & FN19-25).
[125] The vowel in /ska/ is sometimes harmonised with the syllable nucleus, in this case, /o/ of /mu.k͡ʂ**o**m/.

(148) Long nuclei

/ga-d̪a/	[gà.d̪à]	'fall-PRF'
/ga-a-d̪a/	[g**ă**:.d̪à]	'fall-descend-PRF'[126]
/s̪a-ga-a-d̪a/	[s̪à.g**ă**:.d̪à]	'give.birth-fall-descend-PRF'[127]
/ka-d̪a/	[kà.d̪à]	'go.to.base-PRF'
/ka-a-d̪a/	[k**ă**:.d̪a]	'go.to.base-descend-PRF'[128]

6.4 Heterosyllabic consonant clusters

Heterosyllabic clusters are the marginal sequences of consonants that occur across word-medial syllable boundaries. In Hrusso Aka they are fundamentally different from complex consonants in that they never occur in single, unanalysable morphemes, and are always the products of level-II syllabification. Only at this level are consonants allowed in codas, due to the deletion of /ɨ/ and /u/ in non-stressed positions resulting in C.C sequences, as already seen above. Some examples of heterosyllabic clusters are listed in square brackets in (149). These surface forms are derived from the underlying lexemes and affixes shown in slant brackets.

(149) C.C clusters

[ɪ̄**l.g**ɪ̄]	'unit'	/ɨ-lɨgɨ/	'INHR-unit'
[ú**l.d**ù]	'nerve'	/ɨ-ludu/	'INHR-nerve'
[d̪à**g.d̪**ów]	'repair'	/d̪a-gud̪ow/	'do-straight'
[s̪à**m.t**òw]	'beget progeny'	/s̪a-mutow/	'give.birth-relay'
[t̪̪ó**l.ʈ̪**úw]	'turn around'	/t̪̪o-luʈ̪u/	'turn-invert'
[ʈ̪ū**m.ɖ̪z̪̄**]	'time to tell'	/ʈ̪u-mɨɖ̪z̪ɨ/	'tell-time'[129]
[là**m.ɲ**éw]	'take excessively'	/la-mɨɲew/	'take-excessive'
[d̪à**k.ʎ**ē]	'bring into existence'	/d̪a-kɨʎe/	'do-come.into.being'
[s̪ɨ́**n.d̪**ā]	'thereafter'	/s̪ɨna=d̪a/	'SIMIL=do'
[t̪̪s̪á**p.ɲ**ē]	'taste and see'	/t͡s̪̪a-pɨɲe/	'eat-measure'

[126] /gà-á-dà/ 'fall-descend-PRF' (has fallen down).
[127] The prefix /-a/ is always added in this word, since giving birth involves downward movement of the child.
[128] The referent's home is in a geographically lower place than where the speaker is.
[129] /mɨɖ̪͡z̪ɨ/ literally means a knot. This refers to the now obsolete system of counting days with the help of knots on a rope. Once a future event was fixed, each intended participant would receive a rope with number

As these examples illustrate, heterosyllabic clusters are formed due to the deletion of the word-medial high vowels /u/ and /ɨ/. The inventory of such clusters is given in Table 55 below.

6.5 Complex consonants in syllables

In the last chapter, I analysed complex consonants as single phonological units. In this section, I examine their syllable-based behaviour in support of this analysis, with the help of language games in which their cohesiveness can be tested. The prediction here is that, if these units are phonologically single segments, they ought to be cohesive and move around in syllables like simplex consonants. If they are clusters, they would break and end up in non-adjacent positions.

6.5.1 Syllable inversion game[130]

This game involves "mirror-imaging" words through syllable inversion.

(150) Pattern of the syllable inversion game

/s̪ɨ**n.d̪**a.d̪e/ /d̪e.**d̪**a.sɨ**n**/ 'therefore'

/ka.me.ɲe/ /ɲe.me.ka/ 'having come'

In the word /s̪ɨ**nd̪**ad̪e/ above, note how the constituents of the cluster /n.d̪/ breaks up in /d̪e.**d̪**a.sɨ**n**/. In contrast, the words in (151) show that the complex consonants never break across syllable boundaries when syllables are inverted.

of knots corresponding to the number of days till the event. Each day a knot was burnt. The appointed day was on the day of the last knot.

[130] Syllable game data were collected at various stages between 2015 and 2020. See Appendix 1 and field note references in this section below.

(151) Complex consonants in the syllable inversion game

/la**b͡ʐ̪**ɨŋ/	/**b͡ʐ̪**ɨŋ.la/	'soy plant'
/ɨ**t͡ʂ̪**i/	/**t͡ʂ̪**ɨ.ʔɨ/	'skin'
/ŋu**k͡ʂ̪**u/	/**k͡ʂ̪**u.ŋu/	'dance'
/**ɖ͡ʐ̩**u**b͡ʐ̪**ɨ/	/**b͡ʐ̪**ɨ.**ɖ͡ʐ̩**u/	'pumpkin'

If the complex syllables were clusters and their components broke across syllable boundaries, they would produce the following results, which are rejected by native speakers as unnatural.

(152) Ill-formed syllables

*/la**b.**ʐ̪ɨŋ/	*/ʐ̪ɨŋ.lab/	'soy'
*/ɨt̩.ʂ̪ɨ/	*/ʂ̪ɨ.ɨt̩/	'skin'
*/ŋuk.ʂ̪u/	*/ʂ̪u.ŋuk/	'outsider'
*/ɖʐ̩ub.ʐ̪ɨ/	*/ʐ̪ɨɖ.ʐ̩ub/	'pumpkin'

Several heterosyllabic clusters can be formed during level-II syllabification. They are always divided up in the syllable inversion game, as shown below. The relevant consonants are indicated in bold.

(153) Heterosyllabic clusters

/ka**mb**o/	/**b**o.ka**m**/	*/**mb**o.ka/	'NAME'
/ɨ**mb**ʲa/	/**b**ʲa.ɨ**m**/	*/**mb**ʲa.ɨ/	'gun'
/fu**ms**u/	/ʂ̪u.fu**m**/	*/**ms**u.fu/	'wild dog'

Any sequence of consonants are divided across syllable boundaries as in (153). This is further confirmed by the /ka/ insertion test given below.

6.5.2 The /ka/ insertion test

This test is different from the /ʂ̪ka/ insertion game mentioned above in that it involves the insertion of the syllable /ka/ before every onset in a word. The test helps in clearly identifying syllable boundaries, as shown below. For visual clarity, the inserted syllable /ka/ is in blue font:

(154) /ka/ insertion test

/a.ki/	[ka.ʔa.ka.ki]	'uncle'
/ʂan.d͡ʐa.bu/	[ka.ʂan.ka.ɖʐa.ka.bu]	'PR'
/a.vam.p͡ʂa/	[ka.a.ka.vam.ka.pʂa]	'ladle'
/mu.k͡ʂom/	[ka.mu.ka.kʂom]	'old woman'
/ka.p͡ʂ̺e.ɲe/	[ka.ka.ka.pʂ̺e.ka.ɲe]	'having passed by'

In both (151) and (154), the components of complex consonants remain firmly undivided and are assigned only to the onset.

6.5.3 Vowel insertion test

The vowel insertion test can be a good indicator of whether native speakers of a language perceive a given consonantal sequence as one or two units. Tzakosta & Vis (2009) discuss an experiment demonstrating that native speakers of Greek distinguish between clusters and affricates. The speakers were given a set of test words containing both true clusters and affricates and asked to insert vowels between consonants wherever they felt that a vowel could be inserted. It was predicted that if the speakers perceived consonant sequences as clusters, i.e., a sequence of two consonants, they would insert a vowel between them; conversely, if they perceived a given sequence as a single unbreakable unit, they would not do so.

For example, the Greek word /proi/ would have two possibilities; if the native speakers perceived the first two consonants as a cluster, then the test result would be:

(155) /proí/ → [po.ro.í]

If, however, /pr/ were to be seen as a single segment, vowel insertion would result in:

(156) /proí/ → [pro.i]

The test words contained the Greek affricates /ts/ and /dz/; cons+/s/ sequences like /ps/ and /ks/; and /s/+cons sequences like /st/ and /sθ/. The results showed that the native speakers tended to keep the affricates unbroken whereas vowels were easily inserted between the consonants of a cluster. The greatest coherence was found in the case of the homorganic affricates /ts/ and /dz/ and the least in /s/+cons sequences. There was ambiguity in the case of /ps/ and /ks/, which the authors attribute to orthography, as these sequences are written with a single letter of the Greek alphabet (ψ and ξ respectively), thus encouraging the participants to think of them as single segments.

The following conclusions from Tzakosta & Vis (2009) are helpful for the study of Hrusso Aka complex consonants:

(157) Vowel insertion: native speaker perception of clusters vs. complex consonants

(a) Native speakers tend to insert epenthetic vowels more easily between the consonants of a true cluster than those of a complex consonant, since they perceive the latter as a single segment.

(b) Orthography can influence their interpretation of consonant sequences as single segments or clusters.

(c) Homorganic affricates are more coherent than heterorganic ones.

Point (c) is relevant for Hrusso Aka complex consonants, since a significant number of them are heterorganic. If the heterorganic sequences resist vowel epenthesis, it would be added evidence for a single-segment interpretation.

To test the cohesiveness of Hrusso Aka complex consonants a study was conducted involving four native speakers who were asked to utter sentences containing test words as slowly as possible. Hrusso Aka native speakers usually insert the vowel /ɨ/

in slow speech or songs, in order to separate segments where possible. The prediction for this task was that, if speech is considerably slowed down, the vowel /ɨ/ would show up between the consonants in the clusters but would not in sequences that are perceived as single segments.

The results clearly showed two trends: first, there was no vowel insertion between the components of any complex consonant. Second, there was clear vowel insertion, most often /ɨ/, between all other consonant sequences. This is illustrated in the following sentence used in the experiment:

(158) /ɲe.**d͡ʒ̈ɨ**.ʂ̈ɨ.bam.me. no**g.d͡ʒ̈ɨ**. a.ɲe. ka**k.ʎ**ew/
ɲè.d͡ʒ̈ɨ́.ʂ̈ì-bám.mē nóg.d͡ʒ̈ɨ̀ à.ɲè kāk.ʎèw
rain-if muck much originate
'There will be lots of muck if it rains.'

The first line of the above example demonstrates the syllable divisions in accordance with the principles laid out earlier in this chapter. The consonant sequences in bold are the potential sites for epenthetic vowel insertion. The words with consonant sequences were uttered in extremely slow speech, as shown in (159). Hyphens indicate sites of lengthening due to slow speech. Epenthetic vowels are indicated in bold.

(159) (a) ɲe--d͡ʒ̈**ɨ**--ʂ̈ː**ɨ**--bamː--me
(b) no--g**ɨ**--d͡ʒ̈**ɨ**
(c) ka--k**ɨ**--ʎew

There was no /ɨ/ insertion between the components of the complex consonant /d͡ʒ̈/ in slow speech. Only the sequences /g.d͡ʒ̈/ and /k.ʎ/ were broken up by vowel epenthesis, resulting in /gɨ--d͡ʒ̈ɨ/ and /kɨ--ʎe/. Similar results were obtained for the test words shown below; there was never an epenthetic vowel breaking up the complex consonants listed

in (160), even during extremely (as some participants joked, excruciatingly) slow speech.[131]

(160) No /ɨ/ insertion

[ɲe.**kʂ̱ɨ**]	[ɲe-**kʂ̱ɨ**]	'wild tuber'
[**d̪ɨ**.**gzᶻ̱ɨ**]	[**d̪ɨ**-**gzᶻ̱ɨ**]	'stamp'
[**ɖẓ̱u**-**bz̪**]	[**ɖẓ̱u**-**bz̪ɨ**]	'pumpkin'
[ʃʲe.**dʒʲ**e]	[ʃʲe-**dʒʲ**e]	'fruit'
[o.**ʈʂ̱ɨ**]	[o-**ʈʂ̱ɨ**]	'rice beer'

However, the epenthetic vowel readily appeared between all consonant sequences shown in bold in (161) during slow speech. The default epenthetic vowel was /ɨ/, but when a given cluster had resulted from the deletion of /u/, as explained in § 6.3.2 above, the vowel returned as the epenthetic vowel (e.g. [d̪agd̪o] → [d̪a-g**u**-d̪o] as shown below). In loanwords, (/biskut/ 'biscuit', /patloŋ/ 'pantaloons') it was always /ɨ/ that was the epenthetic vowel.

(161) Vowel insertion

[upos**ʈ̪**u]	[u--po--**su--ʈ̪**u]	'shoulder'
[**d̪**a**gd̪**o]	[**d̪**a--**gu--d̪**o]	'straighten'
[ɲe**lʈʂ̱**ɨ]	[ɲe--l**i**--ʈʂ̱ɨ]	'roof'
[bi**s**kut]	[bi--s**i**--kut]	'biscuit' (<Eng.)
[pa**ʈ̪l**oŋ]	[pa--**ʈ̪i**--loŋ]	'pantaloons' (<Eng. *Pantaloons*)

In the vowel-insertion test, no matter how slow the speech, the complex consonants are never broken up, but any other consonant sequence has an epenthetic vowel inserted between its components. A similar phenomenon can be found in songs, poetry, and shamanic chants. When the metre requires it, any consonant sequence other than the components of a complex consonant can be interrupted by an epenthetic vowel.

[131] Stretched up to approximately two seconds per syllable.

From the sets of examples in (151), (154), (160) (illustrating the syllable inversion game, /ka/-insertion test, and vowel-insertion test respectively), it can be concluded that complex consonants are extremely coherent in their segmental behaviour. Native speakers perceive them as single units and, unless familiar with orthography, have no intuition that they can be subdivided into components, finding it impossible to insert epenthetic vowels between the components.

6.6 High vowel devoicing and syllable structure[132]

High vowel devoicing is a ubiquitous surface phenomenon in Hrusso Aka and is of importance in the context of assigning correct syllable boundaries. In this section, I discuss the phonetic and phonological consequences of high vowel devoicing, and distinguish it from the high vowel deletion discussed above.

Vowel devoicing is a non-modal production of vowels without default sonorant voicing (Varden 2010; Gordon 1998). It occurs when the vocal fold vibration typically associated with vowel production is absent (Laver 1994: 189). The resulting vowels are called "voiceless vowels" or "whispered vowels".[133] In vowel-devoicing languages, high vowels are more prone to devoicing than others for aerodynamic reasons (Jaeger 1978). Devoiced vowels are not a cross-linguistically common phenomenon because languages generally disfavour the reduced perceptual salience which vowel devoicing entails.[134] Languages that have voiceless vowels contrasting with their modal counterparts are quite

[132] An expanded version of this section appeared in (D'Souza 2018).
[133] Among the vowels that lack vocal fold vibration, Laver (1994: 189) makes a distinction between "voiceless" and "whispered" vowels depending on the nature of phonation. In the present analysis, no attempt is made to categorize the Hrusso Aka devoiced vowels one way or the other. This is a topic for further study.
[134] See Jaeger (1978). Of the 221 languages in the Stanford Phonology Archive, only 44 had voiceless vowels, and of these, 20 only or preferentially devoiced high vowels and the rest devoiced other vowels in addition to the high vowels. No language devoiced non-high vowels without also devoicing high vowels.

rare (Gordon 1998; Ladefoged & Maddieson 1996: 315). Among Northeast Indian languages, Nyishi has been described as having phonemic contrast between the modal high vowels /i/ and /u/ and their devoiced counterparts (Ray 1967), but this claim has not been corroborated by subsequent studies.

In Hrusso Aka, high vowel devoicing is allophonic, akin to Japanese, which is perhaps the most extensively studied language for high vowel devoicing (Shibatani 1990; Kondo 1997; Varden 1998; Tsuchida 2001 among others). Some other languages known for allophonic vowel devoicing are Korean (Jun & Beckman 1998), French (Torreira & Ernestus 2010), Greek (Dauer 1980), Turkish (Jannedy 1995), Oneida, and Blackfoot (Gick et al. 2012).

6.6.1 The problem: Where are the syllable boundaries in [kʰtskʂɨɲ]?

Hrusso Aka has words with phonetic segmental sequences like [kʰt̪s̪kʂɨɲ] 'Yame clansperson', illustrated in figure 50, which comprise a series of consonants, seemingly without intervening vowels in the surface output.

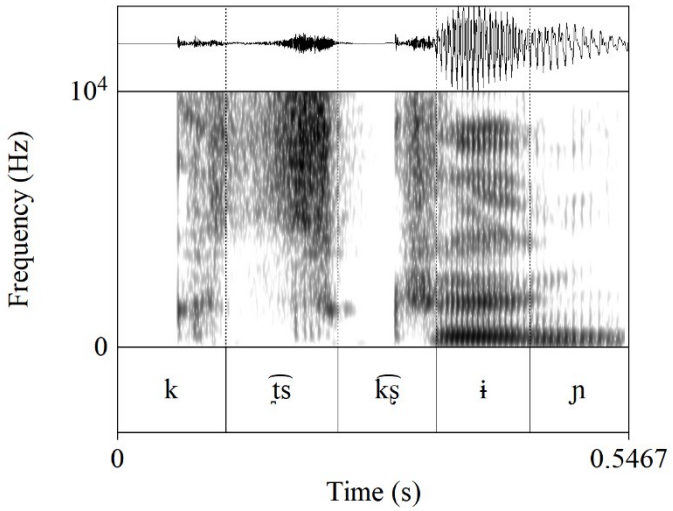


Figure 50: The pronunciation of /kit̪s̪ikʂiɲ/ 'Yame clan'

From the discussion in the last chapter, we know that [t̪s̪] and [kʂ] are underlyingly /t͡s̪/ and /k͡ʂ/, but this still leaves us with one vowel in the entire word, and three consonantal units [k-t̪s̪-kʂ] with no intervening vowels, as can be observed in the spectrogram and waveform above. Is one to suppose that Hrusso Aka is a language like Tashlhiyt Berber which (according to Ridouane 2008 and others) permits series of consonants without intervening vowels? How do we syllabify such words?

To answer these questions, I will demonstrate that, despite severe reduction, and sometimes complete obscuration, the devoiced vowels are always phonologically present and must be represented in both phonemic and orthographic transcriptions.

6.6.2 High vowel devoicing in Hrusso Aka

High vowel devoicing is a pervasive phenomenon and is commonly found across all age groups, social strata, and across the sexes and language varieties. They can be recognised on spectrograms by their faint or absent formant bands. They are also often truncated and overlapped with the preceding consonant.

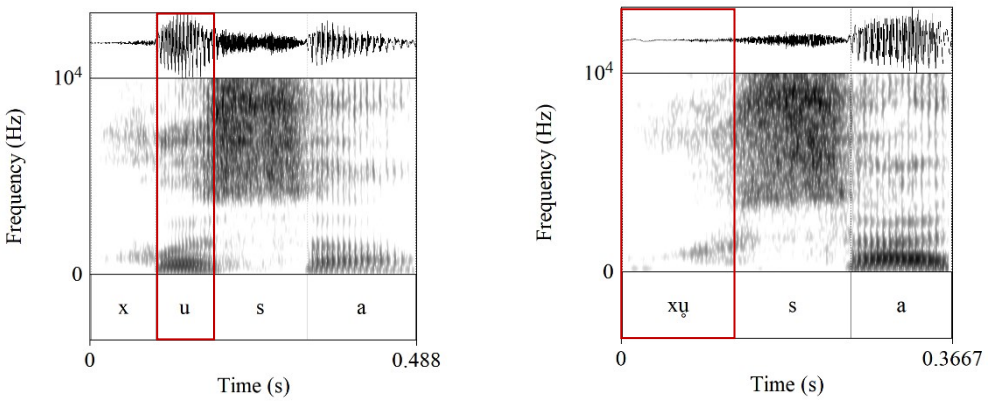


Figure 51: (a) modal, and (b) devoiced utterances of /u/.

Figure 51 is an illustration of (a) modal and (b) devoiced pronunciations of the high vowel /u/. In both instances, the vowel is the nucleus of the first syllable of /hu.sa/[135]

[135] /hu-sa/ 'water-DIM' = 'streamlet'

'streamlet'. Figure 51(a) shows /husa/ uttered as an independent word. The vowel is voiced and the formants and the waveform are clearly visible, as shown inside the red box. Figure 51(b) is an instance of /husa/ uttered in the compound word /husad͡ʒʲo/ [xu̥sádʒʲò] 'junglefowl'.[136] Here the vowel /u/ is devoiced, and the vowel formants are only faintly discernible, as shown in the red-boxed area. Also, it is impossible to separate the two phonemes in the syllable [xu̥].

Despite having the same segmental environment [h__s], the two vowels are prosodically different; the former is the nucleus of a stressed syllable in [xú.sa] and the latter is unstressed in [xu̥.sá.dʒʲò]. This is illustrated in figure 52, showing the pitch contours for the two instances of the base /husa/. In figure 52(a), the stressed nucleus /u/ (in the red box) has a visible pitch contour, whereas in 52(b), the vowel (the syllable is in the red box) is so completely devoiced as to produce no F0 contour at all.

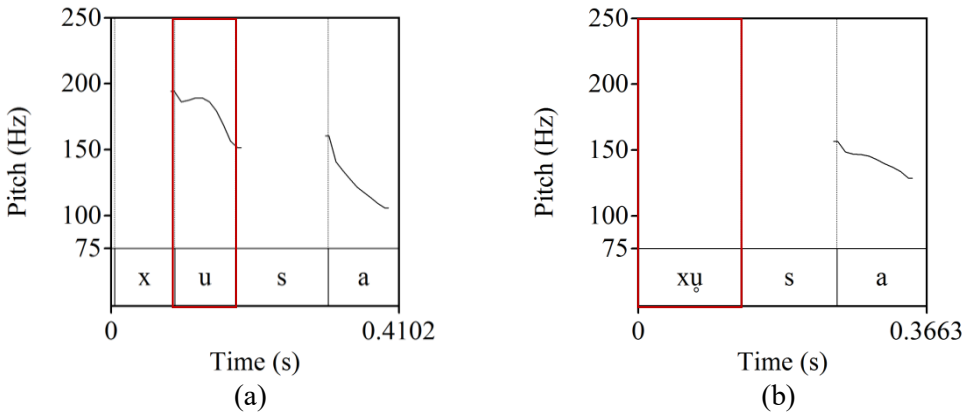


Figure 52: (a) /u/ uttered in a stressed syllable; (b) the same vowel in an unstressed syllable.

6.6.3 Devoicing environment

The devoicing of /u/ in the example above has occurred in an unstressed Ç__.Ç environment. On examining examples in the data set (162) below, more details emerge.

[136] /husa-ʒʲo/ lit. 'streamlet-fowl' earlier mistakenly identified as 'water hen' in D'Souza (2015).

(162) Devoicing environment (devoiced vowels are in boldface)

(a) /hɨ.t͡ʂɨ/	[xɨ̥̀t̪ʂɨ́]	‘tiger’
(b) /hum.t͡ʂu/	[xúmt̪ʂù̥]	‘Bichom river’
(c) /á.ki/	[ák^{x}ì̥]	‘father’s elder brother’
(d) /hu.dʲew/	[xù̥dʲéw]	‘big river’
(e) /ɨ.mɨ.ni/	[ɪ̄mɪ̄ɲī]	‘female animal’
(f) /ʂ̪ín.da.ɲe/	[ʂ̪ɪ̄ndáɲè]	‘thereafter’

Both voiced and devoiced high vowels are exemplified in the data set. As was observed in the case of /husa/ above, no high vowel that is the nucleus of a stressed syllable is devoiced. Example (162)(e) does not have a devoiced vowel, since there are no voiceless consonants in the word. There is also no devoiced vowel in (162)(f), since the high vowel /ɨ/ in the word is followed by a sonorant coda. In unstressed syllables, devoicing takes place in the following environments:

(163) Devoicing environments for unstressed vowels

(a) **C̥**___.**C̥** as in (162)(a)

(b) **C̥**___ # as in (162)(b) & (c)

(c) **C̥**___.C$_{[OBS]}$ as in (162)(d)

It is clear from the above examples that there are two crucial conditions for high vowel devoicing: first, the high vowel must follow a voiceless obstruent and, second, it must not be stressed. Based on these observations, the high vowel devoicing rule in Hrusso Aka can be formulated as below:

(164) Devoice an unstressed high vowel following a voiceless consonant.

This tendency is applied at the surface level and is gradient, as already explained. It applies either only partially or not at all in words like (162)(f), where the coda is specified for the [VOICE] feature. Since devoicing is not a phonological but surface phenomenon, it can be explained thus: Voicelessness is underspecified and does not spread. However, due to (language-specific) gestural inertia, there is latency in gestural

transition from voicelessness to voicing. In high vowels followed by voiceless consonants, this latency is greater due to the low-sonority environment of the whole syllable. This leads to fully or partially whispered pronunciation of vowels.

6.6.4 Fricative-plosive pseudoclusters: A consequence of vowel devoicing

Hrusso Aka has a small set of surface consonant sequences that resemble word-initial, SSP-violating onset sequences. Some of these are listed in (165):

(165) Word-initial consonant sequences

[s̪t̪^{h}ò] 'attic'
[s̪t̪^{h}ú] ‘play’
[ʃp^{ɸ}ù] ‘adultery’
[f̪t̪^{h}à] ‘fence’
[s̪tà] ‘shoe’
[s̪k^{h}ā] 'flat metal surface'
[s̪p^{h}ā] 'pincers'

In their surface forms, these words do not seem to have an intervening vowel between the first two consonants. However, these are pseudo-clusters with an intervening syllable boundary between the consonants.

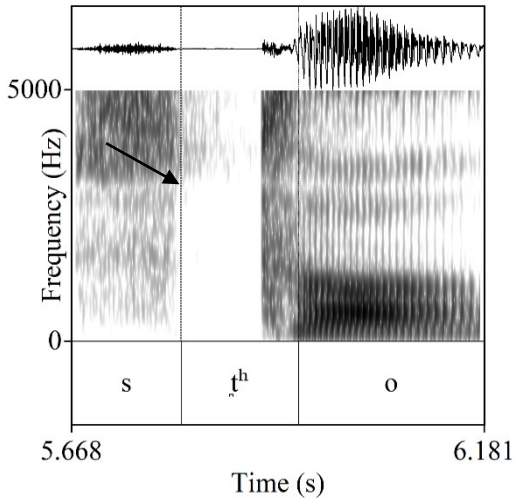


Figure 53: Pronunciation of [s̪t̪^{h}o] in normal speech

The putative clusters contain only voiceless obstruents, indicating that they may be phonetically conditioned (*[zd̪o], *[zga]). In the word [s̪t̪ʰò] 'attic', uttered at normal speed (figure 53), the closure for /t̪/ begins as soon as the frication of /s̪/ ends (indicated by the arrow) and no vowel formants are visible. When the word [s̪t̪ʰò] was subjected to the vowel-insertion test, it was found that in slow speech the epenthetic vowel /ɨ/ was readily inserted within the consonant sequences, as shown in figure 54.

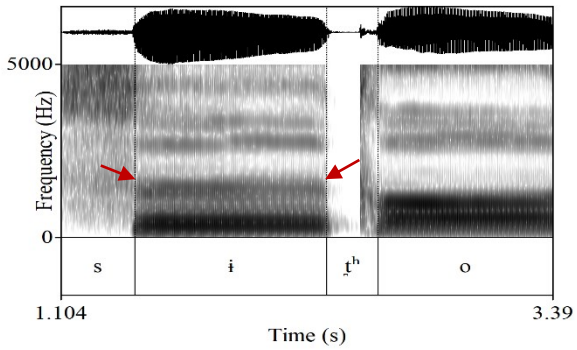


Figure 54: [s̪ɨt̪ʰò] in slow speech. Note the vowel /ɨ/ between the arrows.

In addition to the insertion of the epenthetic vowel, the syllable games and tests mentioned in the previous section yielded the results listed below, indicating that the word is disyllabic. Monosyllabic words cannot be inverted. For example, in the syllable inversion game, /t̪o/ 'there.VIS' will be rendered as it is, or with a dummy syllable /yet̪o/.

Testing /s̪t̪o/ 'attic' with other tests and games we get the results listed in (166).

(166) Testing the syllable structure of [s̪t̪ʰo] 'attic'

(a) Syllable inversion game: [s̪t̪ʰo] → [t̪ʰo.sɨ]

(b) /s̪ka/ insertion game: [s̪t̪ʰo] → [s̪ɨs̪ka.t̪ʰos̪ka]

(c) /ka/ insertion test: [s̪t̪ʰo] → [kasɨ.kat̪ʰo]

Therefore, [s̪t̪ʰo] is phonemically /s̪ɨt̪o/, surfacing either as as [s̪i̥.t̪ʰo] (with a highly devoiced vowel) or, when the vowel is completely obscured, as [s̩.t̪ʰo] (with a syllabic consonant). Based on the syllable games and tests, the underlying forms for the

words in (165) are listed in (167) below. This answers the question raised at the beginning of this section: how are words with devoiced vowels to be syllabified?

(167) Syllabification of pseudo-clusters

[st̪^{h}ò]	/s̪ɨ.to/	'attic'
[st̪^{h}ú]	/s̪u.tu/	‘play’
[ʃpᵠù]	/ʃi.pu/	‘adultery’
[ft̪^{h}à]	/fɨ.ta/	‘fence’
[s̪tà]	/s̪ɨ.ta/	‘shoe’
[s̪k^{h}ā]	/s̪ɨ.ka/	'flat metal surface'
[s̪p^{h}ā]	/s̪ɨ.pa/	'pincers'

These words illustrate instances where, due to devoicing, vowels are partially or completely obscured and overlap with the preceding consonant, leading to the impression that they are deleted (cf. Coleman 1992; Coleman 2001). This in turn can result in a mistaken notion that the language has clusters such as /s̪t/ and /ft/. These are pseudo-clusters; Hrusso Aka has no tautosyllabic consonant clusters.

In the next subsection, reiterating that the vowels are not deleted but only obscured, I add further evidence from articulatory gestures, to demonstrate the presence of vowels despite their apparent absence in acoustic data.

6.6.5 Why devoicing is not deletion: Evidence from articulatory gestures.

In the case of obscured vowels, preservation of articulatory gestures can be an important clue to their presence. For example, Gick et al. (2012) have shown that, in the case of the “soundless” vowels of Blackfoot and Oneida, some vowels in certain environments have **nil acoustic output**, but their articulatory correlates, like lip rounding and tongue position, are preserved. In a similar manner, the presence of devoiced and obscured Hrusso Aka vowels can be detected by lip gestures, even when they have little

or no acoustic output. The two photographs in figure 55 below were extracted from video footage showing the lip gestures during the pronunciation of /hɨʈ͡ʂɨ/ [xi̥ʈ͡ʂɨ́] ‘tiger’ and /husad͡ʒʲo/ [xu̥sádʒʲo] 'junglefowl'. The front and side views were captured simultaneously on video using the mirror technique described in Ladefoged (2010: 32). The two words have severely obscured vowels in their first syllables (compare figure 51(b) above) and are not visible in spectrograms or waveforms.



(a) (b)

Figure 55: Simultaneous front and side lip gesture views during the production of [i̥] and [u̥].

Figure 55(a) shows the lips (during the production of /hɨ/ [xi̥]) spread in the same way when as a modal /ɨ/ is produced. In 55(b), there is clear lip-rounding during the production of [hu̥]. These figures indicate that neither vowel is deleted. Devoiced vowels leave their articulatory marks on preceding consonants because of gestural overlap (cf. Coleman 1992; Varden 2010). This would furthermore lead to “colouring” of the consonant by the obscured vowel, which would provide insights into native speakers’ perception of obscured vowels. Such consonant colouring is a matter for further investigation and will not be analysed here.

6.6.6 Further evidence from slow speech

Research on devoiced vowels has noted that they surface in modal form in slow and careful speech (cf. Martin, Utsugi & Mazuka 2014). This is a good test to distinguish

between true and pseudo clusters in words such as /k͡s̪ɨw/, [ks̪ɨ́w] ‘untamed’ and /kɨs̪ɨw/, [kʰɨ̀s̪ɨ̀w] ‘seer’. When tested, the complex consonant /k͡s̪/ was never broken and the word was pronounced as [ks̪:::w]. [137] Conversely, /kɨs̪ɨw/ was always pronounced as [kʰɨ:::s̪ɨ:::w]. In all the putative word initial clusters listed in (167) above, the obscured vowels readily surface in slow and deliberate speech, as well as in songs.

6.6.7 High vowel devoicing vs. high vowel deletion

As can already be gathered from the above discussion, high vowel devoicing must be distinguished from high vowel deletion (discussed above in § 6.3.2) lest some implausible consonant sequences be obtained.

Table 50: High vowel devoicing vs. deletion: a comparison.

	High vowel devoicing	**High vowel deletion**
Acoustic output	Nil, partial, or full output depending on type of speech.	Absent.
Articulatory gestures	Present even with nil acoustic output.	Absent.
Rule	Devoice an unstressed high vowel following a voiceless consonant.	Delete /u ɨ/ in word-medial unstressed syllables.
Obligatoriness	Optional. Absent during slow and careful speech.	Obligatory. Occurs during level-II syllabification.[138]
Motivation	Gestural inertia (tautosyllabic progressive [VOICE] harmony).	Prosodic well-formedness.
Position in the word	Any unstressed vowel.	Only word-medial syllables in the base (stem) affected.
Position in syllables	Syllable nucleus, albeit highly reduced.	Absent.
Syllable games	Devoiced vowels always participate in syllable games.	Usually absent, but can be recalled if the speaker decides to use root-level morphemes.

[137] Repeated length marks ':::' indicate very slow speech.
[138] Native speakers can sometimes speak without deleting the high vowels to emphasize or disambiguate meaning. However, this involves conscious effort and changes the prosodic structure of words.

I summarise the difference between the two phenomena in table 50. To return to our example of [kʰi̥.t̪s̪i̥.kʂɨ.ɲ] ‘Yame clan’, it would be difficult to draw syllable boundaries across the consonant sequences if one considered it to be a case of vowel deletion, as that would yield an implausible cluster [kt̪s̪kʂ]. However, once high vowel devoicing is accounted for, the word can be syllabified as /kɨ.t͡s̪ɨ.kʂ͡ɨɲ/ [kʰi̥.t̪s̪i̥.kʂɨ̥ɲ].

Although devoicing is a vowel-related surface phenomenon, it was discussed here due to its importance for the syllable in Hrusso Aka. The purpose of a somewhat detailed discussion of the phenomenon was twofold. Firstly, recognising high vowel devoicing and distinguishing it from other processes, such as vowel deletion and complex consonant formation, is very important for clarity and precision in segmental analysis of the language. Secondly, from the point of view of the Hrusso Aka native speaker community, this discussion is important, since it impacts the orthography of this endangered language. The above discussion clarifies that devoiced vowels ought to be represented in orthography like modal vowels, first of all in order correctly to reflect the psychological reality of these vowels in the mind of the native speaker and, secondly, to avoid implausible consonant sequences that can render orthography difficult to read.

While this discussion clarifies the phonological reality of devoiced vowels, many other aspects of the phenomenon, such as its frequency in the corpus, the effects of different communicative contexts, the minute acoustic correlates of devoicing, and coarticulatory effects (such as consonant colouring) are yet to be studied.

6.7 Vowel hiatus

Vowel hiatus in the form of $V_1.V_2$ occurs during morpheme concatenation. One such case is when the single-vowel suffix /-a/ is concatenated to the stem and is in V_2

position. In this context, hiatus is resolved using two repair strategies (as listed below in table 51), namely glide insertion and coalescence. Two variants are listed table 51, under the columns output1 and output 2, as applicable. Either of these is acceptable, with output 1 more frequent in careful speech and output 2, formed by coalescence, occurring in casual and informal speech.

Table 51: $V_1.V_2$ hiatus resolution with /-a/ 'descend' in V_2 position.

	CV_1	**V_2**	**Output 1**	**Output 2**	**Examples** (/-a/ 'descend')
(a)	Ci	a	Ci.ja	C^{j}a:	/ki/ 'send' + /-a/ → [ki.ja] →[k^{j}a:] 'send down'
(b)	Ce	a	Ce.a	C^{e}a:	/ʂe/ 'chase' + /-a/ → [ʂe.a] → [ʂ^{e}a:] 'chase down'
(c)	C^{j}e	a	C^{j}e.a	C^{j}a:	/k^{j}e/ 'be mature' + /-a/ → [k^{j}e.a] → [k^{j}a] 'become mature'
(c)	Cu	a	Cu.wa	C^{w}a:	/ku/ 'cook' + /-a/ → [ku.wa] → [k^{w}a:] 'become cooked'
(d)	Co	a	Co.wa	C^{w}a:	/ko/ 'scratch' +/-a/ → [ko.wa] → [k^{w}a:] 'scratch down'
(e)	Cɨ	a	Cɨ.a	C^{i}a:	/nɨ/ 'crush' + /-a/ → [nɨ.a] → [n^{i}a:] 'crush down'
(f)	Ca	a	Ca.a	Ca:	/ka/ 'go.to.base' + /-a/ → [ka.a] → [ka:] 'descend home'[139]

It can be seen that, in the case of three vowels, /i, u, o/, a corresponding glide (coronal /j/ or labial /w/ as appropriate) is inserted between the vowels in output 1; and in output 2, the same glide becomes an onglide for the following vowel, lengthening the latter as a result. When the vowels /e/ and /ɨ/ are in V_1 position, the result is the vowel contours /^{i}a:/ and /^{e}a:/. When /a/ is in V_1 position, a long syllable nucleus /a:/ is formed, as discussed in the last chapter.

Apart from the concatenation of the suffix /-a/ just described, there are also additional instances of glide insertion, as shown below:

[139] I.e., when someone's home is at a geographically lower place compare to the place of speech.

(168) Glide insertion: more examples

(a) /i/	+	/aɲ/	→	[ī.**j**áɲ]
'3SG'		'mother'		'his mother'
(b) /ahu/	+	/a/	→	[áh.**w**ā]
'long.ago'		'one'		'some days ago'
(c) /i/	+	/awu/	→	[ī.**j**ə́.wù]
'3SG'		'father'		'his father'
(d) /ɨd͡ʐami/	+	/-a/	→	[ī.dʐām.**j**á]
'friend.F'	+	'VOC'		'friend-F-VOC'

6.7.1 Analysis of vowel hiatus resolution

Since Hrusso Aka highly favours a CV syllable template, CV.V syllables resulting from the abovementioned morphological concatenations are less favoured and resolved as CV.CV or CV: syllables through the glide insertion or coalescence described above. Note that glide insertion occurs only when /i, u, o/ and not /ɨ, e, a/ are in V_1 position. This is because the following two conditions must be met for glide insertion:

(169) (a) V2 is [LOW].

(b) V_1 must be specified for at least one PLACE feature in addition to TH.

That is, the inserted glide copies the PLACE features of V_1 except TOGUE HEIGHT (the glide is always already specified as HIGH), as stated below:

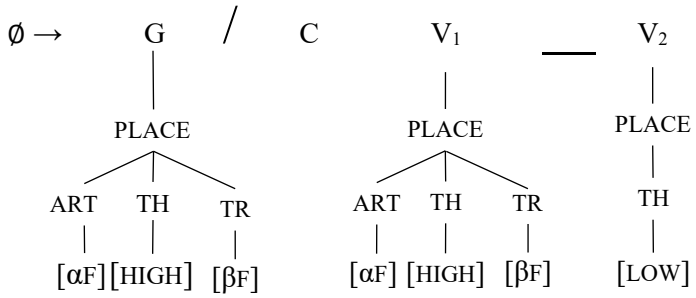
(170) (a) Insert a glide onset between $V_1.V_2$ hiatus.

(b) The glide copies the ART and TR features of V_1.

This rule can be analysed in terms of feature geometry, as shown in (171) below, where it can be seen that the newly inserted glide has the same articulator node as V_1.

Thus, /j/ is inserted following /i/, whereas /w/ is inserted following /u/ and /o/.

(171) Glide insertion rule (only relevant nodes shown)



When /ɨ, e, a/ are in V_1 position, there is no glide insertion, since they do not fulfil condition (169).

6.7.2 Glottal stop insertion

The glottal stop is a very frequent but non-phonemic sound in Hrusso Aka. It is optionally used to provide onsets in vowel-initial words, to resolve vowel hiatus, for emphasis, and for pragmatic and stylistic reasons. (172)-(175) illustrate instances of each situation:

(172) Glottal stop onset in vowel-initial words

(a) [ʔáɲ] /ani/ 'mother'

(b) [ʔìː] /i/ '3SG'

(c) [ʔó.sà] /osa/ 'duck'

Onsetless syllables are less favoured and are repaired by inserting a glottal stop before word-initial vowels, as shown above. While vowel hiatus within the phonological word is usually resolved with the vowel contour or glide formation strategies discussed above, a glottal stop can also be used to prevent certain feature interactions from obscuring meaning.

(173) Glottal stop preventing lexical clash

(a) [ma.ʔū] *[məu]

ma u

NEG good

'bad'

(b) [ba.ʔíɲi] ?[báɲi]

/ba ini/

2SG eye

'your eye'

In (173)(a), feature interaction between the vowels, if not prevented by the glottal stop, would yield the monosyllabic output [məu], homophonous with [məw] 'vomit'. In (173)(b), the expected output is [báɲi], due to the deletion of the inalienable possession morpheme in /i-ni/ 'INAL-eye', [iɲi] 'eye', but this is homophonous with [báɲi] 'your mother' (from /ba-ani/ '2SG-mother'), and is therefore usually pronounced as two syllables separated by a glottal stop.

The following examples illustrate the use of the glottal stop for emphasis, stylistic and for pragmatic reasons.

(174) Glottal stop insertion for emphasis

(a) [ma**ʔ**] 'no!' 'not at all' vs.

(b) [ma] 'NEG'

(c) [pīʌ̄ībʲó**ʔ** pīlʌ̄īʁʲów] 'just after rising (EMPH)' vs.

(d) [pīʌ̄ībʲō pīlʌ̄īʁʲów] 'just after rising'

(175) Glottal stop used for sylistic and pragmatic purposes

(a) [gə́ʔ] /ge/ 'there.at.a distance'[140]

(b) [káʔ ɣów] /ka ɣow/ 'went home and sat' (i.e., went home definitively)

(c) [t̪áʔ.ʔa.ʔa] /t̪a/ 'alas!' (interjection)

[140] A very high-pitched word ending in a strong glottal stop. The higher the pitch and duration, the greater the distance indicated.

6.8 Vowel-glide sequences

Vowel-glide (V-G) sequences occur in two situations: due to the concatenation of (a) the nominaliser suffix /-w/, and (b) the progressive suffix /-j/ to the stem. The outputs for the suffix /-w/ are listed in table 52. Only two vowels are influenced by the following /-w/, namely /e/ and /a/. This is consistent with my analysis that the two vowels are underspecified and therefore easily susceptible to environmental influences (recall the allophone analysis of /a/ in § 3.5.1).

In fast and casual speech, there is almost complete labialisation of the vowels (due to the feature spreading from /-w/), and they surface as [o]. Due to this, Hrusso Aka surnames usually end with *ow*, e.g. *Nimasow* /nima-sa-w/ 'NAME-beget-NMLZ', ('SURNAME', lit. 'son of Nima'). The surname is variably pronounced as [nìmāsə̄w] or [nīmāsō̄w], depending on the degree of labial assimilation.

Table 52:V-G sequences with /-w/ 'NMLZ' (C= consonant).

	CV	**G**	**Output 1**	**Output 2**	**Examples**
(a)	Ci	w	Ciw	-	/ki/ 'send' + /-w/ → [kīw] 'send-NMLZ'
(b)	Ce	w	C**ə**w	C**o**w	/ʂe/ 'chase' + /-w/ → [ʂə̄w] 'chase-NMLZ'
(c)	C^{j}e	w	C^{j}ew	-	/k^{j}e/ 'be mature' + /-w/ → [k^{j}èw] 'be.mature-NMLZ'
(c)	Cu	w	Cuw	-	/ku/ 'cook' + /-w/ → [kùw] 'cook-NMLZ'
(d)	Co	w	Cow	-	/ko/ 'scratch' +/-w/ → [kōw] 'scratch-NMLZ'
(e)	Cɨ	w	Cɨw	-	/nɨ/ 'crush' + /-w/ → [nɨ̄w] 'crush-NMLZ'
(f)	Ca	w	C**ə**w	C**o**w	/ka/ 'go.to.base' + /-w/ → [kə́w] 'go.to.base-NMLZ'

Table 53 lists the outputs of V-G sequences when the coronal approximant /j/ is in the G position. Once again, the vowels /e/ and /a/ show variation in outputs. The table does not show separate columns for outputs 1 and 2, since they are more unpredictable in this case.

Table 53: V-G sequences with /-w/ 'NMLZ'.

	CV$_1$	**V$_2$**	**Output 1**	**Examples**
(a)	Ci	j	Cij	/ki/ 'send' + /j/ → [kīj] 'send-PROG'
(b)	Ce	j	Cəj, Cɐj	/ʂe/ 'chase' + /j/ → [ʂə̄j] 'chase-PROG'
(c)	C^{j}e	j	C^{j}ɐj	/k^{j}e/ 'be mature' + /j/ → [k^{j}ɐ̄j] 'be.mature-PROG'
(c)	Cu	j	Cuj	/ku/ 'cook' + /j/ → [kūj] 'be.cooked-PROG'
(d)	Co	j	Coj	/ko/ 'scratch' +/j/ → [kōj] 'scratch-PROG'
(e)	Cɨ	j	Cɨj	/nɨ/ 'crush' + /j/ → [nɨ̄j] 'crush-PROG'
(f)	Ca	j	Cəj, Cɐj	/ka/ 'go.to.base' + /j/ → [kə̄j] 'go.to.base-PROG'

The V-G sequences could possibly also be analysed as V-V sequences (/-u/ for /-w/ and /-i/ for /-j/). However, I choose the glide analysis, as it fits well with the CVC level-II syllabification template, where the glides can be interpreted as the codas. The vowel interpretation would yield multiple vowel sequences and multiple types of syllable nuclei which are not found elsewhere in the language, and would also need a separate explanation for each (putative) vowel sequence.

6.9 Vowel deletion or morpheme substitution?

There is a morphological process that looks like a vowel deletion rule but is in fact a morpheme substitution. When a body part word concatenates with a pronoun, the initial vowel, (the inalienable possession marker) is replaced by the pronoun.

(176) Initial morpheme substitution in body part terminology

(a) /ba/ + /ɨ-g͡ʐɨ/ → /bag͡ʐɨ/
2SG INAL-hand 'your hand'

(b) /no/ + /ɨ-luhúɖ͡ʐɨ/ → /noluhúɖ͡ʐɨ/
1SG INAL-stomach 'my stomach'

(c) /i/ + /ɨ-ʃi/ → /iʃi/
3SG INAL-leg 'his/her leg'

Since the pronouns mark possession in these examples, inalienable possession marking becomes redundant, hence the morpheme deletion. Therefore, vowel interaction rules cannot be applied to this process.

The process is more variable for kinship terminology.[141] The 2SG pronoun replaces the frozen prefix /a-/, as shown in (177)(a), but in other pronouns vowel hiatus rules operate as in (177)(b-c). When a kinship term has the inalienable prefix /-ɨ/, there is always morpheme substitution, as with body part terms; this is exemplified in (177)(d-e). In (177)(f), morpheme substitution takes place first, after which /a/ labially assimilates to /w/.

(177) Initial morpheme substitution and V-V interaction in kinship terminology

(a) /ba/	+	/aje/	→	[bàjè] (morpheme substitution)
2SG		elder.brother		'your elder brother'
(b) /no/	+	/aŋ/	→	[nō ʔáŋ] (glottal stop insertion)
1SG		mother		'my mother'
(c) /i/	+	/aŋ/	→	[ī**j**áŋ] (glide formation)
3SG		mother		'his/her mother'
(d) /i/	+	/ɨ-ɲum/	→	[īŋūm] (morpheme substitution)
3SG		INAL-younger.sister		'his/her younger sister'
(e) /no/	+	/uɲu/	→	[nōŋū] (morpheme substitution)
1SG		younger.brother		'my younger brother'
(f) /ba/	+	/awu/	→	[bówù] (morpheme subst., labial assim.)
2SG		father		'your father'

[141] For a discussion of kinship terms, see section 8.5.5.2.

6.10 Word-final /i/ deletion

As already seen above, only four word-final coda consonants are allowed in Hrusso Aka, namely [ɡ, m, ɲ, ʎ]. This section is concerned with why only these consonants are permitted word-finally, allowing a highly disfavoured CVC structure word-finally. Analysis shows that in the input, there is the vowel /i/ in the word-final position. In the case of /m, ɲ, ʎ/ the codas are obtained by deleting the word-final /i/. For example, consider the nominal suffixes /mi/, [-mi] 'F'; /ni/, [-ɲi] 'mother'; and /li/, [-ʎi] 'ascend'. Their derivations are shown in (178)-(180) below.

(178) Derivation of /mim/ 'woman'

/mɪ-/	+ /ɪ-mi/	
'life.essence'	INAL-fire	
↓		deletion of /ɪ-/ 'INAL' & prefixation of /mɪ-/
/mɪmi/		
↓		vowel harmony /ɪ/ → /i/
/mimi/		
↓		final /i/ deletion
/mim/		
'woman'		

The above process also explains how the feminine gender marking suffix /-m/ is obtained from /ɪ-mi/.[142] Evidence for this analysis is as follows: the suffix often surfaces as [-mi] in songs, poetry, and formal speech (e.g. as /mimi/ instead of /mim/ 'woman'; /ɨd͡ʐami/ instead of /ɨd͡ʐam/ 'friend.F'). In vocatives, there is a glide insertion, as shown below, indicating the presence of an /i-a/ vowel sequence.

[142] There are two possible etymologies for the suffix /-mi/, either 'small' or 'fire'. The first is the conceptual opposite of /muhu/ 'man' (/mu-hu/ 'life.essence-strong'). This is quite possible in the prevalent patriarchal setting. The second, 'fire' is possible too, due to the traditional association of women with the fire at the hearth. I have chosen the second meaning in consultation with my women collaborators, who unanimously affirmed this interpretation at the meeting of the Hrusso Literature Team in August 2021.

(179) Glide insertion in feminine vocatives

[nōɖʐām**j**á]

no-ɖ͡ʐa-m**i-a**

1SG-friend-F-VOC

'Oh my friend!'

All words ending with /ɲ/ (e.g. plant names) are also a result of final /i/ deletion. Below is the derivation of the common noun [ʃʲóŋ] 'tree':

(180) Derivation of [ʃʲoŋ] 'tree'

/ʃʲo- + ani/
'wood' 'mother'
↓ classifier prefixation /ʃʲo-/ 'wood' (see sec.8.5.3)
↓ deletion of /a-/ 'KINSHIP'
[ʃʲoŋi]
↓ final /i/ deletion
[ʃʲoŋ]
'tree'

Similarly, [jákɨʎ] 'tonight' is possibly obtained from /ja-ku-**li**/ 'HOD-ACHV-ascend'.[143] As for the word-final /-ɡ/, the etymological analysis is not available yet, but it is, in all probability, a result of a similar vowel deletion. There are instances where the high vowel /u/ is deleted too in a similar environments (e.g. /mumu/, [mūm]; /u͡ʈʂoŋu/, [ūʈʂōŋ]). Such deletion, however, is less frequent (e.g. /muŋemu/, [mùŋèmù], *[muŋem], 'March'[144]) and more data is needed to study this phenomenon.

6.11 Summary and discussion

In this chapter, I focused for the most part on the segmental and syntagmatic properties of syllables, building on the previous chapters and drawing insights from syllable games and tests. I demonstrated that Hrusso Aka has two levels of

[143] Just as /-a/ 'descend' has both spatial and temporal senses, so too does /-li/ [ʎi] 'ascend'. Here the sense is the temporal. The literal meaning is 'when today-finish time ascends'.
[144] i.e., the month of March.

syllabification; at Level-I, only V and CV syllables are allowed, and my lexical data show that those unanalysable morphemes which do not conform to this are either loanwords or, in the case of just a handful of cases (e.g. /osa/ 'goose'), are yet to be analysed etymologically.

At Level-II, more syllable types are permitted and the maximal syllable template at this level is (C)V(V)(C). Thanks to the deletion of /ɨ/ and /u/, syllables can now have codas and this gives rise to various heterosyllabic consonant clusters. I also demonstrated that these are the only type of true clusters allowed in the language. In other words, Hrusso Aka strictly prohibits tautosyllabic consonant clusters. Furthermore, only four consonants are allowed in word-final codas, namely, [m, ɲ, ʎ] by word-final /i/ or /u/ deletion, and [g], of uncertain origin. A summary of the differences between complex consonants and clusters is given in table 54:

Table 54: Hrusso Aka complex consonant vs. heterosyllabic clusters

	Complex consonant	**Heterosyllabic cluster**
Origin	Part of the segment inventory	Word-formation level
Cohesiveness	Extremely cohesive	Easily broken up in syllable games
Occurrence	Onsets only	Across syllable boundaries only
Timing tier	One slot	Two slots
Components	2nd component is always a coronal continuant	Any segment licensed by prosodic morphology
Example	/**p̥s̥i͡t̪s̪**iw/ 'advise'	/**d̪a.d̪**ow/ 'straighten; make ammends'

I discussed high vowel devoicing in some detail, since this is an important phenomenon that can easily be mistaken for deletion due to the often nil-acoustic output of the affected high vowels. Based on the syllable games, slow speech data, and articulatory evidence, I demonstrated that the devoiced high vowels are always phonologically and psychologically present, and that they must be represented as such in phonemic and orthography. Thus, no matter how obscure the vowels are in terms of their acoustic output, there is no need to posit underlying syllabic consonants in Hrusso Aka.

6.11.1 Phonotactic summary

To conclude this discussion, I present a summary of syllable phonotactics in Hrusso Aka in table 55, based on the Hrusso Corpus-2020.

Table 55: Syllable phonotactic summary [145]

Doculects / Cluster type	**Inventory (phonemic notation unless otherwise indicated)**
Complex consonant onsets	p͡ʂ, b͡ʐ, p͡ʂ, b͡z̪, t͡s̪, d͡z̪, t͡ʂ, t͡ʂ, d͡ʐ, d͡z̪, k͡ʂ, g͡ʐ, k͡ʂ, g͡z̪, g͡ʐ, f͡ʂ, v͡ʐ, m͡z̪, pʲ, bʲ, t͡ʃʲ, d͡ʒʲ, kʲ, gʲ, fʲ, vʲ, ʃʲ, ɣʲ, mʲ, ɲ, ʎ
Pseudoclusters due to severe vowel devoicing	st, ʂk, sp, ft, ʂp, st͡ʂ, st͡ʂ, ʂt͡ʂ, kt͡s̪, ht͡ʂ
Branching onset	none
Coda during Level-I syllabication	none
Word-final consonant at Level-II syllabification	m, ɲ, ʎ
Word-initial vowels	a, o, ɨ, i, u
Complex coda	none
Sonority-violating onset	none
Sonority-violating coda	none
Word-Internal consonant lengthening	pː, bː, tː, dː, lː, sː, ʂː, mː, nː, gː, ŋː
Homorganic word-internal clusters	Onset: none Heterosyllabic: n.d, m.b, l.t͡ʂ, n.t, ŋ.k, g.w, ɲ.d͡ʒʲ, ɲ.t͡ʃʲ
Heterorganic word internal clusters	Onset: none Heterosyllabic: m.t͡ʃʲ, m.s, k.ʎ, m.d͡z̪, m.d, m.ɲ, m.g, l.g, m.n, l.h, m.b͡z̪, l.d͡ʒʲ, m.t͡ʂ, m.k, g.d, n.t͡s̪, b.l, l.v, g.d͡ʐ, m.t͡s̪, m.g͡ʐ, m.l, l.b͡z̪, ɲ.g, k.t͡s̪, n.t͡ʃʲ, n.d͡ʐ, m.t, ʂ.m, l.t͡ʂ, m.ʂ, n.d͡ʐ, m.d͡ʐ, k.t
Rising word internal clusters	Onset: none Heterosyllabic: k.ʎ, b.l, m.l, g.w, ʂ.m, t.n, h.w
Falling word internal clusters	Onset: none Heterosyllabic: m.b, m.s, m.ʂ, m.t̪, m.d̪, m.g, m.k, m.d͡z̪, m.t͡s̪, l.t̪, l.d̪, l.g, l.h, l.d͡ʒʲ, n.d͡ʐ, n.t͡s̪, n.t̪, n.d̪, ŋ.k, l.v, n.t͡ʃʲ, m.t͡s̪, ɲ.d͡ʒʲ, l.t͡s̪
Sonority plateaus	Onset: none Heterosyllabic: k.t̪, g.d̪, m.ɲ, m.n

It is clear from table 55 that Hrusso Aka strictly observes the SSP syllable internally. Even the /m͡zʅ/ complex consonant, which appears to violate SSP, does not do so in its surface representation, since the underlying /m͡zʅ/ is phonetically realized as [mɻ].

[145] I thank Dr. Elizabeth Eden, UCL, London, for her help in extracting these data from the corpus with the software Nidaba (Eden 2015).

6.11.2 Occurrence statistics

The occurrence statistics of all CVC^0 syllable types in the same corpus is given in Appendix 4. Below is the Pareto chart for the total number of syllables by nucleus type, where C is any consonant. Reflecting the vowel distribution in Hrusso Aka (presented in figure 14 on page 63), the chart demonstrates that $C/a/C^0$ and $C/e/C^0$ syllables together constitute more than 50% of the total syllable count in the language. The three vowels, /a, e, o/ form around 70% of CVC^0 syllable nuclei in Hrusso Aka. The high vowels account for about 30% of syllable nuclei and demonstrate a relatively even distribution (9 to 11% each).

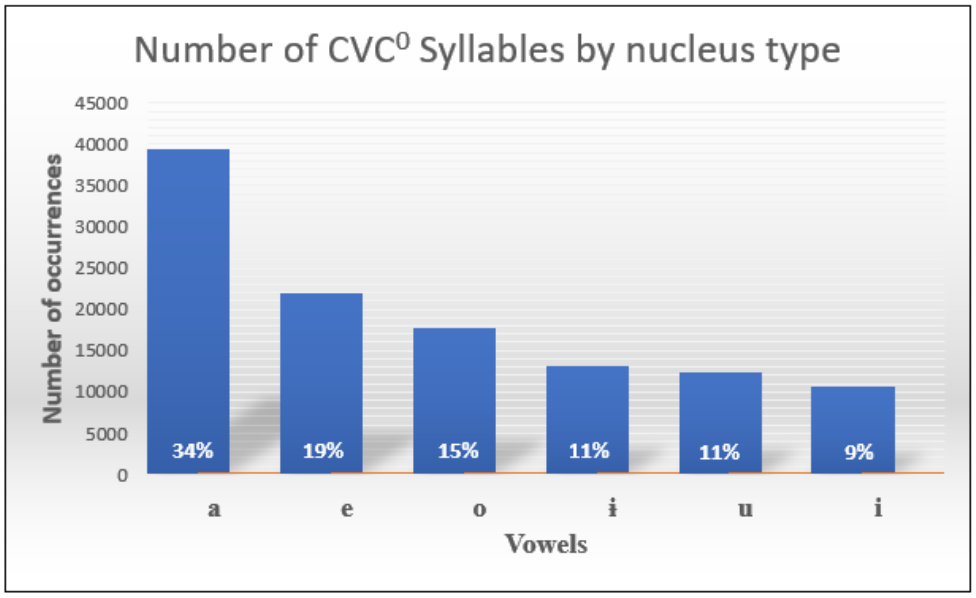


Figure 56: Summary of number of CVC^0 syllables by nucleus type.
N = 115,064 syllables (78,000 words). C = any consonant.

6.11.3 Consonant lengthening

In Hrusso Aka, consonant lengthening is non-phonemic and optional. I discussed this briefly in the section on ambisyllabicity (§ 6.3.5). Motivation for non-phonemic consonant lengthening varies across languages. In the majority of cases, it is either weight or timing related (cf. Lahiri & Koreman 1988; Selkirk 1990; Ringen & Vago 2011). In

Hrusso Aka, while consonant lengthening is a stress-related process, its exact phonological nature, triggering factors, and phonetic parameters need further investigation.

6.11.4 Conclusion

In the present chapter I examined the segmental and syntagmatic properties of syllables with the help of language games, describing and analysing some important morpho-phonological processes involving the syllable and morpheme boundaries. In the next chapter, moving onto another aspect of the Hrusso Aka phonology, I discuss tone and stress. This chapter will build on what has been achieved so far and explore lexical tone and stress, and the interaction between these two phenomena.

Chapter 7

Tone and stress

7.1 Introduction

The aim of this chapter is to give a brief step-by-step analysis of tones and stress in Hrusso Aka. The chapter seeks to study the basic underlying tonal system rather than give an exhaustive survey of tonal interactions. To achieve this, I first discuss tones in monosyllabic verb roots, followed by the word-level tonal interactions, using the autosegmental model (Goldsmith 1976b). I begin the chapter with a theoretical and methodological overview, before presenting the data on monosyllabic verb roots and analysing their tonal behaviour, laying a foundation for the rest of the analysis. This will be followed by a discussion of grammatical tone. I then discuss tones in other word classes. Building on the observations made during the tone study, I briefly discuss Hrusso Aka stress in the final section of this chapter and demonstrate how tone and stress interact. In the conclusion, I will summarise the rules that govern tonal behaviour in Hrusso Aka and raise some issues for further exploration. I will demonstrate that, despite all the apparent complexity, the Hrusso Aka tonal system has three surface manifestations, but only two phonologically specified tones, namely a simple H (high) tone and a complex $^{\textcircled{H}}$L tone.

7.2 Theoretical and terminological overview

Before starting the analysis, I shall now present a brief overview of theoretical and terminological assumptions I make in this chapter.

Tone languages: Pike defined a tone language as '…a language having lexically significant, contrastive, but relative pitch on each syllable' (Pike 1948: 3). This strict definition, requiring a contrastive pitch on every syllable, would exclude languages with low functional load, as these may have many words with syllables which lack contrasting tones.[146] It would also exclude "pitch accent" languages, such as Japanese and Swedish.[147] Casting a wider net, Yip (2002: 1) therefore defines tone languages as those in which there is an association of meaning with pitch variation. Hyman (2011: 199) defines a tone language as a language '…in which an indication of pitch enters into the lexical realization of at least some morphemes'. Hrusso Aka, as will be seen below, is a tonal language with a moderate tonal functional load in this wider sense.

Level and contour tones: When a tone is manifested by a constant pitch value throughout its realisation in time, it is called a register tone or a level tone. When the pitch changes between the onset and the offset of a tonal realisation in time, it may be a contour tone or a tone cluster. A contour tone is a single tonal unit with a changing pitch value during its realisation, thought to be common in the Sinosphere. A tone cluster, thought to be more common in African languages, may be phonetically identical to a contour tone, but is in fact a sequence of independent underlying level tones, much like a segmental cluster is a sequence of two independent phonemes (cf. Pike 1948: 5–13).

[146] Functional load: a measure of contrastive burden taken up by a given phonological category/element. See Hockett (1955).
[147] Some phonologists consider the notion of pitch accent languages unnecessary and classify pitch accent languages as tone languages with minimal tonal functional load cf. Hyman (2009) and Gussenhoven (2004: 38), for example.

Lexical vs. grammatical tone: Hrusso Aka has both lexical and grammatical tones. When tone is used to establish a meaning contrast between morphemes, it is called a lexical tone. On the other hand, when a tone serves to represent grammatical categories, such as tense, aspect, gender, number, and case, with or without any associated segmental content, it is called a grammatical tone (cf. Hyman 2016).

Autosegmental phonology in tonal analysis: In this thesis, I use the autosegmental phonological model (Goldsmith 1976a; Goldsmith 1976b) in analysing tones. Based on the observation that tones are not merely additional features on segments, but independent units that are associated with segments, Goldsmith called them "autosegments" and represented them on a separate tier from segments. The segmental units that tones are associated with are called tone-bearing units (TBUs). The most common TBUs across languages are either syllables or moras. For Hrusso Aka, the TBUs are monomorphemes which are always monomoraic with (C)V syllable structure. Tones interact with each other independently of the TBUs they are associated with, thus linking, delinking, or deleting based on tonal interactions and tonal well-formedness rules which are independent of segmental TBUs. For example, the obligatory contour principle (OCP), which prohibits sequences of like tones, may effect deletion and cause downstep or upstep of a tone under the influence of neighbouring tones.

Some languages have tones with no associated TBUs. These tones are normally hidden, but will surface when a docking TBU is available. Such tones are called floating tones. They can be discerned even in the absence of a docking TBU by their influence on the surrounding tones (Yip 2002: 76). The concept of the floating tone will be important for the analysis presented in the sections below. In languages like Hrusso Aka, which has a moderate functional load, not every potential TBU is actually specified for tone. There are a large number of morphemes in the lexicon with what is called a default

tone, that is, a tone which a tonally unspecified morpheme acquires on the surface, but which does not participate in phonological processes such as spreading.

Association conventions: Goldsmith's (1976b) wellformedness conditions state that there is a one-to-one association between a tone and a TBU, that the association lines do not cross, and that the association directionality is from left to right. A tone may be associated with many TBUs in what is known as multiple association. Furthermore, multiple tones can be associated with one TBU in tone clustering or contouring, and the left to right association is not universal (cf. Gussenhoven 2004: 28–32).

Table 56: Tonal conventions followed in this thesis

Tone	**Diacritic**	**Letter**
High	/ó/ [ó]	H
Middle (toneless)	/o/ [ō]	M
Low	/ò/ [ò]	L
Falling	ô	H͡L
Rising	ǒ	L͡H
Lowering/downstep	˓ó	˓H
Raising/upstep	˒ò	˒L

Representational conventions: Different conventions have been used for representing tone (cf. Maddieson 1990; Yip 2002: 18–22), such as Chao letters and numbers (Chao 1930), mainly used within the "Asianist" tradition and accent marks and "bar" notation (Snider 2018: 2), mainly used within the "Africanist" tradition. I shall use the Africanist accentual system of representing tone in this thesis, as it is the simplest and sufficient for Hrusso Aka, which has a relatively simple tonal inventory. In addition to this, for autosegmental representation, I will also use the capital letter symbols H for

high, M for mid, and L for low tones. The lowering and raising of pitch (whether phonological or phonetic) under the influence of neighbouring tones, will be represented by arrows to the left-hand side of the TBU or the tone letter, as shown in the table 56.[148]

7.3 Methodological considerations

Literature on the methodology of tonal data collection and analysis is relatively sparse compared to the theoretical analysis of tones. Notable among the former are Pike (1948), Bird & Hyman (2014), Hyman (2014a), and Snider (2018), which discuss various stages of tone study − from data collection to theoretical analysis. Coupe (2014), Morey (2014), and Post (2015) specifically discuss methodologies and strategies for analysing tone languages in Northeast India and the surrounding areas. In the sections below, I will apply these methodological insights to the Hrusso Aka tonal system. The methodological literature cited above emphasises some important preliminaries in data planning and organisation before the start of any analysis, in the interest of comparability, consistency, and comprehensiveness. The most important among these are:

(a) **Environment**: Tonal data is to be observed in identical/near-identical environments, since tones are affected by this factor. Thus, isolated utterances are compared only with other isolated utterances, and a word inserted in a frame is compared with other words inserted in the same frame.

(b) **Word classes:** Tonal data is compared within, not across, word classes, not only because phonotactic and tonal behaviour varies across word classes, but also because obtaining identical environments is difficult (Snider 2018: 31).

[148] Raising of pitch seems to be related to a surrounding H tone as well as stress. In this chapter, the upward arrow will represent raising of pitch above a TBU's expected level. Whether such instances are phonetic, phonemic or stress-related is a matter for further investigation.

(c) **Syllable structure:** Tonal data is to be compared between units with the same syllable template because syllable structure and tone are found to interact in many languages, and comparison across different syllable structures could potentially introduce errors into the analysis. For Tibeto-Burman languages, due to how tonogenesis has proceeded historically, it is also especially important to compare data with similar segmental structure (cf. Matisoff 2000).

(d) **Comprehensiveness:** For comprehensiveness, tonal data must be observed from as many word classes, syllable templates, and segmental combinations as possible.

(e) **Elicitation of isolated utterances:** Isolated utterances of any kind are only one piece of the whole tonal jigsaw puzzle. Important as they are, they are not sufficient due to the fact that the pitch of a phonological tone is relative to its surrounding environment and will therefore vary during elicitation, especially if elicitation is spread across different days. Furthermore, transcription during elicitation is error prone, since it is difficult to retain the auditory impression of a tone in the absence of a stable tonal environment (Pike 1948). Therefore, the number and nature of tones in a language ought not to be deduced based on isolated utterances alone.

(f) **Elicitation in frames:** Elicitation in frames is perhaps the most commonly used method for the study of tones. However, this poses another challenge: How does one know that the test words are not affected by flanking tones in a frame? There is no way of knowing this in the initial round of analysis. Therefore, any initial hypothesis is tentative and needs to be tested further using multiple frames, isolated utterances, and naturally spoken language data.

(g) **Measuring acoustic data**: In measuring tonal acoustic data I have followed, unless stated otherwise, the principles described in Snider (2018: 69–73), which can be

summarised as follows: for level tones, a single-point measurement of tone on the TBU is taken, to the right of the midpoint (since tones are usually implemented towards the latter half of the TBU) on stable, "flat" stretches of the pitch track. When such stretches are not found, the points of measurement would be the peaks and the valleys on pitch tracks. When there are no clearly visible peaks or valleys, as a last resort, measurement is taken at intensity peaks. Obstruent-induced perturbations and transitional effects are avoided, and sentence-wide declination is factored in.

7.3.1 Data and scope of this study

The focus of this chapter will be to understand the basic underlying tonal system of Hrusso Aka. The data have been obtained and analysed with this goal in mind. An overview of the datasets used for this chapter is given in table 57.

Table 57: Overview of the data used at various stages of this study

Dataset / reference	Type	Data size	Data availability	Focus of study
Wordlists	.wav files and transcription	800 words x 2 speakers; 200 words x 1 speaker	On request.	Tonal profile of words in isolation.
hru_1749 & hru_1750	.wav files	30 words x 1 speaker	On request (being curated for archiving).	Tonal profiles of short monosyllabic words.
Recording of lexical entries	.wav files and transcription.	2500 words x 1speaker	Hrusso Aka lexicon, available as android app on request	Words in isolation.
hru_1807	.wav files, spectrograms, and F0 tracks.	3224 tokens[149]	On request (being curated for archiving)	Monosyllabic verbs in isolation and after affixation.

[149] Data size for hru_1807: 4 speakers x 31 verbs x 13 frames x 2 utterances = 3224 tokens obtained. Of these, 312 tokens were studied with Praat pitch tracks, others by auditory comparison.

In the next section I shall discuss a production study conducted to understand the basic tonal system.

7.4 Monosyllabic verbs: A production study

Thirty verbs, subdivided into ten sets of minimal pairs and triplets, listed in table 58, were selected for this study.

Table 58: Monosyllabic minimal pairs and triplets (hru_1807_tone_verbs).

	Cit. form	**Root form**	**Gloss**	**Onset Type**
1	bəw	bā	call	plosive
2	bə̀w	bà	bloom	
3	ɣɨ́w	ɣɨ́	recline	fricative
4	ɣɨ̄w	ɣɨ̄	grind	
5	ɣɨ̄w	ɣɨ̄	freeze	
6	ɣɨ̀w	ɣɨ̀	roll	
7	ʂɨ̀w	ʂɨ̀	wither	
8	ʂɨ̄w	ʂɨ̄	paint	
9	ʂɨ̀w	ʂɨ̀	rain	
10	vēw	vē	keep	
11	véw	vé	think	
12	məw	mà	arrange (clothes)	nasal
13	məw	mà	clean (rice)	
14	məw	mā	vomit	
15	núw	nú	sting (e.g. bee)	
16	nūw	nū	feed (liquid)	
17	nɨ̄w	nɨ̄	cajole	
18	nɨ̄w	nɨ̄	leak	
19	nɨ̄w	nɨ̄	press	
20	nɨ́w	nɨ́	be sharp	
21	lɨ̄w	lɨ̄	boil	lateral
22	lɨ̄w	lɨ̄	peel (potato)	
23	lɨ̀w	lɨ̀	be salty	
24	d͡ʑɨ́w	d͡ʑɨ́	ask	complex cons.
25	d͡ʑɨ́w	d͡ʑɨ́	hear	
26	d͡ʑɨ̀w	d͡ʑɨ̀	die	
27	t͡ʂɨ́w	t͡ʂɨ́	throw (a stone)	
28	t͡ʂɨ́w	t͡ʂɨ́	sneeze	
29	t͡ʂɨ̄w	t͡ʂɨ̄	put	
30	t͡ʂɨ̀w	t͡ʂɨ̀	weave	

Four female speakers participated, all native speakers of the Buragaon variety, aged between 18 to 35, with no reported speech or hearing impairments. The test words were obtained in isolation first, and then in thirteen different frames. 3224 tokens were thus obtained in total. Of the words listed in table 58, two sets, one a minimal triplet and the other a near-minimal triplet (listed separately in table 59), were chosen for detailed examination with the help of fundamental frequency (F0) tracks. For this, the sound files were manually segmented with Praat (Boersma & Weenink 2019) and checked for accuracy by a native-speaker consultant. For visual examination of F0 tracks, Praat pictures were created with the help of a modified version of Praat script by Zhang (2017). For pitch tracks drawn in MS Excel, the pitch data was obtained with the help of Prosody Pro script (Xu 2018).

The most suitable starting point for the study of Hrusso Aka tones is with monosyllabic verb roots in their citation forms, for the following three reasons: first, these are the simplest naturally producible units in Hrusso Aka and the easiest to elicit, therefore offering an opportunity to observe tone at that basic level. Second, monosyllabic verbs are relatively more abundant in the lexicon and therefore have more minimal pairs/triplets than any other word class. Third, they undergo elaborate suffixation and cliticisation, lending themselves to a systematic, step-by-step analysis by progressive suffixation.[150]

[150] I actually started out by observing tones on words in the lexicon (the wordlists mentioned in table 57), but realised that this would be quite a confusing endeavour, with tones "moving" all over the place. By starting at the basic, monosyllabic level again, clearer patterns began to emerge.

Table 59: Smaller dataset for detailed study

	Cit. form	**Gloss**
Set 1[151]	məẁ	arrange (clothes)
	nūw	feed (liquid)
	núw	sting (e.g. bee)
Set 2	ɣɨ̀w	roll
	ɣɨ̄w	grind
	ɣɨ́w	recline

The list in table 58 contains different onset types and it was observed that onset type did not significantly influence tonal behaviour. It was found that due to the ubiquitous devoicing phenomenon (discussed in previous chapters), syllables with voiceless onsets were not suitable for acoustic study. From table 58, two minimal triplets, one consisting of sonorant verb roots (cf. Snider 2018: 73) and the other voiced velar fricative roots, were chosen for detailed observation of F0 tracks. These two sets are listed in table 59.

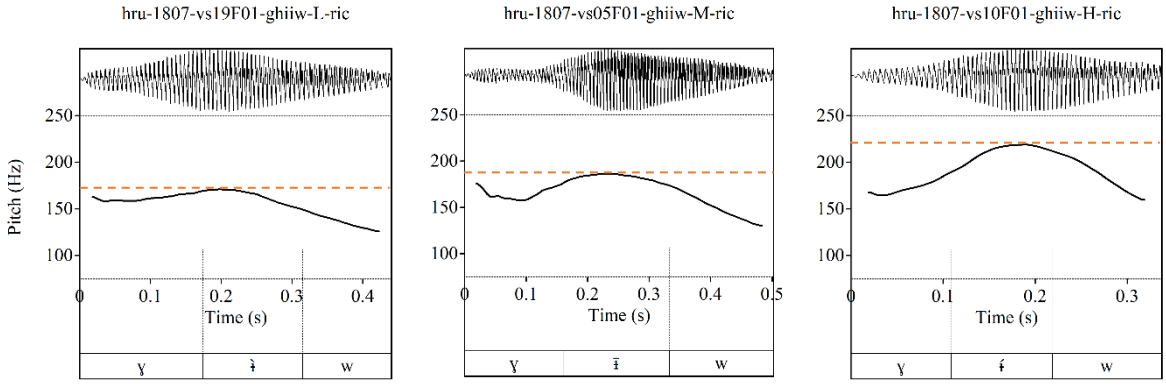
The verbs were studied first in isolated utterances and then in thirteen different frames (listed in Appendix 5). Two sets of verbs were chosen for detailed comparison in Praat (the spectrograms, waveforms, and pitch tracks elicited for these verbs with the help of five speakers are available in Appendix 12). The rest were studied by visual and auditory comparison. I shall first discuss these verb roots in isolation and then go on to describe their behaviour in frames.

7.4.1 Verbs in isolation

When monosyllabic Hrusso Aka verbs are elicited in isolation, pitch curves look like those illustrated in figure 57 for the majority of speakers. These were produced by the speaker *ric* uttering the minimal triplet /ɣɨ̀w/ ‘roll’, /ɣɨ̄w/ ‘grind’, and /ɣɨ́w/ ‘recline’

[151] In this set, the vowels are not the same ([ə and u]). However, the set was chosen for its sonorous environment (cf. Snider 2018: 73), after having made sure that the vowel /ə/ did not impact the tonal behaviour so as to make the comparison infelicitous. Also, the data from this set was constantly compared with other minimal triplets, such as set 2 in this table, to check if the vowel impacted the tonal behaviour.

(set 2 of table 59, see below for tonal notation) from left to right respectively. It can be seen that the rimes [-ɨw] of all three utterances are produced with falling contours which have different pitch heights at their peaks. In different speakers, L and M can be perceptually level, but H is always high-falling.



ɣɨ̀w ‘roll’ (L) ɣɨ̄w ‘grind’ (M) ɣɨ́w ‘recline’ (H)

Figure 57: Pitch tracks for isolated utterances of a monosyllabic minimal triplet illustrating L, M, and H tones. Red lines indicate the maximum pitch height for each token. Speaker code: ric.

Figure 58 compares this same minimal set with another near-minimal set spoken by the same speaker, where the time-normalised pitch curves for the syllable rhymes are traced (100% of the nucleus and 80% of the coda). It is clear from figures 57 & 58 that this speaker makes a pitch distinction for the three verbs in each set. I shall classify, for the time being, the lowest curve as L (low), the highest as H (high), and the curve in between these two as M (mid) for reasons that will become clear in the sections below. Since all are falling tones, and no languages with only underlyingly falling tones are found, there must be some predictable phenomenon like the boundary effect occurring; I presume for now that the tones are level. Thus, we now have three surface tones, all of them manifested as falling contours in the speech of *ric*:

(181) Three surface contours in the speech of speaker *ric*.

(a) low-falling (L): [ɣɨ̀w] 'roll'

(b) mid-falling (M): [ɣɨ̄w] 'grind'

(c) high-falling (H): [ɣɨ́w] 'recline'

However, the data from multiple speakers, in identical elicitation conditions as those above, are somewhat confusing. This is illustrated in figure 59, showing the time-normalised pitch curves for another near-minimal triplet: [mə̀w] 'arrange' (L), [nɨ̄w] 'cajole' (M), and [núw] 'sting' (H), uttered by three speakers, code-named as *ric, pin* and *chu*. The colour-coded pitch curves represent the rimes (100% nucleus and 80% coda) for two utterances each of each word in isolation.

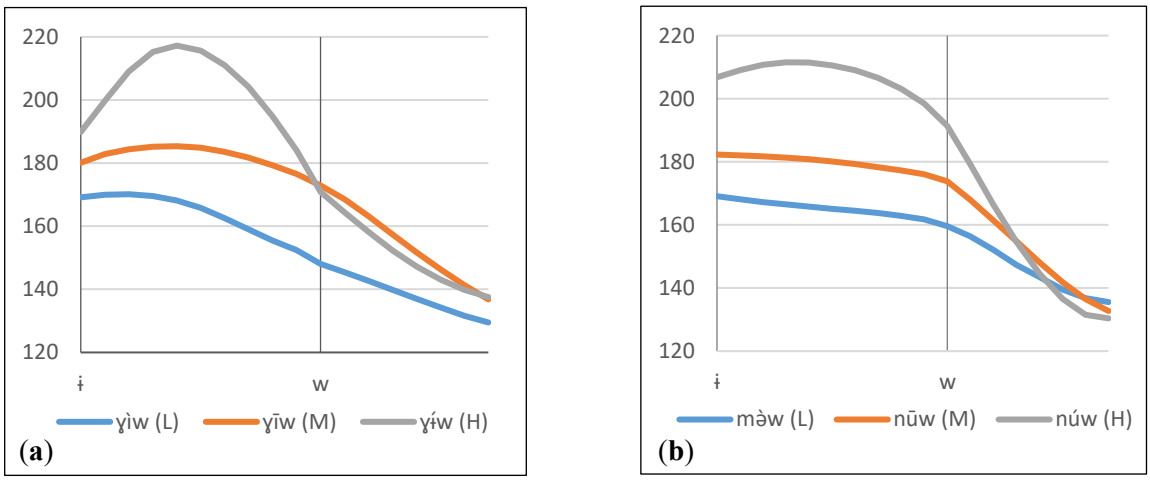


Figure 58: Pitch tracks for the rimes of ***(a)*** *[ɣɨ̀w] 'roll' (L), [ɣɨ̄w] 'grind' (M), and [ɣɨ́w] 'recline' (H).* ***(b)*** *[mə̀w] 'arrange' (L), [nɨ̄w] 'cajole' (M), and [núw] 'sting' (H). Speaker: ric.*

It can be seen that, for speaker *ric*, there is a clear distinction in pitch for the three words, and all three syllables are uttered with a falling tone. However, for speaker *pin*, there is a clear distinction between H and L, both in terms of pitch and pitch contour (initial rise and sharp fall for H and low-falling for L), but M is uttered with a rising tone. For speaker *chu*, on the other hand, both the pitch and the contour distinctions are not as clear-cut as for the other two speakers. Also, for her the M tone is the highest. In some speakers, especially the young, I have observed such a lack of clear pitch distinction in isolated utterances, especially for M tone.

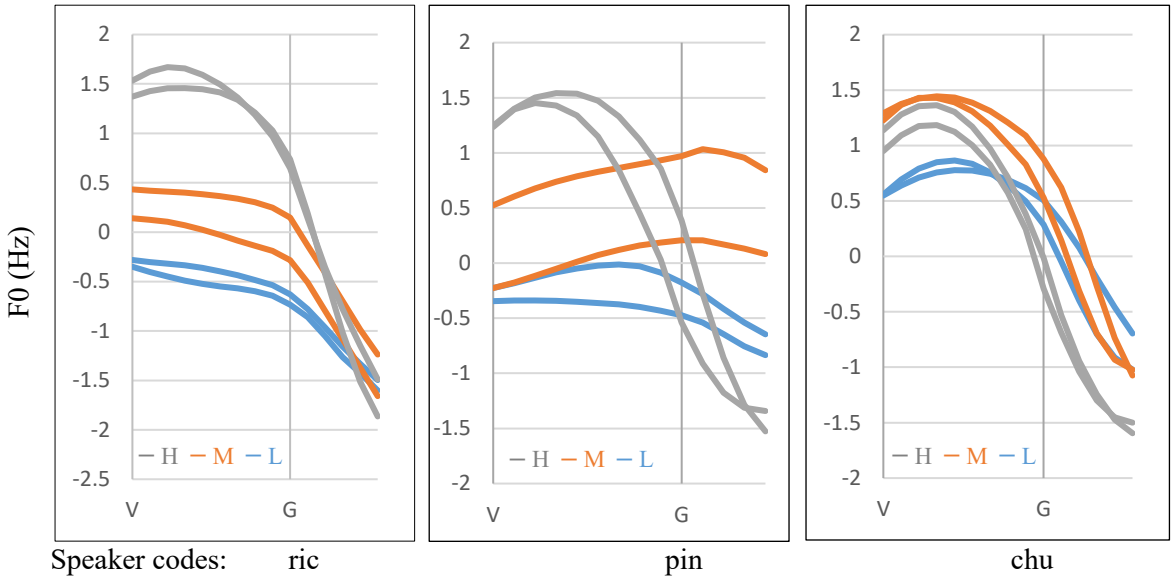


Figure 59: Pitch tracks for isolated utterances of [màw] 'arrange' (L), [nīw] 'cajole' (M), and [núw] 'sting' (H) for three speakers: ric, pin, and chu. Two iterations per word.

I have also observed that when multiple tokens from a larger number of speakers are analysed and averaged, the curves resemble those uttered by *ric* (figure 57). However, averaging across speakers needs to be used judiciously, if at all, since it forces uniformity where there is in fact variability. This is undesirable, since, as I have stated earlier, exceptions and variations give important phonological insights and are not to be disregarded. For example, I shall demonstrate in the following sections that the M tone has the most variable behaviour, easily influenced by its environment. This, I shall argue, is because M is the unspecified or default tone, easily swayed under environmental influence.

Thus, drawing insights from the examples above and at the same time keeping in mind the cross-speaker variation just illustrated, the following observations can be made from the study of isolated utterances:

(182) Observations from isolated utterances of monosyllabic verbs:

(a) There is indication of a three-way tonal distinction in Hrusso Aka. However, in some speakers, this distinction is not clear cut, as illustrated for speaker *chu*.

(b) Tones in this context (a bimorphemic monosyllable in an isolated utterance) are realised as contours in the SR. Although I have assumed that these tones are underlyingly level but realised as contours due to the L% boundary tone, additional evidence is needed to support this assumption.

(c) Monosyllabic verbs in citation forms are always bimorphemic. That is, they have the nominaliser suffix /-w/ on the right edge. Could the tone contour be attributed to the interaction of these two morphemes within the syllable? In order to get further clarity, the monosyllabic verbs are to be tested under two separate conditions: first, in the nominalised form (i.e., with /-w/ suffix), in contexts other than isolated utterances (that is, without the utterance-final L% on the right edge) and second, verb roots without the nominaliser suffix /-w/.

(d) The middle tone (M) shows the greatest variability in production, indicating that it may be the default, underspecified or "empty" tone (cf. Yip 2002: 25, 61).

In order to investigate these issues further, the monosyllabic verb roots were observed in frames, as discussed below.

7.4.2 Monosyllabic verbs in frames

The verb roots were observed without the L% boundary (that is, clause-medially) in twelve of the thirteen frames listed in Appendix 5. I will discuss only a few frames here, due to the lack of space. The frame numbers given here correspond to the list of frames in Appendix 5. Below is Frame 03.

(183) Frame 03*: Ba ___ chejowa.*
ba ___ t͡ʃʲè-d͡ʒʲó=wa
you ___ say-FUT=SFC:NEW
'You will say ___.'

Figure 60 (a, b & c) shows the results of set 1 from table 59, uttered in Frame 03 by speaker ric, where spectrograms, waveforms, and pitch tracks are shown for each verb. The target syllables are enclosed in red boxes.

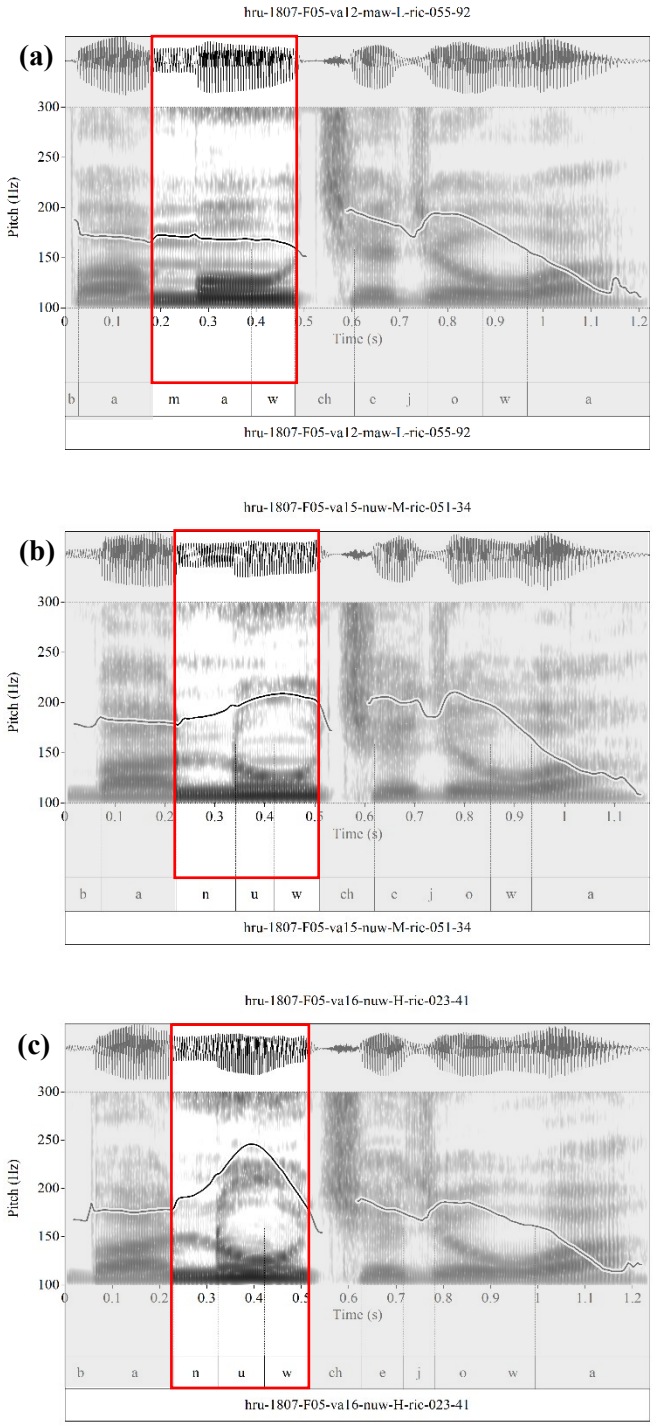


Figure 60: Monosyllabic verbs in frame 03, pronounced by speaker ric.
The target syllables are enclosed in boxes. Pitch curves indicate a three-way tonal distinction. Verb (a) is pronounced with a low, level tone, (b) with a mid, slightly rising tone, and (c) with a slightly rising and then high falling tone by this speaker.

It is immediately clear that the target pitch tracks have different shapes, straightforwardly confirming the three-way tonal distinction posited earlier. The F0

shape for (a) is relatively flat and low, around 170 Hz, for (b), rises from about 180 Hz to just above 200 Hz, and for (c), starts around 185 Hz, rising sharply to almost 250 Hz and again falling sharply below 180 Hz. The pitch tracks in the above figure clearly indicate that the three tones are phonologically distinct.

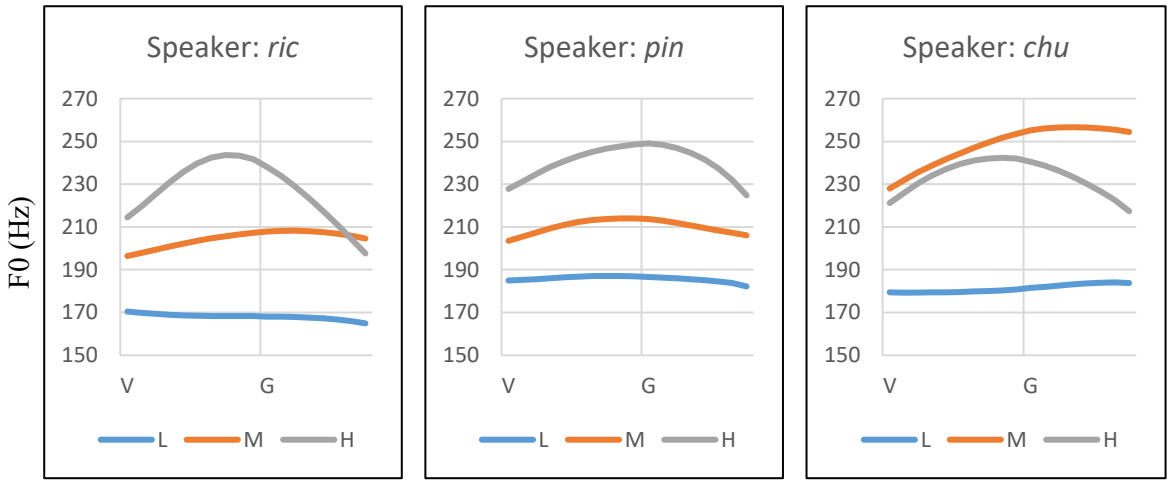


Figure 61:Tones compared across the three speakers.
Pitch tracks represent pronunciation of [mə̀w] 'arrange' (L), [nīw] 'cajole' (M), and [núw] 'sting' (H) by three speakers, ric, pin, and chu in Frame 03. (V=syllable nucleus, G=glide, i.e., /-w/ 'nmlz').

Before proceeding further, let us compare the data from the one frame (Frame 03) across three speakers. Figure 61 shows pitch tracks for [mə̀w] 'arrange' (L), [nīw] 'cajole' (M), and [núw] 'sting' (H). Speakers *ric* and *pin* show similar pitch tracks, but speaker *chu* has M as the highest tone. The common fact for all three speakers is that H is realised as a rising-falling contour, whereas M and L are more flat and level-tone-like, if we consider the small rises and falls as possibly coarticulatory effects. All verbs tested yield similar results to the above, except for speaker *chu*, for whom the data are inconsistent regarding the height of the M tone.

In summary, observation of monosyllabic verbs in Frame 03 strengthens the hypothesis that there is a three-way tonal distinction. Since the target words are still bimorphemic, and since we have observed these words in only one frame and cannot rule

out environmental influence from the flanking syllables, we still have no clarity on whether there are underlying contours or level tones. This question needs further examination.

7.4.3 Level or contour tones?

In this section, I shall show that Hrusso Aka has only level lexical tones. The primary evidence in this section will be phonetic, but in the later sections there will be several instances of phonological evidence.

Maddieson (1978) defines a level tone as one which has a level pitch as its acceptable variant. This implies that level tones can have contour-like surface variants, most often due to transitional and coarticulatory effects (Snider 2018: 66–73). When these effects are accounted for, it can be seen that Hrusso Aka has only level tones in the UR, despite the surface contours. Although the level nature of lexical tones might be apparent to an experienced field worker from the outset, keeping in mind the descriptive goal of this thesis, I establish in this section the level nature of lexical tones and illustrate intrasyllabic tone sequences across morpheme boundaries.

In addition to the evidence from the phonological behaviour of tones discussed throughout this chapter, the level nature of Hrusso Aka lexical tones can be phonetically demonstrated in **slow speech**,[152] in environments such as when syllable nuclei are flanked by voiceless consonants, exemplified in (184) below. This is because, the pitch tracks of nuclei in such environments can be isolated with clear breaks from the

[152] I have used slow speech several times to gain insights into the phonology of Hrusso Aka in this thesis. With the help of carefully controlled slow speech, one can "stretch" certain components of speech in time for better observation. Here, the tones are stretched in time, while the consonant perturbations are pushed to the edge and can be more easily factored out.

surrounding segments.[153] The words in (184) were inserted into the frame /ma___fiw/ 'did not ___'. The three surrounding morphemes, namely the prefix /ma-/ 'NEG' and suffixes /-fi-w/ 'ABIL-NMLZ', are all underlyingly toneless (see below for discussion) and allow us to observe the target tones with minimal environmental influence.

(184) (a) /pó-fiw/ 'cut-ABIL.NMLZ' [pófiw]
(b) /ko-fiw/ 'scratch-ABIL.NMLZ' [kōfīw]
(c) /pò-fiw/ 'plan-ABIL.NMLZ' [pòfiw]

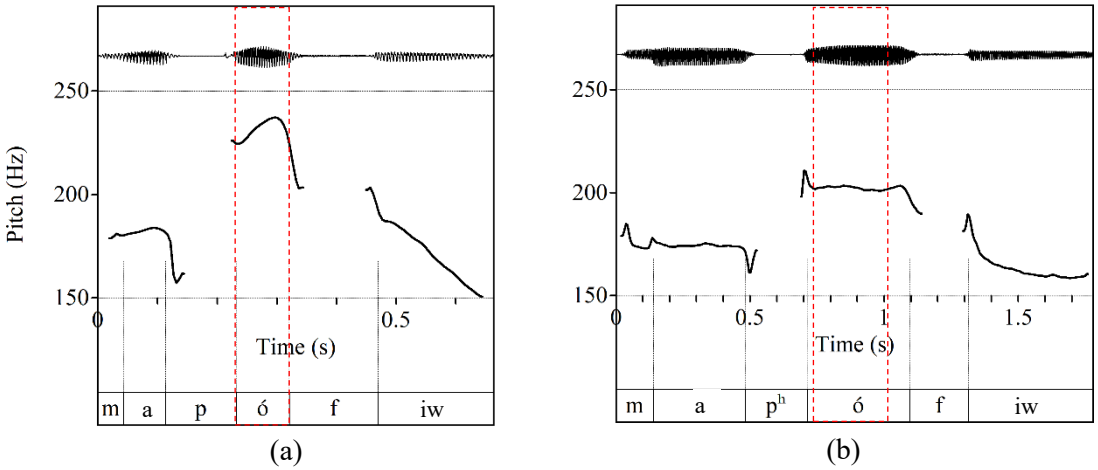


Figure 62: Pitch tracks of /pó/ 'cut', flanked by obstruents, (a) at normal speed and (b) in slow speech. Speaker: yac. Target syllables are enclosed in dashed red boxes.

In figure 62, the sentence /ma-**pó**-fiw/ (NEG-cut-ABIL.NMLZ 'that which could not be cut') is illustrated (a) at normal speed and (b) in slow speech. Focusing our attention on the nucleus of the target word (the portions enclosed in the red-dashed rectangles in the figures), one can see that, at normal speed, the pitch track of the TBU has a rising-falling contour (figure 62 (a)). However, when the speech is slowed down, as shown in figure 62 (b), the pitch perturbations, which are still present, are confined to the far edges

[153] Recall, however, that this environment is not well suited for the general study of tones. In normal speech, aside from the obstruent-induced perturbations, pitch tracks, would be highly irregular or severely obscured, especially for high vowels in Hrusso Aka due to their devoicing tendency when flanked by voiceless consonants.

of the nucleus, indicating the abrupt pitch movements at the edges in normal speech are obstruent-induced. The rest of the nucleus, enclosed in the red-dashed rectangle in figure 62 (b), is level throughout its length. This is true for all the lexical tones in Hrusso Aka, as shown in figure 63, where it can be seen that the contour-like pitch movements are only seen on the nuclei in normal and fast speech, but that the pitch tracks are clearly level in slow speech.

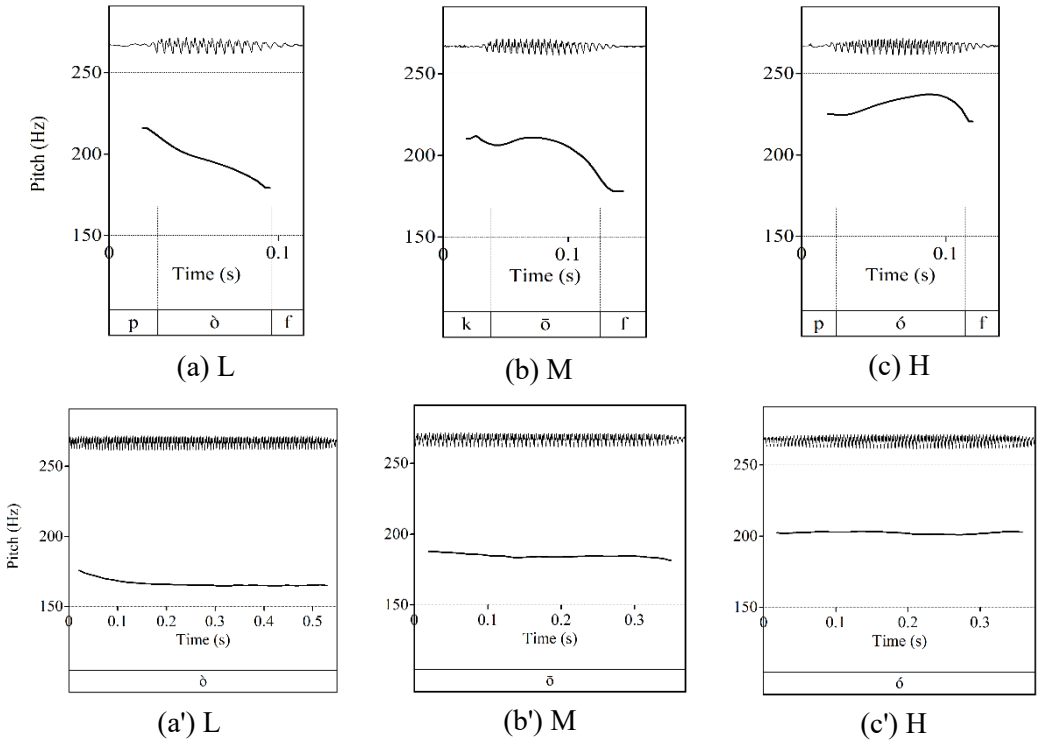


Figure 63: Pitch tracks of lexical tones at normal speed (a ,b, & c) and in slow speech (a', b', & c'). Note how what appear to be contours at normal speed are manifested as level tones in slow speech. Speaker: yac.

Figures 63 (a, b, & c) show pitch tracks for the L, M, and H tones respectively, represented by the three words listed in (184) above, uttered in the frame /ma-___-fiw/ (NEG-___-ABIL.NMLZ) at normal speed. Once again, it can be seen that the pitch tracks are contour-like. However, in figures 63 (a', b', & c'), the pitch tracks for the nuclei of the same words in slow speech (excluding edge perturbations) clearly demonstrate that the three tones are level.

Note the contrast between figures 63 and 64. Figure 64 shows pitch tracks for /gàá/ [gă:] 'fall down' and /pów/ [p^{h}ôw]'cut', inserted in the frame /___fiw/ ('___ ABIL-NMLZ'). The formation of these words are shown in (185) with their underlying and surface tones. These surface tones form true contours which are visible in the pitch tracks in figure 64, both for fast speech (a & b) and slow speech (a' & b').

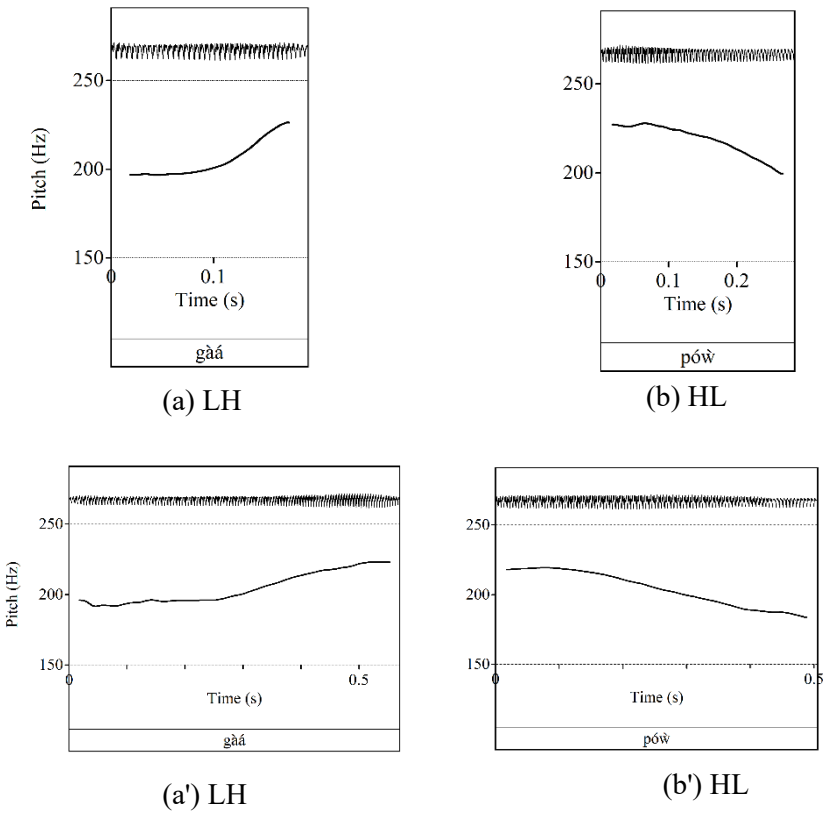


Figure 64: Contour formation due to tone sequences. Pitch tracks represent the nuclei of (a) [gă:] 'fall down' and (b) [p^{h}ôw] 'cut' in fast speech (a, b) and in slow speech (a', b'). Note that the contours do not level out in slow speech.

(185) Contours in bimorphemic monosyllables

(a) LH contour: /gà/ + /á/ → [gă:] (/gà-á/ 'fall-descend'[154])

(b) HL contour: /pó/ + /-w/ → /pów/+ L% → [p^{h}ôw] (/pó-w/ 'cut-NMLZ')

In figure 64 note that the height difference between the maximum and minimum pitch is somewhat constant (around 30 Hz) in fast as well as slow speech. In contrast,

[154] /gà-á/ 'fall-descend', i.e., fall down.

when the contours are merely due to consonant perturbation in fast speech, as in figure 63 (a, b, & c), the difference between the minimum and maximum pitch is erratic, varying from 14 to 33 Hz, but more importantly, reduces to almost zero in slow speech, as in figure 63 (a', b', & c'). The tones never demonstrate edge-effects that would point to the presence of underlying contour tones. Moreover, all tonal interactions and sandhi phenomena can be explained by considering the tones to be level.

7.4.4 An interim hypothesis

Based on the above discussion, where the Hrusso Aka tones were investigated with the help of the simplest naturally utterable unit, namely the nominalised monosyllabic verb, an interim hypothesis can now be formulated:

(186) (a) There is a three-way tonal contrast in Hrusso Aka.
(b) The three tones are Low (L), Mid (M), and High (H).
(c) The three tones are all level.

The above is true for monosyllabic verbs with all onset and nucleus types as illustrated in table 58 above.

Having determined the number and nature of lexical tones in Hrusso Aka, the next step is to study the behaviour of these three tones in various environments. Before I proceed to this step, a brief note on representing the middle (M) tone is in order:

7.4.5 Representing the M tone

I assume henceforth that the middle tone is the unmarked or underspecified tone in Hrusso Aka. Justification for this claim comes from its behaviour in its context as shown in the next subsection. As has already been seen, the tone is pronounced with a middle pitch in isolation, but in other environments it has variable outputs.

In representing this tone, it will not be marked with diacritics in the UR and a TBU with this tone will be considered toneless (e.g. /nɨ̄w/ 'cajole'). In the SR, whenever the middle tone is pronounced with the default pitch, it will be marked with a macron bar above the nucleus of the TBU (e.g. [nɨ̄w] 'cajole'). If it has variable output in the SR, it will be written without the macron bar (e.g. [nɨw]). In representing tonal interactions, it will be represented with /∅/ in the UR and [M] in the SR when pronounced with a middle pitch (e.g. /∅ + ∅/ → [MM]).

7.5 Studying tonal interactions

I formulated the hypothesis in (186) primarily based on phonetic data. In the following sections, I shall test and further refine this hypothesis, based on the phonological behaviour of tones. Affixation is best suited for such a study, since it provides constant flanking environments.

7.5.1 Prefixation with the empty TBU /ma-/'NEG'

I start with the prefix /ma-/ 'NEG', which I have claimed to be toneless. The toneless status of this prefix is verified in (187) below. The prefix /ma-/ cannot be uttered naturally in isolation, but its behaviour is identical to that of a toneless verb root /d̪ɨ/ [d̪ɨ̄] 'push' in the compound verbs listed in (187):

(187) Compound verbs starting with the toneless verb /d̪ɨ/ [d̪ɨ̄] 'push'
(a) /d̪ɨ + ɣɨ̀ + -w/ → [d̪ɨ́ɣɨ̀w] 'roll by pushing'
(b) /d̪ɨ + nɨ + -w/ → [d̪ɨ̄nɨ̄w] 'mash by pressing'
(c) /d̪ɨ+ lá + -w/ → [d̪ɨ̄lə́w] 'get impacted by a pushing action'

Prefixing the CVG verbs with the negation marker /ma-/ gives the results listed in (188). These results have the same tonal profiles as the data set in (187), indicating

that /ma-/ may, like /dɨ/ 'push', also be toneless. This will be repeatedly confirmed in the analysis below.

(188) Prefixation with /ma-/ 'NEG'

(a) /ma- + ɣɨ̀w/ → [máɣɨ̀w] 'did not roll'
(b) /ma- + ɣɨw/ → [māɣɨ̄w] 'did not grind'[155]
(c) /ma- + ɣɨ́w/ → [māɣɨ́w] 'did not recline'

(e) /ma- + mù̀w/ → [mámù̀w] 'did not sow'
(f) /ma- + nuw/ → [mānūw] 'did not cajole'
(g) /ma- + núw/ → [mānúw] 'did not sting'

The tonal interactions between the first two TBUs of each word listed in (188) and (187) can be summarised as follows:

(189) Prefixation with toneless /-ma/ 'NEG': Summary of tonal interactions

(a) /∅ + L/ → [HL]
(b) /∅ + ∅/ → [MM]
(c) /∅ + H/ → [MH]

Since /ma-/ is presumed to be toneless, the most likely result would be UR=SR, but, in (189)(a), the /∅/ tone is surprisingly replaced by an H tone in the output. No reason is immediately apparent; since /ma-/ is toneless and there is no motivation for dissimilation from the following /L/ tone, how does the [H] tone arise? In (189)(b), there is no dissimilation of tones. This simply strengthens the claim that these TBUs are empty and incapable of initiating tonal interactions by themselves. In (189)(c) too, there is no tonal interaction, but this is the expected UR=SR outcome. Keeping the above observations in mind I now focus on the right-hand context. Empty tone suffixation with /-fi/ [-fī] 'ABIL' leads to the results listed in (190).

[155] There is a slight but noticeable raising of the pitch on the second syllable. This, however, is stress-related.

7.5.2 Suffixation with the empty TBU /-fi/ 'ABIL'

(190) Suffixation with toneless /-fi/ 'ABIL'

(a) /ɣɨ̀ + -fi/→ [ɣɨ̀fi] 'can roll'

(b) /ɣɨ + -fi/→ [ɣɨ̄fī] 'can grind'

(c) /ɣɨ̀+ -fi/ → [ɣɨ́fi] 'can recline'

These results, summarised in (191) below, are again somewhat puzzling. In (191)(a), the output is an [LL] sequence with no evidence of OCP-induced dissimilation. In (191)(b) an [MM] sequence is again obtained and this output alternates with [ML], both across speakers and for individual speakers themselves. In (191)(c), we consistently find a sequence of dissimilar tones across speakers. That is, when preceded by /H/, the empty TBU surfaces with a low tone.

(191) Suffixation with toneless /-fi/ 'ABIL': Summary of tonal interactions

(a) /L+ Ø/ → [LL]

(b) /Ø + Ø/ → [MM] (also [ML])

(c) /H+ Ø/ → [HL]

The above results were obtained in a CV.CV# context, with an L% boundary tone on the right edge, suggesting that the rightmost toneless syllable is influenced by L%. Additionally, one more empirical observation could be stated at this point: following an H tone, the empty tone always surfaces as [L] in an /HØ/# context. These facts are stated below:

(192) An empty TBU

(a) on the right edge tends to acquire L from the L% boundary tone.

(b) on the right edge, following an H tone, is realised as [L].

These statements can be attributed to phonetic implementation, albeit for different reasons. (191)(a) is a tendency and speakers may choose either of two possibilities: the

empty TBU surface with the default M tone, keeping its identity intact or having it surface with an L tone, bringing it under the influence of the following L%. In (191)(b), the empty TBU surfaces as [L] because, following the H tone in the previous syllable, it is neither perceptually nor ergonomically desirable to end with an M tone; the descent from [H] to L% is preferred.

From the discussion above, the empty TBU's behaviour in context can be summarised as in (193). As just explained, all of the interactions except (193)(c) can be attributed to phonetic implementation. (193)(c) is discussed separately in detail in § 7.5.5.

(193) Contextual behaviour of the default /∅/ tone

(a) /∅/ → [L] / {/H/, /L/}___#

(b) /∅/ → [M] / ___/H/

(c) /∅/ → [H] / ___ /L/

(d) /∅/ → {[M], [L]} / /∅/___#

Keeping these results in mind, I now test the three tones with the /H/-tone suffix /-d͡ʒʲó/ 'FUT'.

7.5.3 Suffixation with /-d͡ʒʲó/ 'FUT'

In the figures below, I present pitch data depicting /-d͡ʒʲó/ suffixation, as spoken by Speaker *pin* in Frame 09 (see Appendix 5 for details):

(194) Frame 09

ba ___d͡ʒʲó=wa

2SG ___FUT=SFC:NEW

'You will ___.'

In the frame, which begins with the toneless 2SG pronoun /ba/, the target syllable is bounded by a word boundary on the left and an H tone on the right. The three figures below show the interactions of /L/, /H/, and /Ø/ with the following /H/ tone. Entire frames are shown in the figures. The nuclei of the target syllables are enclosed in dashed red boxes. Transcription is orthographic.

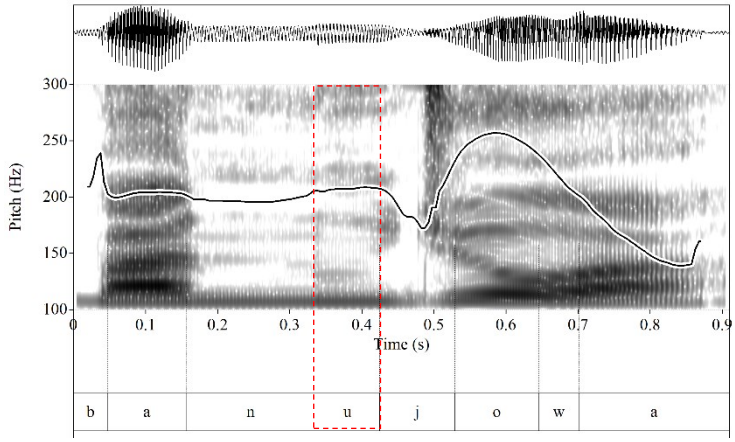


Figure 65: /H+H/ tone interaction (orthographic transcription)

In figure 65, it can be seen that the /H + H/ sequence does not yield an [HH] output, as this is prohibited. The [MH] result can be interpreted in this case either as the first /H/ being downstepped to [M] or its being deleted, becoming toneless and thus acquiring the default pitch [M] during the output. I assume the latter to be the case.

(195) /nú + -d͡ʒʲó/ → nud͡ʒʲó → [nūdʒʲó] 'sting-FUT'

This tonal interaction, including the intermediate step of tone deletion, can be represented as below:

(196) /H + H/ → H̸ H → Ø H → [MH]

In figure 66 , which shows an /L + H/ interaction, it can be seen that the shape of the entire frame's pitch track is very similar to that of figure 65, but the track begins lower

(around 180 Hz in contrast to ~200 Hz in figure 65) and maintains this height until the H tone is realised. The [H] peak of [dʒʲó] is also lower than that in figure 65. This is not a one-off occurrence but attested repeatedly.

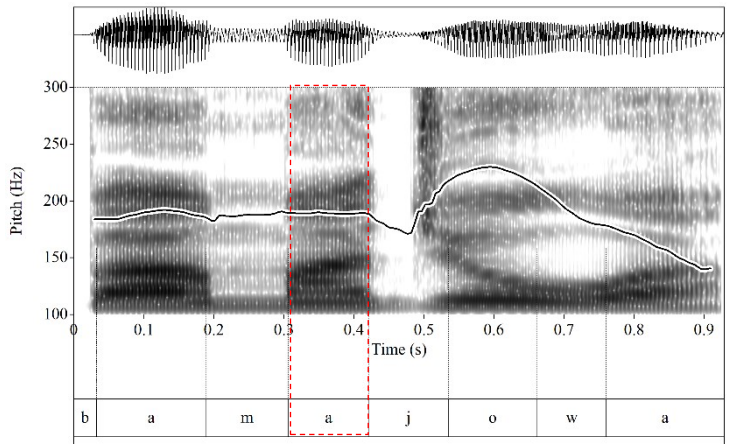


Figure 66: /L + H/ interaction (orthographic transcription).

(197) /mà + -d͡ʒʲó/ → [màdʒʲó] 'sting-FUT′

This tonal interaction can be represented as follows:

(198) /L + H/ → [LH]

Apart from the fact that the entire frame is slightly lowered, there is hardly any difference in the shape of pitch tracks of the above two utterances. Therefore, native speakers often cannot distinguish between words like /ɣɨ̀w/ 'recline' and /ɣɨ́w/ 'roll' in this frame. In the next example, involving a /∅ + H / interaction, however, the pitch track has a slightly different shape. Note the characteristic "hump" on the target nucleus (enclosed in the red-dashed rectangle). This hump, which I represent with an upward arrow in the SR, is a phonetic phenomenon, whereby an underlyingly toneless syllable is raised in anticipation of the following H tone. The height of the hump is variable, sometimes as high as the following H tone itself. A /∅/ tone arising from tone deletion, as in (196), is not raised, however.

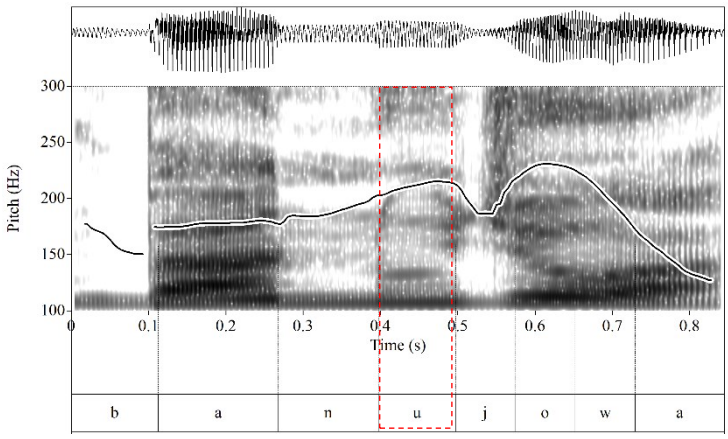


Figure 67: /Ø + H/ interaction (orthographic transcription).

(199) /nu + -d͡ʒʲó/ → [ˆnūdʒʲó] 'sting-FUT'

This tonal interaction can be represented as below:

(200) /Ø + H / → [ˆMH]

The above interactions are illustrated with two more minimal/near-minimal sets in (201).

(201) Monosyllabic (CV) verbs: Suffixation with /-dʒʲó/ 'FUT'

(a) /ɣì + -d͡ʒʲó/ → [ɣìdʒʲó] 'roll-FUT'

(b) /ɣɨ + -d͡ʒʲó/ → [ˆɣɨ̄dʒʲó] 'grind-FUT'

(c) /ɣɨ́ + -d͡ʒʲó/ → [ɣɨ̄dʒʲó] 'recline-FUT'

(d) /mù + -d͡ʒʲó/ → [mùdʒʲó] 'sow-FUT'

(e) /nu + -d͡ʒʲó/ → [ˆnūdʒʲó] 'feed-FUT'

(f) /nú + -d͡ʒʲó/ → [nūdʒʲó] 'sting-FUT'

To summarise, the tone interactions in the above examples can be represented as follows:

(202) Suffixation with /-d͡ʒʲó/ 'FUT': Summary of tonal interactions

(a) /L+ H/ → [LH]

(b) /Ø+ H/ → [ˆMH]

(c) /H + H/ → [MH]

7.5.4 /Ø-X-H/ sequence

Taking the discussion of affixation further, I now examine a three-syllable sequence by affixing the roots with the toneless prefix /ma-/, and the /H/-toned suffix /-d͡ʒʲó/ (see Frame 10 in Appendix 5). These give the following results:

(203) Tonal interactions in an M___H environment

(a) /ma + mà + -d͡ʒʲó/ → [mámàdʒʲó] 'will not arrange'

(b) /ma + nu + -d͡ʒʲó/ → [mā↑nīdʒʲó] 'will not cajole'

(c) /ma + nú + -d͡ʒʲó/ → [mānūdʒʲó] 'will not sting'

The tonal interactions here are as in (204):

(204) Affixation with /ma-/ 'NEG' and /-d͡ʒʲó/ 'FUT': Summary of tonal interactions

(a) /Ø + L+ H/ → [HLH]

(b) /Ø + Ø + H/ → [M↑MH]

(c) /Ø + H + H/ → [MMH]

These interactions are represented in figure 68, where z-normalised pitch tracks for each of the above sequence are plotted on the same graph. Thin lines, colour coded for the three underlying tones of the target syllables (verb roots), represent individual utterances by four speakers. The thick lines represent the pitch averages of the utterances by tone. The rimes of verb roots are enclosed in red solid lines and the flanking rimes in dashed lines.

It can be observed in figure 68 that, while individual tone heights vary for different speakers, the line contours are consistent across speakers. L tone (blue) stands out from the other two by inducing H on the leftward syllable. M (orange) can be differentiated from H (grey) by the hump on the target syllable, shown inside the solid red box.

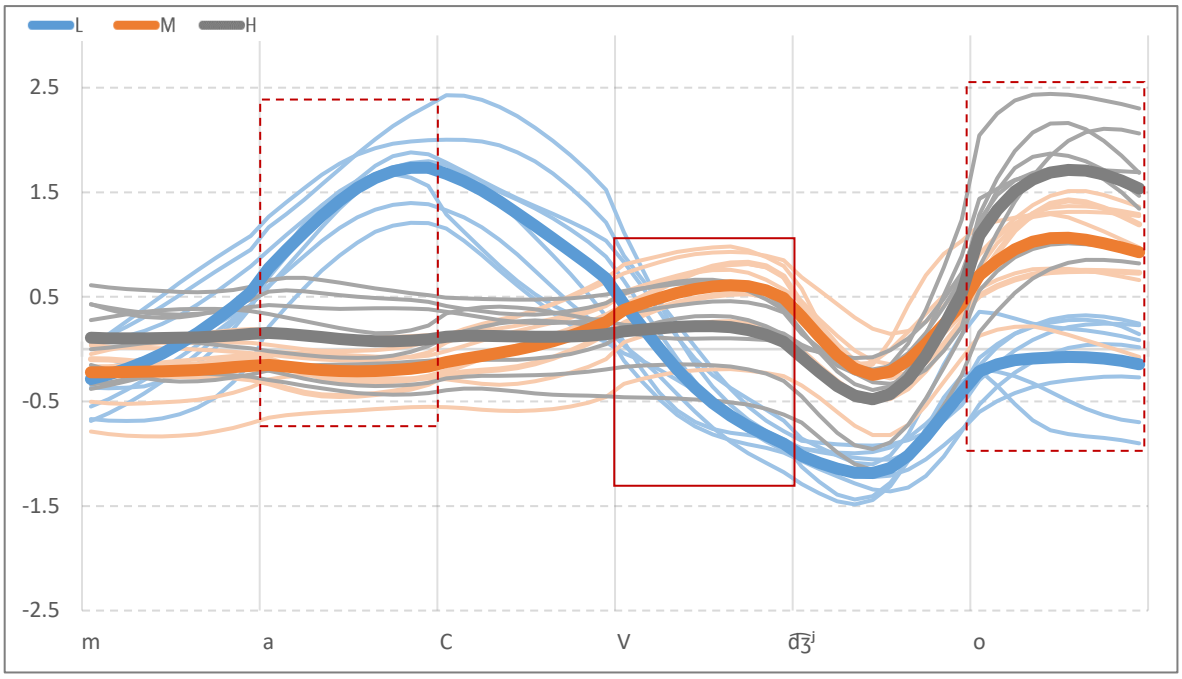


Figure 68: Z-normalised pitch tracks for four female speakers, n=24. Elicited with Frame 10, which has the three-syllable sequence /ma-CV-d͡ʒʲó/, where CV is the target TBU (enclosed in the solid red box), flanked by /Ø/ and /H/-toned TBUs (enclosed in red-dashed boxes). The target TBUs were [mà-] 'arrange' (L), [nī] 'cajole' (M), and [nú] 'sting' (H). Thick lines represent the averages of z-normalised pitch tracks by tone. Thin lines represent normalised individual tokens, colour coded for each tone.

Note that the pitch of the entire utterance is raised when the target TBU has /H/ tone (grey line). On the other hand, the pitch falls drastically after the first [H] when the target TBU has /L/ tone (blue line). The orange line, representing the pitch track of the empty TBU, keeps to the mid-range (except the pre-/H/ hump). The different heights of the [H] tone of [-dʒʲó] is a matter of phonetic implementation and is phonologically non-significant. Due to the sentence-prosodic effects such as post-nuclear stress declination (cf. Snider 2018: 72–73), the H tone after the target syllable on the blue line is much lower than the initial M tone on the orange and grey lines. These effects are beyond the scope of this study.

Thus far in this section, I have presented data from a production study and, based on the phonetic and phonological behaviour of tones, first in isolated and then affixed

verb roots, made various observations regarding tones in isolation and in context. I have demonstrated that there are three tones in Hrusso Aka, all of which are underlyingly level. Studying tonal behaviour during affixation, with the help of the data sets in §§ 7.5.1 to 7.5.4, I made the following observations:

(205) Observations regarding tonal interactions.

(a) The /L/ tone induces an [H] tone on a preceding /∅/-toned TBU.

i.e., /∅/ + /L/ → [HL]

(b) [HH] sequences are forbidden; in /HH/ environments the first TBU loses the H tone and gets the default [M] tone.

(c) In /∅H/ sequences, the empty tone is phonetically raised from its default level.

As for (205)(a), although treating it as dissimilation might seem to be the straightforward analysis, a closer look reveals that this is not so. In the next section, dedicated to the /L/ tone, I will show that it is in fact a complex tone with a floating H on the left.

7.5.5 A complex tone?

The first clue to the fact that (203)(a) is not merely due to dissimilation comes from the examples in (206), where /H + L/ interactions are shown. If (203)(a) was indeed due to dissimilation, a phonemic /HL/ sequence should be acceptable as well formed and surface as [HL] without any tonal interaction. However, the data below, where each /H/-toned verb root is suffixed with the apparently /L/ toned perfect marker /-d̪à/ shows that this is not the case.

(206) /H/ + /L/ (?) interaction

(a) /nú + -d̪à/ → [nūd̪à] *[núd̪à] 'sting.PRF'
(b) /ɣɨ́ + -d̪à/ → [ɣɨ̄d̪à] *[ɣɨ́d̪à] 'recline.PRF'
(c) /t͡ʂɨ́ + -d̪à/ → [tʂɨ̄d̪à] *[tʂɨ́d̪à] 'sneeze.PRF'
(d) /pó + -d̪à/ → [pōd̪à] *[pód̪à] 'chop.PRF'
(e) /lá + -d̪à/ → [lād̪à] *[lád̪à] 'take.PRF'
(f) /k͡ʂɨ́ + -d̪a/ → [kʂɨ̄d̪à] *[kʂɨ́d̪à] 'pierce.PRF'

The above examples show that an /H + L/ sequence results in an [ML] output, and not the expected [HL]. Let us further examine /L + L/ sequences in (207), using the same suffix as above. The verb roots on the left have an L surface tone.

(207) /L + L/ interaction

(a) /mù + -d̪à/ → [mùd̪à] 'sow.PRF'
(b) /ɣɨ̀ + -d̪à/ → [ɣɨ̀d̪à] 'roll.PRF'
(c) /t͡ʂɨ̀ + -d̪à/ → [tʂɨ̀d̪à] 'weave.PRF'
(d) /pò + -d̪à/ → [pòd̪à] 'plan.PRF'
(e) /mà + -d̪à/ → [màd̪à] 'arrange.PRF'
(f) /p͡ʂɨ̀ + -d̪à/ → [pʂɨ̀d̪à] 'buy.PRF'

The above data show that an /L + L/ input gives an [LL] output. Finally, the data below confirm that a /Ø + L/ sequence results in an [HL] output:

(208) /M/ + /L/ tone interaction

(a) /nu + -d̪à/ → [núd̪à] 'give.drink.PRF'
(b) /ɣɨ + -d̪à/ → [ɣɨ́d̪à] 'grind.PRF'
(c) /t͡ʂɨ + -d̪à/ → [tʂɨ́d̪à] 'put.PRF'
(d) /bo + -d̪à/ → [bód̪à] 'be.cloudy.PRF'
(e) /ma + -d̪à/ → [mád̪à] 'vomit.PRF'
(f) /k͡ʂɨ + -d̪à/ → [kʂɨ́d̪à] 'roam.PRF'

These tone interactions can be summarised as below:

(209) Tone interaction summary
(a) /L + L/ → [LL]
(b) /H + L/ → [ML]
(c) /Ø + L/ → [HL]

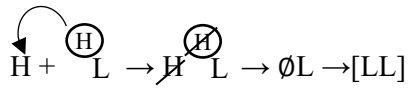
The three results in (209) are surprising in that, in (a), there is no dissimilation, in (b), the H tone is deleted and, in (c), the empty TBU acquires an [H] tone. These results can be reconciled if we consider **the low tone to be a complex tone** that can be represented as $\overset{\text{H}}{\text{L}}$**.** It surfaces on monosyllabic verb roots as L, but has a floating tone to the right, as I shall show below. At this point a few further observations, listed in (210), are relevant:

(210) (a) The TBU is the monomorphemic mora.
(b) No TBU can have more than one (level) tone associated with it.
(c) The direction of tonal interaction is from right to left.

Due to (210)(a), not only can every mora bear a tone in Hrusso Aka, there also exist bimorphemic monosyllables which can bear two tones, like /gàá/ (illustrated in (185)). However, all verb roots are monomoraic, (e.g. /mù/ 'sow') and therefore, as (b) states, can have only one surface tone. Consequently, any complex tone will surface as simple on roots. Furthermore, in line with (c), if there is a floating tone on the left of the L tone, then it can only surface on a morpheme to the left. This explains the unexpected outputs in (206), (207), and (208) above. This is motivated below. **Henceforth**, **I represent /L/ as /** $\overset{\text{H}}{\text{L}}$**/**.

The interaction represented in (211) explains why the first H tone is deleted in the examples listed in (206).

(211) /H + Ⓗ L / interaction



Here, when a TBU bearing an / Ⓗ L/ tone is concatenated to another morpheme bearing an /H/ tone, both /H/ tones, since they compete for the same TBU slot, are deleted, resulting in an empty TBU to the left of the complex tone. The resulting /ØL/ sequence is realised as [LL] since L can now spread leftward to fill in a toneless slot. This can be stated as follows:

(212) When an H tone precedes the complex tone Ⓗ L, delete both H and the floating H.

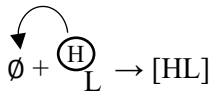
Next, in (213), two complex tones interact, explaining the dataset in (207):

(213) / Ⓗ L + Ⓗ L / interaction



When an / Ⓗ L/tone is followed by another / Ⓗ L/tone, an [LL] output is obtained. It is frequently observed that the first L is slightly higher than the second in the output. I assume in this thesis that this is a stress-related phenomenon. Finally, the puzzling /Ø + L/ interaction, as in dataset (208), can be explained if the floating tone is factored in:

(214) /Ø + Ⓗ L / interaction



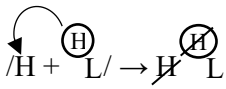
Here, the floating tone spreads to the empty (toneless) TBU, as stated in (215):

(215) If a complex tone follows an empty TBU, the floating H docks on to the empty TBU.

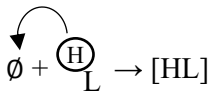
7.5.6 Tonal interaction rules

Following the above discussion and observations, tonal interaction in Hrusso Aka can be summarised as in (216) and (217).

(216) (a) In an /H + ⓗL / sequence, delete both H and the floating H.



(b) In a /Ø + ⓗL / sequence, the floating H docks on to the empty TBU.



(c) /HH/ sequence is prohibited. Delete the first H.

H + H → ~~H~~H → ØH →[MH]

(217) Additional tonal interactions and their outputs

(a) / ⓗL ⓗL/ → [LL] [156]

(b) / ⓗLH/ → [LH]

(c) / ⓗLØ/ → [LL][157]

(d) /HØ/ → [HM]

(e) /ØH/ → [MH] or [ˆMH]

(f) Any number of contiguous empty TBUs, surfacing with the [M] tone.[158]

Most of the Hrusso Aka data can be explained with the help of these interaction rules, as I demonstrate in the next subsection. In cases of anomaly, they are either due to grammatical tones (which usually take precedence over lexical tones), or opacity, due to which the original tones of certain morphemes cannot be "seen" by phonological processes.

7.5.7 Tonal interactions in multisyllabic verbs

Tonal rules in multisyllabic verbs do not follow a linear, "flat" pattern. There is evidence for cyclic application of the interaction rules. The core, or the first cycle, is stem formation and the affixes are added in subsequent cycles (see § 9.5 for affixation morphology

[156] There is no dissimilation, perhaps due to the intervening floating H tone.
[157] The output is a matter of phonetic implementation, not phonological.
[158] I have not found three continuous complex tones in the data surfacing as [LLL]. However, such "prohibition" can be explained by affix ordering (see below). Therefore, I do not include it in the list of tone interaction rules.

of the verb). The full details of the correspondence between tone and the order of affixation is yet to be studied, but in this section I give a basic account. In examples (224) to (231) below, I explore various tonal interactions, with the help of the affixal morphemes and clitics listed in (218).

(218) (a) /-d̪à/ 'PRF'
(b) /ma-/ 'NEG'
(c) /-mad̪a/ 'SPEC'
(d) /=wá/ 'SFC:NEW'
(e) /=bà/ 'SFC:EXP'

In dataset (219), an /X + Ⓗ L + H /sequence, where X is any CV verb root, is illustrated.

(219) /X + Ⓗ L + H/ sequence
(a) /mù-d̪à=wá/ → [mùd̪àwá][159] 'sow-PRF=SFC:NEW'
(b) /nu-d̪à=wá/ → [núd̪àwá] 'feed.liquid-PRF=SFC:NEW'
(c) /mú-d̪à=wá/ → [mūd̪àwá] 'blow-PRF=SFC:NEW'

Tonal interactions in these words are exactly as predicted by the rules listed in the previous section:

(220) Tonal interactions in (219)
(a) / Ⓗ L + Ⓗ L + H / → [LLH]

(b) / Ø + Ⓗ L + H / → Ø Ⓗ L H → [HLH] (floating tone docking)

(c) / H + Ⓗ L + H / → ~~H~~ Ⓗ L H → Ø L H → [MLH] (tone clash & deletion)

[159] The actual final output is [mūdàwâ] [LLH͡L]. This final falling tone is due to the H + L% interaction, which applies to all of the examples given here. However, the boundary tone will not be shown in the analysis here, since it belongs to the intonation level.

Now consider the dataset in (221), with the prefix /ma-/ 'NEG' added to the dataset just seen, giving rise to four-syllable words. The target syllables in these words are flanked by an empty tone /∅/ on the left and a sequence of Ⓗ L + H on the right-hand side. The interaction rules can be applied to all of the syllables at the same time.

(221) /∅ + X + Ⓗ L + H / sequence

(a) /ma-mù-ḏà=wá/ →[mámùḏàwá] 'NEG-sow-PRF=SFC:NEW'

(b) /ma-nu-ḏà=wá/ → [mānúḏàwá] 'NEG-feed.liquid-PRF=SFC:NEW'

(c) /ma-mú-ḏà=wá/ → [māmūḏàwá] 'NEG-blow-PRF=SFC:NEW'

Here too, the tones behave exactly as predicted by the rules. For example, (221)(a) can be derived as follows:

(222) Tonal interactions in (221)(a)

/∅ + Ⓗ L + Ⓗ L + H /

⇒ ∅ Ⓗ L Ⓗ L H

⇒ H L Ⓗ L H

⇒ [HLLH]

The tonal interactions for (221)(b) and (c) are stated below:

(223) Tonal interactions in (221) (b) and (c)

(b) /∅ + ∅ + Ⓗ L + H / → ∅ ∅ Ⓗ L H → [MHLH]

(c) /∅ + H + Ⓗ L + H / → ∅ ~~H~~ Ⓗ L H → [MMLH][160]

[160] The phonetic implementation is often [LLLH], since the toneless syllables lowered in anticipation of the L tone.

The next set of examples, given in (224) to (226), are more complex. These three-syllable words seem to be made of an /X +ⒽL + ⒽL/ sequence if they are divided into individual morphemes. However, the data reveal that the sequence /-ɖà=bà/ 'PRF=SFC:EXP' always has the SR [-ɖábà], that is, an [HL] tonal profile. Only this [HL] template is "visible" to the stem.[161] Therefore, the tones interact as follows:

(224) /mù/ + ɖábà → [mùɖábà] 'sow-PRF.SFC:EXP'
ⒽL + HL → [LHL]

Similarly, in (225), tonal interaction in a /∅/ + [HL] sequence gives the output [ˆMHL] (where phonetic raising of [M] occurs, with the characteristic hump).

(225) /nu/ + ɖábà → [ˆnūɖábà] 'feed.liquid-PRF.SFC:EXP'
∅ + HL → [ˆMHL]

In (226), the sequence / H/ + [HL] is illustrated. In the resulting word, due to HH sequence prohibition, the first H tone is deleted, resulting in an [MHL] output. The deleted tone does not undergo phonetic raising.

(226) /mú/ + ɖábà → [mūɖábà] 'blow-PRF.SFC:EXP'
/H/ + [HL] → HHL → ~~H~~HL → [MHL]

The examples in dataset (227) have four syllables each, with an empty TBU to the left and two /ⒽL/ tones to the right of the target syllable. From the last dataset, I assume that the suffix and the clitic together have an [HL] profile. Tonal interactions are derived in (228).

[161] Mirative clitics of expected/shared knowledge /=ba/ and /=bi/ (see Chapter 9) require an HL tonal profile of this sort on the last two syllables of the words they are part of. This needs further exploration.

(227) /Ø + X + Ⓗ L + Ⓗ L/ sequences

(a) /ma-mù/-d̪ábà → [mámùd̪ábà] 'NEG-sow-PRF.SFC:EXP'

(b) /ma-nu/-d̪ábà → [mā↑nūd̪ábà] 'NEG-feed.liquid-PRF.SFC:EXP'

(c) /ma-mú/-d̪ábà → [māmūd̪ábà] 'NEG-blow-PRF.SFC:EXP'

(228) Tonal interactions in (227)(a)

Ø Ⓗ L H L

⇒ Ø Ⓗ L H L

⇒ Ø Ⓗ L H L

⇒ [HLHL]

(229) Tonal interactions in (227)(b)

Ø Ø H L

⇒ [MMHL]

(230) Tonal interactions in (227) (c)

Ø H H L

⇒ ØH H L

⇒ [MMHL]

The example set below shows a five-syllable sequence. To the left of the target syllable (verb root) is an empty TBU, and immediately to the right is a two-syllabled speculative modal suffix /-mád̪à/, followed by the H-toned clitic, /=wá/ 'SFC:NEW'. The modal suffix has undergone a tonal interaction within itself (Ø + ⒽL → HL) and the tones of its individual syllables are not visible to the stem.

(231) /Ø + X + Ø + Ⓗ L + H / sequences

(a) /ma-mù/-mą́dàwá → [mámùmą́dàwá] 'NEG-sow-SPEC.SFC:NEW'

(b) /ma-nu/-mą́dàwá → [mā↑nūmą́dàwá] 'NEG-feed.liquid-SPEC.SFC:NEW'

(c) /ma-mú/-mą́dàwá → [māmūmą́dàwá] 'NEG-blow-SPEC.SFC:NEW'

The tonal interactions in these words take place as shown below.

(232) Tonal interactions in (231)

(a) Ø Ⓗ L HL H → [HLHLH]

(b) Ø Ø HL H → [M↑MHLH]

(c) Ø H HL H → Ø ~~H~~ H L H → [MMHLH]

The phonological word-formation process of (231)(a), along with its tone assignment, can be represented in cyclic manner shown in (233). The output of each step becomes the input for the next step and the tonal rules apply cyclically at each step.

(233) Word formation and tone assignment for [mámùmą́dàwá]

Stem formation: /mù/ 'sow' → [mù]

Negation: /ma-/ + /mù/ → [mámù]

Modal affixation: /mámù/ + /mádà/ → [mámùmádà]

SFC cliticisation: /mámùmádà/ + /=wá/ → [mámùmádàwà]

The tonal interaction rules, cyclic word-formations processes, and grammatical tone discussed in § 7.7 can successfully explain most of the surface tonal phenomena in Hrusso Aka. The main purpose of this section was to motivate the tonal interaction rules. Having done this, I next present a summary of the insights gathered so far on Hrusso Aka tone.

7.6 Summary

(234) Hrusso Aka tone: A summary

(a) Hrusso Aka has two underlying tones, namely /H/ and /ⒽL/.

(b) /H/ is a simple level high tone.

(c) /ⒽL/ is a complex tone with a floating H tone, followed by an L tone.

(d) In addition, there are "empty" TBUs /∅/ which are underspecified for tones.

(e) By default, empty TBUs bear a middle tone [M] in the SR.

(f) Empty TBUs are phonologically inactive and are easily swayed by context.

(g) The TBU in Hrusso Aka is the monomorphemic mora.

(h) A bimorphemic syllable can have two tones, forming an intrasyllabic contour.

(i) Units uttered in isolation interact with the L% boundary tone on the right edge.

(j) The direction of tonal interactions is from right to left.

(k) TBUs with deleted tones get the default [M] tone.

(l) TBUs with deleted tones cannot be phonetically raised,

(m) but they can be lowered in [__L] context.

Although the discussion up to now has been focused only on verbs, the tonal interactions described above are found across all word classes. In adjectives, which are structurally similar to verbs, tones behave exactly as explained above. In adverbs, tones behave more like in nouns. Affixes and clitics may be specified for tones or be toneless, accordingly participating in all tonal interactions. Certain clitics, especially the verbal enclitics, participate in tonal interactions as seen above, but nominal enclitics do not. Below I shall briefly describe tones and their interactions in different word classes.

7.6.1 Tones in nouns

Tonal functional load is far less pronounced in nouns and adverbs than in verbs and adjectives. The majority of monosyllabic noun roots are toneless but surface with an [L] tone when uttered in isolation because of the right-edge L% tone. Among di- and

trisyllabic nouns, not many minimal sets are found. In (235), (a) contrasts with (b) and (c), which are homophonous, and (d) contrasts with (e) and (f), which are again homophonous.

(235) (a) /ɨt͡ʂì/ [ɨ́tʂì] 'skin'
(b) /ɨt͡ʂi/ [ɨ̄tʂɨ̄] 'beginning'
(c) /ɨt͡ʂi/ [ɨ̄tʂɨ̄] 'tree-stump'

(d) /ɨɖ͡ʐì/ [ɨ́ɖʐì] 'nest'
(e) /ɨɖ͡ʐi/ [ɨ̄ɖʐɨ̄] 'liver'
(f) /ɨɖ͡ʐi/ [ɨ̄ɖʐɨ̄] 'bamboo'

The underlying /H/ tone is rare in the available data, except for nouns derived from /H/-toned verbs. In most polysyllabic nouns, the surface tones arise from interactions of /Ø/ and /Ⓗ L/. Therefore, the H tone found in the SR is most often derived from the floating H tone. Identifying tones is easier in compounds and affixed nouns, since the underlying tones can be deduced from the SR by applying the tone interaction rules from (216) and (217), provided one of the UR tones is known.

Table 60: Tone profiles of some body part terms

	UR	SR	UR	SR	Gloss
(a)	/inì/	[íɲì]	/ØⒽL /	[HL]	eye
(b)	/ufu/	[ūfū]	/ØØ/	[MM]	ear
(c)	/ufù/	[úfù]	/ØⒽL /	[HL]	sweat
(d)	/udum/	[ūdūm]	/ØØ/	[MM]	throat
(e)	/unuɣo/	[ūnūɣō]	/ØØØ/	[MMM]	neck
(f)	/ɨt͡ʂì/	[ɨ́tʂì]	/ØⒽL /	[HL]	skin

For example, as shown in table 60, body part terms are prefixed with the inalienable possession marker /ɪ-/ which is toneless. In (b) [ūfū] 'ear' and (c) [úfù] 'sweat', the morpheme /ɪ-/, rendered as [u] due to vowel harmony, have different tones. This is because the root /fu/ in (b) is toneless, so both syllables are rendered as [M]. In contrast,

in (c), the root /fù/ has the /ⒽL/ tone and the floating tone therefore docks on to the prefix.

In Table 61, some more compound nouns are shown. For noun compounding processes, see § 9.4.5. I shall give only a few examples here, to illustrate how tones interact during compound formation. Here the tones are simply a result of tonal interaction with the formatives.

Table 61: Tones in compound nouns

	SR	Gloss	Tones: SR	UR	Gloss	Tones: UR
(a)	[hūbɻām]	river spirit	[MM][162]	/hù + bz̧am/	water + owner.F	/ⒽL + M/
(b)	[fútù]	waterhole	[HL]	/fu + tù/	animal + drink	/ M + ⒽL /
(c)	[vōtsā]	pig fodder	[MM]	/vo + tsá/	pig + eat	/M + H/[163]
(d)	[dʒʲēdʒʲē]	egg	[MM]	/d͡ʒʲò + d͡ʒʲe/	chicken + fruit	/ⒽL + M/
(e)	[àdɨkr̥ò]	dried chilli	[LHL]	/àdɨ + kʂ̩ò/	chilli + dry	/ⒽL + M + ⒽL /

It must be noted that there is sometimes variation in the outputs, the reasons for which have already been explained above. For example, /ØØ/, which has the canonical output [MM], can be pronounced as [LL] or [ML] when the speaker brings it under the influence of the L% boundary tone. Similarly, the outputs [LL] and [MM] are usually produced with the first tone slightly higher than the second. Example (c) in the table above, where an /H + H/ sequence gives rise to an [MM] output, appears to be anomalous, but is not. There are two rules at play here: first, the deletion of the first H, and then the prohibition of H# in nouns.

7.6.2 Tones in adjectives

Monosyllabic adjectives, which are nominalised exactly like verbs, are fewer in

[162] Note the raising of low tone to M on the first syllable. This is most probably stress-related, but more research is needed ascertain this.
[163] Output [M] for /H/ tone here is most probable due to the right edge lowering effect.

number and the majority of these have an L tone. Multisyllabic adjectives obey the tonal interaction rules explained above. Examples of adjectival tones are listed in (236).

(236) Tones in adjectives

/g͡zò̱w/	'white'
/gìw/	'black'
/k͡ʂò̱w/	'dry'
/t͡ʂò̱w/	'sour'
/lɨ̀w/	'salty'
/t̪͡s̪̈ūw/	'red'
/ɣɪ̄w/	'freezing cold'
/ū/	'good'
/nɨ́w/	'sharp'
/zɨ́w/	'sharp'

7.7 Grammatical tone

In this section, I discuss grammatical tone in Hrusso Aka. This is not an exhaustive list, but an illustration of five prominent instances of grammatical tone in the language.

7.7.1 Case marking

Hrusso Aka marks the object with a high tone.[164] This tone is normally hosted by an appropriate pronoun to the right of the object NP, as shown in (237). When there are lexical H tones in the vicinity, the case marking is realised as the highest tone in the clause, as shown in (238) and (240). For illustration, all tones are marked also on the orthographic line.

[164] This is akin to LaPolla's (1992) anti-ergative marking, where the most patient-like element in a clause is marked and the case marking system is based primarily on semantic, not syntactic roles. More investigation is needed to ascertain this. I call it the accusative case for now.

(237) *Mim̄ yē rhūmō í shìdà*[165]

mīm=yē zu̱mō **í** ↑ʃi̱-d̠à[166]

woman=TOP rat **3SG.ACC** kill-PRF

'The woman killed the rat.'

(238) *Nű́nà yè nó́ zèdà*

nɨ́nà=yè **nó́** ẕè-d̠à

man=TOP **1SG.ACC** scold-PRF

'The man scolded me.'

(239) *Dju zeda?*

d̠͡ẕù ẕè-d̠à

who scold-PRF

'Who scolded?'

(240) *Djű́ zèdà?*

d̠͡ẕű́ ẕè-d̠à

who.ACC scold-PRF

'Whom (did someone) scold?'

Note the tonal contrast between (239) and (240). In the first sentence, the pronoun /d̠ẕù/ denotes the subject, whereas, in the second, the H tone on the same pronoun (surfacing as extra-high due to another H tone in the vicinity) denotes the object.

The case-marking tone can also be hosted also by the last syllable of the NP (instead of the pronoun). In such cases, the syllable hosting the tone is often prolonged. This is illustrated by (241), rewriting example (237).

(241) *Mīm yē rhūmó shìdà*

mīm=yē zu̱mó**:** ↑ʃi̱-d̠à

woman=TOP rat**.ACC** kill-PRF

'The woman killed the rat.'

[165] In the examples, italicised portions are orthographic transcriptions.

[166] Up arrow here indicates slight raising of the pitch. Most probably stress-related in an [LL] sequence.

7.7.2 Narrative past marking

The narrative past marker is simply a high tone lacking any segmental content. When present, it interacts with the rightmost tone of the verbal stem, as shown in (242) to (244). In these examples, using the frame /i ana ___/ ('s/he like.this ___'), the tones on a minimum triplet are examined. The underlying tones of each verb are indicated in brackets.

(242) *I ana ĝü*

i ana **ɣɨ̀** (UR: ɣɨ̀)

3SG like.this roll.NAR.PAST

'S/he rolled like this.'

(243) *I ana ĝü*

i ana **ɣɨ́** (UR: ɣɨ̄)

3SG like.this grind.NAR.PAST

'S/he ground like this.'

(244) *I ana ĝü*

i ana **ɣɨ̀** (UR: ɣɨ́)

3SG like.this recline.NAR.PAST

'S/he reclined like this.'

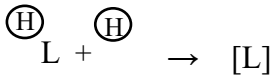
In the data above, verb roots with underlying M and H tones surface with H and L tones respectively, whereas the L tone is unchanged. This is summarised in the table below:

Table 62: Tonal alternations in verb roots in the narrative past

	UR	SR	Tone change
(a)	ɣɨ̀ 'roll'	ɣɨ̀ 'roll.NAR.PST'	/L/ →[L]
(b)	ɣɨ̄ 'grind'	ɣɨ́ 'grind.NAR.PST'	/M/ → [H]
(c)	ɣɨ́ 'recline'	ɣɨ̀ 'recline.NAR.PST'	/H/ → [L]

The tonal alternations indicate that the tonal morpheme is the H tone, not merely replacing, but interacting with the underlying tone of the verb root. Applying the rules of tonal interaction in (216) and (217) to these verb roots, we get:

(245)



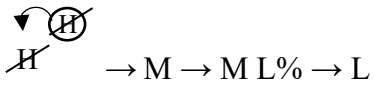
In the above interaction, the verb root has the ⓗL tone and is followed by a floating H. As stated in (217), this sequence entails no tonal interaction and the tones remain as they are. The output is therefore [L].

(246)



In the above interaction, since M is an empty tone, the floating H docks onto the empty slot, resulting in an [H] output.

(247)



When the verb root has an H tone, its interaction with the floating H leads to the deletion of both H tones due to the clash, resulting in an empty slot. The empty slot is then taken by the L% boundary tone, resulting in an [L] surface output.

7.7.3 Possession marking

Pronouns in the nominative position are L toned except /ɲi/ 1PL, which is high toned. Possession is indicated by a middle-toned pronoun (249) and when the possessor is a noun, a middle-toned pronoun follows the possessor (250). For illustration I mark surface tones in the orthographic transcription.

(248) *Hè ì àshàwâ*

hè ì àʂà=wá

this 3SG cat=SFC:NEW

'This is a cat.'

(249) *Hè ī āshāwâ*

hè ī āʂā=wá

this 3SG.POSS cat=SFC:NEW

'This is his/her cat.'

(250) *Nű́nà ī āshāwâ*

nɨ́nà ī āʂā=wá

person 3SG.POSS cat=SFC:NEW

'This is his/her cat.'

Note how, in (249) and (250), the noun /àʂà/ 'cat' follows acquires the tone of the pronoun. This is an interesting phenomenon which indicates that tones are more susceptible to change in nouns than in verbs. Both L and M tones show such behaviour, but the H tone is more stable in all word classes.

7.7.4 Tone in serial verb constructions

Hrusso Aka features a type of serial verb construction where two verbs are juxtaposed. The first verb always gets a high tone, irrespective of its underlying tone, as shown in the examples below (only relevant tones are indicated). The first verb stem is also in the infinitive form and only the second verb is inflected.

(251) *I ɣɨ́ ɣodawa*

i **ɣɨ́** ɣo-ɖa=wá

3SG **roll** sit-PRF=SFC:NEW

'S/he has been rolling.'

(252) *I ɣɨ́ ɣodawa*

i **ɣɨ́** ɣo-ɖ̪a=wá

3SG **grind** sit-PRF=SFC:NEW

'S/he has been grinding.'

(253) *I ɣɨ́ ɣodawa*

i **ɣɨ́** ɣo-ɖ̪a=wá

3SG **recline** sit-PRF=SFC:NEW

'S/he has been reclining.'

In the above examples, note that the tonal output on the first verb is neutralised to H, irrespective of the underlying tones. That is, each underlying tone is simply replaced by H and there is no tonal interaction (unlike with the floating tone of the narrative past). There is no way of differentiating the three sentences other than from the context.

7.7.5 Loss of tone in permissive constructions

Hrusso Aka has a type of permissive construction where the nominalised stems lose their tones, as shown in the examples below. Those marked (a) illustrate permissive constructions, where the tones on the predicate stems are neutralised to M, and those marked (b) illustrate past constructions, where the tones on the predicate stems are the same as their UR. The permissive morpheme seems to have segmental content, since the syllable coda is prolonged.

(254) *(a) He chiĝa í **dāw**wa*

he t͡ʃɪɣa í **ɖ̪āw**:=wá (UR: ɖ̪à)

this work 3.ACC do.NMLZ.PERM=SFC:NEW

'It is permissible to do this work.'

(b) He chiĝa í dàwwa

he t͡ʃɪɣa í **ɖ̪àw**=wá

this work 3.ACC do.NMLZ=SFC:NEW

'(Someone) did this work.'

(255) *(a) He ñu í **trūw**wa*

he ɲu í **t͡ʂūw**:=wá (UR: t͡ʂū)

this word 3.ACC tell.NMLZ.PERM=SFC:NEW

'It is permissible to tell this matter.'

(b) He ñu í trūwwa

he ɲu í **t͡ʂūw**=wá

this word 3.ACC tell.NMLZ=SFC:NEW

'(Someone) told this matter.'

(256) *(a) Age **ĝyō**wma?*

agə **ɣʲōw**:=ma (UR: **ɣʲó**)

here sit.NMLZ.PERM=Q

'Is it permissible to sit here?'

(b) Age ĝyówma?

agə **ɣʲów**=ma

here sit.NMLZ=Q

'Did (someone) sit here?'

As I stated at the beginning of this section, this is not an exhaustive list of all instances of grammatical tone. Notably, no grammatical phenomena marked with the L tone have been attested. It is likely that more grammatical tones will be found with additional data. Thus far in this chapter I have dealt only with tones, both lexical and grammatical, explaining the basic tonal system of Hrusso Aka. The next section will discuss the metrical system with examples. An interesting aspect of the Hrusso Aka stress system is tone-stress interaction.

7.8 Stress

This section provides a brief introduction to stress in Hrusso Aka using the framework of Metrical Stress Theory (Hayes 1995). I assume stress to be a prosodic device that marks relative prominence, based on the organisation of metrical units into

various groupings (Lahiri 2001: 1347). Stress in languages with a moderate tonal functional load, especially the so-called pitch accent languages, has been analysed from both the tonal and metrical point of view. For example, the Lithuanian system is analysed by Halle and Vergnaud (1987) from a metrical point of view, but by Blevins (1993) as a tonal system. In Hayes's mixed approach (Hayes 1995: 365), both tone (or pitch accent) and metrical phenomena can influence stress. I shall take a mixed approach in analysing Hrusso Aka stress, proposing that stress is a prominence-based phenomenon which is sensitive to tone. Hayes (1995: 270–271) makes a distinction between languages that are sensitive to syllable quantity on the one hand and syllable prominence on the other. Prominence, or "perceptual salience", may be defined crosslinguistically in terms of tone, vowel quality, vowel length, and so forth. In Hrusso Aka tone plays an important role in perceptual salience.

Table 63 below contains a sample of the stress analysis of an audio-recorded story narration. Each numbered box in the table contains a phonological word. The analysis and conventions are based on Hayes (1995: 275–279). In marking stress, the following procedure was applied to the stream of recorded continuous speech.

(257) Stress marking steps in Hrusso Aka:

(a) Domain of analysis: Identify and demarcate phonological words, which are the domains of stress (demarcated by vertical box lines in table 63).

e.g. /ɨlid͡ʒʲet͡ʂ̈ì/ [ɪ̄līdʒʲétʂ̈ì] 'chest'

(b) Syllabification: Divide syllables as discussed in § 6.3.

e.g. [ɪ̄.lī.dʒʲé.tʂ̈ì]

(c) Prominence projection: Project prominence according to the hierarchy below:

***: [H] tone
**: First syllable of a phonological word
*: All other syllables

```
        *
*       *
*  *    *     *
Ø  Ø    H     L
[ī. lī. dʒʲé. ʈʂɨ̀]
```

(d) Main stress marking: On the metrical line in the grid (the highest tier) mark the strongest syllable in the word with an 'x' mark.

```
(       x       )
        *
*       *
*  *    *     *
Ø  Ø    H     L
[ī. lī. dʒʲé. ʈʂɨ̀]
```

(e) Tie resolution: In case of a tie, add a prominence mark to the leftmost syllable on the highest prominence layer. That is, **End Rule Left**. (See numbers 20 & 23 in table 63.)

(f) Repeat this procedure for all of the words in the text.

(g) Observations: H-toned syllables always bear stress. If there is no H tone in a word, the first syllable on the left edge is stressed (i.e., positional prominence, see Hyman 2014b: 70–73). When either an [L] or [M] tone is stressed, the stress is manifested by a slight elevation in pitch and intensity.

A few illustrations of word stress with various tonal profiles are given below.

These words can be found in a continuous text in table 63. The italicised numbers next to the words refer to their serial numbers in the table.

(258) /t͡ʂu.t͡ʂúw/ [t͡ʂū.t͡ʂúw] 'speak erroneously' *(25)*

```
(      x  )
       *
       *
   *   *
   Ø   H
```

[t͡ʂū. t͡ʂúw].

(259) /t͡ʂu.d͡ʒʲó.ɲe/ [tʂū.dʒʲó.ɲē] 'in order to tell' *(11)*

```
(    x      )
     *
     *   *
 *   *   *
 Ø   H   Ø
```

[tʂū. dʒʲó. ɲē]

(260) /ʂà.a.ʎe.dà/ [ʂà.à.ʎé.dà] 'was born' *(71)*

```
(         x        )
          *
          *
 *        *
 *   *   *   *
 L   L   H   L
```

[ʂá. à. ʎé. dà]

Table 63 gives a grid analysis of the opening sentences of the mythological story *Krulaĝuvo-Krujisubu* (hru_1241).[167] A variety of tonal combinations can be observed in the table and one can see that the prominence-based model given above in (257) successfully explains the stress patterns in Hrusso Aka.

[167] Narrated by Mr. Biga Nimasow at Palizi on 26th April 2016. For audio file and interlinear gloss, see: https://www.elararchive.org/uncategorized/IO_40b8e7f6-5a03-452a-8b51-380bc1c62b76.

Table 63: Stress analysis of the Krulaĝuvo-Krujisubu story (hru_1241)

1	2	3	4	5	6	7	8	9
x * * * * H L ya. ha.	 * Ø he.	 x * * * L L ɲe. to.	 x * * * * * Ø H L ʂɨ. vʐ̪ɨ. hu.	 x * Ø a:.	 x * Ø no.	 x * * * Ø H bi. ga.	 x * * Ø Ø Ø ni. ma. sow	 x * Ø no.

10	11	12	13	14	15	16	17
x * * * * * * L H Ø ʂɨ. pʲew. me	x * * * * * * Ø H Ø ʈʂ͡u. dʒ͡ʲo. ɲe	x * * * * * H Ø vé. ɲe.	x * * * * * L H ʂɨ. pʲew.	x * * Ø a:.	x * * Ø kʂ͡ɨ.	x * * * * * Ø Ø Ø Ø ʈʂ͡u. ɖʐ̪u. ɣa. ɲe.	x * * L vʲe.

18	19	20	21	22	23
 x * * * L L ɲe. dʑ̪ɨ.	 x * * ba.	x * * * * * * * * * H Ø H L H dʑ̪ɨ. vo. jo da we	 x * L no.	 x * Ø ba.	 x * * * * * * * * L Ø H L H ho. vo. jo da we

24	25	26	27	28	29	30	31	32	33
x * * * * L H ʂɨ. pʲew.	x * * * * Ø H ʈʂ͡u. ʈʂ͡uw.	 x * * * * Ø Ø Ø ʈʂ͡u. i. ma.	x * * * * L H ʐ̪e. ʈʂ͡uw.	 x * * * * Ø Ø Ø ʐ̪e. i. ma.	 x * * mo.	 x * * * Ø Ø um. so.	 x * * * * Ø Ø Ø ʈʃ͡ʲe. i. ma.	…	…

34	35	36	37	38	39	40	41
x * * * * H L a. ki.	 * Ø na.	 x * * * * * L Ø Ø Ø ʂi. pʲe. d͡ʐi̯. ʎew	x * * * * H L a. wu.	 * Ø na.	x * * * * * * * L Ø Ø Ø H ʂi. ɲe. d͡ʐi̯. ʎe. dəw	 x * * Ø na.	 x * * Ø t͡ʂuw.

42	43	44	45	46	47	48	49
x * * * * * * * * * H Ø H Ø d͡ʑi̯. hu. sa. ɲe	 x * Ø se.	 x * * * * L H ʂi. pʲew.	 x * * * * Ø H se. yé	 x * Ø he.	 x * * * * * Ø H Ø t͡ʂum. koiː. me.	 x * * * L L ɲe. d͡ʑi̯.	 …

50	51	52	53	54	55	56
x * * * * * * H Ø Ø Ø kʂu. la. ɣa. vo.	x * * * * * * H Ø Ø Ø kʂi̯. ji. su bu	x * * * H í.	 x * * * * L H ʂi. pʲow.	 x * * Ø he.	 x * * * * * * * Ø H Ø H t͡ʂu. d͡ʒʲo. me we	x * * * * * * H Ø Ø Ø kʂu. la. ɣa. vo.

57	58	59	60	61	62	63	64
x * * * * * * H Ø Ø Ø kʂi̯. ji. su bu	x * * * * H L t͡ʃʲe. ɲe.	x * * * H ɲí.	 x * * * L L bʐi̯. ga.	x * * * * H Ø to. i.	 x * * * * L L Ø bu. su. lu.	x * * * H í.	 x * * * * * * L L Ø Ø H ʂi. pʲe. d͡ʐi̯. ʎe. dəw.

65	66	67	69	70	71
 x * * * * Ø Ø Ø ɲe. gi. ʐi̯.	 x * * * H í.	 x * * * * * * * L L Ø Ø H Ø ʂi. ɲe. d͡ʐi̯. ʎe. dəw. je	 …	 x * * * * Ø Ø Ø tu. ɣu. ɲe.	 x * * * * * * * * L L H L sa. a. ʎe. da

72	73	74	75	76	77	78
x * * Ø Ø Ø tu. mo. ɲe.	x * * * * * * * * L L H L sa. a. ʌe. da	x * * * * * H L L seː. ʂo. de.	x * * * * * * Ø Ø Ø tu. ɣu. ge.	x * * * * * * Ø Ø Ø t͡ʂo. ma. t͡ʂo.	x * * * * * * Ø Ø Ø tu. mo. ge.	x * * * * * * Ø Ø Ø t͡ʂo. ma. t͡ʂo.

79	80	81	82	83	84	85	86	87
x * * * * * * * Ø Ø H L ʂa. pum. gə. d͡ʒʲe.	* Ø me.	x * * * Ø Ø t͡ʂo. ʂi.	x * * * Ø Ø ʂa. pum.	x * * * Ø Ø t͡ʃʲew. je.	x * * H ha.	x * * H je.	x * * * Ø Ø t͡ʃʲe. wa.	x * * * H L L t͡ʃʲe. ho. ʌe

88	89	90	91	92	93	94
x * * * * * * Ø Ø H miɨ. tiɨ. gə	x * * H t͡ʂow.	x * * * * Ø H se. yé	x * * * Ø Ø ʂa. pum.	x * * Ø t͡ʃʲeɲ.	x * * * * * * Ø H L siɨ. d͡ʒi. b͡zo	x * * * Ø Ø t͡ʃʲew. je.

95	96	97	98	99	100	101	102
x * * * H Ø ha. je	x * * * Ø Ø t͡ʃʲe. wa.	x * * * * * H L L t͡ʃʲe. ho. ʌe	x * * * * H L niɨ. na	x * * * Ø se.	x * * * Ø í.	x * * * * * * Ø H L siɨ. d͡ʒi. b͡zo	x * * * Ø t͡ʃʲeɲ.

This table illustrates the prominence-based nature of stress in Hrusso Aka and the stress rule can be formulated thus:

(261) (a) Stress the leftmost [H] tone in a prosodic word (ω).

(b) If there are no [H] tones, then stress the leftmost syllable.[168]

[168] This rule might need modification to refer to the 'leftmost syllable of the stem', since prefixes do not seem to be able to host stress. This is currently under investigation.

In terms of Hyman's (2014b: 61) canonical criteria, Hrusso Aka stress is:

(262) (a) Obligatory: every phonological word (ω) must have a primary stress.[169]
(b) Culminative: only one primary stress per ω.
(c) Predictable: by rule (261).
(d) Autonomous: predictable without grammatical information.
(e) Demarcative: calculated from the left edge.
(f) Non-moraic: independent of syllable weight.
(g) Audible: has phonetic correlates of elevated pitch and intensity.

Stress need not be edge-adjacent. It is in this sense unbounded, that is, due to the highest prominence being given to an [H] tone, the main stress does not fall at a fixed distance from the edges (cf. Heinz 2014: 256). It is only privative in words lacking multiple [H] tones which, apart from the leftmost [H] tone, resemble secondary stress. The phonetic correlates of a primary-stressed [H] tone can be observed in anticipatory phenomena such as the gradual slope of F0 towards the tone and post-stress phenomena, such as the rapid declination after it, even when secondary-stressed [H] tones are present.

To summarise, the stress patterns of Hrusso Aka words conform to the grid analysis presented above. As shown in the prominence projections, an [H] tone strongly attracts stress, since it has the highest prominence and, when present, this tone bears main stress. When a word has more than one [H]-toned syllable, then the leftmost [H] tone bears main stress (End Rule Left). When an [H] tone is lacking, the stress is more subtle. It manifests itself on the leftmost syllable of the stem,[170] in the form of slightly elevated pitch and intensity. In addition to their elevated pitch and intensity, stress-bearing units can be identified by their behaviour, such as never undergoing vowel deletion. A word

[169] With the exception of units like *35* in table 63, which are rare and may in fact be clitics.
[170] Prefixes can bear stress only if they are H-toned.

composed of a single syllable can also bear stress (e.g. 17, 84, and 85 in the table). Monosyllables can also weaken and be stressless (e.g. 35).

7.8.1 The phonological word

The units enclosed in numbered boxes in table 63 are examples of phonological words in Hrusso Aka. The phonological word can be defined as a prosodic unit above the syllable and below the phonological phrase, and which is the domain of stress. Its length ranges from one syllable, as in (263), to several syllables, as in (264) and (265). A phonological word must host one (and only one) primary stress. It is the domain of processes like high vowel deletion and Level II syllabification (266).

(263) /sé/, [se] 'but'

x
*
*
*
[H]
[se]

(264) /ufuɣɨla/, [ufuɣɨla] 'ear wax'

(x)
*
* * * *
[M M M M]
u. fu. ɣɨ. la

(265) /madɨg͡zɻfid͡ʒʲómádabíɲe/, [madɨg͡zɻfid͡ʒʲómadabíɲe]

'(thinking that something) could not perhaps be stamped upon'

```
                x
                *
                *         *
 *              *         *
 *  *   * *  *   *   *  *  *
[ M M  M M H    M   M H  L]
[ma.dɨ.g͡zɻ.fi.d͡ʒʲo.ma.da.bi.ɲe]
```

(266) Vowel deletion and Level-II syllabification in /uɣulubu/ 'thigh'

```
x                          x
*                    →     *
*   *    *   *             *   *   *
Ø   Ø    Ø   Ø             Ø   Ø   Ø
u.  ɣu.  lu.  bu           u.  ɣul. bu
```

7.8.2 The phonological phrase

The phonological phrase is the prosodic constituent above the word. The phonological phrase builds on the stress patterns of phonological words culminatively and cyclically, using the same rules mentioned in (261), but with the caveat that the head of a phrase is canonically more prominent by default than its dependents.

(267) *fúbalye tchű́sü*

fúba=ʌ́e[171] t͡s̪ɨ́sɨ

ORCHID=REL girl

'The young girl, (who is) the *Fuba* orchid.'

```
(                  x    )
( x          )    ( x    )
 σ   σ   σ         σ   σ
 |   |   |         |   |
 fú. bà. ʌ́e       t͡ʃɨ̃. sɨ̀
```

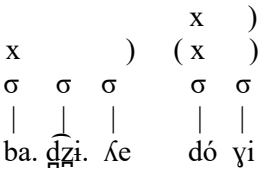
[171] /=ʌ́e/ is a rarely used relativiser, used in this sense only in stories.

(268) *badzülye doĝi*

ba͡d̪̪z̪̪ɨ=ʌe dóɣi

ORCHID=REL girl

'The young girl, (who is) the *badzü* orchid.'



Two examples of phonological phrases are given below. Each phrase is built from two nouns and a clitic. In each phrase, the rightward constituent receives phrasal stress, since it is the head.[172]

Phonological and morphological words are not always isomorphic. Hrusso Aka has numerous proclitics and enclitics that are morphological words, but phonologically cannot host stress. See Chapter 9 for a discussion of the morphological word.

7.9 Conclusion

In this chapter, I have presented an overview of the tonal inventory, basic tonal interactions, and a very brief look at the metrical system of Hrusso Aka. I began the analysis of tone with the simplest naturally utterable monosyllabic unit, the nominalised verb. Observing these units in different contexts helped in accounting for the ways in which tones interact. Tonal interactions, sandhi rules, and OCP constraints were summarised in (216), (217) and (234). These adequately explain tonal interactions in the language. This chapter revealed that Hrusso Aka is a language with moderate tonal functional load and that verbs carry a heavier load than nouns. Although tonal interactions look complex on the surface, this study has shown that the language has a

[172] Phrasal stress can, however, shift to the dependents for pragmatic purposes.

quite simple underlying system with two specified tones and one underspecified default tone.

I have also demonstrated that grammatical tone in Hrusso Aka may or may not require an accompanying segment. Existing segments may either acquire or lose their tone in order to become grammatical morphemes, as in the case of accusative marking and possessive marking, where the existing pronouns acquire an H tone and lose their L tone respectively. The language also has a purely tonal grammatical morpheme, namely the narrative past marker, which lacks segmental content. Below is a summary of various grammatical tones.

Table 64: Summary of grammatical tones

Function	**Tone**	**Segmental content**	**Tonal site**
Accusative	H	Pronoun	Pronoun on the right edge of the Obj NP
Narrative past	H	None	Last syllable of the verb stem
Possessive	∅	Pronoun	Pronoun following the possessor NP
Serial verbs	H	None	Last syllable of the first verb
Permissive	∅	None	Last syllable of the verb stem

Several questions raised by this study still remain to be explored. A major avenue for further research is the interaction between tone, stress, and intonation. Another area that needs more exploration is tonal behaviour in word classes other than verbs. While it is clear that the rules of tonal interaction are the same across word classes, there are class-specific modifications that require further study. For example, while there is an abundance of M and L tones in the word-final slot for nouns, no H tone is found. However, H tone surfaces as tone in this environment and shows itself in compound formations and affixation. Furthermore, there are several 'strongly toned' affixes in the language, those do not follow tonal interaction rules and never give up their tones on do not acquire them. We have seen one of these above, namely the future marker suffix

/-d͡ʒʲó/, but a full list is in preparation. Finally, several aspects of morphotonology are yet to be explored, both for grammatical and lexical tones, such as the tendency of head morphemes in certain words to block tonal interaction rules and to attract stress in affixed words. For example, in [bʲōbɻā] 'explode' the tonal interaction rules predict /bʲó 'burst' + b͡ʐa/ 'scatter' → *[bʲóbɻā]. However, /bɻā/, being the head, deletes any tone on the immediate left, and is then stressed. Such processes need a more detailed study.

Another interesting area for future research is rhythm. Hrusso Aka is a highly rhythmic, stress-timed language. With the basic stress pattern now known, a detailed exploration of rhythm in the language is needed.

With this chapter on tone and stress, I conclude the study of the segmental phonology and some fundamental aspects of the prosodic phonology of Hrusso Aka. The next two chapters are concerned with morphology. These chapters serve a twofold purpose. First, they provide a background against which many sections in earlier chapters have been written. For example, an understanding of Hrusso Aka word classes is necessary for the discussion of tone. The chapters on morphology additionally form the background against which many segmental processes are discussed. The second purpose of these two chapters is to advance the overall descriptive goal of this thesis. They are intended as a natural progression from the phonological to morphological description of Hrusso Aka.

Chapter 8

Lexicon and word classes

8.1 Introduction

Having discussed the phonology of Hrusso Aka in the previous chapters, I now proceed to give a descriptive account of its morphology. The goal of this chapter is the identification, classification, and description of the major and minor word classes of Hrusso Aka and give an overview of its lexicon. This is a necessary precursor to Chapter 9's discussion of Hrusso Aka's morphology, which is often word class specific. These two chapters inevitably overlap in some places, since morphological data are at times required in classifying some of the word classes or their subtypes. As explained in the introduction to this thesis, there is also a methodological shift in these two chapters where I adopt the typological-descriptive method (see Givón 1984; Payne 2006; Payne & Weber 2007; Ameka, Dench, & Evans 2008; Dixon 2010, among others), in contrast to the more analytical and theoretical approach of the chapters on phonology. While universal typological categories and labels are useful for the broad classification of linguistic categories, I have endeavoured not to force language-specific categories, such as sentence-final clitics (henceforth SFC, discussed in § 8.11.2), into ready-made typological

suits (cf. discussions in Payne 2006; Payne & Weber 2007; Evans & Levinson 2009; Dixon 2010; Haspelmath 2019; Haspelmath 2020).

In identifying and classifying the Hrusso Aka word classes, I follow the multipronged approach suggested by Givón (1984), using semantic, morphological, and syntactic criteria. In this chapter, I focus on both derived and underived (but not inflected) forms of words. Derivation affects the class and subclass membership of Hrusso Aka words and is relevant to our purposes here, whereas inflection is a process words undergo by virtue of being members of particular word classes, more properly considered in the discussion of morphology proper in Chapter 9.

Hrusso Aka word classes can be divided into the major and minor classes. Major word classes are relatively large and open, allowing the incorporation of new members over time. The members of major classes are lexical in nature, that is, they are "content words" that have lexical meaning and 'refer to objects, events, and abstract concepts…and convey information about the feelings and attitudes of language users' (Finegan 1994: 161). Minor word classes are relatively small and closed, classes that resisting the incorporation of new members. Words belonging to minor classes are "function words", grammatically connecting lexical elements into meaningful clauses.

8.2 Overview: Distribution of word classes

Four major word classes can be identified in Hrusso Aka based on the semantic, morphological, and syntactic criteria advocated by Givón (1984): nouns, verbs, adjectives, and adverbs. Table 65 gives an overview of the distribution of the major and minor word classes in Hrusso Aka, as well as affixes and clitics. Of the total 3,815 entries in the lexical database, 3,037 are native entries and 756 are loans or code switches. The

number of nouns is relatively high (1,689), but there are fewer verbs, listed in the table under two categories: roots (237) and derived verbs (505). There are still fewer adjectives (246) and adverbs (134). Finally, there are an additional 55 entries belonging to various minor classes.

Table 65: Distribution of Hrusso Aka word classes in the lexical database

Word class	**Total entries**[173]	**Hrusso Aka**	**Loans / code switches**
Nouns	2073	**1689**	384
Verb roots	237	**237**	0
Derived/compound verbs	658	**505**	153
Adjectives	348	**246**	102
Adverbs	218	**134**	84
Minor classes	88	**55**	33
Affixes and clitics	193	**193**	0
Total	**3815**	**3059**	**756**

In the table, the high number of borrowed minor word class members (33) may look surprising, but many of these do not replace existing Hrusso Aka function words; instead, the borrowings are due to the incorporation of new linguistic structures while code switching. For example, the explanatory particle /mol:ob/ (<Hin [matlab] 'EXPL') is incorporated from Hindi and used in a very similar (but not identical) way as in that language. The rest of the entries in the database are affixes and clitics, numbering 193. I discuss affixes and clitics in more detail in the next chapter.

The small number of root verbs is notable, due to the highly productive derivational morphology, capable of creating a large number of verb bases from a limited number of verb roots and derivational suffixes (most often without needing separate lexical entries for the derived bases). The category "derived verbs" is therefore somewhat arbitrary as it includes bases from the whole lexicalised vs. non-lexicalised continuum.

[173] Total entries in the lexical database (dictionary) as in December 2020.

On the lexicalised end of the continuum are verbs like /t̪͡sákʂ̪͡ú/ [t̪sākʂ̪ú] 'steal' (derivation: /t̪͡sá + kʂ̪͡ú/ 'eat+secretly') and at the other extreme, non-lexicalised and transparent, serial-verb-like forms, such as /bʲóbz̪͡a/ [bʲōbz̪̄ā] 'explode' (derivation: /bʲó + bz̪͡a/ 'burst + be.separated'). The latter type of bases are semantically just the sum of their parts and such entries are generally omitted from the lexical database, although some such words are included, due to translation or glossing needs.[174]

Two more things are also noteworthy: first, the number of entries presented here is representative of a wide range of discourse contexts from twenty-five hours of natural speech data; therefore, they reflect the words and grammatical structures that are used by contemporary Hrusso Aka speakers for most of their daily communication. Second, the number of loanwords and code switches in free-flowing speech is relatively high, accounting for one-fifth of the major class vocabulary (723 of 3,534 major class entries), which seems to be due to the rapid decline Hrusso Aka is undergoing at present. As might be expected, there is frequent code-switching and borrowing among the educated (cf. hru_1219), but even those who are known for speaking "pure" Hrusso are not immune (cf. hru_1240). Younger and educated speakers borrow predominantly from Hindi and English, whereas older speakers borrow from Assamese, reflecting the recent change in the lingua franca of Arunachal Pradesh from Nefamese[175] to Hindi.

8.3 Distinguishing between major word classes

There is a clear-cut distinction between nouns and verbs, but it is not always easy to differentiate between verbs and adjectives on the one hand and nouns and adverbs on

[174] This is because this is the data source used for translation and glossing in FLEx.
[175] A link language derived from Assamese that was widely spoken in Arunachal Pradesh as the lingua franca. Hindi has gradually replaced it since the 1962 Indo-China war. It is still spoken in a few districts of Arunachal Pradesh. The government policies that led to its decline in favour of Hindi are an interesting topic for future research.

the other. In fact, it can be argued that adjectives are a subclass of verbs and most adverbs are a subclass of nouns. However, with multiple criteria, it is possible to arrive at the fourfold distinction made here, as I shall explain in the following sections.

8.4 Nouns as a distinct word class

Hrusso Aka nouns form a distinct, open and major word class. Semantically, they are those lexical units which, in uninflected forms, denote time-stable entities in the universe (cf. Givón 1984), such as [kùnù] 'stone', [nɨ́nà] 'person', and [ɲè] 'house', and have a referential function in discourse. Their primary syntactic function is to be the heads of NPs that are arguments of a predicate in a clause. Table 66 lists some examples of Hrusso Aka nouns.

Table 66: Some Hrusso Aka nouns

Noun	**Gloss**
[áɲ]	mother
[àʂà]	cat
[fúmì]	deer
[hù]	water
[húlɨbɻò]	village name (Buragaon village)
[ɨ́gʐ̩ì]	hand
[mīd̪ʐ̩īdū]	honey bee
[mūfōɲ]	pine tree
[nò]	earth
[ɲèn̪d̪ʐ̩ì]	sky
[p^{h}ā] /pa/	yeast

In Hrusso Aka, nouns can be distinguished from other word classes by their ability to pluralise (see (269)), their general tendency to resist suffixes, and their ability to be marked for case through case-marking, postpositional clitics. Only nouns can be modified in unaffixed form by adjectives and nominalised clauses, as shown in (275) and (276). Verbs and adjectives cannot undergo these processes in their bare forms, only able

to do so after they have been nominalised by /-w/. The nominalised form is also the citation form for all verbs and Class 2 and 3 adjectives (see § 8.9.1 for the classification of adjectives). This is exemplified in (273), where /d̪əw/ (the citation form of 'do'), is formed by /d̪à/ 'do' + /-w/ 'NMLZ'. Nouns do not undergo any morphological processes to produce their citation forms, as in /pa/ 'yeast' and the other examples in table 66.

8.4.1 Pluralisation

Only nouns can be pluralised in their unaffixed forms, through the attachment of the third person plural pronoun clitic /=na/ at the right edge of the NPs they head, as illustrated in (269) to (272):

(269) *shofu na*
[ʃʲòfù=nà]$_{NP}$
[monkey=3PL] $_{NP}$
'monkeys'

(270) *to shofu na*
[t̪ó $_{DET}$ ʃʲòfù]$_{NP}$=nà]$_{NP}$
DEM.DIST.VIS monkey=3PL]$_{NP}$
'those visible monkeys'

(271) *to shofu giw na*
[t̪ó $_{DET}$ ʃʲòfù$_{N}$ gìw$_{ADJ}$] $_{NP}$=nà]$_{NP}$
DEM.DIST.VIS monkey black=3PL
'those visible, black monkeys'

Both count and mass nouns can be pluralised in this manner. Pluralised count nouns are interpreted as 'many individual units or instances of the same thing' and mass nouns as 'many aggregations of the same thing', or 'many subtypes of the same thing'. For example, /nɨ́nà=nà/, ('person=3PL') means more than one individual person, whereas /hù=nà/ ('water=3PL') means either 'rivers, streams, ponds...' or 'many containers with

water', depending on context. When proper nouns are pluralised, as in (272), the sentence gets an associative plural meaning.

(272) *Afo na jikuda*
áfò=nà jìkù-d̪à
PR=3PL come-PRF
'Afo and others have come.'

Verbs or adjectives cannot be pluralised unless they are first nominalised with the nominalising /-w/ suffix.

(273) *süm **daw** na. (hru_1240_house: 95)*
[s̪ɪ̄m **d̪à-w**]=nà
forest do-NMLZ=3PL
'hunters' (do forest = hunt)

(274) **süm da na.*
sɨm d̪a=na
forest do=3PL
('hunters')

8.4.2 Noun modification by adjectives and nominalised clauses

Only nouns can be modified in unaffixed form by property concepts, such as colour, size, quality, and number terms, as shown in the examples below.

(275) Adjectival modification of nouns

a. kunu imi
kùnù ímì
stone small
'small stone'

b. shegê djüw
ʃʲèʁè d̪͡z̪ɨw
leaf green
'green leaf'

In Hrusso Aka, relative clauses are formed by nominalisation of predicates with the /-w/ 'NMLZ' suffix. The relative clauses can then modify nouns as follows:

(276) Noun modification by nominalised clauses

a. *No Hulübro ayo ĝow nüna. (hru_1744_roleplay_01: 5)*
nò [húlɨbʐ̀ò àjó ɣó-w] nɨ́nà
1SG village here live-NOM person
'I am a person who lives here in Hulübro.'

b. Awu-añi i zew dzüdaw nüna. (hru_1088: 88)
[áwù_áñì[176]ī zé-w d̪͡ʒ̪ü-d̪á-w] nű́nà
parents 3SG advise-NMLZ listen-PRF-NMLZ person
'The person who has listened to their parents' advice.'

Unaffixed verbs can be followed by a limited number of adjectives, but in such cases, the adjectives are the complements of the verbs preceding them:

(277) *da tsuw*
d̪à tsūw
do red
'make (sth) red.'

8.5 Types of nouns

One way of classifying nouns is on a purely morphological basis, e.g. root nouns vs. derived nouns, compounds, and dvandvas. It is also possible to classify them on a semantic basis, e.g. kinship vs. time nouns. Semantic subclasses of nouns often have morphological marking; this is the case for the /a-/ prefixation of kinship terms, /ɨ-/ prefixation for body part terminology, and /ʃʲo-/ prefix of flora discussed below. I discuss only semantic classification here, as morphological classification based on structural properties is discussed in the next chapter.

[176] The constituents of a dvandva compound are joined by an underscore in the glosses.

8.5.1 Count and mass nouns

As already seen above (§ 8.4.1), Hrusso Aka makes a basic semantic distinction between count nouns and mass nouns. Count nouns can be individualised and counted, that is, they can be the head of an NP immediately followed by a cardinal numeral. Mass nouns denote entities that are viewed as one whole and therefore, lack individual members that can be counted using cardinal numerals. Examples of count nouns are [kùnù] 'stone', [ʃʲòŋ] 'tree', and [lɨ̪t̪sɨ̪] 'star'. Some examples of mass nouns are [nò] 'soil', [bò] 'money', and [ʂ̪ɨ] 'blood'. It is also possible that a given noun might have two distinct senses; one being a count noun and the other a mass noun. For example, /hù/ [xù] 'water', mentioned above, is a mass noun, but /hu/ 'river' is a count noun. The meaning is derived from context in such instances.

While all nouns can take the plural clitic /=nà/, count and mass nouns can be distinguished by the difference in the semantic interpretation effected by pluralisation. As noted in § 8.4.1, count noun pluralisation is interpreted as 'many individual units or instances of something' and mass noun pluralisation 'many aggregations or subtypes of something'. Unlike some of the neighbouring languages, there is no elaborate system of sortal classifiers in Hrusso Aka. However, mass nouns can be individualised using a limited set of sortal and individualising suffixes, such as [-sɪ̄ŋ] 'piece' and [-lɪ̄gɪ̄] 'unit'. Thus, [bò] 'money' and /ʂ̪ɨbʲè/ [ʂ̪ɨ̞bʲè] 'maize' are mass nouns, whereas [bōsɪ̄ŋ] 'coin' and /ʂ̪ɨbʲeliɡɨ/ [ʂ̪ɨ̞bʲēlgɪ̄] 'a grain of maize' are count nouns.

8.5.2 Place nouns

Place nouns are divisible into proper and common nouns. Among proper place nouns are the names of villages, rivers, mountains, and other such specific locations. In the Hrusso Aka worldview, there is an inseparable connection between land and humans

and the land is often named after the clans that own it. The land nomenclature illustrated in table 67 reflects this philosophy.[177]

Table 67: Hrusso Aka land nomenclature

Area	Gloss	Owner clans	Owner clans (common spelling)
[gòlɨ́nò]	*Golü* land	[ʈʂɪ̄dāsə̄w, ɣɪ̄ʈʂɪ̄sə̄w]	Sidasow, Richisow
[ɖʐū́ānò]	*Druã* land	[sɨ́d͡ʒìsə̄w, fõmsōw]	Sidisow, Pomsow
[tɨ̀zɻ́nò]	*Türhü* land	[tɨ̀zɻ̀]	Türhü (now almost extinct)

Water bodies are often prefixed with /hu/ 'water'. For example, /húmɨ̀ʈʂù/ [húmʈʂù] is the name of the Bichom river, a water source is /húk͡ʂì/ [xúkʂì][178] 'water root', a river is /húɣì/ [xùʁì] 'water line', and a stream is /húsà/ [xúsà] 'water-DIM'. Rivers are also called simply /hù/ 'water' or /hùdʲéw/ [xùdʲéw] 'big water'.

Table 68: Common nouns of place

Noun	Gloss
[pᵠù][179] /pù/	mountain
[ɲè]	house
[ɲèɖ̪ʐɨ̀]	sky
[ɲèʈʂì]	village
[nò]	earth
[ʂāpūm]	spirit realm
[sɨ̀dʒíbɻò] /sɨd͡ʒib͡zo/	human realm
[bʲè]	forest
[ɣábò]	path

[177] All Hrusso land is divided up among clans and is often named after them, demarcated by traditional boundaries, often rivers, mountains, and streams which the various clans scrupulously maintain. Humans are seen as inseparably, permanently, and irrevocably bound to their ancestral land and, no matter where they live and for how many generations, they are always the *ñetrübraw* [ɲèʈʂbɻə̄w], the owners of their ancestral land. They can return anytime they wish, build a house and use the forest resources there. Conversely, if they leave their ancestral village and live somewhere else, they are /fuga ɲid͡zɨ/ 'settlers'. Instances of settlers being given the status of *ñetrübraw* do exist, but they extremely rare.

[178] It will be noticed in the next two chapters that in several cases such as this word, the tonal output is different from what the tonal interaction rules predict (i.e., *[xùkʂì]). This is due to morphotonological factors. Here for example, the possession marking is responsible (§ 7.7.3) for the high tone on the first syllable (/hū-ī-ɨ́k͡ʂì/ 'water's root' → [xúkʂì]).

[179] In tables, when the phonemic and phonetic forms have identical transcription, (ignoring the tiebar) only phonetic forms are given, always in square brackets. Orthographic forms will be indicated as such in column headings.

Mountain names are suffixed with /pù/ [pᵠù] 'mountain'. Each village has its own sacred mountain, such as *Shañipu* [ʂánìpᵠù], the sacred mountain of Buragaon village, and *Dülepu* [ɖɨlípᵠù], the sacred mountain of Sakrin. Some common nouns of place are listed in table 68. As for places of human dwelling, there are no distinct words for a town or a city; all such entities are covered by the term /ɲè͡ʈʂì/ [ɲèʈʂì] 'village'.

Concepts such as the world, nature, and so forth are realised through dvandvas as illustrated in table 69 (see § 9.3.3 for discussion of dvandvas).

Table 69: Place dvandvas

Noun	Gloss	Literal meaning
[ɖʐūgúw-ɖʐūlīw]	world	west and east
[xúɖʐì-nólù]	Nature	water-surface and earth-clumps[180]
[xùdá-pᵠùɖà]	Nature	water and mountain[181]
[ɲèʈʂì-húʈù]	human dwellings	village and water source

8.5.3 Flora

The notion of flora is represented by the core semantic root /ʃʲò/ 'wood'. Related generic terminology is obtained by compounding this word with other appropriate words, as shown in Table 70. While the generic term for tree is /ʃʲóŋ/, individual tree and plant names are formed by the following rule:

(278) species name + /áŋ/ 'mother' → plant name
e.g. /ɖ͡ʐoɣulo/ 'species.name' + /áŋ/ → [ɖ͡ʐōɣūlóŋ] '*drogûloñ* plant'[182]

Fruit and seed names comprise the species name and the generic suffix /-d͡ʒʲe/ suffix (from /ɨd͡ʒʲe/ 'fruit') to the species name (e.g. /magu-d͡ʒʲe/ [māgúdʒʲè] and /miŋ-dʒʲe/ [míŋdʒʲè]). Edible plant names are generally formed by affixation of /pʲe/ 'vegetable',

[180] A possible etymology.
[181] Actually /hu/ 'water' and /pu/ 'mountain'. A dummy syllable, /ɖa/, is often added when rhythm in formal speech or poetry requires it.
[182] The /a/ of /aŋ/ is deleted during compound formation.

either before or after the species name. (e.g. /t͡ʂo-pʲe/ [ʈʂópʲè] 'taro leaves' and /pʲè-ɖɨbà/ [pʲèɖɨbà] 'an edible plant species'). Many plant names have unique names without suffixation of /pʲè-/, such as /àɖɨ/ 'chilli' and /bʐ̪elo/ [bʐ̪ēlō] 'a wild vegetable'.

Table 70: Flora nouns with /ʃʲo/ prefix

Word	Formatives	Lit. meaning	Gloss
[ʃʲò]	/ʃʲo/	wood	wood
[ʃʲójŋ]	/ʃʲo-áŋ/	wood-mother	tree
[ʃʲóbà]	/ʃʲo-ɨba/	wood-bloom	flower
[ʃʲèʁè] /ʃʲèɣè/	/ʃʲo-ɨɣe/	wood-leaf	leaf
[ʃʲèdʒʲè]	/ʃʲo-ɨd͡ʒʲe/	wood-fruit	fruit
[ʃʲóʈʂɨ]	/ʃʲo-ɨt͡ʂɨ/	wood-beginning	stump[183]
[ʃʲōkū]	/ʃʲo-uku/	wood-covering	bark
[ʃʲókᵚɾ̀] /ʃʲok͡ʂɨ/	/ʃʲo-ɨk͡ʂɨ/	wood-root	root
[ʃʲòbᵚò] /ʃʲob͡ʐo/	/ʃʲo-ub͡ʐo/	wood-sprout	sapling

8.5.4 Fauna

As the core semantic term /ʃʲò/ is to the concept of flora, /fu/ is to fauna. The word /fu/ in isolation means 'meat', or the 'mithun bison' (*bos frontalis*), which is the extended meaning of the former, since mithun meat is *the* meat (in the sense that it is the most prized of all). In its compounded form, /fu/ can be taken to mean 'animal'. Most animal names have the formative /fu/ either before or after a root, depending on how an animal is conceptualized. When the name is based on a property of the animal under consideration, a noun-adjective compound results, and the name begins with /fu/ ([fúmì]: /fu-ímì/, lit. 'animal-small', 'deer'). When the name is derived from a place (habitat, place of occurrence, and so forth), the formative /fu/ occurs at the end of the name (ʃʲòfù]: /ʃʲò-fu/ lit. 'wood-animal', 'monkey'). Table 71 lists some animal names with the /fu/ formative.

[183] A standing tree stump still rooted and upright.

Table 71: Some animal names

Noun	Formatives	Lit. meaning	Gloss
[fù]	fu	animal; mithun	meat; mithun
[fúmì]	fu-ímì	animal-small	deer
[fúxù]	fu-hù	animal-strong	wild boar
[fúlxū]	fu-lù-hu	animal-moo-ACTL	cow
[fùgùlù]	fù-gùlù	animal-curly	sheep
[fūgːɪ̄ɣā]	fu-gɨɣa	animal-gɨɣa[184]	horse
[ʃ̀òfù]	ʃ̀ò-fu	tree-animal	monkey
[sɨ́mfù]	sɨm-fu	forest-animal	wild animals

Not every animal name has the /fu/ formative, for example, *südza* [sɨdzā] 'mountain goat'; *mudzo* [mùdzò] 'porcupine' and the three main domestic animals of the Hrusso Akas, *vo* [vō] 'swine', *ŝulyo* [s̪ùʌ̀ò] 'dog', and *küŝu* [kɨ́s̪ɨ̀] 'goat'. This is perhaps because these are high frequency words and therefore kept short. Some animal names are borrowed and retain their basic original form, albeit phonologically modified. Examples of such borrowed animal words are /hinga/ 'lion' (<Assamese [xĩxɔ]), *ŝelü* [s̪ɛ̀lɨ] 'fox' (<Assamese [xijaːl]) and *fugüĝa* [fūgɨ̄ɣā] 'horse' (literally 'animal-gɨɣa' the second formative borrowed from Indic [gʰoːɽaː]).

Hrusso Aka animal names do not show a distinction between edible and non-edible animals, nor between domestic and non-domestic ones. For example, among their names beginning with /fu-/, /**fu**lùhu/ [fúlxū] 'cow' is a domesticated, edible animal, whereas [**fú**mì] 'deer' is wild and edible. On the other hand, among the names without

[184] <Hin [gʰoːɽaː] 'horse'

/fu/ affixation, [ʂ̪ùʌ̀ò] 'dog' is domesticated but non-edible, whereas, [mùd̪̪z̪̪ò] 'porcupine' is wild but edible.

Snake and fish names usually have the generic terms [bʲù] 'snake' and [t̪͡s̪ɨ́] 'fish' before the species name (e.g. [bʲù ʂávà] 'python', [t̪s̪ìmùɲù] 'a river fish'). Bird names, however, do not have a generic term attached to their species names (e.g. [fòkì] 'hawk', [pɨ̀līŋ̄ām] 'crow').

8.5.5 Humans

Nouns connected with humans comprise individual and group proper nouns, nicknames, and kinship terminology.

8.5.5.1 Personal names

Personal names, that is, the names of individuals, are of mixed origin in Hrusso Aka. Unlike among many surrounding tribes, there seems to be a long-standing tradition of borrowing names from the neighbouring languages. For example, Dorjee, Sange, and Tsering are Tibetan Buddhist names. The tradition of giving Buddhist names seems to have started in the last 60 years or so, since it is unusual to find people with such names beyond that age. Borrowing of Sanskritic names from mainland Indian languages is also evident, but is of more recent origin, not older than 30 years (e.g. Sanjay, Anish, Sima). A few children and youths, perhaps not older than 20 years of age, have names of English or Western origin (e.g. Moon and Mareena).

Traditionally, Hrusso Akas named their children after their ancestors through a very interesting naming ceremony in which the infant had to "accept" its name by

clutching a coin.[185] Proper nouns reveal interesting aspects of Hrusso Aka attitudes towards their own names and perhaps their own language and identity. Currently, there is a movement underway among the educated elite to give traditional Hrusso Aka names to their children.

Table 72: Some Hrusso Aka names (tones not marked)

Masc. form	**Fem. form**	**Common spellings M/F**	**Etymology (if known)**
/ʂandʐ̪abu/	/ʂandʐ̪am /	Sanjabu/ Sanjam	
/ʂɨndʐ̪ɨ/	/ʂɨndʐ̪ɨm/	Sinji / Sinjim	
/baʈʂaw/ [baʈʂəw]	/baʈʂam/	Bachu / Bacham	
/ɣɨliw/	/ɣɨlim/	Rilo / Rilim	ɣɨli 'pool'
/mɨdʒi/	/mɨʒem/	Medi / Mijum	
/paɣiw/	/paɣiɲ/	Pario / Parin	
/ɣugʐ̪u/	-	Rugio	
/kalow/	-	Kalo	
/ʈagʐ̪e/ [ʈagʐ̪ə]	-	Tage/Tagje	
-	/mɨliɲ/	Milin	
-	/lumum/	Lumum/Lumom	lɨm 'silver'

From a linguistic point of view, due to the practice of name-borrowing, it is difficult to analyse the etymology of proper nouns, as they often do not conform to the general Hrusso Aka phonological and morphological structures, even when the names are claimed to be of purely Hrusso Aka origin (e.g. Biga, Kalambu).

Conntrary to the areal practice, the Hrusso Aka names do not have elaborate meanings. Apart from their real names, people can also have nicknames, most commonly

[185] During the naming ceremony, called *Akiĝüba* /akiɣɨba/, relatives and elders gather around the infant being named, and announce one name at a time, placing a coin on the infant's right palm. The infant is deemed to have accepted the name if it clutches the coin by making a fist. The ceremony can last a long time when infants refuse to grasp the coin, leading to amusement, exasperation, and even rescheduling of the ceremony. Thus not all children can be named after their ancestors, and exasperated adults sometimes have no choice but to give unconventional names. The most interesting aspect of this ceremony is the fact that it reflects the importance accorded to individual freedom of choice right from birth in Hrusso Aka culture. This notion is reflected in some of their other cultural practices as well.

humorous, highlighting a certain bodily features ([gīmɣūw] 'dark.one.M', [ī̪n̪īdʲám] 'big.eyed.one.F', [hòmɨ̀g̪͡ʐ́ɨw] 'ugly.one.M'[186]) or some aspect of their character ([kʂ́ét̪ʂ̪ìm] 'crysome.one.F'[187], [mɨ̀gʐ́ɨ́t̪ʂ̪ìm] 'short.tempered.one.F').

Hrusso Aka surnames begin with the name of their clan-ancestor and end with *-sow* [-sə̀w] 'son'. For example, [pāʁīw] is the ancestor of the Parisow [pāʁī-sə̄w] clan. In 2015, the All Aka (Hrusso) Socio-Cultural Society (which became the Aka (Hrusso) Elite Society in 2015 and, the Aka Shotuko-Kunu in 2021) passed a resolution in their annual meeting that female names would be suffixed with *-samam* ('daughter', with an additional /-am/ suffix), instead of *-sow*. In fact, the custom predates the resolution, but is yet to be put into practice fully. A girl's surname may therefore end in either *-sow* or *-samam*.

8.5.5.2 Kinship terminology

I list the basic Hrusso Aka kinship terminology[188] in table 73 and will not attempt a detailed exploration here, which would require a separate study. Three things stand out in kinship terminology: first, the extended application of some of these terms, such as [ájà] 'older brother', which also means one's father's younger brother and an older clansman. Secondly, there are many kinship terms that have the /a-/ prefix, although it is not productive anymore. The language does not have special terms for grandchildren. The terms /səw/ 'son' and /sam/ 'daughter' are used for grandson and granddaughter as well.

[186] This name is used for children that are considered exceedingly beautiful, so that by calling them 'ugly', the spirits can be tricked into leaving them alone.
[187] i.e., one who is prone to crying easily.
[188] See Dey (2015) for a discussion of kinship terms in Hrusso Aka for another overview. My transcription and analysis differ from this in many places.

Table 73: Kinship terminology

Type	Term	Gloss
Con-sanguineal	[áwù]	father
	[áɲ, áɲì]	mother
	[ájà]	elder brother; father's younger brother; older male clan member
	[ámà]	elder sister; father's younger sister; older female clan member
	[ɲùw]	younger brother; brother's son; younger clan member
	[ɲùm]	younger sister; brother's daughter; younger clan member
	[sə̀w]	son (also grandson)
	[sàm]	daughter (also granddaugher)
	[sàmìkʲɛ̀w]	first child
	[sàdʒʲésa]	last child
	[áwù mùkʂò]	grandfather
	[áɲ mùkʂòm]	grandmother
	[ákì]	father's elder brother; male clan member older than father
	[áʈʂù]	parent's elder sister; woman of either parent's clan older than parent
	[ápʲɛ̀hù]	mother's elder brother (also older male in-laws, see below)
	[āsɨ̄]	mother's younger sibling; member of mother's clan
	[bósə̀w]	sister's son; father's sister's son, clan sister's son
	[bósàm]	sister's daughter; father's sister's daughter, clan sister's daughter,
	[nɨ̄māw]	son of maternal aunt,
	[nɨ̄mām]	daughter of maternal aunt
Affinal	[lɨ̄ʃɪ̄]	husband
	[fū̄m]	wife
	[ʃìpūm]	husband's other wife
	[áɲ dàm]	stepmother
	[áɲ kìɣìm]	stepmother younger than one's mother
	[áwù də̀w]	step father
	[ápʲɛ̀hù]	father-in-law, husband's elder brother
	[ápʲɛ̀]	mother-in-law
	[hùmò]	son-in-law, younger sister's husband, clan sister's husband
	[sàfù]	daughter-in-law, younger brother's/clan brother's wife
	[áɲè]	elder brother's wife, older clan brother's wife
	[áʌ̀ò]	older sister's husband
	[lɨ́w]	spouse's brother
	[lɨ́m]	spouse's sister
	[bàɣɨbò]	husband of one's wife's sister
	[ɖʐà-fùɖʐàw]	spouse's family and clan

8.5.5.3 Common nouns related to personhood and life stages

Table 74 lists some examples of common nouns related to human personhood and life stages. Most of these are derived nouns.

Table 74: Human life stage and personhood nouns

Noun	Gloss
[àgɨ̄, àgɨ̄sā]	child; infant
[ákò]	child; younger person of any age
[àŋá/àŋásà]	child
[kʲèm/kʲèw]	female/male elder
[mìm]	woman
[mīmsā]	girl
[mùhù]	man
[mùhūmsā]	adolescent male
[mùhūsā]	boy
[mùkʂòm]	old woman; married woman
[mùkʂòw]	old man; married man
[mūlō]	heir
[ɲèɣùlō]	ghost
[nɨ́nà]	person
[mɨkʲéw-mɨ̄ɲēw	male elders
[mɨkʲèm-mɨ̄ɲēm	female elders
[sàfúm-mɨ̄ɲēm]	married women
[ʈʂɨ̄sɨ́m-ɖ̪ōɣím]	young women
[tūɣū-tūmō]	humans

An interesting set of words are those beginning with the prefix /mɨ̀-/. The prefix can be roughly translated as 'life essence'; due to vowel harmony (discussed in § 3.5.2), the prefix takes the forms [mù-], [mì-], and [mì-]. It offers interesting insights into the Hrusso Aka concept of personhood. For example, the dvandva compound [mìkʲēm-mìɲèm] 'elders.F' is derived as shown in (279). All words related to the human person and beginning with /mɨ̀-/ can be derived this way. Table 74 lists without going into the details of their derivation.

(279) *mɨkʲem-mɨɲem*

mɨ-kʲe-m	mɨ-ɲe-m
life.essence-be.mature-F	life.essence-overflow-F

'female elders' (etymology: ones whose life essence is mature and overflowing)

8.5.6 Time nouns

Time nouns are the names of calendrical months and units of time, such as 'day', 'hour', and 'month'.

Table 75: Hrusso Aka calendrical months[189]

Month	Gloss[190]	Etymology	Etymology
[ɖòsà]	August		
[ɖòmù]	September		
[lɨ̀dɨ̄ʂɨ̄]	October	/lɨdɨ/ 'dew' + /ʂɨ/ 'bind' (?)[191]	Month when dew sticks (?)[192]
[ɣūgīhū]	November	/ɣu/ 'salt' + /gi/ 'carry' + /hu/ 'month'	Salt-carrying month
[nūtsōhū]	December	nutso 'Monpa.tribe' + hu 'month'	Month for trading with Monpas
[lɨ̀gāhū]	January	lɨga 'plant.species' + hu 'month'	Month when /lɨga/ blooms
[mɨ̄ɲōsā]	February	mɨɲa 'mɨɲa season' + sa 'DIM'	The little /mɨɲa/
[mɨ̄ɲōmū]	March		
[ɣēwhū]	April	ɣe 'leaf' + -w 'NMLZ' + hu 'month'	Month when leaves sprout.
[kʲūʁīhū]	May		
[tsɨ̀lìw]	June	tsɨ 'grass' + li 'climb'	Month when the grass grows.
[ɣùʐù]	July		

There are twelve months in the Hrusso Aka annual calendar, each giving interesting insight into traditional seasonal activities.[193] There are two broad seasons. The

[189] According to my consultants, these associations are only approximate. For example, Dosa is not in fact exactly August, but the end of August and beginning of September. The primary way of calculating Hrusso Aka months was by reading natural phenomena like the annual blooming of orchids, the seasonal arrival of certain birds, and so forth.

[190] Only approximate equivalents.

[191] A plausible explanation, by Anu Jebisow and Düva Dususow (FN19-22:10).

[192] Referring to the dew and frost that moistens clothes while walking outdoors in the morning.

[193] There is some disagreement as to which month should be considered the first. This may in fact be a moot question, perhaps one of recent origin. In the wheel of seasons, where each month is a cog, it is likely that there would not have been a first or last month. The starting point given here is according to the consultant Düva Dususow, a well respected authority, based on his observation that /ɖosa/ is when the long and arduous rainy season finally comes to an end and a new beginning is made in terms of food, health, social interaction, and ability to travel.

first, /luhohu/, begins with /ɖ̪òsà/ (August) and ends with /lɨgahu/ (January), somewhat equivalent to autumn plus winter. The second, /mɨɲa/, begins with /mɨɲosa/ (February) and ends with /ɣùzù/ (July), somewhat equivalent to spring, summer, and the rainy season put together.

Table 76: Hrusso Aka time units

Time unit	Gloss	Etymology	Lit. meaning
[òd͡ʒʲè]	year	/o/ 'paddy' + /d͡ʒʲé/ 'give.fruit'	a paddy fruition cycle
[húbʲè]	month	/húbʲè/ 'moon'	the moon
[ɲètò]	daytime	/ɲè/ 'dwelling' + /to/ 'be.bright'	when the dwelling is bright
[ɲègì]	night	/ɲè/ 'dwelling' + /gì/ 'black'	when the dwelling is dark
[sāɣā]	morning	?	?
[ɖ̪͡ʐ̪ɪ̄dū]	evening	/ɖ̪͡ʐ̪ɪw/ 'blue' + /du/ 'simil'	when it is bluish
[hūmɪ̄ɖ̪͡ʐ̪ū]	noon	?	

Closely related to these time nouns are the "temporal shifters" which I have classified as temporal adverbs for reasons explained in 8.10.1.

8.6 Conclusion

In the preceding section, having established nouns as a distinct word class with the help of semantic (time-stability and concreteness), morphological (pluralisation) and syntactic (adjectival modification) criteria, I gave an overview of different types of nouns, based on semantically motivated but also morphologically supported classification; this overview is not exhaustive, but rather an exemplar survey. Following a similar structure, I shall now discuss Hrusso Aka verbs in the next section.

8.7 Verbs as a distinct word class

Verbs form a word class that share morphological, syntactic and semantic properties with words that prototypically denote actions or events, such as /zé/ 'speak',

/gʲó/ 'jump', /ʃì/ 'kill', /hò/ 'see', /gɨ́/ 'hit', and so forth.[194] The primary syntactic function of verbs in Hrusso Aka is to head intransitive, transitive, or ditransitive predicates. Morphologically, verbs can be identified as elements of a clause that take inflectional suffixes for tense, aspect, mood, evidentiality, and mirativity (see § 9.5). Being heads of predicates and taking inflectional affixes is not the exclusive property of verbs, as many adjectives do so too, but crucially only in limited ways (see table 103). The verb base, the affixes just mentioned, and optional sentence-final and clausal clitics make up the verb complex, which can be several syllables long but forms a single phonological word. Although Hrusso Aka verbs usually occur in affixed forms, they can occur in their bare forms in two constructions, namely the imperative and the narrative past constructions. This property is unique to verbs and helps to distinguish them from adjectives. In citation form, verbs are suffixed with /-w/ 'NMLZ'. Table 77 lists some Hrusso Aka verbs in their bare and citation forms. In the following section, I shall briefly illustrate verbal predication and bare verb forms in imperative and narrative past constructions. Verb morphology is discussed in more detail in Chapter 9.

Table 77: Some Hrusso Aka verbs

Base	Citation form (SR)	Gloss
/dà/	[dəw]	do
/t͡s̪á/	[t͡s̪əw]	eat
/d͡ʐ̪umú/	[dʐ̪ūmúw]	sleep
/gʲó/	[gʲów]	jump
/p͡ʂɨ́/	[pʂɨ́w]	buy
/dad͡ʐ̪ɨ̀/	[dādʐ̪ɨ̄w]	teach
/p͡s̪éɣi/	[ps̪éɣìw]	quarrel
/t͡ʃìt͡ʂ̪ù/	[tʃìtʂ̪ūw]	converse
/bʲo/	[bʲów]	burst

[194] Definition based on Enfield (2004: 239–40).

8.7.1 Verbs as predicate heads

As mentioned in § 8.3, the primary syntactic function of verbs is to act as the heads of predicates in a clause. In examples (280), (281), and (282), intransitive, transitive, and ditransitive predicate heads are illustrated.

(280) Intransitive verb /ɖukɨʎe/ 'come to be' as predicate head
*Se… hu mrodjü üdraye tradjü-munu se **dukülye**. (hru_1085_genesis:77)*

se	hu	mʐo͡ɖʐɨ	ɨɖ͡ʐa=je	ʈʂa͡ɖʐɨ_munu	se	**dukɨʎe**[195]
DEM.DIST	water	crocodile	with=TOP	fish.varieties	DEM.DIST	come.to.be

'Then, along with crocodiles, various fish species came to be.'

(281) Transitive verb /muw/ 'sow' as predicate head
*No yow o **mu**jo.(hru_1739_conv:8)*

no	jow	o	**mu**-d͡ʒʲo
1SG	today	paddy	sow-FUT

'I shall sow paddy today.'

(282) Ditransitive verb /ɖ͡ʐɨw/ 'give'
*I (…) üdrow ksü í je sheje a a **djü**je.(hru_1725_a_1:40)*[196]

iSUB	[ɨɖ͡ʐaw	kʂɨ]INDIR.OBJ	í=d͡ʒʲe	ʃʲed͡ʒʲeDIR.OBJ	a	a	**ɖ͡ʐɨ**-d͡ʒʲe
3SG	friend	two	3SG.ACC=ADD	fruit	one	one	**give**-DIR.EV.PST

'He also gave his two friends a fruit each.'

(283) Imperative construction
*Trogrow ye tsuwme che dzü **dje**. Kai, ba! (hru_1744_roleplay_12:83)*

ʈʂo͡gʐo͡w=je	tsuw=me	che	ɖ͡ʐɨ	**ɖ͡ʐe**	kəi	ba
white.yam=TOP	red=SFC.EGO	say	ask	**go**	HORT.1EXCL	2SG

'Come on, go around asking (people) if *trogrow* is red!'

Example (283) illustrates a bare verb, /ɖ͡ʐe/ 'go', in an imperative construction, used in the context of a heated argument (and therefore lacking the SFCs normally used

[195] Actually, /ɖu-kɨʎe/ 'be.DER:FAC'
[196] This sentence is slightly simplified for illustrative purposes.

in imperatives to express degrees of politeness.)[197] Example (284) shows the verb base /ɖa/ 'do' (in this case a root). The form occurs predominantly in narrative texts and I have not found any adjective in sentence-final slot in the extant data. The narrative past construction involves a floating H tone on the right edge, as was discussed in § 7.7.2.

(284) *Fumtsaw i pülgram i chew bo dzügalye fumsu í üdra da. (D'Souza et al. 2018: 39)*
fumtsaw i pɨlg͡ʐam i t͡ʃʲe-w=bó ɖ͡ʐɨga=ʌ́é[198]
deer 3SG crow 3SG say-NMLZ=FOC disregard=SEQ

fumsu í ɨɖ͡ʐa **dà** Ⓗ
wolf 3SG.ACC friendship **do.NAR.PST**
'Disregarding the crow's advice, the deer became friends with the wolf.'

8.8 Subclassification of verbs

8.8.1 Transitivity

Based on transitivity, which is the specification of how many obligatory arguments a given predicate must project, Hrusso Aka verbs can be classified as intransitive verbs (which project one argument), transitive verbs (which project two), ditransitive verbs (which project three), or ambitransitive verbs (which can project either one or two arguments). Hrusso Aka verb roots are lexically specified for transitivity. This can be changed by valance-changing morphological (e.g. causative suffixation) or syntactic (e.g. noun incorporation) operations. I shall confine this discussion to verb roots only, since we are concerned with the basic verb typology of Hrusso Aka. Suffice it to note here that valency-changing operations build on the basic transitivity types listed above.

[197] Note that there is also another bare verb, /ɖ͡ʐɨ/'ask', immediately preceding /ɖ͡ʐe/ but this is not relevant to our purpose here. This is the first part of the serial verb construction /ɖ͡ʐɨ ɖ͡ʐe/, literally 'ask go', i.e., 'go around asking'.
[198] Etymology: /ɖ͡ʐɨ-ga/ 'hear-fall'.

8.8.1.1 Intransitive verbs

Intransitive verbs, such as those listed in table 78, are lexically specified to project a single S argument.

Table 78: Intransitive verbs

Verb (roots)	Cit. form	Gloss
/d͡ʒì/	[dʒìw]	go
/d̪͡z̪ɨ/	[d̪z̪ɨw]	die
/d͡z̪umú/	[dz̪ūmúw]	sleep
/gà/	[gàw]	fall
/gu/	[gūw]	perch
/dú/	[dúw]	exist
/ɣó/	[ɣów]	sit
/t͡s̪ɨ/	[ts̪ɨw]	sneeze
/t̪͡s̪ɨ/	[t̪s̪ɨw]	laugh

In (285), it can be seen that the intransitive verb /gu/ 'perch' projects a single subject argument, /ì/ '3SG'. The place of perching is indicated by the NP marked by the locative /=gə/. Similarly, in (286), the predicate /d̪ukɨʎe/ [d̪ūkɨʎē] 'came into existence' has a single subject argument [t̪͡s̪ád̪͡z̪ɨ_mùnù sè] 'the varieties of fish'.

(285) ***I**ye ... shogudzu ge **guñ**. (hru_1801_01:80)*
[i]SUBJ=je ʃʲogùd̪͡z̪u=gə [gu-ñ]PRED
3SG=TOP branch=LOC perch-PFV
'He perched on a branch.'

(286) *se hu shovzü hu mrodjü üdraye **tradjü-munu se dukülye**. (hru_1085_genesis:73)*
se hu ʃʲov͡z̪ɨ_hu_mz̪od̪͡z̪ɨ ɨd͡z̪a=je [t̪͡s̪ad̪͡z̪ɨ_munu se]SUBJ [d̪u-kɨʎe-ø]PRED
DEM.DIST crocodilians with=TOP fish.varieties DEM.DIST exist-DER:INCH-NAR.PST
'Then, with the crocodilians, the varieties of fish, those came into existence.'

8.8.1.2 Transitive verbs

In a clause, transitive verbs such as those listed in table 79 project two overt or dropped arguments, A and O.[199] For example, in (287), the transitive predicate /ḏà-d͡ʒʲó/ 'do-FUT' projects two arguments, namely /mìm ní/ 'we women' as A and /t͡ʃìɣa/ [tʃìɣā] 'chores' as O. The manner adverbial qualifying the predicate is marked with the ablative /=jo/.

(287) ***Mim ñi*** *se ye sütra-sünga yo* ***chiĝa da****jobi. (hru_1209_anu_01:528)*
[mim ɲi]$_{A}$ se=je si͡tʂa_siŋa=jo **[t͡ʃìɣa]**$_{O}$ [ḏ**a-**d͡ʒʲo]$_{PRED}$=bi
women 1PL DEM=TOP minute.things=INS chore do-FUT=SFC:SHR
'We women will do chores, taking care of every minute detail.'

Table 79: Transitive verbs

Verb (roots)	Cit. form	Gloss
/ḏà/	[ḏəw]	do (something)
/ḏ͡ʐo/	[ḏʐōw]	cut (something)
/ʃʲì/	[ʃʲìw]	kill (something/someone)
/gɨ́/	[gɨ́w]	hit (something)
/t͡ʂè/	[tʂèw]	wash (something)
/pó/	[pów]	chop (firewood)
/t͡ʂɨ̀/	[tʂɨ̀w]	weave (clothes)
/t͡ʂɨ̄/	[tsɨ̄w]	desire (something)

Example (288) has two clauses: a matrix clause with the intransitive verb /d͡ʒì/ 'go' and a subordinate purpose clause with the transitive verb /pó/ 'cut'. The two clauses share the argument /nà/ 'they' and the purpose clause has an additional O argument, /ʃʲò/ 'wood'.

[199] A, O, and S arguments as defined in Dixon (2010).

(288) *Na sho pow jimadaŝüme. (hru_1739_conv:34)*

[[[**na**]$_{A}$ [**ʃʲo**]$_{O}$ [**pó-w**]$_{PRED}$]]$_{PURP.CL}$ [d͡ʒi-ma-d̪a]$_{PRED}$=ʂɨme.]$_{MAIN.CL}$

3PL firewood cut-PURP go-SPEC-PRF=SFC:CEXP

'It looks like they have gone to cut firewood after all!' (/=ʂɨme/ ≈ 'after all')

8.8.1.3 Ditransitive verbs

Ditransitive verbs such as those listed in table 80 project three arguments, the subject, direct object, and indirect object. These verbs are also sometimes called extended transitive verbs.

(289) *angasa ye kako í añ í djüda*

aŋasa=ye kakó í aɲ í́ d͡ʒʲi-d̪a

child=TOP book 3SG.ACC mother 3SG.ACC give-PRF

'The child gave the book to mother.'

Table 80: Ditransitive verbs

Verb (roots)	Cit. form	Gloss
/d̪͡ʐɨ́/	[d̪ʐɨ́w]	give (something to someone)
/d̪̈͡ʐá/	[d̪̈͡ʐə́w]	feed chicken (with grain)
/͡ʈʂu/	[͡ʈʂūw]	tell (something to someone)
/͡tʃʲè/	[tʃʲèw]	say (something to someone)

The sentence in (289) above is a simple illustration of a ditransitive verb projecting three arguments in a clause. Here, /aŋása/ 'child' is the A argument, /kàkò/ 'book' is the direct object, and /áɲ/ 'mother' is the indirect object. Each of the two objects is marked by a high tone on the pronoun that follows it. My data indicate that the tone marking the direct object is lower than the one marking the indirect object.

Some verbs, like /͡ʈʂu/ 'tell' or /͡tʃʲè/ 'say', can also have just two arguments instead of three. For example, in (290), the verb /͡ʈʂu/ projects three arguments, whereas in (291) it has only two.

(290) *Drukulyi ge awu i nó shipyew a truda.*
d͡ʐukuli=ge [**awu** i]$_{A}$ [**nó**]$_{IO}$ [**ʃipʲew** a]$_{O}$ t͡ʂu-ɖa
last.night=LOC father 3SG 1SG.ACC story one tell-PRF
'Father told me a story last night.'

(291) *Drukulyu ge Awu i shipyew a truda.*
d͡ʐukulyu=ge [**awu** i]$_{A}$ [**ʃipʲew** a]$_{O}$ t͡ʂu-ɖa
last.night=LOC father 3SG story one tell-PRF
'Father told a story last night.'

8.8.1.4 Ambitransitive verbs

Ambitransitive verbs such as those listed in table 81 can be either transitive or intransitive, that is, they can project either one or two predicate arguments, either S alone or A and O.

Table 81: Ambitransitive verbs

Verb (root)	Cit. form	Gloss
bà	[bàw]	bloom
vūá	[vūáw]	open
nùɣú	[nùɣúw]	sing
ɖ͡ʑú	[ɖʑúw]	stand upright, make something stand upright

In (292), the verb /bà/ 'bloom' is intransitive with only one S argument, [tʃʲútʃʲò] 'orchid'. In (293), the verb takes two arguments, [tʃʲútʃʲò] 'orchid' as A and [ɪ̄bā] 'flower' as O.

(292) *Chucho na badawa.*
[**t͡ʃʲut͡ʃʲo**]$_{S}$ na ba-ɖa=wa
orchid 3PL bloom-PRF=SFC:NEW
'Orchids have bloomed.'

(293) *Chucho na üba badawa.*
[**t͡ʃʲut͡ʃʲo**]$_A$=na [**ɨba**]$_O$ ba-d̪a=wa
orchid=3PL flower flower-PRF=SFC:NEW
'Orchids have bloomed.' (Orchids have bloomed flowers.)

Hrusso Aka does not have atransitive verb roots, unlike some neighbouring languages, where they give meanings such as 'it is raining'. Weather verbs show subject-incorporation, but may also have a dummy subject, as discussed in § 8.8.2.6.

8.8.2 Semantic classification of verbs

Verbs can be classified based on multiple criteria. I shall only very briefly outline some semantic categories of verbs here.

8.8.2.1 Stative vs. non-stative verbs

A fundamental semantic distinction among Hrusso Aka verbs is between stative and non-stative verbs. Stative verbs are those that denote situations involving no change and no action (Payne 2006: 111). In Hrusso Aka, position verbs and verbs of cognition, experience, sensation, and static natural phenomena are statives.

Stative verbs are distinguished from non-stative verbs by the interpretation they get when they are suffixed with the aspectual suffix /-d̪à/. For stative verbs, the suffix encodes a state that is available to the speaker's observation at the reference time[200] as an ongoing situation (e.g. the state of someone being seated at the reference time), but in non-statives, it encodes a PERFECT meaning, that is, an event that has already taken place but is relevant to the present discourse (Comrie 1976). The examples below illustrate this difference.

[200] Cf. Reichenbach (1947)

(294) *Shofu a ye shoñ udru ge ĝyoda.*

ʃʲofu a=je ʃʲoŋ udru=gə ɣʲo-ɖa

monkey one=TOP tree up=LOC sit-PRF

'A monkey is sitting on the tree.' (The situation of sitting was observed at the ref. time)

(295) *Mumu boda.*

mumu bo-ɖa

cloud be.spread-PRF

'It is cloudy.' (The overcast sky was observed at the ref. time)

(296) *Batram i müga dada.*

baʈ͡ʂam i mɨga ɖa-ɖa

PR 3SG sacrifice do-PRF

'Batram has performed a sacrifice ceremony.' (The event took place before the ref. time)

(297) *Batram i tchüda.*

baʈ͡ʂam i ʈ͡ʂɨ-ɖa

PR 3SG laugh-PRF

'Batram has laughed.' (The event took place before the ref. time)

In (294), since the verb /ɣʲó/ 'sit' is stative and suffixed with /-ɖà/, the act of sitting is interpreted as ongoing at the reference time. Crucially, at the reference time, not the speech time, because the same clause structure holds even with the addition of a time adverbial, shifting the event time to the past. For example, adding a time adverbial to (294), we get:

(298) ***Fuw ge** shofu a ye shoñ udru ge **ĝyoda**.*

fúw=ge ʃʲofu a=ye ʃʲóŋ úɖ͡ʐu=ge **ɣʲó-dà**

yesterday=LOC monkey one=TOP tree TOP=LOC sit-PRF

'Yesterday, a monkey was sitting on the tree (while I observed it).'

Similarly, in (295), the verb /bo/ 'be.cloudy' is stative and therefore, with /-ɖà/ suffixation, the situation of the sky being cloudy is interpreted as ongoing at the time of observation. However, the same suffix on the dynamic verb /dà/ 'do' in (296) gives the

PERFECT meaning, denoting an event that has already taken place and suggesting that the situation available to the speaker's observation is the post-event state. In (297), we have the intransitive verb /t͡s̪ɨ́/ 'laugh' in a clause that gets the PERFECT interpretation due to /-d̪à/ suffixation.

8.8.2.2 Verbs of Position

Verbs of position 'describe the static position of an object' (Payne 2006: 112). In Hrusso Aka, these are stative verbs, conforming to the /-d̪à/ test explained in the previous section. That is, verbs like /ɣʲó/ 'sit', /gud̪͡z̪ú/ 'stand', /ɣɨ́/ 'recline', and /s̪únt̪͡s̪à/ 'hang', when suffixed with /-d̪à/, get the 'ongoing situation' interpretation.

8.8.2.3 Verbs of emotion

Verbs of emotion are usually compounds in Hrusso Aka, with the core semantic term /lɨ/ (denoting the inner sentient core) as a constant, prefixal formative in most (but not all) cases. The prefix /lɨ-/ denotes the seat of emotion, feeling, or thinking and is derived from /ulu/ 'inside, viscera'. Some of these verbs are listed in table 82.

Table 82: verbs of emotion with /lɨ-/ prefix

Verb (cit. form)	Formatives	Morpheme gloss	Meaning
[lɨ̀bə̀w]	/lu-bà-w/	viscera-bloom-NMLZ	be merry
[lɨ̄s̪ɨ́w]	/lu-s̪ɨ́-w/	viscera-spread-NMLZ	be happy
[lúsùvʲúw]	/lu-sùvʲú-w/	viscera-tangle-NMLZ[201]	be angry
[lūd̪z̪úw]	/lu-d̪͡z̪ú-w/	viscera-be.ripe-NMLZ	be discouraged
[lūnə̄w]	/lu-na-w/	viscera-ache-NMLZ	be sad
[lūhús̪ɨ̀w]	/luhu-s̪ɨ̀-w/	viscera-wither-NMLZ	be hungry
[lùk̪͡s̪ò w]	/lu-k̪͡s̪ò-w/	viscera-dry-NMLZ	be thirsty

[201] /suvʲu/ is composed of /su/ 'be.trapped' and /vʲu/ 'weave'. Thus, being angry /lusuvʲuw/ is as though one's viscera is trapped in a tangle woven around it.

Physical experiences like hunger and thirst pattern with emotion verbs, as emotions are conceptualised in terms of the physical affects on the inner sentient core of a person, which is /li̱/. Some more examples of verbs of emotion are /ɣe/ 'fear', /ʂi̱ŋa/ 'be disappointed, crestfallen', and the phrase /ɖuhu da/ 'feel sad' (<Ind. [duk^{h}] 'sadness').

8.8.2.4 Verbs of utterance

These are speech and communication related verbs, some of which are listed in table 83. They have an agent and theme (the content of the utterance).

Table 83: verbs of utterance

Verb (cit. form)	Gloss
[tʂūw]	tell
[tʃʲèw]	say
[zéw]	speak, scold
[tʂówˀ]	praise
[ɖʐɨ́w]	ask
[ʂógʐùw]	shout
[ɣūkʂūw]	call
[bāw]	invite
[tʃĭtʂūw]	converse
[bʐéw]	challenge
[nɨ̄w]	cajole

8.8.2.5 Process verbs

Process verbs are those that involve a change of state. As Payne observes (2006: 112), process verbs may denote voluntary or involuntary processes and, when they are involuntary, there is only one participant, which undergoes the change of state. This participant does not act volitionally, does not necessarily move in space, and is not the

source of a moving object. For example, /d͡ʑɨ̈/ 'die' is a process verb, since it involves a change of state from being alive to being dead.

Process verbs are often suffixed with either /-li/, [ʌ̄ī] 'ascend' or /-a/ 'descend', the latter being more common. These spatial suffixes, indicating upward and downward motion (/li/ 'ascend' is also an independent verb), are used to denote the way in which the process in question is conceptualised. The suffix /-li/ [ʌ̄ī] is used to denote a process involving growth or some sort of addition (of energy, wealth, and so forth) and /-a/ is used to denote a process involving decay or the expenditure of time and energy. The suffixes are also used for converting adjectives and verbs of other types into process verbs. For example, /goliw/, [gōʌ̄īw], 'become.strong' (lit. 'strong-ascend') is derived from /go/ 'strong' and /-li/, denoting a process that involves growth in strength. Conversely, [kʂòá] 'dry.up' is derived from /k͡ʂò/ 'dry' and /-á/ (lit. 'dry-descend'); denoting a process involving the loss of water or weight over time. The suffix /-á/ is more common because, other things being equal, a process usually involves the expenditure of time. Some of the commonly used process verbs, both with and without the suffixes /-li/ and /-á/ are listed in table 84.

Table 84: process verbs

Verb (cit. form)	**Meaning**	**Etymology**	**Morpheme gloss**
[ʌ̆ă:w] /liaw/	become	/li-á-w/ [ʌ̄i-a-w]	ascend-descend-NMLZ
[gɨɲăw]	rot	/gɨɲè-á-w/	rot-descend-NMLZ
[ʂɨ̄līw]	grow	/ʂɨ̀-li-w/	live-ascend-NMLZ
[bʲów]	burst	/bʲó-w/	burst-NMLZ
[kʂōáw]	dry up	/k͡ʂò-á-w/	dry-descend-NMLZ
[d͡ʑɨ̈w]	die	/d͡ʑɨ̈-w/	die-NMLZ
[bàw]	bloom	/bà-w/	bloom-NMLZ
[bʐ̩̀w]	sprout	/b͡ʐ̩̀-w/	sprout-NMLZ

A given situation can also be expressed as a process periphrastically, using the verb /lia/ [ʎăː] 'become' (e.g. /nùgò liá/ 'became rich'). Interestingly, this verb is formed by affixing the process suffix /-a/ 'descend' to the base verb /li/ 'ascend' (/li-a/ lit. 'ascend.descend')!

8.8.2.6 Weather verbs

Weather verbs in Hrusso Aka describe various weather conditions and are either noun-verb constructions with incorporated subjects or noun-verb intransitive clauses, where the noun is the subject.

For example, there are two means of expressing the English concept 'to rain' in Hrusso Aka. (299) features is a single phonological noun-verb unit with an incorporated subject, but in (300), the nominal element is a word that is phonologically distinct from the verb. Note the difference in tonal marking in these two; the former has undergone tone sandhi, typical of a single word (an H surface tone on the second syllable, due to the underlying HL tone on the following syllable), whereas there are two separate words in the latter construction, as evidenced by the lack of tone sandhi.

(299) *Ñedzűîüi*

[ɲēd͡ʒ̪ɨ́s̪ɨ̄j]
ɲed͡ʒ̪ɨ-s̪ɨ̀-j
sky-cry-PROG
'it is raining' (lit. (it is) 'sky-crying')

(300) *Ñedzü ŝǜi*
[ɲèd͡ʒ̪ɨ̀ s̪ɨ̄j]
ɲèd͡ʒ̪ɨ̀ s̪ɨ̀-j
sky cry-PROG
'it is raining' (lit. 'The sky is crying.')

Table 85: Verbs denoting weather and natural phenomena

Verb (cit. form)	Phenomenon	morpheme break	morpheme gloss
[ɲēn̪d̪ʒ́ɨ̱ʂɨw]	rain	/ɲèn̪d̪ʒ̀ɨ-ʂ̱ì-w/	sky-cry-NMLZ
[ɲēn̪d̪ʒ̄ līɣəw]	lightning	/ɲèn̪d̪ʒ̀ɨ liɣa-w/	sky flash-NMLZ
[ɲēn̪d̪ʒ̄ bʲów]	thunder	/ɲèn̪d̪ʒ̀ɨ bʲó-w/	sky burst-NMLZ
[ɲēn̪d̪ʒ́ɨlìw]	wind	/ɲèn̪d̪ʒ̀ɨ-lì-w/	sky-blow-NMLZ
[ɣō kə́w]	landslide	/ɣo ká-w/	gorge arrive-NMLZ
[d̪ʐ̪ū psēw]	sunshine	/d̪ʐ̪u pse-w/	sun warm-NMLZ
[tʃʲùɲò sùw]	snow	/tʃʲuɲo sù-w/	snow spill-NMLZ
[mūmū bōw]	cloudy weather	/mumu bo-w/	cloud spread-NMLZ

Some verbs related to weather and natural phenomena are exemplified in table 85. Each is represented by the more frequent of its two forms.

8.8.2.7 Verbs of sensation and cognition

Verbs of sensation are concerned with sensory inputs, for example, /hò/ 'look', /n̪d̪ʒ̀ɨ́/ 'hear', /ʂ̱ów/ 'smell', and so forth. Verbs of cognition represent mental processes, as with /vʲé/ 'think'. Both sensation and cognition verbs have potentially two participants, an EXPERIENCER and a SOURCE.

Most of Hrusso Aka's verbs of cognition are derived from verbs of sensation with the help of two suffixes, /-hú/ 'ACTL' (interpreted as 'cognise') and /-sɨ́/ 'PROF' ('recognise/understand'). Examples (301) to (303) illustrate this with the verb of sensation /hò/ 'look'. In (301) there is no /-hú/ suffix; the looker is in a pre-cognition state, performing the action of looking. The suffixation of /-hu/ in (302) results in /hòhú/ 'see' (post-cognition state), whereas the suffixation of /-sɨ́/ in (303) yields /hòsɨ́/ 'recognise', both of which are verbs of cognition.

Table 86: Derivation of cognition verbs

Suffix	Gloss	Output with verbs of sensation	Output with dynamic verbs
/-hú/	ACTL	cognise	actualise an action
/-sɨ/	PROF	recognise/understand	be proficient

The suffixes are interpreted differently when combined with bases other than sensation verbs, as shown in table 86. For example, note that (302) has the predicate /gʲogaa-**hú**/ 'alight-ACTL', which gives the interpretation of actualising the action of alighting from a horse. Similarly, as illustrated in (304), /t͡ʃʲè-hú/ 'say-ACTL' gives the sense of actualising one's potential/desire/ability to say something.

(301) *Age **ho**we!*
age **ho**-we
here **look**-SFC:NEW
'Look here!'

(302) *Aki Tagze ye üsam í fugüĝa udru yo gyogaa**hu**ñe **hohu**. (hru_1101:62)*[202]
aki tag̱͡ʒe=ye ɨ=sam í fugɨɣɨ ud̠͡ʐu=jo gʲogaa-**hu**=ɲe **ho-hu**
uncle PR=TOP 3SG=daughter 3SG.ACC horse on=INS alight-ACTL=SEQ see-ACTL
'Uncle Tagze **saw** his daughter once he alighted from the horse.'

(303) *Ba bowu í ma**hosü**jomme. (hru_1101:61)*
ba ba-awu í ma-**ho-sɨ**-jo-m=me
2SG 2SG-father 3SG.ACC NEG-look-PROF-FUT-EXP=SFC:ME
'(It is expected that) you will not **recognise** your father.'

(304) *Ba yow ŝüpyo u a chehuda. (hru_1744_roleplay_09:55)*
ba jow s̱ɨpʲo u a **t͡ʃʲe-hu**-d̠a
2SG today INT good one say-ACTL-PRF
'You have said a very good thing today.' (You have actualised your ability to say a good thing today).

[202] Simplified for illustration.

8.8.2.8 Motion verbs

Hrusso Aka has no equivalents of the basic motion verbs 'come' and 'go' as in English. This is because, the distinction between these two verbs in English is (ordinarily) based on the speaker as the deictic centre.[203] Hrusso Aka, in contrast, has three basic horizontal motion verbs which all correspond to the notion 'ambulate', based not only on deixis, but also the intended destination (listed in (305)). The deictic centre, most importantly, is not the speaker, but the mover's ordinary place of residence, what Fillmore (1966; 1971; 1975) calls the home base factor.

(305) Three-way distinction between basic motion verbs

a. /d͡ʒì/ Move to a fixed destination other than one's home base. Purposeful motion.

b. /ká/ Move towards one's home base. Purposeful motion.

c. /d̪͡z̪è/ Move to an unplanned destination, for example, detours that happen between the longer /ká/ and /d͡ʒì/ type of journeys; go on a very short journey (neighbour's house) intending to return immediately.

This three-way distinction, however, exists only for humans.[204] For non-human movers, only one verb, /ká/, is used. I present only a summary of these distinctions here, as an elaborate analysis is beyond the scope of this section. The three verbs are exemplified in (306) to (308).

[203] There are other possible deictic centres in English, such as those discussed in Fillmore (1966; 1971; 1975): speaker's home-base, central character, and so forth.
[204] I have observed that this three-way distinction is used in the case of spirits and animals when they become characters in mythological stories.

(306) *ako i **ñe ge ka**da.*

ako i ɲe=gə **ka**-ḏa

child 3SG house=LOC go.to.base-PRF

'The child has gone (to their) home.'

(307) *ako i Agim i **ñe ge ji**da.*

ako ì agim ī ɲe=gə **d͡ʒi**-ḏa

child 3SG PR 3SG.POS house=LOC go.from.base-PRF

'The child has gone Agim's house.'

(308) *Agim i Hulübro ge **ka**da.*

agim i huliɓz̧o=gə **ka**-ḏa

PR.F 3SG PLACE=LOC go.to.base-PRF

'Agim has gone to Hulübro.' (She resides in Hulübro).

This three-way distinction is absent in non-human (and spirit) entities. Only /ká/ is used when describing animal movements.

(309) *Agim i Palürhü ge **ji**da.*

agim i paliz̧ɨ=gə **d͡ʒi**-ḏa

PR.F 3SG PLACE=LOC go.from.base-PRF

'Agim has gone to Palizi.' (Palizi is not where she resides).

(310) *Agim i Hulübro ge **dje**da.*

agim i paliz̧ɨ=gə **ḏ̪z̪e**-ḏa

PR.F 3SG PLACE=LOC go.to.base-PRF

'Agim has gone to Palizi.' (Her intended destination is somewhere else, but she made a short visit to Palizi on the way and left in a short time).

Some more examples of motion verbs are listed in table 87. Motion verbs in general can be thought of as dynamic verbs which take NP complements whose heads are usually place nouns, marked with the locative marker /=gə/, as shown in (306) to (308).

Table 87: Motion verbs

Verb (cit. form)	Gloss
[dʒìw]	go.from.base
[kə́w]	go.to.base
[d̪z̪èw]	move
[dz̪ō̪w]	swim
[ɣùdz̪ò̪w]	fly
[ɣɨw]	roll
[ʌ̀īw] /liw/	move upward
[-á]	move downward
[ʌ̀īʌ̀īw] /liliw/	climb
[gʲó̪w]	jump
[gʲó d̪z̪èw]	run
[gă:w] /gàáw/	fall

8.8.2.9 Physical activity verbs

This category of strongly dynamic verbs denotes concepts such as simple bodily activities, like /t̪͡sáw/ 'eat', /t̪ùw/ 'drink', /ʃʲéw/ 'wear.clothes', and /t͡ʃʲéw/ 'wear.beads'; as well as complex activities, such as /d̪͡z̪ow/ 'cut' and /ʃìw/ 'kill'. Some important verbs in this category are listed in table 88.

8.8.3 Conclusion

In the above sections, I gave only a broad semantic classification of verbs, without going into a detailed exploration of each subcategory. With a more detailed study than can be afforded here, it is possible to arrive at a more fine-grained classification, based on morpho-syntactic and semantic criteria.

Table 88: Verbs of physical activity

Verb (cit. form)	Gloss
[t̪s̪ə́w] /tsáw/	eat
[tù̀w]	drink
[ʃʲéw]	wear.clothes
[tʃʲéw]	wear.beads
[d̪ʒ̪ō̪w]	cut
[tʂɨ́w]	split (bamboo)
[tɨ̀gə̀w] /tɨ̀gà̀w/	spread
[gɨ́w]	hit
[tʂɨ́w]	throw (a stone)
[dʒʲō̪w]	throw (something away)
[ʃì̀w]	kill
[kɨ̄ʌ́éw]	break
[dù̀w]	punch

8.9 Adjectives

Adjectives are members of the word class concerned with the specification of properties of the head noun in an NP, such as size, shape, colour, quantity, and other property concepts (Payne 2006: 116). Their canonical position in the Hrusso Aka NP is immediately following the head. They can also precede the head, although less frequently.[205]

Is there justification for a separate major class of adjectives? There are subclasses of adjectives that resemble verbs in all syntactic and morphological properties. Of the four classes of adjectives listed in § 8.9.1, Class 1 adjectives clearly do not resemble verbs, but all others pattern with stative verbs in most of their morphological and syntactic behaviour. Should Class 2, 3, and 4 adjectives therefore be classified as a subclass of verbs (e.g. Dixon 1977; Enfield 2004)? I take the view, following more recent

[205] The reason for this is not clear as of now.

works such as Dixon (2013: 62 ff.), that there is sufficient justification for adjectives to be considered a distinct major word class, though some of them might behave like verbs.

8.9.1 Types of adjectives

Hrusso Aka adjectives can be grouped into four types, based on their semantic and morphological properties and whether they are noun-like or verb-like. The four classes are:

Class 1: spatiotemporal adjectives

Class 2: physical property adjectives

Class 3: human quality adjectives

Class 4: evaluative adjectives

Class 1 adjectives specify the properties of age, dimension, and quantity and are noun-like. For example, most do not take the /-w/ 'NMLZ' suffix in citation forms and, in most cases, can head NPs. Class 2 and Class 3 adjectives are verb-like and, in some cases, it is quite difficult to distinguish them from verbs. Class 4 adjectives are derived from verbs by the suffixation of a small set of adjectivalising suffixes, and are somewhere in the middle of the noun-verb continuum. In the following sections, I shall give a brief overview of these adjective types with examples.

8.9.1.1 Class 1: Spatiotemporal adjectives

Adjectives of age, dimension, quantity, and number specify spatiotemporal properties of the nominal entities (head nouns) they modify.

8.9.1.1.1 Adjectives of age

Adjectives of age can be thought of as those that are concerned with the temporal extension of the nominal entity on the timeline conceptualised by the speaker. For example, /ɨɲa/ 'young' and /ɨkɨɲ/ 'new' specify, that the existence of the nominal entity extends from the present to a very recent past, whereas /ɨmʲe/ 'old' specifies that its existence extends further into the past. Similarly, /kʲèw/denotes something that is old and mature.

Table 89: Adjectives of age

Adjective	Gloss
[ɨ̄kɨ̄ɲ]	new
[ɨ̄ɲā]	young
[ɨ̄mʲē]	old
[kʲèw]	mature

8.9.1.1.2 Adjectives of dimension and quantity

Adjectives of dimension and quantity can be thought of as those that are concerned with the spatiality of the nominal entities they modify.

Table 90: Adjectives of dimension

Adjective	Gloss
[ímì/ɨ̄mísà]	small
[ɖ̪ʲów/ɖ̪ʲéw]	big
[ɨ́t͡ʃʲè]	short
[pʂ̪ùw]	tall, long
[āʈʂ̪ő́sā]	tiny
[āɲásà]	small

For example, /ímì/ 'small', an adjective of dimension, specifies that the modified nominal entity's extension in space is comparatively lesser and /ɖ̪ʲéw/ 'big' specifies that

the extension is greater. Similarly, /akasa/, an adjective of quantity, specifies that a countable nominal entity is individualised and isolated in space from all other nominal entities of its kind, whereas /àŋè/ 'much' specifies that a large but finite portion of an uncountable (mass noun) nominal entity is referred to in the NP.

Table 91: Adjectives of quantity

Adjective	**Gloss**
[ākāsā]	alone
[ɨ̄vūdō]	individual
[àŋè]	much
[kāgūā]	some
[ŋéw]	most
[mē/mēsā mē]	a little
[ūwā]	a lot
[vʲèw]	all

Example (311) illustrates the adjective /a͡t̪̪s̪̪ɔ́sa/ 'small' in the canonical position within an NP. As has already been noted, whilst all adjectives can occur following the head noun, they can also occupy the pre-head position, although this is statistically less frequent and seems to be pragmatically marked.

(311) *sheje atchongsa*
ʃʲed͡ʒʲe a͡t̪̪s̪̪õsa
fruit small
'small fruit'

8.9.1.1.3 Numbers

Cardinal numerals can also be considered a special type of spatial adjective in that they are concerned with the quantity of a nominal entity (which is a spatial extension concept). They also pattern with quantity adjectives in their morphosyntactic behaviour.

The canonical position of the cardinal number is postnominal, as illustrated in (312) and (313). As in the case of other adjectives, but far less frequently, they can also occur prenominally. Of all the adjectives, numerals have the least verb-like or noun-like properties.

(312) *Sapse na ñe daw* ***ñegi pom****. (hru_1090:42)*

sapse	na	ɲe	ɖa-w	[**ɲegi**]$_{N}$	[**pom**]$_{NUM}$
poor	3PL	house	do-NMLZ	night	five

'Five days[206] to construct a house for poor people.'

(313) *Agü ksü. Muhusa a mimsa a. (hru_1096:263)*

agɨ	**k͡ʂɨ**	muhusa	**a**	mimsa	**a**
child	two	boy	one	girl	one

'Two children; a boy and a girl.' (Answering the Q. 'How many children do you have?')

Table 92: Cardinal numbers 1-20

Number	Phonemic	Phonetic	Number	Phonemic	Phonetic
one	/a/	[ā:]	eleven	/ɣɨ=jo a/	[ɣɨ̄jō ʔā]
two	/k͡ʂɨ/	[kʂɨ̄]	twelve	/ɣɨ=jo k͡ʂɨ/	[ɣɨ̄jō kʂɨ̄]
three	/ɖ͡ʐɨ/	[ɖʐɨ̄]	thirteen	/ɣɨ=jo ɖ͡ʐɨ/	[ɣɨ̄jō ɖʐɨ̄]
four	/pʂ͡ɨɣi/	[pʂɨʁī]	fourteen	/ɣi=ʈʂ͡ɨ pʂ͡ɨɣi/	[ɣɨ̄ʈʂɨ́ pʂɨʁī]
five	/pom/	[pōm]	fifteen	/ɣi=ʈʂ͡ɨ pom/	[ɣɨ̄ʈʂɨ́ pōm]
six	/ɣe/	[ʁɛ̄]	sixteen	/ɣi=ʈʂ͡ɨ ɣe/	[ɣɨ̄ʈʂɨ̄ ʁɛ̄]
seven	/mʐ͡o/	[mɻõ]	seventeen	/ɣi=ʈʂ͡ɨ mɻõ/	[ɣɨ̄ʈʂɨ̄ mɻ̃õ]
eight	/ʂɨg͡ʐɨ/	[ʂɨ̟gʐɨ̄]	eighteen	/ɣi=ʈʂ͡ɨ ʂɨg͡ʐɨ/	[ɣɨ̄ʈʂɨ́ ʂɨgʐɨ̄]
nine	/sɨtɨ/	[sɨ̪̈tʰɨ̄ / st̪ʰɨ̄]	nineteen	/ɣi=ʈʂ͡ɨ sɨtɨ/	[ɣɨ̄ʈʂɨ́ sɨ̟̈tʰɨ̄]
ten	/ɣɨ/	[ɣɨ̄]	twenty	/bɨʂa/[207]	[bɨ̄ʂā]

Hrusso Aka has a decimal counting system, with unique terms for the numbers 1 to 10. All numbers above 10, except 20, 100, and 1000, are derived according to the

[206] A 24-hour period is counted by nights /ɲegi/ in Hrusso Aka.
[207] Probably *bi:s* 'twenty' <Ind.

decimal counting system shown in table 92. Note that for every set of tens from 11 onwards, the first three numbers (e.g. 11, 12, 13) take the instrumental /=jo/ after the tens place, giving the structure 'TENS.PLACE=INS ONES.PLACE'. From the fourth number onwards (e.g. 14-19, 24-29, etc.), /=jo/ is replaced by /=t͡ʂɨ/, which has probably been grammaticalised from /ɨ́t͡ʂɨ/ 'skin', which is also used to mark proximity ('near', as in /no=t͡ʂɨ=ge/, 1SG=near=LOC 'near me') by some speakers. These are illustrated in table 92. See table 93 for more examples of the Hrusso Aka numeral system.

Table 93: Cardinal numbers: tens, hundreds, and one thousand (tones uncertain)

Number	Phonemic	Phonetic	Morpheme order
thirty	/d̪͡z̪ɨɣɨ/	[d̪z̪ɨɣɨ̄]	three-ten
forty	/piɣɨ/	[pᶜiːɣɨ̄]	four-ten
fifty	/pomɣɨ/	[pomɣɨ]	five-ten
sixty	/ɣeɣɨ/	[ʁɛɣɨ]	six-ten
seventy	/mt͡õɣɨ/	[mt̃õɣɨ]	seven-ten
eighty	/ʂɨgʐ̪͡ɨɣɨ/	[ʂɨgʐ̪ɨɣɨ]	eight-ten
ninety	/sɨtɨɣɨ/	[sɨ̪t̪ʰɨɣɨ] or [st̪ʰɨɣɨ]	nine-ten
one hundred	/fuɣu a/	[fuɣuaˠ]	hundred one
one hundred and one	/fuɣu a=jo a/	[fuɣuaˠjo a]	hundred one=INS one
one hundred and five	/fuɣu a=jo pom/	[fuɣuaˠjo pom]	hundred one=INS five
one hundred and eleven	/fuɣua a=jo ɣɨjo a/	[fuɣuaˠjo ɣɨjo a]	hundred one=INS ten=INS one
one hundred and fifteen	/fuɣu a=jo ɣɨ=t͡ʂɨ pom/	[fuɣuaˠjo ɣɨt͡ʂɨ pom]	hundred one=INS ten=t͡ʂɨ five
one hundred and twenty	/fuɣu a=jo bɨʂa/	[fuɣuaˠjo bɨʂa]	hrndred one=INS twenty
two hundred	/fuɣu k͡ʂɨ/	[fuɣukʂɨ]	hundred-two
three hundred	/fuɣu d̪͡z̪ɨ/	[fuɣud̪z̪ɨ]	hundred-three
one thousand	/had̪͡z̪aɣe a/[208]	[had̪z̪əʁəʲa]	thousand-one

[208] Also /had̪͡z̪a a/. Both from <Ind. *hazaar*

Numbers can easily be counted up to one hundred thousand using the Hrusso Aka numeral template system, as is illustrated in table 94 for the number 56,325. There are no words for one hundred thousand or above; terms for these are borrowed from the Indian numeral system (e.g. /lag/ 'one hundred thousand' <Hin. *laakh*). Hrusso Aka does not have an ordinal number system. The first entity of a series is termed /ɨv͡zo̱=go/ (lit. 'of the front') and each entity after that is termed /se fum/ (lit. 'behind that').

Table 94: Numeral template

Place value →	**thousands**	**hundreds**	**tens**	**ones**
Numbers →	56	3	2	5
Hrusso →	/ha̱d͡za̱ pom-ɣɨ=t͡sɨ̱ ɣe=jo/	/fuɣu ḏ͡zɨ=jo/	/biɕa=t͡sɨ/	pom
Gloss →	thousand five-ten=NUM six=INS	hundred three=INS	twenty-NUM	five

8.9.1.1.4 Some properties of Class 1 adjectives

As noted already, Class 1 adjectives are the most noun-like of the adjectives, with the exception of numbers. The typically noun-like behaviour of these adjectives is exemplified in (314), where /ɨmʲe/ stands alone in the place of a head noun and is marked by /ná/ 3PL.ACC, without undergoing any nominalising derivation (just like a noun). Such constructions usually occur where the discourse reference has already been established (in this case, beads). Other than Class1 adjectives, all other types of adjectives (and verbs) must be nominalised before they can occur in the head slot of an NP.

(314) ***ümɨ*** *ná me bülüsa go tsajowa (hru_1221_jewellery:71)*
ɨmɨ ná me bɨlɨsa=go tsa-jo=wa
old 3PL.ACC a.little smooth=GEN eat-FUT=SFC.NEW
'The old ones are eaten a bit smoothly (by worms).'

Class 1 adjectives, in contrast to Class 2 (physical property) adjectives, also resist degree-marking reduplicative constructions of the type XY-XZ or YX-ZX (see § 9.3). For example, while degrees of red colour can be expressed as /t͡s̪**u**w/ 'red', /t͡s̪**u**mɨɣa-t͡s̪**u**mɨɣuw/ 'reddish', these types of reduplicative constructions are not possible for, say, /imi/ 'small' or /aɲe/ 'much'.

They do however, undergo the X-X type of reduplication, that is, the repetition of an entire word, something that is commonly found in all adjectives but rarely in nouns. This type of reduplication serves to impart distributive meaning in the context of plurality. For example, /at͡s̪ɔ́sa at͡s̪ɔ́sa/ (lit. 'small-small') in (315) specifies the smallness of the individual nominal entities in the pluralised NP (the speaker is speaking about ornamental beads in this example). Similarly, in the construction /d̪éw d̪éw/ 'big big' in (316), the reference is to **each** /not/ 'currency note' of money being big (in terms of its value).

(315) *hé atchõsafo je dujowa. **Atchõsa atchõsa**. He i ŝüpo dew dawa. (hru_1221:488)*
hé **at͡s̪õsa**=fo=je d̪u-jo=wa **at͡s̪õsa at͡s̪õsa**
this.ACC **small**=COMP=ADD be-FUT=SFC.NEW **small small**
'There are ones that are smaller than this. Small ones!

he i ŝüpo **d̪ew** d̪a=wa
his 3SG INT **big** PRF=SFC.NEW
'This (on the other hand) is very big.'

(316) *bo not not[209] ane dew dew … na age shüñe…vejowa. (hru_1221_jewellery:224)*
bo not not[210] ane **d̪ew d̪ew** ná age shű́=ñe vé-d͡ʒʲó=wa
money note(<ENG) note like.this **big big** 3PL.ACC here wrap=SEQ keep-FUT=SFC.NEW
'The big notes of money will be wrapped and kept here.'

[209] A currency note.
[210] This is an instance of noun reduplication with plural sense, a relatively rarer construction for nouns.

8.9.1.2 Class 2 adjectives: Physical properties

These adjectives specify physical attributes of the nominal entities they modify, including colour, taste, texture, composition, and shape. They are verb-like in many respects, but most conspicuously in taking the /-w/ 'NMLZ' suffix in citation forms and in their ability to take many tense, aspect and modal (TAM) inflectional suffixes. Their similarities and differences with verbs are discussed in § 8.8.

8.9.1.2.1 Colour terms

There are four colours in Hrusso Aka, listed in table 95. Names of colours other than these are borrowed from Assamese or Hindi (e.g. *haldi* 'yellow' <Hin). Intensity of colour is expressed with reduplicative constructions, as shown in table 95. Such reduplicative constructions are typical of physical property of adjectives, but I shall illustrate them only in the case of the adjectives of colour and taste.

Table 95: Colour terms

Colour	Gloss	Light	Gloss	Intense	Gloss
/gìw/	black	/gimɨɣá-gimɨɣuw/	grey/blackish	/gìmʈ͡ʂí-ʂ̀ɨkʂ͡ɨw/	very dark
/gʐ͡ò̀w/	white	/gʐ͡obɨla-gʐ͡obɨlɨ́w/ /gʐ͡olɨgá-gʐ͡olɨɣiw/ /gʐ͡omɨɣá-gʐ͡omɣūw/	whitish	/gʐ͡obɨlá-ɣɨɲíw/	dazzling white
/ɖ͡ʐ̪ɨ́w/	green/ blue	/ɖ͡ʐ̪imɨɣá-ɖ͡ʐ̪ɨmɨɣuw/ /ɖ͡ʐ̪ɨgɨla-ɖ͡ʐ̪ɨgɨlíw/	greenish/bluish	/ɖ͡ʐ̪imɨʈ͡ʂí-ɣɨɲíw/ /ɖ͡ʐ̪impadɨgə́w/	dark green/ dark blue
/t̪͡s̪uw/	red	/t̪͡s̪umɨɣa-t̪͡s̪umɨɣuw/ /t̪͡s̪úgɨla-t̪͡s̪úgɨlíw/	reddish	/t̪͡s̪umt̪͡s̪ú-ʂ̀ɨkʂ͡ɨw/	dark red

8.9.1.2.2 Adjectives of taste

There are seven basic taste adjectives in Hrusso Aka, listed in table 96. Degrees of taste can be expressed, as with colour terms, through reduplication, for example, /kumʈ͡ʂa-kumɨʈ͡ʂ̪ɨ́w/ 'very bitter' and /ʈ͡ʂopsa-ʈ͡ʂopɨʈ͡ʂ̪ɨ́w/ 'very sour'.

Table 96: Adjectives of taste

Adjective	Gloss	Light	Gloss	Intense	Gloss
/d̪͡z̪ɨmt̪͡s̪ɨw/	sweet	/d̪͡z̪ɨsɨla-d̪͡z̪ɨsɨlɨ́w/	sweetish	/d̪͡z̪ɨmt̪͡s̪ɨ́ lavz̪̀áaw/	very sweet
/lɨ̀w/	salty	/lɨ̀sɨla-lɨsɨlɨ́w/	saltish	/lɨ̀sɨmów/	very salty
/kumɨʈ͡ʂów/	bitter	/kumɨʈ͡ʂa-kumt̪͡s̪ɨ́w/	bitterish	/kumɨʈ͡ʂó paɣaaw/	very bitter
/ʈ͡ʂòw/	sour	/ʈ͡ʂop̪͡s̪a-ʈ͡ʂop̪͡s̪ɨw/	sourish	/ʈ͡ʂom pafíáw/	very sour
/nɨ́ʂɨw/	spicy	/nɨ́ʂɨsɨla-nɨ́ʂɨsɨlɨ́w/	somewhat spicy	/nɨ́ʂɨ sumow/	very spicy
/podʒ͡ɨdʒ͡ʲéw/	arecanut-like	/podʒ͡ɨdʒ͡ʲesɨla-podʒ͡ɨdʒ͡ʲesɨlɨ́w/	somewhat arecanut-like	/podʒ͡ɨdʒ͡ʲé sumow/	intensely tasting like arecanut
/dʒ͡ʲù̪nòw/	nutty	/dʒ͡ʲù̪nòsɨla-dʒ͡ʲù̪nòsɨlɨ́w/	somewhat nutty	/dʒ͡ʲù̪nòm foaáw/	intensely nutty

Terms used for describing qualities of liquids are also used for expressing the intensity of tastes and colours, as shown below:

(317) (a) /sukow/ [sù̪k^{h}òw] 'viscous' (of liquids); 'intense' (of colour); 'intense' (of taste)
(b) /hamɖ̪z̪̀aw/ [hāmɖ̪ź̪w] 'diluted' (of liquids), 'light (of colour); insipid (of taste)
(c) /mɨla-mɨliw/ [mɪ̄lā-mɪ̄ʎíw] 'oily/fatty' (of taste)

8.9.1.2.3 Adjectives of shape

Adjectives of shape specify **how** entities in themselves are extended in space.

Table 97: Adjectives of shape

Adjective	Gloss
/gùdòw/	straight
/poʈ͡ʂow/	crooked
/p̪͡ʂaw/	flat
/zèw/	level, horizontal

These are different from adjectives of dimension (§ 8.9.1.1), which are concerned with **how much** space a nominal entity occupies (rather than the nature of its spatial extension).

8.9.1.2.4 Adjectives of state

Table 98: Adjectives of physical state

Adjective	Gloss
líw [ʌ́íw]	heavy
lùtòw	light
g͡ʐɨw	wet
k͡ʂòw	dry
ɲùw	ripe
ɨmeɣi	raw
dubúw	stale
ɣɨɲèw	rotten
gɨd͡ʐàw	clean
gòw	strong
ɲíʂɨg͡ʐɨɲ	dirty

These adjectives specify the physical states of the head noun in an NP, such as wetness or dryness, lightness or heaviness and so forth.

8.9.1.2.5 Adjectives of texture

These adjectives specify tactile attributes of a nominal entity, such as smoothness, hardness, or softness.

Table 99: Adjectives of texture

Adjective	Gloss
/t͡ʂɨgɨ́w/	rough and prickly
/saw/ [sə̄w]	perforated
/ʂuɲúw /	spongy
/gòw/	hard (also strong)
/gɨɣɨ́w/ [gɨɣɨ́w]	thin, dry, and brittle
/bɨlɨw/ [bɨ̄lɨ̄w]	slippery
/lɨmʲew/ [lɨ̄mʲē̄w]	fuzzy
/dubu-dubúw/	soft and spongy
/gɨɣa-gɨɣɨ́w/	thin, dry, and brittle

8.9.1.3 Class 3 adjectives: Human feelings and affects and qualities

Concepts relating to the human feelings and affects, like hungry, angry, sad, happy, and so forth, are not adjectives, but clearly N-V compound verbs in Hrusso Aka.

Table 100: Adjectives of human properties

Adjective	Gloss	Formatives
[tʃiɲìw]	knowledgeable	t͡ʃi-ɲù-w 'knowledge-be.ripe -NMLZ' (?)
[tʃimáɲìw]	ignorant	t͡ʃi-ma-ɲù-w 'knowledge-NEG-be.ripe-NMLZ' (?)
[tʃīɣíw]	smart	t͡ʃi-ɣì-w 'knowledge-imbue-NMLZ'
[ɣābónìw]	ill-mannered	ɣabo-ɲì-w 'path-not.exist-NMLZ'
[mùʌ̀ò]	dumb	mɨ-ʌe-w 'life.force-be.disabled-NMLZ'
[hámālīw]	weak, incapable	ha-ma-li-w 'INDEF-NEG-heavy-NMLZ'

However, there are adjectives of human properties, illustrated in table 100, which express speakers' perceptions of a referent's nature. They are structurally different from Class 1 and Class 2 adjectives in that they are derived compounds. For example, /hámaliw/ 'incapable', 'weak' is derived from /há/ 'something' + /ma-/ 'NEG' + /li/ 'grow' meaning 'incapable of growing into a person of importance'.[211]

Table 101: Disability adjectives with suffix /-ʌe/ 'be.disabled'

Body part	Adjective (cit. form)	Gloss
/ɨʃi/ 'leg'	/ɨʃiʌ̀ew/	crippled (in lower limbs)
/upo/ 'arm'	/upoʌ̀ew/	handicapped (in upper limbs)
/ɨni/ 'eye'	/ɨniʌ̀ew/ [íɲiʁɛw][212]	blind
/mɨ/ 'life-force'	/mɨʌ̀èw/ [mùʌ̀ò][213]	dumb, reticent, stupid

[211] /ha/, the question particle, is also the indefinite pronoun meaning 'something', which is the sense here.
[212] ɨniʌ̀ew > [iɲíʁɛw] trajectory is yet to be analysed.
[213] Usually pronounced [muʌ̀o] due to the labial spreading from the suffix /-w/ in /mɨʌ̀ew/ and eventual deletion of /-w/ (common in oft-used nouns), this word helps solve the mystery of the /mɨ-/ nominal prefix, discussed on page 339.

To this class also belong the derived disability adjectives that result from the suffixation of the disability suffix /-ʎe/ 'be disabled' to the body part noun in question. Class 3 adjectives always occur in nominalised forms in NPs. as shown in (318) below.

(318) *Ẽ. No yow **nüna hamalyiw** a bie ge pye tchüw jijew hohuwŝüme. (hru_1739:12)*
ẽ no jow **nɨna hamaliw** a bʲe=ge
yes 1SG today **person weak** one forest=LOC

pʲe t͡s̪ɨw d͡ʒi-d͡ʒʲe-w hohu-w=s̪ɨme
vegetable search go-DIR.EV.PST-NMLZ see=SFC.CEXP

'Yes. I did see that a weakling went to the forest today to look for vegetables.'

8.9.1.4 Class 4: Evaluative adjectives

All of the Hrusso Aka adjectives discussed above can be thought of as descriptive, that is, they are concerned with the observed characteristics of nominal entities **in themselves**, based on the speaker's mental conceptualisation of those nominal entities. Evaluative adjectives, on the other hand, specify the speaker's subjective judgment of the nominal entity according to whether it is good, bad, pleasant, unpleasant, and so forth. Thus, what is specified as /ímì/ 'small' is small for everyone that shares the language and its conventions, but what is specified as /u/ 'good' need not be good for everyone, but being a subjective evaluation of the speaker. An evaluative adjective, /u/, is shown in the postnominal canonical position in (319). A very small set of evaluative adjectives are roots, such as /u/ 'good' and /g͡z̨úw/ 'germane'. Most of these adjectives are derived.

(319) *... yow ba ñu u a chekülyejeba (hru_1744_roleplay_09:46)*
yow ba **ñu u** a che-külye-je=ba
today 2SG **word good** one say-DER.FAC-PAST-SFC:EXP
'Today, you spoke a good word.'

Table 102: Adjectival suffixes /-sa/ 'pleasant' and /-mɨg̱͡ʐɨw/ 'unpleasant'

Verb (cit.)	**Gloss**	**/-sa/**	**Gloss**	**[-mɨg̱͡ʐɨw]**	**Gloss**
/dàw/ [də̀w]	do	[dəwsā]	easy/pleasant (task)	[dàmɨg̱ʐɨw]	difficult/ unpleasant (task)
/hòw/	see	[hōwsā]	beautiful (to see)	[hòmɨg̱ʐɨw]	ugly (to see)
/d̪͡ʐɨw/	hear	[d̪ʐīwsā]	pleasant (to hear)	[d̪ʐɨ́mɨg̱ʐɨw]	unpleasant (to hear)
/g̱ów/	smell	[g̱ōwsā]	fragrant	[g̱ómɨg̱ʐɨw]	stinky
/t̪͡g̱uw/	say	[t̪g̱ūwsā]	easy to say	[t̪g̱ūmɨg̱ʐɨw]	difficult to say
/t̪s̪͡ʐə́w/	eat	[t̪s̪āwsā]	tasty (to eat)	[t̪s̪ámɨg̱ʐɨw]	unpleasant (to eat)
/tùw/	drink	[tūwsā]	tasty (to drink)	[tùmɨg̱ʐɨw]	unpleasant (to drink)
/nùɣúw/	sing	[nùɣūwsā]	easy to sing	[nùɣúmɨg̱ʐɨw]	difficult to sing
/vʲéw/	think	[vʲēwsā]	pleasant (feeling)	[vémɨg̱ʐɨw]	sickly (feeling)

Derived evaluative adjectives are of the structure V-suffix, where V is a verbal base. The suffix slot is taken by either of the two adjectivalising suffixes, namely /-sa/ 'pleasant' and /-mɨg̱͡ʐɨw/ 'unpleasant', as illustrated in table 102. Note that 'pleasant' and 'unpleasant' are core semantic notions, but the suffixes can impart specific meanings in terms of oppositions like easy vs. difficult, desirable vs. undesirable, good vs. bad, and beautiful vs. ugly, depending on which verbs they combine with. Examples (320) to (322) further illustrate evaluative adjectives.

(320) *...gie **howsa** prü shelafijo (hru_1202_bachim:90)*
gʲe **ho-**w**-sa** prü ʃʲe-la-fi-d͡ʒʲo
clothes **see-**NMLZ**-pleasant** buy wear-get-ABIL-FUT
'(One) can get to wear beautiful clothes.'

(321) *ke ke jimiewñe dzüwsa trupabaŋeba wã?*[214] *(hru_1739_conv:146)*
ke ke d͡ʒimie-w=ɲe **d̪͡ʐi-w-sa** trupa-baŋe=ba wã
when when meet-NMLZ=SEQ **hear-**NMLZ**-pleasant** converse-MOD:POS=SFC.EXP QTAG
'Meeting now and then, we could talk peasantly. Couldn't we?'

(322) *Añe balyi ge fufu-luluw ge zubadaw na...**tsamügzü**we (hru_1239_field:31)*
añe balyi=ge fufu_luluw=ge zu-ba-d̪aw na **tsa-mɨgzü=**we
much sand=LOC loose=LOC plant-REAL-REL 3PL eat-unpleasant=SFC.ANC
'Those (*taro* tubers) that have been planted in too much loose sand are tasteless.'

[214] Simplified for illustration.

8.9.2 Similarities between verbs and adjectives

Just like verbs, Class 2, 3, and 4 adjectives take the nominaliser suffix /-w/ in citation forms and when they head an NP. They can take the negation marker prefix /ma-/, and most TAM suffixes. Like stative verbs, they take the perfect marker /-d̪à/ to get a state-of-affairs interpretation, as shown in (323) and (324), comparing the stative verb /d̪ʐ̪umú/ 'sleep', with the adjective /p̪ʂ̪ɨw/ 'tall':

(323) *Añ **drumuda**wa.*
añ **drumu-d̪a**=wa
mother **sleep-PRF**=SFC:NEW
'Mother is sleeping.'

(324) *Añ **psüda**wa.*
añ **p̪ʂ̪ɨ-d̪a**=wa
mother **tall-PRF**=SFC:NEW
'Mother is tall.'

As already stated above, the suffix /-d̪à/ is a perfect aspect marker in active verbs.

(325) *Añ Tezpur ge **jida**wa*
aɲ tezpur=gə **d͡ʒi-d̪a**=wa
mother PLACE=LOC **go-**PRF=SFC:NEW
'Mother has gone to Tezpur.'

Prefixation with the negation marker /ma-/ is a strongly verb-like behaviour; adjectives taking /ma-/ are rare but are judged (somewhat reluctantly) as grammatical by native speakers.

(326) The negation prefix test (ma-X-fi) for verbs.
(a) verbs
matrufi (hru_1744_roleplay_02: 71)
ma-**tru**-fi
NEG-**tell**-ABIL
'unable to **say**'

(b) nouns

**mashoñ*

ma-ʃʲoɲ-fi

'NEG-tree-ABIL'

(c) adjectives

?matsufi

ma-t͡s̪u-fi

'NEG-red- ABIL'

'Unable to become red.'

(d) adverbs

**makuchofi*

ma-kucho-fi

'NEG-quickly- ABIL'

8.9.3 Adjectives as a distinct class

An effective test to distinguish between adjectives and verbs is the substitution frame shown in (327), a serial verb construction.

(327) *No___ hopüñejo*

no ___ ho-pɨɲe-d͡ʒʲo

1SG see-measure-FUT

'I shall try and ___.'

The construction /___hopɨɲe/, literally 'see-measure' is comparable to English expressions like *try and see, try and do,* and so forth. /hopɨɲe/ is glossed here as 'try', with the equivalent of the second English verb filling the Hrusso Aka substitution slot in (327). Any verb inserted into the gap gives rise to a serial verb construction, as in (328), spoken by Speaker B.

(328) ***Speaker A**:Mekutcho doĝa-dotra je tsañe müga je kakulaime müga je dajodawe. (hru_1744_roleplay_07:59)*

mekut͡ʂ̪o ɖ̪oɣa_ɖ̪ot͡ʂ̪a=d͡ʒʲe tsa=ɲe miga=d͡ʒʲe kaku-lai-me
quickly medicine=ADD eat=SEQ village.priest=ADD arrive-ASP-COND

miga=d͡ʒʲe ɖ̪a-d͡ʒʲo-ɖ̪a=we[215]
sacrifice.ritual=ADD do-FUT-do=SFC.ANC
'Take some medicine immediately and, when the village priest comes, do *müga* rituals as well.'

(329) ***Speaker B**:Am. Süna damje da hopüñebañeba.*

am ʂ̪ina ɖ̪amd͡ʒʲe **ɖ̪á** **hopɨɲe**=baɲeba
yes like.that at.least **do** **try**=IRR
'Yes. I shall have to **try and do** at least that.'

Adjectives in the frame /___ hopɨɲe/ would lead to ungrammatical, or at best unusual constructions. For example, (330) below was judged to be ungrammatical. However, in the nominalised form /g̊z̥̀ow/, it was judged to be comprehensible as 'I will try to see (something that is) white (not red)', albeit by some stretch of the imagination.

(330) **No **gro hopüñe**jo.*

no **g̊z̥o** **hopɨɲe**-d͡ʒʲo
1SG white try-FUT
(try and be white)

(331) /-sa/ suffixation on verbs

/ɖ̪əw/[216]	'do'	/ɖ̪əw-sā/	[ɖ̪əwsā]	'pleasant (or easy) to do'
/hòw/	'see'	/hòw-sā/	[hōwsā]	'pleasant to see (=beautiful)'
/ʈ̪úw/	'drink'	/ʈ̪úw-sā/	[ʈ̪ūwsā]	'pleasant to drink (=tasty)'
/d͡zɨ́w/	'hear'	/d͡zɨ́w-sā/	[dzɨ̄wsā]	'pleasant to hear'
/nùɣúw/	'sing'	/nùɣúw-sā/	[nùɣūwsā][217]	'pleasant (or easy) to sing '[218]

[215] /ɖ̪ad͡ʒʲoɖ̪a/ is a common construction in polite imperatives, lit. '(please) do the doing.' So too, /ʈ̪̊su-d͡ʒʲo-da/ 'tell-FUT-do', lit. '(please) do the telling.'
[216] /ɖ̪àw/: citation form (/ɖ̪à/ 'do' + /-w/ NMLZ)
[217] Or [nùɣūsā], with /-w/ deleted.
[218] Also delightful to sing.

Another test is suffixation with /-sa/ 'pleasant' or its antonym /-mɨg͡ʐ́ɨw/ 'unpleasant'. These suffixes can derive evaluative adjectives from any verb, as illustrated in (331) and (332). This test is built on the premise that a word, no matter how closely it resembles a verb, cannot be suffixed with the adjectivalising /-sa/ or /-mɨg͡ʐ́ɨw/ if it is already an adjective.

(332) /-mɨ̀g͡ʐ́ɨw/ suffixation on verbs

/ɖàmɨg͡ʐ́ɨw/	/ɖà-mɨg͡ʐ́ɨw/	[ɖàmɨ̀gʐ́ɨw]	'unpleasant (or difficult) to do'
/hòmɨg͡ʐ́ɨw/	/hò-mɨg͡ʐ́ɨw/	[hòmɨ̀gʐ́ɨw]	'unpleasant to see (=ugly)'
/tùmɨg͡ʐ́ɨw/	/ʈù-mɨg͡ʐ́ɨw/	[ʈùmɨ̀gʐ́ɨw]	'unpleasant to drink (=tasteless)'
/d͡zźmɨg͡ʐ́ɨw/	/d͡zź-mɨg͡ʐ́ɨw/	[dzźmɨ̀gʐ́ɨw]	'pleasant to hear'
/nùɣúmɨg͡ʐ́ɨw/	/nùɣú-mɨg͡ʐ̀ɨw/	[nùɣúmɨ̀gʐ́ɨw]	'unpleasant (or difficult) to sing '

A /-sa/ [sā] suffix on adjectives leads to a diminutive interpretation, as shown in (333). It can only be used on nouns (e.g. /kùnu-sa/ [kùnūsā] 'little stone') and adjectives to form diminutives. This interpretation is impossible for verbs, even after nominalisation.

(333) Diminutive suffix /-sā/

[gʐ̀wsà]	'the little white one'	from /g͡ʐ̀-w-sa/	white-NOM-DIM
[kʂ̀wsà]	'the little dry one'	from /k͡ʂ̀-w-sa/	dry-NOM-DIM
/t͡ʃìɣíwsà]	'the little smart one'	from / t͡ʃìɣí-w-sa/	smart-NOM-DIM

The suffixation of /-mɨg͡ʐ́ɨw/ 'unpleasant' on adjective bases yields the following ungrammatical results.

(334) /-mɨg͡ʐɨw/ suffixation on adjectives

/g͡ʐ̀w/	'white'	*/g͡ʐomɨg͡ʐ́ɨw/
/k͡ʂ̀w/	'dry'	*/k͡ʂomɨg͡ʐ́ɨw/
/t͡ʃìɣíw/	'smart'	*/t͡ʃìɣimɨg͡ʐ́ɨw/

Finally, despite many morphological and syntactic similarities between adjectives and verbs, the former are limited in what they can access from the entire range of verbal markings. Table 103 lists several verbal suffixes; of these, some can occur on both stative verbs and adjectives, some are prohibited on adjectives, and some occur on adjectives only in limited number of restricted contexts.[219]

Table 103: Verbal suffixes on stative verbs and adjectives

Suffix	Gloss	Stative verb	Adjective
[-d̪à]	prf	✓	✓
[-dʒʲó]	fut	✓	✓
[-fō]	strong	✓	✓
[-kʲè]	lead	✓	✓
[-dʒʲē]	dir.ev.pst	✓	✓
[-fī]	abil	✓	✓
[-ɣōŋ]	des	✓	✓
[-ʈ̪ʂɨ́]	imitate	✓	x
[-ɖʐɻ̀]	teach	✓	x
[-sā]]	pleasant	✓	x
[-mɨgʐ̪ɨ́]	unpleasant	✓	x
[-pɻŋè]	try	✓	x (restricted)
[-j]	prog	✓	x (restricted)
[-hū]	actl	✓	x (restricted)
[-ʂ̪ùŋū]	be.fed.up	✓	x (restricted)
[-sɨ̄]	prof	✓	x (restricted)

In summary, from the available data, four classes of Hrusso Aka adjectives can be identified, each with their distinct semantic and morphological properties. Although each class occupies a different place along the continuum from the more noun-like to the more verb-like entities, they constitute a distinct word class, as can be verified by the various tests in § 8.9.3, most importantly in their ability to occur in the post-head adjectival slot in an NP to modify the head noun, ability to take diminutive suffixes, and inability to take adjectivalising suffixes.

[219] A colleague pointed out that, in the above tests, only volitional verbs are used as examples and asked if these could actually be volitionality tests. This is not so; the test in (327) can actually turn any verb into a volitional one, e.g. /gà-pɻŋe-d͡ʒʲó/, fall-measure-FUT, 'will try and fall', but the construction is ungrammatical for adjectives.

8.10 Adverbs

As in many other languages, adverbs in Hrusso Aka can be thought of as a "catch all" category. Most of them modify verbs. Verb-modifying adverbs typically occur in pre-head position, as shown in (335) to (341).

8.10.1 Sub-classification of adverbs

8.10.1.1 Adverbs of manner

Most adverbs of manner are derived from other verbs, for example, the adverb *shawsa* 'slowly' is derived from the verb root *sha* 'delay'. They either take the instrumental postpositional clitic /=jo/, or are not marked with any postpositional clitic at all. They cannot take the locative marker /=go/, unlike the spatiotemporal adverbs. They head adverbial predicate adjuncts (adverbial phrases) and occur before the verb complex, they modify, as shown in (335) below:

(335) *Ñi **shawsa yo** jiw. (C.f. hru_1262_anu_237)*

ñi	**[ʂəwsa=jo]**$_{ADVP}$	jiw
1PL	slowly=INS	went

'We went slowly.'

Table 104: Adverbs of manner

Adverb	SR	Meaning
/ad͡ʐ̪úba/	[ād͡ʐ̪úbà]	uselessly
/t͡ʂ̪úla/	[t͡ʂ̪úlā]	aimlessly
/àʂ̪esa/	[àʂ̪ēsā]	stealthily
/d͡ʐ̪awsa/	[dʐ̪ə̄wsā]	softly
/ʂàwsa/	[ʂə̀wsà]	slowly
/kùt͡ʂ̪ó/	[kùt͡ʂ̪ó]	fast

There is a series of ideophonic manner adverbs in Hrusso Aka that occupy the (pre-head) adverbial syntactic slot. These are listed in table 105 with the verbs with which they collocate and the phenomena they describe. Their usage is illustrated (336) to (338).

Table 105: ideophonic adverbs

Adverb	Verb modified (cit. forms)	Phenomena described
/bɨnà-bɨnà/	/d̪͡z̪ów/ 'be.lit'	twinkling
/t̪s̪áʔ t̪s̪a t̪s̪a/	/p͡s̪ew/ 'sun.shine'	heat
/fuʔ fu fuw/	/k͡s̪éw/ 'cry'	weeping
/kaʔ ka kəw/	/pìw/ 'hammer'	hammering
/bɨʐa-bɨʐəw/	/kə́w/ 'move'	feeling of insects crawling
/ajaʔ ajə́w/	/ʂɨ̀w/ 'be.febrile'	feeling feverish
/vɨ̀rɨ̀-vɨ̀rɨ̀/	/ʂ̪ow/ 'shiver'	shivering
/t̪úʔ t̪u t̪uw/	/ʂ̪ow/ 'shiver'	a heartbeat
/dő do dow/	/hòp͡s̪eáw/ 'be.transparent'	transparency
/azʐa azʐə́w/	/ʂɨ̀w/ 'be.hot'	heat
/gɨɣa gɨɣáw/	/gɨ̀ɣə̀w/ 'be.dry& noisy'	the sound of dry grain
/bã bəw/	/t̪ɨnɨw/ 'be.torn'	describing tears and holes in cloth
/patagɨɣaʔ patagɨɣa/	/d̪͡z̪è/ 'trot' (of a horse)	a horse's trot
/tsã tsã/	/ʐ̪éw/ 'make.sound'	the sound of cymbals
/d̪õ d̪õ d̪ow/	/t̪ɨlɨ́w/ 'make.sound'	the sound of a tuned drum
/bõ bo bow/	/t̪ɨlɨ́w/ 'make.sound'	the sound of a wet drum
/g͡z̪eʔ g͡z̪e g͡z̪ew/	/luṯuw/ 'breathe'	laboured breathing (during sickness)
/kɨv͡zʐa kɨv͡zʐəw/	/mùnùw/ 'be.tender'	the sight of vegetables easy to pluck
/pɨv͡zʐa-pɨv͡zʐə́w/	/kɨʎáw 'break' / d̪͡z̪ow 'cut'	the sound of tender vegetable breaking

(336) *Nosso ge bulu a bürha-bürhaw kaiwa.*

No=usso=ge	bulu	a	bɨʐa_bɨʐa-w	ka-i=wa
1SG=body=LOC	insect	one	ONAM-NMLZ	move-IPFV=SFC:NEW

'An insect is crawling over my body (it feels *bürha-bürha*).'

(337) *Lütsü büna-büna dzoiwa.*

lɨ͡t̪s̪ɨ	bɨna_bɨna	d̪͡z̪o-i=wa
star	ONAM	shine-IPFV=SFC:NEW

'Stars are shining (and they appear *büna-büna*).'

(338) *Angasa ye ŝüpo gze' gze gze lutungwa.*

angasa=ye	ʂ̪ɨpo	g͡z̪e_g͡z̪e_g͡z̪e	lutu-ŋ=wa	
child=TOP	INT	ONAM	breathe-CONT=SFC:NEW	

'The child is breathing laboriously.'

Adverbs of manner can be reduplicated, as shown in table 106; reduplication is here an intensifying device. When they are reduplicated, /=jo/ 'INS' is dropped.

Table 106: Reduplication of manner adverbs

Adverb	Meaning
ɖapá-ɖapá	carefully
d͡ʐaw-d͡ʐaw	softly
ɣaɖa-ɣaɖa	forcefully
pɨvè-pɨvè	fluently
ʂàw-ʂàw	slowly
bɨlì-bɨlɨ	easily

8.10.1.2 Spatiotemporal adverbs

Adverbs of time and place pattern together in many respects and behave like place nouns. Due to this, they could be argued to be a subclass of nouns. For example, they can take the locative marker /=ge/, the instrumental marker /=jo/, and the ablative marker /=go/ in postpositional phrases. However, they cannot head the subject or object arguments of predicates; nor can they be pluralised like nouns. Due to these differences, combined with their semantic distinctiveness, I classify them as adverbs.

Table 107: Spatial adverbs

Adverb	Gloss
[ḭ̄ɲīsā]	near
[ɨ̄ɣā]	far
[úɖʐù]	above
[ɨ̀là]	under
[ūlúŋ]	inside
[ūʈʂōgā]	outside
[ūvɻō] /ɨvʐo/	in front of
[ūfū̃m]	behind
[sɨ̄ɖʐɨ̄]	to the right
[fùvō]	to the left

There are differences between spatial and temporal adverbs. The former are marked with the prefix of inalienable possession /-ɨ/ (with a few exceptions, as shown in table 107) and their function is spatial orientation and deixis.

Table 108: Deictic adverbs of time: days.

Days	Meaning
[áxù] /ahu/	long ago / historic past
[áxwā] /ahua/	a few days ago
[áxwàmáxwā] /ahua-mahua/	some day
[lɨ̀hàkʰʎ̩] /lɨha-kɨli/	nowadays
[fráxwa] /f͡ʂahua/	the day before yesterday
[fúw]	yesterday
[ɖ̪ʐ̪ə̀ʂ̪ā]	tonight
[jów]	today
[jáhà]	this morning
[ɖʐ̪āhā]	tomorrow
[pɨ̄l̪̊hā] /pɨlɨha/	the day after tomorrow
[àɖ̪ʐ̪āmhā]	the third day after tomorrow
[àʈ̪ʂ̪ɨ̄mhā]	the fourth day after today
[àmūmhā]	the fifth day after today
[jádʒʲèkʰú] /jad͡ʒʲeku/	until now
[ɖʐ̪āhā pɨ̄l̪̊ha]	in the future
[fú fráxwā] /fu-f͡ʂahua/	in the past

Table 109: Deictic adverbs of time: hodiernal

Time	Gloss
[jálù]	a while ago
[lálù]	immediate past (minutes ago)
[hè à]	now
[hēsā hēlū]	just now / right now
[jā mēmɖ͡ʂā]	after a while
[jámkòà]	time after now, but within today/tonight

Table 110: Non-deictic adverbs of time

Adverb	Meaning
[mūhú-mūhū]	every day
[ʂ̪ɨ̄wā, shɨ̄wá-ɖ̪ūwā]	always / regularly
[kèmāgē]	some day
[kēmá-kēmā]	sometimes
[ʂ̪ùwdùw]	forever

Temporal adverbs lack the /ɨ-/ prefix and are divisible into two sub-types. First, deictic temporals that denote a time in the past, present, or future in reference to a given temporal anchor (listed in tables 108 and 109). Second, those that denote a non-specific

time, as exemplified in table 110. The former take the postpositional locative clitic /=ge/, like the adverbs of place from which they differ in that, here, the clitic is optional. They occur pre-verbally, like the adverbs of manner, as shown in (339) and (340):

(339) *I **draha** jijo chei.*

I	**ɖ͡ʐ̩aha**	d͡ʒi-d͡ʒʲo	t͡ʃʲe-i
3SG	tomorrow	go.from.base-FUT	say-PROG

'He is saying (that) he will go tomorrow.'

(340) *I **yalu** jikuda.*

I	**jalu**	d͡ʒiku-ɖa
3SG	a.while.ago	come-PRF

'He came a while ago.'

As already stated above, their behaviour often resembles that of nouns. For example, they can be followed by the topic marker /=je/, especially in historic and mythological narrations, or the locative /=ge/, as illustrated in (341) and (341) respectively. However, the locative clitic /=ge/ is optional for temporal adverbs as shown in (343), (344) and (345).

(341) ***Ahua ye** ñetrü a ye nüna a du.*

ahua=je	ñetrü	a=je	nɨna	a	du-w
once.upon.a.time=TOP	village	one=TOP	man	one	exist-NMLZ

'Once upon a time there was a man in a village.'

(342) ***Yamkoa ge** jikuwe.*

jamkoa=gə	jiku-we
later=LOC	come-IMP

'Come later.'

(343) ***Draha** no ñege jikuwe.*

ɖ͡ʐ̩aha	no=ɲe=gə	d͡ʒiku=we
tomorrow	1SG.POSS=house=LOC	come=IMP

'Come to my house tomorrow.'

(344) *Drahage jikuwe.*
d͡ʒ̩aha=gə d͡ʒiku=we
tomorrow=loc come=IMP
'Come tomorrow.'

(345) ***Draha*** *jikuwe.*
d͡ʒ̩aha d͡ʒiku=we
tomorrow come=IMP
'Come tomorrow.'

While the above examples show the optionality of locative marking on the time adverb /d͡ʒ̩àhà/ 'tomorrow', the following example shows that this optionality does not hold for nouns.

(346) **Draha no **ñe** jikuwe.*
d͡ʒ̩aha no=**ɲe** d͡ʒiku=we
tomorrow 1SG.POSS come=IMP
('Come to my house tomorrow.')

8.10.1.3 Spatial terms for temporal orientation

Hrusso Aka sometimes makes use of spatial terms to encode temporal concepts. For example, *fum* 'behind', a spatial adverb, also means 'future'; likewise, *uvro* 'front', also means 'past'. For a language that encodes a visible vs. invisible evidential distinction, it is not surprising that the past is "in front" because it is an experienced, metaphorically "seen" reality, and the future is "behind", as it has not yet been seen.

8.11 Minor word classes

Minor word classes are those that have a small, closed class-membership primarily consisting of function words. They are listed in table 111.

Table 111: Hrusso Aka minor word classes

Hrusso Aka minor word classes
Pro-froms
Postpositional clitics
Sentence-final clitics
Clausal operators
Particles
Interjections
Animal-directed calls

8.11.1 Pro-forms

Pro-forms are personal pronouns, demonstratives, pro-adjectives, pro-adverbs, and interrogative pro-forms. Most pro-forms perform a substitutional function in a referential context. They can fully substitute a word, phrase, clause or sentence whose meaning is derivable from the context.

8.11.1.1 Personal pronouns

Hrusso Aka has two sets of personal pronouns, encoding person and number, as listed in Table 112. They are inherently deictic; that is, in encoding the first, second and third persons, they signal the speaker, the addressee and the non-participant of a speech act.

Table 112: Personal pronouns in Hrusso Aka

	Singular	Plural
1st Person	/nò/	/ɲí/
2nd Person	/bà/	/d̪͡z̪ò/
3rd Person	/ì/	/nà/

8.11.1.2 Primary function of personal pronouns

The main function of Hrusso Aka personal pronouns is reference maintenance. That is, they act as independent and concise heads of noun phrases, tracking the referent in discourse, including the speaker, the addressee, and another entity. In encoding only

person and number, the Hrusso Aka personal pronoun system is simpler than most other Tibeto-Burman languages of Northeast India. The system does not encode gender, clusivity, animacy, or dual number. Nor is there any verb agreement. The examples below illustrate the use of personal pronouns in clauses. All tones as they appear in SR are marked in interlinear glosses in this section (on the second line) since they are important in identifying pronominal functions:

(347) *No byege jijo.*

nò	bʲè=gə̄	d͡ʒì-d͡ʒʲó
1SG	forest-LOC	go-FUT

'I will go to the forest.'

(348) *Ñi byege jijo.*

ñí	bʲè=gə̄	d͡ʒì-d͡ʒʲó
1PL	forest-LOC	go-FUT

'We will go to the forest.'

(349) *Ba hage jijowa?*

bà	hágà	d͡ʒì-d͡ʒʲó=wà
1PL	where	go-FUT=SFC.NEW

'Where are you (SG) going?'

(350) *Djo hage jijowa?*

d̪͡z̪ò	hágà	d͡ʒì-d͡ʒʲó=wà
2PL	where	go-FUT=SFC.NEW

'Where are you (PL) going?'

(351) *I drumudawa.*

ì	drūmū-d̪à=wá
3SG	sleep-PRF=SFC:NEW

'He/she is sleeping.'

(352) *Na drumudawa.*

nà	drūmū-d̪à=wá
3PL	sleep-PRF=SFC:NEW

'They are sleeping.'

The interrogative personal pronoun is /d͡ʒu/.

(353) *Ba añ djuwa?*

bā áñì d͡ʒù=wà
2SG mother who=SFC:NEW

'Who is your mother?'

(354) *Bá dju truda?*

bá d͡ʒù t͡ʂú-ɖà
2SG.ACC who tell-PRF

'Who told you?'

(355) *Ĝulo í dju tsagda?*

ɣùlò í d͡ʒù t͡ʂá-g-dà
banana 2SG.ACC who eat-DIREV.PFV-SFC:NEW

'Who ate the banana (completely, in your presence)?'

8.11.1.3 Extended functions of personal pronouns

Personal pronouns take on other functions in addition to this primary function of reference maintenance. They act as hosts to the accusative case marking [HIGH] grammatical tone. This is illustrated in the following example:

(356) *Mimsa ye kunu í güda. (from hru_1262_anu_022)*

mimsa=je kùnù í gɨ-ɖà
girl=je stone 3SG.ACC beat-PRF

'The girl hit the stone.'

Here, the nominative case is tonally unmarked but the accusative case of the O argument is marked by a high tone on the 3SG pronoun that follows the object [kùnù] 'stone'.

Another extended function of personal pronouns is number marking by means of cliticisation. In a noun phrase, unmarked nouns are unspecified for number and get a default singular interpretation or, rarely, a context-dependent plural interpretation, as in

(337), where the S argument [lìt̪sì] 'star' can have either a singular or plural interpretation. The plural is marked by the cliticisation of a person-appropriate plural pronoun at the right edge of the NP. Just one illustration of pluralisation is given in (357). See § 9.4.3 for more details on number marking morphology.

(357)	*a. nüna*	*b. nüna na*	*c. nüna psüw na*
	nɨ́na	nɨ́nà=**nà**	[nɨ́nà p͡s̪ìw]$_{NP}$=**nà**
	human.being	human.being=**3PL**	[human.being tall]$_{NP}$=**3PL**
	'human being'	'human beings'	'tall human beings'

The third extended function of personal pronouns is possession marking. Pronouns marked with the middle tone (indicated with a macron as seen in (358)-(360)) indicate possession in a possessive NP with the constituent order [NP1 PRONOUN NP2]$_{NP}$. NP1 is the possessor and NP2 is the possessed entity and the head noun. This is illustrated in the examples (358)-(360):

(358) *He i **Kumar ī ñe**. (hru_1262_anu: 453)*
[hè ì] [[**kumar**]$_{NP1}$ [**ī**]$_{PRON}$ [**ñe**]$_{NP2}$]$_{NP}$
this 3SG PR 3SG.POS house
'This is Kumar's house.'

(359) *Se **ñuksü nā kako** ge Anu che ĝiwme. (hru_1744_roleplay:13)*
Sé [[ɲuk͡s̪u]$_{NP1}$ [**nā**]$_{PRON}$ [**kako**]$_{NP2}$]$_{NP}$=ge anu t͡ʃʲe ɣi-w=me
but non.tribal 3PL.POS book=LOC PR QUOT write-NMLZ=SFC.EGO
'But in the non-tribal people's book, (they) write "Anu".'

(360) *Ako nā kako*[220]
[ako]$_{NP1}$ [nā]$_{PRON}$ [kako]$_{NP2}$
child 3PL.POS book
'Children's book.'

[220] *Ako Na Kako* is the title of the Hrusso Aka alphabet primer (D'Souza et al. 2005).

8.11.1.4 Other pro-forms

Other pro-forms in Hrusso Aka include the determiners and pro-adverbials listed in table 114 below. Only /he/ DEM.PROX, /s̪è/ DEM.DIST, /t̪ó/ DEM.DIST.VIS, and the question particle /ha/ are mono-morphemic. The pro-adverbs and pro-adjectives are bi-morphemic. In them, the first formative is the pro-form prefix and the second formative indicates adverbial/adjectival categories, such as place, origin, source, manner, and quantity. All the pro-forms are spatiotemporally contrasted as proximal or distal. There is also a visible/invisible contrast in spatially distal demonstratives; for distal visible entities, the demonstrative is /t̪o/, whereas for distal non-visible entities, it is /s̪è/.

Table 113: Other pro-forms

Type	Proximal DEM	Distal DEM	Interrogative
DEM: visible	/hè/ 'this'	/t̪o/ 'that'	/ha/ 'what'
DEM: invisible		/se/ 'that'	/ha/ 'what'
place	/age/ 'here'	/sɨge/ 'there'	/hage/ 'where'
origin	/ago/ 'of here'	/sɨgo/ 'of there'	/hago/ 'of where'
source	/ajo/ 'from here'	/sejo/ 'from there'	/hajo/ 'from where'
manner	/ana/ 'like this'	/sɨna/ 'like that'	/kɨna/ 'how'
quantity	/aŋa/ 'this much/many'	/sɨŋa/ 'that much/that many'	/kɨŋa/ 'how many'

The vowel alternation /e ~ ɨ / in distal forms (e.g. /s̪ejo/ and /s̪ɨge/ in table 113 is due to morpho-phonological factors. The prefix alternation /ha-/ ~ /kɨ-/ can be explained as [h] > [k] when followed by high vowels (since high vowels are highly constricted, they induce a fricative to plosive change). It can be seen that the adverbial pro-forms are formed according to the template shown in table 114 below:

Table 114: Adverbial pro-form template. (x:base)

Conceptual Category	Proximal	Distal	Interrogative
Form	a-x	se-x	ha-x / kɨ-x
e.g.	/a-ge/ 'PRX-LOC# [agə] 'here'	/se-ge/ 'DIST-LOC' [sɨgə] 'there'	/ha-ge/ 'WHAT-LOC' [hagə] 'where'

8.11.2 Sentence-final clitics

Sentence-final clitics (henceforth SFC) form a small, closed class and encode categories such as illocutionary force, speaker stance, evidentiality, and the speaker's attitude towards the addressee. Similar, though not identical, elements are found areally, but overall these are understudied. They have been variously called sentence-final particles, clause-final particles, or just particles (cf. Enfield 2007: 41 ff and references therein). In Hrusso Aka, SFCs occur canonically as enclitics attached to the right edge of the predicate; they are phonologically bound to the predicate (hence clitics), but their scope extends to the entire clause and sometimes to an utterance consisting of a series of clauses. I shall present only a brief overview, following Wierzbicka's (2003) descriptive paraphrase approach. For glossing, I follow Enfield (2007: 41 ff), with many modifications.

Most of the Hrusso Aka SFCs are listed in table 116. They can be broadly classified as those that predominantly occur in declarative, interrogative, or imperative sentences. It should be noted that these clitics, barring the polar question marker /=ma/ and the confirmatory question marker /=dejá/, are not themselves markers of the imperative, interrogative, or declarative moods, but they add the finer distinctions mentioned above to the sentences to which they attach − sentences whose moods have already been determined. Some SFCs occur in more than one type of sentence. Also, as will be clear from the examples below, SFCs are not copulas.

Based on the list in table 116, we shall now see how SFCs function in declarative sentences in examples (361)-(372). For ease of comparison, I shall first use the same (elicited) sentence, changing only the SFC. This will be followed by examples from

natural speech. In combination with SFCs, Intonational marking can affect sentence mood and overall meaning; I do not discuss this here.

(361) *No vige susto kamieda**wa**.*
nō vi=gə sutso kamie-d̲a=**wa**[221]
1SG.POS field=LOC bear enter-PRF=SFC:NEW
'A bear has entered my field.' (I observed it and am informing you).

In (361), the speaker announces directly witnessed new information to the listener, assuming that the listener does not know. The context here can be construed as follows: the speaker and the listener arrive at the field and, upon noticing a bear, the speaker stops in his tracks. Upon being asked by the listener what the matter is, the speaker replies, 'There's a bear in my field.'

(362) *No vige sutso kamieda**bi**.*
nō vi=gə sutso kamie-d̲a=**bi**
1SG.POS field=LOC bear enter-PRF=SFC:SHR
'A bear has entered my field.' (I assume you already know it.)

In (362), speaker assumes that the listener already knows about the information conveyed and therefore, in this sentence, reminds the listener before moving on with the next part of the discourse (for which this reminder is relevant). For example, the speaker says to the listener, 'You know that there's a bear in my field destroying my crops. Therefore I must go there immediately and I can't go fishing with you.'[222]

(363) *No vige sutso kamieda**ba**.*
nō vi=gə sutso kamie-d̲a=**ba**
1SG.POS field=LOC bear enter-PRF=SFC:EXP
'A bear has entered my field.' (As expected or inferred.)

[221] Possession is denoted by the middle tone on /no/ as [nō] as discussed in § 7.7.3.
[222] Again, this is the canonical interpretation. Pragmatically motivated nuances, such as sarcasm, self-talk, rebuke, ridicule, and so forth, will not be discussed here.

SFC /=bà/ has to do with certainty, through direct observation or inference, that an already expected situation has occurred. For example, I had set a trap in the field and was waiting, and now see that the bear is in the field. Alternatively, I saw bear tracks on the way to the field and infer with certainty that there is a bear in my field and say, "(As expected/inferred,) there is a bear in my field."

(364) *No vige sutso kamieda**we**!*
nō vi=gə sutso kamie-ɖa=**we**
1SG.POS field=LOC bear enter-PRF=SFC:ANC
'A bear has entered my field.' (Hear!)

In (364), what is stated is new knowledge and at the same time an **announcement**, expecting heightened attention from the listener: I just noticed a bear in my field while working with other villagers, and want to alert everyone else to stay safe.

(365) *No vige sutso kamieda**be**!*
nō vi=gə sutso kamie-ɖa=**be**
1SG.POS field=LOC bear enter-PRF=SFC:ANC.EXP
'A bear has entered my field.' (As expected. Hear!)

This SFC is used, when an already expected situation comes about, to **announce** (not merely inform) that the expectation has been fulfilled. For example, I, along with a group of friends, have set a trap in my field and we are expecting the bear. I notice that the bear has now entered the field and I announce this to my friends for their attention.

(366) *No vige sutso kamieda**me**.*
nō vi=gə sutso kamie-ɖa=**me**
1SG.POS field=LOC bear enter-PRF=SFC:EGO
'A bear has entered my field.' (I am letting you know my situation for your understanding).

This SFC denotes egophoric (conjunct) knowledge, to which the speaker has privileged access. Thus, the information given in the clause is known only to the speaker and never to the listener (in contrast, /=wá/ is always new knowledge to the listener but may or may not be so to the speaker). Furthermore, this SFC is most often used to convey information to the listener as a polite declaration of the present situation of the speaker in such contexts as there being a bear in my field, meaning that, I am unable to attend this meeting and must instead go to my field immediately (I hope you understand).

(367) *No vige sutso kamieda.*
nō vi=gə sutso kamie-ḏa
1SG.POS field=LOC bear enter-PRF
'A bear has entered my field.' (Narrative past).

In narrative past discourse, SFCs are sparse, or indeed mostly absent (see below). Sometimes they can also be dropped in conversation, if someone is addressing a gathering, or wondering aloud without a particular addressee, for example. There are more complex SFCs, which are combinations of up to two elements, either a TAM suffix plus an SFC, or two SFCs. For example:

(368) *No vige sutso kamieda**ŝüme**!*
nō vi=gə sutso kamie-ḏa=**ṣ̈ime**
1SG.POS field=LOC bear enter-PRF=SFC:CEXP
'A bear has entered my field' (contrary to what I had thought).

This SFC is used when a situation is counter-expectational or surprising, or when a doubtful situation is clarified or disambiguated. For example, my friend telling me that there is a bear in my field, which I do not believe; however, upon reaching the field, I find the bear in my field and agree with my friend using the above sentence. Note that the SFC ends with the formative /me/, that is, making it an egophoric clitic, as it involves

knowledge (the realisation that the facts are counter-expectational) which has the speaker as its epistemic centre. [223]

(369) *No vige sutso kamieda**biŝa**!*
nō vi=gə sutso kamie-d̪a=**biṣa**
1SG.POS field=LOC bear enter-PRF=SFC:SHR.ASRT
'A bear has entered my field' (a strong assertion).

The combination of /=bì/ and /=ṣ̪á/, illustrated in (369), denotes a strong assertion and is used in informal conversation when one wants to make an emphatic statement of a fact or opinion.[224] This has a stronger illocutionary force than /=wá/ and can be used in situations where one is mildly irritated, bored, or annoyed. The above sentence can be explained as follows: the speaker and listener are both aware that there is the possibility of a bear entering the field and, when they get there, there is indeed a bear. The speaker is a bit annoyed and utters the above sentence to her friend.

From the above examples, there appears to be a three-way distinction of knowledge states: first, new knowledge in general, to which the speaker does not claim privileged access but is available to their direct observation; SFCs of this type begin with the consonant /w/. Second, knowledge to which both the speaker and the listener have access, that is, expected, (mutually) inferred, or shared knowledge; SFCs of this type begin with /b/. Finally, egophoric knowledge, that is, knowledge to which the speaker has privileged access; SFCs of this type have the syllable /me/ or /a/.[225]

Furthermore, one can distinguish between two types of declarative sentence: mere statements and announcements, both bearing various degrees of illocutionary force.

[223] This SFC is probably a combination of /=ʃo/ and /=me/; for lack of space I do not discuss the details of such formations in this thesis.
[224] The SFC /=ṣ̪a/ is not illustrated here.
[225] /=m/~/=a/ alternation is probably a case of suppletion in declarative vs. interrogative/imperative sentences.

Table 115 lists this basic classification of SFCs in declarative sentences. A more detailed semantic study of these will further clarify finer details.

Table 115: SFCs in declarative sentences: knowledge state and sentence type

	Knowledge state				**Sentence type**	
SFC	New/ direct info	Expected/ Inferred info	Shared info	Egophoric	Statement	Announce-ment
/=wá/	✓				✓	
/=wé/	✓					✓
/=bà/		✓			✓	
/=bì/			✓		✓	
/=bè/			✓			✓
/=mè/	✓			✓		

In the following sentences, SFCs are illustrated in interrogative sentences, keeping the rest of the clause the same as above:

(370) *No vige sutso kamieda**ma**?*
nō vi=gə sutso kamie-ɖa=**ma**
1SG.POS field=LOC bear enter-PRF=Q
'Has a bear has entered my field?' (Default polar question).

(371) *No vige sutso kamie**deya**?*
nō vi=gə sutso kamie-**ɖeja**
1SG.POS field=LOC bear enter-PRF=QCNF
'(I infer that) A bear has entered my field. (Do you think my inference is right?')'

(372) *No vige sutso kamiedawa, **ũ**?*
nō vi=gə sutso kamie-ɖa ũ
1SG.POS field=LOC bear enter-PRF QCNF.POL
'A bear has entered my field. (Isn't that so?)'

In the three tables that follow, I compare the functions of SFCs in declarative, imperative, and interrogative sentences. Note especially the SFCs that recur in these

tables. Table 116 gives a summary of the functions of the above SFCs in declarative sentences:

Table 116: SFCs in declarative sentences

SFC	Gloss	Function
/=wá/	SFC:NEW	New information, non-egophoric.
/=bà/	SFC:EXP	Expected/inferred/shared information.
/=wé/	SFC:ANC	Announcement of new knowledge.
/=bè/	SFC:ANC.SHR	Announcement stating that an expected situation is fulfilled.
/=bì/	SFC:SHR	Recalls information known to the speaker and the addressee.
/=mè/	SFC:EGO	Polite assertion, polite informing, announcement, protestation.
/=ʂ̈á/	SFC:ASRT	Assertive, used only in declaratives.
/=ʂ̈ɨme/	SFC:CEXP	Wonder, acknowledgement of newly acquired counter-expectational knowledge, disambiguation, clarifying a doubtful situation.
/=bìʂ̈á/	SFC:SHR.ASRT	Asserting already shared knowledge. Used in contradicting someone, or to make one's point strongly, or to express mild annoyance.
/=bìà/	SFC:KNW	Recalling obvious information; also used for expressing nonchalance, resignation, mild exasperation, etc.

Table 117 summarises the functions of SFCs in imperative sentences. Politeness is a major factor in imperatives, in contrast to declaratives and interrogatives. The SFCs in the table are arranged in increasing order of politeness.

Table 117: SFCs in imperative sentences

SFC	Gloss	Function
/=b/	SFC:CMD	Harsh command.
ø	IMP	Neutral imperative (not considered polite).
/=wé/	SFC:ANC	Instructing, a new command with information not hitherto known to the listener.
/=bè/	SFC:ANC.SHR	Instruction/command about a situation with shared knowledge.
/=bìà/	SFC:KNW	Request, suggestion based on the discussion at hand.
/=a/	SFC:PERS	Egophoric request. Used for imperatives involving speaker's personal interest ('Please do this for me.' type of requests).
/=há/	SFC:REQ	Polite request.
/=là/ =bàlà/	SFC:INS	Insistent request.
/=láʂ̈òà/	SFC:INS.POL	Polite and insistent request ('I urge you to please…') Can also be used in sarcastic imperatives and challenges.

Finally, table 118 lists the functions of SFCs in interrogative sentences.

Table 118: SFCs in interrogative sentences

SFC	Can.sent.type[226]	Gloss	Function
/=ma/	interrogative	Q	Polar question, unmarked.
/=dejá/	interrogative	QCNF	Polar question, seeks confirmation from the addressee about inferences made by the speaker.
/=a/	interrogative	SFC:PERS	Non polar, egophoric question marker. Used for seeking information of personal interest to the speaker.

8.11.2.1 Distribution of SFCs

SFCs abound in interactional speech acts like conversations and are sparsely distributed in narrative and historical texts. Table 119 illustrates this in different types of discourse, using as an example the SFC /=wá/. The table lists nine recordings of different discourse types (of various degrees of formality and spontaneity), arranged order of increased rate of occurrence per minute.[227] As can be seen, the crucial factor that affects the occurrence rate of /=wá/, is whether the discourse is conversational or not. A conversation has a specific intended addressee, there is regular turn taking, and new or shared information is conveyed regularly; the speaker therefore has to keep revealing his stance regarding the information conveyed. Mythological narratives, storytelling, and formal discourses are non-interactional and there are no specific addressees. The source of information conveyed is known to everyone (ancestral tradition) and the type of information conveyed is not based on the speaker's inferences; the knowledge is not new

[226] Canonical sentence type.
[227] The rate of speech, which is variable in the recordings, is not factored in here. Therefore, while it is a good illustration of SFC occurrence trends across speech act types, I claim no statistical validity.

and there is no turn taking.

Table 119: Occurrence of SFC /=wa/ across the discourse types

File reference	Discourse type	Intended Addressee	Length[228] (mm:ss)	Total occ.	Rate/ min
hru_1104	Mythology	non-specific	04:30	00	0.0
hru_1090	Formal, expository	non-specific	06:30	01	0.2
hru_1085	Storytelling	non-specific	10:00	03	0.3
hru_1088	Formal, expository	nonspec/2PL	09:30	03	0.3
hru_1744_02-05	Conversation, semi-spont.	2SG	16:00	52	3.3
hru_1739	Conversation, semi-spont.	2SG	07:00	26	3.7
hru_1220	Conversation, semi-spont.	2SG	33:00	145	4.4
hru_1096	Conversation, spont.	2SG	12:00	63	5.3
hru_1206_02	Convers. group, highly spont.	2PL	02:00	21	10.5

In the recording *hru_1104*, the SFC[229] do not occur. Here, the speaker is recorded narrating a myth alone, with no addressee to interact with. In *hru_1085, 1088* and *1090*, there are two speakers sitting side by side, speaking in a formal style, but there is no definite addressee. They take turns, not primarily as a response to each other's speech acts, but each time picking up where the other has left off to continue the narration. They interact in a conversational manner only occasionally and it is usually at such moments that the infrequent /=wá/ occurs. Conversations, on the other hand, show a high occurrence of the clitic, the rate per minute being over 10 in one recording of unplanned, highly spontaneous group chatter (*hru_1206_02*), around 3 in semi-spontaneous, enacted conversations (*hru_1744_02 to 05)*, and between 4 and 6 in normal, spontaneous conversations *(hru_1096_fishing*).

Which SFCs predominate in a given interactional speech event depends on the type of the event itself. For example, just as /=wá/ is very frequent in group conversations, as just noted, in a nostalgic conversation between an elderly married couple in

[228] Rounded to the nearest 30 seconds.
[229] In none of the recordings listed here are quoted SFCs, which occur occasionally, counted.

hru_1202_bachim, the SFC of shared knowledge, /=bì/ occurs more frequently than others, since each of them is aware that the other already knows the events they reminisce about. In an archery competition recorded in *hru_1236*, is /=wé/ abundant, as onlookers exhort and shout instructions to the participants.

8.11.2.2 Examples from naturally spoken language texts

Examples (361) to (372) above were elicited examples illustrating the functions of various SFCs in declarative and interrogative sentences. Below, in (373) to (381) are some more examples from naturally spoken language data that further illustrate their function:

8.11.2.2.1 SFCs in declarative sentences

(373) *Draw ba lühakülyi ŝüpo grada**wa.** (hru_1096:254)*
drəw ba lühakülyi ŝüpo gra-d̪a=**wa**
friend 2SG these.days INT be.thin-PRF=FAC.NEW
'(My) friend, these days you have grown very thin.' (I have observed that you have grown thin and am informing you; I am presuming you haven't realised it yet).

(374) *katrükratcholye age ĝoda sese no bachi ge kakuw**bi.** (hru_1202_bachim:11)*
ka-ʈ͡ʂi-kʂ͡a-ʈ͡ʂ̪o=ʌe age ɣod̪a sese
go.to.base-ASP-again=SEQ here stay-PRF then

no ba-chi=gə ka-ku-w=**bi**
1SG 2SG-POSS=LOC go.to.base-reach-NMLZ=SFC:SHR
'When I returned and stayed here, I came to you (i.e. married you).' (I am recalling what both of us are aware of).'

SFC /=bì/ is also most often used in self-talk and soliloquies, since this type of speech often involves reminding oneself of something already known. For example, see (375). The situation is that the protagonist, Tage Raja, who is away from home, is lured back by his villagers by showing his daughter. Tage Raja sees his daughter and exclaims

to himself, 'Yes. Here is a child of mine!', a fact that he had almost forgotten.

(375) ***Am**. No sa he duŝobi. (hru_1101_tage_raja: 63)*

am	nō=sa	he	duʂ̈o=bi
RESP:YES	1SG.POS=child	here	be-ASP=SFC:SHR

'Yes. Here is a child of mine!'

8.11.2.2.2 SFCs in interrogative sentences

(376) *Se nüna ichi ge ba bo pajo du**ma**?(hru_1739:15)*

se	nüna	ichi=ge	ba	bo	pa-jo	ɖ̈u=**ma**
DEM.DIST	man	3SG.POSS=LOC	2SG	money	get-FUT	be=Q

'Are you to get money from that man?' (The canonical question marker SFC).

(377) *O mulye sheje je pyojo**deya**? (hru_1739:9)*

o	mu=ʌe	ʃʲedʒ͡ʲe=dʒ͡ʲe	pʲo-dʒ͡ʲo=**ɖ̈eja**
paddy	sow=SEQ	fruit=ADD	pluck-FUT=QCNF

'After sowing paddy (you will) pluck fruit too. (This is my inference.) Am I right?'

8.11.2.2.3 SFCs in announcements, declarations, and commands

In comparing SFCs that occur across sentence types, note, for example, that /=wé/ occurs in an imperative construction (378) and an announcement (379). In both cases, the imperative and declarative status of the sentences would not be affected if /=wé/ were dropped. In (378), there is a clear command (to eat the fruit) and this command is new information to the listener. In this situation the addressee usually responds with a response word like /em/ 'Okay'. In (379), the speaker is drawing his listeners' attention to the announcement of his name ("Hear everyone! My name is…").

(378) *he sheje süje ná ĝokrü tsa**we** (hru_1085:139)*

he	ʃʲedʒ͡ʲe_sɨdʒ͡ʲe	ná	ɣokʂ͡ɨ	ʦ̈a=**we**
DEM.PROX	fruit	3PL.ACC	wait	eat=SFC:ANC

'Wait and eat this fruit.' (The speaker commands the listener and the latter is expected to follow).

(379) *Noniñ ye Psüntsüw Zebsaw**we**! (hru_1714a_trad_drum_03:27)*

no=niɲ=ye p͡s̪ɨntsɨw z̪ebsəw=**we**

1SG.POSS=name=TOP PR SURNAME=SFC:ANC

'My name is Psüntsüw Jebisow (Hear, everyone!)'

Below, (380)(a)-(g) illustrate sentences from a continuous recording, separated here for ease of reference. The speaker is describing a situation where a daughter is treated harshly by her parents after her marriage.

(380) Example of /=wa/ 'SFC.NEW' and some harsh imperatives. *(hru_1209_anu_01:82)*

(a) Awu-añ nachi ge kakutchowñe bó awu-añ na

awu_aɲ na=t͡ʃi=ge d͡ʒit̪͡s̪ow=ɲe=bó awu_aɲ na

parents 3PL=POSS=LOC go-again=SEQ=FOC parents 3PL

'When (the daughter) returns to the parents, the parents (say)'

(b) Ge na nünawa se!

gə nā nɨna=**wa** se[230]

LOC 3PL.POS person=SFC.NEW DEM

'There! (She) belongs to them (=someone else).'

(c) Ba ye tuĝuda-ĝuvodzüwa se.

ba=je tuɣud̪a_ɣuvod͡z̪ɨ=**wa** se

2SG=TOP stranger=SFC.NEW DEM

'You are a stranger!'

(d) Ba tumonawa se.

ba tumona=**wa** se

2SG guest=SFC.NEW DEM

'You are a guest.'

(e) Ge shi je shi, laje la!

gə ʃi=d͡ʒʲe **ʃi** la=d͡ʒʲe **la**

LOC kill=ADD kill take=ADD take

'Do away with her (her if you wish), take (her if you wish)!'

[230] /se/ 'that' is often used at the end of clauses − almost like SFCs − to make emphatic statements.

(f) Djo nünaŝowa.

ʤ̪ʒ̪o. ø nɨna-ʂ̪o=**wa**

2PL. POS person=ASP=SFC.NEW

'(She is) your person.'

(g) La kab, la kab!

la ka=**b** la ka=**b**

take go=IMP.CMD take go=IMP.CMD

'Take her and go away, take her and go away!'

In (380), sentence (a) sets the scene for the following sentences. There are two types of clause in what follows: declarative (b, c, d, f) and imperative (e, g). The parents are addressing people around them (or the daughter) in (b), the daughter in (c) and (d), and her in-laws in (f). In all of these, the parents are asserting a new situation ('She used to be ours, but is now no longer so. She now belongs to the in-laws'). Since this is a new piece of information being conveyed, and the parents think that the addressees have yet not realised it, the SFC used is /=wá/ SFC.NEW. The imperative sentences are directed to the in-laws, with increasing harshness. In the first, (e), there are no SFCs and, from the context, indifference and apathy can be deduced. In the second, (g), the SFC used is that of a harsh command, /=b/, conveying a hostile attitude. Another SFC used frequently in imperative sentences is /=bìà/ [bʲà], illustrated below:

(381) *Drahaña-pülühaña tüvañe u tru ĝobala**bia.** (hru_1739:147)*

ʤ̪ʒ̪ahaɲa_pɨlɨhaɲa tɨva=ɲe u ʧ̪ʂ̪u ɣobala=**bia**

future.time meet=SEQ good tell sit.IMP=SFC:KNW

'Tell me at leisure, meeting sometime in future.'

The above sentence can be understood as: an imperative sentence, where the speaker and the listener have already been talking about a topic, therefore having shared knowledge and wanting to continue their conversation in future. The speaker instructs

the listener, 'Do tell me, sometime in future, more about this topic; I presume that you are likely to agree with this suggestion.'

8.11.2.2.4 SFCs, sentential mood marking, and copular function

As already stated, SFCs are not sentential mood markers, except /=ma/ and /=dejá/ (which are interrogative markers). This is further confirmed in table 120, which shows, for example, that /=a/ occurs in interrogative and imperative sentences; /=wé/ in declarative and imperative sentences; and /=bìà/ in declarative, imperative, and interrogative sentences.

Table 120: SFC distribution across sentence types

SFC	Gloss	Declarative	Interrogative	Imperative
/=ma/	Q		✓	
/=ŋà/	INT.NOPL2		✓	✓
/=dejá/	QCNF		✓	
/=wá/	SFC:NEW	✓	✓	
/=bà/	SFC:EXP	✓		
/=s̰á/	SFC:ASRT	✓		
/=me/	SFC:EGO	✓		
/=bì/	SFC:SHR	✓		✓
/=wé/	SFC:ANC	✓		✓
/=bè/	SFC:ANC.EXP	✓		✓
/=bìà/	SFC:KNW	✓	✓	✓
/=a/	SFC:PERS		✓	✓
/=b/	SFC:CMD	✓		✓
/=há/	SFC:REQ			✓
/=là/bàlà/	SFC:INS.POL			✓
/=lás̰òà/	SFC:INS.POL			✓

SFCs are not copulas; they do not have predicative function and their scope extends over the entire sentence, as is clear from the various examples above.

In this overview of SFCs, I aimed to achieve a general understanding of their occurrence, distribution, classification, and basic semantics. Many interesting questions, especially regarding the finer details of their semantics, need further exploration.

8.11.3 Clause operators

These are grammatical elements that serve to signal clause-level phenomena such as clause linking and clause adverbialisation. There are two main types of these, clausal clitics and clausal adverbs.

8.11.3.1 Clausal clitics

Table 121: Clausal clitics

Cl. Operator	Gloss	Clausal Function
/=ɲè/	SEQ	clause chaining
/=d͡ʒʲóɲè/	PURP	purposive/intentional
/=ʌ́é/ʌ́éɲè/	SEQ.COMPL	clause chaining
/=dá/	REASON	reason adverbial
/=bándà/	RESULT	result
/= méd͡ʒʲè/	COND	conditional
/=n̪àmd͡ʒʲè/n̪àmàd͡ʒʲè/	CONC.COND	concessive conditional

Clausal clitics occur on the right edge of subordinate clauses (or the right edge of the left-hand clause in a sequence of two clauses of pragmatically unmarked discourse). I classify these as clitics, since they are phonologically bound to the verb complex of a subordinate clause. Among the clitics listed in table 121, /=ɲè/ is used for clause chaining, which occurs frequently in Hrusso Aka. Others signal various types of adverbial clauses. For example, the purposive /=d͡ʒʲóɲe/, illustrated in (382), is used for signalling a purposive clause. This example has two purposive clauses, enclosed in brackets (labelled PSUB and PMAIN), both embedded in the matrix clause [*Noje ve*] 'I too intend'.

(382) *Noje votsa gi̱ijoñe a vyujoñe ve. (hru_1223_basket_01:20)*
no=d͡ʒʲe [[votsa gi-g=d͡ʒʲoŋe]PSUB a vʲu=d͡ʒʲoŋe]PMAIN ve
1SG=ADD pig.feed carry-ASP=PURP one weave=PURP think
'I too intend to weave one for carrying pig feed.'

8.11.3.2 Clausal adverbs

Words such as those listed in table 122 are sometimes called clausal adverbs, since they have adverb-like function but their scope extends over entire clause. In Hrusso Aka, these typically occur at the beginning of a clause and are currently at various stages of grammaticalisation. For example, *sünda* 'thereafter' in (383) is composed of /si̱ná/ 'SIMIL' + /dà/ 'do'. /si̱ná/ itself has grammaticalised from /se/ DEM.DIST + /na/ 3PL.

(383) *Sünda ñi he i ava da tsajowa, ũ? (hru_1224:54)*
sünd̪a ñi he í ava d̪a tsa=jo=wa ũ
thereafter 1PL DEM.PROX 3SG.ACC meal do eat=FUT=SFC:NEW QTAG
'And then we cook this into a meal and eat it. Am I right?'

Table 122: Clausal adverbs

Adverb	Meaning
/sejo/	and; from it (it follows that)
/sésejo/	from then on
/sev̪͡zo/	prior to (something)
/sefum/	thereafter
/si̱nda/	thereafter
/si̱ndaʌ́é/	thereafter
/si̱ndáŋè/	thereafter
/uvromáʂi̱/	first of all

8.11.4 Particles

Particles in Hrusso Aka are a miscellaneous class, composed of elements that do not undergo any morphological processes. Some sort of sub-classification is possible, as shown in table 123, with one clear subset being response particles, which are one-word responses to various types of response-seeking situations, such as questions, calls, and so forth. As illustrated in (384), response particles are complete utterances in themselves, standing alone without being part of the surrounding clauses. Another type of particle,

used for warning or catching attention, is illustrated in (385). SFCs, which are also particles, cliticise to the right edge of the verb complex.

Table 123: Hrusso Aka particles

Form	Gloss	Meaning
/ã/	RESP:YES	yes
/ɛ̀m/	RESP:YES	yes
/ɛ̋/	RESP:YES	yes
/am/	RESP:YES	yes
/o:w/	RESP:VOC	response to a vocative
/oi/	RESP:VOC	response to a vocative
/maʔ/	RESP:NEG	negation particle
/õ:/	RESP:COG	response of cognition
/má/	RESP.SEEK	response-seeking particle
/á̪sma/	thingummy	substitute particle
/hód͡ʒʲe/	ATTN	particle of warning/calling something to attention
/kʰə́i/	HORT.1EXCL	hortative, first person exclusive
/t̪͡s̪ów/	HORT.1INCL	hortative, first person inclusive
/s̪ɨpo/	INT	intensifier
/anó/	FOC.CL	focus? (not yet well understood)
/mò/	COP.NEG	negative copula
/bó/	FOC	focus particle

(384) ***Am***. *Nosa he dus̪obi. (hru_1101_tage_raja: 63)*

am nō=sa he dus̪o=bi

RESP:YES 1SG.POS=child here be-ASP=SFC:SHR

'Yes. Here is a child of mine!'

(385) *Lübzüĝüñe s̪üpyow dorkar,* ***hoje****! (hru_1239_field:114)*

lɨb͡z̪ɨɣɨne s̪ɨpʲo d̪orkar **hod͡ʒʲe**

soya.bean INT necessary(<Asm) ATTN

'Remember that soya bean is of great necessity.'

8.11.5 Interjections

Interjections are utterances used to express strong emotions, as illustrated in (386) and (387). They are often several syllables long but, while these syllables might be organised into phonological units, such as dummy prosodic words or phrases with true prosodic structure (e.g. stress), they cannot be broken into semantic or syntactic

constituent parts and do not have the usual morphological or phrasal structures. Some prominent interjections are listed in table 124.

Table 124: Hrusso Aka interjections (tones variable depending on emotions)

Form (phonemic)	Gloss	Meaning
adè:	SURPR	surprise
aja::	SYMP	sympathy
ajaʔ	PAIN	expression of pain (ouch!)
ajak͡ʂáʔ	PAIN	expression of pain (ouch!)
ba::	AMZ	amazement, admiration
fáʔ	SML	unpleasant odour
ko::i	INCRED	incredulity, mockery, exaggeration
kə́i	HORT.1EXCL	first person exclusive hortative
t͡ʂ̪ów	HORT.INCL	first person inclusive hortative
tát	DISAPR	disapproval, irritation
taʔ	SAD	sadness, regret
taʔaʔa::	SAD	sorrow, strong regret
taiʂ̪:	REGR	regret, heartache, sorrow, affection, nostalgia
t͡ʂ̪aʔ	DISAPR	disapproval
ɨmbʲá	SUR	surprising realisation
ja::, or, jaʔ	AMZ	strong amazement
jei	FEAR	fear, shock
hodʒ͡ʲa	EXHRT	exhortation
ho ho ho	ATTN	drawing attention
ajamoʔ	CMPSN	love, sympathy, compassion
xetteriga	EXASP	(<Asm) exasperation, frustration
sa:lla	ANGER	(<Hin *sa:la:*) anger
ajanoma	ANGER	anger

(386) ***Ade!*** *Ĝusso cheñ je nüna duw ma? (hru_1209_02:188)*

ad̪e ĝusso che-ñ=je nüna d̪uw=ma

SURPR Hrusso say-ASP=ADD people be=Q

'Wow! Are there people called Hrusso?'

(387) *A shobo na krügüng, "**Ayakra**! **Ayakra**! makapseda moluwe" che. (hru_1216_01:199)*

a ʃʲobo na kʂ̪ɨg-ɨŋ **ayak͡ʂ̪a** **ayak͡ʂ̪a** ma-kap͡ʂ̪ed̪a moluwe che

here stick 3PL pierce-CONT PAIN PAIN NEG-pass.through wait say

'Here, the sticks kept piercing (and he) said "Ouch! Ouch! Wait, (they) haven't passed through!"'

8.11.6 Animal-directed calls

As domestic animals (such as chickens, goats, pigs, mithuns, ducks, and cows) are important parts of the Hrusso Aka household, various animal calls are also familiar features of people's daily speech. As might be expected, animal calls are linguistically unusual and do not conform to the regular structures of the language. I list some of these calls in table 125.

Table 125: Calling animals

Form (orth)	Form (phonetic)	Situation
prü prü…	ʁ̞ɨ ʁ̞ɨ…	calling chicken
do do…	do do…	calling pigs
oh oh…	ox ox …	calling dogs (when far away)
hoksü ksü ksü…	hok͡ʂ̞ɨ̞ k͡ʂ̞ɨ̞ k͡ʂ̞ɨ̞…	calling dogs (when near, e.g. while feeding)
gur gur…	gur gur…	calling puppies
ho' ho'…	hoʔ hoʔ…	calling cattle
mi mi…	mi mi…	calling cats
amya…	amja…	calling cats
üsh….	ɨʂ…	driving chickens and ducks away
chu…	t͡ʃʲʊ̞ t͡ʃʲʊ̞…	driving animals away in general
kab…	kab'…	driving dogs away

8.12 Conclusion

In this chapter, I gave an overview of the lexicon and word classes of Hrusso Aka, highlighting the distinguishing properties of each class, their distribution in the lexicon, and some of their salient properties, providing examples from the documentary database. The aim of this chapter was not only to familiarise the reader with the lexicon and various word classes of Hrusso Aka, but also to set the stage for exploring its morphology, which I shall do in the next chapter.

Chapter 9

Morphology

9.1 Introduction

This chapter is an overview of Hrusso Aka morphology. Having studied the word classes in the last chapter, the goal of this chapter will be to understand the morphological processes of Hrusso Aka. In order to achieve this, the chapter begins with a terminological clarification of concepts such as word, root, base, affix, clitic, and tonal morpheme. Then it will explore the morphology of two major word classes, namely nouns and verbs, since it is these two classes that have the most elaborate morphology.

Three definitions of "word" are possible crosslinguistically: the phonological word, which is a prosodic unit of utterance above the foot and below the phonological phrase; the grammatical word, which is a syntactic unit between the morpheme and the syntactic phrase; and the semantic word, or lexeme, which is a unit of meaning (Dixon & Aikhenvald 2002). The focus of this chapter will be the grammatical word. In Hrusso Aka, these three types of word are not always isomorphic. For example, the noun phrase is sometimes one phonological word, although it may contain multiple grammatical words, attached to the head noun through cliticisation. In dvandva words (discussed in § 9.4.8), one semantic word is made of two grammatical words which are also two phonological words. An additional type, the orthographic word, defined as graphical unit

'written between two spaces' (Dixon & Aikhenvald 2002: 6) is currently evolving in Hrusso Aka, as the relatively new orthography is still being disseminated. However, as it is a quasi-grammatical unit, at times based on non-linguistic conventions, I do not discuss it in this chapter.

9.2 Building blocks: Roots, bases, affixes, clitics, and tones

In this section, I give an overview of the morphological building blocks of Hrusso Aka with a few examples (more examples will be given in the following sections), in order to take stock of the elements that are involved in building words. Hrusso Aka is an agglutinating language, it has segmental as well as tonal morphemes, and segmental morphemes can be classified into roots, affixes, particles, and clitics. These, along with the tonal morphemes, are the building blocks of Hrusso Aka morphology. As with the general areal trend among the Sino-Tibetan languages, segmental morphemes are generally mono- or disyllabic. A small number of polysyllabic morphemes do occur, although they are usually analysable into smaller units.

9.2.1 Roots and bases

Roots are overwhelmingly monosyllabic and have CV as their preferred syllable template. There are 413 roots in the current lexical database of 3,623 lexical entries, of which 266 are verbs, 101 nouns, and 46 adjectives. Roots in Hrusso Aka can be free or bound, depending on the word class. Noun roots are free morphemes that can stand alone as independent grammatical words; verb roots are bound in most situations, but can be independent grammatical words in limited contexts, such as in imperatives. In the narrative past tense, verb roots can occur without segmental affixes, but are marked by a floating H tone, as discussed in § 7.7.2. Some examples of Hrusso Aka roots are listed in Table 126.

Table 126: Some Hrusso Aka root morphemes (not in citation forms)[231]

Morpheme	Phonetic	Gloss	Word class
/pa/	[pʰā]	yeast	noun
/t͡ʂò/	[tʂò]	yam	noun
/nà/	[nà]	3PL	pronoun
/ʃì/	[ʃì]	kill	verb
/mú /	[mú]	blow	verb
/t͡ʂu/	[tʂū]	red	adj
/lí/	[ʌ́í]	heavy	adj

Roots combine with other morphemes to produce bases. Bases in turn are affixed to produce new words. For example, consider the word /t͡ʂud͡ʐɨɖà/ [tʂūdʐɨ́ɖà] 'has advised' [tʂū-dʐɨ-ɖà] tell-teach-PRF). Here, /t͡ʂu/ 'tell', a verb root, combines with the derivational suffix /-d͡ʐɨ/ 'teach' (see § 9.5.1.2) giving rise to a base /ɖad͡ʐɨ/ [ɖàd͡ʐɨ̀], which in turn combines with the inflectional suffix [-ɖà] 'PRF'. The word [t͡ʂūd͡ʐɨ́ɖà] 'has advised' can once again serve as a base and host more affixes.

9.2.2 Affixes

Affixes are bound morphemes that modify the bases they attach to by means of morphological processes such as derivation and inflection. Hrusso Aka has productive and frozen affixes; the productive affixes are active in morphological processes and the frozen affixes are vestigial and have lost their former productivity.

9.2.2.1 Prefixes

The language has three productive grammatical prefixes, one nominal and two verbal. The nominal prefix is the inalienable possession marker /Ɨ-/, e.g. /Ɨ-g͡ʐɨ/ [ɨ́gʐɨ̀] 'hand' and /Ɨ-sa/ [ɪ̄sā] 'offspring'; /Ɨ-dum/ [ūdūm] 'throat' (note the vowel harmony). The two verbal prefixes are the prohibitive prefix /ɖ͡ʐu-/, e.g. /ɖ͡ʐu-ɖà/ [ɖʐúɖà], 'PROH-do',

[231] In order to declutter tables, I will not use slant brackets for phonemic transcription in most of the tables in this chapter.

('don't do (it)'), and the negative prefix /ma-/, e.g. /ma-dà/ [máɖ̪à] 'NEG-do', ('did not do'). There is a frozen nominal prefix that marks many kinship terms, namely /a-/, e.g. [ámà] 'elder sister', and [áwù] 'father'.[232] This probably has its origin in the PTB kinship prefix /a-/. It also occurs also on traditional nicknames (e.g. [ágìw] 'black.one.M').

Nouns have several lexical prefixes which act as some sort of classifiers. Some of these were discussed in § 8.5. For example, /mɨ̀-/ 'life force' is a human classifier, as in /mɨ̀-k͡ʂòm/ [mùkʂòm] 'old woman', and /mɨ̀-hù/ [mùxù] 'man'. Likewise, /fu-/ 'meat' is an animal classifier, as in /fu-ɲi/ [fúɲì] 'female mithun', and /fu-hu/ [fúxù] 'wild pig'.

9.2.2.2 Suffixes

Hrusso Aka shows elaborate suffixation, especially in the verb complex. A total of 103 suffixes occurs in the data, of which 101 attach to verbs (see § 9.5 on verb morphology for a discussion of these). Among the verbal suffixes, the current data has 40 derivational suffixes, the rest being inflectional suffixes marking tense, aspect, mood, mirativity, egophoricity, evidentiality, and so forth. Verbs also take the nominalising derivational suffix /-w/, the most-used in the language, since nominalisation is a multipurpose and frequent process. Adjectives take many inflectional verbal suffixes, as well as the nominalising derivational suffix /-w/ (see § 8.9.2 for a discussion of the similarities and differences between verbs and adjectives).

9.2.3 Clitics

Clitics in Hrusso Aka may be either proclitics or enclitics and occur across word classes. They are grammatical words that are phonologically dependent on other words,

[232] Possible etymology: /a-bu/ 'kinship.prefix-male.of.species' > /abu/ > /awu/, [awu]. Evidence: /ɨmbu/ 'male animal', from /ɪ-mɪ-bu/ 'INAL-life.force-male'.

their hosts. Clitics exhibit different degrees of grammaticalisation and host-clitic affinity. What follows is a brief overview.

9.2.3.1 Proclitics

The pro-forms of manner, /àná/ 'like this', /sɨ̀ná/ 'like that', and /kɨ́ná/ 'how' cliticise to /n̪à/ 'do' and /t͡ʃʲè/ 'say' to give rise to the prosodic words listed in table 127.[233] These words, although formed by the same morpho-phonological process, that is, the deletion of the final /a/ in the first constituent, are in various stages of grammaticalization. For example, the meaning of /ánn̪a/ 'do in this manner' is predominantly interpreted as the sum of the lexical meanings of its constituents, whereas /s̪ínn̪a/ has both lexical ('do in that manner') and grammaticalised ('thereafter') usages.

Table 127:Proclitics

Phn. ord	Form-atives	Gloss of constituents and lexical meaning (if present)	Grammaticalised meaning/s (if present)	Predominant usage
/ánn̪à/	/aná=n̪à/	like.this=do 'do in this manner'	in this manner	lexical
/sɨ́nn̪à/	/sɨ̀ná=n̪à/	like.that=do 'do in that manner'	thereafter; in that manner	grammatical
/kɨ́nn̪à/	/kɨ́ná=n̪à/	how=do	how	grammatical
/ántʃʲe/	/aná=t͡ʃʲè/	like.this=say 'say like this'	quotative.PRX	lexical
/sɨ́ntʃʲe/	/sɨ̀ná=t͡ʃʲè/	like.that=say 'say like that'	quotative.DIST	lexical
/kɨ́ntʃʲe/	/kɨ́ná=t͡ʃʲè/	how=say	quotative	grammatical

9.2.3.2 Enclitics

There are around 55 enclitics in the extant Hrusso Aka data. NPs have clitics for marking case, pluralisation, topic, and focus. Nominal clitics have the entire NP as their host in that they attach to the last (rightmost) element of the NP. VPs have Sentence Final

[233] The adverbials listed in table 127 are extremely frequent in both cliticised (e.g. /sɨntʃʲe/ 'quotative.DIST') and non-cliticised forms (e.g. /sɨna t͡ʃʲe/ 'quotative.DIST'). This cliticisation is probably an intermediate stage of an ongoing process of grammaticalisation.

Clitics (SFCs) (which have already been discussed in detail in § 8.11.2) and clause operator clitics. Some examples of enclitics are shown in table 128.

Table 128: Enclitics

Clitic	gloss	host	type
/=wé/	SFC:CMD	verb complex	SFC
/=ɲè/	SEQ	verb complex	clause operator
/=ma/	Q	verb complex	Q marker
/=bò/	BEN	NP	case marker
/=go/	ABL	NP	case marker

In the available dataset there are 27 SFCs, 10 clause operators, such as /=ɲè/ 'SEQ', and seven case markers, such as /=ge/ 'LOC'. In addition to these, there are NP clitics, such as the benefactive /=bò/, the topic marker /=je/, and so forth. Nominal clitics will be discussed in § 9.4.

9.2.4 Tonal morphemes

Tonal morphemes have been discussed in § 7.7. There are two types: first, those that completely replace the underlying tone in the host morpheme, such as the H tone in the serial verb constructions discussed in § 7.7.4. Second, the floating tones that interact with the underlying tone of the host morpheme, such as the narrative past marking floating H tone discussed in § 7.7.2, giving an output as predicted by the tonal interaction rules. These grammatical tones have no segmental content. Another tonal morpheme, the accusative marker H tone discussed in § 7.7.1 and illustrated in (390) below, is of the first type, but usually requires a dummy pronoun to host it.[234]

The building blocks of Hrusso Aka morphology just discussed are illustrated in examples (388)-(390). More examples will be given in subsequent sections. Here, (388) demonstrates an unaffixed particle /sè/ 'that', a nominal base /nína/ 'person' hosting the topic marker clitic /=je/, and suffixation and cliticisation of the verb root /-ká/ 'go.to.base'

[234] In the absence of a pronoun, the H tone can dock onto the last syllable of the object NP. See example (241) in § 7.7.1.

(move towards one's place of residence). (388)(a) shows the verb root suffixed with the nominaliser suffix /-w/ and (388)(b) illustrates a derivational verbal suffix /-kú/ 'ACHV' (motional achievement marker) next to the root. Example (389) shows prefixation and (390) illustrates tonal case-marking.

(388) Suffixation and cliticisation in the verb complex

(a) Se nüna ye kawba.

se nínà=yè ká-w=bà
that person=TOP go.to.base-NMLZ=SFC:EXP
'That person has gone (home).'

(b) Se nüna ye kakuwba.

se nínà=yè kà-kú-w=bà
that person=TOP go.to.base-ACHV-NMLZ=SFC:EXP
'That person arrived (home).'

(389) Prefixation

Djuda!
d̪͡ʒ̪ú-d̪à
PROH-do
'Don't do (it)!'

(390) Morphological tone marking (high tone for accusative case)

(a)I í güda.

ì **í** gɨ́-d̪à
3SG **3SG.ACC** hit-PRF
'S/he hit her/him.'

(b) Añi ye ako í ava gyeda.

áɲì=jè ákò **í** àvà gʲé-d̪à
mother=TOP child **3SG.ACC** meal feed-PRF
'Mother has fed the child.'

9.3 Formation of the grammatical word: A preview

The building blocks described above are used in constructing grammatical words. Grammatical words may consist of roots alone, affixed forms, or compounds. Bases in Hrusso Aka may be simple or complex. Simple bases are made up of a single root, whereas complex bases consist of two or more morphemes, with at least one of them being a root. Roots may be bound or free. Three main word-formation strategies are found in Hrusso Aka: concatenation, reduplication, and dvandva formation. Below is a brief overview of each.

9.3.1 Concatenation

The most frequently used word formation strategy in Hrusso Aka is morpheme concatenation, including affixation (when suffixes and prefixes are involved). Morphological processes like derivation, inflection, and compounding are achieved by this method. The simple sentence in example (391) illustrates concatenation involving roots, bases, suffixes, and clitics. The various morphological units are given in the third line, in small caps.

(391) *se mimsa ye jiklyadawa*

sè	mimsa	=je	d͡ʒì	-kɨ̀lì	-á	-à̱	=wâ
PARTICLE	COMPOUND	ENCLITIC	ROOT	DER.SFX	DER.SFX	ASP.SFX	ENCLITIC
that	girl	TOP	come	INCH	descend	PRF	SFC:NEW

'The girl has arrived to a geographically lower place.'

The above sentence illustrates the non-isomorphism between grammatical and phonological words. Five grammatical words can be counted:

(392) (a) /sè/ 'that'

(b) /mimsa/ 'girl'

(c) /=je/ 'TOP' (cliticises to the right edge of the NP; scope: NP)

(d) /d͡ʒìkɨliáda/ 'has arrived at a geographically lower place'

(e) /=wá/ 'SFC:NEW' (cliticises to the right edge of VP; scope: whole clause)

However, the sentence has only three phonological words as shown in (393). Phonological words are identified by the stress criterion explained in § 7.8. Stressed syllables are shown in bold.

(393) Phonological words in (391)

[**s̪ē**]$_{ω}$ [**mīm**sā=jē]$_{ω}$ [d͡ʒì-kɨʌ́-**á**-d̪à=wá]$_{ω}$

In terms of the syntactic categories, the sentence can be broadly analysed as below:

(394) [[[se]$_{DET}$ [mimsa=je]$_{NP}$]$_{DETP}$ [d͡ʒì-kɨlì-á-d̪à=wâ]$_{VP}$]$_{S}$

A simple example of word formation by concatenation is /mimsa/ 'girl', the head noun of NP in the example above. The word is composed of three morphemes, /mɨ̀-/ 'life essence', /-mì/ 'small', /-sa/ 'DIM' all of which are bound. The word formation processes is as follows:

(395) /mɨ̀-/ 'life.essence' /-mì/ 'fire' (root concatenation)

⇒ /mìmì/ 'woman'

⇒ [mìm] 'woman' (word-final /i/ deletion, see § 6.10)

⇒ [mìm] 'woman' + /-sa/ + 'DIM' (suffixation)

⇒ [mīmsā] 'girl'

The structure of words in terms of their length and type of affixation varies depending on the word class they belong to. As mentioned above, Hrusso Aka verbs and nouns tend towards different points along the isolating-polysynthetic scale. Verbs are usually formed by concatenation of a base and several suffixes, whereas nouns are more

isolating, with a limited number of affixes but able to host several clitics. Particles do not undergo affixation and many of them are the grammaticalised forms of erstwhile lexical root morphemes.

9.3.2 Reduplication

Two types of reduplication are found, namely the repetition of entire words and reduplication in an AB − AC template, where A is a constant verbal, adjectival, or adverbial base and B and C are modifiers. AB and AC are two different phonological words but form a phonological phrase with phrase level stress. The function of reduplication varies according to word class. Reduplication of entire verb stems denotes pluractionality (cf. Mattiola 2020), as shown below.

(396) *(a) tru-truñe*
ʈʂū ʈʂú=ɲè
tell tell=SEQ
'having told multiple times.'

(b) kyo-kyoñe
kʲò kʲó=ɲè
'having coughed multiple times.'

Reduplication in adjectives varies according to their subclasses. For example, the reduplication of numbers and dimensions is always of the first type (entire words), serving to individualise or divide items belonging to a larger group into smaller units.

(397) *(a) a a da djüw*
a a dá d͡ʑ́ɨw
one one do.SEQ[235] give
'give (something) one by one.'

[235] SEQ meaning from the high tone.

(b) nüna ksü ksü jida
nínà k͡ʂɨ k͡ʂɨ d͡ʒì-dà
person two two go.from.base-PRF
'People have gone in pairs (to their respective destinations).'

In colour terms (see § 8.9.1.2.1, p. 368), AB-AC reduplication is used to denote intensity. Reduplication is found across all major classes and is a pervasive morphological strategy in Hrusso Aka.

9.3.3 Dvandvas: Two-word units that are single lexemes

An important word-type in Hrusso Aka is the dvandva, a type of compound that constitutes one semantic word but is made up of two grammatical and two phonological words. This is illustrated in (398), where /d͡ʐugúw/ and /d͡ʐuliw/ separately denote west and east, but together mean 'the world'. Dvandvas occur across all major word classes (see § 9.4.8 for a discussion on nominal dvandvas). In orthography, the constituents of dvandvas are separated by a hyphen, but in glosses, the two constituents are joined by an underscore, as shown in (398).

(398) *I* ***druguw-drulyiw*** *na tru kahiwwa.*
ì **d͡ʐugúw_d͡ʐuliw** ná t͡ʂú kahí-w=wá
3SG world 3PL.ACC tell walk-NMLZ=SFC
'S/he goes about telling the (whole) world.'

The above three-word formation strategies, concatenation (which includes affixation, cliticisation, compounding and grammatical tone marking which can be considered suprasegmental affixation), reduplication and dvandva formation, account for the majority of morphological processes in Hrusso Aka words. In the sections below, I will discuss how these strategies are employed in nominal and verbal morphology.

9.4 Noun morphology

This section will explore the morphological structure of the noun and its surrounding context in an NP. After a brief discussion of the noun itself, I proceed to explain three processes that occur within NP, namely gender, number, and case marking, before examining compound formation.

Table 129: Noun structure

-1	0	+1
classifier prefix	**Base**	gender suffix

As can be seen in table 129, nouns have a very simple structure. Bases can be prefixed with optional classifiers (e.g. /fu-/ 'animal', /i̱-/ 'INAL', [236] /a-/ 'kinship', and /mi̱-/ 'life.force') and suffixed with the gender marker /-m/ 'FEM'. Noun bases can be unaffixed roots, derived nouns, compound nouns, or dvandva compounds, as exemplified in tables 130-131.

Table 130: Examples of root nouns

Word	Gloss
/hù/	'water'
/ʃi̱ò/	'wood'
/d͡ʒi̱ò/	'hen'
/ò/	'paddy'
/vō/	'swine'
/bùlù/[237]	'worm'
/àʂà/	'cat'

Roots are generally monosyllabic, whereas derived and compound nouns are di- or trisyllabic. A small set of monosyllabic derived or compound nouns are formed as a result of vowel deletion (e.g. /ʃi̱ǒŋ/ in table 136). Nouns of three syllables or longer are

[236] Inalienable possession marking can be considered classifying in so far as it sets apart those entities that are inherently possessed.
[237] Unanalysable disyllabic nouns are extremely rare in the language. Even the examples *bullu* 'worm' and *asha* 'cat' in this table are possibly bimorphemic, but their etymology is opaque from the available data.

common but are always the result of derivation or compounding, or are loans (e.g. /gàm.bi̱.ɣà/ 'village headman' <Ind. [gãũ buːɽa] 'village headman'). Most nouns are either bi- or trimorphemic. Root nouns, exemplified in Table 130, are comparatively small in number. Nouns, unlike verbs, resist inflectional affixes. Elements that attach to nouns are usually clitics.

Derived nouns are made up of nominalized verbs and adjectives, as shown in table 131. All verbs and adjectives can be nominalized with the nominaliser suffix /-w/.

Table 131: Examples of derived nouns

Noun	Morphemes	Morpheme Gloss	Meaning
[tʂə́w]	/t͡ʂá-w/	eat-NMLZ	'the act of eating' (n)
[kālīw]	/ká-li-w/	go.to.base-climb-NMLZ	'origin story'
[nə̄w]	/na-w/	be.hurt-NMLZ	'pain' (n)
[ɖāɖʐī̱w]	/ɖà-ɖ͡ʐi̱-w/	do-teach-NMLZ	'the act of teaching sb to do sth'
[hámālīw]	/há-ma-li-w /	INDF-NEG-grow- NMLZ	'weakling'

9.4.1 Contents of the NP

The NP consists of an obligatory head noun and its optional modifiers, namely determiners, adjectives, adjective phrases, relative clauses, and post-positional, case-marking clitics. The NP is canonically left-headed, and its structure is shown below. When a determiner is present, it is the first constituent of the NP. The determiner slot is followed by an optional adjective/relative clause slot. The canonical position of these constituents is immediately to the right of the head noun, but they can also occur to its left although less frequently. Number marking, which can be considered an adjective sub-slot, occurs in the +2 slot, but can also precede the head if there is no other adjective in the NP. Numbers are followed by case clitics, which in turn are followed by the topic marker clitic /=je/, which is the last element of an NP.

Table 132: Contents of the Hrusso Aka NP

	-2	-1	0	+1	+2	+3	+4
Element	(DET)	(ADJ) / (rel.clause)	**head N**	(ADJ) / (rel.clause)	(number)	(case)	(topic)
Morph Type	particle	word/ clause	word	word/ clause	word/clitic	clitic	clitic

Example (399) illustrates some of the possible contents of the NP. Here, /nɨ́nà/ 'person' is the head noun. It is preceded by a relative clause and followed by an adjective (/psɨ̀w/ 'tall'), which in turn is followed by number marking (/k͡ʂɨ̀/ 'two'). The topic marker clitic /=je/ attaches to the last word of the NP, here, the number.

(399) *Yaluge jikudaw* ***nüna*** *psuw ksü ye ava matsawa.*
[[jalu=ge jiku-da-w]$_{REL}$ [**nɨna**]$_{N}$ [psɨw]$_{ADJ}$ [k͡ʂɨ̀]$_{NUM}$=je] [ava ma-tsa=wa]$_{VP}$
earlier=LOC arrive-PRF-NMLZ person tall two=TOP meal NEG-eat=SFC:NEW
'The tall person who came earlier did not eat the meal.'

9.4.2 Gender

Hrusso Aka proper nouns are suffixed with /-m/ when feminine names (e.g. *Shandra*, /ʂándʐa/ NAME.M; *Shandram*, /ʂandʐa**m**/ NAME.F) but are unmarked when masculine. When human nouns end with the nominaliser /-w/ 'NMLZ', they are masculine by default. In their feminine form, /-w/ is replaced by /-m/ (e.g. *Batraw*, /ba͡ʈʂa-**w**/ NAME-M; *Batram*, /ba͡ʈʂa-**m**/ NAME-F). In addition to human names, the names of beings from the spirit-world also can have gender distinctions (e.g. *hubram* /hu-ɨbra-**m**/ water-owner-F, 'governor spirit of water bodies'). Sometimes plants, animals, and other entities in the natural world are marked for feminine gender (e.g. *fum piem,* /fu-**m** pʲe-**m**/ 'mithun-vegetable (an edible leaf)';[238] *ĝogim,* /ɣo-gì-m/ gorge-black-F, 'a gorge with black soil on the way to Dijangania village'). Apart from such occasional instances, non-human and

[238] The mithun bison is said to be quite fond of these leaves, hence the name. Scientific name yet to be ascertained.

non-spirit words are gender neutral (e.g. *fugi*, /fu-gì/ animal-black, 'an arboreal carnivore with black fur').

9.4.3 Number

Hrusso Aka makes a distinction between singular and plural entities. As already mentioned in § 8.11.1.3, number is marked on the right edge of NPs by means of cliticisation. NPs unmarked by number clitics are unspecified for number. When nouns are specified for number, only the singular and plural are morphologically marked. Dual and paucal marking are absent. These latter concepts are realised through the cliticisation of cardinal numerals to the pronoun (e.g. /ɲik͡ʂi/, /ɲi=k͡ʂi/ 'we-two'; /ɖ͡ʐoɖ͡ʐi/, /ɖ͡ʐo=ɖ͡ʐi/ 'you.PL-three').

(400) *nüna jikuda*
nɨna dʒ͡ikuɖa[239]
person has.come
'(One or more) person(s) has/have come.'

The singular and the plural are marked by the cliticisation of pronouns to the right edge of an NP, as examples (400)-(402)[240] illustrate. The NP in (400) has no number marking and is therefore open to interpretation as either singular or plural.

(401) *nüna i jukuda*
nɨ́nà=ì dʒ͡ìkùɖà
person=3SG has.come
'The person has come.'

In (401), the NP, consisting of a single noun, has a phonologically reduced 3SG clitic on the right edge.

[239] Actually a trimorphemic word, /dʒ͡i-ku-da/ but the gloss is simplified for illustrative purposes.
[240] Yachi Jebisow, personal communication.

(402) *nüna na jukuda*
nɨ́nà=nà d͡ʒìkùɖà
person=3PL has.come
'People have come.'

In (402), the number marking slot is taken by the phonologically reduced 3PL pronoun /na/, leading to a plural interpretation of the noun. Number marking is omitted when a noun is modified by quantifiers or cardinal numerals, as shown in the (403)-(405).

(403) *Nüna a jikuda. (*Nüna a **i** jikuda.)*
nɨ́nà a d͡ʒìkùɖà
person one has.come
'A person has come.'

(404) *Nüna ksü jikuda. (*Nüna ksü **na** jikuda.)*
nɨ́nà k͡ʂɨ d͡ʒìkùɖà
person two has.come
'Two people have come.'

(405) *Nüna añe jikuda. (*Nüna añe **na** jikuda.)*
nɨ́nà àɲè d͡ʒìkùdà
person many has.come
'Many people have come.'

9.4.4 Case marking

Hrusso Aka has a simple case marking system that consists of postpositional clitics and one tonal morpheme. The cases marked are the locative /=gə/, instrumental /=jo/, comitative /=d͡ʐa/, benefactive /=bò/, ablative /=go/, and possessive /=t͡ʃi/ (or /=t͡ʂɨ/).[241]

[241] A detailed discussion of argument structure and thematic roles is beyond the scope of this chapter, as in this section the primary focus is on the morphological marking of NPs.

Table 133: Postpositional case-marking clitics

Clitic	Gloss
/=jo/	INS
/=go/	ABL
/=bò/	BEN
/=gə/	LOC
/=t͡ʃi/	POS
/=d͡ʐa/	COM

They all fill the same position class slot (+4) in the NP, as shown in table 132. They are termed clitics here (rather than suffixes) because they do not attach to the head noun directly, but to the right edge of the NP (although they do modify the head noun). They are not full-fledged phonological words either because they do not have full prosodic independence and are a part of the rightmost phonological word in the NP. These case marking clitics also map on to thematic roles, as shown in table 134.

Table 134: Case, grammatical relations and thematic relations

Marker	Gloss	Case	Thematic relations marked
H tone	ACC	accusative	patient, recepient, theme, stimulus
/=t͡ʃi/t͡ʂɨ/	POSS	possessive	possessor
/=jo/	INS	ablative, instrumental	source, instrument, cause, manner
/=go/	ABL	ablative	origin
/=d͡ʐa/	COM	comitative	theme
/=bò/	BEN	benefactive	beneficiary
/=gə/	LOC	locative	location, goal, time

9.4.5 Compound nouns

Compound nouns are formed by concatenation of a noun base with another major class base. Noun-noun compounds are formed by the concatenation of two noun bases, as in [vófù] 'pork' (/vo + fu/ 'pig + meat'). They are always right headed. The possible internal relations between the head and modifying noun are described in the following sections.

9.4.5.1 Location-head compounds

These are the compounds formed when the modifying formative is a locational noun, such as a place of origin, residence, or a place where someone exercises authority.

Table 135: Compound nouns of location-head type

Compound	Gloss	Modifier (location)	Head
[ɣòfù]	'tahr goat'[242]	/ɣò/ 'gorge'	/fù/ 'animal'
[ɲèʈʂɨ́nùgò]	'village head'	/ɲèʈ͡ʂɨ/ 'village'	/nùgò/ 'rich man'
[hūbrām]	'river spirit'	/hù/ 'water/river'	/ɨbram/ 'owner.F'

If separated, the constituents of these compounds would form NPs where the head and modifier stand in an ablative relationship. Such compounds can therefore be thought of as being created by the elision of the ablative clitic /=go/. The examples below illustrate this in the case of the compounds given in the table above:

(406) Location-head compounds: ablative relationship between NPs

(a) [ɣòfù] 'tahr goat'; /ɣo=go fu/ lit. 'gorge animal'

(b) [ɲèʈʂɨ́nùgò] 'village head'; /ɲèʈ͡ʂɨ=go nugo/ lit. 'rich man of the village'

(c) [hūbʐ̪ām] 'river spirit'; /hu=go ɨb͡ʐ̪am/ lit. 'female owner of river'

9.4.5.2 Possessor-head compounds

These are formed when the modifying formative to the left of the head is the possessor of the head, as shown in the table below:

Table 136: Possessor-head compounds

Compound	Gloss	Modifier (possessor)	Head
[ʃʲóɲ]	'tree'	/ʃʲò/ 'wood'	/áɲ/ 'mother'
[dʒʲēdʒʲē]	'egg'	/d͡ʒʲò/ 'hen'	/ɨd͡ʒʲe/ 'fruit'
[ōlgɨ̄]	'rice'	/ò/ 'paddy'	/ɨlɨgɨ/ 'unit'
[hɨ̀ʈʂɨ̄sā]	'tiger cub'	/hɨʈ͡ʂɨ/ 'tiger'	/ɨsa/ 'child'

[242] A Himalayan, goatlike ungulate.

If separated, the two formatives of these compounds would form a noun phrase with a possessive relationship between the head and its modifier as shown in (407). The 3PL pronoun inserted between the two nouns marks this possessive relationship.

(407) Possessor-head compounds: possessive relationship in NPs

(a) [ʃʲóŋ] 'tree'; /ʃʲo i áŋ/ lit. 'mother of wood'

(b) [dʒʲēdʒʲē] 'egg'; /d͡ʒʲò i ɨd͡ʒʲe/ lit. 'hen's fruit'

(c) [ōlgɨ̄], 'paddy'; /ò i ɨlɨgɨ/ lit. 'a unit (grain) of paddy'

(d) [hɨ̀ʈʂīsā] 'tiger cub/; /hɨ̀ʈ͡ʂɨ i ɨsa/ lit. 'tiger's child'

The heads, when in isolation, have the /-a/ or /-ɨ/ prefixes, marking inalienable possession. Possessor-head noun compounds result from the elision of the possessive marker pronoun /ì/ '3SG' and the prefix of inalienable possession.

9.4.5.3 Material-head compounds

In material-head compounds, the first noun refers to the material of which the head is made, as exemplified in table 137.

Table 137: Material-head compounds

Compound	Gloss	Modifier (material)	Head
[ɣɨ̄zɨ̄ɲē]	'thatch house'	/ɣɨzɨ/ 'thatch'	/ɲè/ 'house'
[lùmúgɨɖʐɨ̀]	'silver bracelet'	/lùmù/ 'silver'	/gɨɖ͡ʐɨ̀/ 'bracelet'
[sɨ̄ɣūlō]	'bullet'	/sɨ̀/ 'iron'	/ɣùlò/ 'elongated object'

These compounds can be thought of as being formed through the elision of the instrumental case marker /=jo/ from the NP, as shown in (408).

(408) Material-head compounds

(a) /ɣɨzɨɲe/ 'thatch house'; /ɣɨzɨ=jo ɲe/, lit. 'house made of thatch'

(b) /lumúgɨɖ͡ʐɨ̀/ 'silver bracelet'; /lumu=jo gɨɖ͡ʐɨ̀/, lit. 'bracelet made of silver'

(c) /ʂɨ̈ɣulo/ 'bullet'; /ʂɨ̈=jo ɣulo/ lit. 'elongated object made of iron'

The syllable preceding the head formative interacts with the floating high tone

from the elided instrumental case marker /=jo/. If the high tone is retained after the tonal interactions, then it attracts stress.

9.4.6 Noun-adjective compounds

Noun-adjective compounds are formed by the concatenation of an adjective base to a noun base, as in /adɨ́k͡ʂo/ 'dried chilli' (/àdɨ+k͡ʂò/ 'chilli' + 'dry'). They can be either endo- or exocentric.

9.4.6.1 Endocentric noun-adjective compounds

Endocentric noun-adjective compounds are always left headed. Unlike noun-noun compounds, they are not formed by the elision of relational entities such as case markers, but by the concatenation of two grammatical words into one. The resulting grammatical word subsequently becomes one phonological word and undergoes stress and tone reassignment (e.g. /fu/ + /gì/ results in [fúgì], listed in table 138. Note the tonal interaction and stress assignment to the first syllable according to the rules stated in §§ 7.5.6 and 7.8). The adjective formative, that is, the element on the right-hand side, modifies the noun to the left in terms of colour, size, attribute, age, and so forth. This is shown in the table below.

Table 138: Endocentric noun-adjective compounds

Compound	Gloss	Head	modifier adjective
[fúgì]	'an animal species'	/fu/ 'animal'	/gìw/ 'black'
[hùd̪ɨ́ew]	'river'	/hu/ 'water'	/d̪ɨ́ew/ 'big'
[t̪s̪ɨ̀msów]	'rice wine'	/t͡sɨ̀/ 'wine'	/umsow/ 'true'
[àd̪ɨ́ɲà]	'tender chilli'	/àdɨ/ 'chilli'	/ɨɲa/ 'young'

It is probable that further subgrouping of endocentric noun-adjective compounds is possible with more data.

9.4.6.2 Exocentric noun-adjective compounds

Exocentric noun-adjective compounds, or "bahuvrīhi" compounds as they are called in the Sanskritic tradition, refer to some entity other than the two formatives in the compound. Many common Hrusso Aka nicknames (e.g. /iɲidʲam/ and /loʈ͡ʂo/ in table 139) are bahuvrīhi compounds.

Table 139: Exocentric noun-adjective compounds

Compound	Gloss	Head	Modifier adjective
/ɨʃid̪͡ʐɨ/	'a three-legged bronze bowl'	/ɨʃɨ/ 'leg'	/d̪͡ʐɨ/ 'three'
/íɲìdʲám/	'nickname (big eyed girl)'	/ìɲì/ 'eye'	/dʲám/ 'big.F'

9.4.7 Noun-verb compounds

Compound nouns with noun-verb formatives are rare. Interestingly, in these compounds, the verb formative occurs as a root and not in its nominalised form, despite its being at the right edge of the compound, as shown in the table below. The surface tones of the compounds result from the interaction of the underlying tones of the formatives.

Table 140: Noun-verb compounds

Compound	Gloss	Noun	Verb
/vot̪͡sa/	'pig food'	/vo/ 'swine'	/t̪͡sá/ 'eat'
/fúʈù/	'waterhole where animals drink'	/fu/ 'animal'	/ʈù/ 'drink'
/ʃʲóbà/	'flower'	/ʃʲo/ 'wood'	/bà/ 'bloom'

9.4.8 Dvandva nouns

The term "dvandva" has been used in the Sanskrit tradition, and later in the literature on European languages, for those compounds that are formed by the juxtaposition of two (or sometimes more) words which would be connected by the conjunction 'and' in an uncompounded condition (see Bauer 2008). They have also been called co-ordinative compounds, co-ordinate compounds, copulative compounds, and co-compounds in the literature (Arcodia & Sari 2018: 320). Dvandvas are an important part of the Hrusso Aka lexicon and found across all major word classes. Below is a brief

account of dvandva nouns. Based on their structure and function, it is possible to subclassify them, but this is an elaborate topic that needs more detailed discussion than can be afforded in this chapter.

9.4.8.1 Dvandva nouns in Hrusso Aka

Examples of dvandva nouns in Hrusso Aka are listed in Table 141. Dvandvas can be endocentric, where the meaning is derived from either one or both formatives (e.g. [ɲúkʂì-kìʂì] 'dance and merrymaking', see below) or exocentric, with the meaning of the dvandva based on, but not directly derived from, the formatives (e.g. [ɖʐūgúw-ɖʐūlīw] 'world', lit. 'west-east').

Table 141: Some dvandva nouns in Hrusso Aka

	Dvandva	**Literal meaning**	**Gloss**
(a)	[ɖʐùgúw-ɖʐūlyīw]	West-East	'world'
(b)	[tūɣū-tūmō]	humans-?	'human beings'
(c)	[pʂē-mùsù]	squirrel-bird	'arboreal animals'
(d)	[kàsów-bīsōw]	spirit world-?	'spirit world'
(e)	[hùdá-pùdà]	water-mountain	'Nature'
(f)	[húɖʐì-nólu]	green water - earth	'earth'
(g)	[fúɲì-vōɲī]	mithun.mother-swine.mother	'domestic animals'
(h)	[káw-nàw]	?	'wild animals'
(i)	[kàsà-gìdì]	?	'small birds'
(j)	[áwù-áɲì]	father-mother	'parents'
(k)	[ákì-áwù]	uncle-father	'ancestors'
(l)	[tʃîɣá-tʃītʂā]	work-?	'chores'

In some dvandvas the meaning of the formatives is transparent, whilst in others only one is a meaningful word, the other serving as a filler (e.g. only the first formative, /t͡ʃiɣa/ 'work', is a meaningful word in [t͡ʃîɣá-tʃītʂā] 'chores'). In some, the formatives might once have been diachronically meaningful, but their meaning has now become opaque (e.g. [káw-nàw] 'wild animals').

9.4.8.2 General characteristics of dvandvas

Hrusso Aka dvandvas can be distinguished from other compound nouns on both a structural and semantic basis. Structurally, the two constituents of a dvandva are held together more loosely than the other compounds. A compound noun, following the combination of the individual formatives, is a single tightly constituted word – phonologically, morphologically, and semantically. Furthermore, compound nouns contain two or more constituent words, only one of which needs to be a noun. In dvandva compounds, however, the main constituents, which may themselves be compounds of any of the types discussed in § 9.4.5,[243] cannot belong to two different classes. Furthermore, there is an internal semantic hierarchy in the other compounds, whereby one constituent, (the head), determines the lexical interpretation of the entire word, whereas the other formatives modify it. In dvandva compounds, however, this need not be so (see below).

For inflectional purposes, dvandvas behave as one word. Inflection, if present, takes place at the right edge, affecting only the second constituent, leaving the first unaffected. Two dvandvas are shown in (409): [ʦ̪ɨsím_ɖ̪oɣím] 'women of the village' and [ɲúkʂ̪ɨ-kɨʂɨ] 'dance and merrymaking'. In the first compound, neither word has an independent meaning, at least in current usage. In the second compound, only the first, /ɲúk͡ʂ̪ɨ/, has independent meaning and usage ('dance'). The second word, /kɨʂɨ/, is never used alone, but can be interpreted in this context as meaning 'merrymaking' (FN 2019-001).

[243] See example (a) in Table 141. This dvandva, [ɖ͡ʐugúw-ɖ͡ʐuʌiw] 'world', is made up of two compound nouns: [ɖ͡ʐu-gu-w] 'sun-descend-NMLZ', i.e., 'west' and [ɖ͡ʐu-ʌi-w] 'sun-ascend-NMLZ', i.e., 'east'.

(409) ***Tchüsüm-doĝim*** *na* ***ñuksü-küshü*** *dakyeda.*

t͡ʂ̪ɨsɨ́m_d̪oɣím=nà ɲúk͡ʂ̪ì_kɨ́ʂɨ́ d̪à-kʲé-d̪à

women.of.village=3PL dance_merrymaking do-lead-PRF

'The women of the village have led the dance and merrymaking.'

Interestingly, in poetry or a formal register, the constituents of a dvandva can be broken up across larger syntactic units, even across one or several clauses as illustrated in (410)-(411).

(410) ***tchüsümi****nawo* ***doĝimi****na*

t͡ʂ̪ɨsɨ́mì=nà=wo **d̪oɣímì**=nà

women=3PL=VOC women=3PL

'Oh women of the village'

Example (410) is the opening line of a popular song. It illustrates a noun dvandva, separated by the intervening /=nawo/, the plural vocative. The dvandva /t͡ʂ̪ɨsɨ́m-doɣím/ means 'women of the village'; it is ungrammatical to utter only one word of the pair and not utter the other, either immediately or across several phrases or clauses.

(411) *(a)* ***áki*** *na psütsaw madzümé*

ákì=na pʂ̪ɨ́tsa-w ma-d̪͡z̪ɨ́-mé

ancestors=3PL teach-NMLZ NEG-listen-COND

'Should (one) not listen to the teachings of the ancestors'

(b) ***áwu*** *na shumrodrüw madzümé*

áwù=na ʂumz̪od͡z̪ɨ́-w ma-d̪͡z̪ɨ́-mé

ancestors=3PL teach-NMLZ NEG-listen-COND

'Should (one) not listen to the teachings of the ancestors'

Now consider examples (411)(a) & (b). A dvandva, /ákì-áwù/, is here broken up across two different clauses. Note that both words have independent meanings in isolation: 'uncle' and 'father' respectively. However, they are not glossed as such, even when separated, but rather as 'ancestors'. In other words, dvandvas retain their lexical

integrity even when separated by other grammatical elements for poetic reasons. In such cases, once the first element is heard, there is an expectation in the mind of the native speaker that the other will be uttered too. If not done so, it not only leaves a sense of aesthetic dissatisfaction (as with an unresolved musical phrase), but also leads to semantic dissonance.

The "echo words", or "echo compounds", form a common subcategory of dvandvas, formed by such strategies as reduplication, consonant substitution, and ablaut (Williams 1991). In Hrusso Aka, there are both echo word and non-echo word dvandvas. For example, [ʈʂìʂè-ʈʂíʁì] 'writing system' is an echo compound of the AB-AC type, formed by a syllable substitution strategy. On the other hand, [ámà-ɲùm] 'siblings' (lit. 'elder.sister-younger.sister') is a non-echo dvandva.

9.5 Verb morphology

The Hrusso Aka verb can undergo elaborate morphological processes, involving derivation, inflection, compounding, and cliticisation. Below is an overview of these processes.

9.5.1 The verb complex

I will use the term verb complex to denote the verb with its affixes and clitics. Unless the head verb is a dvandva, the verb complex is always a single phonological word. The defining characteristic of the verb complex is that it contains a single lexeme and, except for dvandvas, forms a single phonological word. Suffixation is the main strategy of derivation and inflection employed within the verb complex. The present database has 117 suffixes, including 21 aspectual, 66 derivational, and 18 modal suffixes, but only two prefixes.

The verb complex must minimally have a verb base, which may be a root or a compound. It can have several affixes and clitics. Concatenation of morphemes is the main strategy for the formation of the verb complex and the examples below illustrate verb complexes of various lengths. (412) has a minimal verb complex, a single verb root /ká/ 'go to base'. Since the verb root is in the narrative past, it is inflected with a tonal morpheme, the floating H tone (§ 7.7.2). Consequently, the root loses its original high tone and is pronounced with the default M tone, according to the tonal interaction rules in (216), § 7.5.6.

(412) *Kagua ye Nutso nachi ge **ka**. (hru_1209_anu_02:159)*
kagua=ye nú͡t̪s̪ò=na=t͡ʃì=ge **kà**
some=TOP Monpa=3PL=POSS=LOC go.to.base.NARR.PST
'Some went to the Monpas.' (= Some married the Monpas.)

Example (413) has two verb complexes in two different clauses; the first verb complex has a root, a prefix, and two suffixes, whereas the second verb has a suffix and two clitics attached to a base.

(413) *Ba **majikulu** kuw no **ĝokrüjommewe** (hru_1744_02:82)*
bà **má-d͡ʒì-kú-lù** kúw nò **ɣok͡ʂi-d͡ʒʲó=me=wé**
2SG NEG-go.from.base-ACHV-SIM until 1SG wait-FUT=SFC:EGO=SFC:ANC
'I will wait until you arrive.'

Examples (414) and (415) illustrate how potentially elaborate verb complexes can be. They also illustrate the agglutinative and polysynthetic nature of the verb complex. In (414), the root is concatenated with one prefix, six suffixes, and two clitics to make one very long word, the likes of which are not uncommon in the language.

(414) *majikukɨlyatchojomadabiñe*[244]
má-**d͡ʒì**-kú-kɨʎe-á-ʈ͡ʂo-d͡ʒʲó-màɖà=bí=ɲè
NEG-go.from.base-ACHV-INCH-descend-repeat-FUT-SPEC-PRF=SFC:SHR=SEQ
'(Thinking that the referent) will perhaps not be coming down again.'

(415) *tsamdzualyebañeba (hru_1096_fishing:98)*
tsá-mud͡ʐu-á-ʎe-báŋèbà
eat-finish-DUR-PFV-MOD
'It is better to eat and finish (it).'

The structure of the verb complex in Hrusso Aka can be represented as in the position class diagram in table 142. The main slots are numbered. Some main slots have sub-slots, which are not represented in the table.

Table 142: Structure of the verb complex

-1	0	+1	+2	+3	+5	+6	+7	+8
prefix	**BASE**	derivational suffixes	Aspectual suffixes	tense	evidentials & miratives	modal suffixes	SFC	clausal clitics

In the following sections, I shall briefly discuss the main slots. What many languages achieve with a more elaborate lexicon, Hrusso Aka achieves with stacking the suffixes and clitics (in different orders, within their main slots), resulting in the verb complex being the most elaborate and intricate part of the Hrusso Aka clause. As a fuller understanding of the sub-slots and stacking processes would require a larger study, I shall present only a brief overview.

[244] Based on (FN19-12).

9.5.1.1 The prefix slot

The Hrusso Aka verb complex has only two prefixes, the negation prefix /ma-/ and the prohibitive /d̪͡ʒ̪u-/, illustrated in (416) and (417):

(416) *matrufi (hru_1744_roleplay_02:71)*
ma-ʈ͡ʂ̪u-fi
NEG-tell-ABIL
'Unable to tell.'

(417) *djutsaksuwe! (hru_1216_02:163)*
d̪͡ʒ̪u-ʈ͡s̪ak̪͡s̪u-wé
PROH-steal-IMP
'Don't steal!'

9.5.1.2 Verbal derivational suffixes

Immediately to the right of the verb base, before inflectional suffixes, are the base-expanding derivational suffixes. They are a closed set of highly productive suffixes that combine with verb roots or existing bases to derive new verb bases. The suffixes themselves are semantically verb-like and most are bound (e.g. /-ɖ͡ʐɻ/ 'teach'), although some can also be independent verbs (e.g. /-t̪uno/ and /t̪uno/ 'help'). Table 143 illustrates the productive nature of the derivational suffix, /-ɖ͡ʐɻ/ 'teach'.

Table 143: The -ɖ͡ʐɻ 'teach' suffix

Base	Gloss	Suffix	New base	Gloss
/d̪à/	'do'		/daɖ͡ʐɻ/	'teach how to do something'
/ʈ͡ʂ̪u/	'tell'		/ʈ͡ʂ̪uɖ͡ʐɻ/	'teach by word of mouth'
/ŋɨ̀/	'read'	/-**ɖ͡ʐɻ**/ 'teach'	/ŋɨɖ͡ʐɻ/	'teach how to read'
/ɣí/	'write'		/ɣiɖ͡ʐɻ/	'teach how to write'
/ʐ̪é/	'speak'		/ʐ̪eɖ͡ʐɻ/	'advise (teach by speaking)'
/sutú/	'play'		/s̪utuɖ͡ʐɻ/	'teach how to play'

In table 144, forty-one of the base-expanding derivational suffixes from the data are classified into seven semantically based subcategories (there are many more which

are yet to be classified). The interaction of these suffixes and verb roots results in a very large number of combinations. These combinations, derived from the suffixes and a meagre set of a few hundred roots, give rise to thousands of new bases and words. This is the most prolific word-building strategy in Hrusso Aka.

9.5.1.3 Aspectual and tense suffixes

Derivational suffixes are followed by the aspectual suffixes listed in table 145. These suffixes are concerned with the internal temporal structure of a given situation (Comrie 1976). Hrusso Aka has a complex aspectual system, as is evident from the elaborate inventory of aspectual suffixes in table 145. The first column in the table lists the suffixes marking the temporal phases of a given situation. Examples (418)-(422) illustrate these with the verb root /t͡ʂu/ 'tell'.

(418) *Nó i shipyew tru**vz̪ü**da.*
nó ì ʃìpʲéw t͡ʂu-**vz̪í**-dà
1SG.ACC 3SG story tell-before-PRF
'He told the story before I did.'

(419) *I shipyew tru**külye.***
ì ʃìpʲéw t͡ʂú-**kɨʌ̀è**
3SG story tell-INCH
'S/he told the story.'

Examples (418) and (420) are self-explanatory. Example (419) can be interpreted as follows: there was a pre-event situation of not telling the story. Now the post-event situation of having told the story has come to be. This suffix specifically implies that the verb base is the transition point at which a non-existent state has now come to exist

(420) *Ba shipyew tru**mye**bya.*
bà ʃìpʲéw t͡ʂu-**mʲe**-bʲâ
2SG story tell-start-IMP
'(You) please start telling the story.' (The suffix is only concerned with the starting point of a situation.)

Table 144: Base-expanding derivational suffixes

Movement	Manipulation	Measurement	Interaction	Intentional actions	Cognition	Feeling
/-huá/ 'exit'	/-gùɖó/ 'straighten'	/-mɨɲé/ 'excessive'	/-kʲe/ 'lead'	/-t͡ʂɨ́/ 'imitate'	/-hu/ 'perceive'	/-ʂuɲu/ 'be.fed.up'
/-mʲe/ 'enter'	/-ʂɨw/ 'mix'	/-mɨt͡ʂa/ 'overshot'	/-dʑgʲe/ 'cause'	/-kùʌú/ 'pretend'	/-sɨ/ 'be.proficient'	/-móà/ 'be.tired'
/-ʃi/ 'go.round'	/-b͡zɻa/ 'scatter'	/-sɨkʲé/ 'incomplete'	/-ɣi/ 'reciprocal'	/-k͡ʂú/ 'be.secretive'	/-la/ 'perceive'	/-ɣoɲ/ 'desire'
/-li/ 'ascend'	/-mo/ 'kill'	/-t͡ʂɨ/ 'all'	/-sa/ 'accompany'	/-t͡ʂú/ 'make mistake'		
/-á/ 'descend'	/-mùʈò/ 'join'	/-pʲew/ 'additive'	/-d͡ʐɻ/ 'teach'	/-piɲe/ 'try'		
/-p͡ʂé/ 'criscross'	/-ʈɨɣà/ 'spread'		/-ʈu/ 'bring for'			
/-kú/ 'arrive'	/-ʂɨt͡ʂɨ/ 'ready sth'		/-tuno/ 'help'			
/-lɨt͡ʂo/ 'peak'	/-lá/ 'get; receive'		/-i/ 'benefactive'			
/-bɨlɨw/ 'slip past'						

Table 145: Aspectual suffixes

Temporal phase	Perfective	Imperfective	Perfect
/-v͡ʐɨ/ 'before'	/-ʌe/ 'emphatic perfective'	/-j/ 'progressive'	/-ɖà/
/-kɨlye/ 'begin to exist'	/-ɲ/ 'perfective'	/-ŋgudru/ 'habitual'	
/-lai/ 'pre-inceptive'		/-ŋ/ 'continuative'	
/-mʲe/ 'inceptive'		/-t͡ʂo/ 'repeat'	
/-vo/ 'overlap'			
/-lu/ 'simultaneous'			
/-ɨmkoi/ 'in the midst'			
/-sɨkʲè/ 'incomplete'			
/-mùd͡ʐo/ 'complete'			
/-ɲìá/ 'cease.to.exist'			

(421) *No í shipyew tru**lu**ige i drumuda.*

nò	í	ʃìpʲéw	ʈʂu-**lu**-i-ge	ì	ɖʐùmù-á-dà
1SG	3SG.ACC	story	tell-SIM-PROG-LOC	3SG	sleep-descend-PRF

'While I was telling him the story, he slept (descended into sleep).'

The suffix /-lu/ marks a simultaneous event B (sleeping) at reference time A (storytelling).[245] It should not be confused with marking an incomplete situation.

(422) *Ba shipyew tru**vo**we. No kajowa.*

bà	ʃìpʲéw	ʈʂu-**vo**-wé	nò	kàɖʒʲó=wà
2SG	story	tell-overlap-IMP	1SG	go.to.base=SFC:NEW

'Please continue telling the story. I am going home.'

The suffix /-vo/ implies a new situation B (going home), overlapping with an ongoing situation A (storytelling). The crucial factor is that situation A has begun, and ongoing when B happens. This suffix does not specify whether A will continue after point B. Situation B can be a punctual or durative event, but A must be durative. This aspect should not be confused with the progressive or continuative aspect.

The other columns in table 145 list the perfective, imperfective, and perfect aspects. I use Comrie's (1976) classic definitions in describing these. The perfective suffixes view a situation as a complete whole, without internal temporal divisions. /-ɲ/ is the default marker of an event considered complete and whole (e.g. [ʧʲèɲ] /ʧʲe-ɲ/ 'say-PFV'). The suffix /-ʎe/ emphasises that an event is thoroughly completed (e.g. [kàʈʂàʎé] /ká-ʈʂá-ʎé/ 'go.to.base-leave-PFV.EMPH', i.e., 'left definitively for home'). The perfect aspect /-dà/ is one of the most frequently used aspects in Hrusso Aka; it marks a situation that has occurred in the past but is relevant to the speech time (Comrie 1976), e.g. [ɖʐīdà], /ɖʐɨ-dà/ 'give-PRF', i.e., 'has given'. The imperfectives view the situation as ongoing,

[245] Speech time, reference time, and event time: see Reichenbach (1947).

incomplete, or repetitious or habitual. In Hrusso Aka, these are the progressive /-j/ (e.g. [nūɣúj], /nuɣú-j/ 'sing-PROG' i.e., 'is singing'), and the habitual /-ŋguɖ͡ʐu/ (e.g. [dʒìŋgūɖʐū], /d͡ʒi-ŋguɖ͡ʐu/ 'go.from.base-HABIT', i.e., 'habitually keeps going').

Tense marking in Hrusso Aka is not as elaborate as aspect marking. The suffix /-d͡ʒʲó/ is the future marker (e.g. [ɣodʒʲó], /ɣó-d͡ʒʲó/ 'sit-FUT'); and /-ʂo/ is the present marker (e.g. [dúʂo], /dú-ʂo/ 'exist-PRES'). The language makes a three-way past distinction, the indirect evidential (inferred) past, the direct evidential past and the narrative past. The indirect evidential past is marked by the nominaliser morpheme /-w/ (e.g. [káw], /ká-w/ 'go.to.base-NMLZ' i.e., 'went home'). The direct evidential past (directly witnessed event in the past) is marked by /-d͡ʒʲe/; e.g. [kád͡ʒʲe], /ká-d͡ʒʲe/ 'go.to.base-DIR.EV.PST', i.e., '(someone) went home (and I saw it'). The narrative past is marked by a floating H tone (discussed above in § 7.7.2).

Table 146: Tense-marking suffixes

Present	**Past**	**Future**
/-ʂo/ 'present'	/-w/ indirect evidential past'	/-d͡ʒʲo/ 'future'
	/-d͡ʒʲe/ 'direct evidential past'	
	H tone 'narrative past'	

Following the aspectual and tense markers are evidential and mirative markers such as the egophoric suffix of privileged personal knowledge, /-m/ 'EGO' (e.g. [tsámbà], /tsá-**m**=bà/ 'eat-**EGO**=SFC:EXP', i.e., Only I know that I ate; I am sharing this privileged knowledge with you'). These are followed by modal suffixes such as /-mada/ 'SPEC' (e.g. [ì dàdʒʲómàdàwá], /i dà-d͡ʒʲó-**máda**=wá/ '3SG do-FUT-**SPEC**=SFC:NEW', i.e., 'Perhaps s/he will do'). Modal suffixes are followed by the SFCs (e.g. /=wá/ in the previous sentence), which are in turn followed by clause operator clitics such as /=ɲe/ 'sequential' and /=dʒʲóñe/ 'purposive'. I will not discuss these here, since they have been explored at length in §§ 8.11.2 and 8.11.3.

9.5.2 Verb nominalisation

The nominalisation of verbs is one of the most important and common morphological processes in Hrusso Aka. It is a class-changing derivation achieved by affixing the nominaliser suffix /-w/ to the verb base. In fact, this is a multipurpose derivation: firstly, it serves to derive nouns from verbal bases and secondly, to form nominalised clauses (which modify an NP head) by suffixing /-w/ to the right edge of the verb complex in clause. Thirdly, it marks the indirect evidential past tense. Marking past tense by nominalisation is found in many Tibeto-Burman languages (cf. Saxena 1997: 115). The nominalised form is also the citation form of verbs used spontaneously by native speakers. I will illustrate only the first function (the derivation of nouns from verbs) in the examples below:

(423) Verb nominalisation
(a) /ká/ 'go.to.base' + /-w/ → /káw/ 'the act of going home'
(b) /gu͡ɖ̪ʐ̪ú/ 'stand' + /-w/ → /gu͡ɖ̪ʐ̪úw/ 'the act of standing'
(d) /t͡ʃɪt͡ʂu/ 'converse' + /-w/ → /t͡ʃɪt͡ʂuw/ 'the act of conversing'

There is a definitive position-class boundary in the verb complex which the /-w/ suffix cannot cross (the +3 slot in table 142 on p. 435) . In other words, it can nominalise verb bases with prefixes and all derivational suffixes (e.g. [dāɖʐ̪ī̱w], /dà-ɖ͡ʐ̪ɨ̱-w/ 'do-teach-NMLZ', i.e., 'teacher' or 'the act of teaching'; [mādāɖʐ̪ī̱w], /ma-dà-ɖ͡ʐ̪ɨ̱-w/ 'NEG-do-teach-NMLZ', i.e., 'the act of not teaching'). It can also nominalise verbs suffixed with some aspect and tense markers ([dàŋgūɖʐ̪ūw], /dà-ŋguɖ͡ʐ̪u-w/ 'do-HABIT-NMLZ', i.e., 'the act of doing something habitually'; dàdʒʲów], /dà-d͡ʒʲó-w/ 'do-FUT-NMLZ', i.e., 'the future act of doing something'). However, verb bases cannot be nominalised after being suffixed with the evidential, mirative, or modal suffixes (e.g. */da-méd͡ʒʲe-w/ 'do-COND-NMLZ'), nor after hosting clitics (*/t͡ʂu-da=wa-w/ 'tell-PRF=SFC:NEW-NMLZ').

9.5.3 Adjectivalisation

Adjectives can be derived from verb bases using three classes of adjectivalising suffixes, such as those listed in the table below.

Table 147: Adjectival suffixes

Quality	Space	Similarity
/-mɨg͡ʐɨ́ /'unpleasant'	/-sɨbʲɛ̀/ 'tight'	/-n̪u/ 'similative'
/-usa/ 'pleasant'	/-bʲó/ 'congested'	/-mudo/ 'equative'
	/-n̪ò/ 'stuck'	/-mbó/ 'similative'
	/-t͡ʂó/ 'crooked'	
	/-ʐà/ 'loose'	

Below are some examples of adjectives derived from verbs using these suffixes.

(424) Verb adjectivalisation

(a) /tù/ 'drink' + /usa/ 'pleasant'→ [tūːsā] 'pleasant to drink'

(b) /ká/ 'go.to.base' + /sɨbʲe/ 'tight' → [kāsɨbʲéw] 'congested' (to walk etc.)

(d) /vé/ 'think' + /-n̪u/ → [vén̪ù] 'similar'[246]

9.5.4 Compound Verbs

Compound verbs in Hrusso Aka are formed by the concatenation of a verb base with another major class base. Compounding may involve noun-verb (N-V), verb-verb (V-V), or verb-adjective (V-Adj) concatenation.

9.5.4.1 N-V Compounds

These are formed when a noun and a verb combine to form a single verbal base with the verb element on the right-hand side is the head. N-V compounds are limited in number. They are mostly formed with a limited set of noun bases, such a /lɨ/ 'viscera', /úsò/ 'body', and nouns that represent forces of nature. These compounds are not as tightly

[246] Of something that feels similar to something else.

constituted as compound nouns and can sometimes be separated into their constituent elements. It is best to think of them as being halfway between true compounds and phrases.

Table 148: NV compound verbs

	Compound	Gloss	N formative	V formative	Literal meaning
(a)	/lùd͡ʐ̪ú/	'be sad'	/lu/ 'viscera'	/d͡ʐ̪ú/ 'ripen'	'viscera ripen'
(b)	/sona/	'be sick'	/úso/ 'body'	/na/ 'ache'	'body ache'
(c)	/ɲed̪̪͡z̪̪ísɻ̀/	'rain'	/ñèd̪̪͡z̪̪ù 'sky'	/sɻ̀/ 'cry'	'sky cry'
(d)	/t͡ʃ͡ʃìt͡ʂu/	'converse'	/t͡ʃ͡ʃì/ 'matter'	/t͡ʂu/ 'tell'	'matter say'

9.5.4.2 V-V Compounds

In verb-verb compounds, two verbal bases, most often roots, combine to form one word, for example, /dàláw/ [dàlə́w] 'adopt' (a child), from /dà + lá/ 'do + take'. V-V compounds are usually right-headed.

Table 149: VV compound verbs

	Compound	Gloss	V1	V2 (head)	Literal meaning
(a)	[ʐ̪ēb͡ʐ̪éw]	'taunt'	/ʐ̪é/ 'scold'	/b͡ʐ̪é/ 'challenge'	'challenge by scolding'
(b)	[pāmīlá:w]	'cause to sink'	/pa/ 'reach'	/mɨlaá/ 'sink'	'reach(touch)-sink'
(c)	[vʲēláw]	'understand'	/vʲé/ 'think'	/lá/ 'take'	'think-receive'

In Hrusso Aka predicate, it is not always easy to distinguish between serial verb formation, complex predication, compounding, and derivation. Tone and stress are a good diagnostic tools in many instances. For example, [gʲó d̪̪͡z̪̪è] 'run', is a phrase, although the two formatives are pronounced in rapid succession. This can be deduced from the tonal behaviour. That is, the formatives /gʲó/ 'jump' and /d̪̪͡z̪̪è/ 'move' give rise to the surface form [gʲó d̪̪͡z̪̪è], where the high tone of the first formative is retained. Were it to be a compound, the first tone should have been deleted according to the tonal interaction rules, to give the output [gʲòd̪̪͡z̪̪è].

9.6 Conclusion

This chapter briefly explored the topic of Hrusso Aka morphology, first describing the various morphological processes of the language, including concatenation, reduplication, dvandva formation, and grammatical tone, followed by an exploration of nominal and verbal morphology. The morphological processes in adjectives, adverbs and minor word classes either closely resemble those already discussed (adjectives resembling verbs on the one hand and adverbs resembling nouns on the other) or have little morphology (e.g. particles, interjections, and pro-forms).

While nominal morphology was discussed at some length, the verb complex still remains a major area for further exploration and due to a lack of space, I have only touched upon some of its salient features, in particular the arrangement of prefixes, suffixes, and clitics in the verb complex. Nevertheless, classifying the derivational suffixes into seven classes (see table 144) and identifying the aspectual suffixes that mark the temporal phases (see the first column of table 145) are an original and important achievement of this chapter, which will help in better understanding the intricacies of the Hrusso Aka verb complex. This classification has uncovered only the tip of a semantic and morphosyntactic iceberg which, following the insights of this chapter, will be explored further in future studies. This, I hope, will be an important contribution to the understanding of the predicate system of not only Hrusso Aka, but of Northeast Indian languages in general.

Chapter 10

Conclusion, Summary, and Discussion

In the process of examining the under-studied Hrusso Aka language, I described the intricate featural complexity of its consonants, the precision of its tonal interactions, and the semantic richness of its morphological units. In this chapter, I will highlight some of the important accomplishments of this thesis, summarise its key findings, and suggest some areas for further research. In keeping with the central concern of this thesis, namely establish a better scientific foundation the Hrusso Aka writing system, I will also suggest possible reforms the current orthography.

10.1 Summary of accomplishments

In this section, I list some of the accomplishments of this work, in light of its stated goals and objectives.

10.1.1 Contribution to the knowledge of Hrusso Aka

The thesis has contributed to the descriptive phonology and morphology of Hrusso Aka and offered a detailed analysis of its segmental structure, based on more than a hundred hours of primary documentary data. It has achieved this objective through an approach that integrates documentary, descriptive, and theoretical linguistics.

10.1.2 Simplified methodology for segmental analysis

In the analysis of Hrusso Aka's segmental structure, the thesis used the FUL model, which offers three advantages: firstly, it is simple, with the same set of monovalent features for vowels and consonants. Using this small and universal set of features, it aims to explain and analyse the segmental phonology of all languages. Secondly, it uses the theory of underspecification, which filters out the clutter of irrelevant information and focuses only on the essentials (Kaplan 2021). This has greatly simplified the analysis presented in this thesis. Finally it successfully explains those asymmetries in segmental behaviour which are so challenging to account for in any analysis of Hrusso Aka phonology.[247] I demonstrated this in the case of vowels and the coronal consonants in particular.

Based on this model and its theoretical underpinnings, I proposed the method of feature analysis presented in § 3.4, applying it to Hrusso Aka. This method lays a roadmap for the systematic identification of the features of any language's segments. In various chapters dealing with segmental phonology, I provided evidence of the explanatory power of this method. The most important of these are:

(425) Important phonological phenomena analysed using FUL
- (a) The allophones of /a/ (§ 3.5.1).
- (b) Vowel harmony (§ 3.5.2).
- (c) The formation of the three complex consonant series in Chapter 5.
- (d) Palatalisation and neutralisation before /i/, explained in 4.2.3.
- (e) The analysis of [ʁʲ] (§ 5.5.4).

In Chapter 5, the formation rules for the three complex consonant series were stated, the exact number of segments were predicted, and gaps were explained (e.g. "the

[247] See also Ghini (2001a) for a similar approach.

neutralisation spree" in § 5.5.2). However, one of the unexpected but most exciting outcomes concerns the [ʁʲ] sound (§ 5.5.4). Having initially treated it as an outlier and the product of some as yet unknown historical quirk, the sound appeared to be a synchronically unsolvable puzzle. However, the insights gained during its analysis not only solved this intriguing cross-dialectal puzzle, but also offered exciting possibilities for historical and comparative phonological study. The analysis showed that the two varieties of Hrusso Aka have the same underlying features for the segments /ɣ/ and /j/. However, in the formation of the complex segment /ɣʲ/, two different outputs are obtained: [ʁʲ] in the Ĝusso variety and [j] in the Hushüñ variety. The analysis in § 5.5.4 elegantly explains this difference in terms of variant feature interactions. Pursuing this line of inquiry further offers interesting avenues, not only for the analysis of all of the differences between the two varieties, but also for comparing Hrusso Aka to the possibly related Sajolang, and Levai (Bangru) languages.

10.1.3 Contribution to the study of retroflexes

This thesis adds a new dimension to the analysis of retroflexes by demonstrating the importance of the [RTR] and [HIGH] features for retroflexes in Hrusso Aka. In the literature on retroflexes, the focus has always been on the tip and the blade of the tongue. The role of the [RTR] and [HIGH] features has only rarely been discussed, as in Hamann (2004), who draws attention to tongue retraction. Based on the feature set given in Lahiri & Reetz (2010), in § 4.2.2.5, I used photographic evidence (repeated in figure 69 below) to demonstrate that both tongue retraction ([RTR]) and tongue height ([HIGH]) were crucial for Hrusso Aka retroflexes (as attested by the red arrows in the palatogram).

Regarding the crosslinguistic featural analysis of retroflexes, I made two important claims: (a) the coronal behaviour of retroflexes (curled tongue-tip, sub-laminal

cavity etc.) is epiphenomenal to the operation of the [RTR] and [HIGH] features, and (b) the retroflexes are always [RTR] but may be unspecified for TONGUE HEIGHT. The distinction between the two types of retroflexes, namely the "Serbian" or "flat apical type" on the one hand and the "sublaminal" or "Dravidian" type on the other (Keating 1991: 35), arises from a specified or unspecified [HIGH] feature.

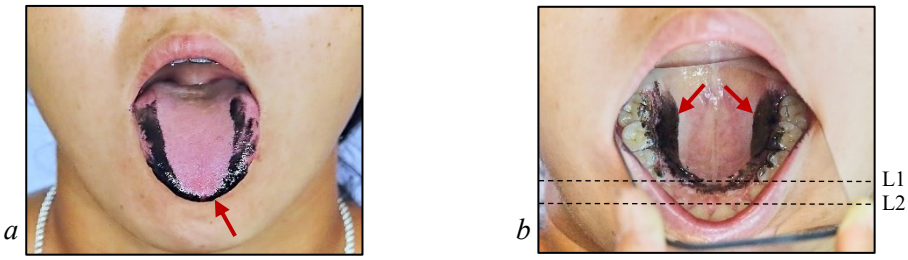


Figure 69: Retroflex place of articulation for [t͡ʂ] in [t͡ʂo] 'taro.tuber'

Specified as both [RTR] and [HIGH], the Hrusso Aka retroflexes are characterised by a raised tongue, resulting in the thick black posterior curves on the palatograms and the concave surface of the tongue, with both the tip and the back raised, seen in the sagittal section (figure 70, repeated from § 4.2.2.5). The explanatory power of this feature assignment, is confirmed by my successful analysis of the behaviour of the Hrusso Aka retroflex consonants in § 5.7.

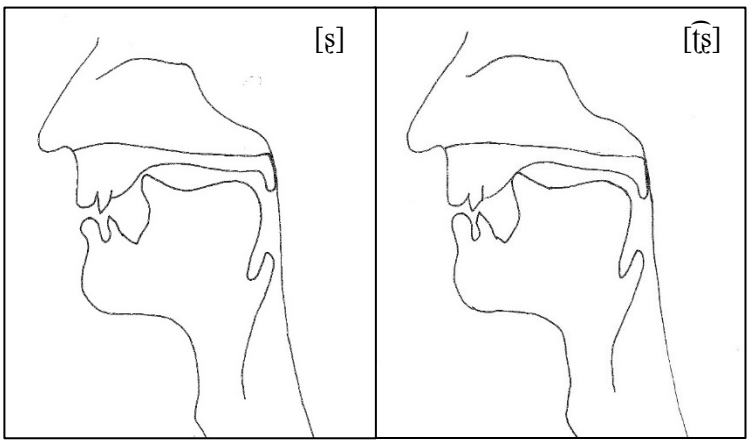


Figure 70: Sagittal view of retroflex coronals

I additionally suggested that in Kannada, a Dravidian language, its sublaminal type of retroflex consonants are unspecified for TONGUE HEIGHT and therefore have a relaxed back of the tongue. I also mentioned the possibility that the retroflexes found in the Trans-Himalayan and Sino-Tibetan region might be of the Hrusso Aka type, produced with an elevated tongue height due to their [HIGH] feature specification. In a crosslinguistic context, the role of the TONGUE HEIGHT and TONGUE ROOT features in the formation and behaviour of retroflex consonants still remains an interesting and unexplored topic for further study.

10.1.4 Coronal processes

The thesis contributes further evidence for the special status of coronals (Paradis & Prunet 1991). In Hrusso Aka, the crux of consonantal complexity lies in its coronal processes. The thesis demonstrated that such complexity can be explained by assuming the universal underspecification of coronals under the ARTICULATOR node. The thesis also explains the formation and behaviour of Hrusso Aka's complex consonants, all of which have a coronal component.

10.1.5 Contribution to the tonal typology of the region

In a context where tonal languages abound, yet tonal studies are rare, Chapter 7 represents a new contribution to the tonal typology of the area. It confirms, like Hyman (2007), the presence of another language with an "African" tone system in an area thought to be full of languages with "Chinese" tone system. Furthermore, in a context where grammatical tone has rarely been described, this chapter identifies five instances of grammatical tone in Hrusso Aka. The discussion of the language's lexical tones mainly focused on verbs and their affixes, as the aim was not a comprehensive description of

tone, but rather a study of the fundamental tonal interactions. Having achieved this, the chapter has set the stage for a more elaborate tonal study.

10.1.6 Sentence-final clitics

The description of sentence-final clitics in § 8.11.2 is another original contribution of this thesis to typology, especially of the region. While such elements have occasionally been noted in the literature (usually presented as sentence-final particles or pragmatic particles), this is the first detailed study of them in a Northeast Indian language using data from many genres of naturally spoken language. The discussion of sentence-final clitics also emphasises the methodological principle of using wide-ranging genres in language description (Himmelmann 2006). Sentence-final clitics, integral elements of spoken Hrusso Aka, are hardly to be found in elicited data and certain spoken (genres such as narrative texts).

10.2 Contribution to the community: Documentary corpus

In addition to fulfilling the need felt by the Hrusso Aka community for a scientific study of their language, this thesis makes a large amount of documentary data available to the community. In the context of language endangerment and the community's revitalisation efforts, I hope that this will prove to be a useful resource, both at present and in the future. Two important documentary resources are the ELAR deposit (D'Souza 2021) and the dictionary (Appendix 11). Soon this dictionary will be available to the community as a book, web resource, and mobile app (with pictures and sound recordings).



Figure 71: Glimpses of language documentation. Clockwise from top left: (a) collecting the names of plants in the forest; (b) eliciting verbal derivational suffixes; (c) young people listening to a folktale; (d) digging up a large wild tuber in the forest.

10.3 Contribution to the community: Orthographic reform

As stated in Chapter 1, the central concern of this thesis was to make scientific knowledge useful and available to the speakers of the Hrusso Aka language. Keeping this in mind, in this section I will evaluate the current orthography in three parts. The first concerns possible changes to the consonantal representation (no changes are needed for the vowels), the second part deals with representation of tone, and the third part discusses the question of word boundaries.

10.3.1 Consonantal representation

The aim of this section is not so much to advocate a perfect orthography, but to present an 'idealised' version of it based on phonological facts and contrast with the

current orthography. The Hrusso Aka community could then make informed decisions about what changes they would like to implement, if at all.

As well as purely scientific considerations, many other factors come into play when developing a new alphabet for an endangered language, such as the choice of script, the social acceptability of graphemes, the availability of symbols on computers, and so forth (cf. Cahill & Rice 2014). The current Hrusso Aka alphabet chart (Appendix 6) was developed balancing all these factors. The community initially chose the Roman script in 1999, and re-affirmed it again in 2017, during the orthography symposium. Some of the cumbersome aspects of the current orthography were pointed out at the time, but were ultimately preserved, due to factors of social acceptability (for example, the suggestion of replacing <tch> (/t͡s̪/) and <ch> /t͡ʃ/ with <c> and <cy> was not accepted). Having gained deeper insights into the phonological system of Hrusso Aka, it is clear that all phonemic sounds are represented in the current orthography, however, it suffers from certain defects. The phonemic consonant chart, already seen above, is repeated in figure 72 for reference.

	bilabial / labiodental	dental	alveolar	palatal	retroflex	velar	glottal
plosive / affricate	p b	t d	t͡s̪ d͡z̪		ʈ͡ʂ ɖ͡ʐ	k g	
fricative	f v	s	s̪ z̪		ʂ ʐ	ɣ	h
nasal	m	n				ŋ	
lateral		l					
trill		r					
glide	w			j			

Figure 72: Hrusso Aka consonant chart (final version)

The orthographic equivalents of these consonants are presented in figure 73. The graphemes that are different from their phonemic representations are given in blue.

	bilabial / labiodental	dental	alveolar	palatal	retroflex	velar	glottal
plosive / affricate	p b	t d	tch dj		tr dr	k g	
fricative	f v	s	ŝ z		sh rh	ĝ	h
nasal	m	n				ng	
lateral		l					
trill		(r)					
glide	w			y			

Figure 73: Hrusso Aka current orthographic chart

Besides the inherent inadequacies of the Roman alphabet, there are several key problems with the current orthography:

(426) The trigraph <tch> /t͡s̪/ and the digraph <ch> /t͡ʃʲ/.

(a) t͡s̪ is a phonemic affricate and t͡ʃʲ is a complex consonant derived during palatalisation series formation.

(b) The more basic consonant has more letters (a trigraph) than its derivative (a digraph) and the symbols therefore do not represent the underlying phonological facts (i.e., /t͡ʃʲ/ being a member of the palatalisation series).

(c) **Possible solution**: replace <tch, ch> with <c, cy> (or alternatively, with <ch> and <chy>) to reflect the underlying processes.

(427) The graphemes <dj> and <j> for the voiced alveolar and palatalised (/d̪͡z̪, d͡ʒʲ/).

(a) This pair shares the flaws (426); the more basic consonantal unit has more letters than a derived one and the graphemes do not represent the underlying processes.

(b) **Possible solution**: replace <dj, j> with <j, jy>.

(428) The sibilants /s̪, ʂ, ʐ̪/, represented as <s, ŝ, z>.

(a) The feature sets of the sibilants /ʂ, ʐ̪/ (<ŝ, z> in the current orthography) are used in the formation of the alveolar series (§ 5.6). Reflecting this, members of the alveolar series, such as / p͡ʂ, k͡ʂ/, should be written as <pŝ, kŝ>. However, they are currently written as <ps, ks>, giving the mistaken impression that the underlying feature set of C_2 is derived from the dental /s̪/.

(b) The alveolars are written inconsistently as <ŝ, z>, giving the impression that the second consonant is a dental, like <s>/s̪/.

(c) **Possible solution**: There are two possible solutions. First, exchange the dental and alveolar symbols, and write /s̪ ʂ ʐ̪/ as <ŝ, s, z>, which makes writing the alveolar series simpler and overcomes the <ŝ, z> inconsistency. If this is not preferrable,[248] then write the alveolar series as <pŝ, bẑ, tŝ, dẑ, kŝ, gẑ, fŝ, vẑ> instead of the current <ps, bz, ts, dz, ks, gz, fs, vz>.

(429) The retroflex sibilants <sh> and <rh> (/ʂ, ʐ/).

(a) These were earlier written as <sh, zh>, reflecting their relationship. However, due to the insistence of a prominent leader, <zh> was changed to <rh>. This representation misses the close relationship between /ʂ/ and /ʐ/ (identical place of articulation and manner). An additional issue is that, apart from <ng>, /ŋ/, these are the only digraphs used to represent simplex consonants.

(b) **Possible solution**: First, try to find suitable monographic symbols for these sounds. If this is not possible, keep the digraphs and revert to writing /ʐ/ as <zh>.

[248] Neither of these are easy solutions. There is a clear preference towards writing the dental sibilant /s̪/ as <s>, without the diacritic, due to the very frequently occurring words /se/ 'that', /saw/ 'son', and /sam/ 'daughter'. On the other hand, writing the entire alveolar series with diacritics is also very cumbersome.

	bilabial / labiodental	dental	alveolar	palatal	retroflex	velar	glottal
plo/affricate	p b	t d	c j		tr dr	k g	
fricative	f v	ŝ	s z		sh zh	ĝ	h
nasal	m	n				ng	
lateral		l					
trill		r					
glide	w			j			

Figure 74: Recommended orthographic chart

Additionally, the possibility of representing the velar nasal /ŋ/ with a monograph (rather than of the current <ng>) could also be explored. Figure 74 presents an orthographic consonant chart which incorporates the above suggestions. The suggested changes are indicated in red. (430) provides a series of recommendations for the representation of complex consonants. For a comparison of the current orthography with one incorporating these proposed changes, see Appendix 7.

(430) Complex consonant inventory.

(a) **Palatalisation series**:

Phonemic: /pʲ bʲ t͡ʃʲ d͡ʒʲ kʲ gʲ fʲ vʲ ʃʲ mʲ ɣʲ ɲ ʎ/

Current: < py, by, ch, j, ky, gy, fy, vy, sh, my, (-), ñ, ly >

Suggested: < py, by, **cy**, **jy**, ky, gy, fy, vy, **shy**, my, **ĝy**, ñ, ly >

(b) **Alveolar series**:

Phonemic: /p͡s̪ b͡z̪ t͡s̪ d͡z̪ k͡s̪ g͡z̪ f͡s̪ v͡z̪/

Current: < ps, bz, ts, dz, ks, gz, fs, vz >

Suggested: no change needed

(c) **Retroflex series**:

Phonemic: /p͡ʂ b͡ʐ k͡ʂ g͡ʐ f͡ʂ v͡ʐ m͡ʐ/

Current: < pr, br, kr, gr, fr, vr, mr >

Suggested: no change needed (unless a substitute for <r> is preferred).

The above were presented at the annual meeting of the Hrusso Literature Team (now 'Aka Language Academy') in early August 2021. The Team felt that between the idealised version and the existing one, they preferred the latter. It was decided that except representing palatalisation clearly in words such as <gye> /gʲe/ 'cloth' (from the earlier <ge> or <gie>), no other changes would be implemented for sociological reasons, ease of reading an already familiar system, and to save the expenses of reprinting the already published material.

Thus, rather than producing a perfect or a new orthography,[249] this thesis confirms that that the present orthography already stands on firm ground, enabling the Hrusso Aka community to make informed decisions based on scientific, sociological, and aesthetic factors. Now there is an awareness of the underlying phonological system and the weaknesses of the current writing system. A decision has been taken to continue with the current system, with the members of the Team being satisfied and confident that it is adequate to write Hrusso Aka.

10.3.2 Tonal representation

Finally, I will briefly mention tone, which is not currently marked in the orthography. Opinions are varied on whether tones should be marked in orthography or not and a careful thought must be given to tonal functional load, typology (especially whether tones are stable or moving) and ease of reading (cf. Lojenga 2014 for discussion). In some cases orthographical tone marking may actually reduce fluency, as discussed in Bird (1999), where reading fluency of Dschang, a Grassfields Bantu langauge, was reduced to 83% for experienced writers and 53% for inexperienced

[249] The orthography has already seen numerous revisions since I created it in 1999 with Apang Rumo.

writers. Keeping this in mind, in Hrusso Aka, marking tones on every word would be unnecessary, cluttering and confusing, especially due to the mobile nature of tones. However, one grammatical tone, namely the accusative marking high tone needs to be marked, since there are no visual cues (and in many instances, nor contextual cues) to deduce the accusative case.



Figure 75: An orthography training session in progress at Buragaon village (May 2017)

For example, in sentences (431) and (432) the only difference is the accusative tone marking with an acute accent mark, which inverts the subject-object order. Without tone marking the subject and the object of the clause cannot be identified. Thus, (433) would be hard, if not impossible, to read correctly.

(431) *Amana angasaná bada*

ámà=nà àngásà=**ná** bá-ḍà

elder.sister=3PL child=3PL.ACC call-PRF

'The elder sisters have called the children.'

(432) *Amaná angasana bada*

ámà=**ná** àngásà=nà bá-ḍà

elder.sister=3PL.ACC child=3PL call-PRF

'The children have called the elder sisters.'

(433) *Amana angasana bada*

10.3.3 Word division

There is some confusion over word division, particularly in regard to clitics, as Hrusso Aka is an agglutinative language, where lexical (as well as certain grammatical) morphemes can sometimes form independent words. The current practice is to write the entire verb (with its affixes and clitics) as a single word, no matter how long it is. Conversely, based on an intuition that nominal clitics are not as strongly bound to their hosts as verbal clitics, their placement varying (being phonologically bound to the last word of an NP, not necessarily the head), they are written at the end of the NP as separate words as shown below:

(434) *Se **angasa je** kakumadawa.*
sè **àŋásà=d͡ʒʲè** kà-kù-mádà=wâ
that child=ADD go.to.base-ACHV-SPEC=SFC:NEW
'Perhaps that child has also arrived.'[250]

(435) *Se **angasa mügzüw je** kakumadawa.*
sè **àŋásà mɨg͡zɨ́w=d͡ʒʲè** kà-kù-mádà=wâ
that child ill.tempered=ADD go.to.base-ACHV-SPEC=SFC:NEW
'Perhaps that ill-tempered child has also arrived.'

(436) *Se **angasa na je** kakumadawa.*
sè **àŋásà=nà=d͡ʒʲè** kà-kù-mádà=wâ
that child=PL=ADD go.to.base-ACHV-SPEC=SFC:NEW
'Perhaps those children have arrived home.'

Clitics such as /=d͡ʒʲe/ 'ADD' are common in the region and in the Tibeto-Burman tradition, they are classified as clitics (and not particles) because they are phonologically dependent on the words to their left. Nor are they classified as affixes, as they attach to different hosts within the NP. To avoid the confusion of writing nominal clitics separately but verbal clitics within the orthographic word, I suggest that stress be considered as a

[250] i.e., (from /ka/ 'go.to.base/') the child has arrived to a destination where the child normally resides.

criterion of orthographic word division. Each orthographic word would therefore have one main stress; that is to say, the orthographic word would be equivalent to the phonological word. This is not a fool-proof criterion but would simplify writing. The sentences above can be thus re-written as:

(437) (a) *Se angasa**je** kakumadawa.*
'Perhaps that child has also arrived.'

(b) *Se angasa mügzüw**je** kakumadawa.*
'perhaps that ill-tempered child has also arrived home.'

(c) *Se angasa**naje** kakumadawa.*
'perhaps those children have arrived home.'

10.4 Questions for future exploration

This thesis has laid a foundation for the study of the syntax of Hrusso Aka, and various chapters have raised several interesting questions for future exploration. An inexhaustive list of such recommendations is presented in (438):

(438) Suggestions for future research.

(a) The historical development of complex consonant formation and the extensive neutralisation of coronals (Chapters 4 & 5).

(b) How do children acquire the complex consonantal features of Hrusso Aka? In § 4.6.2.3, I gave examples child language data to support my analysis of the vowel /e/. Also, in 5.5.4, I mentioned children's role in the simplification of [ʁʲ]. However, children's acquisition of the Hrusso Aka consonantal complexity and its implications for phonological theory is a fascinating topic for future exploration.

(c) The syllable-level phenomena, such as the high vowel devoicing and its phonetic correlates such as consonant colouring, ambisyllabicity, and the intriguing phenomenon of the optional consonant lengthening (Chapter 6).

(d) Tonal phenomena: tones in multisyllabic words and across word boundaries, tone-stress-intonation interaction, and a further exploration of stress and its phonetic and phonological correlates (Chapter 7)

(e) Further exploration of reduplication and dvandvas, both of which are frequently used lexicon-building strategies (Chapter 8).

(f) A semantic exploration of the verb and its affixes (tip of a huge iceberg that I briefly explored in § 9.5)

Without going into the details of all of these, I will briefly illustrate three of the more pressing of these topics in the following sections.

10.4.1 Diachronic study

This thesis sets the exploration of the genetic affiliation of Hrusso on a firm footing. For example, consider the /ɣ/-/l/-/r/ sound correspondence between Hrusso Aka, Eastern Miji, and Bangru (Levai),[251] immediately obvious when one compares columns 2,3, and 4 of Table 150. The transcriptions in columns 2,3 and 4 of the table are based on Bodt & Lieberherr (2015); compare their "Hrusso" transcription (shaded grey) with the present transcription (shaded light blue). /x, ɣ, r/, presented as three different sounds in the sources cited in Bodt & Lieberherr (2015), are in fact all examples of the phoneme /ɣ/. This thesis not only provides reliable data for Hrusso Aka but, through the method of featural analysis proposed in Chapter 3, also offers uniform strategies for comparing sounds and tracing sound changes across these languages.

[251] There are many more possible sound correspondences, but I cite only one here for illustration.

Table 150: Sound correspondences between Hrusso Aka, Eastern Miji and Bangru. Transcriptions in the three rightmost columns are based on Bodt & Lieberherr (2015).

Gloss	**Hrusso Aka** (present transcription)	**Eastern Miji**	**Bangru**	**Hrusso** as in Bodt & Lieberherr (2015)
ten	/ɣɨ/ [ɣɨ]	**l**en	**r**ən	**x**ə; **ɣ**ə ~**r**ə
four	/p͡ʂɨɣi/ [pʂɨʁɪ]	pə**l**eʲ	pu**r**uwɛ̃ĩ	psə**x**i ~ phi**r**i
axe	/puɣud͡ʒʲe/ [puɣudʒʲe]	pə̌-**l**ə ~ phě-**l**u	pu-**r**udʑin	pho-d'e
road	/ɣabo/ [ɣabo]	**l**a-baŋ ~ **l**em-baŋ	**r**ɛː-bõ	**x**a-bo; **r**a-bo
salt	/ɣu/	**l**ə	**r**uː	**x**u; **r**u ~ **ɣ**u

10.4.2 Tone across word boundaries

In this thesis, I have only focused on the primary, root-level tonal interactions. The study of tone is still a vast area for future exploration. Far more remains to be said about grammatical tone, the relationship between tone and metrical structure, and tone across word boundaries, a topic which remains untouched. As an example, consider the triplet /ɣɨ́w/ 'recline', /ɣɨw/ 'grind', and /ɣɨ̀w/ 'roll' (already seen in in Chapter 7) in the frame given in (439).

(439) /i ___ dadawa/
'S/he has done ___.'

In (439), the syllables in bold illustrate tonal interaction across word boundaries; the tones on these syllables depend on the last tone of the previous word. Such interactions are not well understood and need further study.

(440) (a) /i ɣɨ́w dàdàwá/ [i ɣɨ̂w **dà**dàwá] 'S/he has done the reclining.'
(b) /i ɣɨw dàdàwá/ [i ɣɨ̄w̄ **dá**dàwá] 'S/he has done the grinding.'
(c) /i ɣɨ̀w dàdàwá/ [i ɣɨẁ **dà**dàwá] 'S/he has done the rolling.'

10.4.3 Language and worldview: Avenues for interdisciplinary study

Words are not mere sounds; hidden in them are people's thoughts, worldviews, and histories. Morpho-phonological analysis presented in this thesis gives fascinating anthropological, cosmological, and philosophical insights into Hrusso Aka culture, even without the help of mythological and historical narratives. For example, the human being is conceptualised as a composite of three aspects,[252] linguistically encoded in three human prefixes, namely life essence /mɨ̀-/, physical personhood /nɨ-/ (henceforth glossed as 'phy.pers'), and centre of feelings /li-/ (glossed as 'viscera').[253] Life essence is that which gives a being its humanity, physical personhood gives a human being bodily existence, and the centre of feelings is where a human being experiences inner responses to external stimuli.[254]

Using the first prefix, the language classifies humans with bahuvrihi-like words. Some of these are as follows: /mùhù/ 'man' (/hu/ 'strong; capable') is a human being whose life essence is strong; /mìmì/ 'woman' (/mì/ 'fire'), one whose life essence is fire; /mùlo/ 'heir' (/lo/ 'lift'), the person who takes up one's life essence after death; /mɨkʲew/ 'elder' (/kʲew/ 'be mature'), one whose life essence is mature; /mɨɲew/ 'elder' (/ɲew/ 'excessive'), one whose life essence is abundant; /ɨmɨɲi/ 'a mature female of the species'[255] (ɨ-mɨ-ɲi 'INAL-life.essence-mother'), one who is the mother of life essence.

Similarly, the suffix /nɨ-/ 'phy.pers'[256] gives rise to words such as [nɨ́nà] 'humans' (/nɨ-na/ 'phy.pers-3PL'); [nɨ́ŋ̀w] 'feel.cold' (/nɨ-ŋ̀w/ 'phy.pers-be.cold'); [nɨ́ʂ̀w] 'feel.hot'[257] (/nɨ-ʂ̀w/ 'phy.pers-be.hot'). Verbs of emotion, seen in § 8.8.2.3, conceptualise

[252] These three attributes are revealed purely through morpho-phonological analysis. A more nuanced, refined and complex conceptualisation can be obtained through the analysis of mythological narratives. For example, the orchid story (hru_1722) and the mithun bison story (hru_1723) explore the ontological relationality of humans, animals, and plants.
[253] Approximate glosses. Also note that the vowel in each case can be analysed as the archiphoneme /ɨ/.
[254] These concepts are distinct from /uso/ 'body or flesh' and /ɣulo/ 'soul'.
[255] In this case, the use of the prefix /mɨ-/ is also extended to animals.
[256] This concept is different from the physical body, the word for which is /uso/.
[257] After eating spicy food; not due to heat.

feelings as perturbances in the viscera (in the seat of emotions) /lɨ-/, deriving words like [lìʂɨ́w] 'be.happy' (/lɨ-ʂɨ̀w/ 'viscera-be.spread'); [lɨ̀bə̀w] 'be.merry' (/lɨ-bàw/ 'viscera-bloom'); [lúsùvʲúw] 'be.angry' (/lɨ-sùvʲúw/ 'viscera-be.tangled'); [lùɖʐúw] 'be.discouraged' (/lù-ɖ͡ʐúw/ 'viscera-be.ripe').

Such morpho-phonological analysis also reveals facets of Hrusso Aka cosmology and deixis. Etymology reveals /ɲè/ 'home' as the anchoring centre from which the Hrusso Aka language conceptualises the surrounding universe. Thus, [ɲélìʈ̪s̪ì] 'roof' is the covering over one's home and [ɲèɖ̪ʐ̪ì] 'sky' is the dome over it; [ɲèʈʂì] 'village' is the origin or the foundation of home; [ɲèʈʂò] 'household' is an individual home with its own hearth; [ɲègì] 'night' is when the home is 'black' (dark) and [ɲèʈ̪ò] 'day' is when it is bright. [ɲèlūgʐ̄ūw] 'rainbow' is the covering over the home. Consider now the interesting deictic system discussed in § 8.8.2.8 (motion verbs). For any human movement, a destination must be specified. This can be one's home (or place of residence), which is encoded by the verb /ka/; a specific destination of relatively longer visit anywhere other than home, encoded by /d͡ʒì/; or any unplanned (unspecified) place of a short visit away from home, encoded by /ɖ̪͡ʐ̪è/. In the context of /ɲè/ 'home' being the conceptual anchoring centre, it is not surprising that for any motion, it is also the deictic centre.

Thus, connecting the various areas of the Hrusso Aka language and culture, such as the morpho-phonology (the derivatives of /ɲè/ just discussed), semantics (the deictic system based on home), mythology (recurring themes of realms and land attested in the documentary data), history (the fight for the defence of their homeland), customary law (the home and village as centres of political and social organisation), reveal a worldview that sees humans on the one hand and their land, village, and home on the other, inextricably bound together. This analysis, connecting linguistic, anthropological, and cosmological insights, sheds light on just one of the many intricate webs of the Hrusso Aka meaning system.

10.5 *Ĝitsüalai a…* ('As the writing concludes')

In this study, I have demonstrated that collaborative fieldwork, the needs of the language-speaking community, descriptive linguistics, and the theoretical analysis of linguistic phenomena can be productively integrated. Studying the data from the perspective of phonological theory, with clear hypotheses and predictions, enabled me to solve the intriguing problem of Hrusso Aka consonantal complexity. This in turn helped in answering the community's need for a better orthography. In addition to this, in the last two chapters, I was repeatedly able to draw attention to the connection between the Hrusso Aka language and culture. I hope that this opens up new avenues for more linguistic research and interdisciplinary work.

This thesis invites the Hrusso Akas themselves to look deeper into the intricate beauty of their language, improve upon this work, and correct its inadequacies. It is with immense gratitude to them that I conclude this thesis. My heartfelt thanks go especially to all my collaborators, for welcoming me into their midst, teaching me their language, and for dreaming with me of a better future for *Ĝusso ñi ñu* ('our *Ĝusso* language').

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Appendices

Appendix 1. Langauge games

Set 1: Syllable inversion game (All Hrusso Aka material is in orthography).

Task: Invert words as naturally as you can, from your own experience of the 'secret language' or after learning from the practice sets below.

Date: 21/02/2015

General Instructions:

(a) Use the training sets till the player is confident and only then use the test set. The difference between the training set and the test set is known only to the elicitor.

(b) Do not correct the participants in whatever way they break up words. Conduct the tests separately for each participant so that they are not influenced by observing others.

(c) Participants are allowed correct themselves on their own, but not after prompting by the elicitor.

Participants

Code	Name	Sex	Age
1	V. Sangcho	M	14
2	C. Sangcho	M	18
3	M. Sangcho	F	21
4	D K Jebisow	M	22

Participant 1 was a semi-speaker and it is predicted that he will be more easily influenced by orthography and Arunachali Hindi syllable structures. Others are educated (graduate level) and fluent native speakers.

The participants were presented with two practice sets listed below.

Purpose of practice sets:

(a) To familiarise the participants with the strategy involved in the game.

(b) If they are already familiar with the strategy, then to refresh their skill.

(c) Practice sets are simple. Once the participants are familiar with the strategy using these simple words, the syllable inversions in more complex words can be observed to gain insights into the syllable structure.

Practice set 1:

No.	Stimuli	Gloss	Response
1	haga	where	gaha
2	ujowa	it will be good	wajou
3	madawa	did not do	wadama

Practice set 2:

No.	Stimuli	Gloss	Response
1	udawa	it is good	wadau
2	jomuĝo	rooster	ĝomujo
3	ĝodawa	is sitting	wadaĝo
4	mau	bad	Uma
5	mayofi	could not sit	fiyoma
6	mahohhu	cound not see	huhoma
7	dalyeñe	having done	ñelyeda
8	sündade	therefore	dedasün
9	tuĝuñe	resthouse	ñeĝutu
10	maguje	a wild fruit	jeguma

Stimuli and Results (Date conducted: Mon, 23.02.2015)

No.	Stimuli	Participant 1	Participant 2	Participant 3	Participant 4
1	trudru	drutru	drutru	drutru	drutru
2	muksu	sumuk	ksumu	ksumu	ksumu
3	kambo	bokam	bokam	bokam	bokam
4	trudawa	wadatru	dawatru	watruda	wadatru
5	maguñ	gumañ	guñma	guñma	guñma
6	tükrüñ	krütrüñ	krüñtrü	krüñtükrü	krüñtü
7	balyi	lyiba	lyiba	lyiba	ilba
8	pomĝü	ĝüpom	ĝüpom	ĝüpom	ĝüpom
9	labzüñ	züñlabz	bzüñla	bzüñla	bzüñla
10	trumkoyi	koyitrum	koyitrum	koyitrum	koyitrum
11	tsümsow	sowtsüm	sowtsum	sowtsüm	sowtsüm
12	netrümsow	sowtrümñe	sowtrümñe	ümsowñetrü	ümsowñetrü
13	sündade	dedasün	dasünde	dedasün	dedasün
14	choltru	truchol	truchol	truchol	truchol
15	ñed͡z̻udru	drud͡z̻uñe	druñed͡z̻u	udruñed͡z̻ü	drud͡z̻uñe
16	ütrü	trü ü	trü ü	trü ü	trü ü
17	ĝülyim	lyimĝü	lyimĝü	lyimĝü	lyimĝü
18	lapapra	prapala	pralapa	prapala	prapala
19	ñuksum	ksumñu	ksumñi	ksumñi	ksumñu
20	gamla	lagam	lagam	lagam	lagam
21	kamta	takam	takam	takam	takam
22	humilzü	zümilhu	milzühu	zümilhu	zümilhu
23	sto	tosü	ostü	tosü	ostü
24	shüta	tashü	tashü	tashü	tashü
25	sgo	gosü	gosu	gosü	gosü
26	sbie	biesü	besü	besü	biesü
27	mbyo	byomü	byomu	byomu	byom
28	sümbye	byesüm	byesüm	byesüm	byesüm
29	ñuksu	ksuñu	ksuñi	ksuñu	ksuñu
30	madanghu	hudama	hudangma	danghuma	hudangma

Unusual results are marked in red. It can be noted that they were produced by speaker1 who is a semi-speaker. Only he is able to break up the complex consonants across syllables. Speaker 4 produced one result that was different from others. This is a loanword /bali/ 'sand'. In longer words, syllable orders are different for different speakers, but the syllables move as single units.

Set 2: Ka-insertion test

Task: Insert the syllable Ka after every syllable as naturally as you can. (Date: 01/03/2015, Participants same as above).

Stimuli and results:

No	Words	Participant 1	Participant 2	Participant 3	Participant 4
1	melye	ka-mel ka-ye	ka-me, ka-lye	ka-mel ka-ye	ka-me, ka-lye
2	üfushü	ka-ü, ka-fü, ka-shü	ka-ü, ka-fu, ka-shü	ka-ufu, ka-ushü	ka-ü, ka-fu, ka-shü
3	shandrabu	ka-shan, ka-dra, ka-bu	ka-sha, ka-an, ka-dra, ka-bu	ka-shandra, ka-bu	ka-shan, ka-dra, ka-bu
4	aki	ka-a, ka-i	ka-a, ka-ki	ka-a, ka-ki	ka-a, ka-ki
5	gambüĝa	ka-gam, ka-bü, ka-ĝa	ka-ga, ka-am, ka-bu, ka-a	ka-gam, ka-büĝa	ka-gam, ka-bü, ka-ĝa
6	shüñdrüm	ka-shüñ, ka-drüm	ka-shü, ka-üñ, ka-drü, ka-üm	ka-shüñ, ka-drüm	ka-shüñ, ka-drüm
7	tükrüñ	ka-tü, ka-krü, ka-üñ	ka-tü, ka-krü, ka-üñ	ka-tükü, ka-ükrüñ	ka-tü, ka-krüñ
8	maguñ	ka-ma, ka-guñ	ka-ma, ka-u, ka-uñ	ka-ma, ka-guñ	ka-ma, ka-guñ
9	avampra	ka-a, ka-vam, ka-pra	ka-a, ka-va, ka-am, ka-pra	ka-avam, ka-pra	ka-a, ka-vam, ka-pra
10	shüta	ka-shü, ka-ta	ka-shü, ka-ta	ka-shü, ka-ta	ka-shü, ka-ta
11	sto	ka-sü, ka-to	ka-so, ka-to	ka-sü, ka-to	ka-sü, ka-to
12	sbie	ka-sü, ka-bie	ka-sü, ka-bie	ka-sü, ka-bie	ka-sü, ka-bie
13	hubie	ka-hu, ka-bie	ka-hu, ka-bie	ka-hu, ka-bie	ka-hu, ka-bie

no	words	participant 1	participant 2	participant 3	participant 4
14	stu	ka-sü, ka-tu	ka-su, ka-tu	ka-su, ka-tu	ka-sü, ka-tu
15	müdrüw	ka-mü, ka-drüw	ka-mü, ka-drüw	ka-mu, ka-drüw	ka-mü, ka-drüw
16	kapseñe	ka-kap, ka-se, ka-ñe	ka-ka, ka-pse, ka-ñe	ka-kapse, ka-ge	ka-ka, ka-pse, ka-ñe
17	ñisüksüñ	???	???	???	???
18	mikessü	ka-mi, ka-ke, ka-sü	ka-mi, ka-ke, ka-sü	ka-mike, ka-sü	ka-mi, ka-ke, ka-sü
19	süpyango	ka-sü, ka-pyang, ka-go	ka-spya, ka-yang, ka-go	ka-süpyang, ka-go	ka-sü, ka-pyang, ka-go
20	alango	ka-a-, ka-lang, ka-go	ka-a, ka-lang, ka-go	ka-alang, ka-go	ka-a-, ka-lang, ka-go
21	atrassü	ka-a, ka-tra, ka-sü	ka-a, ka-tra, ka-sü	ka-a, ka-tra, ka-sü	ka-a, ka-tra, ka-sü
22	hudrowuñe	ka-hu, ka-drow, ka-ge	ka-hu, ka-drow, ka-ge	ka-hu, ka-drow, ka-ñe	ka-hu, ka-drowu, ka-ge
23	jumrawe	ka-jum, ka-ra, ka-we	ka-ju, ka-üm, ka-ra, ka-we	ka-ju, ka-mra, ka-we	ka-jum, ka-ra, ka-we
24	mukrom	ka-mu, ka-krom	ka-mu, ka-krom	ka-mu, ka-krom	ka-mu, ka-krom
25	avagim	ka-a, ka-va, ka-gim	ka-a, ka-va, ka-gim	ka-ava, ka-gim	ka-a, ka-va, ka-gim

Set 3: Elicitation with Düva Dususow

Date: 09/07/2017

(Consulted Mr. Dususow on a few words about syllable inversion in Zekülüw, the secret language of the elders.)

No.	Stimuli	Response
1	mukrom	krumóm
2	avágim	va.ʔá.mü.gi
3	molgi	gílmo
4	um.ko	kóm.ʔu
5	üldu	lü.dü.ʔu
6	stu	tusú
7	sbie	bié.sü
8	shüta	ta.shü
9	hubie	bie.hu
10	müdrow	dru.mow
11	dagdów	gu.do.dow
12	che.gü.dra.hú	gü.dra.chea.hu
13	ü.mgi	gim.ʔí
14	ñi.byu	byu.ñi

Note: (a) The tone stays put and only the syllables are inverted. This needs further testing and corroboration.

(b) Audio and video recordings of more data on this syllable game is available in hru_1236_zeku.

Appendix 2. Vowel Production Study: Elicitation frames and text

1. Frame set

(Frame translation: *I* ___ *chei*. 'S/he said ___.')

No.	Frame (Orthographic)	Environment
01	I ___ chei.	Vowel in isolation
02	I **p**___ chei.	[-VOICE]___#
03	I **b**___ chei.	[-VOICE]___#
04	I **p**___**da** chei.	[-VOICE]___H[+VOICE], stressed.
05	I **b**___**da** chei.	[+VOICE]___[+VOICE], stressed
06	I **p**___**kai** chei.	[-VOICE]___[-VOICE], stressed
07	I **b**___**kai** chei.	[+VOICE]___[-VOICE], stressed
08	I **p**___**daba** chei.	[-VOICE]___[+VOICE], unstressed
09	I **b**___**daba** chei.	[+VOICE]___[+VOICE], unstressed
10	I **p**___**sadaba** chei.	[-VOICE]___[-VOICE], unstressed
11	I **b**___**sadaba** chei.	[+VOICE]___[-VOICE], unstressed

2. Target vowels: /i, e, o, a, u, ɨ/

3. Elicitation steps and instructions

a. Informed consent

b. Instructions

For those who could read: "Please read the words on the screen at normal speed."

Semi-literates:[258] "Please respond to the prompt as words appear on the screen."

c. Practice

d. Recording

4. Equipment

Equipment	Details
Recorder	Marantz PMD 661 MK II Solid state recorder
Microphones	AKG C 520 cardioid condensor headset microphone
Storage media	Transcend 8GB SDHC Class 10 memory card
Cable	Canford XLR cables 3FXX-3MXX-HST
Input interface	3 XLR Input
Output interface	3 XLR

[258] There were no participants with a total lack of reading ability. These were semi-literates who needed prompting to recognise the words on the screen.

5. Recording settings

Setting	Details
Recording Format	PCM-24, stereo
Sampling rate	44.1 kHz
Recording level control	manual
Recording volume	Between 5-7
Silent skip	off
Mic attenuation	off
Low/high cut	off
Distance from the sound source	Approx 3 inches from the right corner of speaker's mouth

6. Number of tokens.

The total number of tokens intended was 1056, but actually only 984 were collected. This is because, due to the partial availability of two speakers during the study fourteen frames (8 out of 11 for Fe2, and 7 out of 11 for M3) could be elicited only once from them, thus reducing the number of tokens by 84. M3 was recorded for frames 6 and 7 three times instead of two by oversight and these tokens were used in the study since they were of good quality. This increased the number of tokens by 12. This yielded, 1056 (intended) -84 (unelicited)+12(extra) that is, 984 actual tokens. Out of these 32 were discarded for mispronunciation or hesitant pronunciation as judged by native speaker consultants, thus the total number of available tokens was 952.

7. Presentation text set (presented in colour as shown here, but in bigger letter size).

WORDS IN ISOLATION: CV

I	i	chei
I	pi	chei
I	bi	chei
I	e	chei
I	pe	chei
I	be	chei
I	a	chei
I	pa	chei
I	ba	chei
I	o	chei
I	po	chei
I	bo	chei
I	u	chei
I	pu	chei
I	bu	chei
I	ü	chei
I	pü	chei
I	bü	chei
I	ie	chei
I	pie	chei
I	bie	chei
I	uw	chei
I	puw	chei
I	buw	chei
I	aw	chei
I	paw	chei
I	baw	chei
I	ow	chei
I	pow	chei
I	bow	chei
I	ew	chei
I	pew	chei
I	bew	chei
I	yow	chei
I	pyow	chei
I	byow	chei
I	i	chei
I	pi	chei

[CVC] STRESSED

I	i	chei
I	pida	chei
I	bida	chei
I	peda	chei
I	beda	chei
I	pada	chei
I	bada	chei
I	poda	chei
I	boda	chei
I	puda	chei
I	buda	chei
I	püda	chei
I	büda	chei
I	pieda	chei
I	bieda	chei
I	puwda	chei
I	buwda	chei
I	pawda	chei
I	bawda	chei
I	powda	chei
I	bowda	chei
I	pewda	chei
I	bewda	chei
I	pyowda	chei
I	byowda	chei
I	i	chei
I	pida	chei

CVC˳STRESSED

I	i	chei
I	pikai	chei
I	bikai	chei
I	pekai	chei
I	bekai	chei
I	pakai	chei
I	bakai	chei
I	pokai	chei
I	bokai	chei
I	pukai	chei
I	bukai	chei
I	pükai	chei
I	bükai	chei
I	piekai	chei
I	biekai	chei
I	puwkai	chei
I	buwkai	chei
I	pawkai	chei
I	bawkai	chei
I	powkai	chei
I	bowkai	chei
I	pewkai	chei
I	bewkai	chei
I	pyowkai	chei
I	byowkai	chei
I	i	chei
I	pikai	chei

CVC UNSTRESSED

I	i	chei
I	pidaba	chei
I	bidaba	chei
I	pedaba	chei
I	bedaba	chei
I	padaba	chei
I	badaba	chei
I	podaba	chei
I	bodaba	chei
I	pudaba	chei
I	budaba	chei
I	püdaba	chei
I	büdaba	chei
I	piedaba	chei
I	biedaba	chei
I	puwdaba	chei
I	buwdaba	chei
I	pawdaba	chei
I	bawdaba	chei
I	powdaba	chei
I	bowdaba	chei
I	pewdaba	chei
I	bewdaba	chei
I	pyowdaba	chei
I	byowdaba	chei
I	pidaba	chei

CVC UNSTRESSED

I	i	chei
I	pisadaba	chei
I	bisadaba	chei
I	pesadaba	chei
I	besadaba	chei
I	pasadaba	chei
I	basadaba	chei
I	posadaba	chei
I	bosadaba	chei
I	pusadaba	chei
I	busadaba	chei
I	püsadaba	chei
I	büsadaba	chei
I	piesadaba	chei
I	biesadaba	chei
I	puwsadaba	chei
I	buwsadaba	chei
I	pawsadaba	chei
I	bawsadaba	chei
I	powsadaba	chei
I	bowsadaba	chei
I	pewsadaba	chei
I	bewsadaba	chei
I	pyowsadaba	chei
I	byowsadaba	chei
I	i	chei
I	pidaba	chei

Appendix 3. Palatograms and linguagrams

(A photographic study of the coronal places of articulation in Hrusso Aka)

Aim of the study: To study the four coronal places of articulation in Hrusso Aka.

Participants (Anonymised).

	Speaker code	**Sex**	**Age**	**Village**	**Lang. variety**
3	p01	M	25	Buragaon	Ĝ (Buragaon)
4	p02	M	~35	Karangania	H (Karangania)
5	p03	F	~20	Subu	H (Dijangania)
1	p04	F	32	Buragaon	Ĝ (Buragaon)
2	p05	M	~50	Buragaon	Ĝ (Buragaon)

Dates and places: For speakers M3, RC and AS, data was collected on 26 and 27 July, 2017 at LS's house, Thrizino town; For Fe1 and DS, the data was collected on 7 and 8 August, 2017, at RC's house, Buragaon village, West Kameng Dist., Arunachal Pradesh.

Materials used:

(a) Dental mirrors: "Xaer" brand dental intraoral orthodontic photographic glass mirror (double-sided rhodium occlusal); separate mirrors for each speaker.

(b) Activated Charcoal: "Nature's Way Activated Charcoal" capsules.

(c) Medically sanitised painting brushes, separate for each speaker.

(d) Medical gloves.

(e) "Sunflower" brand edible cooking oil.

(f) Tropicana Orange Juice.

(g) Mixing container, separate for each speaker.

(h) Isopropyl alcohol for cleaning and sanitisation.

(i) Soap and clean water for sanitisation.

Presentation list: The table below contains the list of words in the order of elicitation.

No.	Stimuli	Gloss
1	[s̪ɨ]	bamboo
2	[s̪ɨ]	blood
3	[s̪ɨ]	gold
4	[t̪s̪ɨ]	rice wine
5	[t̪s̪ɨ]	fish
6	[t͡ʃi]	´things
7	[ɨt͡s̪ɨ]	skin
8	[ɨsa]	child
9	[ɨs̪a]	together
10	[aʂa]	cat
11	[ut͡ʃʲo]	bundle
12	[ut̪s̪o]	healed
13	[t̪s̪o]	weigh
14	[t͡ʂo]	taro corm
15	[ɨʌa]	once
16	[ɨla]	beneath
17	[d͡ʒʲo]	hen
18	[d̪z̪o]	you
19	[mud̪z̪o]	porcupine
20	[ud͡ʐo]	rope
21	[ʐamo]	NAME.F
22	[ʐa]	loose
23	[ɨb͡ɭoʷ]	owner
24	[mɭ̃õ]	seven
25	[t̪ʰoʷ]	bite
26	[ɭɨw]	boil
27	[lɨw]	brother-in-law
28	[ʃʲo]	wood

Camera: (a) Still photos: Canon 700D DSLR with Canon 50 mm f/1.8 prime and Canon 55-250 USM IS II lenses. (b) Video: Canon XA20 for videography with Rode microphone (data not used for this study).

Lighting conditions: Very good light at Thrizino, however, reflections on the coloured parts of the tongue was seen due to the many windows in the room. This did not affect the analysis. Poorer light at Buragaon; the room needed to be artificially lit, and

consequently the palatograms are darker and slightly grainy, although of sufficiently good quality for analysis.

Procedure Summary:

(a) Informed consent

(b) Explanation, instruction and practice

(c) For **linguagrams**, the roof of the mouth is painted using the black mixture prepared with edible oil and activated charcoal (Ladefoged 2010: 36–42). The word to be uttered is stuck with sticky notes paper to the participant's shirt for the later identification in photographs). The participant is asked to utter the test word as naturally as possible once and immediately protrude the tongue.



Applying the charcoal mixture to the tongue[259]

Provided the charcoal mixture is of right consistency and the word is pronounced correctly, the tongue is now marked with black colour at places of contact with the palate. The participant is now photographed in this position till clear pictures are obtained in

[259] All photographs in this section are used with permission from the participants.

two compositions - one a medium shot with head and bust, and the other, a headshot. The participant then gargles his/her mouth with orange juice to remove the colouring. The procedure is repeated for the next test word.

4. For **palatograms** the charcoal mixture is applied on the tongue instead of the roof of the mouth. The participant is now asked to pronounce the word, after which a dental mirror is gently inserted into the participant's mouth so that the reflection of the roof is clearly visible.



Applying charcoal mixture to the roof of the mouth



Photography and videography setup for palatography

The participant is now photographed as explained above. The rest of the procedure is as for linguagrams.

Appendix 4. Occurrence statistics: Syllables

Table 151: Occurrence of CV syllable types (from 110,408 CV syllables in 78,000-word corpus).

	_i	_ɨ	_u	_e	_o	_a
p	160	185	400	300	794	552
b	1949	111	439	626	1608	4586
t	0	319	659	0	706	722
d	0	286	1064	0	488	7707
t͡ʂ	0	436	84	61	848	16
d͡ʐ	0	1419	454	510	571	168
t͡ɕ	0	866	676	0	530	256
d͡ʑ	0	358	370	0	199	411
k	450	1480	1050	837	894	2422
g	371	707	323	3140	1288	538
f	550	48	811	4	349	101
v	208	12	221	1260	366	191
s	0	2365	329	4647	676	2459
ʂ	0	973	92	117	571	88
ʐ	0	133	147	815	0	0
ɕ	0	763	22	0	0	317
ʑ	0	53	6	0	0	61
h	225	74	2007	2640	1143	1591
ɣ	796	581	613	132	597	749
m	764	627	860	2888	878	5081
n	0	505	359	538	2825	4884
ŋ	0	188	7	0	15	165
(r) [260]	207	29	41	264	91	289
l	0	654	854	0	244	2821
j	287	0	33	2223	1953	926
w	0	0	392	869	62	2288

[260] All syllables with /r/ onset are loanwords.

Table 152: Occurrence statistics for the palatalisation series

	*_i	*_ɨ	*_u	*_e	*_o	*_a
pʲ	0	0	19	92	287	2
bʲ	0	0	55	124	77	122
dʲ	0	0	0	2	10	29
t͡ʃʲ	756	12	44	2482	105	213
d͡ʒʲ	921	14	48	3930	3360	114
kʲ	0	0	25	16	42	12
gʲ	0	0	0	238	74	5
fʲ	0	0	20	0	1	0
vʲ	0	0	192	27	11	3
ʃʲ	488	0	0	279	362	0
mʲ	0	0	0	55	150	12
ɲ	1899	3	502	4359	41	586
ʎ	592	8	23	2563	124	184

Appendix 5. Tone in Hrusso Aka: A production study

A. Aim: To observe tonal behaviour in various environments using 31 verbs grouped into ten minimum pairs/triplets.

B. Scope: This study is meant for finding the Hrusso Aka tonal inventory and understanding the basics of tonal interactions. The three tonal profiles for citation forms of verb roots (HL, MM, LL) have already been identified at this stage. The focus of this study is on observing selected test-words in several environments rather than focusing on any particularity. The data is not primarily intended for quantitative study of specific aspects of the Hrusso Aka tone.

C. Speakers: Four female speakers between the ages 20 to 35 participated in the study along with a native speaker eliciting consultant. All the five women were from the village of Buragaon and native speakers of the Buragaon variety of Hrusso Aka. None of them reported speech disorders. They were compensated for their time according to the terms and conditions agreed with the Hrusso Aka Society at the beginning of the first fieldwork in 2016.

D. Equipment and format: All data was recorded on Marantz PMD 661 MK II Solid state recorder using the AKG C 520 head-worn cardioid microphone worn at a distance of two inches from the corner of speaker's mouth. The recorded sound files had 48000 kHz sampling rate and were in PCM 24 bit float format. The sampling rate was reduced to 22050 during Praat (Boersma & Weenink 2019) analysis.

E. Recording procedures: The speakers were made familiar with the procedures by the eliciting consultant before recordings. A brief practice was given before recordings

commenced. The test verbs were randomised and each was first elicited in isolation (frame 1 below), and then inserted into twelve frames (frames 2-13). These frames help observe test verbs in various phonological, prosodic and syntactic environments. For nouns only four frames were used, since it became evident during the preliminary study that tones associated with nouns behave just like those associated with verbs and these four frames were deemed sufficient in achieving the aim stated above.

Since the speakers could not read, only oral stimuli could be used. The data was elicited with the help of a female native Hrusso Aka speaker. In order to avoid imitation, the eliciting consultant announced the words and the frame sentences in Hindi. This also helped as a priming device. Once the speakers heard the stimuli in Hindi, they repeated it in Hrusso Aka twice. These utterances were recorded. Dummy stimuli were not presented since there was sufficient interaction between the elicitor and participants before elicitation of each set of tokens, which prevented artificial patterning of data. The native speaker elicitor was instructed to judge the tokens for accuracy, and if not satisfied, to request the speaker to repeat until she was sure of at least two correct utterances. I trained the elicitor and supervised the practise sessions remotely through video conferencing. During the actual recording the participants switched off their mobile phones to prevent static interference.

F. Selection of monosyllabic verbs: Hrusso Aka has several isosegmental pairs, triplets, and quadruplets as can be seen among the verbs selected for study, listed in the next two pages.

List 1: Target verbs in alphabetical order, with tone indicated:

(orthographic transcription)

Alph. Order	Order of recording	Word	Meaning (Arun. Hindi)	Meaning (Eng)
va01	vs02	bàw	khilna	bloom
va02	vs25	bāw	bulana	call
va03	vs24	d̪͡z̪ù̀w	marna	die
va04	vs27	d̪͡z̪ú̋w	sunna	hear
va05	vs30	d̪͡z̪ű́w	puchna	ask
va06	vs05	ĝū̃w	chakki pisna	grind
va07	vs10	ĝű́w	letna	recline
va08	vs19	ĝù̀w	roll karna	roll
va09	vs28	ĝū̃w	thanda	be frozen
va10	vs03	lū̃w	ubhalna	boil
va11	vs14	lū̃w	chilna	peel
va12	vs06	màw	gie maw	arrange clothes
va13	vs11	màw	olgü maw	clean rice
va14	vs26	māw	ulti karna	vomit
va15	vs04	nūw	dud pilana	feed (milk)
va16	vs23	núw	katna	bite
va17	vs01	nū̃w	manaana	cajole
va18	vs09	nū̃w	leak	leak
va19	vs15	nū̃w	dabana	press
va20	vs31	nű́w	daar hona	be sharp
va21	vs12	ŝű́w	rong marna	paint
va22	vs16	ŝū̃w	khinchna	pull
va23	vs18	ŝù̀w	barish	rain
va24	vs13	trű́w	pattar fekna	throw (stone)
va25	vs17	trū̃w	dalna	put
va26	vs20	trű́w	hachim	sneeze
va27	vs29	trù̀w	kapra bunna	weave
va28	vs08	viēw	rakhna	keep
va29	vs22	viéw	sochna	think
va30	vs07	mū̃ŝéw	pakarna	hold with pincer
va31	vs21	mū̃ŝēw	bath karna	chatter

List 2: Target verbs in the order of elicitation

(orthographic transcription)

SL no (order of recording)	Alphabetical Order	Word	Meaning (Arunachali Hindi)	Meaning (Eng)
vs01	va17	nüw	bachca manana	cajole
vs02	va01	baw	khilna	bloom
vs03	va10	lüw	ubhalna	boil
vs04	va15	nuw	dud pilana	feed (milk)
vs05	va06	ĝüw	chakki pisna	grind
vs06	va12	maw	gie maw	arrange clothes
vs07	va30	müŝew	pakarna	hold with pincer
vs08	va28	vew	rakhna	keep
vs09	va18	nüw	leak	leak
vs10	va07	ĝüw	letna	recline
vs11	va13	maw	olgü maw	clean rice
vs12	va21	ŝüw	rong marna	paint
vs13	va24	trüw	pattar fekna	throw (stone)
vs14	va11	lüw	chamra chilna	peel
vs15	va19	nüw	dabana	press
vs16	va22	ŝüw	khinchna	pull
vs17	va25	trüw	kapra dalna	put
vs18	va23	ŝüw	barish	rain
vs19	va08	ĝüw	roll karna	roll
vs20	va26	trüw	hachim	sneeze
vs21	va31	müŝew	bath karna	chatter
vs22	va29	vew	sochna	think
vs23	va16	nuw	katna	bite
vs24	va03	d͡z̪üw	marna	die
vs25	va02	baw	bulana	call
vs26	va14	maw	ulti karna	vomit
vs27	va04	d͡z̪üw	sunna	hear
vs28	va09	ĝüw	thanda	be frozen
vs29	va27	trüw	kapra bunna	weave
vs30	va05	d͡z̪üw	puchna	ask
vs31	va20	nüw	daar hona	be sharp

In Hrusso Aka, every verb root in citation form has one of the three tones L, M or H, but tonal minimal triplets are rare. There are three minimal triplets in List 1 above, that is, va07 to va09; va21 to va23; and va25 to va27. Minimal triplets with any two of the three tones are more abundant. The elicitation lists above contain several minimal pairs such as va01 & va02. There are also several homophonous pairs such as va04 &

va05, va17 & va18, and va24 & va26. The homophonous pairs were included in the list in order to determine if their behaviour remains the same in all environments.

G. <u>List of frames: Verbs</u>

1. In isolation, citation form.

a. Elicitor: Announces the test word in Hindi (e.g. thelna 'push').

b. Participant: Says the word to Hrusso Aka twice (e.g. düw 'push').

2. Sentence initial, followed by the focus clitic =bo.

a. E: ___ to ___ hei. (e.g. düw to thelna hei.)

b. P: ___ bo ___ babi. (e.g. düw bó thelnababi.)

Translation: '___, of course, is ___'

3. Sentence medial, unaffixed.

a. Aap ___ bolega. (Aap thelna bolega.)

b. Ba ___ chejowa. (Ba düw chejowa.)

Translation: 'You will say ___.'

4. Sentence medial, unaffixed.

a. Aap ___ nahi hei. (Aap thelna nahi hei.)

b. Ba ___ mowa. (Ba düw mowa.)

Translation: 'You are not to ___.'

5. As predicate head, followed by the sentence-final clitic (SFC**) =wa.**

a. Aap ___ hei. (Aap thela hei.)

b. Ba ___ wa. (Ba düwwa.)

Translation: ‘You have ___ed.’

6. Predicate head, prefixed with ma- ‘neg’, followed by SFC **=wa.**

a. Aap nahi ___ hei. (Aap nahi thela hei.)

b. Ba ma ___ wa. (Ba madüwwa.)

Translation: ‘You have not ___.’

7. Predicate head, word initial, suffixed with -mada ‘speculative’

a. Aap ___ hoga. (Aap thela hoga.)

b. Ba ___ madawa. (Ba dümadawa.)

Translation: ‘You might have ___.’

8. Predicate head, prefixed with ma- ‘neg’, suffixed with -mada ‘speculative’

a. Aap nahi ___ hoga. (Aap nahi thela hoga.)

b. Ba ma ___ madawa. (Ba madümadawa.)

Translation: ‘You might not have ___.’

9. Predicate head, suffixed with -jo (/-d͡ʒʲo/) ‘fut’

a. Aap ___ ga. (Aap thelega.)

b. Ba ___ jowa. (Ba düjowa.)

Translation: ‘You will ___.’

10. Predicate head, prefixed with ma- ‘neg’, suffixed with -jo (/-d͡ʒʲo/) ‘fut’

a. Aap nahi ___ ga. (Aap nahi thelega.)

b. Ba ma___ jowa. (Ba madüjowa.)

Translation: ‘You will not ___.’

11. Predicate head, suffixed with -jo (/-d͡ʒʲo/) 'fut' and -mada 'speculative'.

a. Aap ___ ga hoga. (Aap thelega hoga.)

b. Ba ___ jomadawa. (Ba düjomadawa.)

Translation: 'Perhaps you will ___.'

12. Predicate head, one prefix and two suffixes.

a. Aap nahi ___ ga hoga. (Aap nahi thelega hoga.)

b. Ba ma ___ jomadawa. (Ba madüjomadawa.)

Translation: 'Perhaps you will not___.'

13. In harsh imperative

a. Aap udar ___ (Tum udar thel!)

b. Ba süge ___ (Ba süge düg!)

Translation: 'You ___ there!'

For Praat pictures and pitch tracks elicited using these frames, see Appendix 12.

H. List of Frames: Nouns

1. In isolation, citation form

a. Elicitor: Announces the test word in Hindi (e.g. bo 'money').

b. Participant: Translates the word to Hrusso Aka (e.g. bo - 2 times).

2. Sentence initial, followed by focus clitic

a. E: ___ to ___ hei. (e.g. bo to paisa hei.)

b. P: ___ bo ___ babi. (e.g. bo bó paisa babi.)

Translation: '___, of course, is ___'

3. Sentence medial, unaffixed

a. Aap ___ bolega. (Aap paisa bolega.)

b. Ba ___ chejowa. (Ba bo chejowa.)

Translation: ‘You will say ___.’

4. Sentence medial, unaffixed

a. Ye ___ hei. (Ye paisa hei.)

b. He i/na ___ baba. (He i/na bo baba.)

Translation: ‘This is ___.’

Observations and discussion: See Chapter 7.

Appendix 6. Hrusso Aka Alphabet chart



Appendix 7. Tongue twisters

(Comparing the current orthography and the one with suggested changes)

In the following examples, line labelled (a) represent the current orthography, (b) orthography with suggested changes and (c) phonemic representations. Only one example is glossed, but all are translated.

(1.a) djo ñedzü ŝüw ge mazedañe, tchü lañe jofu tsañe se shürha ha cheima dzüwe

(1.b) jo ñedzü süwge mazedañe, cü lañe, jyofu tsañe ŝe shüzha ha cyeima dzüwe

(1.c) /d̪͡z̪o ɲed̪͡z̪ɨ ʂɨwge maz̪edaɲe t̪͡ʂɨ laɲe d͡ʒʲofu t̪͡ʂaɲe se ʂɨz̪a ha t͡ʃʲejma d̪͡z̪ɨwe/

Gloss:

/d̪͡z̪o	ɲed̪͡z̪ɨ	ʂɨw=ge	ma-z̪eda=ɲe	t̪͡ʂɨ	la=ɲe	d͡ʒʲo-fu	t̪͡ʂa=ɲe
2PL	sky	rain=LOC	NEG-speak-do=SEQ	rice.wine	bring=SEQ	fowl-meat	eat=SEQ

se	ʂɨz̪a	t͡ʃʲe-w	ná	d̪͡z̪ɨ=we/
that	frog	say-NMLZ	3PL.ACC	listen=IMP

'When it rains, you(pl), remaining silent, bringing rice wine and eating chicken, listen to what that frog is saying.'

(2.a) tchüchesa tchü, tsü tu, tchüw che (current).

(2.b) cücyeŝa cü, tsü tu, cüw cye (suggested).

(2.c) /t̪͡ʂɨt͡ʃʲéʂa t̪͡ʂí, t̪͡ʂɨ t̪ú, t̪͡ʂíw t͡ʃʲè/

'(I was told, someone,) having eaten half a piece of fish and drunk rice wine, laughed.'

(3.a) djo jo í jeje djüw djüw djekuw, jiñe sheĝe djüwje djüjodawe (current).

(3.b) jo jyo í jyejye jüw jüw jekuw, jiñe sheĝe jüwjye jüjyodawe (suggested).

(3.c) /d̪͡z̪o d͡ʒʲò í d͡ʒʲèd͡ʒʲe d̪͡z̪ɨw d̪͡z̪íw d̪͡z̪ékuw, d͡ʒiɲe ʃʲeɣe d̪͡z̪ìwd͡ʒʲe d̪͡z̪ɨd͡ʒʲódawe/

'You who have come to give a green egg to the chicken, go and give it a green leaf too.'

Appendix 8. Informed general consent by the president of the AES.

OFFICE OF THE
Aka(Hrusso) Elite Society
H.Q-Thrizino, West Kameng District, Arunachal Pradesh

Ref. No..... Date :.....

TO WHOM IT MAY CONCERN:

This is to certify that, I, In my capacity as the President of the Aka (Hrusso) Elite Society, the apex council of the Aka (Hrusso) tribe of Arunachal Pradesh, have carefully read and understood the contents of the consent form presented, and here attached, by Fr. Vijay A. D'Souza, of the University of Oxford, UK. I and my entire tribe deeply appreciate the efforts of Fr. Vijay A. D'Souza to document and study our language and assure him our full cooperation.

I, on behalf of the entire Aka (Hrusso) community, consent to all that has been explained in the consent form. This may be taken as a consent given to him by each and every individual of the Aka (Hrusso) Community to document our language as explained here in the consent form.

Shri. Govardhan Nimasow
President
Aka (Hrusso) Elite Society
17 January 2016

President
A. E. S.
Head Office: Thrizino
Dist. West Kameng (A.P.)

INFORMED CONSENT FORM

Name of the Student Researcher: Vijay A. D'Souza

Department: Faculty of Linguistics, Philology and Phonetics. University of Oxford,

Clarendon Press Centre, Walton St. Oxford, OX1 2HG, UK.

Course: DPhil

Supervisor: Prof. Mary Dalrymple

Method of Obtaining Consent: Oral, and video- and/or audio-recording (most of the participants are illiterate or semiliterate).

Dear Mr. Govardhan Nimasow,

I am a DPhil student at the University of Oxford, doing linguistic research on your language, Aka (Hrusso). My research project is entitled 'Documentation and Description of Hrusso Aka', and my research will involve data collection of the Aka (Hrusso) language from your community, during the course of which participants will be video- and audio-recorded. As such, I have approached you as the President of the Aka (Hrusso) Elite Society, the highest decision-making body of the Aka (Hrusso) tribe.

The data that I intend to collect is primarily of a linguistic nature, and will include (amongst other things): the narration of traditional stories/ oral history[1]/ natural phenomena (rain, floods, seasons etc.), the translation of lists of words and sentences, which I will first read in Hindi, into the Aka (Hrusso) language, the singing of traditional and modern songs, and conversations on mutually agreed topics.[2] The participants will be photographed, and/or video-recorded, and/or audio-recorded, and/or interviewed, whilst I take notes. The participants do not have to answer any questions they don't feel comfortable with, and may withdraw at any time. Audio- and video-recording will be made in quiet places and in comfortable settings. All participants may ask to stop the interview or recording at any time, without any adverse consequences.

The data will be used for my own studies, as well as for the future benefit and preservation of the Aka (Hrusso) language, as well as being a contribution to the field of linguistics. For this purpose, the data, both audio and video, will be stored in a secure and highly reputed linguistic archive called 'ELAR', based at SOAS, London, and may be uploaded onto the internet and/or disseminated via audio or print media, with the proper acknowledgement of the participants' valuable contribution. Access to data will be limited to registered users of ELAR; you, or indeed any member of the Aka (Hrusso) community, may register as a user of the archive, if you do so wish. Details of how to register may be obtained from me, or directly from the ELAR website. The data might also be used in the future by me or other interested linguists, or any other member of the Aka (Hrusso) community for the purposes mentioned here above, with the permission of the copyright holders of the data. Such dissemination of the data on the internet will be done only for the benefit of the Aka (Hrusso) language and culture, and with the general furthering of knowledge within the field of linguistics in mind. The participants will have the right to withdraw any data in the future, without any adverse consequences being incurred.

I would like to assure you that this study proposal has been reviewed by, and received ethics clearance through, the University of Oxford Central University Research Ethics Committee.

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[1] For instance, the narration of the oral history of a particular clan within the tribe.

[2] The topics of conversation will be diverse in theme, and include: socio-cultural customs, natural phenomena, agriculture, clothing and jewelry, travel, oral history, amongst others.

My interview with participants may consist of single or multiple sessions, each of which will not exceed two hours in length. Since, following our previous discussion, it was felt that monetary compensation for natural language data would not be culturally appropriate, I would like to compensate those participants concerned by means of gifts, such as meat, for instance, or any such appropriate payment in kind, according to the local sensibilities and guided by local customs. However, when it comes to the elicitation of sentence and word lists, I would like to compensate the participants monetarily, at a rate of Rs. 150/- per hour, since it was felt in our discussion that this would be an appropriate, adequate and necessary form of compensation in the particular context, i.e. for elicitation of word and sentence lists. Further, as per our discussion, when group items are recorded, the amount will be calculated by multiplying the number of participants and the number of hours. If there is an excess amount, after making a gift to the group according to local custom, the excess will be given to the common fund of the Aka (Hrusso) Elite Society and handed to the Vice President of the Society, Mr. Labi Dususow, as instructed by you, Mr. Govardhan Nimasow, to be used for further language documentation and propagation purposes within the Aka (Hrusso) community.

If you have a concern about any aspect of this project, please get in touch with me at vijay.dsouza@campion.ox.ac.uk or my supervisor, Prof. Mary Dalrymple, at mary.dalrymple@ling-phil.ox.ac.uk . We will do our best to answer your query within 10 days of its receipt. Should you remain unsatisfied, and have further concerns you may contact the chair of the Research Ethics Committee at the University of Oxford (Chair, Social Sciences & Humanities Inter-Divisional Research Ethics Committee; Email: ethics@socsci.ox.ac.uk; Address: Research Services, University of Oxford, Wellington Square, Oxford OX1 2JD). The chair will seek to resolve the matter in a reasonably expeditious manner.

I sincerely thank you for your interest and continued support for my fieldwork, and shall remain ever grateful for your kind consent.

Fr. Vijay A. D'Souza, SJ

University of Oxford

17th January, 2016

Shri Govardhan Nimasow

President of Aka (Hrusso) Elite Society

17th January, 2016

President
A. E. S.
Head Office: Thrizino
Dist. West Kameng (A.P.)

Appendix 9. Individual informed consent form

Name of the Student Researcher: Vijay A. D'Souza
Department: Faculty of Linguistics, Philology and Phonetics
Course: DPhil
Supervisor: Profs. Aditi Lahiri and Mary Dalrymple
Method of Obtaining Consent: Oral, on video and/or audio recording (Most of the participants are illiterate or semiliterate).
Language of Obtaining Consent: Hrusso Aka or Hindi

Mr./Ms X,

I am an DPhil student at the University of Oxford, doing linguistic research on your language, Hrusso Aka. My research is titled 'Documentation and Description of Hrusso Aka'. My research will involve Hrusso Aka language data collection from you, during which you will be video and audio-recorded. I have approached you to be a participant in this research since I have come to know that you are a knowledgeable person in your language.

The data that I intend to collect is primarily of linguistic nature. For this session I request you to narrate a traditional story/ narrate oral history[261]/ talk about natural phenomena (mention the topic – rain, floods, seasons etc); and/or translate in to Hrusso Aka a word or sentence list that I read in Hindi/ sing a traditional or modern song/ have a conversation[262] on (mention the topic)[263] While you do this you will be photographed, and/or video recorded and/or audio recorded and/or interviewed while I take notes. Some sensitive topics or issues may come up in our conversation and you do not have to answer any questions you don't feel comfortable with, and can withdraw at any time. Audio and video recording will be made in quiet places in comfortable settings. You may ask to

[261] Say the oral history of a clan.
[262] When more than one participant is involved.
[263] Conversation topics can be: Socio-cultural customs, natural phenomena, agriculture, clothing and jewelry, travel, oral history, etc.

stop the interview or recording any time without any adverse consequences thereof.

The data will be used for my own studies as well as for the future benefit of the Hrusso Aka language and for the advancement of knowledge in Linguistics. For this purpose, the data, both audio and video, will be stored in secure and reputed linguistic archive called ELAR, SOAS, London, and might be put on the internet, audio or print media with proper acknowledgement of your valuable contribution. Access to data will be limited to the registered users of ELAR; you or any person from Hrusso Aka community can be a registered user, if you wish to. For registration you can contact me or see the ELAR website. The data might also be used in future by me or other interested linguists or any other member of the Hrusso Aka community for the purposes just mentioned, with permission of the copyright holders of the data. Such dissemination of the data on internet will be done only for the benefit of the Hrusso Aka language and culture or the advancement of the field of Linguistics. (copyright holders will be decided after a discussion with the village leaders prior to the start of the interviews, thus, the participants will be informed who the copyright holder/s is/are. Please see annex 1 for explanation). You have the right to withdraw any data in future, without any adverse consequences thereof.

I would like to assure you that this study proposal has been reviewed by, and received ethics clearance through, the University of Oxford Central University Research Ethics Committee.

My interviews with you may of single/ multiple sessions, each session not exceeding two hours. You will be compensated adequately for your time which would amount up to Rs. 150 per hour or any other mutually agreed means or as per local customs as agreed upon

by local leaders.If you have a concern about any aspect of this project, please get in touch with me at vijay.dsouza@campion.ox.ac.uk or my supervisor Prof. Mary Dalrymple at mary.dalrymple@ling-phil.ox.ac.uk . We will do our best to answer your query within 10 days of the receipt of your query. Should you remain unsatisfied and have further concerns you could contact the chair of the Research Ethics Committee at the University of Oxford (Chair, Social Sciences & Humanities Inter-Divisional Research Ethics Committee; Email: ethics@socsci.ox.ac.uk; Address: Research Services, University of Oxford, Wellington Square, Oxford OX1 2JD). The chair will seek to resolve the matter in a reasonably expeditious manner.

Before we proceed I wish to obtain your consent. If you have understood what I have just explained, and wish to participate, please say "Yes. I would like to participate" in Hrusso Aka/Hindi. This will be taken to mean that you consent to participate as a language informant in this research. Do you have any questions? Do you give your permission for me to interview you, take your photo, audio and video record you? Do you give your permission for me to re-contact you to clarify information? Are you happy to proceed? Ok, in which case let's start.

(The participants do not understand English. The oral consent form will be orally explained in Hindi/Hrusso Aka and the consent obtained in the same language.)

Appendix 10. Ethics approval by CUREC

SOCIAL SCIENCES & HUMANITIES
INTER-DIVISIONAL RESEARCH ETHICS COMMITTEE

Research Services, University of Oxford, Wellington Square, Oxford OX1 2JD
Tel: +44(0)1865 616576 Fax: +44(0)1865 280467
ethics@socsci.ox.ac.uk

Co-ordinator of the SSH IDREC
Research Services



15 December 2015

Mr Vijay D'Souza
Faculty of Linguistics, Philology, and Phonetics

Dear Vijay D'Souza,

Research Ethics Approval Ref No: R38272

Title: Documentation and Description of Hrusso Aka

The above application has been considered on behalf of the Social Sciences and Humanities Inter-divisional Research Ethics Committee (IDREC) in accordance with the procedures laid down by the University for ethical approval of all research involving human participants.

I am pleased to inform you that, on the basis of the information provided to the IDREC, the proposed research has been judged as meeting appropriate ethical standards, and accordingly approval has been granted.

Should there be any subsequent changes to the project, which raise ethical issues not covered in the original application, you should submit details to the IDREC for consideration.

Yours sincerely,

Claudia Kozeny-Pelling

Claudia Kozeny-Pelling
Coordinator and Secretary SSH IDREC

cc: Mary Dalrymple
Dan Holloway

CKP/JM

Appendix 11. Mini Dictionary

(Preliminary draft of forthcoming publication. Approx. 3,000 words)

A a

a$_1$ /a/ *card.num.* one

abiew /abʲew/ *n* next month

ade /ad̪e/ *interj* Interjection expressing surprise

adü /ad̪ɨ/ *n* chilli

adübo /ad̪ɨbo/ *n* pestle

adűĝulu /ad̪ɨ́ɣulu/ *n* mortar

adüju /ad̪ɨd͡ʒʲu/ *n* round chilli

adükro /ad̪ɨk͡ʂo/ *n* dry chillies

adüña /ad̪ɨɲa/ *n* unripe (green) chili pepper

adzamha /ad̪͡z̪amha/ *n* the third day after today

adzuba /ad̪͡z̪uba/ *adv* **1)** uselessly **2)** needlessly

adzúĝa /ad̪͡z̪úɣa/ *n* tortoise

afa /afa/ *n* scabies

afafsűw /afafsɨ́w/ *adj* unseemly; irksome

afomew pulyu /afomew puʌu/ *n* a species of puffball mushroom (genus: calostoma).

age /age/ *adv* here

agü /agɨ/ *n* **1)** child **2)** infant

agü daláw /agɨ d̪aláw/ *v* addoption (of a child)

agü ñíw /agɨ ɲíw/ *v* conceive; be pregnant

agűsanaw /agɨ́sanəw/ *v* labour pain; birth pang

ahu /ahu/ *n* long ago

ahua /ahua/ *adv* **1)** one day **2)** some time ago

ahua-mahua /ahua-mahua/ *adv* someday

ai /ai/ *adv* **1)** here **2)** now **3)** temporal locative

ajolyi /ad͡ʒʲoʌi/ *n* **1)** a fifty-paise coin **2)** a necklace made of fifty-paise coins

akalya akalya káw /akaʌa akaʌa káw/ *v* limping

akape /akape/ *n* two species of bitter eggplant: one is orange-shaped with a corrugated surface and about 2 cm diameter. The other is half the size with a smooth, sperical surface and is more bitter.

akasa /akasa/ *adj* alone

akasabyow-akasaĝyow /akasabʲow-akasaɣʲow/ *adj* alone (emphatic)

aki /aki/ *n* **1)** father's elder brother **2)** A clan member older than one's father.

ako /ako/ *n* **1)** child **2)** younger sibling **3)** an affectionate term for a younger person

akor /akor/ *n* alphabet; a letter in the alphabet

akow /akow/ *adj* alone

aküĝü /akɨɣɨ/ *n* fishing hook

akülya /akɨʎa/ *n* one night

ala-müla /ala-mɨla/ *quant* somewhat

álango /álaŋo/ *n* fish (in child-directed language)

alu djümtchüw /alu d͡ʑɨmt͡ʂɨw/ *n* sweet potato

alu shokrü /alu ʃʲok͡ʂɨ/ *n* tapioca

alüha /alɨha/ *adv* later on

alyo /aʎo/ *n* elder sister's husband

am /am/ *RESP* yes

ama /ama/ *n* **1)** elder sister **2)** older female clan member except one's father's older sister and those married into the clan.

ama-ñum /ama-ɲum/ *n* siblings

amsaĝa /amsaɣa/ *prt* thingummy. A subsitute word for name of a thing or a person which the speaker cannot recall or does not know or does not want mention. Equivalent of the English what-do-you-call-it.

amumha /amumha/ *n* the fifth day from today

amyow /amʲow/ *n* casual talk

añ /aɲ/ *n* mother

añ dam /aɲ d̪am/ *n* stepmother

añ kiĝim /aɲ kiɣim/ *n* stepmother younger than one's biological mother

añ mukrom /aɲ muk͡ʂom/ *n* grandmother

añ nugow /aɲ nugow/ *n* step mother older than one's biological mother

añ-sañe /aɲ-saɲe/ *n* mother and children

ana /ana/ *adv* **1)** thus **2)** like this

aña /aɲa/ *quant* **1)** this much **2)** these many

aña ŝutchüw /aɲa s̪ut͡ʂɨw/ *quant* this much

añambua /aɲambua/ *quant* scant

añasa /aɲasa/ *adj* a little

anda$_{1}$ /an̪da/ *adv* in this manner

añe$_{1}$ /aɲe/ *n* elder brother's wife

añe$_{2}$ /aɲe/ *quant* **1)** many (for countable nouns) **2)** much (for mass nouns)

añeñasa /aɲeɲasa/ *quant* a small quantity of something

anga /aŋa/ *n* child

angasa /aŋasa/ *n* child

angkro /aŋk͡ʂo/ *n* grandfather

angkrom$_1$ /aŋk͡ʂom/ *n* grandmother

ano /ano/ *prt* first person assertive particle, used to assert a statement in the first person

ape-aĝiw /ape-aɣiw/ *adv* up to what is necessary

ape-awu /ape-əwu/ *n* ancestors

ápehu /ápehu/ *n* **1)** father-in-law **2)** mother's elder brother

apie /apʲe/ *n* **1)** mother-in-law **2)** wife of father's elder brother (aki) **3)** mother's elder sister **4)** wife of mother's younger brother (assü). **5)** aunty

apiew /apʲew/ *quant* **1)** enough **2)** sufficient

ápu /ápu/ *n* **1)** milk **2)** breast (human) **3)** mammary glands of some animals

apulüba /apuli̱ba/ *n* **1)** nipple (of breast) **2)** animal teat

apyoka /apʲoka/ *n* turkey berry

apyów /apʲów/ *adj* somewhat

are /are/ *interj* an expression of surprise

Ari /ari/ *n* river name

ari tchü /ari t̪͡ʂi̱/ *n* needlefish

aŝesa /a̱ʂesa/ *adv* **1)** stealthily **2)** softly

asha$_1$ /aʂa/ *adv* **1)** perhaps **2)** probably

asha$_2$ /aʂa/ *adv* once

asha$_3$ /aʂa/ *n* cat

ashaka /aʂaka/ *adv* at once

ashása /aʂása/ *n* kitten

assü /assi̱/ *n* **1)** mother's younger brother or sister **2)** mother's younger clan member

asüga /asi̱ga/ *n* loss

Aŝüm /a̱si̱m/ *n* Assam

aŝüm tokapu /a̱si̱m t̪okapu/ *n* an ornament

atchóngsa /at̪͡ʂóŋsa/ *adj* small

atchü /at̪͡ʂi̱/ *n* elephant

atchü utu /at̪͡ʂi̱ ut̪u/ *n* jewel

atchümha /at̪͡ʂi̱mha/ *n* fifth day from today

atra /aʈ͡ʂa/ *n* traditional silk cloth

atraŝü /aʈ͡ʂa̱si̱/ *n* sweat

atroba /a͡tʂoba/ *n* chickweed

atru /a͡tʂu/ *n* father's elder sister

atrü /a͡tʂɨ/ *adv* almost

ava /ava/ *n* **1)** food **2)** cooked rice

ava gim /ava gim/ *n* a dish prepared out of finger millet (see kütse), sometimes used as the main item of a meal instead of rice.

avampra /avampʂa/ *n* wooden ladle with flat tip used for serving rice.

avè /avè/ *adj* valueless

awa /awa/ *n* father-vocative

awu /awu/ *n* father

awu mukro /awu muk͡ʂo/ *n* grandfather

awu-añ /awu-aɲ/ *n* parents

ayakra /ajak͡ʂa/ <*Not Sure*> an interjection expressing pain; ouch!

aye /aje/ *n* **1)** elder brother **2)** older male member of one's clan expect one's grandfather and father's elder brother.

ayo /ajo/ *adv* from here

ayo-ñuw /ajo-ɲuw/ *n* male siblings; clan brothers

B b

ba$_1$ /ba/ *interj* interjection of incredulity

ba$_2$ /ba/ *pro* you (singular)

ba$_3$ /ba/ *n* hitting action (children's language)

bá /bá/ *pro-form* accusative form of the second person singular

bà /bà/ *v* copula

bachi /ba t͡ʃʲi/ *pro* yours

baĝa güba /baɣa gɨba/ *n* chief village messenger

baĝadam /baɣaḍam/ *n* glutinous rice

baĝagi /baɣagi/ *n* tiger

baĝübo /baɣɨbo/ *n* wife's sister's husband

baĝűw /baɣɨ́w/ *v* divide

baküsa /bakɨsa/ *n* box

balang /balaŋ/ *n* bamboo cup

Baluka /baluka/ *n* mythical king, ancestor of Shañ-Gübzü clans

balyi /baʎi/ *n* sand

Balyipüĝa /baʌipɨɣa/ *n* Balipara town

bami-trumi /bami-t͡ʂumi/ *n* banter; chitchat

bamishi /bamiʃi/ *n* story

bana$_2$ /bana/ *n* an ornament

Banasur /banasur/ *n* an Asura king; figures in the oral history of Shañ-Gübzü clans

bañe-viñe /baɲe-viɲe/ *n* The pre-natal realm where humans are formed by a female being called Ape Ñitchü-Ñiĝi.

Banroja /banrod͡ʒʲa/ *n* mythical ancestor of Shañ-Gübzü clans

basha /baʂa/ *n* reward

baw /bəw/ *v* call

bàw /bàw/ *v* bloom

baw-viw /bəw-viw/ *v* invoke

be /be/ *n* forest; weed

beĝi /beɣi/ *n* a small cigarette made of tobacco flakes wrapped with pieces of Tendu (Diospyros melonoxylon) leaves. They are used as a cheap alternative to common cigarettes, but carry a greater risk of oral cancer and heart and lung diseases.

beĝü /beɣɨ/ *n* biri

bekasa /bekasa/ *n* small bowl

bekui-betrui /bekui-be t͡ʂui/ <*Not Sure*> tear apart

bela /bela/ *n* **1)** bronze or silver plates or bowls traditionally used for eating food or exchange of gifts **2)** cymbals used in traditional Ĝusso music

bela güjedow /bela gɨd͡ʒʲeḏow/ *n* traditional bronze bowl used in customary gift exchange between relatives

bela kuvum /bela kuvum/ *n* traditional bronze bowl used in customary exchanges between relatives which has value equivalent of a pando

bela üshidow /bela ɨʃiḏow/ *n* traditional bowl

bela üshidowsa /bela ɨʃiḏowsa/ *n* small type of 'bela üshidow' used in customary exchanges between relatives

bela-gaŝü /bela-gaʂɨ/ *n* different varieties of traditional plates used in customary exchanges between relatives

belazem /belazem/ *n* traditional flat bronze plate used in customary exchanges between relatives. Equivalent to the value of a female mithun

biebyu /biebʲu/ *n* fish species

Bimtchü hugeĝi /bimt͡ʂɨ hugeɣi/ *n* name of a waterhole

bisto /biʂto/ *n* bed

biw /biw/ *v* draw (e.g., with finger)

bo$_1$ /bo/ *n* money

bo$_2$ /bo/ *n* be lucky

bo-luko /bo-luko/ *n* wealth

bodo /bo̤do/ *n* donkey

bogiĝe /bogiɣe/ *n* a piece of cloth made from the fibre of Himalayan nettle, worn by men, used for carrying goods on the back.

Boĝohu /boɣohu/ *n* mythical ancestor of the Shañ-Gübzü clans

boĝütom /boɣɨ̤tom/ *n* container

bolù /bolù/ *adj* **1)** stubborn **2)** strong **3)** insolent **4)** brave

bombu /bombu/ *n* bamboo (<Hin)

bosam /bosam/ *n* **1)** niece (sister's daughter) **2)** daughter of a clan-sister **3)** grand niece and great-grandneice through one's sister or clan-sister for five generations.

bosaw$_1$ /bosəw/ *n* **1)** nephew (sister's son) **2)** son of clan-sister **3)** grandnephews and great-grandnephews through one's sister or clan-sister for five generations.

bosaw$_2$ /bosəw/ *n* **1)** sister's child **2)** child of clan-sister **3)** grandnephews, great-grandnephews, grandneices and great-grandneices through one's sister or clan-sister for five generations

bosün /bosɨn/ *n* currency coin

bow /bow/ *v* be cloudy

bów /bów/ *v* **1)** appoint **2)** place something

braw /b͡z̧əw/ *v* explode

bràw /b͡z̧àw/ *v* **1)** be separated **2)** divorce

bròw /b͡z̧òw/ *v* sprout

budzu /bṳd͡z̤u/ *n* wisdom; intelligence

budzù /bṳd͡z̤ù/ *adj* clever

bufu$_1$ /bufu/ *n* older brother of one's spouse

bufu$_2$ /bufu/ *n* father-in-law

bufu-ñiŝü /bufu-ɲi̤ʂɨ/ *n* in-laws, especially spouse's older siblings and their families.

Büĝam /bɨɣam/ *n* Monpa people

buĝo /buɣo/ *n* room or space to sleep or rest inside the house

büla-büláw /bɨla-bɨláw/ *adj* fluent

bulu /bulu/ *n* **1)** insect **2)** worm

bulu jéw /bulu d͡ʒʲéw/ *v* be worm-infested

bülü-bülüw /bɨli-bɨliw/ *n* smooth

bulu-ŝüñ /bulu-ʂɨɲ/ *n* insect

bülüw /bɨliw/ *adj* slippery

bulyeĝu /buʌeɣu/ *n* a type of bamboo basket

bumdzu /bumd̪͡z̪u/ *n* **1)** trade **2)** barter

bupie-ñipie /bupʲe-ɲipʲe/ *n* elders

Bupu /bupu/ *n* Ĝusso

büsha /bɨʂa/ *card.num.* twenty

büshatrü mro /bɨʂaʈ͡ʂɨ mz̪͡o/ *card.num.* twenty-seven

büshatrü pŝüĝi /bɨʂaʈ͡ʂɨ pʂɨɣi/ *card.num.* twenty-four

büshatrüsütü /bɨʂaʈ͡ʂɨsɨʈ̪ɨ/ *n* twenty-nine

busulu /busulu/ *n* primitive ancestor

busulu-ñeĝüzüw /busulu-ɲeɣɨzɨw/ *n* primieval progenitors of humans: Busulu Awu (father 'Busulu' and Ñeĝüzü Añ (mother 'Ñeĝüzü')

buto-luho /buṭo-luho/ <*Not Sure*> auspicious time

buw /buw/ *v* be healthy

búw /búw/ *v* draw a line

buw-luw /buw-luw/ *adj* be.healthy

byo /bʲo/ *n* a conical bamboo basket

byobraw /bʲob͡z̪əw/ *v* explode

byów$_1$ /bʲów/ *v* sprouting (of mushroom and small plants)

byów$_2$ /bʲów/ *v* shoot with a gun

byu /bʲu/ *n* snake

byu shava /bʲu ʂava/ *n* python

byuĝi /bʲuɣi/ *n* a species of green viper with stripes

byumtchü /bʲum̪͡t̪ʂɨ/ *n* skink

byumtchükiĝi /bʲum̪͡t̪ʂɨkiɣi/ *n* a nonvenomous snake, green coloured and with black stripes running through the length of its body

byungu /bʲuŋu/ *n* cobra

byunuĝa /bʲunuɣa/ *n* caterpillar

byusogro /bʲusog͡z̪o/ *n* North-eastern Himalayan Krait (bungarus bungaroides)

byusû /bʲuʂɨ/ *n* a non-venomous snake that has a red underside and black body.

byúsügzü /bʲúʂɨg͡z̪ɨ/ *n* earthworm

byuto /bʲuṭo/ *n* a poisonous snake that is found in Lada area, probably the Himalayan Pit Viper

byutokro /bʲuṭok͡ʂo/ *n* a short but thick venomous snake, has black body with white dots

byutsüvetsü /bʲum̪͡t̪ʂɨvem̪͡t̪ʂɨ/ *n* a red-coloured venomous snake

byuw /bʲuw/ *v* pull

byúw /bʲúw/ *v* wear, wrap a headscarf around one's head

bzeĝüŝü /b͡zeɣɨʂɨ/ *n* fishing rod

bzeñe /b͡zeɲe/ *n* a grove of a variety of small, edible bamboo

bzetsü /b͡zet͡sɨ/ *n* a type of tender edible bamboo

bzéw /b͡zéw/ *v* challenge

bzü shava /b͡zɨ ʂava/ *n* python

bzüga /b͡zɨga/ *n* primeval time and place; pre-migratory place of Ĝusso people

bzügañeĝiw /b͡zɨgaɲeɣiw/ *n* beginning

bzügow /b͡zɨgow/ *v* hold

bzüva /b͡zɨva/ *n* horse-hair fiddle, a traditional Hrusso musical instrument

bzüw /b͡zɨw/ *v* pull

bzűw /b͡zɨ́w/ *v* wear

C c

chehow / t͡ʃʲehow/ *cls.op* Explanatory particle

chekülüw / t͡ʃʲekɨlɨw/ *adj* speak indirectly; make inuendoes

chemuw / t͡ʃʲemuw/ *v* curse

chepaw / t͡ʃʲepəw/ *v* **1)** convey by word of mouth **2)** communicate by word of mouth, esp. about an upcoming event or action

chetrów / t͡ʃʲet͡ʂów/ *v* speak.mistakenly

chew / t͡ʃʲew/ *v* curse

chéw$_1$ / t͡ʃʲéw/ *v* wear

chéw$_2$ / t͡ʃʲéw/ *v* cut

chèw / t͡ʃʲèw/ *v* say

chi / t͡ʃʲi/ *n* **1)** subject matter **2)** topic of concern **3)** affair **4)** concern

chi dzúw / t͡ʃʲi d͡zúw/ *v* recite concluding chants of the müga sacrifice

chiaĝbo / t͡ʃʲiaɣbo/ *n* weapon

chibra / t͡ʃʲib͡zɻa/ *n* ornaments; jewels

chibra-chiñiw / t͡ʃʲib͡zɻa- t͡ʃʲiɲiw/ *n* ornaments

chiĝa / t͡ʃʲiɣa/ *n* work

chiĝa-chitra / t͡ʃʲiɣa- t͡ʃʲit͡ʂa/ *n* work

chìĝíw / t͡ʃɪɣíw/ *adj* **1)** alert **2)** awake **3)** smart

chigüje / t͡ʃʲigɨd͡ʒʲe/ *n* **1)** the soul of a dead person **2)** ghost

chigüje ñepsü / t͡ʃʲigɨd͡ʒʲe ɲep̪s̪ɨ/ *n* realm of the dead

Chila / t͡ʃʲila/ *n* Tezpur town

chìmáñiw / t͡ʃ̀imáɲiw/ *adj* **1)** ignorant **2)** mannerless; ill behaved **3)** immature

chimew / t͡ʃʲimew/ *n* dream

chimi / t͡ʃʲimi/ *n* container

chimi gonti / t͡ʃʲimi gon̪t̪i/ *n* container

chiñibyow-chiñiĝow / t͡ʃʲiɲibʲow- t͡ʃʲiɲiɣow/ *adj* **1)** sincere (emphatic) **2)** obedient (emphatic)

chiñiw / t͡ʃʲiɲiw/ *adj* **1)** sincere **2)** sensible **3)** wise; understanding

chiñyow / t͡ʃʲiɲjow/ *v* seggregate

chitruw / t͡ʃʲit̪͡s̪uw/ *v* **1)** converse **2)** speak

chìw / t͡ʃ̀iw/ *v* dig

chucho / t͡ʃʲu t͡ʃʲo/ *n* orchid

chuĝow / t͡ʃʲuɣow/ *v* overflow

chüke-chüĝe / t͡ʃʲɨke- t͡ʃʲɨɣe/ *n* splinters

chunchui / t͡ʃʲun t͡ʃʲui/ *n* bird species

chuño / t͡ʃʲuɲo/ *n* snow

chuño suw / t͡ʃʲuɲo suw/ *v* snow

chuñohu / t͡ʃʲuɲohu/ *n* water from melted snow

D d

dabyo-daĝyow /d̪abʲo-d̪aɣʲow/ *v* do something quickly

dabzew /d̪ab̪͡z̪ew/ *v* **1)** challenge someone through one's actions. **2)** taunt by actions

Dadrulümyew /dad͡z̪ulɨmʲew/ *n* a place name

dadrüw /d̪ad͡z̪ɨw/ **1)** *v* teach **2)** *n* teacher

dadüw /d̪ad̪ɨw/ *v* touch

dadzow /d̪ad̪̪͡z̪ow/ *v* complete

dafa-dafsüw /d̪afa-d̪afsɨw/ *v* disturb

dafiabyo-dafiaĝow /d̪afiabʲo-d̪afiaɣow/ *adv* As soon as an event is finnished.

daga-daĝaw /d̪aga-d̪aɣəw/ *v* drop down

dagaw /d̪agəw/ *n* Insult someone through one's action.

dage dage /d̪age d̪age/ *v* sound of shaman's bell

dagow /d̪agow/ *v* stick

dagudow /d̪agud̪ow/ *v* **1)** mend **2)** straighten something.

dagüdraw /d̪agɨɖ͡ʐ̪əw/ *v* clean

daguw /d̪aguw/ *v* fill

daĝuw /d̪aɣuw/ *n* take revenge

dagyow /d̪agʲow/ *v* heal

dahaw /d̪ahəw/ *v* close

dakeĝ /d̪akeɣ/ *v* include

dakrow /d̪ak͡ʂ̪ow/ *v* dry something

dakütrüw /d̪akɨ͡ʈʂ̪ɨw/ *v* tease

dakütsow /d̪akɨ͡ʈs̪̈ow/ *v* disturb

dakuw /d̪akuw/ *v* arrive

dalaw /d̪aləw/ *v* **1)** adopt a child **2)** rear a child **3)** nurture

dalyew /d̪aʎew/ *v* block

damchew /d̪am t͡ʃʲew/ *v* sign

damew /d̪amew/ *v* start

damgüzü-damüĝiw /d̪amgɨzɨ-d̪amɨɣiw/ <*Not Sure*> unpleasant to do.

damuĝuw /d̪amuɣuw/ *v* revive

damügzüw /d̪amɨg̪͡ʐ̪ɨw/ *adj* difficult to do

damüsüw /d̪amɨsɨw/ *v* clean

damütrüw /d̪amɨ͡ʈʂ̪ɨw/ *v* **1)** kill **2)** finish

danghuw /d̪aŋhuw/ *v* know

danghuw-kinghuw /d̪aŋhuw-kiŋhuw/ *v* know

danüw /d̪anɨw/ *v* crush something into small particles

dapa-dapa daw /d̪apa-d̪apa d̪əw/ *v* do something carefully

dapaw /d̪apəw/ *v* maintain

dapo-dapo /d̪apo-d̪apo/ *adv* carefully

dapsüĝew /d̪ap͡s̪̈ɨɣew/ *n* threat

dapüñew /d̪apɨɲew/ *v* awaken someone

daŝe-daĝew /d̪aʂ̪e-d̪aɣew/ *v* delay

daŝe-damew /d̪aʂ̪e-d̪amew/ *v* taunt

dashütrüw$_{1}$ /d̪aʂɨ͡ʈʂ̪ɨw/ *n* collection

dashütrüw$_{2}$ /d̪aʂɨ͡ʈʂ̪ɨw/ *v* keep something ready

dashüw /d̪aʂ̪ɨw/ *v* heat something

daŝü-daĝiw /d̪aʂ̪ɨ-d̪aɣiw/ *n* end

dasü-kisüw /d̪asɨ-kisɨw/ *v* be knowledgeable

dasüw /d̪asɨw/ *v* be knowledgeable

daŝüw /d̪aʂɨw/ *v* mix

datchüw /d̪at͡ʂɨw/ **1)** *v* imitate **2)** *n* a symbolic picture or drawing

datru-kitruw /d̪at͡ʂu-kɨt͡ʂuw/ *v* **1)** wrong doings **2)** mistakes

datruw /d̪at͡ʂuw/ *n* mistake

dàw /d̪àw/ *v* do

dazew /d̪azew/ *v* level something

dje bülű̀w /d̪͡ʒe bɨlɨ́w/ *v* walk or move past another sentient entity (humans, animals, spirits) unawares.

dje kéĝitsüw /d̪͡ʒe kéɣɨt̪͡ʂɨw/ *v* gather together with a group of people for an unplanned meeting.

dje pütsüw /d̪͡ʒe pɨt̪͡ʂɨw/ *v* splash

djelaw$_1$ /d̪͡ʒeləw/ *v* crisscross

djelaw$_2$ /d̪͡ʒeləw/ *v* cross

djemew /d̪͡ʒemew/ *v* **1)** come together **2)** gather

djemüfow /d̪͡ʒemɨfow/ *adv* intensely, with heavy breathing

djemyew /d̪͡ʒemʲew/ *v* enter

djeŝa /d̪͡ʒeʂa/ *adv* tonight

djeshü-djeĝüw /d̪͡ʒeʂɨ-d̪͡ʒeɣɨw/ *n* contagion (also see ügü djeshüw)

DjeŝüwDjeŝüw /d̪͡ʒeʂɨw/ *n* progenitor of the Djeŝüsow subclan of the Jebisow clan

djetülüw /d̪͡ʒet̪ɨlɨw/ *n* crisscross

djew /d̪͡ʒew/ *v* the process of stretching dough on 'ĝumŝe' leaf in order to make traditional bread.

djèw /d̪͡ʒèw/ *v* move from one place to another without a particular destination

djo$_1$ /d̪͡ʒo/ *pro* you (pl), the second person plural pronoun

djo$_2$ /d̪͡ʒo/ *n* bamboo type

djó /d̪͡ʒó/ *CASE* second person plural accusative

Djodju Kuĝa /d̪͡ʒod̪͡ʒu kuɣa/ *n* a Sajolang (Miji) clan name

djoĝgi /d̪͡ʒoɣgi/ *n* bamboo type

djoĝgro /d̪͡ʒoɣgʐ̩o/ *n* bamboo type

djow /d̪͡ʒow/ *v* cut with a sword or a long knife

djòw /d̪͡ʒòw/ *v* sprout

dju /d̪͡ʒu/ *pro* who

djú /d̪͡ʒú/ *CASE* who accusative

djüdu /d̪͡z̪ɨd̪u/ *n* evening

djümĝa-djümĝüw /d̪͡z̪ɨmɣa-d̪͡z̪ɨmɣɨw/ *adj* bluish or greenish

djümĝow /d̪͡z̪ɨmɣow/ *adj* bluish

djümpadüĝaw /d̪͡z̪ɨmpad̪ɨɣəw/ *adj* dark blue or dark green

djümtchüw /d̪͡z̪ɨmt̪͡s̪ɨw/ *adj* sweet

djümtrü-ĝüñiw /d̪͡z̪ɨmʈ͡ʂi-ɣɨɲiw/ *adj* dark blue or dark green

djümütrüĝüñiw /d̪͡z̪ɨmɨʈ͡ʂɨɣɨɲiw/ *n* dark.green

djüñ-vzüñ /d̪͡z̪ɨɲ-v̪͡z̪ɨɲ/ *n* flying insects

djűw /d̪͡z̪ɨ́w/ *v* give

djǜw /d̪͡z̪ɨ̀w/ *adj* **1)** green **2)** blue

djüw-dzaw /d̪͡z̪ɨw-d̪͡z̪əw/ *v* give and take

djűwfo /d̪͡z̪ɨ́wfo/ *n* a necklace made of small, green beads

do$_1$ /d̪o/ *n* mouth harp: a small musical instrument made of bamboo and played with the support of lips with one's mouth as the resounding chamber. (other names: Jew's harp, jaw harp, Ozark harp)

dõ /d̪õ/ *n* counterfeit

dõ kefañe /d̪õ kefaɲe/ *n* a sword made as an imitation of the kefañe sword, of lesser quality and price than kefa]e

docheñe /d̪o ʧeɲe/ *n* a place inside the house for keeping the sacred equipment of a local priest

doĝa-dotra /d̪oɣa-d̪o͡ʈʂa/ *n* medicine

dogow /d̪ogow/ *v* stop

dolye$_1$ /d̪oʌe/ *n* necklace made of yellow beads, smaller and of lighter-yellow colour than those in tradjü

dolye$_2$ /d̪oʌe/ *n* an ornament

domu /d̪omu/ *n* September

domuhu /d̪omuhu/ *n* the second month of the Ĝusso calendar, rough corresponding to September.

Doron /doron/ *n* Darang

dósa /d̪ósa/ *n* The first month of the Ĝusso calendar, roughly corresponding the month of August. This is considered an auspicious month ('hubie süvzüw'). After the inauspicious months of 'Tsülyiw' and 'Ĝuzu' (corresponding June and July) when there is rain, disease and hunger, the month of Dosa marks the end of the 'Müña' season and the beginning of the 'Luhohhu' (prosperous) season which lasts till 'Müñesa' (March). The annual 'Hu-pu küĝüw' (lit. mountain-river prayer), the prayer ceremony to the forces of nature, is held in this month. Meetings, travel, hunting, making fish traps, and all types of social ceremonies can commence from this month.

dosahu /d̪osahu/ *n* he first month of the Ĝusso calendar, roughly corresponding the month of August. This is considered an auspicious month ('hubie süvzüw'). After the inauspicious

months of 'Tsülyiw' and 'Ĝuzu' (corresponding June and July) when there is rain, disease and hunger, the month of Dosa marks the end of the 'Müña' season and the beginning of the 'Luhohhu' (prosperous) season which lasts till 'Müñesa' (March). The annual 'Hu-pu küĝüw' (lit. mountain-river prayer), the prayer ceremony to the forces of nature, is held in this month. Meetings, travel, hunting, making fish traps, and all types of social ceremonies can commence from this month.

dosüĝa /ḍosɨɣa/ *n* others

dow$_1$ /ḍow/ *adj* swollen

dow$_2$ /ḍow/ *n* return

draafo /d͡ʐaafo/ *n* a necklace made of flat bronze pieces

dradjű /d͡ʐaḍ͡ʐí/ *n* gecko

drafudro /d͡ʐafud͡ʐo/ *n* families or clans to whom one is related by his/her own marriage or through the marriage of a clan member.

draha /d͡ʐaha/ *adv* tomorrow

draha-pülüha /d͡ʐaha-pɨlɨha/ *adv* in future (lit. tomorrow- the day after)

drañdum /d͡ʐaɲḍum/ *n* chieftain

draw$_1$ /d͡ʐəw/ *n* friend

draw$_2$ /d͡ʐəw/ *adv* slow

draw-draw /d͡ʐəw-d͡ʐəw/ *adv* slowly

drawha /d͡ʐəwha/ *n* future

drõ /d͡ʐõ/ *n* fine

dro-drow /d͡ʐo-d͡ʐow/ *adj* be sticky

droĝuloñ /d͡ʐoɣuloɲ/ *n* wild vegetable species

drondro /d͡ʐond͡ʐo/ *n* sit

drow /d͡ʐow/ *v* swim

dru /d͡ʐu/ *n* sun

dru druw /d͡ʐu d͡ʐuw/ *n* sunshine

drü-drü /d͡ʐɨ-d͡ʐɨ/ *adv* each and every

Druã /d͡ʐuã/ *n* Sidisow clan; Clans of Dijangania

drubzü /d͡ʐub͡ʐɨ/ *n* pumpkin

drudubuw /d͡ʐuḍubuw/ *v* drop

druguw /d͡ʐuguw/ *n* sunset

druguw-drulyiw /d͡ʐuguw-d͡ʐuʌiw/ *n* world (lit.West-East)

drükei-drüyei /d͡ʐɨkei-d͡ʐɨjei/ *v* clean

drükrüw /d͡ʐɨk͡ʂiw/ *n* pillow

drukülyi /d͡ʐukɨʌi/ *n* last night

drulyiw /d͡ʐɻuʌiw/ *n* sunrise

drumi /d͡ʐɻumi/ *n* sunlight

drumupaküw /d͡ʐɻumupakɨw/ *v* be drowsy

drümüsü-drümüĝüw /d͡ʐɻimɨsɨ-d͡ʐɻimɨɣɨw/ *v* clean

drümüsü-drümürüw /d͡ʐɻimɨsɨ-d͡ʐɻimɨrɨw/ *v* clean

drumuw /d͡ʐɻumuw/ *v* sleep

drüshüla /d͡ʐɻʂɨla/ *n* matchbox

drushüla umu /d͡ʐɻuʂɨla umu/ *n* matchstick

drutsow /d͡ʐɻut̪͡s̪ow/ *n* noontime

drúw$_1$ /d͡ʐɻúw/ *adj* be ripe

drúw$_2$ /d͡ʐɻúw/ **1)** *v* be fully cooked or roasted **2)** *adj* soft

drüw /d͡ʐɻɨw/ *v* sell

drű́w /d͡ʐɻɨ́w/ *v* rub

Druwano /d͡ʐɻuwano/ *n* land of the Druã people; Dijangania village

düba /d̪ɨba/ *v* be.concerned

dubrow /d̪ub͡ʐɻow/ *v* shine

dubúw /d̪ubúw/ *adj* **1)** slightly stale (of meat) **2)** soft, usually due to rotting or inflammation

dügaw /d̪ɨgəw/ **1)** *v* push and make something fall **2)** *adj* slanting

dügiew /d̪ɨgʲew/ *v* **1)** cause **2)** induce

duĝiw /d̪uɣiw/ *n* equivalent

dugo /d̪ugo/ *n* sugar cane

duĝo /d̪uɣo/ *n* shed

Duĝo /duɣo/ *n* a place name

dügo /d̪ɨgo/ *dem* from there

dugow /d̪ugow/ *v* close a door

dügrü-kuñuw /d̪ɨg͡ʐɻɨ-kuɲuw/ *v* humiliate

dügrüw /d̪ɨg͡ʐɻɨw/ *v* **1)** kick **2)** step on something

dugu /d̪ugu/ *n* bridge

duĝuje ubo /d̪uɣud͡ʒʲe ubo/ *n* a pair of conical silver ornaments used by women along with traditional necklace

dügyow /d̪ɨgʲow/ *v* make a hole

dügzüw /d̪ɨg͡ʐ̪ɨw/ *v* make

duhu /d̪uhu/ *n* sorrow

dülübo /d̪ɨl̪ɨbo/ *n* walking stick

dülügow /d̪ɨl̪ɨgow/ *v* lay

dulyuw /d̪uʎuw/ *v* twist

düm /d̪ɨm/ *n* an act of leading a community effort towards a war, building something etc.

dümülü-dümülü /d̪ɨmɨl̪ɨ-d̪ɨmɨl̪ɨ/ *v* dip repeatedly

dümülüw /d̪ɨmɨl̪ɨw/ *n* dip

dümyeaw /d̪ɨmʲeəw/ *v* dip something in liquid

dunduruw /d̪und̪uruw/ *v* chrip

dünü-düĝüw /d̪ɨnɨ-d̪ɨɣɨw/ *v* press

düpraw /d̪ɨp͡ʂəw/ *adj* flat

düsuaw /d̪ɨsuəw/ *v* by pushing a liquid container

Dususow /dususow/ *n* **1)** Dususow clan **2)** a surname

duw /d̪uw/ *v* play

dúw /d̪úw/ *v* **1)** be **2)** exist

dùw /d̪ùw/ *v* pound (grain)

düw /d̪ɨw/ *v* push

dyam /d̪jam/ *adj* big

dyéw /d̪jéw/ *adj* big

dyów /d̪jów/ *adj* big

dzaga /d̪̪͡z̪aga/ *n* place

dzaĝa /d̪̪͡z̪aɣa/ *n* white rice

dzaĝüba /d̪̪͡z̪aɣɨba/ *n* spoon

dzaw$_1$ /d̪̪͡z̪əw/ *v* resolve a dispute

dzaw$_2$ /d̪̪͡z̪əw/ *n* more

dzáw /d̪̪͡z̪áw/ *v* feed (eg. chicken) by throwing grain

dzàw /d̪̪͡z̪àw/ *v* sharply pointed

Dzawa /d̪̪͡z̪əwa/ *n* clan name

dzoĝbutrulu-noĝmuloge /d̪̪͡z̪oɣbu͡ʈʂulu-noɣmuloge/ *n* a Sajolong clan

dzów$_1$ /d̪̪͡z̪ów/ *v* burn

dzów$_2$ /d̪̪͡z̪ów/ *v* palpitate

dzowa /d̪̪͡z̪owa/ *n* a local rice variety

dzü$_1$ /d̪̪͡z̪ɨ/ *n* sky (short form, used in poetry and formal language)

dzü$_2$ /d̪̪͡z̪ɨ/ *card.num.* three

dzüduw /d͡ʐɨɖuw/ *adj* similar sounding

dzüfuĝu-dzümduw /d͡ʐɨfuɣu-d͡ʐɨmɖuw/ *adj* very unpleasant to the ear

dzüĝü /d͡ʐɨɣɨ/ *n* thirty

dzuĝullu /d͡ʐuɣullu/ *n* millipede

dzühua /d͡ʐɨhua/ *adv* three.days

dzühuw /d͡ʐɨhuw/ **1)** *adj* audible **2)** *v* hear

dzükrü /d͡ʐɨkʂɨ/ *adv* far

dzulaw /d͡ʐuləw/ *v* pick up

dzüm /d͡ʐɨm/ *n* a jewel name

dzümdzü-nomnogze /d͡ʐɨmd͡ʐɨ-nomnog͡ʑe/ *n* challenge

dzümiw /d͡ʐɨmiw/ *v* die off

dzümügzüw /d͡ʐɨmɨg͡ʑɨw/ *adj* unpleasant to hear

dzüna-mütü /d͡ʐɨna-mɨʈɨ/ *adj* half-dead

dzünala paĝi fuĝi /d͡ʐɨnala paɣi fuɣi/ *n* yeast

dzüpaw /d͡ʐɨpəw/ *v* **1)** confirm something by asking **2)** grasp and understand contents of spoken word.

dzüŝüñi-nobulu /d͡ʐɨʂɨɲi-nobulu/ *n* insects.and.worms (lit.ants of the sky and worms of the earth)

dzüsüpo-dzüŝuñu /d͡ʐɨsɨpo-d͡ʐɨʂuɲu/ *n* accidents and calamities

dzütruw /d͡ʐɨʈ͡ʂuw/ *v* mistaken hearing

dzúw$_1$ /d͡ʐúw/ *v* pick

dzúw$_2$ /d͡ʐúw/ *v* avoid someone

dzúw$_3$ /d͡ʐúw/ *v* **1)** be in an upright position **2)** stand **3)** make something stand

dzűw$_1$ /d͡ʐɨ́w/ *v* ask

dzűw$_2$ /d͡ʐɨ́w/ *v* **1)** listen **2)** hear

dzù̀w /d͡ʐɨ̀w/ *v* die

dzüw-büdzüw /d͡ʐɨw-bɨd͡ʐɨw/ *n* male members of society

dzüwsa /d͡ʐɨwsa/ *adj* pleasant to hear

E e

embi /embi/ *RESP* yes

F f

fa /fa/ *interj* interjection expressing reaction to an unpleasant smell

faw /fəw/ *v* insert

febuari /febuari/ *n* february

felügiew /felɨgʲew/ *adj* capsized

féw /féw/ *v* stir

fiw /fiw/ *v* insert

fo /fo/ *n* wool

fo-fo /fo-fo/ *adv* planting sound

fobrovzü /fob͡ʐovʐ̹ɨ/ *n* incense

foĝümro /foɣɨm͡ʐo/ *card.num.* seven hundred

foĝüpom /foɣɨpom/ *card.num.* five hundred

foki /foki/ *n* amulet made of a thread and a charmstone tied around the wrist

foki-shüki /foki-ʂɨki/ *n* (see foki)

fokrow /fok͡ʂow/ *v* dry by fire

Fomsaw /fomsəw/ *n* Pomsow clan

fomükrü /fomɨk͡ʂɨ/ *n* A rope with knots, each knot signifying a day.

fomükrü mükrüw /fomɨk͡ʂɨ mɨk͡ʂɨw/ *v* An ancient way of fixing dates for an event by tying knots on a thread. Each knot signified a day. One knot was burnt each day leading up to the event which was held on the day when the last knot remained. This practice is obsolete now.

fomüsa /fomɨsa/ *n* a wild plant belonging to the turmeric family

foŝüñ /foʂɨɲ/ *n* **1)** a band of beads worn just above the calf muscle **2)** beaded rope

fow$_1$ /fow/ **1)** *quant* more **2)** *v* win

fow$_2$ /fow/ *v* **1)** burn **2)** roast

fow$_3$ /fow/ *v* accuse

Fowĝudru /fowɣud͡ʐu/ *n* a place name

frahua /frahua/ *n* the day before yesterday

frakülya /frakɨʎa/ <*Not Sure*> last night

fsü /fsɨ/ *n* faeces

fsűw /fsɨ́w/ *v* wear, a cap or spectacles.

fu$_1$ /fu/ *v* collect

fu$_2$ /fu/ *n* meat

fu$_3$ /fu/ *n* the mithun (Bos frontalis), a semi-domesticated bison.

fu jiw /fu d͡ʒiw/ *v* go hunting

fu sew /fu sew/ *v* hunt

fu ŝudjü /fu ʂud͡ʐɨ/ *n* fence to prevent mithuns from entering fileds

fu-lüha /fu-lɨha/ *n* yesterday

fu-lüshi /fu-liʃi/ *n* wife and husband

fu-tchü /fu-t͡ʂɨ/ *n* edible meat and fish (lit. animals and fish)

fu-tumo /fu-ʈumo/ *n* war

fubalüm /fubalɨm/ *n* large earrings made of silver wire, a part of Ĝusso traditional attire

fubzü /fub͡zɨ/ *n* yak

fuda-fukiĝi /fuɖa-fukiɣi/ *n* flora.&.fauna

fuda-fukügi /fuɖa-fukɨɣi/ *n* birds of prey

fudjü-müga /fuɖ͡ʐɨ-mɨga/ *n* (offering) animal sacrifice ceremony

fudo-fuñ /fuɖo-fuɲ/ *n* big mithuns

fudza /fuɖ͡ʐa/ *n* a place name

fufu-luluw /fufu-luluw/ *adj* loose

fugi /fugi/ *n* a type of arboreal animal (exact name yet be ascertained)

fuĝo /fuɣo/ *n* a palce where mithun is tied

fugro /fug͡ʐo/ *n* large white cylindrical beads

fuĝu /fuɣu/ *card.num.* hundred

fuĝü /fuɣɨ/ *n* shed

fügüĝa /fɨgɨɣa/ *n* horse

fugulu /fugulu/ *n* sheep

Fuĝuw /Fuɣuw/ *n* a clan name

fúhu /fúhu/ *n* wild pig

fuhu utu /fuhu uʈu/ *n* wildboar tusk

fuka-tchülye /fuka-t͡ʂɨʎe/ *n* meat and fish

fukse /fuk͡ʂe/ *n* rhinoceros

fúkŝü /fúkʂɨ/ *n* wild cardamom

fuksü dzaw /fuk͡ʂɨ ɖ͡ʐəw/ *n* a place on the front wall of a traditional Ĝusso house for keeping trophies like horns, skulls and teeth of game or animals killed for social occasions.

fulhu /fulhu/ *n* cow

fulo /fulo/ *n* a himalayan burrowing animal with fur like the hedgehog's (exact name yet be ascertained)

fuludzu /fuluɖ͡ʐu/ *adv* last year

fum$_2$ /fum/ *n* barking deer

fum piem /fum pʲem/ *n* wild vegetable species

fumi /fumi/ *n* deer

fumsu /fumsu/ *n* wild dog

fumtsaw /fumt͡s̪̈əw/ *n* a large deer, probably the Indian Sambar. (rusa unicolor?)

fumu /fumu/ *n* baffalo

fuñ /fuɲ/ *n* female mithun bison

fundje /fund̪͡ʒ̪̈e/ *n* a type of blue ornamental beads

füñsa /fɨɲsa/ *n* the female calf of mithun bison

fupo-fuĝu /fupo-fuɣu/ *n* limb

fupom /fupom/ *card.num.* five.hundred

fupu /fupu/ *n* a necklace of turquoise beads

fupu-ŝülyi /fupu-s̪̈ɨʎi/ *n* mountain range

fusa /fusa/ *n* **1)** mithun calf **2)** male mithun calf

fuso-ñiso /fuso-ɲiso/ *n* cost

füsüĝa /fɨsɨɣa/ *n* earrings of silver

fuŝügzü /fus̪̈ɨg̪̈͡z̪̈ɨ/ *card.num.* eight hundred

fusüva /fusɨva/ *n* **1)** earring **2)** a ear ornament that resembles a megaphone, made of bamboo.

füŝüw /fɨs̪̈ɨw/ *n* fresh water shrimp

füta /fɨt̪a/ *n* fence

Futo /Fut̪o/ *n* river name

futomüdzuw /fut̪omɨd̪̈͡z̪̈uw/ *n* a wild bovine that lives in high altitudes, probably the himalayan wild yak.

futro /fut͡ʂ̪o/ *n* meat share

fütrü /fɨt͡ʂ̪ɨ/ *n* animal skin

futso /fut̪͡s̪̈o/ *n* young mithun

futso-fuĝo /fut̪͡s̪̈o-fuɣo/ *n* young mithun

futsü /fut̪͡s̪̈ɨ/ *n* a share of meat

futu /fut̪u/ *n* animal tooth

fútu /fút̪u/ *n* a waterhole frequented by animals for drinking water

futuchem /fut̪u t͡ʃʲem/ *n* bird species

füvo /fɨvo/ *adv* left

fuvo-ĝepüĝü /fuvo-ɣepɨɣɨ/ *n* negative side of things or events

fuvovie /fuvovie/ *n* left hand side

fuvuláw /fuvuláw/ *v* lift something with all fingers facing downward.

fuvuw /fuvuw/ *adv* do sth with palm facing down

fuw$_1$ /fuw/ *v* teem with lice

fuw$_2$ /fuw/ *n* male mithun

fuw$_3$ /fuw/ *v* flow

fuw$_4$ /fuw/ *n* yesterday

fuzduw /fuz̪uw/ *n* a smaller variety of yak that lives in high altitude mountains

fyuke-fyulyew /fjuke-fjuʌew/ *v* shred

fyúw /fjúw/ *v* cut

G g

ga /ga/ *n* span

gà /gà/ *v* go with

ga how /ga how/ *v* soothsay

ga-ĝaw /ga-ɣəw/ *v* fall

ga-raw /ga-rəw/ *n* fall

ĝaáw /ɣaáw/ *v* lie down; recline

ĝabo /ɣabo/ *n* path; road

gabo-galo /gabo-galo/ *adj* incomplete

ĝabo-hushü /ɣabo-huʂɨ/ *n* future; (lit. path)

ĝaboñiw /ɣaboɲiw/ *adj* indisciplined

gabrow /gab͡z̪ow/ *v* be restored to normal after a bout of sickness, inebriation, strong, emotion , etc.

ĝada-ĝadaw /ɣaz̪a-ɣaz̪əw/ *adv* forcefully

gadrow /gad͡z̪ow/ *n* tear

ĝadzü /ɣad̪̈z̪̈ɨ/ *n* **1)** community **2)** participants of a meeting

ĝafo /ɣafo/ *n* uphill

ĝafopŝü /ɣafopʂ̈ɨ/ *n* uphill

gaga /gaga/ *n* namaskar

ĝaga /ɣaga/ *n* the silver headwear worn by men

ĝaĝra /ɣaɣra/ *n* **1)** The spiritual force behind human will, speech and action. **2)** echo

ĝagra druw /ɣag͡z̪a d͡z̪uw/ *v* lose one's will power, motivation and energy

gaĝüzu /gaɣɨzu/ *n* **1)** luck **2)** blessing **3)** talent

gagyow /gagʲow/ *n* a small hole in cloth etc.

ĝakŝüw /ɣakʂ̈ɨw/ *v* protect and nurture

ĝam /ɣam/ *n* **1)** downhill **2)** down **3)** below

Gambüĝa /gambɨɣa/ *n* village headman

Ĝamdasaw /ɣamd̪asəw/ *n* Ramdasow clan of Palizi village.

ĝampŝü /ɣampʂ̈ɨ/ *n* downhill

gañ /gaɲ/ *n* **1)** things **2)** goods **3)** one basketfull, usu. measured with the 'byo' basket

gañ-miĝi /gaɲ-miɣi/ *n* **1)** utensils **2)** goods **3)** household items

gañ-miyi /gaɲ-miji/ *n* utensils

ĝañe /ɣaɲe/ *n* deadly disease

ĝañe-psüñe /ɣaɲe-p͡ʂ̈ɨɲe/ <*Not Sure*> deadly diseases

ĝapraw /ɣap͡ʂ̈əw/ *adj* flat

gari /gari/ *n* automobile

gaŝü bela /gaʂ̈ɨ bela/ *n* traditional bronze plate

ĝato /ɣat̪o/ *n* millstone

ĝato-ĝaro /ɣat̪o-ɣaro/ *n* millstone

gatrü /ga͡ʈʂɨ/ *n* southern part of the field

Ĝavamelu /ɣavamelu/ *n* SRNM

gàw /gàw/ *v* **1)** fall **2)** keep.down **3)** understand **4)** blend

ĝaw /ɣəw/ *v* yawn

ĝàw /ɣàw/ *v* dig out

ĝe /ɣe/ *card.num.* six

ge atra /ge a͡ʈʂa/ *n* five meters of cloth made of muga silk. It is used in gift exchange between relatives and during marriage, and payment of fines.

ĝechi /ɣe t͡ʃi/ *n* file

ĝeĝü /ɣeɣɨ/ *card.num.* sixty

gélu /gélu/ *n* half of 'ge atra'. two-and-half meters of a cloth made of muga silk.

ĝempsü /ɣemp͡ʂ̈ɨ/ *n* langur monkey

gemsow /gemsow/ *n* silk made of 'muga' silk

geñfutchew /geɲfut̪͡ʂ̈ew/ *n* a type Hrusso traditional music

gesa-gemi /gesa-gemi/ *n* nature

gesu /gesu/ *n* cloth duster; rag

gesu-gemüdra /gesu-gemɨd͡ʐ̧a/ *n* rags

gèw /gèw/ *v* feed

ĝew /ɣew/ *v* fear

ĝew-ñew /ɣew-ɲew/ *n* fear

ĝi /ɣi/ *n* **1)** poison **2)** a plant species of the genus Derris, family Fabaceae; its roots and bark are used as a piscicide while fishing

gie$_1$ /gʲe/ *n* clothes

gie-ĝüvo /gʲe-ɣɨvo/ *n* clothes

giebyo /gʲebʲo/ *n* box

giedru-gieña /gʲed͡ʐu-gʲeɲa/ *n* traditional silk clothing

gielüvo-gielüñi /gʲelɨvo-gʲelɨɲi/ *n* clothes

giemüso$_1$ /gʲemɨso/ *n* traditional cloth made of muga silk

giemüso$_2$ /gʲemɨso/ *n* traditional cloth made of muga silk.

giesa-giemi /gʲesa-gʲemi/ *n* hills

gieŝe-gieĝew /gʲeʂe-gʲeɣew/ *v* feed

giesuĝu-giemüdra /gʲesuɣu-gʲemɨd͡ʐa/ *n* old cloths; rags

gifiw /gifiw/ *v* able to carry

giga-giraw /giga-girəw/ *v* fall

giĝe /giɣe/ *n* donkey

giĝulo-gimtrow /giɣulo-gim͡ʈʂow/ *v* carry

ĝikupa /ɣikupa/ *n* a type of poison

gimüĝuw /gimɨɣuw/ *adj* blackish

gimürha-gimürhüw /gimɨʐa-gimɨʐɨw/ *adj* dull grey

ĝimüsow /ɣimɨsow/ *n* aconite traditionally used in arrowheads

gimütrü-ŝükŝüw /gimɨ͡ʈʂɨ-ʂɨkʂɨw/ *adj* very dark

ĝimyow /ɣimʲow/ *v* gather

gìw$_1$ /gìw/ *v* carry something on one's back

gìw$_2$ /gìw/ *adj* black

ĝiw /ɣiw/ *adj* **1)** sacred **2)** haunted **3)** inauspicious **4)** be imbued

ĝíw /ɣíw/ **1)** *v* write **2)** *adj* giddy

ĝìw /ɣìw/ *v* brew rice wine

gõ /gõ/ *n* value

ĝo /ɣo/ *n* cliff

godrü /god͡ʐɨ/ *n* a blood-sucking fly that makes a humming noise while flying, found usually around animals

godza /god͡ʑa/ *n* save

ĝófu /ɣófu/ *n* **1)** The Himalayan Tahr **2)** shield made from the Himalayan Tahr skin, used in wars during olden times.

ĝoĝo /ɣoɣo/ *n* bedbug

ĝogow /ɣogow/ *v* rest

goĝufo /goɣufo/ *n* slope

ĝoka /ɣoka/ *n* wild palm

ĝoka iañ /ɣoka iaɲ/ *n* A creeper whose roots are edible and used for making wine

ĝokrüw /ɣok͡ʂɨw/ *v* wait

ĝolübu /ɣoliɨbu/ *n* banana flower

ĝolübu futum /ɣoliɨbu fuʈum/ *n* a bird species

Golüno /goliɨno/ *n* the geographical area belonging to the Tessa and Yayung villages.

golüviñ /goliɨviɲ/ *n* strength of the fish

Golüw-Türhüw /goliɨw-tɨzɻɨw/ *n* the Hushüñ people living on the northern bank of the Bichum river.

gomoñaw /gomoɲəw/ *v* extreme exhaustion

gomow /gomow/ *v* tired

gompa /gompa/ *n* a Buddhist monastery

ĝopu /ɣopu/ *n* **1)** loin cloth **2)** underpants

gori /gori/ *n* wrist watch; clock

ĝoŝew /ɣoʂ̈ew/ *v* be late

gosüĝo /gosɨɣo/ *n* spy

gotalyi /goʈaʌi/ *n* a yellow wasp with black stripes

gotalyi gim /goʈaʌi gim/ *n* black wasp

goto /goʈo/ *n* a visible place

ĝotsa-kunnu /ɣo͡ʈ̈ʂ̈a-kunnu/ <*Not Sure*> natural.power

ĝotupyu /ɣoʈupʲu/ *n* cliff

ĝotuvo /ɣoʈuvo/ *n* urn

gow$_1$ /gow/ *v* matchmake

gow$_2$ /gow/ *n* force

gow$_3$ /gow/ *v* choose

gow$_4$ /gow/ *v* climb with support, said of creepers and climbers

gow$_5$ /gow/ *n* promise

gòw$_1$ /gòw/ *adj* strong

gòw$_2$ /gòw/ *v* **1)** grow **2)** move

gòw$_3$ /gòw/ *adj* tight

ĝòw /ɣòw/ *adj* pointed

ĝow-dzuw /ɣow-d̪͡z̪uw/ *n* activities and actions (lit. sit-stand)

gow-lyiw /gow-ʌiw/ *adj* wealthy (lit.strang-heavy)

grambu /g͡zn̪ambu/ *n* long posts made of bamboo split in half, fixed just below the ceiling; used for drying items of daily use such as maize, cane for basket making etc.

gramtüñ /g͡zn̪amn̪ɨɲ/ *n* a large wild cat

grantüm /g͡zn̪ann̪ɨm/ *n* (see gramtüñ)

grásho /g͡zn̪áʃʲo/ *n* half-burnt wood in jhoom fields

graw /g͡zn̪əw/ *v* **1)** dry up **2)** grow thin

grobüla-grobülyiw /g͡zn̪obɨla-g͡zn̪obɨʎiw/ *adj* whitish

grobülaw /g͡zn̪obɨləw/ *adj* whitish

grobülo-ĝüñiw /g͡zn̪obɨlo-ɣɨɲiw/ *adj* dazzling white

grobülongo /g͡zn̪obɨloŋo/ *n* white

grolüga-grolüĝiw /g͡zn̪oliga-g͡zn̪oliɣiw/ *adj* whitish

grow /g͡zn̪ow/ *v* split (esp. of wood)

gròw /g͡zn̪òw/ *adj* **1)** fair complexioned **2)** white

growfo /g͡zn̪owfo/ *n* a necklace made of flat cylindrical beads

gruw /g͡zn̪uw/ *v* perch or land (of bird/aeroplane)

grúw /g͡zn̪úw/ *adj* **1)** germane **2)** handsome **3)** perfect **4)** appropriate **5)** matching **6)** positive **7)** suitable

gruw-zew /g͡zn̪uw-zew/ *adj* (see gruw)

ĝu /ɣu/ *n* salt

ĝü /ɣɨ/ *card.num.* ten

guáw /guáw/ *v* set

güba /gɨba/ *n* the village messenger

ĝübam /ɣɨbam/ *n* pomelo

ĝübie /ɣɨbie/ *n* clan

ĝübiñ /ɣɨbiɲ/ *n* Silver earring that resembles megaphone. It is worn by both men and women

gubow /gubow/ *v* make a hook

ĝubuw /ɣubuw/ *v* **1)** desire lustfully **2)** commit adultry

ĝubzü /ɣub͡zn̪ɨ/ *n* cylindrical container of fresh bamboo, used for boiling food items, especially rice

güda /gɨd̪a/ *n* knuckle guard (used in archery)

Güdjã /gɨd̪͡ʒ̪ã/ *n* **1)** Gijiri village **2)** people of Gijiri village

Güdjano /gɨd̪͡ʒ̪ano/ *n* Gijiri village

Güdjüĝi /gɨd̪͡ʒ̪ɨɣi/ *n* Güdjüĝi clan from Gijiri village.

gudow /gud̪ow/ *adj* straight

güdow /gɨd̪ow/ *v* In archery, the act of drawing an arrow

Ĝüdra-Güla /ɣɨd͡ʐa-gɨla/ *n* clan name

güdraw /gɨd͡ʐəw/ *adj* clean

ĝüdraw /ɣɨd͡ʐəw/ **1)** *v* articulate **2)** *n* melody or tune **3)** *v* hum a melody; sing without words

gudro /gud͡ʐo/ *n* a rat that lives in the forest and eats wild tubers

Gudrolo /gud͡ʐolo/ *n* clan name

ĝudrow$_1$ /ɣud͡ʐow/ *n* aeroplane

ĝudrow$_2$ /ɣud͡ʐow/ *v* fly

gudru /gud͡ʐu/ *n* hornbill

güdrü /gɨd͡ʐɨ/ *n* **1)** bangle **2)** bracelet

ĝüdrü /ɣɨd͡ʐɨ/ *n* fountain bamboo

gudruw /gud͡ʐuw/ *v* **1)** pack **2)** wrap

güdrüw$_1$ /gɨd͡ʐɨw/ *v* stick

güdrüw$_2$ /gɨd͡ʐɨw/ *v* **1)** kick **2)** flick one's finger

gudruw-shügrow /gud͡ʐuw-ʂɨg͡ʐow/ *n* hornbill species

gudu /gud̪u/ *n* cylindrical shin cover made of white cotton cloth, part of the Aka traditonal dress.

ĝüdza /ɣɨd̪͡ʐa/ *n* sediment

ĝüdzahuw /ɣɨd̪͡ʐahuw/ *v* let settle; precipitate

güdzü /gɨd̪͡ʐɨ/ *n* crab

Güdzü /gɨd̪͡ʐɨ/ *n* Nyishi tribe

ĝudzu /ɣud̪͡ʐu/ *n* tree species

Güdzü-Güĝü /gɨd̪͡ʐɨ-gɨɣɨ/ *n* Nyishi tribe

gudzuw /gud̪͡ʐuw/ *v* stand

gudzúw /gud̪͡ʐúw/ *n* bean species

gudzùw /gud̪͡ʐùw/ *v* **1)** borrow **2)** lend

ĝüdzüw /ɣɨd̪͡ʐɨw/ *adj* **1)** calm **2)** peaceful

ĝufu /ɣufu/ *n* dry wild banana leaves, used as roof thatch in a traditional Ĝusso house.

güĝampu /gɨɣampu/ *n* Stone-ground medium cornmeal, boiled and eaten as a substitute for rice. Once it is boiled, it is called 'sübiétsa'.

ĝugihu /ɣugihu/ *n* the fourth month of the Ĝusso calendar, corresponding November. (Etymology - probably ĝu+giw+hu =salt+carry+days, month when people travel to bring salt)

guĝow /guɣow/ *v* be hard

guĝuñe /guɣuɲe/ *n* a small house made in the forest, far away from the village, for the shamanic rituals.

gugya /gugʲa/ *n* birth

güjew$_1$ /gɨd͡ʒʲew/ *adj* corporate

güjew$_2$ /gɨd͡ʒʲew/ **1)** *n* fruit rich in fats with hard outer cover **2)** *v* cut

ĝuko /ɣuko/ *n* the stock of a wild banana leaf. It is dried and used cover the roof-ridge of a traditional Ĝusso house.

ĝuksuw /ɣuk̟s̟uw/ *v* call

ĝulaw /ɣuləw/ *v* pluck leaves

gulo /gulo/ *n* **1)** a round or a spherical object **2)** bun (of hair)

ĝulo$_1$ /ɣulo/ *n* spirit

ĝulo$_2$ /ɣulo/ *n* banana

ĝulo$_3$ /ɣulo/ *n* trolley wire

ĝulo utoka /ɣulo u̟toka/ *n* banana bunch

ĝulotrantchü /ɣulo͡ʈ̟ʂan̟͡ʈ̟ʂɨ/ *n* fiddleheads green; tender, edible, furled fronds of pteridium fern

ĝulu /ɣulu/ *n* long, wooden pestle used for pounding paddy

gülüŝüw /gɨliʂ̟ɨw/ *v* mix something by hand

ĝuluvow /ɣuluvow/ *n* bird species

gülüw /gɨliw/ *v* grind

Gulya /guʎa/ *n* clan name

ĝülyi /ɣɨʎi/ *n* **1)** pool, a large collection of water **2)** a collection of things, usually by flowing

ĝuma /ɣuma/ *n* nettle

ĝumŝü /ɣumʂ̟ɨ/ *n* place beneath a traditional Ĝusso house

gümsü-gümrüw /gɨmsɨ-gɨm͡ʐ̟ɨw/ *v* clean

ĝumüŝe /ɣumiʂ̟e/ *n* leaf

ĝuñ /ɣuɲ/ *n* banana tree

güna-günaw /gɨna-gɨnəw/ *adj* fresh

ĝüñew /ɣɨɲew/ *adj* rotten; decayed; rotten; fermented

güpa /gɨpa/ *v* put

ĝüpa /ɣɨpa/ *n* bird trap

güra kãkaw /gɨra kãkəw/ *adj* dry

ĝürhüw /ɣɨz̟ɨw/ *n* a necklace made of polished, bright-yellow beads

gürü-kütrüw /gɨrɨ-kɨ͡ʈ̟ʂɨw/ *adj* brittle

gürüw /gɨrɨw/ *adj* brittle

ĝüŝei /ɣɨʂ̺ei/ *n* beads made of precious stones

ĝüsha /ɣɨʂa/ *n* intermediate

ĝüshü-ĝüshü /ɣɨʂɨ-ɣɨʂɨ/ *v* wrap

ĝüshülyiw /ɣɨʂɨʌiw/ *n* twist

ĝüshüw$_1$ /ɣɨʂɨw/ **1)** *v* rotate something **2)** *v* wind something **3)** *v* fold (esp. clothes) **4)** *n* driver of a vehicle. The word originates from the action of rotating the steering wheel. (Lit. 'one who rotates')

ĝüshüw$_2$ /ɣɨʂɨw/ *v* drive

ĝusobo /ɣusobo/ *n* **1)** erect stick **2)** slang refering to penile erection

ĝusso /ɣusso/ *n* **1)** the Hrusso Aka tribe (autonym) **2)** the Hrusso Aka language **3)** People living on the eastern side of the Bichom river

ĝusso gie /ɣusso gʲe/ *n* Aka traditional dress

ĝusso polu /ɣusso polu/ *n* Aka men's traditional shirt.

ĝussom /ɣussom/ *n* a female hrusso person

ĝütrü /ɣɨʈ͡ʂɨ/ *n* carpet

ĝütrüĝe /ɣɨʈ͡ʂɨɣe/ *card.num.* sixteen

ĝütrümro /ɣɨʈ͡ʂɨmz̺o/ *card.num.* seventeen

ĝütrüpom /ɣɨʈ͡ʂɨpom/ *card.num.* fifteen

ĝütrüpsüĝi /ɣɨʈ͡ʂɨpʂ̺ɨɣi/ *card.num.* fourteen

ĝütrüŝügzü /ɣɨʈ͡ʂɨʂ̺ɨg̺z̺ɨ/ *card.num.* eighteen

ĝütrüsütü /ɣɨʈ͡ʂɨsɨʈɨ/ *card.num.* nineteen

ĝütrüye /ɣɨʈ͡ʂɨje/ *card.num.* sixteen

ĝutsu /ɣuʈ̺͡ʂ̺u/ *n* rotten banana trunk

ĝütsü /ɣɨʈ̺͡ʂ̺ɨ/ *n* round vessel made of aluminium, used for cooking

ĝutsu ĝupa /ɣuʈ̺͡ʂ̺u ɣupa/ <*Not Sure*> rotten banana trunk

ĝüve /ɣɨve/ *n* a small mangoose-like animal

guw /guw/ *v* set

gűw /gɨ́w/ *v* **1)** beat **2)** wear **3)** put

ĝuw /ɣuw/ *v* bury

ĝùw /ɣùw/ *v* pluck vegetables

ĝüw$_1$ /ɣɨw/ *v* grind corn

ĝüw$_2$ /ɣɨw/ *v* freeze

ĝűw /ɣɨ́w/ *v* lie down

ĝȕw /ɣɨ̀w/ *v* roll

güw-shüw /gɨw-ʂɨw/ *v* beat and thrash

ĝüyo a /ɣɨjo a/ *card.num.* eleven

ĝüyo ksü /ɣɨjo k͡sɨ̤/ *card.num.* twelve

ĝüzew$_1$ /ɣɨzew/ *n* ornament name

ĝüzew$_2$ /ɣɨzew/ *v* wear

ĝüzü /ɣɨzɨ/ *n* thatch

ĝuzuhu /ɣuzuhu/ *n* The last month of the Ĝusso calendar, roughly corresponding July.

ĝüzüñe /ɣɨzɨɲe/ *n* thatch house

gyáw /gʲáw/ *v* be born

gyobyo-gyoĝyo /gʲobʲo-gʲoɣʲo/ *n* jump repeatedly

gyoĝüdaw /gʲoɣɨd̪əw/ *v* gallop

gyoĝuw-gyoĝuw /gʲoɣuw-gʲoɣuw/ *v* jump

gyów /gʲów/ *v* **1)** jump **2)** ride **3)** travel by automobile

ĝyow /ɣʲow/ *n* **1)** stay **2)** sit

ĝyowhu /ɣʲowhu/ *n* the nineth month of the Ĝusso calendar, roughly corresponding April.

gzéw /g̪z̪éw/ *v* destructive lighting and thunder as sign of punishment or ill omen

gzew-ludzuw /g̪z̪ew-lud̪͡z̪uw/ *n* lightning

gzü /g̪z̪ɨ̤/ *n* marriage; wedding

gzüdu /g̪z̪ɨd̪u/ *n* portion

gzúdzu /g̪z̪úd̪͡z̪u/ *n* spear

gzütsű́lye /g̪z̪ɨ̤t̪͡s̪ɨ́ʎe/ *n* finger ring

gzüw /g̪z̪ɨ̤w/ *v* gather

gzů̀w /g̪z̪ɨ̀w/ **1)** *v* be wet **2)** *adj* wet **3)** *adj* moist **4)** *adj* wet

H h

ha /ha/ *pro-form* what

hã /hã/ *pro-form* yes

hadamje /had̪amd͡ʒʲe/ *pro-form* something

hado /had̪o/ *pro-form* why

hadza /had̪͡z̪a/ *card.num.* one thousand

hadze /had̪͡z̪e/ *card.num.* thousand

hadze büsha /had̪͡z̪e bɨʂa/ *card.num.* twenty thousand

haga /haga/ *pro-form* where

hago /hago/ *pro-form* from.where

hai$_{3}$ /hai/ *pro-form* where

hama /hama/ *pro-form* indefinite pronoun

hamalyiw /hamaʎiw/ *adj* weak

hamüdraw /hamɨɖ͡ʐ̪əw/ *adj* diluted (of taste or colour);

háña /háɲa/ *pro-form* what

hange ma /haŋe ma/ *adv* somewhere

hango /haŋo/ *pro-form* from where

hapta /hap̪̈ta/ *n* week

hasa /hasa/ <*Not Sure*> anything

haŝü /has̪̈ɨ/ *pro-form* where

hatrülyew /ha[ʂ̪ɨʎew/ *v* move

hàw /hàw/ *v* distribute

he /he/ *dem* this

hesa-helu /hesa-helu/ *adv* now

hinga /hiŋa/ *n* lion

ho$_{1}$ /ho/ *prt* response particle used while answering a call

hobow /hobow/ *v* stare

hoduw /hod̪̈uw/ *adv* similar looking

hogow /hoɡow/ *adv* face to face

hoĝow /hoɣow/ *v* see

hoha-pohu /hoha-pohu/ *n* rabbit

hohuw /hohuw/ **1)** *v* see **2)** *v* perceive **3)** *adj* visible

hoje /hod͡ʒʲe/ *prt* an interjection of warning

hoje hownasa /hod͡ʒʲe hownasa/ *adj* very beautiful and pleasing to the eye

hoksuw /hok͡s̪̈uw/ *v* **1)** peep secretly **2)** spy by secretly watching

hol /hol/ *prt* Explanatory particle (<Asm)

hom-holyew /hom-hoʎew/ *adj* **1)** bizarre; freaky **2)** ugly; unsightly

homgzüw /homg͡ʐ̪̈ɨw/ *adj* ugly

hopaw /hopəw/ *v* **1)** observe carefully **2)** examine

hopaw-ñipaw /hopəw-ɲipəw/ *v* observe

hopsew /hop͡s̪̈ew/ **1)** *adj* transparent **2)** *adj* transluscent **3)** *v* see through a transparent object

hopsew-hoyaw /hop͡s̪̈ew-hojəw/ *v* transparent

hopüñew /hopɨɲew/ *v* attempt; try and see

hosü-holaw /hosɨ-holəw/ *adj* wise

hosülaw /hosɨləw/ *v* learn by seeing

hoŝüñuw /hoʂɨɲuw/ *adj* fed up of seeing something

hosüw$_1$ /hosɨw/ *v* recognise

hotro /hoʈʂo/ <*Not Sure*> look upward

how /how/ *v* burn

hòw /hòw/ *v* look

hownasa /hownasa/ *adj* exquisite; very pleasing to the eye

howsa /howsa/ *adj* **1)** beautiful; pleasing to the eye

hozeyaw /hozejəw/ *v* scan or survey with one's eyes

hu /hu/ *n* **1)** water **2)** water body **3)** river

hu vyuw /hu vʲuw/ *v* **1)** kill fish using a piscicidal plant (Derris) **2)** a fishing technique where, after drying a stream by diverting water, the fish are stunned using a piscicidal plant (Derris)

hu-mi /hu-mi/ *n* food

hu-pu /hu-pu/ *n* nature (lit.water- mountain) (see also huda-puda)

hu-pu ñe /hu-pu ɲe/ *n* an altar-like structure built for the purpose of the sacrificial ceremony hu-pu kûĝüw

hubie /hubie/ *n* **1)** moon **2)** month

hubo /hubo/ *n* pothole

hubüdra-mibüla /hubɨɖ͡ʐa-mibɨla/ *adj* dilute

huda /huɖa/ *n* river

huda-puda /huɖa-puɖa/ *n* nature (Lit.water bodies and mountains)

hudjü-nolu /huɖ͡ʑɨ-nolu/ *n* earthly places

hudrow /huɖ͡ʐow/ *v* swim

Hudügzü /huɖɨg͡ʑɨ/ *n* Tenga river

hudza /huɖ͡ʑa/ *n* place name

hudzü /huɖ͡ʑɨ/ *n* a fishtrap constructed with bamboo and river stones across a river or a stream

hufu-fuw /hufu-fuw/ <*Not Sure*> plenty

hugedum /hugeɖum/ *n* spring water

hugeĝ-oĝulu /hugeɣ-oɣulu/ *n* spring water

hugeĝi /hugeɣi/ *n* water source from where water is fetched for daily consumption

huĝi /huɣi/ *n* river; a large stream

huĝülyi /huɣɨʎi/ *n* pond; collection of calm and deep water in a waterbody

huĝüŝü /huɣɨʂɨ/ *n* large African bushel

huke /huke/ *n* hearth

huke küssü /huke kɨssɨ/ *n* greyish residual ash that results from complete burning

hukeko /hukeko/ *n* **1)** rectangular pit in the middle of the house, filled with clay in order construct the hearth. **2)** fireplace

hukrü /huk͡ʂɨ/ *n* source of a river or a stream

Huluĝuvro /huluɣuv͡ʐo/ *n* place name

hulüksü /hulɨk͡ʂɨ/ *n* spume; froth in a water body

Hulüŝe /huliʂe/ *n* a place name, Buragaon Village

hulüŝü /huliʂɨ/ **1)** *n* flood **2)** *v* deluge

hulüve /hulɨve/ *n* a thick black coloured leech that lives near water bodies, of 2-3 inches in length

humdzu /hum͡d͡ʐu/ *n* noon time

humi /humi/ *n* moonlight

humi-drumi /humi-d͡ʐumi/ *n* moonlight and sunlight

humo$_1$ /humo/ *n* porridge

humo$_2$ /humo/ *n* **1)** son-in-law **2)** younger sister's husband **3)** younger clan-sister's husband

humtru /hum͡ʈʂu/ *n* Bichom river

humye /humʲe/ *n* **1)** a small, bony, bitter-tasting fish. (Hindi: teeta machli) **2)** fish species

Huñeŝo /huɲeʂo/ *n* place name

husa /husa/ *n* stream; brook

husa tuĝusa drusa tumosa /husa ʈuɣusa d͡ʐusa ʈumosa/ *n* human beings (who are the moon and the sun)

husa-humi /husa-humi/ *n* small water bodies

husajo /husad͡ʒʲo/ *n* wild fowl

hush /huʂ/ <*Not Sure*> SOUND

hushü /huʂɨ/ *n* hot water

Hushüñe /huʂɨɲe/ *n* the Hrusso Aka inhabited areas north of the Bichom (Humtru) river, administratively placed under the Thrizino circle

hussu /hussu/ *n* pond

husü /husɨ/ *n* will

hutrow /huʈʂow/ *v* answer

hütrü$_1$ /hɨ͡ʈʂɨ/ *n* **1)** a common term for big cats **2)** leopard

hütrü$_2$ /hɨ͡ʈʂɨ/ *n* an ornamental bead

hütrü-toñi /hɨʈʂɨ-ʈoɲi/ *n* big cats

hütrülütsü /hɨʈʂɨlɨʈsɨ/ *n* indian leopard

hütrüw$_1$ /hɨʈʂɨw/ *v* shift from one place to another by dragging; move to left or right from where one is sitting

hütrüw$_2$ /hɨʈʂɨw/ *v* shove

hutsa /huʈsa/ *n* moonlight

hutu /huʈu/ *n* waterhole that provides drinking water to a village

hutumsa /huʈumsa/ *n* kettle

hutuw /huʈuw/ *n* drinking water

huw$_1$ /huw/ *n* month

huw$_2$ /huw/ *v* remove

huw$_3$ /huw/ *v* barking deer's call

Huyi /huji/ *n* Sangcho clan of Lada village

Huyino /hujino/ *n* Lada village

huze-tchüzew /huze-ʈʂɨzew/ *adj* equal

I i

i$_1$ /i/ *pro* 3SG.ACC

i$_2$ /i/ *pro* he/she; the third person singular pronoun

ibi /ibi/ *n* fat

iche /i tʃʲe/ *adj* short

iche-ilye /i tʃʲe-iʌe/ *n* piece of something

iĝeñiw /iɣeɲiw/ *adj* **1)** naughty **2)** insolent

iĝi$_1$ /iɣi/ *n* **1)** line **2)** design **3)** strip

iĝi$_2$ /iɣi/ *n* seeds set aside for sowing

iĝim /iɣim/ *n* tail

iĝimbo /iɣimbo/ *n* tail

imiĝiw /imiɣiw/ *adj* new

imisaw /imisəw/ *adj* small

imiw /imiw/ *adj* small

iñ taliw /iɲ ʈaliw/ *adj* squinted

Inglis /Iŋlis/ *n* the English language

iñi /iɲi/ *n* eye

iñi ĝew /iɲi ɣew/ *n* a blind person

íñi ĝiw /íɲi ɣiw/ *v* feel dizzy

iñi mudruw /iɲi mud͡ʐ̻uw/ *v* wink

iñiñ /iɲiɲ/ *n* name

iñísa /iɲísa/ *n* iris

íñissü /íɲissɨ/ *n* pupil

iñisüko umu /iɲisɨko umu/ *n* eyebrow

iñitrü /iɲit͡ʂ̻ɨ/ *n* eyelid

ishi /iʃi/ *n* leg

ishi dzüw /iʃi d̪͡z̪̈iw/ *n* traditional stove kept over open fire in the kitchen

Itanogor /Iṯanogor/ *n* Itanagar, the capital of the Arunachal Pradesh

J j

jebraw /d͡ʒʲebz̻əw/ *v* scatter

jebülyuw /d͡ʒʲebɨʌuw/ *v* skid

jeje /d͡ʒʲed͡ʒʲe/ *n* egg

jeñe /d͡ʒʲeɲe/ *n* small shack meant as a resting point during journeys

jese /d͡ʒʲese/ *n* like

jéw$_1$ /d͡ʒʲéw/ *v* **1)** be intoxicated with alcohol, poison etc. **2)** be drunk

jéw$_2$ /d͡ʒʲéw/ *v* **1)** bear fruit **2)** lay egg

jéw$_3$ /d͡ʒʲéw/ *v* be infested (with worms)

jèw /d͡ʒʲèw/ *v* go from base

ji kéĝitsüw /d͡ʒi kéɣit͡ʂ̻̈iw/ *v* gather together with a group of people at an appointed place.

jiĝi /d͡ʒiɣi/ *n* a tree species

jiĝiñ /d͡ʒiɣiɲ/ *n* a tree belonging to the Ficus (Peepal) genus of the Moraceae family.

jihuaw /d͡ʒihuəw/ *v* exit: Used when a human being exits from a space with an intention to go to anywhere other than his place of residence. Cannot be used for animals. (see also kahua)

jiküĝüw /d͡ʒikɨɣɨw/ *v* twirl

jilaw-kalaw /d͡ʒiləw-kaləw/ *v* venture

jilyiw-bilyiw /d͡ʒiʌiw-biʌiw/ *v* climb up

jimyew /d͡ʒimʲew/ *v* enter

jitrüw-jingaw /d͡ʒit͡ʂ̻ɨw-d͡ʒiŋəw/ *v* be exhausted

jìw /d͡ʒʲìw/ *v* move to a destination other than one's residence with a specific distance

jiyiñ /d͡ʒijiɲ/ *n* tree species

jo /d͡ʒʲo/ *n* chicken

joaw /d͡ʒʲoəw/ *v* throw away

joda /d͡ʒʲoɖa/ *n* peacock

joĝúfo /d͡ʒʲoɣúfo/ *n* **1)** Facade of a traditional house where animal trophies are displayed. **2)** rake

joksu /d͡ʒʲok͡ʂu/ *n* a globular chicken coop made of bamboo, where young chicks and mother-hens are kept till chicks mature.

jokülyi /d͡ʒʲokɨʎi/ *n* fold

jomuĝo /d͡ʒʲomuɣo/ *n* rooster

jomuĝosa /d͡ʒʲomuɣosa/ *n* cockerel

joñi /d͡ʒʲoɲi/ *n* hen

joñisa /d͡ʒʲoɲisa/ *n* pullet chick (female chick)

josa /d͡ʒʲosa/ *n* chick

jotchü /d͡ʒʲoʈ͡ʂɨ/ *adj* divination ritual involving chick liver

jotro /d͡ʒʲoʈ͡ʂo/ *n* long, conical chicken coop made of bamboo, permanently fixed between the underside of the roof and side wall of a traditional Ĝusso house.

jotsa /d͡ʒʲoʈ͡ʂa/ *n* chicken feed

jów$_1$ /d͡ʒʲów/ *v* throw

jów$_2$ /d͡ʒʲów/ *v* barter

Juĝyusaw ñegru /d͡ʒʲuɣʲusəw ɲeg͡ʐu/ *n* place of the Juĝyusaw people

Juĝyusow /d͡ʒʲuɣʲusow/ *n* clan name

juñow /d͡ʒʲuɲow/ *adj* nutty taste (e.g., almonds)

juri /d͡ʒʲuri/ *n* ornament name

K k

kã kaka /kã kaka/ *adj* tight

ka keĝ /ka keɣ/ *n* gather

ka kéĝitsüw /ka kéɣiʈ͡ʂɨw/ *v* gather with others in one's home or village.

kabraw /kab͡ʐəw/ *v* be separated

kabraw-djebraw /kab͡ʐəw-ɖʑeb͡ʐəw/ *v* be separated

kabüla kussu /kabɨla kussu/ *n* species of thorny plant

kabülaw /kabɨləw/ *n* bald

kadaĝ /kaɖaɣ/ *adv* only

kadzü-kaĝa /kaɖ͡ʑɨ-kaɣa/ *n* traditional snacks, prepared of beans, yam, chilli, local onion and organ meat

Kaĝa /kaɣa/ *n* Karangania village

kagaw /kagəw/ *v* leave

kaĝü /kaɣɨ/ *n* gun powder

kagua /kagua/ **1)** *quant* some **2)** *prenoun* some

kaĝüdzüw /kaɣɨd͡z̈ɨw/ *v* be lost

kaĝüw /kaɣɨw/ *v* wander

kahiw /kahiw/ *v* **1)** walk **2)** roam **3)** walk casually

kahu-kaloaw /kahu-kaloəw/ *n* extract

kahuaw /kahuəw/ *v* exit. Used when a human being exits from a palce with an intention to go to their place of residence, or when an animal exits from any space. (see also jihua)

kai /kai/ *prt* an interjection used at the beginning of a hortatory sentence, where the speaker proposes a future action to the speaker (exclusive of the speaker). Somewhat Equivalent the English expression “let us”

kãkaw /kãkəw/ *adv* tight

kako /kako/ *n* book

kako ngüw /kako ŋɨw/ *v* **1)** study **2)** go to school (ie., be a student) **3)** read a book

kako-sako /kako-sako/ *n* books

kakos /kakos/ *n* paper

kakülyew /kakɨʎew/ *v* emerge

kala /kala/ *n* exchange

kalaw /kaləw/ *v* cross

kalü /kalɨ/ *n* well

kalyiw-jilyiw /kaʎiw-d͡ʒiʎiw/ *v* go up

kamiew /kamiew/ **1)** *v* enter **2)** *v* meet; encounter someone **3)** *v* join **4)** *v* enter **5)** *adj* matching

kañuaw /kaɲuəw/ *v* fade

kapüĝa /kapɨɣa/ *n* bag

kapüĝasa /kapɨɣasa/ *n* small bag

kasa-güdü /kasa-gɨd̈ɨ/ *n* small birds

kasa-ĝüta /kasa-ɣɨẗa/ *adj* scruffy

kasa-kabraw /kasa-kab͡z̤əw/ *v* be scattered

kaŝü-kalyiw /kaŝ̤ɨ-kaʎiw/ *v* mix

kasuáw /kasuáw/ *v* overflow

kaŝuñu kadugzuw /kaŝ̤uɲu kad̈ug̈͡z̤uw/ <*Not Sure*> be tired or bored of walking/travel

katru /ka͡ʈʂu/ *v* lose one's way

katrü kraw /kaʈ͡ʂɨ kʂ͡əw/ *v* go away from a place definitively

katsü /kaʦ̈͡sɨ̈/ *n* safety pin

katsüdro /kaʦ̈͡sɨ̈ɖ͡ʐo/ *n* set of small beads that is worn with tükye

katsüdübai /kaʦ̈͡sɨ̈ɖ̈ɨbai/ *n* ornamental pin used for holding women's traditional dress in place

katu-kaĝow /kaʦ̈u-kaɣow/ *v* stray

katüĝa /kaʦ̈ɨɣa/ *n* spread

kaw /kəw/ *v* pour

káw /káw/ *v* **1)** move towards one's permanent residence (humans only) **2)** go (animals and inanimate entities only); come (animals and inanimate entities only)

kaw-naw /kəw-nəw/ *n* wild animals

Kawsaw /kəwsəw/ *n* a clan of Jamiri village

kebo /kebo/ *v* insert

kedjü /keɖ̈͡ʐɨ̈/ *n* kilogram

kefañe /kefaɲe/ *n* a sword with silver handle and silver scabbard. The blade is believed be poisonous.

kefŝü /kefʂ̈ɨ̈/ *n* hat

kefu /kefu/ *n* monkey

keĝiw /keɣiw/ *v* gather

kegüdü-ñiĝi /kegɨ̈ɖ̈ɨ-ɲiɣi/ *n* sickness (lit. headache-dizziness)

keĝügrow /keɣɨ̈g͡ʐow/ *n* eagle

kegüraw /kegɨ̈rəw/ *adj* old

kehuaje /kehuad͡ʒʲe/ *adv* ever

kelyeñtchü /keʌeɲʦ̈͡ɕɨ̈/ *n* women's headwear

kem /kem/ *n* mature human female, around 40 years of age and above

kem padüĝaw /kem paɖ̈ɨɣəw/ *v* crack excessively

kema /kema/ *adv* sometime

kema kema /kema kema/ *adv* sometimes

kemake /kemake/ *adv* sometime

keŝü /keʂ̈ɨ̈/ *n* **1)** hat **2)** cap

ketra /keʈ͡ʂa/ *adj* a hair's breadth

kew-kem /kew-kem/ *n* elders

kiew /kiew/ **1)** *n* elder **2)** *n* mature human male **3)** *adj* mature **4)** *n* elder

kièw /kièw/ *v* **1)** mature **2)** be mature

kiĝi$_1$ /kiɣi/ *n* An umbrella term for birds of prey such as kites, eagles and hawks that belong to the Accipitridae family.

kiĝi$_2$ /kiɣi/ *n* bow (used in archery)

kiĝigro /kiɣiɡ͡ʒo̱/ *n* white hawk

kiĝim /kiɣim/ *n* **1)** a female child between the oldest and the youngest **2)** a younger wife (not neccesarily between the oldest and the youngest)

kiĝipsü /kiɣip̱͡ʂɨ/ *n* a longer variety of bow

kiĝitso /kiɣi̱t̪͡s̪o/ *n* arrowhead

kiĝitsü /kiɣi̱t̪͡s̪ɨ/ *n* a hawk species

kiĝiw /kiɣiw/ *n* a male child between the eldest and the youngest child

kigow /kigow/ *v* hold

kiĝyuhu /kiɣʲuhu/ *n* month roughly corresponding to May

kiku /kiku/ *n* an edible tuber

kiŝüw /kiŝɨw/ *v* pull something by holding and sliding it

kíŝüw /kíŝɨw/ *v* add something to an already existing mixture of something.

kiw$_1$ /kiw/ *v* insert

kiw$_2$ /kiw/ *v* send

kiw$_3$ /kiw/ *v* put

kìw /kìw/ *v* touch

koĝiw /koɣiw/ *v* be tired

koi /koi/ *interj* interjection of dismay or great surprise

kokeĝi-koveĝiw /kokeɣi-koveɣiw/ *v* gathering by raking

kola-kotraw /kola-ko͡ʈʂəw/ *v* injure by scraching

kolaw /koləw/ *v* **1)** peel off **2)** lift something with one's palm

komo /komo/ *n* the first room of a traditional Ĝusso house where guests are entertained.

kongkünüw /koŋkɨnɨw/ *n* hook

kontüĝü /kon̪t̪ɨɣɨ/ *n* reward

koŝoaw /koŝ̪oəw/ *v* forget

kosüki /kosɨki/ *n* **1)** bamboo tray used for draining water from cooked vegetables **2)** basket

koto-kovo /ko̱t̪o-kovo/ *n* custard apple

kow /kow/ *v* **1)** scratch with finger tips **2)** dig

ków /ków/ *v* pay ransom

kraaw /k͡ʂaəw/ *v* verbal intensifier that denotes definitive completion of action

kraàw /k͡ʂaàw/ *v* be heavily drunk

kraw /k͡ʂəw/ *v* reach

kroĝü /k͡ʂoɣɨ/ *n* a person of a clan considered lower in tradition heirarchy

kroĝüm /k͡ʂoɣɨm/ *n* a female person of a clan considered lower in traditional hierarchy

krongkro-ŝükŝüw /k͡ʂoŋk͡ʂo-ʂɨkʂɨw/ *adj* very dry

kròw /k͡ʂòw/ *adj* dry

krǜ$_1$ /k͡ʂɨ̀/ *v* bind

krǜ$_2$ /k͡ʂɨ̀/ *n* **1)** rubber **2)** plastic

krübo-krülow /k͡ʂɨbo-k͡ʂɨlow/ *v* prick

krüĝi /k͡ʂɨɣi/ *n* adhesive bamboo sticks used for catching birds

krukruw /k͡ʂuk͡ʂuw/ *n* catapult

krumrogow /k͡ʂumz̨ogow/ *v* **1)** hug **2)** embrace **3)** cuddle

krüŝüw /k͡ʂɨʂɨw/ *v* hunt

krúw$_1$ /k͡ʂúw/ *v* insert wooden posts etc into the groud

krúw$_2$ /k͡ʂúw/ *v* shoot with arrow

krüw /k͡ʂɨw/ *v* roam

krű́w /k͡ʂɨ́w/ *v* **1)** pierce **2)** prick with a pointed object **3)** take root **4)** stitch

kŝeksuw /kʂek͡ʂuw/ *v* weep, esp.awayfrom others' sight

kselüdzu padam /k͡ʂeliḍ͡ʐu paḍam/ *n* a type of squirrel with a flattish tail and a sharp snout. According the Ĝusso mythology, this animal brought the wine-making fermenter (pa) from the moon's house.

kselüdzuw /k͡ʂeliḍ͡ʐuw/ *v* double breathing sigh that commonly occurs after crying

kŝentchüw /kʂent͡ʂɨw/ *n* person prone to crying easily

ksew$_1$ /k͡ʂew/ *v* put

ksew$_2$ /k͡ʂew/ *v* fix something (eg. a flag post) on a porous or a soft surface by piercing

ksé́w /k͡ʂé́w/ *v* cry

ksew-ksem /k͡ʂew-k͡ʂem/ *n* cousin

ksü /k͡ʂɨ/ *card.num.* two

ksüfujeñ /k͡ʂɨfud͡ʒʲeɲ/ *n* syzygium, also known as jamun fruit

ksukyo /k͡ʂukʲo/ *n* owl

Ksulu /k͡ʂulu/ *n* Khiliju clan of Sajolang tribe

ksulübyo /k͡ʂulɨbʲo/ *n* housefly

Kŝum /kʂum/ *n* **1)** Kimi village **2)** The Kameng river

ksüngü /k͡ʂɨŋɨ/ *n* a bamboo species

ksüpyo /k͡ʂɨpʲo/ *n* a climber used for making ropes

ksütru /k͡s̪ɨ̈t̪͡ʂu/ *n* container

ksütu ñu /k͡s̪ɨ̈t̪u ɲu/ *n* ancient language

ksuw /k͡s̪uw/ *v* rising of smoke

ksùw /k͡s̪ùw/ *v* crawl

ksüw /k͡s̪ɨ̈w/ *adj* untamed

küĝatso /kɨɣat̪͡ʂo/ *n* wild fruit species

küĝaw$_1$ /kɨɣəw/ *v* clean

küĝaw$_2$ /kɨɣəw/ *v* scratch, esp. with fingernails

kuĝofu-pumoĝi /kuɣofu-pumoɣi/ *n* homeland; one's original village

kuĝu /kuɣu/ *n* hoe

küĝü-kütrü /kɨɣɨ-kɨt̪͡ʂɨ/ *n* **1)** worship **2)** prayer

küĝüw /kɨɣɨw/ **1)** *v* pray **2)** *v* worship **3)** *v* chant prayers **4)** *n* traditional spiritual ritual

kuki /kuki/ *n* a wild tuber species

kulo /kulo/ *n* a male servant

kulo-kiyi /kulo-kiji/ *n* servants

kulom /kulom/ *n* a female servant

kuluw /kuluw/ *v* take

külyew /kɨʎew/ *v* **1)** enter **2)** break

külyiw$_1$ /kɨʎiw/ *v* crowing of rooster

külyiw$_2$ /kɨʎiw/ *v* **1)** tie sb with a rope **2)** tie

kulyuw /kuʎuw/ *n* **1)** manipulate **2)** put on a pretence

kumatro /kumat̪͡ʂo/ *n* rack - a wooden plank fixed to the long wall, and above the cloth-hanger (pataw) in a traditional Ĝusso house

kumtra-kumtchüw /kumt̪͡ʂa-kumt̪͡s̪ɨ̈w/ *adj* bitterish

kumtrow /kumt̪͡ʂow/ *adj* bitter

kumtrow-kumtrow /kumt̪͡ʂow-kumt̪͡ʂow/ *adj* bitter

kumu /kumu/ *n* red raspberry

kumyolaw-kuyolaw /kumʲoləw-kujoləw/ *v* assemble

küna /kɨna/ *adv* how

küña /kɨɲa/ *quant* how much

künda /kɨn̪da/ *adv* how

küne /kɨne/ *adv* how

kunnu /kunnu/ *n* **1)** rock **2)** stone

kunnu ĝiw /kunnu ɣiw/ *n* a haunted stone, eg., the one found near Gijiri village entrance

kunnuñ /kunnuɲ/ *n* rock

kunufu /kunufu/ *n* chalk stone

Kunugro-Kunuĝi /kunug͡ʐo-kunuɣi/ *n* place name

kunulüdzü /kunuli̪d͡ʐi̪/ *n* pebbles

küpew /kɨpew/ *v* block

Kus /kus/ <*Not Sure*> The Koch people

kussu /kussu/ *n* thorn

küssü /kɨssɨ/ *n* ash

kussu kabro /kussu kab͡ʐo/ *n* blackberry

kussu psüĝa /kussu p̪s̪ɨɣa/ *n* small, flat beads of carnelian gemstone

küŝü$_1$ /kɨs̪ɨ/ *n* goat

küŝü$_2$ /kɨs̪ɨ/ *n* blessing

küŝü$_3$ /kɨs̪ɨ/ *n* evil.eye

küŝü üküla /kɨs̪ɨ ɨkɨla/ *n* uncastrated goat

kusu-güdrü /kusu-gɨd͡ʐi̪/ *n* ornaments especially used by women

kuŝü-kulyiw /kus̪ɨ-kuʌiw/ *v* mix

kuŝüw /kus̪ɨw/ *v* mix ingradients while cooking

küŝüw /kɨs̪ɨw/ *n* evil eye

kütchakütcha praw /kɨt̪s̪akɨt̪s̪a p̪ʂəw/ *n* a type of folk dance

kutcho /kut̪s̪o/ *adv* **1)** fast **2)** quickly

kutchuw /kut̪s̪uw/ *v* squat

kutrow /kuʈʂow/ *v* walk

kutrusa-kutrumi /kuʈʂusa-kuʈʂumi/ *n* corners

kütse /kɨt̪s̪e/ *n* ragi (finger millet, sc. name: Eleusine coracana). small, mustard-like foodgrain belonging the grass family. eluisine coracana

kütsegüze /kɨt̪s̪egɨze/ *n* millet basket

kütsétsü /kɨt̪s̪ét̪s̪ɨ/ *n* wine made of finger millet (see kütse)

kutso /kut̪s̪o/ *n* water jug made of bottleguard

Kutso /kut̪s̪o/ *n* Jamiri village

kütsükrüñ /kɨt̪s̪ɨkʂɨɲ/ *n* Yame clan; a member of Yame clan of the Koro Aka tribe

kütsüw /kɨt̪s̪ɨw/ *v* pinch

Kutuksü /kut̪uks̪ɨ/ *n* interpreter; translater

küve /kɨve/ *n* measure

kuvu-miĝiw /kuvu-miɣiw/ *v* protect

kuvuw /kuvuw/ *v* protect

kuw /kuw/ *adv* **1)** until **2)** up to **3)** already

kùw /kùw/ *v* **1)** complete **2)** cook **3)** be over; be finished, **4)** end; terminate **5)** be accomplished

kuw-miĝi ütrü /kuw-miɣi i͡ʈʂɨ/ *n* The myth that explains the art of cooking and making rice beer

kyów /kʲów/ *v* cough

kyowhu /kʲowhu/ *n* the tenth month of the Ĝusso calendar, roughly corresponding the month of May in The Gregorian calendar.

L l

la /la/ *n* ornament

labapra /labai͡ʂa/ *n* cereals belonging the bean family

labinŝú /labinʂ̈ú/ *n* a type of bean

labzü /labi͡ʐɨ/ *n* soy bean

labĵüĝüñe /labĵɨɣɨɲe/ *n* fermented soybean

laĝaw /laɣəw/ *v* **1)** snatch **2)** sieze

lagudow /laguʤ̈ow/ *v* take and correct something

lahuaw /lahuəw/ *v* remove

lakeiw-laveiw /lakeiw-laveiw/ *v* gather

lakeiw-layeiw /lakeiw-lajeiw/ *v* collect

lakew-larew /lakew-larew/ *v* gather

lakiew /lakiew/ *v* **1)** gather; collect **2)** arrange

lakŝuw /lakʂ̈uw/ *v* steal by carrying something away

lalo /lalo/ *n* sin

lalobram /lalobi͡ʐam/ *adj* mischievous girl/woman

lamew /lamew/ *v* bring something together

lamoshaw /lamoʂəw/ *v* be surprised

lamüñew /lamɨɲew/ *v* take/appropriate more than actually needed or deserved

lamyew /lamʲew/ **1)** *v* join **2)** *n* meet

lanüshaw /lanɨʂəw/ *adj* well-being

lapapra iañ /lapai͡ʂa iaɲ/ *n* bean pant

Lasa /lasa/ *n* Lhasa, the capital of Tibet

lasa-shügi /lasa-ʂɨgi/ *n* work

lasañeksü /lasaɲeki͡ʂɨ/ *n* potato (lit. lhasa tuber)

lasüw /lasɨw/ *v* spread warping at the loom

latchü-lañiaw /la͡t̪s̪ɨ-laɲiəw/ *v* disappear

latruw /la͡ʈʂuw/ *adj* disobedient

law$_2$ /ləw/ *n* storm; typhoon

láw /láw/ *v* **1)** take **2)** receive **3)** bring

law-dzuw /ləw-d̪͡z̪uw/ *v* give and take

Lepãfutu /lepãfuṭu/ *n* Bhalukpong town

lodor /loḍor/ *adj* **1)** unseemly **2)** undesirable **3)** crass; uncouth

loĝa-loĝe /loɣa-loɣe/ *n* **1)** sunflower **2)** an indecisive person, one who changes decisions, behaviour, and thinking constantly

lolyiw /loʎiw/ *v* lift

lomülyiñ /lomɨʎiɲ/ *n* tree species

lotsuje /lo͡t̪s̪ud͡ʒʲe/ *n* sweet purple fruit

low /low/ *v* dazzle

lòw /lòw/ *v* **1)** lift **2)** carry a child by holding in one's arms

lü /lɨ/ *n* boat

lüba$_1$ /lɨba/ *n* flap

lüba$_2$ /lɨba/ *n* a wild fruit

lübaw /lɨbəw/ *v* be happy

lubyoa /lubʲoa/ <*Not Sure*> more

lübzü$_1$ /lɨb̪͡z̪ɨ/ *n* soybean

lübzü$_2$ /lɨb̪͡z̪ɨ/ <*Not Sure*> **1)** leisure **2)** free time

lübzüduĝo /lɨb̪͡z̪ɨḍuɣo/ *n* an elevated platform in front of a traditional Ĝusso house.

ludow /luḍow/ *v* float

ludru-luñu /luḍ͡z̪u-luɲu/ *n* snacks

lüdüshü /lɨḍɨʂɨ/ *n* the third month of the Ĝusso calendar, roughly corresponding October

lüdzüñ /lɨḍ͡z̪ɨɲ/ *n* a tree whose stem is used in making sacrificial altar

ludzuw /luḍ͡z̪uw/ *v* hiccup

lufuje /lufud͡ʒʲe/ *n* fig

lügahu /lɨgahu/ *n* the sixth month of the Ĝusso calendar, roughly corresponding January. Probably named so because of the blooming of Lügañ tree.

lüĝañ /lɨɣaɲ/ *n* plant species that produces like sesame-like seeds

lüĝaw /lɨɣəw/ *v* **1)** shake a flat object continuously so that its surfaces (are alternatively visible). **2)** flash in an undulated manner

lüge /lɨge/ *n* a cuboid chamber above the fireplace for keeping firewood

lügebo /lɨgebo/ *n* the posts on sides of the hearth, which supports 'lüge'

lügelaw /lɨgeləw/ *v* capture; catch

lügiew /lɨgʲew/ *v* **1)** wrestle **2)** catch

lugow /lugow/ *v* lay

lugru /lug͡ʐu/ *n* cover

lugruw /lug͡ʐuw/ *v* cover

lügyaĝü /lɨgʲaɣɨ/ *n* a chamber above the fireplace just below the roof, used as a store for small, dry food items.

lüha$_1$ /lɨha/ *n* morning

lüha$_2$ /lɨha/ *n* bipalium (hummer head worm)

lüha-külyi /lɨha-kɨʌi/ *adv* nowadays

lühe /lɨhe/ *n* morning

lühe-lühe /lɨhe-lɨhe/ *adv* dawn; early morning

luhohu /luhohu/ *n* The second of the two seasons of the Ĝusso calendar (the other being 'Müña'). Considered auspicious and prosperous, it starts from 'Dosa' (August) when new crops are harvested, and ends with February.

luhuñdro /luhuɲɖ͡ʐo/ *n* umbilical cord

luhuŝüw /luhuʂɨw/ *n* be hungry

luhuto /luhuʈo/ *n* a post-pregnancy gynaecological condition. According to the local belief, a woman suffering from this condition must not eat green vegetables and sweet food.

luhuw /luhuw/ *v* remove

lüka-lüku /lɨka-lɨku/ *n* rollie pollie; woodlouse; pillbug

lukrow /luk͡ʂow/ *v* thirst

lükrüñ /lɨk͡ʂɨɲ/ *n* sesame plant

luksu /luk͡ʂ̻u/ *n* The ridge beam of a traditional Ĝusso house.

luksugaw /luk͡ʂ̻ugəw/ *n* ridge-covering of a roof in a traditional Ĝusso house. made of 'ĝuko', the hard, dried stock of wild banana leaf.

luksugom /luk͡ʂ̻ugom/ *n* In a in a traditional Ĝusso house construction, a vertical wooden post conneticng the top of the triangular roof truss all the way to the ground. There are two such pillars that support the weight of the ridge beam.

luksulüshi /luk͡ʂ̻ulɨʃi/ *n* a relatively thin cylindrical post, either of bamboo or wooden, tied above the main ridge beam of a traditional Ĝusso house. it supports the ridge cover.

luksutru /luk͡ʂ̻uʈ͡ʂu/ *n* bad omen

lüm /lɨm/ *n* one's wife's or husband's younger sister

lumashuw /lumaʂuw/ *n* happiness

lüme /lɨme/ *n* mushroom

lüme bülüm /lɨme bɨlɨm/ *n* button mushroom

lüme-lümew /lɨme-lɨmew/ *adj* soft and fragile

lümefu /lɨmefu/ *n* large soft mushroom

lumo /lumo/ *n* sago flour

lumo lumo krow /lumo lumo k͡ʂ̺ow/ *adj* very dry; completely desiccated.

lumu /lumu/ *n* silver

lümü süksü /lɨmɨ sɨk͡ʂ̺ɨ/ *n* a silver ornament

lumüfo /lumɨfo/ *n* a silver ornament worn diagonallyfrom shoulder to waist

lumugüdrü /lumugɨɖ͡ʐ̺ɨ/ *n* traditional silver bracelet

lumujo /lumud͡ʒʲo/ *n* a hollow silver bead with holes

lüna-lünaw /lɨna-lɨnəw/ *adj* shiny

lünaw /lɨnəw/ *adj* shiny

lüñew /lɨɲew/ *adv* low

lürhü /lɨʐɨ/ *n* a conical bamboo basket

lüsa /lɨsa/ *n* bamboo flooring of a Ĝusso traditional house.

lüsaddu /lɨsaɖ̪ɖ̪u/ *n* place where the house-owner sits at the hearth, on the longer side of hearth.

lüsapsü /lɨsap̪s̪ɨ/ *n* the side of the hearth where guests usually sit, derives its name from the lengthwise spread of the bamboo flooring.

lüshi$_1$ /lɨʃi/ *n* the Himalayan yellow throated marten

lüshi$_3$ /lɨʃi/ *n* husban

lüshü-lübaw /lɨʂɨ-lɨbəw/ *n* merrymaking

lüshüw /lɨʂɨw/ *adj* happy

Lusugo /lusugo/ *n* a place name

lusuvyuw /lusuvʲuw/ *v* be angry

lusuzuw /lusuzuw/ *v* be angry

lüta /lɨʈa/ *n* traditional hanging bridge

lutow /luʈ̪ow/ *adj* **1)** light **2)** cheap

lütrüw /lɨʈ͡ʂ̺ɨw/ *v* swing

lutso /luʈ̪ʈ̪͡so/ *n* luck

lütsü /lɨʈ̪ʈ̪͡sɨ/ *n* star

lutu law /luʈ̪u ləw/ *v* love someone; have great affection for someone

lutu-luma /luʈ̪u-luma/ *n* hope in something

lutubyow /luʈ̪ubʲow/ *v* inhale

Lütüñ /lɨʈɨɲ/ *n* Longthen clan of Lower Jang village near Nafra.

lutuw /luṯuw/ **1)** *v* breathe **2)** *n* breath **3)** *v* be hopeful

lüve /lɨve/ *n* leech. A common name for different types of leeches.

lüveĝa /lɨveɣa/ *n* a large, striped leech; the largest found in the Ĝusso area

lüvesüñ /lɨvesɨɲ/ *n* small, black-coloured leech that is commonly found throughout Ĝusso area

lüvow /lɨvow/ *n* parting of hair

luvuw /luvuw/ *adj* healthy

lüvzüw /lɨv͡z̤ɨw/ *n* high

luw /luw/ *v* bear flower, esp. when the flowers are small and part of a larger infloerscence (rice, banana)

lúw /lúw/ *v* wear a shirt

lùw /lùw/ *v* **1)** slide down a slope **2)** lose hair (falling of hair)

lüw$_1$ /lɨw/ *n* one's wife's or husband's younger brother.

lüw$_2$ /lɨw/ *v* boil

lüw$_3$ /lɨw/ *v* peel

lű́w /lɨ́w/ *adj* salty

lyentchü /ʎen͡t̤s̤ɨ/ *n* female head ornament made of silver

lyetu /ʎeṯu/ *n* animal trap

lyèw$_1$ /ʎèw/ *v* spread densely (like a creeper)

lyèw$_2$ /ʎèw/ *v* be handicapped

lyiaw /ʎiəw/ *v* become

lyilyiw /ʎiʎiw/ *v* climb

lyiw$_1$ /ʎiw/ *v* lend

lyiw$_2$ /ʎiw/ *adj* expensive

lyiw$_3$ /ʎiw/ *v* climb; rise

lyiw$_4$ /ʎiw/ *v* become

lyíw$_1$ /ʎíw/ *v* be heavy

lyíw$_2$ /ʎíw/ *adj* severe

lyìw /ʎìw/ *v* blow (wind)

lyów /ʎów/ *adj* **1)** strong **2)** lasting; durable

lyuksu /ʎuk̤͡s̤u/ *n* commit adultery

lyumdro /ʎumɖ͡z̤o/ *n* **1)** a type of funny and suggestive party dance; where a young man and a young woman compete to make each other shy **2)** folk dance

ma$_1$ /ma/ *RESP* **1)** response particle indicating disagreement or negation **2)** no; particle indicating disagreement or negation

ma$_2$ /ma/ *prt* particle signalling turntaking invitation in conversations

madañda /maɖaɲɖa/ *adv* quietly

madzülaw /maɖ͡ʐɨləw/ *adj* inaudible

maguje /magud͡ʒʲe/ *n* walnut

maho-mañiw /maho-maɲiw/ *adv* hurriedly

majei-maĝeiw /mad͡ʒʲei-maɣeiw/ *adv* compactly

malyi-maduw /maʎi-maɖuw/ *adj* weak

mañ /maɲ/ *prt* don't know

masüto /masɨʈo/ *n* teacher

Matapüĝa /maʈapɨɣa/ *n* Matapur, a mythical place in the Dususow genealogy

matchü-maĝiw /ma͡ʈʂɨ-maɣiw/ *adj* forbidden

mava /mava/ *adv* with ill intention

mavenghuaw /maveŋhuəw/ *v* become bewildered, confused, or disoriented

mavenuw /mavenuw/ *adj* unsure about something

maw$_1$ /məw/ *v* vomit

maw$_2$ /məw/ *v* play

màw /màw/ *v* **1)** arrange neatly; put things in order **2)** clean something

mazeda /mazeɖa/ *adv* quietly

me$_2$ /me/ *adj* **1)** a little **2)** some

meduĝo /meɖuɣo/ *n* word

melu /melu/ *n* a small silver box suspended around the neck as an ornament

melugu /melugu/ *n* ladder

memdra /memɖ͡ʐa/ *adv* after a while

mesa /mesa/ *adj* a little

mesa me /mesa me/ *adj* a little; just a little

mi /mi/ *n* fire

mi tsaw /mi ʈ͡ʂəw/ <*Not Sure*> eat at someone's hearth (lit.eat fire)

miĝi /miɣi/ *n* a dustpan made of bamboo

Miĝi /miɣi/ *n* Degio clan from Bana village.

Miĝi-Midu /miɣi-miɖu/ *n* Miĝi-Midu clan of Jamiri village.

miĝim joksu /miɣim d͡ʒʲok͡ʂu/ *n* castor plant

miĝiw /miɣiw/ *v* brew

miĝumu /miɣumu/ *n* light ash that can fly around when blown

miksüw /mik͡ʂɨw/ *adj* alert

míkussu /míkussu/ *n* spark (lit. fire thorn)

milüdzü /mili̪d̪͡z̪ɨ/ *n* live cinders

mim /mim/ *n* **1)** woman **2)** wife

mim kiĝi /mim kiɣi/ *n* young married woman

mim-kiĝi /mim-kiɣi/ *n* women

mimsa /mimsa/ *n* **1)** girl **2)** young, adult, unmarried woman

Miyi /miji/ *n* Degio clan of Bana village.

mo$_1$ /mo/ *n* local basket

mo$_2$ /mo/ *prt* not exist

mo$_3$ /mo/ *con* or

moaw /moəw/ *v* disappear

Moĝüka /moɣɨka/ *n* a village between Jamiri and Buragaon officially known as Maracca

moĝüvu /moɣɨvu/ *n* feather fletching on the arrow tail

mokofow /mokofow/ *adv* comparative particle

mola /mola/ *prt* wait

molu /molu/ *prt* wait

molügi /molɨgi/ *n* a small wooden ladder in front of a traditional Ĝusso house.

mome /mome/ *prt* if not

moŝi /mo̪ʂi/ *n* local basket

moto /mo̪ṭo/ *n* automobile

mraahuw /m͡ʐ̩aahuw/ *v* bent down; get an opportunity bend

mrang-sang /m͡ʐ̩aŋ-saŋ/ *v* bend down

mraw /m͡ʐ̩əw/ *v* bend down

mro /m͡ʐ̩o/ *card.num.* seven

mrodjü /m͡ʐ̩o̪d̪͡z̪ɨ/ *n* alligator

mroĝü /m͡ʐ̩oɣɨ/ *card.num.* seventy

mrow$_1$ /m͡ʐ̩ow/ *v* graze

mrow$_2$ /m͡ʐ̩ow/ *v* stick

mròw /m͡ʐ̩òw/ *v* wash (of face)

übyo /mɨbʲo/ *n* gun

üdaw /mɨd̪əw/ *v* start

mudju /muɖ̪͡ʐ̪u/ *n* a bigger variety of honey bees, with reddish head and black body. Lives in underground burrows.

Müdjü /mɨɖ̪͡ʐ̪ɨ/ *n* Sajolang (Miji people)

müdjüdu /mɨɖ̪͡ʐ̪ɨd̪u/ *n* the common honey bee, makes hives in ground as well as tree holes.

müdjüdu uhu /mɨɖ̪͡ʐ̪ɨd̪u uhu/ *n* honey

mudow /muɖ̪ow/ *v* match

müdra /mɨɖ͡ʐa/ *n* an arrow made of pointed bamboo, without a metal arrowhead.

müdrapsü /mɨɖ͡ʐapʂ̪ɨ/ *n* a big bowl

mudru /muɖ͡ʐu/ *n* trap

mudrütcho /muɖ͡ʐɨ̞t̪͡ʂo/ *n* hive

müdrüw$_1$ /mɨɖ͡ʐɨw/ *n* matchstick

müdrüw$_2$ /mɨɖ͡ʐɨw/ *v* spit

müdrüw$_3$ /mɨɖ͡ʐɨw/ *v* fix a meeting at a particular place

muduaw /muɖ̪uəw/ *v* drop

Mudugroa suĝusoa /muɖ̪uɡ͡ʐoa suɣusoa/ *n* Mudugroasuĝsoa clan of Maracca village.

muduw /muɖ̪uw/ *v* leave

mudzo /muɖ̪͡ʐo/ *n* porcupine

mudzu /muɖ̪͡ʐu/ *n* pangolin

mudzuw /muɖ̪͡ʐuw/ *v* whistle

mufo /mufo/ *n* a species of pine, whose splinters are used for lighting fire

mufo-üje /mufo-ɨd͡ʒʲe/ *n* pine fruit

mufoñ /mufoɲ/ *n* a pine species

mufow /mufow/ *v* pant; breathe heavily

mufu$_1$ /mufu/ *n* a bird species

mufu$_2$ /mufu/ *n* local onion

müga /mɨga/ *n* **1)** shamanistic ritual **2)** shamanic chant **3)** shaman

müga-küŝü /mɨga-kɨʂ̪ɨ/ *n* traditional sacrificial and worship performed by a village priest

mügafo /mɨgafo/ *n* shamanic language

mügasa /mɨgasa/ *n* shaman's fee

mügaw /mɨgəw/ *n* shaman; village priest

muĝti /muɣʈ̪i/ *n* statue

müĝüw /mɨɣɨw/ *v* put

mügzü /mɨg͡ʐ̪ɨ/ *n* flying squirrel (grey)

mügzü-müĝaw /mɨg͡ʐ̪ɨ-mɨɣəw/ *adj* petty

mügzüw /mɨg͡z̪ɨw/ **1)** *adj* ill tempered **2)** *n* cruel

muhu /muhu/ *n* **1)** man **2)** husband

muhu-mim /muhu-mim/ *n* married couple

muhu-muhu /muhu-muhu/ *adv* everyday

muhum /muhum/ *n* young man

muhusa /muhusa/ *n* boy

müje /mɨd͡ʒʲe/ *n* steep climb

müjem /mɨd͡ʒʲem/ *n* widow

müjew /mɨd͡ʒʲew/ *v* keep

müji /mɨd͡ʒi/ *adv* ready

müka-ĝütsüw /mɨka-ɣɨt̪s̪ɨw/ *adv* carefully

mükew-müñew /mɨkew-mɨɲew/ *n* elders

mukow /mukow/ *n* **1)** messenger **2)** mediator

mükraw /mɨk͡ʂəw/ **1)** *v* urinate **2)** *n* urine

mükráw djew /mɨk͡ʂáw d̪z̪ew/ *v* **1)** defecate (formed) **2)** have diarrhoea

mukro /muk͡ʂo/ *n* **1)** old man **2)** husband (formal)

mukrom /muk͡ʂom/ *n* **1)** old woman **2)** wife (formal) **3)** married woman (formal)

mukrom-murom /muk͡ʂom-murom/ *n* old women

Mukropaĝ /muk͡ʂopaɣ/ *n* a place name

mükrümto-mükrümlow /mɨk͡ʂɨmt̪o-mɨk͡ʂɨmlow/ *v* tie

mükrüw /mɨk͡ʂɨw/ *v* tie a noose for trapping fish

muksu /muk͡s̪u/ *n* **1)** smoke **2)** tobacco

muku /muku/ *n* aconite poison used for smearing arrow heads

muku jew /muku d͡ʒʲew/ *v* be poisoned

mukyow /mukʲow/ *v* convince

mula /mula/ *v* say

müla-mülyiw /mɨla-mɨʎiw/ *adj* oily

müla-mütraw /mɨla-mɨt̪ʂəw/ *adj* false; mendacious

mülatchüm /mɨlat̪͡ʂɨm/ *n* a female habitual lier

mülaw$_1$ /mɨləw/ *v* say

mülaw$_2$ /mɨləw/ *n* lie

mulo /mulo/ *n* heir

mulosübew /mulosɨbew/ *v* choke while eating something

mulow /mulow/ *v* swallow

mülyi$_1$ /mɨʎi/ *n* cucumber

mülyi$_2$ /mɨʎi/ *n* pestle

mulyo /muʎo/ *n* **1)** dumb **2)** half-witted **3)** stupid **4)** reticent **5)** introverted and uncommunicative

mumdra /mumd͡ʐɻa/ *n* A fibrous plant that was traditionally important. Its fibre was used in making clothes, tying feathers on arrow tails, to make bowstrings, fish nets, animal traps etc.

mumu /mumu/ *n* **1)** cloud **2)** fog

mumuñ /mumuɲ/ *n* a type of unscaled fish.

müña /mɨɲa/ *n* summer and rainy season, the second of the two seasons in the Ĝusso calendar (the other being Luhohu), roughly corresponding to the months of March to July. Sprouting of twigs and blooming of flowers in spring is the sign that Müña has begun.

müñew /mɨɲew/ *quant* excessive; above expected limit

müñi /mɨɲi/ *n* a type of leech that is known to infest noses of animals and cause nose-bleeding. Infestation occurs when animals drink water from streams.

müñje /mɨɲd͡ʒʲe/ *n* small green pepper-like edible fruit

muñomu /muɲomu/ *n* eighth month of the Ĝusso calendar, roughly corresponding to March, named so probably because it is the sowing season (muw=sow).

muñosa /muɲosa/ *n* the seventh month of the Ĝusso calendar, roughly corresponding February. Probably named so because this month marks the beginning of the Müña season.

munu /munu/ *n* grow

muñu$_1$ /muɲu/ *n* hedgehog

muñu$_2$ /muɲu/ *n* rod

muñumu$_1$ /muɲumu/ *n* avocado

muñumu$_2$ /muɲumu/ *n* a fish species

müsa /mɨsa/ *n* a bamboo species

müsa-müĝa /mɨsa-mɨɣa/ *n* dawn

müsaĝe /mɨsaɣe/ *n* **1)** leaf of the 'müsa' bamboo, it is inserted in the 'sügzem' plate of the 'müsaĝüga' hat

müsaĝüga /mɨsaɣɨga/ *n* a cylindrical hat made of bamboo that is part of traditional costume

müsañ /mɨsaɲ/ *n* a tree species

müsaw$_1$ /mɨsəw/ *v* light

müsaw$_2$ /mɨsəw/ *v* be bright

müŝe /mɨ̪ʂe/ *n* **1)** small, bloodsucking, nocturnal insect **2)** a small insect that bites painfully during the rainy season

müŝe-müdzew /mɨ̪ʂe-mɨd̪̈͡ʐ̈ew/ *v* scold incessantly

müŝetchüw /mɨ̪ʂe̪t̪ʂɨ̪w/ *n* **1)** chatterbox; someone who speaks contiuously especially on topics that are not interesting to others **2)** one who talks irritatingly

müŝew /mɨ̪ʂew/ *v* speak incessantly, especially on topics that others find uninteresting

müŝéw /mɨ̪ʂéw/ *v* grasp something with a tweezer-like action. (eg: with süpa, the bamboo tweezers commonly found in Aka kitchens; the biting action of an ant, etc.)

müshülaw /mɨ̪ʂɨləw/ *v* grab

müshüta-müshülaw /mɨ̪ʂɨt̪a-mɨ̪ʂɨləw/ *v* search by touch of hands

müshüw$_1$ /mɨ̪ʂɨw/ *v* feel by touch

müshüw$_2$ /mɨ̪ʂɨw/ *v* search

müshüw$_3$ /mɨ̪ʂɨw/ *v* apply

musow /musow/ *v* gather dry twigs

mussu /mussu/ *n* bird

müssü /mɨssɨ/ *n* common cold on flu

mussu lüve /mussu lɨve/ *n* a large, green coloured leech with whitish stripes running through its length

mussusasum /mussusasum/ *n* The green, gliding snake of the family Chrysopelea (probably the Paradise flying snake). It is mildly venomous and lives in trees. It, can glide up 100m, and is specially adapted to flatten its body for lift while gliding.

müsü /mɨsɨ/ *n* spring onion

musu hütrü /musu hɨ̪ʈʂɨ/ *n* a bird species

müsülüba /mɨsɨlɨba/ *n* charcoal

müŝüñ /mɨ̪ʂɨ̪ɲ/ *n* thread

müŝüñ ugulu /mɨ̪ʂɨ̪ɲ ugulu/ *n* yarn

müŝündro /mɨ̪ʂɨnɖʐo/ *n* metallic wire or thread made or nylon etc.

muŝuw /mu̪ʂuw/ *v* hide

mütchü$_2$ /mɨ̪t̪ʂɨ/ *n* shrub

mütchü-mulo /mɨ̪t̪ʂɨ-mulo/ *n* wisdom

mütchüfu /mɨ̪t̪ʂɨfu/ *n* criss-cross

mütchüĝuw /mɨ̪t̪ʂɨɣuw/ *v* stamp

mutchuw /mu̪t̪ʂuw/ *v* block

mutow /mu̪tow/ *v* **1)** join **2)** relay

mütrahuw /mɨʈʂahuw/ *v* be extinct

mütraw /mɨʈʂəw/ *v* be extinct

mutrow /muʈʂow/ *v* **1)** fork **2)** branch

mutsuw$_1$ /mu̪t̪ʂuw/ *v* pinching action

mutsuw$_2$ /mü̪t͡s̪̈uw/ *v* walk stealthily

mütsüw /mɨ̈t͡s̪̈ɨ̈w/ *v* shock

mütü /mɨ̈ẗ̪ɨ̈/ *n* spirit

mütü-nüshü /mɨ̈ẗ̪ɨ̈-nɨ̈ʂɨ̈/ *n* evil spirits

mütübo-shaĝübo /mɨ̈ẗ̪ɨbo-ʂaɣɨbo/ *n* spirits

mütüfu /mɨ̈ẗ̪ɨfu/ *n* Indian bison bos gaurus

mütüm /mɨ̈ẗ̪ɨm/ *n* female spirit

mütüm-chigüjem /mɨ̈ẗ̪ɨm- t͡ʃʲigɨd͡ʒʲem/ *n* female spirits

mütüñe /mɨ̈ẗ̪ɨɲe/ *n* an altar-like structure made of bamboo and wood, used for shamanic rituals

múw /múw/ *v* blow (with mouth)

mùw /mùw/ *v* sow

muyom /mujom/ *n* dumb.F

müzeba /mɨzeba/ *n* a flower species

myelye /mʲeʎe/ *n* meeting

myew /mʲew/ *v* dream

myòw /mʲòw/ *v* during wine-brewing process, keep grain for fermentation after boiling it

N n

na$_1$ /na/ *pro* they (third person plural pronoun)

ña /ɲa/ *prt* comparative particle

naĝüñ /naɣɨ̈ɲ/ *n* orange or tangerine

name /name/ *prt* if so

nano /nano/ *v* land or village other than one's own

nano kaw /nano kəw/ *v* marry (applicable to women only, lit.go to an alien land)

naw$_1$ /nəw/ *v* **1)** be ill **2)** have an ache or pain

naw$_3$ /nəw/ *n* disease; sickness

naw-ngüw /nəw-ŋɨ̈w/ *n* sickness

né /né/ *pro* third person plural accusative

ñe /ɲe/ *n* house

ñe chiĝiw /ɲe t͡ʃʲiɣiw/ *v* Hold night vigil in honour of a dead person at their home. Present custom: ten and eight days for males and females respectively, five and four days in case of unnatural death

ñe ĝow /ɲe ɣow/ *v* deliver a child

ñe nüw /ɲe nɨ̈w/ *v* leaking of roof

ñe süw /ɲe sɨw/ *v* sweep house

ñe üje /ɲe ɨd͡ʒʲe/ *n* gable of a traditional Ĝusso house, usually constructed with bamboo.

Ñebi /ɲebi/ *n* a place name

ñebram /ɲeb͡ʐam/ *n* lady of the house; female owner of a house

ñebrow /ɲeb͡ʐow/ *n* male owner of a house; man of the house

ñedza /ɲed̪͡ʐa/ *n* a small, varandah-like open chamber outside a traditional Ĝusso house.

ñedzo /ɲed̪͡ʐo/ *n* hillock

ñedzü /ɲed̪͡ʐɨ/ *n* sky

ñedzü lüĝaw /ɲed̪͡ʐɨ lɨɣəw/ *v* be lightning

ñedzü lyiw /ɲed̪͡ʐɨ ʎiw/ *v* wind be blowing

ñedzü-no /ɲed̪͡ʐɨ-no/ *n* **1)** God (lit. sky-earth) **2)** the sky and the earth: the two most important Ĝusso dieties

ñedzübyow /ɲed̪͡ʐɨbʲow/ *v* thunder

ñedzülyiw gudo /ɲed̪͡ʐɨʎiw gud̪o/ *n* cross-stilts under a Ĝusso traditional house tied to the 'shedrüpsü' beams in order to support the house against wind.

ñedzüŝüw /ɲed̪͡ʐɨs̪ɨw/ *v* rain

ñefo /ɲefo/ *n* time

ñegi /ɲegi/ *n* night

ñegimko /ɲegimko/ *n* midnight

ñeĝiw /ɲeɣiw/ *v* remain indoor as precribed by the village priest, usually after a shamanic ritual; be quarantined

ñegow /ɲegow/ *v* tie

ñegrom /ɲeg͡ʐom/ *n* an edible tuber

ñeĝü /ɲeɣɨ/ *n* small wooden beams that sit on the breadth-wise crossbeams (ñeküla) support the bamboo flooring in a traditional Ĝusso house.

ñegudo /ɲegud̪o/ *n* small, supporting stilts that are used suport a traditional Ĝusso house.

ñegüdruŝŝü /ɲegɨd̪͡ʐus̪s̪ɨ/ *n* door

ñegüdzüsha /ɲegɨd̪͡ʐɨs̪a/ *n* bamboo rope used for fastening banana leaves to the roof

ñeĝulo$_1$ /ɲeɣulo/ *n* wall frame, made of bamboo or wooden beams, in a traditional Ĝusso house.

ñeĝulo$_2$ /ɲeɣulo/ *n* ghost

Ñeĝüma /ɲeɣɨma/ *n* a place name

ñeĝüvo /ɲeɣɨvo/ *n* covering made of banana leaves to protect 'ñe üje' (gable) from rain.

ñeĝüzü añ /ɲeɣɨzɨ aɲ/ *n* mother earth

ñeĝüzüw /ɲeɣɨzɨw/ *v* Ñeĝüzüw ge shoñ, ñe pyoaw.

ñekeŝü /ɲekeʂɨ/ *n* door

ñekru /ɲekʂ͡u/ *n* **1)** main stilts that support a traditional Ĝusso house. **2)** wooden pillars of a traditional house

ñeksü /ɲekʂ͡ɨ/ *n* **1)** a general term for edible tuber **2)** sweet potato

ñekŝümsow /ɲekʂɨmsow/ *n* an edible tuber

ñeku /ɲeku/ *n* an edible tuber

ñekü /ɲekɨ/ *n* friend

ñeküla /ɲekɨla/ *n* wooden posts tied along the breadth of a traditional Ĝusso house to support the flooring.

ñekülyim /ɲekɨʎim/ *n* an edible tuber

ñekütrü /ɲekɨʈʂ͡ɨ/ *n* friendship

ñela /ɲela/ *n* an edible tuber

ñelumo /ɲelumo/ *v* dust

ñelütsü /ɲelɨʈʂ͡ɨ/ *n* roof of a traditional Ĝusso house.

ñelütsü gaksü /ɲelɨʈʂ͡ɨ gakʂ͡ɨ/ *n* the lowest purlin post on each side the roof of a traditional Ĝusso house, meant to support the banana thatch.

ñemi /ɲemi/ *n* traditional

ñemko /ɲemko/ *n* main chamber of a traditional Ĝusso house.

ñemu /ɲemu/ *n* thinner, slanting stilts that support the 'ñeküla' beams in a traditional Ĝusso house

ñepo /ɲepo/ *n* the lowest rafter beam on either side of the roof of a traditional Ĝusso house.

ñepsü /ɲepʂ͡ɨ/ *n* outside the house

ñepŝüw /ɲepʂɨw/ *n* a type of black, strong smelling, edible insect found on river banks during winter.

ñepüñew /ɲepɨɲew/ *v* wake up

ñerin /ɲerin/ *n* room

ñesha /ɲeʂa/ *n* rafters on the roof a traditional Ĝusso house. The dried banana leaves are fastened to these.

ñeshashiw /ɲeʂaʃiw/ *n* a purlin post in the middle of each side of the roof of a traditional Ĝusso house, meant to support the banana-leaf thatch.

ñeshü /ɲeʂɨ/ *n* rear

ñeŝü-ñepie /ɲeʂɨ-ɲepʲe/ *n* immediate family; members of one's household

ñeŝüi /ɲeʂɨi/ *n* **1)** relatives **2)** family; members of one's household

ñesüw /ɲesɨw/ *n* broom

ñetchü /ɲeʈʂ͡ɨ/ *n* barn

ñeto /ɲeʈo/ *n* **1)** daytime **2)** day **3)** forenoon

ñetoĝañ /ɲeṭoɣaɲ/ *n* predawn

ñetro /ɲeʈ͡ʂo/ *n* household

ñetrü /ɲeʈ͡ʂɨ/ *n* village

ñetrü-hutu /ɲeʈ͡ʂɨ-huṭu/ *n* village and its surroundings

Ñetrüdaw /ɲeʈ͡ʂɨḍəw/ *n* **1)** Annual official Hrusso festival **2)** Annual village-cleansing sacrificial ceremony

ñetrülu-hutulu /ɲeʈ͡ʂɨlu-huṭulu/ *n* village and its surroundings

ñetükra /ɲeṭɨk͡ʂa/ *n* a fern species

ñetükrü /ɲeṭɨk͡ʂɨ/ *n* wall of a traditional Ĝusso house.

ñew$_1$ /ɲew/ *n* young

ñew$_2$ /ɲew/ *quant* more

ñew$_3$ /ɲew/ *n* **1)** more than half **2)** most

ñéw /ɲéw/ *v* spread something (clothes, leaves) on ground

ñewgo /ɲewgo/ *adj* majority, most

ngaĝo /ŋaɣo/ *n* a fish species

ngàw /ŋàw/ *v* bend

ngow /ŋow/ *v* fall

ngülaw /ŋɨləw/ *v* learn or understand by reading

ngüta-ngüla /ŋɨṭa-ŋɨla/ *adj* half-learned

ngüw /ŋɨw/ *v* **1)** read **2)** learn **3)** count

ngů̀w /ŋɨ̀w/ **1)** *v* be cold **2)** *adj* cold

ñi$_1$ /ɲi/ *pro* first person plural accusative

ñi$_2$ /ɲi/ *pro* we; the first person plural pronoun

ñiĝeñiw /ɲiɣeɲiw/ *adj* **1)** scary **2)** formidable

ñigüdu /ɲigɨḍu/ *n* angry quarelsome talk

ñihow /ɲihow/ *v* divine; soothsay

ñikrufumu /ɲik͡ʂufumu/ *v* exist

ñiku-ñisüw /ɲiku-ɲisɨw/ *n* difficulty

Ñima-Ĝugzu /ɲima-ɣug͡ʐu/ *n* the Jebisow clan

ñimaŝütrulyiw-ñimaĝitrulyiw /ɲimaʂɨʈ͡ʂuʌiw-ɲimaɣiʈ͡ʂuʌiw/ *v* misinterpret

ñimo /ɲimo/ *n* corpse

ñimtchüñ /ɲimʈ͡ʂɨɲ/ *n* shame

niŝü /niʂɨ/ *n* one's wife's or husband's older brother's wife.

Ñisuĝu /ɲisuɣu/ *n* the Puroik tribe

ñiŝügzüñ /ɲiʂɨg͡ʐɨɲ/ *adj* dirty

ñiŝügzüñ-djüĝüñ /ɲiʂɨg͡ʐɨɲ-d͡ʐɨɣɨɲ/ *n* **1)** dirt **2)** depravity

ñitraŝü /ɲɪt͡ʂaʂɨ/ *n* sweat

Ñivu /ɲivu/ *n* Ñivu clan of Nafra village.

ñiw /ɲiw/ *v* name

ñíw /ɲíw/ *v* be pregnant

ñìw /ɲìw/ *v* not exist

no$_1$ /no/ *pro-form* first person singular accusative

no$_2$ /no/ *n* **1)** floor **2)** earth **3)** mud **4)** land

nó /nó/ *pro* the first person singular accusative

no zew /no zew/ *n* plain land

noba /noba/ *n* land (lit.fertile soil)

nobi /nobi/ *n* **1)** top soil **2)** fertile soil

nodo /noɖo/ *n* floor

noĝam /noɣam/ *n* foothill

noĝu /noɣu/ *n* pit dug in the ground

nogüdzü /nogɨd͡ʐɨ/ *n* **1)** muck **2)** soil; mud

nogüdzü vra /nogɨd͡ʐɨ v͡ʐa/ *n* **1)** wet mud **2)** muck **3)** marsh

noĝüfo /noɣɨfo/ *n* **1)** hill **2)** sloping land

noĝüŝü /noɣɨʂɨ/ *n* hole in the mud

noke /noke/ *n* uphill

nokro /nok͡ʂo/ *n* dry land

Nokrüñ /nok͡ʂɨɲ/ *n* a clan name

nolumo /nolumo/ *v* dust

Noluŝu /noluʂu/ *n* a place name

nom nogzeĝüñe /nom nog͡ʐeɣɨɲe/ *n* challenge

Nomje /nomd͡ʒʲe/ *n* a place name

nomñow /nomɲow/ *n* myriad

noŝütchem /noʂɨt͡ʂem/ *n* thick or humus soil

notsu-noĝi /not͡su-noɣi/ *n* mud

Notsum /not͡sum/ *n* a place name

ñòw /ɲòw/ *v* tame

ñu$_1$ /ɲu/ *n* **1)** language **2)** speech **3)** spoken word **4)** matter **5)** word

ñu$_2$ /ɲu/ *n* **1)** younger brother **2)** younger male members of one's clan **3)** younger relatives from one's father's side

ñu$_3$ /ɲu/ *n* join

ñù /ɲù/ *v* be ripe

ñubyu /ɲubʲu/ *n* **1)** king **2)** rich man

nudzo /nud̪͡z̪o/ *adj* reflexive particle

Nüĝa-Nuĝu /nɨɣa-nuɣu/ *n* elf-like beings supposedly found at a mythical place Mudugro-Suĝusoa

Nüĝa-Nuĝum /nɨɣa-nuɣum/ *n* female Nüĝa-Nuĝu

Nügie /nɨgʲe/ *n* the Bugunn people

ñuĝiw /ɲuɣiw/ *v* argue

nugo /nugo/ *n* rich man

nugom /nugom/ *n* rich woman

nugow /nugow/ *n* **1)** grown up **2)** an adult human **3)** elder

nuĝu /nuɣu/ *n* grave

ñuĝülyi /ɲuɣɨʎi/ *n* dictionary (neolog.)

nuĝuw /nuɣuw/ *v* sing

nühüw /nɨhɨw/ *adj* spicy

ñuksu$_1$ /ɲuk̪͡s̪u/ *n* dance

ñuksu$_2$ /ɲuk̪͡s̪u/ *n* **1)** a male Indian person not belonging the mongoloid race. **2)** Assam **3)** langauge of plainspeople; Hindi; Assamese

ñuksü-küshü /ɲuk̪͡s̪i-kɨʂɨ/ *n* marrymaking

ñuksum /ɲuk̪͡s̪um/ *n* a female Indian person not belonging to the mongoloid race

ñuksum-aŝüm /ɲuk̪͡s̪um-aʂɨm/ *n* plainspeople

Ñuksutro /ɲuk̪͡s̪uʈ͡ʂo/ *n* Assam

nukuĝu /nukuɣu/ *n* darkness

nülüvo /nɨlɨvo/ *n* **1)** love **2)** pity **3)** compassion

ñum /ɲum/ *n* **1)** younger sister **2)** younger female member of one's clan **3)** younger female relative on one's father's side

nümam /nɨmam/ *n* **1)** female maternal cousin **2)** daughter of one's clan-sister

nümow /nɨmow/ *n* **1)** male maternal cousin **2)** son of one's mother's clan-sister

ñumsa /ɲumsa/ *n* tattle

ñumsaw-shimsaw /ɲumsəw-ʃimsəw/ *n* rumours

nüna /nɨna/ *n* **1)** human being **2)** person

nüna shiw /nɨna ʃiw/ *v* murder

ñüngüw /ɲɨŋɨw/ *adj* cold

ñuñu /ɲuɲu/ *n* baby (child-directed talk)

ñupim /ɲupim/ *n* keyboard (neolog.)

ñushü /ɲuʂɨ/ *n* generation

nüshüw /nɨʂɨw/ *adj* spicy

ñutotroki /ɲuʈoʈʂoki/ *n* negotiator

Nutso /nuʈ͡ʂo/ *n* the monpa tribe; a Monpa person

Nutso-Patso /nuʈ͡ʂo-paʈ͡ʂo/ *n* Monpa

nutsochi /nuʈ͡ʂo ʧ͡ʲi/ *n* a blue ornamental bead, similar fupu beads, but darker

nutsohu /nuʈ͡ʂohu/ *n* The fifth month of the Ĝusso calendar, roughly corresponding December. Named so probably because this was the month set aside for trade with the Monpa tribe (Monpa= Nutso in Ĝusso)

nutsom byuŝügzü /nuʈ͡ʂom bʲuʂɨg̈z̈ɨ/ *n* a large species of earthworm

Nutsowsaw /nuʈ͡ʂowsəw/ *n* a clan of Buragaon village

nuw /nuw/ *v* breastfeed

núw /núw/ *v* sting (like a bee)

nüw$_1$ /nɨw/ *v* press

nüw$_2$ /nɨw/ *v* **1)** pamper **2)** cajole

nüw$_3$ /nɨw/ *v* leak

nűw /nɨ́w/ *v* be sharp

ñùw /ɲùw/ *v* be ripe

O o

o$_1$ /o/ *n* paddy

o$_2$ /o/ *RESP* a response particle

õ /õ/ *RESP* response particle expressing understanding of the information received from the second person

odje /oɖ͡ʐe/ *n* steam bread

odzumsa /oɖ͡ʐumsa/ *n* a bird species

ofo /ofo/ *n* rice husk

oje /od͡ʒʲe/ *n* year

olügü /olɨgɨ/ *n* rice

Orunachol /oruna ʧ͡ʲol/ *n* Arunachal Pradesh

osa /osa/ *n* **1)** duck **2)** goose

osambu /osambu/ *n* **1)** male duck **2)** male goose

otrüla /oʈʂɨla/ *n* white paddy

otsü /otsʉ̈/ *n* rice wine

otsü-ovzü /otsʉ̈-ovzʉ̈/ *n* fermented rice

P p

pa$_1$ /pa/ *n* fermenting agent used in the preparation of rice wine

pa pyuw ütrü /pa pʲuw ɨʈʂɨ/ *n* myth of the fermenting agent 'pa'; describes how the kseludzu padam squirrel brought the fermenting agent into the world

pabaw /pabəw/ *v* soak

pache$_1$ /pa tʃʲe/ *n* shiver

pache$_2$ /pa tʃʲe/ *n* government jail

pacho /pa tʃʲo/ *n* parrot

pãdu̯gu /pãd̪uɣu/ *adv* quickly

pa̯gu /paɣu/ *n* tin

pa̯güñe /paɣɨɲe/ *v* get wet

pa̯gusa /paɣusa/ *n* pigeon

pagzüw /pagzʉ̈w/ *v* get wet

paksüw /paksʉ̈w/ *v* **1)** rotate something **2)** shake

pakülyew /pakɨʎew/ *v* wake after sleep

pakütrü-pagülüw /pakɨʈʂɨ-pagɨlɨw/ *v* stumble

pakütrüw /pakɨʈʂɨw/ *v* stumble

palügo /palɨgo/ *n* sprawl

palügo ĝüw /palɨgo ɣɨw/ *v* rest on back

Palürhü /palɨzɻɨ/ *n* Palizi village

palütruw /palɨʈʂuw/ *v* collapse

pamoaw /pamoəw/ *v* smack to death

pamülaw /pamɨləw/ *v* immerse

pamüsü-pamürhüw /pamɨsɨ-pamɨzɻɨw/ *v* puff

pando /pand̪o/ *n* a flat bronze plate used in customary exchange between relatives and friends

Pangkürü /paŋkɨrɨ/ *n* a place name

panüw /panɨw/ *v* break something into small pieces

papamu̯go /papamuɣo/ *n* a wild fruit species

pasülüw-pamüdrüw /pasɨlɨw-pamɨɖzɻɨw/ *v* be fractured; be broken

paŝüze /paʂɨze/ *n* slang for female genetalia (lit. hole of the 'pa' fermenter)

pataĝ /paṯaɣ/ *n* a wheat bundle

patakuvo /paṯakuvo/ *n* a small wild rodent

pataw /paṯəw/ *n* a babmoo post fixed to the wall opposite the washing place of a traditional Ĝusso house, used for hanging clothes.

patraje /paʈ͡ʂad͡ʒʲe/ *n* a citrus fruit

patso /paṯ͡so/ *n* traditional gift exchange

patsü /paṯ͡sɨ/ *n* wisdom

patsü ŝekew /paṯ͡sɨ ʂekew/ *v* impart wisdom

patsü ŝew /paṯ͡sɨ ʂew/ *v* be wise

patsü-sholu /paṯ͡sɨ-ʃʲolu/ *n* **1)** knowledge **2)** wisdom

patü-patüw /paṯɨ-paṯɨw/ *adj* soft and pleasant

patuksuw /paṯuk͡ʂuw/ *v* throw away

patülõ /paṯɨlõ/ *n* trousers

paw$_1$ /pəw/ *v* **1)** hit **2)** smash something to the ground

paw$_2$ /pəw/ *v* **1)** get **2)** receive

pàw /pàw/ *v* soak

Payu /paju/ *n* a place name

pe$_1$ /pe/ *n* togetherness

pe$_2$ /pe/ *n* **1)** vegetables **2)** side dish in a meal

pe-mro /pe-m͡ʐo/ *n* vegetables

pedüba /peḏɨba/ *n* wild, brown, leafy vegetable

peĝürü /peɣɨrɨ/ *n* an ornament

pehow /pehow/ *v* light fire

pelyew /peʎew/ *v* cover

pemdu /pemḏu/ *n* lettuuce

pemünaw /pemɨnəw/ *v* ignite

peñ /peɲ/ *n* a wild, edible creeper

penggürü /peŋgɨrɨ/ *n* porridge

pesa /pesa/ *n* slippery wild leafy vegetable

petrü /peʈ͡ʂɨ/ *n* pungent leaf used in cooking

pi$_1$ /pi/ *card.num.* four

pi$_2$ /pi/ *n* side

pidroaw /pi͡ɖʐoəw/ *v* chisel sth out

piedzü-piemro /pʲed͡ʑɨ-pʲem͡ʑo/ *n* green vegetables

piew /pʲew/ *v* tie

pièw /pièw/ *v* **1)** light (a fire) **2)** burn

pigalaw /pigaləw/ *v* dig something out

pi̱ğü /piɣɨ/ *card.num.* forty

pihulaw /pihuləw/ *v* dig something out

pimow /pimow/ *v* beating something/ someone with chiselling action

pìw /pìw/ **1)** *v* hit with a chiselling action **2)** *v* bite **3)** <*Not Sure*> dig **4)** <*Not Sure*> chisel

pojijew /pod͡ʒid͡ʒʲew/ *adj* alkaline taste, the taste of areca nuts

pokrü /pok͡ʂɨ/ *n* a wrist band made of human hair, worn on the left hand to protect the wrist during archery

polo /polo/ *n* a type frog, green in colour

polu /polu/ *n* shirt

polüba-polübew /polɨba-polɨbew/ *v* cajole

pom /pom/ *card.num.* five

pomğü /pomɣɨ/ *card.num.* fifty

potrow /po[ʂow/ *adj* **1)** slanted **2)** crooked

pów$_1$ /pów/ *v* chop firewood

pów$_2$ /pów/ *v* praise

pòw$_1$ /pòw/ *v* **1)** decide on a future plan, after discussion with others **2)** make a plan with other/s about a future action **3)** discuss

pòw$_2$ /pòw/ *v* call

pòw$_3$ /pòw/ *v* dry

pra pra pra /p͡ʂa p͡ʂa p͡ʂa/ <*Not Sure*> onamatopoeic expression to represent the sound of killing the louse.

prasüğa-prasuğu /p͡ʂasɨɣa-p͡ʂasuɣu/ *n* sunbeam

praw /p͡ʂəw/ *adj* flat

pràw /p͡ʂàw/ *v* wean

prów /p͡ʂów/ *v* tear apart

prüsa-prüğaw /p͡ʂɨsa-p͡ʂɨɣəw/ *v* weed haphazardly

prüsü-prüğuaw /p͡ʂɨsɨ-p͡ʂɨɣuəw/ *v* spill

prů̀w$_1$ /p͡ʂɨ̀w/ *v* pluck

prů̀w$_2$ /p͡ʂɨ̀w/ *v* **1)** ask **2)** buy

prű̀w prů̀w /p͡ʂɨ́w p͡ʂɨ̀w/ *v* pour

pse /p̪͡ʂe/ *n* a common term for squirrels

psedjü /p̪͡ʂed̪͡ʐɨ/ *n* a brown squirrel with yellow stripe on the front (lit. yellow squirrel)

psedu /p̪͡ʂed̪u/ *n* a brown squirrel with a brownish stripe on the front

psé̱gi-lú̱giw /p̪͡ʂéɣi-lúɣiw/ *v* fight

psé̱giw /p̪͡ʂéɣiw/ *v* quarrel

psesünsa /p̪͡ʂesɨnsa/ *n* a small squirrel with three stripes on the back

psew /p̪͡ʂew/ *v* heat with fire

psü /p̪͡ʂɨ/ *n* side

psü̱ga /p̪͡ʂɨɣa/ *n* village meeting place

psü̱getchü /p̪͡ʂɨɣet̪͡ʂɨ/ *n* incorrigible

psü̱gew /p̪͡ʂɨɣew/ *adj* **1)** split in a wrong direction (of wood, bamboo etc.) **2)** incorrigible

psü̱gihua /p̪͡ʂɨɣihua/ *adv* four days

pshü̱go /pʂɨɣo/ *n* a form of Hrusso sacrificial ritual

psütsadrü-shümrodrüw /p̪͡ʂɨt̪͡ʂad̪͡ʐɨ-ʂɨmz̪od̪͡ʐɨw/ *v* **1)** mentor someone **2)** teach, esp. in the context of bringing up younger persons

psüw /p̪͡ʂɨw/ *adj* long

pu /pu/ *n* mountain

puda /pud̪a/ *n* mountain

pudu-puña /pud̪u-puɲa/ *n* self confidence

pü̱gasü /pɨɣasɨ/ *v* atone

pu̱güje /puɣɨd͡ʒʲe/ *n* axe

pü̱gülam /pɨɣɨlam/ *n* crow

pu̱guw /puɣuw/ *v* shave

pü̱güw /pɨɣɨw/ *v* **1)** soften **2)** rot

pulo-putrow /pulo-put͡ʈ̪ow/ *v* mould

pulow /pulow/ *v* mould, eg: wet clay during pottery

pülüha /pɨlɨha/ *adv* the day after tomorrow

pulüke /pulɨke/ *n* plateau

puluw /puluw/ *v* trigger

pülyiw /pɨʎiw/ *v* **1)** rise from a reclining position **2)** rise from sleep

puñ-gu̱ñ /puɲ-ɣuɲ/ *n* banana leaves

püñew /pɨɲew/ *v* **1)** measure **2)** point **3)** clean yam

Pürhüñ /pɨz̪ɨɲ/ *n* **1)** clans of Prizin (Pürhüñ) village **2)** Prizin village

pusa /pusa/ *n* hillock

pusa-pumi /pusa-pumi/ *n* hils

puse /puse/ *n* sieve

putchü-zeñi /puʈ͡ʂɨ-zeɲi/ *n* insult

pütsapütsü /pɨʈ͡ʂapɨʈ͡ʂɨ/ *n* centepede

pütsű́w /pɨʈ͡ʂɨ́w/ *v* **1)** splatter **2)** splash

putu /puʈu/ *n* summit (of a mountain, lit. 'mountain tooth')

püve-püvew /pɨve-pɨvew/ *adv* fluently

puw$_1$ /puw/ *adj* **1)** suffice **2)** complete

puw$_2$ /puw/ *v* cover

pùw$_1$ /pùw/ *v* buy

pùw$_2$ /pùw/ *v* remove

pùw$_3$ /pùw/ *v* pour

Püyirhüw /pɨjizɻ̈w/ *n* a place name

pyogow /pʲogow/ *v* tie

pyokeĝi_pyoveĝiw /pʲokeɣi_pʲoveɣiw/ *v* pluck (e.g. fruits) and gather in one place

pyolütroa /pʲolɨʈ͡ʂoa/ *n* plunge

pyow$_1$ /pʲow/ *v* pluck

pyow$_2$ /pʲow/ *v* tie

pyów$_1$ /pʲów/ *v* unite

pyów$_2$ /pʲów/ *v* slide

pyów$_3$ /pʲów/ *v* **1)** faint **2)** fall

pyupsüw /pʲupʂ̈ɨw/ *v* bark (of dog)

pyùw$_1$ /pʲùw/ *v* bark

pyùw$_2$ /pʲùw/ *v* put something into a container

R r

rano /rano/ *n* occasion

rha-mu /ɻa-mu/ *n* grains, cereals and vegetables

rhàw /ɻàw/ *v* be loose

rhugo /ɻugo/ *n* plain

rhumo /ɻumo/ *n* rat

rhumo-üŝü /ɻumo-ɨʂɨ/ *n* rat hole

rhű́w$_1$ /ɻɨ́w/ *v* follow the footsteps of prey while hunting

rhű́w$_2$ /ɻɨ́w/ *adj* sharp

risa /risa/ *n* bird species

rìw /rìw/ *v* chirp

rugu rugu /rugu rugu/ *v* scoop

ruguw /ruguw/ *v* scoop

S s

sa$_1$ /sa/ *n* gap

sa$_3$ /sa/ *n* tea

sá /sá/ **1)** *n* offspring **2)** *n* child **3)** *v* give birth

saàw /saàw/ *v* give birth

sadoĝ /saḏoɣ/ *n* white cloth

safu /safu/ *n* **1)** daughter-in-law **2)** younger brother's wife **3)** wife of a younger clan member

safum-müñem /safum-mɨɲem/ *n* daughters-in-law; women married into the village

saĝa /saɣa/ *adv* morning

saĝa-müĝa /saɣa-mɨɣa/ *n* dawn; early morning

saĝo$_1$ /saɣo/ *n* sago palm

saĝo$_2$ /saɣo/ *n* bastard

saĝo-mrodjü /saɣo-m͡ʐo͡ḏ̪z̪ɨ/ *n* wild tuber species

sajesa /sa͡dʒʲesa/ *adj* youngest child

Sakrü /sa͡kʂɨ/ *n* Sakrin village

ŝakütchüw /ʂakɨ̈̃t̪͡ʂɨw/ *adj* stingy

Sakütsa /sakɨ̈̃t̪͡sa/ *n* Sakütsa (Saksa) clan of Kuppi village.

salütso /salɨ̈̃t̪͡so/ *n* generation

sam /sam/ *n* daughter

sam fo /sam fo/ *n* daughter

sama /sama/ *n* type

samukyow /samukʲow/ *n* firstborn

sanaw /sanəw/ *n* birth pang

sañe /saɲe/ *n* family

sañeĝütro /saɲeɣɨ̈̃t̪͡ʂo/ *n* a female mithun bison and calf

sapa /sapa/ *n* placenta

sapse /sa͡pʂe/ *n* poor person

sapse-kiĝi /sa͡pʂe-kiɣi/ *n* poor people

sapsem /sap͡s̪em/ *n* poor woman

Sapüñ /sapɨɲ/ *n* Sapon clan

sapyango /sapʲaŋo/ *n* a small silver box worn around the neck as an ornament.

sashaw /saʂəw/ *v* increase in number (living organisms); multiply (of living organisms)

saso-vave /saso-vave/ *n* anxiety

sasüke-sasükew /sasɨke-sasɨkew/ *v* cut

sasükew /sasɨkew/ *v* cut

satro$_1$ /sa͡ʈʂo/ *n* scripture

satro$_2$ /sa͡ʈʂo/ *n* tattoo

satu-hugo /saʈu-hugo/ *n* worship rituals

satuw /saʈuw/ *v* chase away

saw /səw/ *n* son

sáw /sáw/ *v* wear

saw fo /səw fo/ *n* son

saw-sam /səw-sam/ *n* children (lit.son-daughter)

sayogo /sajogo/ *con* and then

se$_1$ /se/ *con* but

se$_2$ /se/ *dem* that

sebyo-seĝyow /sebʲo-seɣʲow/ *adv* then and there

sechyo /se t͡ʃʲjo/ *adv* from then on

sedamje /seɖamd͡ʒʲe/ *con* even so

sefum /sefum/ *adv* thereafter

ŝelü /ʂelɨ/ *n* fox

sese /sese/ *adv* and then

seseyo /sesejo/ *adv* from then on

ŝeta-ŝelaw /ʂeʈa-ʂeləw/ *v* cut haphazardly

ŝetchü /ʂe͡ʈʂɨ/ *n* carrying strap

ŝetchü-ŝeĝa /ʂe͡ʈʂɨ-ʂeɣa/ *n* carrying strap

ˊŝetchü-ŝerü /ˊʂe͡ʈʂɨ-ʂerɨ/ *n* carrying strap

sew /sew/ *v* chase

séw /séw/ *v* wear

ŝéw /ʂéw/ *v* cut

seyo /sejo/ *con* and

sha /ʂa/ *n* cane

shagüĝa /ʂagɨɣa/ *n* spider

shagüĝa-ñe /ʂagɨɣa-ɲe/ *n* cobweb

shaĝüvo /ʂaɣɨvo/ *n* The biggest squirrel found in the Ĝusso forests. It has dark brown colour on the body and a black tail.

shalu /ʂalu/ *n* ediblle cane pulp

shalügaw /ʂalɨgəw/ *v* be naked

shalütrü /ʂalɨt͡ʂɨ/ *n* a type of cane used in making houses and fences

Shañ-Gübzü /ʂaɲ-gɨb̪z̪ɨ/ *n* **1)** The five Shañ-Gübzü clans of Buragaon village: Jebisow, Dususow, Kabisow, Sichisow and Saksa. Also known as Kuvatson (Küvatsóñ) **2)** A person belonging to the Shañ-Gübzü clans

shapum /ʂapum/ *n* spirit realm in Hrusso Aka mythology

shapyu /ʂapʲu/ *n* pigeon pea

shapyuri küšü-labzüĝi küšü /ʂapʲuri kɨʂ̪ɨ-lab̪z̪ɨɣi kɨʂ̪ɨ/ *n* Something or someone that has inner power and is sure to be fruitful and efficacious (lit. lentil seed with power-soy seed with power)

shasa /ʂasa/ *v* drive away

shasa kiw /ʂasa kiw/ *v* rain heavily

shasaw /ʂasəw/ *v* swear at rain

shaso polu /ʂaso polu/ *n* a red shirt with rich embroidery worn by women, part of women's traditional attire

shatchü /ʂat̪ʂ̪ɨ/ *n* cane species

shaw /ʂəw/ *v* joke

shàw /ʂàw/ *v* reward

shàw shàw /ʂàw ʂàw/ *v* slowly

shawsa-shawsa /ʂəwsa-ʂəwsa/ *adv* slowly

shazü /ʂazɨ/ *n* cane species

shedra /ʃʲed͡ʐa/ *n* rope

shedrü /ʃʲed͡ʐɨ/ *n* crossbeam in a traditional Ĝusso house

shedrüpsü /ʃʲed͡ʐɨp̪ʂ̪ɨ/ *n* lengthwise crossbeams, usually 6 in number, used for constructing the floor of a traditional Ĝusso house.

shedü /ʃʲed̪ɨ/ *n* local drum made of goat skin and a hollow wooden cylinder

sheĝe /ʃʲeɣe/ *n* leaf

sheje /ʃʲed͡ʒʲe/ *n* fruit

sheje-süje /ʃʲed͡ʒʲe-sɨd͡ʒʲe/ *n* fruit

shejeñ ksew /ʃʲed͡ʒʲeɲ k͡ʂ̪ew/ *v* lay glue trap to capture birds

shetrü /ʃʲeʈʂɨ/ *n* beetle nut

shew /ʃʲew/ *v* show

shéw /ʃʲéw/ *v* wear

shèw /ʃʲèw/ *v* finish

shew-duw /ʃʲew-ɖuw/ *n* wear

shi-po daw /ʃi-po ɖəw/ *v* suffer from an unexpected injury or accident

shidzüw /ʃiɖʐɨw/ *v* beat or hit someone

shimsa-ñuĝüve /ʃimsa-ɲuɣɨve/ *n* rumours

shimsew-ñimsew /ʃimsew-ɲimsew/ *v* backbite

shipew /ʃipew/ *v* recount past hurts, actual or imagined, inflicted by family or friends

shipum /ʃipum/ *n* in a polygynous marriage, one's husband's other wife

shipum-shimum /ʃipum-ʃimum/ *n* in a polygynous marriage, one's husband's other wives

shipünew /ʃipɨnew/ *n* wake up

shipye-shiño /ʃipʲe-ʃiɲjo/ *n* story

shipyew /ʃipʲew/ *n* **1)** myth **2)** story

shipyew-shiñow /ʃipʲew-ʃiɲow/ *n* mythology

shishü /ʃiʂɨ/ *n* **1)** wages **2)** reward in return for favour recieved

shita /ʃiʈa/ *n* shoes

shìw$_2$ /ʃìw/ *v* **1)** kill **2)** murder

sho /ʃʲo/ *n* wood

sho truw /ʃʲo ʈʂuw/ *v* split firewood

sho-mi /ʃʲo-mi/ *n* firewood

shoba /ʃʲoba/ *n* flower

shobo /ʃʲobo/ *n* stick

shobotro /ʃʲoboʈʂo/ *n* small sticks used for counting exchange of gifts during marriage or while settling disputes

shobro /ʃʲobʐo/ *n* sapling

shobro-lofsüñ /ʃʲobʐo-lofsɨɲ/ *n* langsat

shobyu /ʃʲobʲu/ *n* peach

shofu /ʃʲofu/ *n* a common term for different types of monkey

shofu giw /ʃʲofu giw/ *n* a monkey with short tail (lit. black monkey)

shofukrü /ʃʲofukʂɨ/ *n* mature monkey

shofustu /ʃʲofusʈu/ *n* monkey with red face and red buttocks.

shogudzü /ʃʲoguɖʐɨ/ *n* branch (of plants/trees)

shoka /ʃʲoka/ *n* wooden plank

shokro-mibyo /ʃʲokʂo-mibʲo/ *n* firewood

shokrü /ʃʲokʂɨ/ *n* root (of plant)

sholu rikew /ʃʲolu rikew/ *n* impart knowledge

shomülyiñ /ʃʲomɨʎiŋ/ *n* a tree species

shoñ /ʃʲoŋ/ *n* tree

shoñ-süñ /ʃʲoŋ-sɨŋ/ *n* plants; fauna

shoñi-süñi /ʃʲoŋi-sɨŋi/ *n* plant

shopiesa /ʃʲopʲesa/ *n* a tree species

shoshübra /ʃʲoʂɨbʐa/ *n* branched part of a tree

shotro tsapyow /ʃʲoʈʂo t̪s̪apʲow/ *n* a bird species

shótrü shotrü /ʃʲóʈʂɨ ʃʲoʈʂɨ/ *n* bark of a tree

shótu /ʃʲót̪u/ *n* tree stump

shotuko /ʃʲot̪uko/ *n* log

shotuko-kunnu /ʃʲot̪uko-kunnu/ *n* a ritually solemnised concord

shovzü /ʃʲovʑɨ/ *n* crocodile

shü$_1$ /ʂɨ/ *n* blame

shü$_2$ /ʂɨ/ *n* louse

shü$_3$ /ʂɨ/ *n* gold

shü kyo law /ʂɨ kʲo ləw/ *v* pick lice

shü-giw /ʂɨ-giw/ *v* wrap and carry sth

shü-lumu /ʂɨ-lumu/ *n* gold and silver

shübraw /ʂɨbʐəw/ *v* branch

shuĝo-shuĝow /ʂuɣo-ʂuɣow/ *adj* healthy

shükew-dokew /ʂɨkew-d̪okew/ *n* people (lit. those who live)

shüki /ʂɨki/ *n* a necklace made of 25 paise coins, usu. of British times

shükrüw /ʂɨkʂɨw/ *v* crush something on palm

shükya /ʂɨkʲa/ *n* a fifty paise coin

shümra /ʂɨmʐa/ *n* noose

shumrodzü /ʂumʐod̪ʐɨ/ *n* an orchid species

shüñ /ʂɨŋ/ *n* ant

Shüñ-Tüva /ʂɨŋ-tɨva/ *n* **1)** Sherdukpen tribe **2)** Sherdukpen person

shünü-shüĝüw /ʂɨnɨ-ʂɨɣɨw/ *v* destroy

shünuw /ʂɨnuw/ *v* tie

shüpsew /ʂɨp̪͡s̪ew/ *v* whip

shüpu /ʂɨpu/ *n* ornament name

shürha /ʂɨʐa/ *n* **1)** frog **2)** toad

shürhaĝe /ʂɨʐaɣe/ <*Not Sure*> dried leaves

shürhaw /ʂɨʐəw/ *v* perform blackmagic on sb

shürhaw-lugzuw /ʂɨʐəw-lug̪͡z̪uw/ *n* blackmagic

shütra /ʂɨʈ͡ʂa/ *adv* even

shutro /ʂuʈ͡ʂo/ *v* answer

shütro /ʂɨʈ͡ʂo/ *n* traditional backpack made of black fibrous material

shütrü giw /ʂɨʈ͡ʂɨ giw/ *n* black panther

shütrüĝ /ʂɨʈ͡ʂɨɣ/ *n* backpack

shütrüĝüŝŝe /ʂɨʈ͡ʂɨɣɨʂ̪ʂe/ *n* black ornamental beads with white dots

shütrüw /ʂɨʈ͡ʂɨw/ *v* collect

shütsolow /ʂɨʈ̪͡s̪olow/ *n* middle aged man

shütüva /ʂɨʈ̪iva/ *n* Tibet

shüve /ʂɨve/ *n* container

shüvo /ʂɨvo/ *n* left hand side

shűw$_1$ /ʂɨ́w/ *v* **1)** tie **2)** lock

shűw$_2$ /ʂɨ́w/ *v* make

shűw$_3$ /ʂɨ́w/ *v* keep

shȕw$_1$ /ʂɨ̀w/ *v* **1)** grow **2)** live

shȕw$_2$ /ʂɨ̀w/ *v* be hot

shüw-dow /ʂɨw-ɖ̪ow/ *v* live

shüwa /ʂɨwa/ *adv* **1)** everyday **2)** always

shüwa-düwa /ʂɨwa-ɖ̪ɨwa/ *adv* **1)** regularly **2)** always

shuwa-shüw /ʂuwa-ʂɨw/ *adv* always

shuwdu /ʂuwɖ̪u/ *adv* forever

shüze-doze /ʂɨze-ɖ̪oze/ *n* contemporary

Sidisamam /siɖ̪isamam/ *n* a female member of the Sidisow clan

silabadzüm /silabaɖ̪͡z̪ɨm/ *n* a bird species

sobo-ŝulyuw /sobo-ʂ̪uʎuw/ *n* bad luck

soĝo-sotcho /soɣo-so ʈ̪͡ʂo/ *n* menstruation

soĝow /soɣow/ *v* menstruattion

soĝow daw /soɣow ɖəw/ *v* menstruate

sogudzu /soguɖ͡ʐu/ *n* ornament name

ŝogzuw /ʂog͡ʐuw/ *v* **1)** scream **2)** shout

ŝomügzű́w /ʂomɨg͡ʐɨ́w/ *adj* foul smelling

sonaw /sonəw/ **1)** *n* sickness **2)** *v* be sick

sonaw-songüw /sonəw-soŋɨw/ *n* diseases; sicknesses

songüw /soŋɨw/ *v* sickness

soñiw /soɲiw/ *v* shake by touching

soŝi-solyiw /soʂi-soʌiw/ *n* shake

sow /sow/ *v* **1)** shiver **2)** shake

ŝów /ʂów/ *v* smell; stink

ŝowsa /ʂowsa/ *adj* fragrant

sü /sɨ/ *n* **1)** metal **2)** bamboo

ŝü$_1$ /ʂɨ/ *v* cut

ŝü luw /ʂɨ luw/ *v* bleed

sü trüw /sɨ t͡ʂɨw/ *v* **1)** flatten bamboo **2)** flatten iron

ŝü-mu /ʂɨ-mu/ *n* blood and life essence

ŝü-mulyo /ʂɨ-muʌo/ *n* **1)** dumb person **2)** mentally challenged person

ŝù̀-ŝù̀ /ʂɨ̀-ʂɨ̀/ *adv* An adverbial to describe shivering

ŝüaw /ʂɨəw/ *v* wither

sübe /sɨbe/ *n* maize

sübétsü /sɨbét͡ʂɨ/ *n* maize wine

ŝübo-ŝülo /ʂɨbo-ʂɨlo/ *v* pull

süche /sɨ t͡ʃʲe/ *n* a piece of metal

süchiñ /sɨ t͡ʃʲiɲ/ *n* rope made of bamboo

ŝudjo /ʂuɖ͡ʐo/ *n* a bird species

ŝüdjü /ʂɨɖ͡ʐɨ/ *n* flying squirrel (red variety)

südjüm kefañe /sɨɖ͡ʐim kefaɲe/ *n* a sword with bronze handle and bronze scabbard

südjüm tola /sɨɖ͡ʐim ʈola/ *n* brass tumbler

südza /sɨɖ͡ʐa/ *n* mountain goat?

südzü$_1$ /sɨɖ͡ʐɨ/ *adv* right

südzü$_2$ /sɨɖ͡ʐɨ/ *n* tick

südzüĝepüĝü /sɨd͡ʑɨɣepɨɣɨ/ *n* positive side of things or events

sudzum /sud͡ʑum/ *n* the 'dam-dim' fly

ŝüdzümüĝa /ʂɨd͡ʑɨmɨɣa/ *n* aronia

südzüvie /sɨd͡ʑɨvie/ *n* right hand side

sudzuw /sud͡ʑuw/ *v* itch

südzüw /sɨd͡ʑɨw/ *adj* tight

ŝüĝ-ŝüĝ /ʂɨɣ-ʂɨɣ/ *n* turn

süĝa /sɨya/ *n* an edible bamboo shoot

Sügã Agã /sɨgã agã/ *n* a clan name

süĝa-güda /sɨya-gɨda/ *adj* rough

süge /sɨge/ *adv* there

Ŝügie Chipsü /ʂɨgʲe Chi͡pʂɨ/ *n* a clan name

sügo /sɨgo/ *adv* from there

suĝu /suɣu/ *n* crime

süĝü-süĝü /sɨɣɨ-sɨɣɨ/ *adv* throbbing pain

sügübo /sɨgɨbo/ *n* a sliver pin used fasten women's traditional clothes at the back

sugudru /sugud͡ʐu/ *n* a spherical bead made of carnelian gemstone

süĝulo /sɨɣulo/ *n* bullet (lit. metal oval)

ŝüĝulo /ʂɨɣulo/ *n* blood clot

süĝűñ /sɨɣɨ́ɲ/ *n* mosquito

ŝüĝüñaw /ʂɨɣɨɲəw/ *v* drench; be rotten by rainwater

süĝüŝü /sɨɣɨʂɨ/ *n* utensil name

süĝüŝü buĝudza /sɨɣɨʂɨ buɣud͡ʑa/ *n* A traditional kettle made of silver which has the value of an adult female mithun

sügzem /sɨg͡ʐem/ *n* flat ornamental piece made of bamboo, worn on the 'müsaĝaga' hat.

ŝugzu /ʂug͡ʐu/ *n* flea

ŝügzü /ʂɨg͡ʐɨ/ *card.num.* eight

ŝügzüĝü /ʂɨg͡ʐɨɣɨ/ *card.num.* eighty

ŝugzuw /ʂug͡ʐuw/ *v* load somehing on the back of the person

ŝügzüw /ʂɨg͡ʐɨw/ *v* get wet in rain

suhu /suhu/ *n* dried bamboo shoot

süjibro /sɨd͡ʒibʐo/ *n* human realm according to the ancient Hrusso Aka mythology

süka-süĝi /sɨka-sɨɣi/ *n* iron pieces

Sükaw /sɨkəw/ *n* name of a cliff

suko /suko/ *n* gravy

sükrü /sɨk͡ʂɨ/ *n* roots of grass

sükyeñewmüga /sɨkʲeɲewmɨga/ *n* small, green, corrugated ornamental beads

sülache /sila t͡ʃʲe/ *n* a type of scaled fish

ŝülü-ŝütra /ʂ̬ili-ʂ̬ɨt͡ʂa/ *v* peel

sülübo /sɨlɨbo/ *n* crowbar

sülülü /sɨlɨlɨ/ *n* flute

sülütrü /sɨlɨt͡ʂɨ/ *n* a fibrous plant whose bark is used for making rope

Sülya /sɨʎa/ *n* name of a clan

sülye üdro /sɨʎe ɨd͡ʐo/ *n* a long metal chain worn by the women on the shoulders

sülyebu /sɨʎebu/ *n* ornament made of cowrie shells, worn with tükye

sülyi /sɨʎi/ *n* sparrow

ŝulyo /ʂ̬uʎo/ *n* dog

ŝulyombu /ʂ̬uʎombu/ *n* male dog

ŝülyotukrü /ʂ̬ɨʎoʈuk͡ʂɨ/ *n* canine tooth

ŝulyuw /ʂ̬uʎuw/ *adj* inauspicious

süm /sɨm/ *n* forest

sümbe /sɨmbe/ *n* **1)** jungle **2)** forest

süme /sɨme/ *n* ghee

sű́me /sɨ́me/ *n* weed

sumu-ĝülyi /sumu-ɣɨʎi/ *n* household

ŝümu-jumu /ʂ̬ɨmu-d͡ʒʲumu/ *adj* lethargic

ŝüñ /ʂ̬ɨɲ/ *n* ant (in Ĝusso)

süna$_1$ /sɨna/ *adv* likewise

süna$_2$ /sɨna/ *n* sichuan pepper

süña /sɨɲa/ *adv* that much

sunchaw /sun t͡ʃʲəw/ *v* hang

sünda /sɨnd̪a/ *adv* thereafter

sündada /sɨnd̪ad̪a/ *con* therefore

sündalye /sɨnd̪aʎe/ *adv* thereafter

sündañe /sɨnd̪aɲe/ *adv* thereafter

süne /sɨne/ <*Not Sure*> like that

süñew$_1$ /sɨɲew/ *v* float

süñew$_2$ /sɨɲew/ *n* reject

ŝüñew /s̪ɨɲew/ *adj* stale

sungo /suŋo/ *n* Sopung clan of the Koro Aka tribe

süñi /sɨɲi/ *n* swath

ŝüni mudrum /s̪ini mud͡z̪um/ *n* mangoose

ŝüñinum /s̪ɨɲinum/ *n* big, red ant that stings from its posterior side

sünje /sɨnd͡ʒʲe/ *n* wart

ŝünŝü /s̪ɨns̪i/ *n* bird species

süpa /sɨpa/ *n* tongs

ŝüpio /s̪ɨpio/ *prt* intensifier adverb: very much

ŝupo-ŝuñu /s̪upo-s̪uɲu/ *n* untoward or inauspicious incident, specially one that happens unexpectedly

süpra /sɨp͡s̪a/ *n* flattened bamboo

ŝüpsüsasham /s̪ɨp͡s̪ɨsas̪am/ *n* name of place

ŝüpŝütro /s̪ɨps̪ɨt͡ʂo/ *n* dried, sour, edible bamboo shoot

ŝüpüla-ŝüpülye /s̪ɨpɨla-s̪ɨpɨʎe/ *v* rain continuosly

ŝüŝa kunnu /s̪ɨs̪a kunnu/ *n* toss

süsha /sɨʂa/ *n* bamboo rope

süshe /sɨʃʲe/ *n* bird species

suso /suso/ *n* grass

süso-mütchü /sɨso-mɨt̪s̪i/ *n* grass and shrubs; small palnts

süta-süme /sɨt̪a-sɨme/ *n* miscarriage

ŝütchü /s̪ɨt̪s̪i/ *n* a band made of cane protect one's palm during archery; palm guard

suto /suṭo/ *n* attic space below the ceiling and above the fire place, where wine is kept for brewing. It is also used for storing place

suto kamu /suṭo kamu/ *n* In the attic of traditional Ĝusso house, the bamboo strips that are placed lengthwise so as support the 'sülüsa' (bamboo floor). Similar to the 'tsütsü' spread on the floor of the house.

suto lüsa /suṭo lɨsa/ *n* bamboo flooring in the attic of a traditional Ĝusso house.

suto ñeĝü /suṭo ɲeɣɨ/ *n* In the ceiling of a traditional Ĝusso house, smaller, breadth-wise crossbeams that are tied parallelly between the 'sutomo' beams.

sutomo /suṭomo/ *n* breadthwise crossbeams on the ceiling of a traditional Ĝusso house

sutopa /suṭopa/ *n* ceiling of a traditional Ĝusso house

sütrü /sɨt͡ʂɨ/ *n* needle

sütrü krüw /sɨt͡ʂɨ k͡ʂɨw/ *v* inject (medicine) with a needle

sütrü-süña /sɨt͡ʂɨ-sɨɲa/ *n* needles

sütrü-süngü /sɨt͡ʂɨ-sɨŋɨ/ *n* needles

sütsam /sɨt͡sam/ *n* bamboo species

sutso /sut͡so/ *n* bear

sütü /sɨʈɨ/ *v* nine

sütu-ĝütu /sɨʈu-ɣɨʈu/ *n* bamboo

Sütüĝülü /sɨʈɨɣɨlɨ/ *n* Brahmaputra river

sutuw /suʈuw/ **1)** *n* game **2)** *v* play

süva /sɨva/ *n* bamboo species

süva-süve /sɨva-sɨve/ *n* parasitic fly species (identity yet be ascertained)

süvangko /sɨvaŋko/ *n* snail

ŝüvzüm /ʂɨv̈t͡ʐɨm/ *n* respectful term for a girl or a woman

ŝüvzüw$_1$ /ʂɨv̈t͡ʐɨw/ *adj* respectful term for a boy or a man

ŝüvzüw$_2$ /ʂɨv̈t͡ʐɨw/ *n* boy

súw /súw/ *v* be trapped

sű́w /sɨ́w/ *v* hang

sȕ̀w /sɨ̀w/ *v* sweep

ŝüw /ʂɨw/ *v* **1)** paint **2)** smear **3)** apply

ŝű́w /ʂɨ́w/ *v* wear

ŝȕ̀w$_1$ /ʂɨ̀w/ *v* rain

ŝȕ̀w$_2$ /ʂɨ̀w/ *v* **1)** shrink **2)** wither **3)** wilt

ŝȕ̀w$_3$ /ʂɨ̀w/ *v* call

ŝȕ̀w$_4$ /ʂɨ̀w/ *v* pull

ŝȕ̀w$_5$ /ʂɨ̀w/ *v* **1)** sprinkle **2)** spray

ŝüw-lyiw /ʂɨw-ʎiw/ *adj* famous

ŝüzüw /ʂɨzɨw/ *adj* **1)** boring **2)** be lazy

ŝüzüw-buĝuw /ʂɨzɨw-buɣuw/ *v* be lazy

T t

ta$_1$ /ʈa/ *interj* interjection expressing disapproval

ta$_2$ /ʈa/ *v* rear

ta'a'a /ʈa'a'a/ *interj* interjection expressing emotions such as sorrow, sadness and regret

ta'ish /ʈa'iʂ/ *interj* interjection expressing regret, wish an unfulfilled desire

tabrow /ʈab͡ʐow/ *n* God; the lord who rears

Tabrow-Giebrow /ʈabr̪ow-gʲebr̪ow/ *n* God; the lord who rears and feeds

tabüñ /ʈabɨɲ/ *n* chickenpox

tadaw /ʈad̪əw/ *v* hang

taĝa /ʈaɣa/ <*Not Sure*> during

taĝaw$_1$ /ʈaɣəw/ *adj* insane

taĝaw$_2$ /ʈaɣəw/ *v* tear

tahaw /ʈahəw/ *v* open

táhu law /ʈáhu ləw/ *v* remove or detatch something by pulling

tahuaw$_1$ /ʈahuəw/ *v* remove or detatch by pulling

tahuaw$_2$ /ʈahuəw/ *v* take something out of a container

tai-lüĝei /ʈai-lɨɣei/ <*Not Sure*> thunder strike

takülyiw /ʈakɨʎiw/ *v* twist

takyow /ʈakʲow/ *v* **1)** break **2)** pluck

talaw /ʈaləw/ *v* separate

talüw /ʈalɨw/ *v* peel

tama$_1$ /ʈama/ *n* copper

tama$_2$ /ʈama/ *n* star

Tañoa /taɲoa/ *n* Tanoa clan of Tanoa village.

tañoa ruguw /ʈaɲoa ruguw/ *n* birds species

taprow /ʈap͡ʂow/ *adj* open

tapuaw /ʈapuəw/ *v* open

tapulyu /ʈapuʎu/ *n* the flat silver frontpiece worn on the men's headwear (see ĝáĝa)

tarhü /ʈaz̪ɨ/ *n* garden

tashaw /ʈaʂəw/ *v* open

tasükew /ʈasɨkew/ *v* break

tat /ʈaʈ/ *interj* Interjection expressing disagreement or disapproval

tatsew /ʈat̪͡ʂ̪ew/ *v* swim in group

tàw /ʈàw/ *v* rear

taw-giew /ʈəw-gʲew/ *n* God (lit. one who rears and one who feeds)

tchadjü /t͡ʂ̪ad̪͡z̪ɨ/ *n* fish species

tchadjü-muñu /t͡ʂ̪ad̪͡z̪ɨ-muɲu/ *n* fish

Tchegyosaw /t͡ʂ̪egʲosəw/ *n* clan name

tchela-ñela /t͡ʂ̪ela-ɲela/ *n* gather

tchelye-mielye /t͡ʂ̪eʎe-mʲeʎe/ *n* meeting

tcheprow /t͡ʂ̪epʂ̪ow/ *v* clap

tchew$_{1}$ /t͡ʂ̪ew/ *v* **1)** slap **2)** serve food **3)** play

tchibra /t͡ʂ̪ibz̪a/ *n* ornament

tcholütruw /t͡ʂ̪olɨt͡ʂ̪uw/ *v* turn around

tchow$_{1}$ /t͡ʂ̪ow/ *v* slash with a knife

tchow$_{2}$ /t͡ʂ̪ow/ *v* put

tchow$_{3}$ /t͡ʂ̪ow/ *v* turn

tchow$_{4}$ /t͡ʂ̪ow/ *prt* Hortative, first person inclusive.

tchòw /t͡ʂ̪òw/ *adj* be present

tchü /t͡ʂ̪ɨ/ *n* fish

tchü shüche /t͡ʂ̪ɨ ʂɨ t͡ʃʲe/ *n* fish species

tchű-muñu /t͡ʂ̪ɨ́-muɲu/ *n* fish species

tchübram-ñebram /t͡ʂ̪ɨb͡z̪am-ɲeb͡z̪am/ *n* lady of the house

tchübyu /t͡ʂ̪ɨbʲu/ *n* eel

tchüchiri /t͡ʂ̪ɨ t͡ʃʲiri/ *v* chirping sound

tchüĝo-hoĝow /t͡ʂ̪ɨɣo-hoɣow/ *v* mock

tchüĝow /t͡ʂ̪ɨɣow/ *v* humiliate

tchükrow /t͡ʂ̪ɨkʂ̪ow/ *n* dry fish

tchükütchü /t͡ʂ̪ɨkɨt͡ʂ̪ɨ/ *n* **1)** dry fish **2)** a type of small fish

tchula /t͡ʂ̪ula/ *adv* **1)** simply **2)** without any particular purpose or reason

tchülaw /t͡ʂ̪ɨləw/ *v* find something

tchűmso /t͡ʂ̪ɨ́mso/ *n* fish species

tchupülyew /t͡ʂ̪upɨʎew/ *v* stick togather

tchüsa-ĝisa /t͡ʂ̪ɨsa-ɣisa/ *n* varieties of fish

tchüsüm-doĝim /t͡ʂ̪ɨsɨm-d̪oɣim/ *n* women

tchüw /t͡ʂ̪ɨw/ *v* braid someone's hair

tchűw$_{1}$ /t͡ʂ̪ɨ́w/ *v* light a torch or an electric bulb

tchűw$_{2}$ /t͡ʂ̪ɨ́w/ *v* laugh

tchűw$_{3}$ /t͡ʂ̪ɨ́w/ *v* search

tia /t̪ia/ *interj* interjection of disapproval

to /t̪o/ *dem* that (refering to something visible)

tó /t̪ó/ *v* swear

to ge /ʈo ge/ *adv* visual demonstrative, used to point to a place that is visible

to-pe /ʈo-pe/ *adv* here and there

tokapu /ʈokapu/ *n* a necklace made of one rupee silver coins

tola /ʈola/ *n* mug

tolapa /ʈolapa/ *n* cotton

toñi /ʈoɲi/ *n* a big cat (probably the himalayan clouded leopard).

toñi-shütrü /ʈoɲi-ʂɨʈʂɨ/ *n* big cats

tów$_1$ /ʈów/ *v* bite

tów$_2$ /ʈów/ *v* negotiate

tráaw /ʈʂáəw/ *v* **1)** leave **2)** abandon

tradjü /ʈʂaɖʐɨ/ *n* necklace made of dark yellow coloured beads worn mostly by men (not confused with 'dolye')

tradjü-vodzo /ʈʂaɖʐɨ-voɖʐo/ *n* traditional jewellery

tragudu /ʈʂaguɖu/ *n* bamboo dustpan

trala /ʈʂala/ *v* a ritual

trápsüw /ʈʂápʂɨw/ *v* chew

trasüĝa /ʈʂasɨɣa/ *n* **1)** oath **2)** vow

Traŝüwsaw /ʈʂaʂɨwsəw/ *n* Thasusow clan of Palatari (Palataĝ) village

traw$_1$ /ʈʂəw/ *v* chew

traw$_2$ /ʈʂəw/ *v* tie

tráw /ʈʂáw/ *v* sprinkle

tro$_1$ /ʈʂo/ *n* corms of taro plant Colocasia esculenta

tro$_2$ /ʈʂo/ *n* short form of 'ñetro': household

trodzüñ-odzüñ /ʈʂoɖʐɨɲ-oɖʐɨɲ/ *n* harvest

trogrow /ʈʂogʐow/ *n* yam species

troje-olu /ʈʂoɖʒʲe-olu/ *n* harvest

troksü /ʈʂokʂɨ/ *n* taro leaves

trolosupu /ʈʂolosupu/ *n* a traditional music type

tromaw mow /ʈʂoməw mow/ *v* cast a net (while fishing)

tromo /ʈʂomo/ *n* fishing net

trompafiaw /ʈʂompafiəw/ *adj* very sour

tronü /ʈʂonɨ/ *n* edible worm found in taro tuber

tropsa-tropsüw /ʈʂopʂa-ʈʂopʂɨw/ *adj* tangy

trosa /ʈʂosa/ *n* bird species

trotrü /t͡ʂot͡ʂɨ/ *n* barn

trotrü-ñetchü /t͡ʂot͡ʂɨ-ɲet̪͡s̪ɨ/ *n* barn

trotsü /t͡ʂot̪͡s̪ɨ/ *n* tender taro tuber

trów$_1$ /t͡ʂów/ *v* detach by pulling

trów$_2$ /t͡ʂów/ *v* **1)** chirp **2)** praise

tròw /t͡ʂòw/ *adj* sour

Trübu /t͡ʂɨbu/ *n* Subu village

trubze-truĝew /t͡ʂub̪͡ʐe-t͡ʂuɣew/ *v* mock

trudrüw /t͡ʂud̪͡ʐɨw/ *v* teach by word of mouth; advise

trüdzaw /t͡ʂɨd̪͡ʐəw/ *v* sharpen

truka /t͡ʂuka/ *n* comb

trükei-trüvei /t͡ʂɨkei-t͡ʂɨvei/ *v* collect

trükei-trüyeiw /t͡ʂɨkei-t͡ʂɨjeiw/ *v* gather

trükülyew /t͡ʂɨkɨʎew/ *v* break (of elongated, brittle object)

trukuw /t͡ʂukuw/ *v* split

trumiw /t͡ʂumiw/ *v* narrate

trumtchü /t͡ʂumt̪͡s̪ɨ/ *n* cockroach

trumtchü ĝübabu /t͡ʂumt̪͡s̪ɨ ɣɨbabu/ *n* cockroach species

trumüsaw /t͡ʂumɨsəw/ **1)** *v* create enmity between people by carrying false stories **2)** *n* gossip

trünüw /t͡ʂɨnɨw/ *v* crush to pieces

trüpraw /t͡ʂɨp̪͡ʂəw/ *v* smash; flatten something

trupsü /t͡ʂup̪͡s̪ɨ/ *n* butterfly

trüsaw-müĝaw /t͡ʂɨsəw-mɨɣəw/ *n* tomboy

trüsübie-trümüdaw /t͡ʂɨsɨbie-t͡ʂɨmɨd̪əw/ *adj* compact

trüsükew /t͡ʂɨsɨkew/ *v* break

truw$_1$ /t͡ʂuw/ *v* tell

truw$_2$ /t͡ʂuw/ *v* take out

trüw /t͡ʂɨw/ *v* put

trű̀w$_1$ /t͡ʂɨ́w/ *v* sneeze

trű̀w$_2$ /t͡ʂɨ́w/ *v* throw

trù̀w /t͡ʂɨ̀w/ *v* weave

truzéw /t͡ʂuzéw/ *v* tell everybody; spread the word

tsa /t̪͡s̪a/ *adj* bright

tsa tsa tsaw /t͡sa t͡sa t͡səw/ *adv* scorching

tsadru-luñu /t͡sad͡ʐu-luɲu/ *n* traditional snacks, prepared of beans, yam, chilli, local onion, and organ meat, served during meetings and parties

tsadu /t͡sadu/ *n* wound

tsadu-ludu /t͡sadu-ludu/ *n* wound

tsáduw /t͡sáduw/ *adj* half eaten

tsaĝa-laĝaw /t͡saɣa-laɣəw/ *n* glutton

tsago-tugow /t͡sago-tugow/ *n* **1)** snack **2)** breakfast

tsaĝotüw /t͡saɣotɨw/ *n* glutton

tsagow /t͡sagow/ *n* breakfast

tsagyo-tsayow /t͡sagʲo-t͡sajow/ *v* hole

tsaksu-tuksuw /t͡sak̟su-tuk̟suw/ *v* steal

tsaksuw /t͡sak̟suw/ *v* steal

tsaküla-tsakuluw /t͡sakɨla-t͡sakuluw/ *adj* deceptive

tsaluma /t͡saluma/ *n* long beans

tsamgzüw /t͡samg̟ʐɨw/ *adj* tasteless

tsañiw /t͡saɲiw/ *v* crave for meat

tsáñiw /t͡sáɲiw/ *v* combine one food item with another

tsañiw-tuñiw /t͡saɲiw-tuɲiw/ *n* snacks

tsatchüw /t͡sat͡sɨw/ *v* search

tsaw /t͡səw/ *v* bask

tsáw /t͡sáw/ *v* eat

tsaw-tuw /t͡səw-tuw/ *n* food and drink

tsawsa /t͡səwsa/ *adj* tasty

tsow /t͡sow/ *v* **1)** weigh **2)** place something on a higher surface

tsu$_2$ /t͡su/ *n* lime

tsü$_1$ /t͡sɨ/ *n* **1)** weeds **2)** grass

tsü$_2$ /t͡sɨ/ *n* **1)** traditional rice wine **2)** alchoholic beverages

tsǜ /t͡sɨ̀/ *adj* silent

tsü-fu /t͡sɨ-fu/ *n* wine and meat

tsü-tsüw /t͡sɨ-t͡sɨw/ *adj* silent

tsubuw /t͡subuw/ *v* fart

tsugüla-tsugülyiw /t͡sugɨla-t͡sugɨʎiw/ *adj* reddish

tsülaw /t͡sɨləw/ *v* catch

Tsülya /t͡sɨʎa/ *n* a clan name

tsülyiw /t͡sɨʎiw/ *n* the eleventh month of the Ĝusso calendar, roughly corresponding June. (Etym. probably - tsü=grass, lyiw=grow: month when grass grows)

tsum /t͡sum/ *n* large, spherical or oval beads made of carnelian gemstone

tsum bukra /t͡sum buk͡ʂa/ *n* ornament name

tsumĝa-tsumĝuw /t͡sumɣa-t͡sumɣuw/ *adj* reddish

tsumĝuw /t͡sumɣuw/ *adj* reddish

tsumtsu ŝüksüw /t͡sumt͡su ʂɨk͡ʂiw/ *n* dark red

tsüpyow /t͡sɨpʲow/ *n* traditional belt made of red woolen cloth

tsütsü /t͡sɨt͡sɨ/ *n* bamboo strips, 2-3 inches broad, that are tied to the 'ñeĝü' and run lengthwise just below the bamboo flooring (lüsa) of a traditional Ĝusso house.

tsütü-tsülü /t͡sɨtɨ-t͡sɨlɨ/ *adv* forcefully

tsüvzü /t͡sɨvz̆ɨ/ *n* process of fermentation, before the rice yeilds wine

tsuw$_1$ /t͡suw/ *n* red

tsuw$_2$ /t͡suw/ *v* insert

tsüw /t͡sɨw/ *v* **1)** need **2)** desire **3)** require **4)** want

tsűw$_1$ /t͡sɨ́w/ *v* press (eg. leaves, clothes into a full basket in order to make space)

tsűw$_2$ /t͡sɨ́w/ *v* **1)** defecate **2)** wash

tsűw$_3$ /t͡sɨ́w/ *v* defecate

tsǜw /t͡sɨ̀w/ *v* catch with force (animals and humans)

tü-tüw /tɨ-tɨw/ *adj* tight

tufo /tufo/ *n* a medicinal plant species, crushed roots and leaves eaten as chutney

Tüĝasam /tɨɣasam/ *n* a clan name

tüĝaw /tɨɣəw/ *v* spread

tüge /tige/ *adv* there

tuĝofu /tuɣofu/ *n* a small bamboo pouch attached to 'lüge' above the heart, it holds small items of daily use such as matchbox, tobacco, ginger, etc.

tuĝu-tumo /tuɣu-tumo/ *n* human beings

tuĝuda /tuɣuda/ *n* stranger

tuĝuda-ĝuvodzü /tuɣuda-ɣuvo͡dz̆ɨ/ *n* people outside one's family circle

tuĝuñe /tuɣuɲe/ *n* resthouse in the field for temporary rest or storage

tuĝuw /tuɣuw/ *v* **1)** beg **2)** contribute

tujovow /tud͡ʒʲovow/ *v* ambush

tüka /tɨka/ *adj* **1)** harsh **2)** ill mannered

tüke /tɨke/ *n* an ornamental bead

tüke ubo /ʈɨke ubo/ *n* an ornament

tuko /ʈuko/ *adv* till

tükrüñ /ʈɨk͡ʂɨɲ/ *n* ginger

tükrüw /ʈɨk͡ʂɨw/ **1)** *v* erect **2)** *n* wall

tuksoñ /ʈuk͡ʂoɲ/ *n* tree species

tükye /ʈɨkʲe/ *n* hair pin made of silver

tükyew /ʈɨkʲew/ *v* pierce by hitting with a hammer

tulow /ʈulow/ *v* lick

Tuluhi /tuluhi/ *n* Tuluhui village

tülüw$_1$ /ʈɨlɨw/ *v* make noise

tülüw$_2$ /ʈɨlɨw/ *v* exchange

tumo$_1$ /ʈumo/ *n* war

tumo daw /ʈumo ɖəw/ *v* wage a war

tumona /ʈumona/ *n* guest

tumuw /ʈumuw/ *v* lay in wait while hunting

tumyow /ʈumʲow/ *v* **1)** put **2)** insert

tungow /ʈuŋow/ *v* attack

Tüñimu-Ŝüñilyi /tɨɲimu-ʂɨɲiʎi/ *n* mountain spirits

tuno-ŝuzuw /ʈuno-ʂuzuw/ *v* help

tupüla-tupülyew /ʈupɨla-ʈupɨʎew/ *v* drink continuously

türhaw /ʈɨʐəw/ *adj* spacious

türhü /ʈɨʐɨ/ *n* bird species

Türhü /tɨʐɨ/ *n* Türhü clan, the original land-owning clan of Thrizino

Türhüno /tɨʐɨno/ *n* Thrizino town

tüse /ʈɨse/ *n* banded carnelian gemstone

tütrü /ʈɨ[ʂɨ/ *n* ornament name

tütrü süksüw /ʈɨ[ʂɨ sɨk͡ʂɨw/ *n* an ornament

tütrübo /ʈɨ[ʂɨbo/ *n* elongated bead of carnelian gemstone.

tütüw /ʈɨʈɨw/ *adj* tight

Tüvasa /tɨvasa/ *n* Sherdukpen tribe; a Sherdukpen person

tüvaw /ʈɨvəw/ *v* meet

tuvo /ʈuvo/ *n* quiver

tuw /ʈuw/ *v* **1)** insert **2)** put

tùw /ʈ̪ùw/ *v* **1)** drink; ingest a liquid or a gaseous substance. **2)** smoke

tüw /ʈ̪ɨw/ *v* weave a strip of bamboo in a horizontal, circular fashion, as when making a basket

tuwsa /ʈ̪uwsa/ *adj* tasty (of a drink)

U u

u /u/ *adj* good

üba$_1$ /ɨba/ *adj* tender

üba$_2$ /ɨba/ *n* **1)** flower **2)** bud

ubo$_1$ /ubo/ *n* share

ubo$_2$ /ubo/ *n* maize cob

übo /ɨbo/ *n* **1)** stick **2)** twig

ubobyu /ubobʲu/ *n* chunk

übram /ɨb͡zɻam/ *n* female owner; reflexive, female

übramŝo /ɨb͡zɻamʂ̪o/ *adv* reflexive particle (female)

übraw /ɨb͡zɻəw/ *n* male owner

übülaw /ɨbɨləw/ *adj* empty

übyo /ɨbʲo/ *n* hut

ücha /ɨ t͡ʃʲa/ *quant* half

üche /ɨ t͡ʃʲe/ *n* short

üche-ülye /ɨ t͡ʃʲe-ɨʎe/ *adj* short

ucho /u t͡ʃʲo/ *n* bundle

üdjü /ɨd̪͡ʒ̪ɨ/ *n* marrow

üdra$_1$ /ɨɖ͡ʐa/ *v* friend

üdra$_2$ /ɨɖ͡ʐa/ **1)** *adv* together **2)** *post* with

üdra-ümbra /ɨɖ͡ʐa-ɨmb͡ʐa/ *n* companion

üdram /ɨɖ͡ʐam/ *n* female friend

udro /uɖ͡ʐo/ *n* rope

üdrow /ɨɖ͡ʐow/ *n* male friend

udru /uɖ͡ʐu/ *n* **1)** up **2)** above

üdrü$_1$ /ɨɖ͡ʐɨ/ *n* liver

üdrü$_2$ /ɨɖ͡ʐɨ/ *n* nest

üdrü-ulu /ɨɖ͡ʐɨ-ulu/ *n* heart; viscera **-** inner seat of thoughts and emotions

üdübu /ɨd̪ɨbu/ *n* bristles found in insects and plants (eg. blanket worms)

udum /uᵻ̈um/ *n* **1)** throat **2)** voice

üdum ŝétchü /iᵻ̈um s̪ét̪s̪i/ *n* neck tendon

udúm ügübe /uᵻ̈úm ɨgɨbe/ *n* adam's apple

üdza /iᵻ̈d͡z̪a/ *n* **1)** edge **2)** corner **3)** end

ufo /ufo/ *adj* single

üfo$_1$ /ɨfo/ *adj* empty

üfo$_2$ /ɨfo/ *adv* on behalf of

üfobüla ufobüla /ɨfobɨla ufobɨla/ *adj* **1)** single **2)** empty

ufombula /ufombula/ *n* armpit

ufotsa /ufot̪s̪a/ *n* branch

ufow /ufow/ *adj* better than

üfsü /ɨfsɨ/ *n* faeces

ufu$_1$ /ufu/ *n* sweat

ufu$_2$ /ufu/ *n* **1)** ear **2)** pinna

úfu küĝa /úfu kɨɣa/ *n* upper, cartelagenous part of the pinna

ufu kusu /ufu kusu/ *n* sharp ear

ufu vaw /ufu vəw/ *adj* deaf

ufuĝüla /ufuɣɨla/ *n* ear wax

ufulüba /ufulɨba/ *n* lobule of pinna. The fleshy part of the external ear on which earrings are worn.

ufum$_1$ /ufum/ *adv* behind

ufum$_2$ /ufum/ *n* wife

ufuŝü /ufuᵻ̈s̪ɨ/ *n* ear hole

üga /ɨga/ *n* mouth

üĝa$_1$ /ɨɣa/ *adv* far

üĝa$_2$ /ɨɣa/ *adj* tender

ügadro /ɨgaɖ͡z̪o/ *n* chin

ügadro umu /ɨgaɖ͡z̪o umu/ *n* beard (on the chin)

ügákrü /ɨgák͡s̪ɨ/ *n* jaw

üĝalaw /ɨɣaləw/ *adv* late

üĝe /ɨɣe/ *n* **1)** leaf **2)** a thin, leaf-like object (e.g. a sheet of paper)

üĝeñiw /ɨɣeɲiw/ *adj* naughty

ugõ /ugõ/ *n* price

ugobyuw /ugobʲuw/ *adj* **1)** important **2)** paramount

uĝolubu /uɣolubu/ *n* thigh

ugõlyiw /ugõʎiw/ *adj* costly

ugru /ug͡z̪u/ *n* den

ügrü /ɨg͡z̪ɨ/ *n* malaria

uĝu /uɣu/ *n* thigh

üĝü$_1$ /ɨɣɨ/ *n* content

üĝü$_2$ /ɨɣɨ/ *n* contagion

üĝü$_3$ /ɨɣɨ/ *adj* **1)** limit **2)** boundary

üĝü djeshüw /ɨɣɨ d̪͡z̪eʂɨw/ *v* spread of contagion

uĝu üĝübe /uɣu ɨɣɨbe/ *n* femur, thigh bone

ügübe /ɨgɨbe/ *n* **1)** knot **2)** nodes on a plant stem **3)** lump

üĝübie /ɨɣɨbie/ *n* **1)** bone **2)** clan

ügübie-üsülye /ɨgɨbie-ɨsɨʎe/ *n* nodes

uguĝu /uguɣu/ *n* crater

uĝugu /uɣugu/ *n* shell

uĝulo /uɣulo/ *n* **1)** soul **2)** spirit **3)** shadow **4)** reflection **5)** picture **6)** photograph **7)** diagram

üĝüñ /ɨɣɨɲ/ *n* bedroom attached main house, meant for married daughter and son-in-law, who were not allowed enter the main part of the house.

üĝürhü /ɨɣɨz̪ɨ/ *n* weft

üĝüshű /ɨɣɨʂɨ́/ *n* gizzard

ű̂güvo /ɨ́ɣɨvo/ *n* rib cage

ügzü /ɨg͡z̪ɨ/ *n* hand

ügzü iáñ /ɨg͡z̪ɨ iáɲ/ *n* thumb

ügzüku /ɨg͡z̪ɨku/ *n* palm

ügzülu /ɨg͡z̪ɨlu/ *n* palm (of hand)

ügzűpüĝa /ɨg͡z̪ɨ́pɨɣa/ *n* back of palm

ügzütrü /ɨg͡z̪ɨ́t̪ʂɨ/ *n* fingernail

ügzütsü /ɨg͡z̪ɨ́t̪ʂɨ/ *n* finger

ügzűtsü saje /ɨg͡z̪ɨ́t̪ʂɨ sad͡ʒʲe/ *n* little finger

ügzüve /ɨg͡z̪ɨve/ *n* wrist

uhu /uhu/ *n* juice; soup

üje /ɨd͡ʒʲe/ *n* **1)** egg **2)** fruit

üjo /ɨd͡ʒʲo/ *n* value

uju /udʒʲu/ *n* **1)** a round or spherical object **2)** a rounded object **3)** ball

üka$_1$ /ɨka/ *n* patch

üka$_2$ /ɨka/ *v* group

üke /ɨke/ *n* **1)** head **2)** lid

üke güdüw /ɨke gɨḍɨw/ *v* have a headache

ű́keĝübe /ɨ́keɣɨbe/ *n* skull

ükemüñi /ɨkemɨɲi/ *n* **1)** brain **2)** intelligence **3)** mind

ükendro /ɨkendʐo/ *n* forehead

ükengko /ɨkeŋko/ *n* fate

üketrü /ɨketʂɨ/ *n* hair on the head

ukro /ukʂo/ *n* hearth

ükrü /ɨkʂɨ/ *n* root

ukrumo /ukʂumo/ *n* **1)** face **2)** cheek

ukrumo újo /ukʂumo údʒʲo/ *n* cheek bone

ukrumo umu /ukʂumo umu/ *n* beard

ukrumro /ukʂumʐo/ *n* face

uku /uku/ *n* cover

üküla /ɨkɨla/ *n* uncastrated male of small animals

üküñ /ɨkɨɲ/ *adj* new

üküngü /ɨkɨŋɨ/ *n* turning

ukussu /ukussu/ *n* thorn

ukutru /ukutʂu/ *n* corner

ukutru-ütrula /ukutʂu-ɨtʂula/ *v* corner

ukuvu /ukuvu/ *adj* circular

ukyew-uñyew /ukʲew-uɲjew/ *n* elders

üla$_1$ /ɨla/ *n* layer

üla$_2$ /ɨla/ *n* **1)** down **2)** below **3)** under

üla-ütra /ɨla-ɨtʂa/ *adv* under

ulo /ulo/ *n* penis

ulodza /uloḏʐa/ *n* tip of tree

ulu$_1$ /ulu/ *adv* inside

ulu$_2$ /ulu/ *n* heart; seat of emotions

ulu$_3$ /ulu/ *quant* half

ulubo /ulubo/ *adj* oval

uludu /uluḏu/ *n* vein

uluĝe /uluɣe/ *n* lung

ülügü$_1$ /ɨlɨgɨ/ *n* **1)** naked **2)** unit

ülügü shashaw /ɨlɨgɨ ʂaʂəw/ *adj* bare bodied

uluhu /uluhu/ *n* **1)** stomach; intestine **2)** viscera

uluhu dyew /uluhu ḏjew/ *n* colon; large intestine

uluhu naw /uluhu nəw/ *n* stomachache; stomach disease

uluhudrü /uluhud͡ʐɨ/ *n* viscera; entrails

uluhumbe /uluhumbe/ *n* navel

uluhuña /uluhuɲa/ *n* small intestine

ülüje üĝübe /ɨlɨd͡ʒʲe ɨɣɨbe/ *n* sternum

ülüjétchü /ɨlɨd͡ʒʲéʈ͡ʂɨ/ *n* chest

ülüksü /ɨlɨk͡ʂɨ/ *n* responsibility

ülüm /ɨlɨm/ *n* younger sister of one's spouse

ulumo /ulumo/ *n* powder

ulung /uluŋ/ *adv* inside

ulungko /uluŋko/ *n* middle

ülüpa /ɨlɨpa/ *adj* big

ülüshi /ɨlɨʃi/ *n* husband

uluvyoŝo /uluvʲoʂo/ *prt* reflexive adverb

ülüvyu /ɨlɨvʲu/ *n* heart

ülüw /ɨlɨw/ *n* younger brother of one's spouse

ülya /ɨʎa/ *adv* once

ülyedzü /ɨʎed͡ʐɨ/ *adv* thrice

ülyeksü /ɨʎek͡ʂɨ/ *adv* twice

ümbia /ɨmbia/ *RESP* an expression of agreement when a speaker realises that something contrary to their expectation is true

umbu /umbu/ *n* male of animals

umdru /umd͡ʐu/ *n* noose

umdzu /umḏ͡ʐu/ *n* mouth

umdzulüba /umḏ͡ʐulɨba/ *n* lip

üme /ɨme/ *adj* old

ümeĝi /ɨmeɣi/ *adj* raw

ümĝa-ümeĝi /ɨmɣa-ɨmeɣi/ *adj* raw, green leaves like banana leaves,tobacco leaves, yam leaves etc.

umko$_2$ /umko/ *n* middle

umsow /umsow/ *adj* **1)** true **2)** real **3)** authentic

umŝu ka /umʂ̈u ka/ *v* (of vegetables) be over-matured and inedible

umu /umu/ *n* **1)** body hair **2)** animal hair or fur **3)** bird feather

ümüĝa /ɨmɨɣa/ *n* predatory animals and birds

ümünga ĝúbzü /ɨmɨŋa ɣúb͡zʐ̈ɨ/ *n* windpipe

ümüñi$_1$ /ɨmɨɲi/ *n* brain

ümüñi$_2$ /ɨmɨɲi/ *n* young female animal that has not given birth

üña /ɨɲa/ *adj* **1)** tender **2)** young

ünda /ɨnd̈a/ *adv* thereafter

undzu /und̈͡z̈u/ *n* mouth

üñe$_2$ /ɨɲe/ *n* cover

üñesaw$_1$ /ɨɲesəw/ **1)** *adj* young of age **2)** *n* infant **3)** *n* baby

üñesaw$_2$ /ɨɲesəw/ *adj* tender

ünga /ɨŋa/ *n* mucus; phlegm

üñi$_1$ /ɨɲi/ *adv* near

üñi$_2$ /ɨɲi/ *n* nape; back of the neck and the part between the shoulders of animals (used in meat distribution)

üñifŝü /ɨɲifʂ̈ɨ/ *n* eye gunk; rheum

üñigro /ɨɲig͡z̤o/ *n* eyeball

üñiku /ɨɲiku/ *n* part of the eye socket above the eye

üñikutru /ɨɲiku͡ʈʂ̈u/ *n* corners of the eye, where the eyelids meet

üñimu /ɨɲimu/ *n* eyelashes

üñimütrüw /ɨɲimɨ͡ʈʂ̈ɨw/ *v* close eyes

üñive /ɨɲive/ *n* node

unŝu /unʂ̈u/ *n* nose

unŝu sübew /unʂ̈u sɨbew/ *v* have nose block

unŝu umu /unʂ̈u umu/ *n* nasal hair

unŝulüba /unʂ̈uliba/ *n* tip of the nose

unŝuluko /unʂ̈uluko/ *n* nose dorsum

unŝuŝŝü /unʂ̈uʂ̈ʂ̈ɨ/ *n* nostril

ünü /ɨnɨ/ *n* small

uñu-uñum /uɲu-uɲum/ *n* siblings

unuĝo /unuɣo/ *n* neck

unuĝo üĝübe /unuɣo ɨɣɨbe/ *n* cervical bone, part of backbone that supports neck

unzu /unzu/ *n* **1)** mouth **2)** oral orifice

unzu umu /unzu umu/ *n* moustache

unzulubu /unzulubu/ *n* lips

unzütrü /unzɨt͡ʂɨ/ *n* movable parts of the mouth including lips and the surrouding parts.

upo /upo/ *n* arm

upo rhumósa /upo ʐumósa/ *n* biceps

upodzü /upod̪̈z̪̈ɨ/ *n* shoulder of the ghost

upoĝüdza /upoɣɨd̪̈z̪̈a/ *n* back of shoulder

upolubu /upolubu/ *n* upper arm

uposutu /uposuʈu/ *n* shoulder

upove /upove/ *n* elbow

üpra /ɨp͡ʂa/ *n* area

üpraw /ɨp͡ʂəw/ *adj* flat

üpsü /ɨp͡s̪̈ɨ/ *n* gall bladder

üpsüĝia /ɨp͡s̪̈ɨɣia/ *adv* other side

upu /upu/ *n* group

upulo /upulo/ *n* group

upyo /upʲo/ *n* bundle

üsa$_1$ /ɨsa/ *n* offspring

üsa$_2$ /ɨsa/ *n* young animal or a bird (when suffixed animal or bird names)

üŝa /ɨs̪̈a/ *adv* together

üŝaksü /ɨs̪̈ak͡s̪̈ɨ/ *n* buttocks

üsam /ɨsam/ *n* daughter

üsatsü /ɨsa͡ẗ̪s̪̈ɨ/ *n* yam species

üse /ɨse/ *n* design

üsha /ɨʂa/ *adv* once

üshi /ɨʃi/ *n* leg

üshi iañ /ɨʃi iaɲ/ *n* big toe

üshidzüw /ɨʃid̪̈z̪̈ɨw/ *n* hearth

üshiĝe /ɨʃiɣe/ *n* footprint

üshiku /ɨʃiku/ *n* foot

üshilübaka /ɨʃilɨbaka/ *n* kneecap (patella)

üshilubu /ɨʃilubu/ *n* calf muscle

üshilügam /ɨʃilɨgam/ *n* calf.muscle

üshimütsa /ɨʃimɨ̈t͡s̈a/ *n* shin

üshimütsa üĝübe /ɨʃimɨ̈t͡s̈a ɨɣɨbe/ *n* tibia (shin bone)

üshipyu /ɨʃipʲu/ *n* knee

üshipyu ű̂ĝübe /ɨʃipʲu ɨ́ɣɨbe/ *n* knee joint

üshitrü$_1$ /ɨʃɨ̈t͡ʂɨ/ *n* toe nail

üshitrü$_2$ /ɨʃɨ̈t͡ʂɨ/ *n* toenails

üshitsü /ɨʃɨ̈t͡s̈ɨ/ *n* toe

üshituno /ɨʃɨẗuno/ *n* heel

üshituno üĝübe /ɨʃɨẗuno ɨɣɨbe/ *n* heel bone

üshive /ɨʃive/ *n* ankle

üshive üĝübe /ɨʃive ɨɣɨbe/ *n* ankle bone

üshü /ɨʂɨ/ *n* life

üshüdu /ɨʂɨd̈u/ *n* rib

üshülü-büshülü /ɨʂɨlɨ-bɨʂɨlɨ/ *adj* physically soft and weak, as though without a skeleton

üshülü-ugüdrü /ɨʂɨlɨ-ugɨd̑ʐɨ/ *adj* plain;without any decoration

usso /usso/ *n* **1)** body **2)** flesh **3)** pith, or fleshy part of a vegetable

ússo gow /ússo gow/ *n* strong bodied

usso naw /usso nəw/ *v* be sick

usso sow /usso sow/ *v* shivering; chills

ussuw /ussuw/ *adj* **1)** sincere **2)** careful

üsü /ɨsɨ/ *n* seed of plant/ fruit/ vegetable

üŝü$_1$ /ɨs̈ɨ/ **1)** *n* hole **2)** *v* drain

üŝü$_2$ /ɨs̈ɨ/ *n* blood

üsubu /ɨsubu/ *n* stock of a leaf

üsüĝempe /ɨsɨɣempe/ *n* lower back, the sacral region

üsüĝempe üĝübe /ɨsɨɣempe ɨɣɨbe/ *n* lumbar part of the backbone

üsüñ /ɨsɨɲ/ *n* particle of a solid object

üŝüñ /ɨs̈ɨɲ/ *v* smell

ütra /ɨ̈t͡ʂa/ *n* piece

utro /uʈʂo/ *adj* **1)** separate **2)** other **3)** different

utroñiw /uʈʂoɲiw/ *adj* **1)** naughty **2)** wanton **3)** unruly **4)** rowdy **5)** impish

utroñiw-üshiñiw /uʈʂoɲiw-ɨʃiɲiw/ *n* wrongdoing

utroñju /uʈʂoɲdʒʲu/ *n* forehead

ütrü$_1$ /ɨʈʂɨ/ *n* reason

ütrü$_2$ /ɨʈʂɨ/ *n* language

ütrü$_3$ /ɨʈʂɨ/ *n* **1)** beginning **2)** handle (of knife) **3)** stump (of a tree)

ütrü$_4$ /ɨʈʂɨ/ *adv* near

ütrü$_5$ /ɨʈʂɨ/ *n* **1)** story **2)** speech

ütrü$_6$ /ɨʈʂɨ/ *n* **1)** cover **2)** skin

ütrüdu /ɨʈʂɨɖu/ *n* **1)** story **2)** topic

ütrüpu /ɨʈʂɨpu/ *n* side of abdomen

ütsapulyu /ɨʈ̪sapuʎu/ *n* temple (of face)

utsubo /uʈ̪ʂubo/ *n* **1)** back (dorsal part of the animal torso) **2)** back

ütsübo üĝübe /ɨʈ̪ʂɨbo ɨɣɨbe/ *n* backbone

utsubo-uñibo /uʈ̪ʂubo-uɲibo/ *n* backbone

utu$_1$ /uʈ̪u/ *n* **1)** teeth **2)** beak

utu$_2$ /uʈ̪u/ *n* bundle

utu djow /uʈ̪u ɖ̪ʐ̪ow/ *v* teethe

utu gagyow /uʈ̪u gagʲow/ *adj* toothless

utu ĝüñew /uʈ̪u ɣɨɲew/ *v* have tooth decay

utuĝüŝŝü /uʈ̪uɣɨʂ̪ɨ/ *n* gums

ütüke /ɨʈ̪ɨke/ *n* upper back, thoracic area of the back situated between the shoulder blades

ütüke üĝübe /ɨʈ̪ɨke ɨɣɨbe/ *n* thoracic bone

utuko /uʈ̪uko/ *adv* bundle

utukrü /uʈ̪ukʂɨ/ *n* molar tooth

utumtsa /uʈ̪umʈʂ̪a/ *n* incissor tooth

utupro /uʈ̪upʂo/ *n* wing

utuŝü /uʈ̪uʂ̪ɨ/ *n* tooth cavity

üva /ɨva/ *n* round

üve /ɨve/ *n* node

uvro$_2$ /uvʐo/ *adv* **1)** front **2)** before **3)** first **4)** past

uvromashü /uvʐomaʂɨ/ *adv* first of all

uvudow /uvuḍow/ *n* single

uvyu$_2$ /uvʲu/ **1)** *n* rupee **2)** *n* whole unit of something (of solids) **3)** *adj* whole **4)** *n* a spherical object

uvyu a /uvʲu a/ *card.num.* one.ruppee

uvyu ksü /uvʲu k͡s̱ɨ/ *card.num.* two.ruppee

uwa /uwa/ *adj* much

uwa law /uwa ləw/ *adv* for a long time

üyañ /ɨjaɲ/ *n* **1)** female of a species **2)** mature female of a species

üyi /ɨji/ *n* design

üzebüla /ɨzebɨla/ *n* tongue

üzebüla ükrü /ɨzebɨla ɨk͡s̱ɨ/ *n* uvula

uzu /uzu/ *n* a spherical object

V v

vamüño /vamɨɲo/ *n* bat

vaŝüñiw /vas̱ɨɲiw/ *v* overlap

vaw /vəw/ *v* weave

ve /ve/ *n* side

veaw /veəw/ *v* keep something on a geographically lower place with respect to a reference point

vebyo-veĝyow /vebʲo-veɣʲow/ *v* be overwhelmed with feelings and thoughts

vebyow /vebʲow/ *v* be congested with too many thoughts and feelings so as to unable to express them

vechiĝiw /ve t͡ʃʲiɣiw/ *adj* sensitive

vedow /veḍow/ *v* hesitate

vedüm /veḍɨm/ *n* concerntration

veduw /veḍuw/ *adj* similar, in terms of feeling

vehuw /vehuw/ *v* **1)** remember **2)** miss

veje vewnasa /ved͡ʒʲe vewnasa/ *adj* soothing and comfortable

vekew /vekew/ *n* mature thinking

veksüw /vek͡s̱ɨw/ *v* **1)** trust **2)** depend **3)** hope

velyiw /veʌiw/ *v* keep something on a geographically higher place with respect to a reference point

vemchew /vem t͡ʃʲew/ *v* ponder

vemow /vemow/ *v* **1)** be concerned **2)** be worried for someone

vemügzüw /vemɨg͡z̪ɨw/ *adj* uncomfortable

veñi-veĝaw /veɲi-veɣəw/ *adj* jealous

veñiw /veɲiw/ *adj* jealous

venuw /venuw/ *v* be satisfied

vepa daw /vepa d̪əw/ *v* do something after careful thought

vepaw /vepəw/ *v* **1)** reflect **2)** reflect; think something through **3)** regret **4)** repent; realise or become aware of one's mistake

vesüw /vesɨw/ *adj* clear-thinking

veta-velaw /veṭa-veləw/ *adj* confused

vetsasa /veṯ͡s̪asa/ *n* a small, multipurpose knife, worn around the neck by men.

vetsü /veṯ͡s̪ɨ/ *n* **1)** the long knife of daily use **2)** sword

vetsüfa /veṯ͡s̪ɨfa/ *n* long, multipurpose knife, its blade measuring around 2 ft. It is usually carried by men and women and used extensively in daily life.

vetsüpsü /veṯ͡s̪ɨp̪͡s̪ɨ/ *n* long sword of five hand measures

vew$_1$ /vew/ *quant* **1)** everyone **2)** all

vew$_2$ /vew/ *v* keep

véw /véw/ *v* **1)** think **2)** feel

vewsa /vewsa/ *adj* **1)** comfortable **2)** calm

vi /vi/ *n* field

vo /vo/ *n* pig

vodzo /vo͡d̪z̪o/ *n* a garland of red beads

Vodzo /vo͡d̪z̪o/ *n* mountain name

vogow /vogow/ *v* tie

voĝü /voɣɨ/ *n* pig sty

vohu /vohu/ *n* pig M

voktsa /vok͡ṯ͡s̪a/ *n* piglet

voktsasa /vok͡ṯ͡s̪asa/ *n* piglet

voküla /vokɨla/ *n* uncastrated pig

voküsa /vokɨsa/ *n* pig

voñi /voɲi/ *n* pig F

vótsa /vó͡ṯ͡s̪a/ *n* pig.food

vow /vow/ *v* conspire

vów /vów/ *v* tie

vro /v͡z̪o/ *n* front

vu /vu/ *v* insert

vuaw /vuəw/ *v* open

vugro /vuɡz̨o/ *n* plain land

vüla /vɨla/ *n* cave

vüñ-jiĝi /vɨɲ-d͡ʒiɣi/ *n* large trees

vüñi /vɨɲi/ *n* tree species

vyubyo-vyuĝyow /vʲubʲo-vʲuɣʲow/ *v* weave

vyuĝlo-vyumtrow /vʲuɣlo-vʲumt̪s̪ow/ *v* weave in a disinterested manner

vyùw$_1$ /vʲùw/ *v* play

vyùw$_2$ /vʲùw/ *v* **1)** knit **2)** weave

vzü /v̪z̪ɨ/ *adv* **1)** relentlessly **2)** by all means

vzussü /v̪z̪usːɨ/ *n* a small carnivore with sharp teeth

Y y

ya$_2$ /ja/ *adv* **1)** these days **2)** present time **3)** nowadays **4)** hodiernal; of today

ya$_3$ /ja/ *adv* later

ya$_4$ /ja/ *interj* interjection of surprise

yaha /jaha/ *adv* this morning

yaje /jad͡ʒʲe/ *adv* until now

yajeku /jad͡ʒʲeku/ *adv* until now

yakülyi /jakɨʎi/ *adv* tonight

yalu /jalu/ *adv* sometime ago today

yamukoa /jamukoa/ *adv* later

yanghua /jaŋhua/ *adv* later in the day

yanü /janɨ/ *adv* this year

yaw /jəw/ *adj* about.to

yempŝü /jempʂ̪ɨ/ *n* langur (in Hushiiny)

yenchüw /jen t͡ʃʲɨw/ *adj* timid

yew$_1$ /jew/ *n* April

yew$_2$ /jew/ *v* be scared

yíw /jíw/ *v* write

yìw /jìw/ *v* be dizzy

yoküw /jokɨw/ *v* wait

yow /jow/ *adv* today

yów /jów/ *v* **1)** sit **2)** stay

yow-dzuw /jow-d͡z̪uw/ *n* stay

Z z

ze-tche /ze-t̪͡s̪e/ *adj* equal

zeaŝe-zeame /zeaŝe-zeame/ *n* insult

Zebsamam /zebsamam/ *n* female surname of the Jebisow clan

Zebsaw /zebsəw/ *n* **1)** Surname of the Jebisow clan **2)** Jebisow

zebzew /zeb̪͡z̪ew/ *v* taunt

zechiĝiw /ze t͡ʃʲiɣiw/ *n* alertness

zedrüw /zeɖ͡ʐɨw/ *v* teach with words

zedubuw /zeɖubuw/ *v* curse by words

zeĝow /zeɣow/ *v* instigate

zehu /zehu/ *n* saliva; spittle

zehu müdrüw /zehu mɨɖ͡ʐɨw/ *v* spit

zekülüw /zekɨlɨw/ *n* secret language

zekütsow /zekɨt̪͡s̪ow/ *v* converse

zemñew /zemɲew/ *v* scold excessively

zemnow /zemnow/ *v* entice the prey

zepüñew /zepɨɲew/ *v* **1)** awaken by talk **2)** try by telling

zetü-zelü /zeṭɨ-zelɨ/ *v* talk excessively

zéw /zéw/ *v* **1)** scold **2)** speak

zèw /zèw/ **1)** *adj* equal **2)** *n* plain

Zoĝbutrulu-Moĝlogi /zoɣbut͡ʂulu-moɣlogi/ <*Not Sure*> Sajolang (Miji) people

zü /zɨ/ *n* faeces (hushüñ)

zǜ /zɨ̀/ *adj* straight

zügra /zɨg͡ʐa/ *n* hospitality

züm-zükyow /zɨm-zɨkʲow/ *v* humiliate

züñiw /zɨɲiw/ *v* dominate

zùw /zùw/ *v* plant

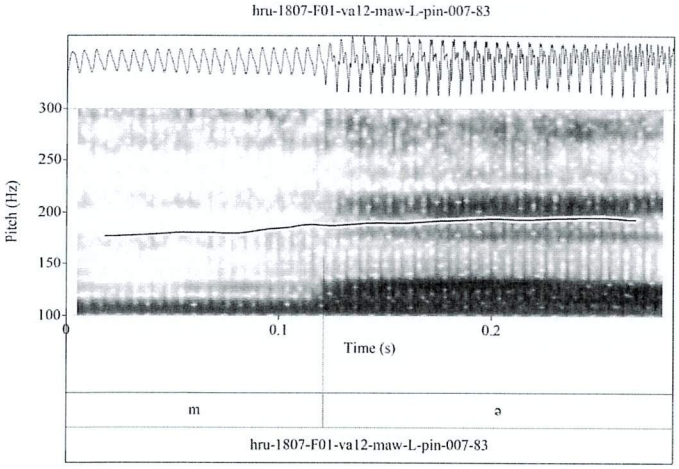
zű́w /zɨ́w/ *v* **1)** say **2)** scold

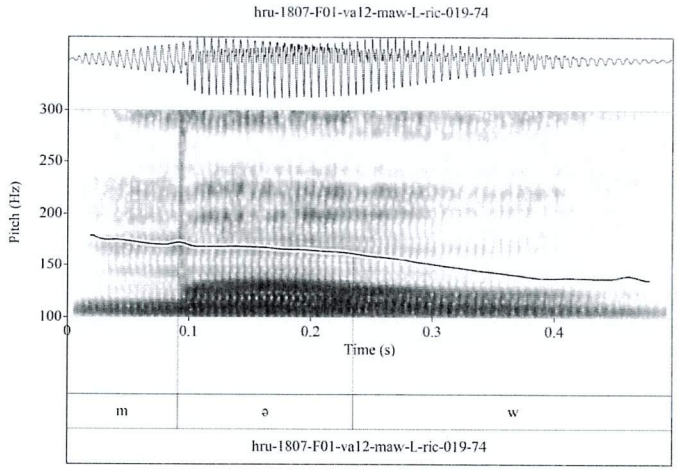
Appendix 12. Production study of tones showing pitch tracks, spectrograms and waveforms (5 speakers).

In the following pages, the praat pictures, used for the tonal production study described in 7.4, are listed. The pictures are arranged in the serial order of frames (see Appendix 5, section G). There are three pages per frame, each page dedicated to one tone, elicited using that frame. Each page contains five pictures, one for each speaker. Each page is labelled (handwritten) mentioning the frame number and the tone of the test syllable. The citation forms of the test syllables (monosyllabic verbs) are given in the table below:

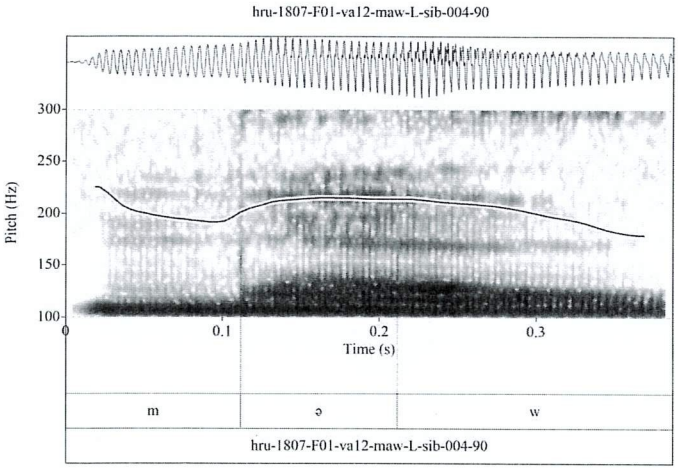
	Cit. form	**Gloss**
Set 1	mə̀w	arrange (clothes)
	nūw	feed (liquid)
	núw	sting (e.g. bee)

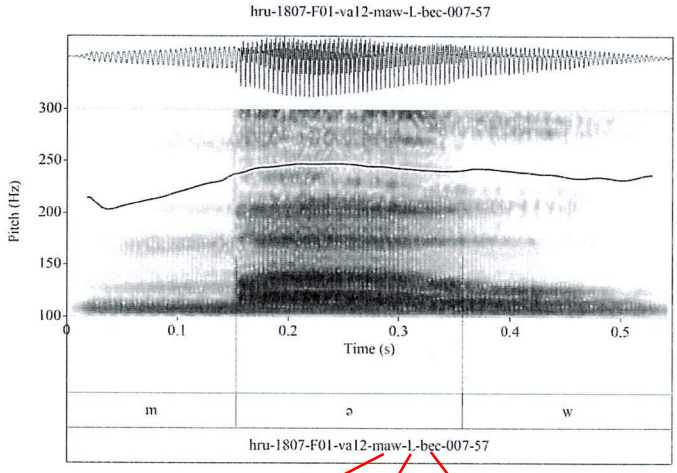
The transcriptions are segmented at the phoneme level. The labels in the second tier and the picture headings give information about the ELAR number, frame code, serial number of the test syllable in the alphabetical order (see Appendix 5, List 1), the test syllable, and the speaker code (as indicated by red arrows on the next page).



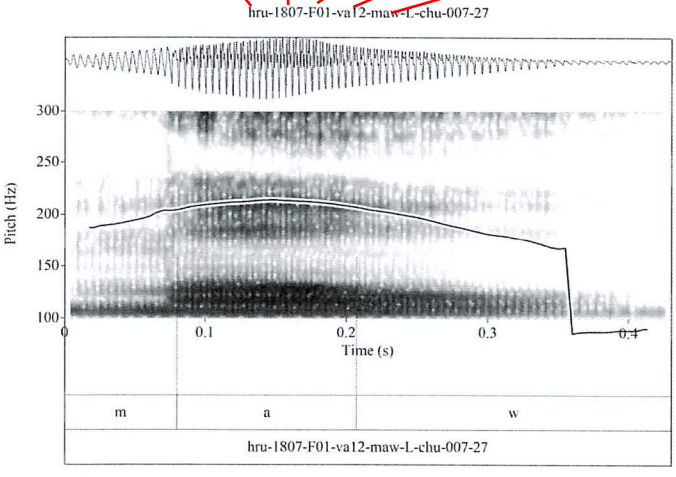


701-L

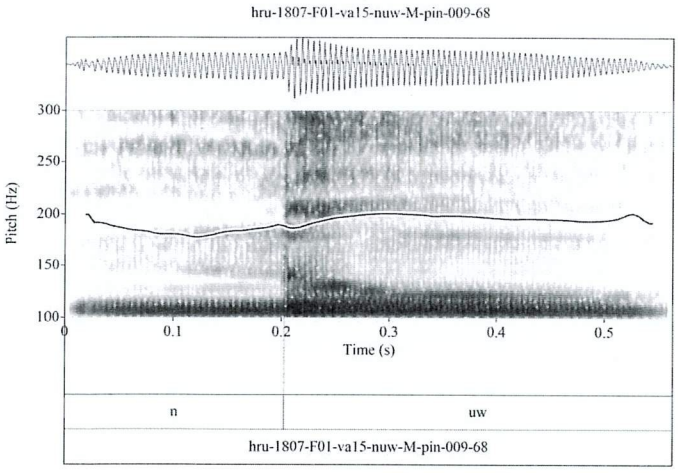


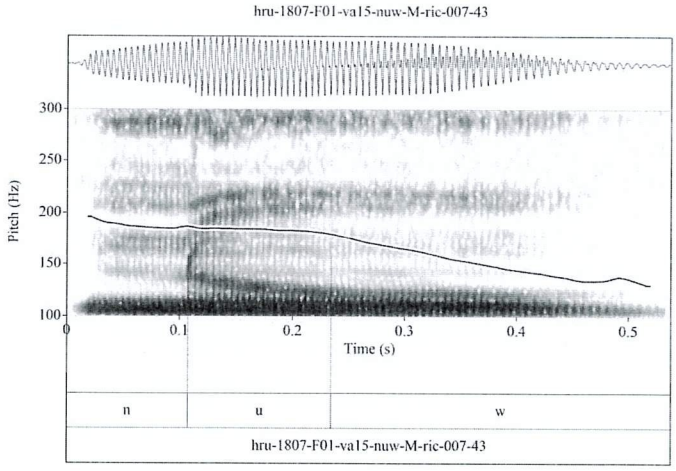


(ISO code)-(unique ELAR number)-(frame code)-(serial number)-(test syllable)-(tone)-(speaker code)

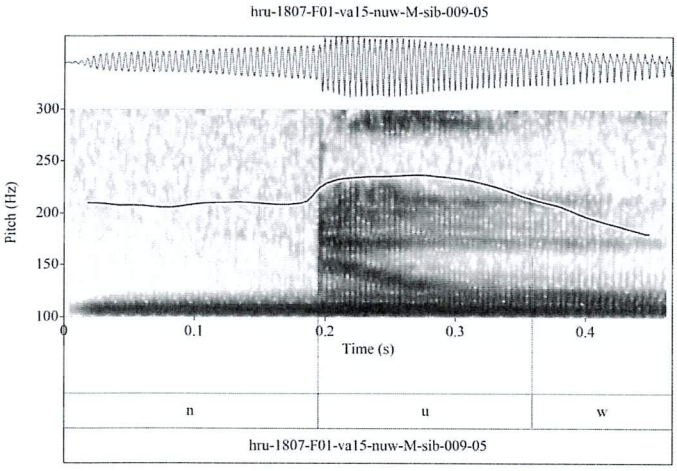


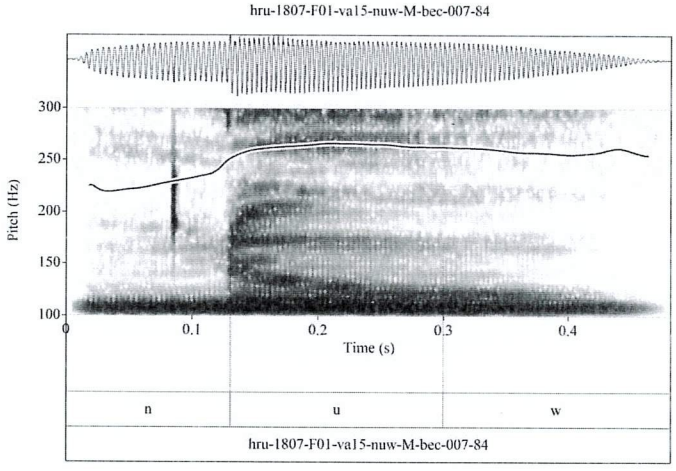
Picture labels: Each picture contains the information shown by the red arrows.

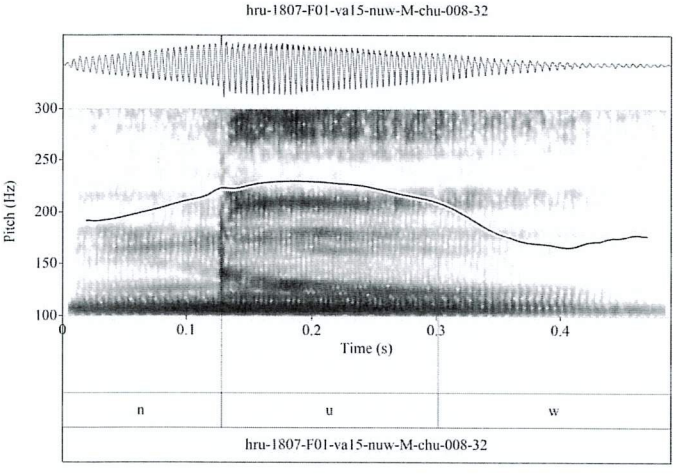

hru-1807-F01-va15-nuw-M-pin-009-68
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
Time (s)
n
uw
hru-1807-F01-va15-nuw-M-pin-009-68


hru-1807-F01-va15-nuw-M-ric-007-43
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
Time (s)
n
u
w
hru-1807-F01-va15-nuw-M-ric-007-43

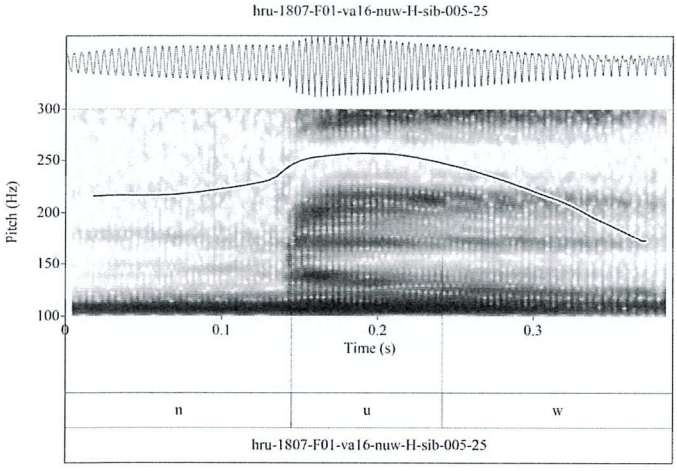
F01-M

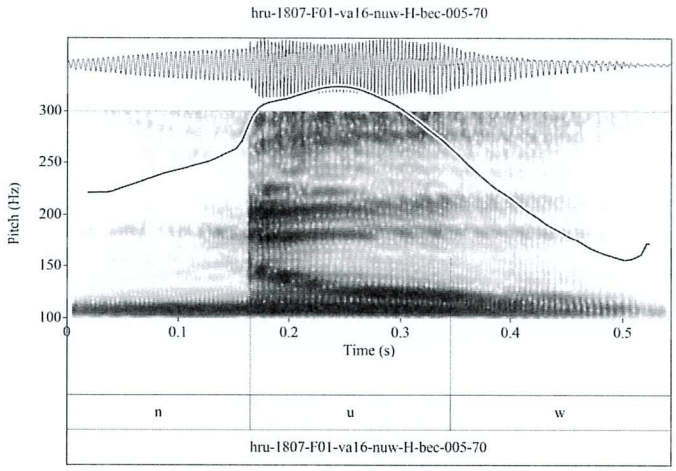

hru-1807-F01-va15-nuw-M-sib-009-05
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
Time (s)
n
u
w
hru-1807-F01-va15-nuw-M-sib-009-05


hru-1807-F01-va15-nuw-M-bec-007-84
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
Time (s)
n
u
w
hru-1807-F01-va15-nuw-M-bec-007-84

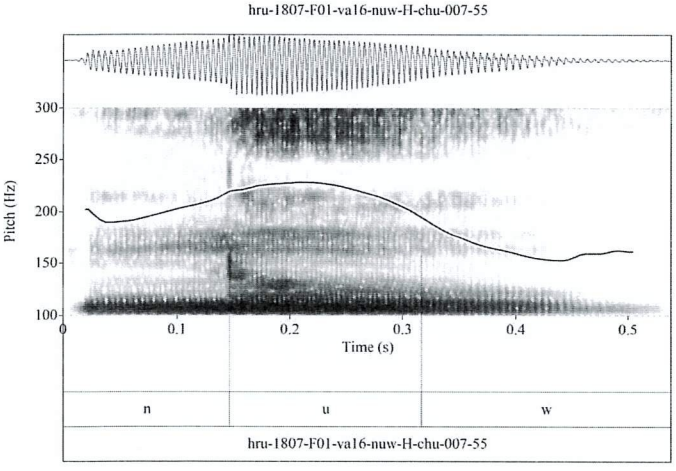

hru-1807-F01-va15-nuw-M-chu-008-32
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
Time (s)
n
u
w
hru-1807-F01-va15-nuw-M-chu-008-32

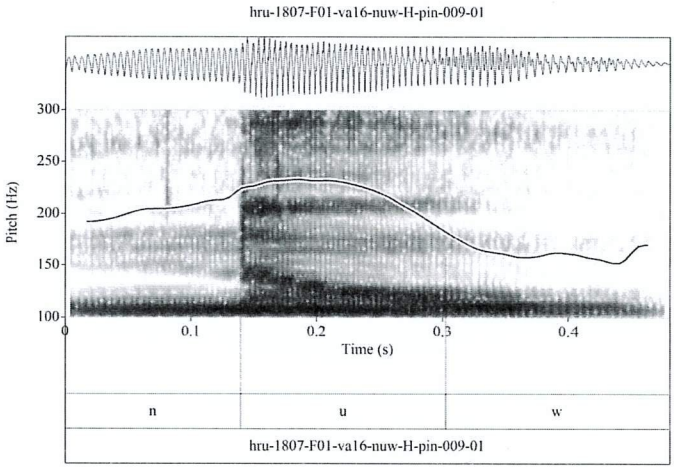
Frame 1.

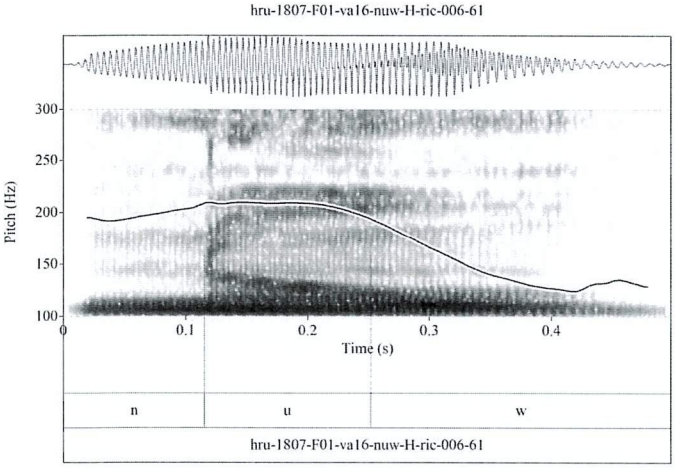

hru-1807-F01-va16-nuw-H-sib-005-25
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
Time (s)
n
u
w
hru-1807-F01-va16-nuw-H-sib-005-25


hru-1807-F01-va16-nuw-H-bec-005-70
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
Time (s)
n
u
w
hru-1807-F01-va16-nuw-H-bec-005-70

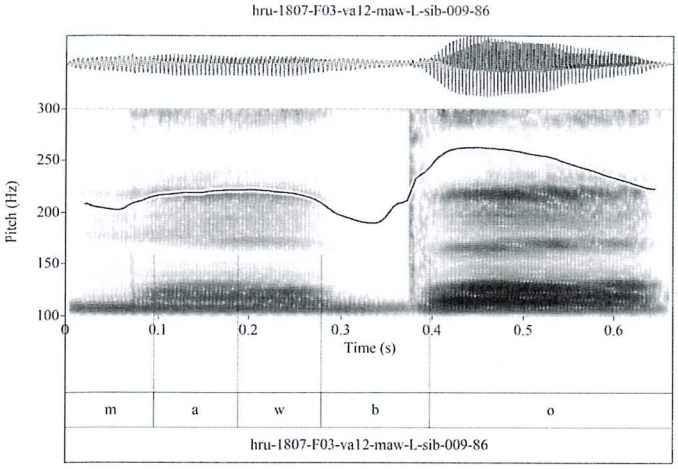
F01 – H

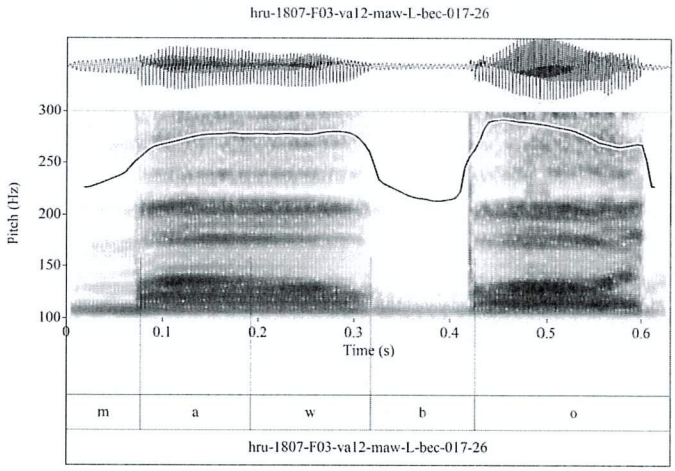

hru-1807-F01-va16-nuw-H-chu-007-55
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
Time (s)
n
u
w
hru-1807-F01-va16-nuw-H-chu-007-55


hru-1807-F01-va16-nuw-H-pin-009-01
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
Time (s)
n
u
w
hru-1807-F01-va16-nuw-H-pin-009-01

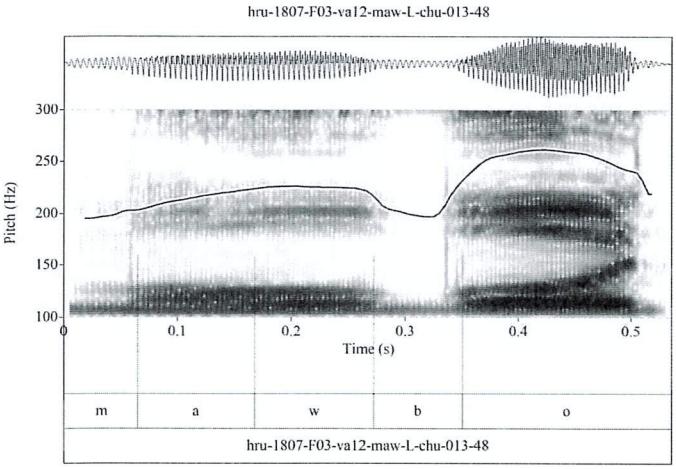

hru-1807-F01-va16-nuw-H-ric-006-61
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
Time (s)
n
u
w
hru-1807-F01-va16-nuw-H-ric-006-61

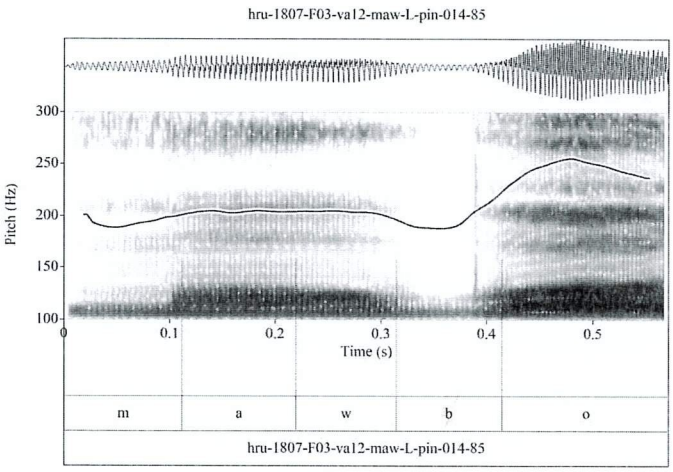
Frame 2





F02-L

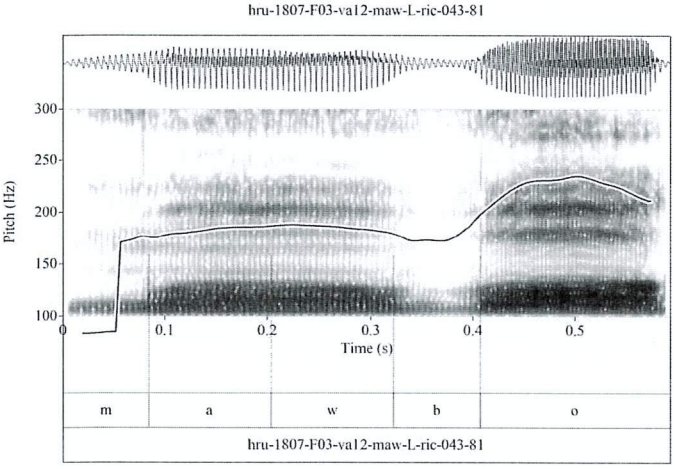




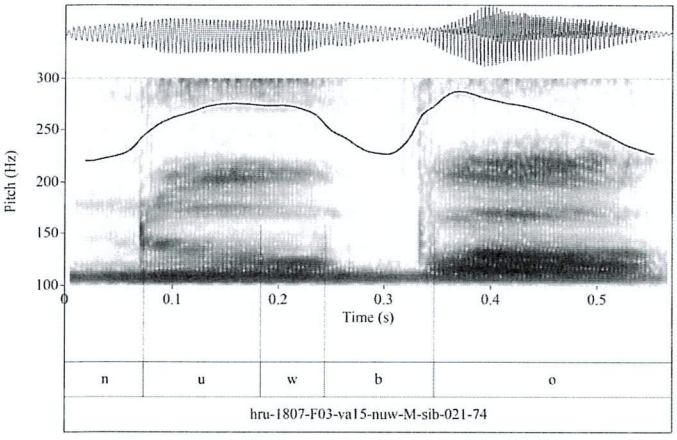
maw bo

maw = L N↓ bo - HL

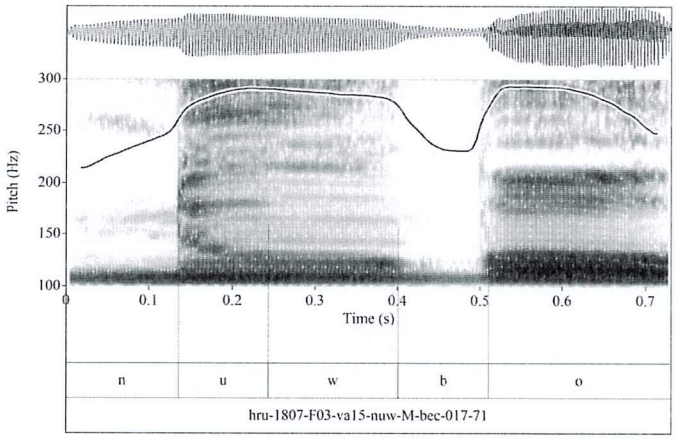
L N↓
maw bo



hru-1807-F03-va15-nuw-M-sib-021-74

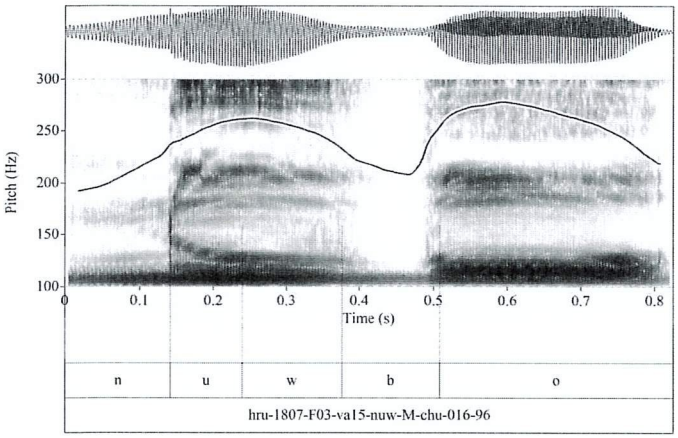


hru-1807-F03-va15-nuw-M-bec-017-71

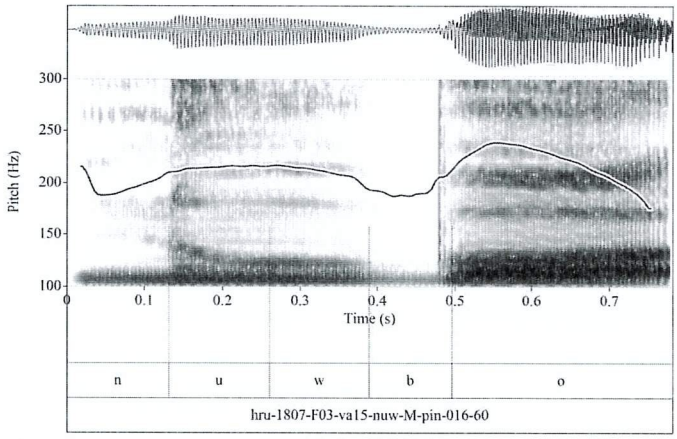


F02 - M

hru-1807-F03-va15-nuw-M-chu-016-96



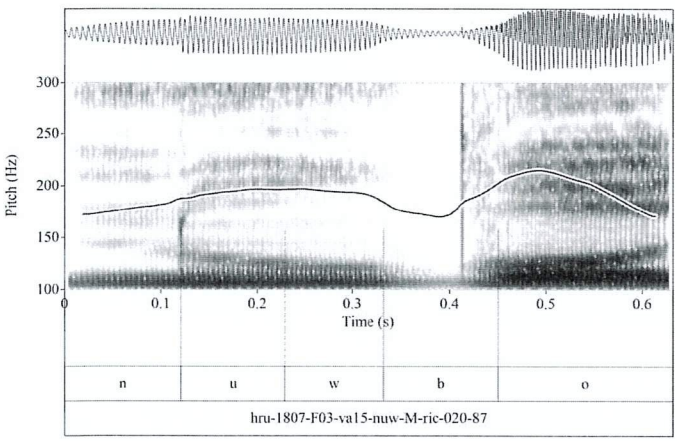
hru-1807-F03-va15-nuw-M-pin-016-60

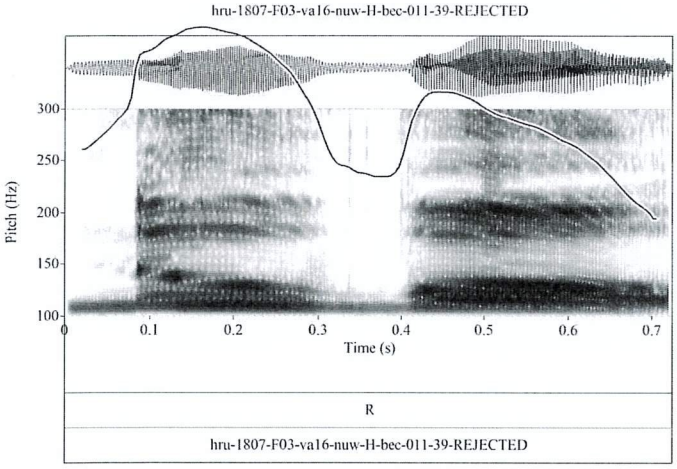


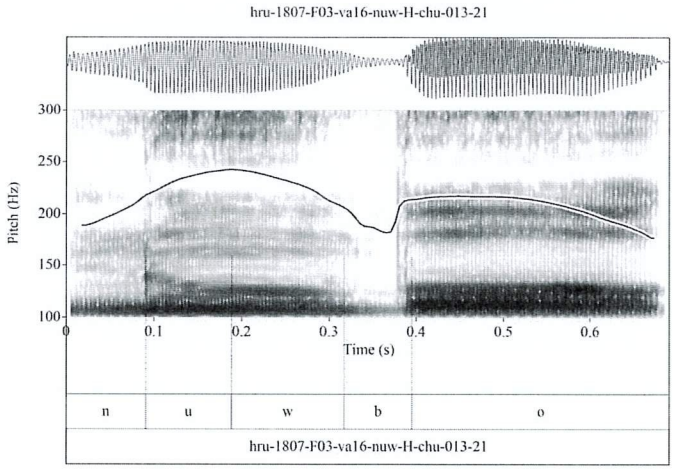
need 60.

NN H.

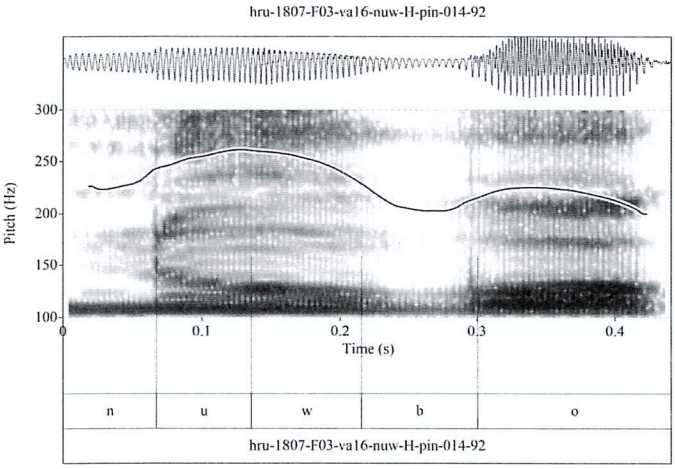
hru-1807-F03-va15-nuw-M-ric-020-87

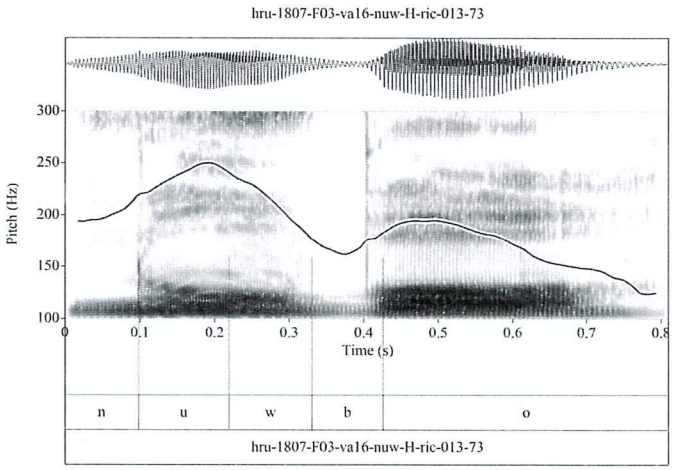




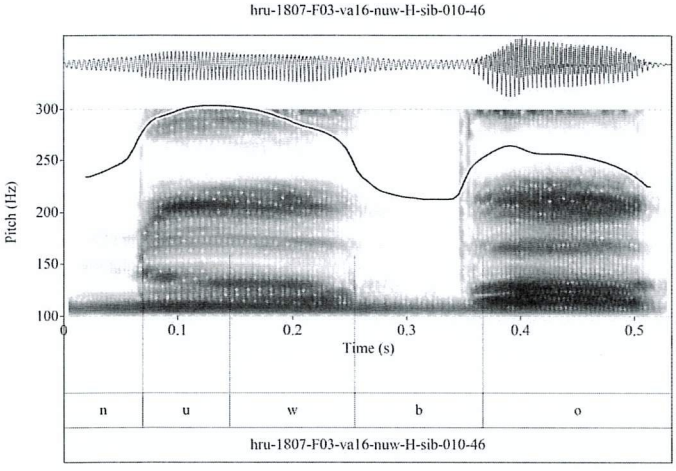


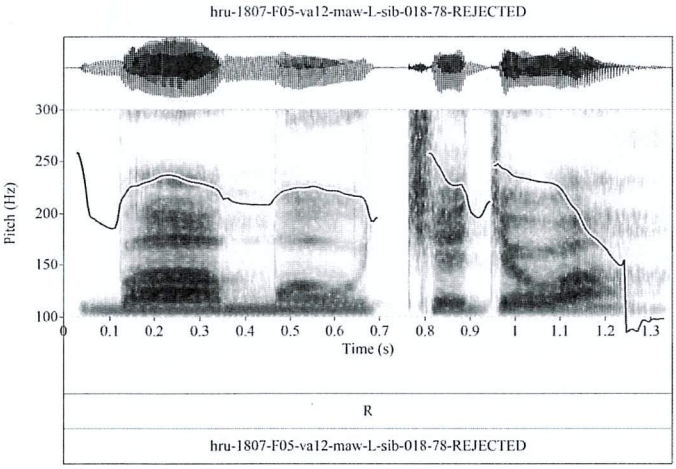
F02-H

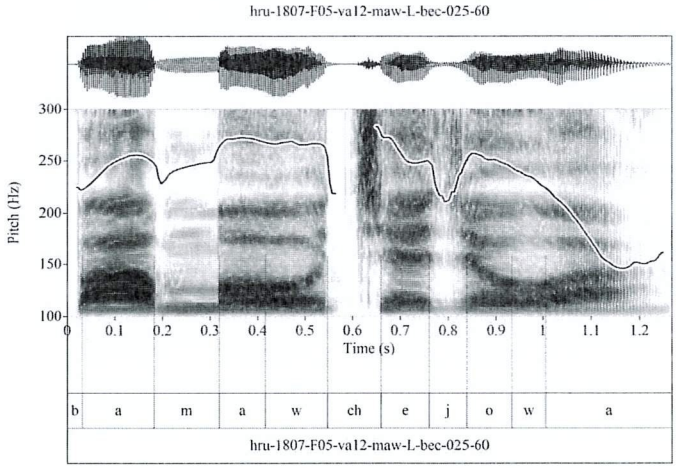




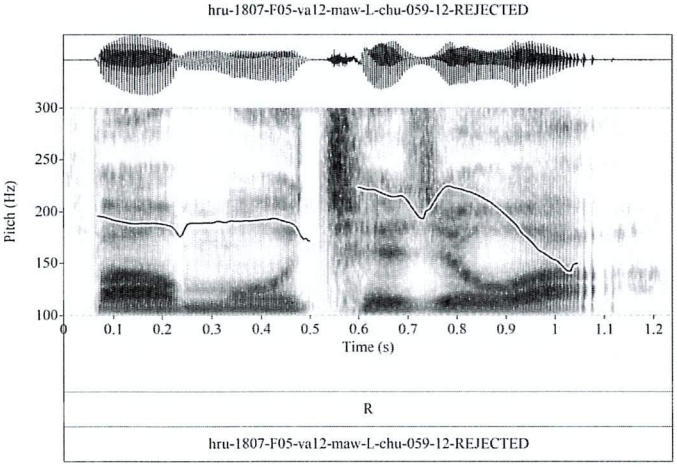
H N H
nuw bo

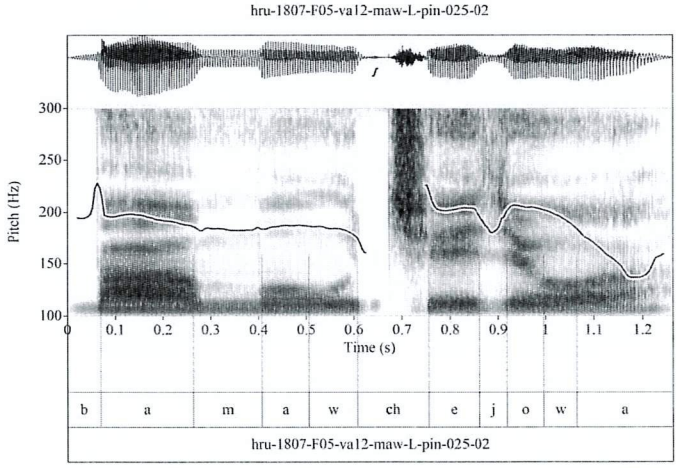


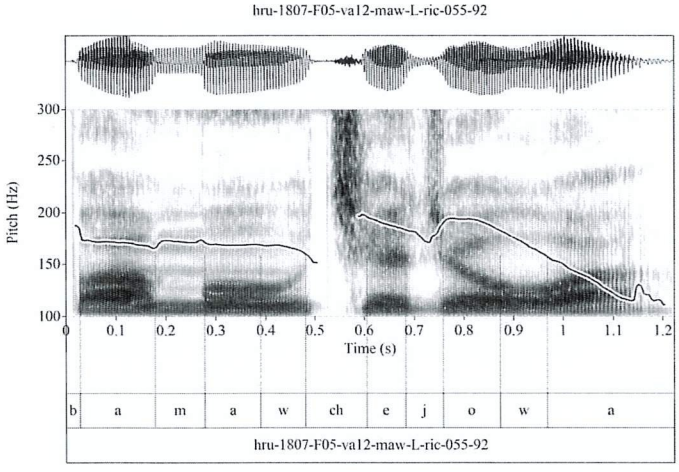

hru-1807-F05-va12-maw-L-sib-018-78-REJECTED
Pitch (Hz)
300
250
200
150
100
0 0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1 1.1 1.2 1.3
Time (s)
R
hru-1807-F05-va12-maw-L-sib-018-78-REJECTED


hru-1807-F05-va12-maw-L-bec-025-60
Pitch (Hz)
300
250
200
150
100
0 0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1 1.1 1.2
Time (s)
b a m a w ch e j o w a
hru-1807-F05-va12-maw-L-bec-025-60

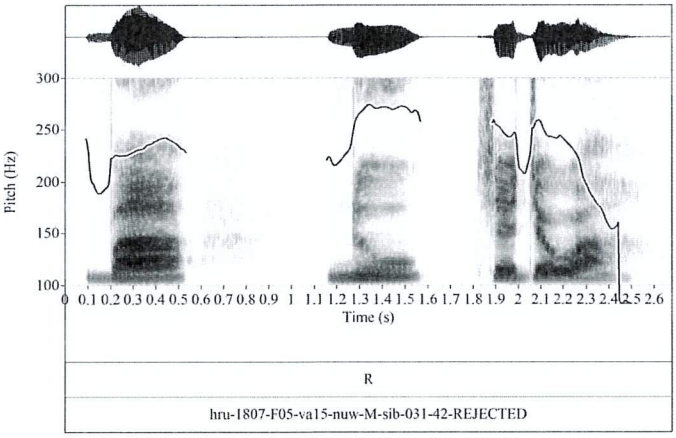
F03 -L


hru-1807-F05-va12-maw-L-chu-059-12-REJECTED
Pitch (Hz)
300
250
200
150
100
0 0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1 1.1 1.2
Time (s)
R
hru-1807-F05-va12-maw-L-chu-059-12-REJECTED

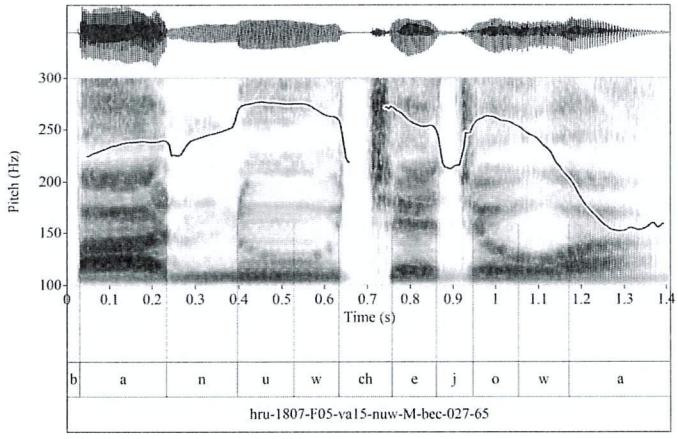

hru-1807-F05-va12-maw-L-pin-025-02
Pitch (Hz)
300
250
200
150
100
0 0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1 1.1 1.2
Time (s)
b a m a w ch e j o w a
hru-1807-F05-va12-maw-L-pin-025-02


hru-1807-F05-va12-maw-L-ric-055-92
Pitch (Hz)
300
250
200
150
100
0 0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1 1.1 1.2
Time (s)
b a m a w ch e j o w a
hru-1807-F05-va12-maw-L-ric-055-92

hru-1807-F05-va15-nuw-M-sib-031-42-REJECTED

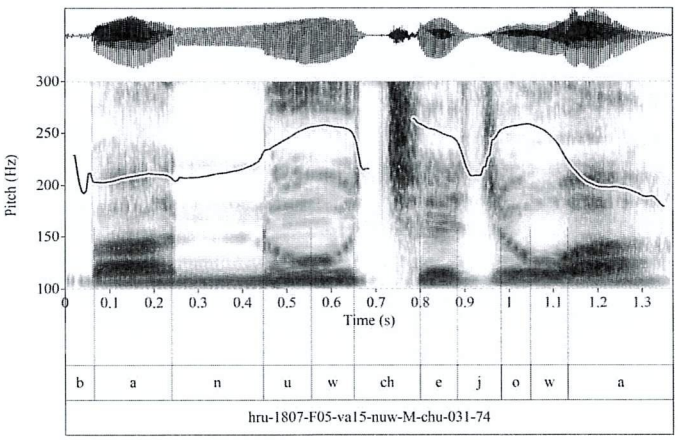


hru-1807-F05-va15-nuw-M-bec-027-65

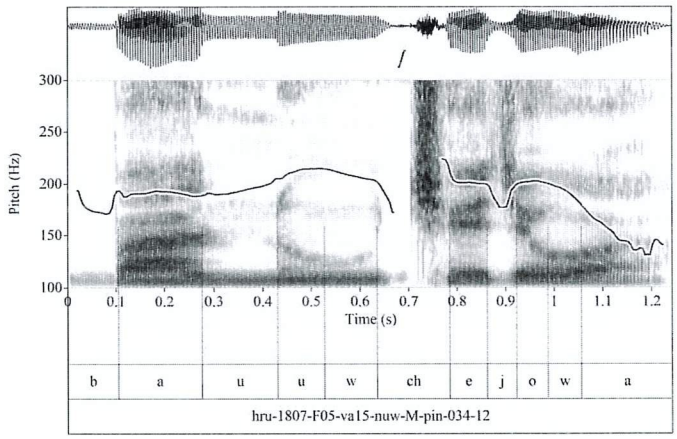


F03-M

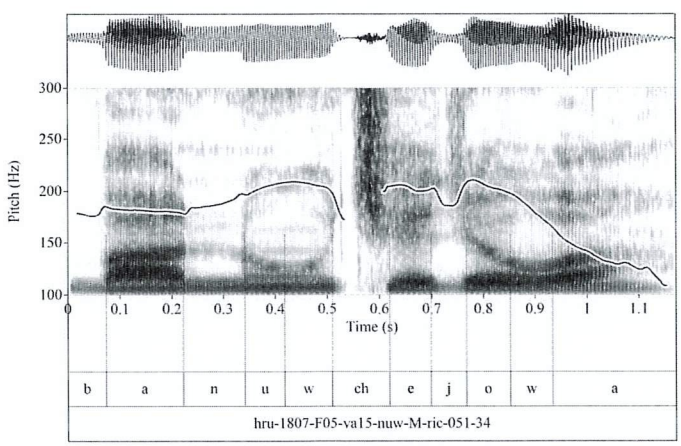
hru-1807-F05-va15-nuw-M-chu-031-74

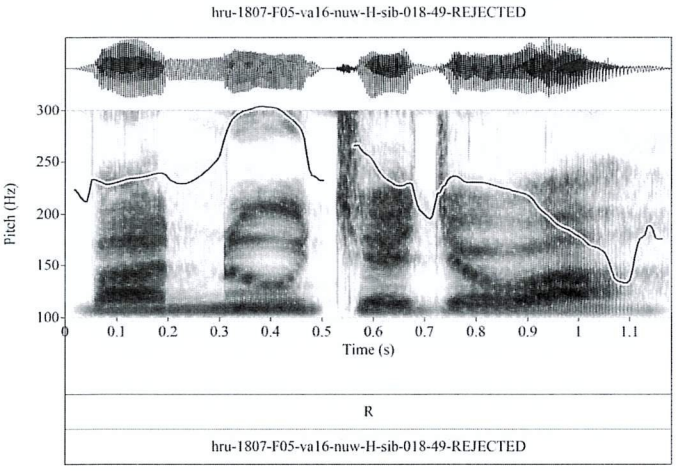


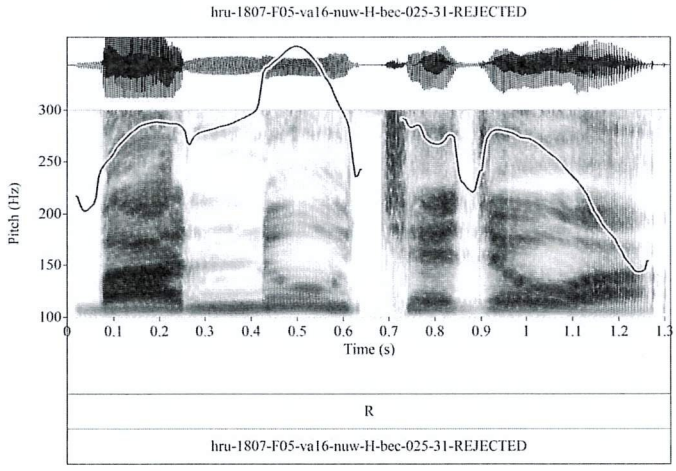
hru-1807-F05-va15-nuw-M-pin-034-12



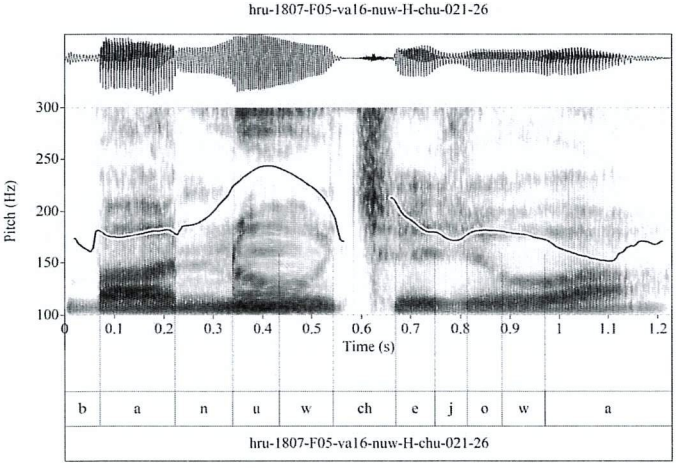
hru-1807-F05-va15-nuw-M-ric-051-34

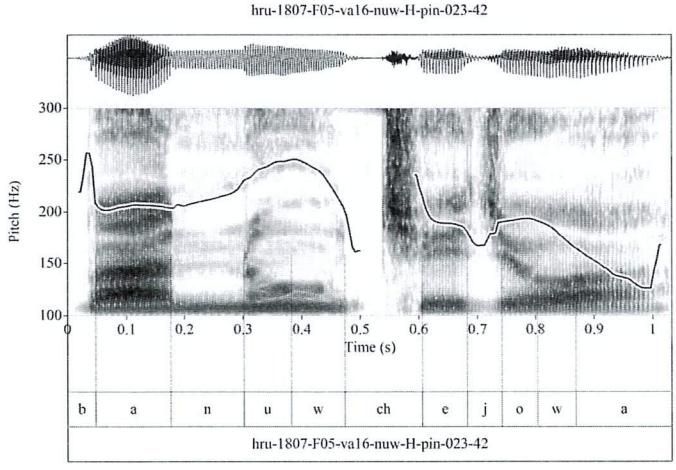


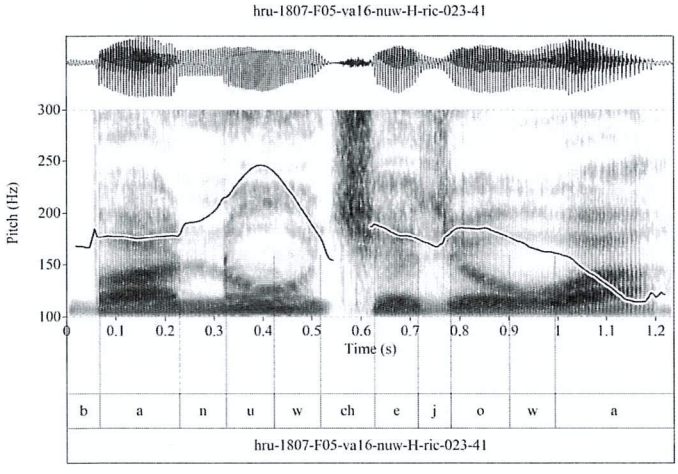

hru-1807-F05-va16-nuw-H-sib-018-49-REJECTED
Pitch (Hz)
300
250
200
150
100
0 0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1 1.1
Time (s)
R
hru-1807-F05-va16-nuw-H-sib-018-49-REJECTED


hru-1807-F05-va16-nuw-H-bec-025-31-REJECTED
Pitch (Hz)
300
250
200
150
100
0 0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1 1.1 1.2 1.3
Time (s)
R
hru-1807-F05-va16-nuw-H-bec-025-31-REJECTED

F03-H

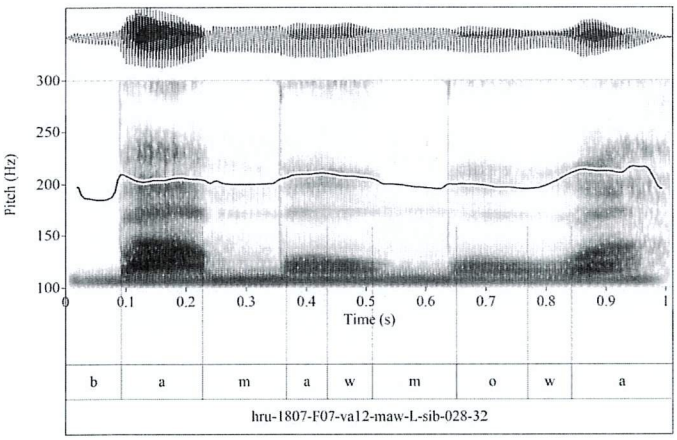

hru-1807-F05-va16-nuw-H-chu-021-26
Pitch (Hz)
300
250
200
150
100
0 0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1 1.1 1.2
Time (s)
b a n u w ch e j o w a
hru-1807-F05-va16-nuw-H-chu-021-26


hru-1807-F05-va16-nuw-H-pin-023-42
Pitch (Hz)
300
250
200
150
100
0 0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1
Time (s)
b a n u w ch e j o w a
hru-1807-F05-va16-nuw-H-pin-023-42

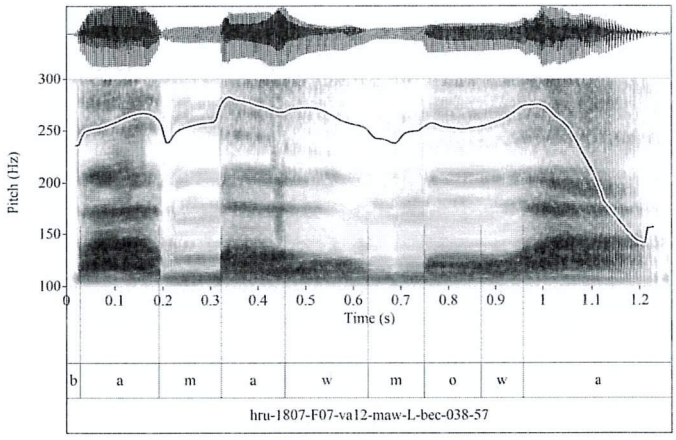

hru-1807-F05-va16-nuw-H-ric-023-41
Pitch (Hz)
300
250
200
150
100
0 0.1 0.2 0.3 0.4 0.5 0.6 0.7 0.8 0.9 1 1.1 1.2
Time (s)
b a n u w ch e j o w a
hru-1807-F05-va16-nuw-H-ric-023-41

Frame 4

hru-1807-F07-va12-maw-L-sib-028-32

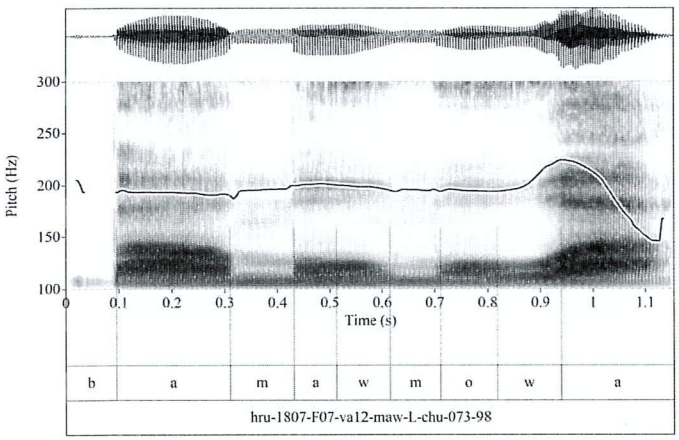


hru-1807-F07-va12-maw-L-bec-038-57

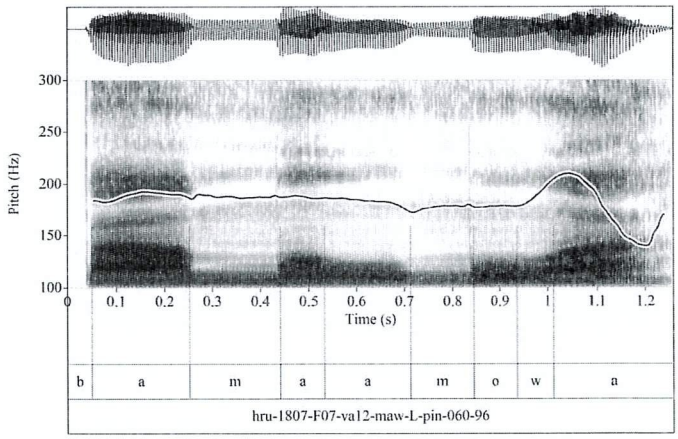


F04 - L

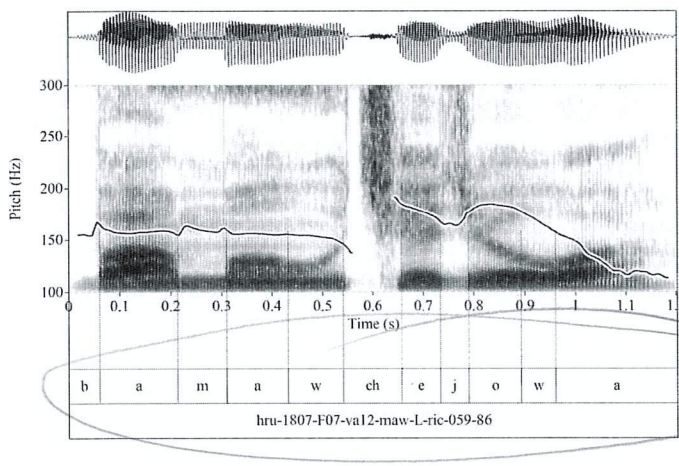
hru-1807-F07-va12-maw-L-chu-073-98



hru-1807-F07-va12-maw-L-pin-060-96

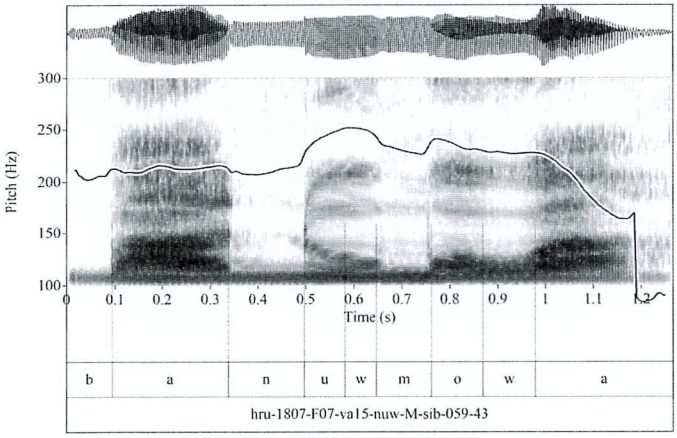


hru-1807-F07-va12-maw-L-ric-059-86

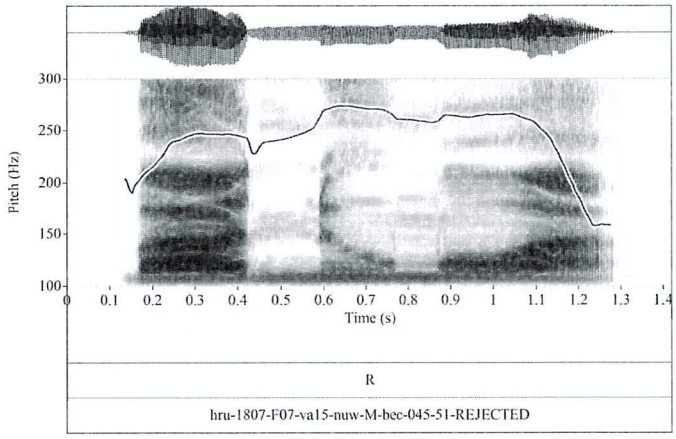


wrong pic

hru-1807-F07-va15-nuw-M-sib-059-43

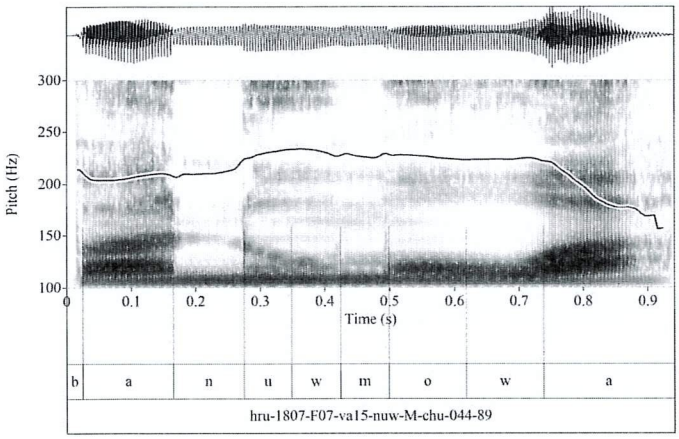


hru-1807-F07-va15-nuw-M-bec-045-51-REJECTED

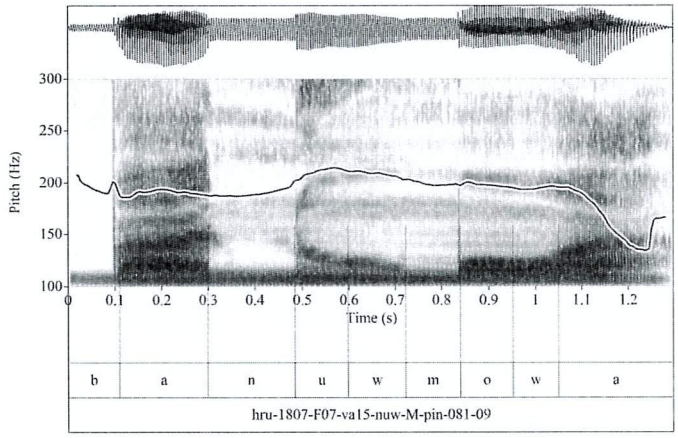


F04-M

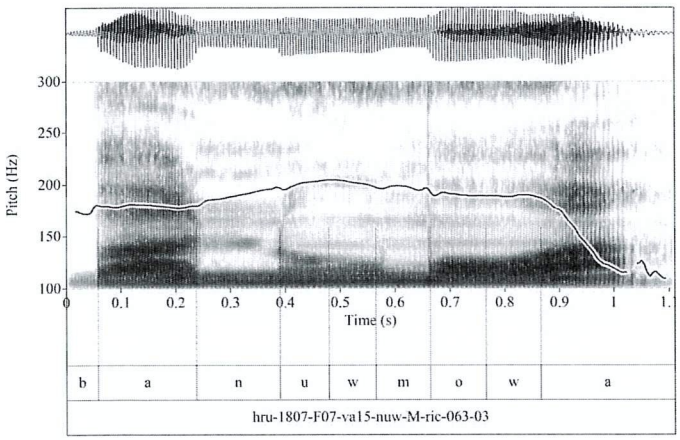
hru-1807-F07-va15-nuw-M-chu-044-89

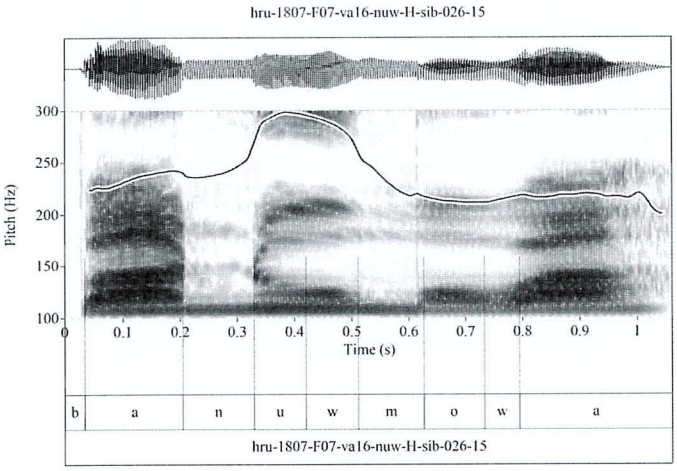


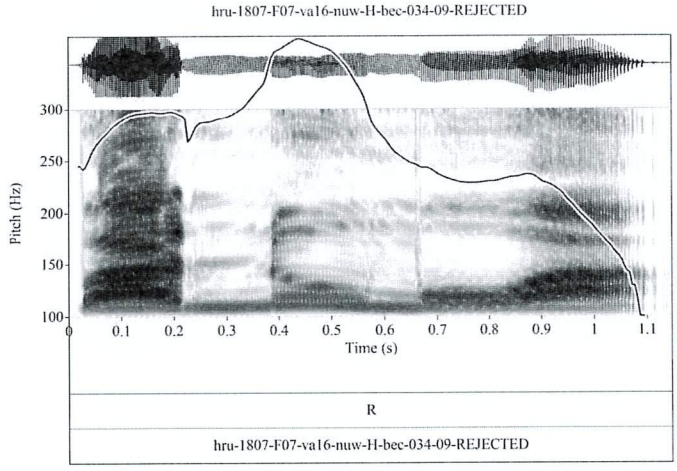
hru-1807-F07-va15-nuw-M-pin-081-09



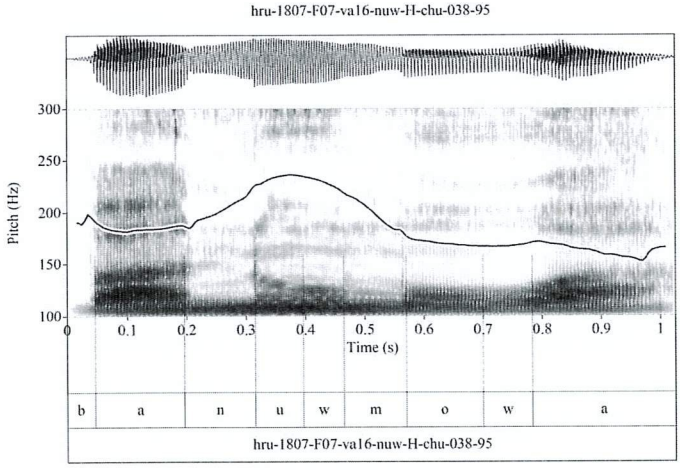
hru-1807-F07-va15-nuw-M-ric-063-03

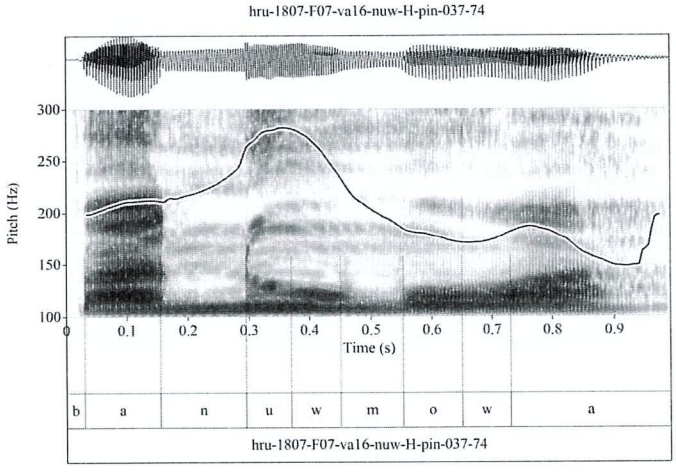


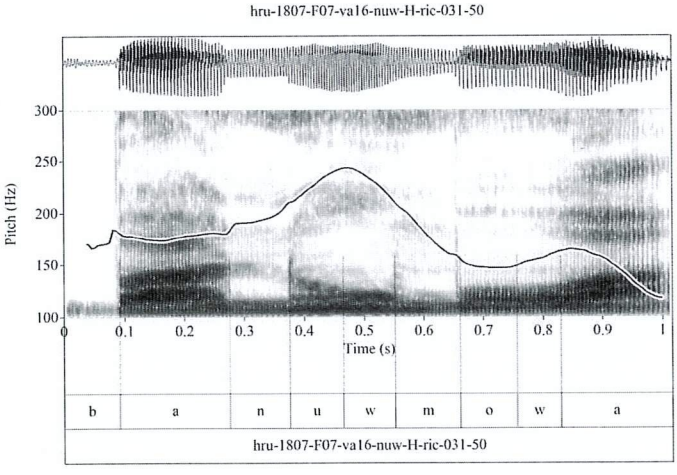

hru-1807-F07-va16-nuw-H-sib-026-15
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
1
Time (s)
b
a
n
u
w
m
o
w
a
hru-1807-F07-va16-nuw-H-sib-026-15


hru-1807-F07-va16-nuw-H-bec-034-09-REJECTED
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
1
1.1
Time (s)
R
hru-1807-F07-va16-nuw-H-bec-034-09-REJECTED

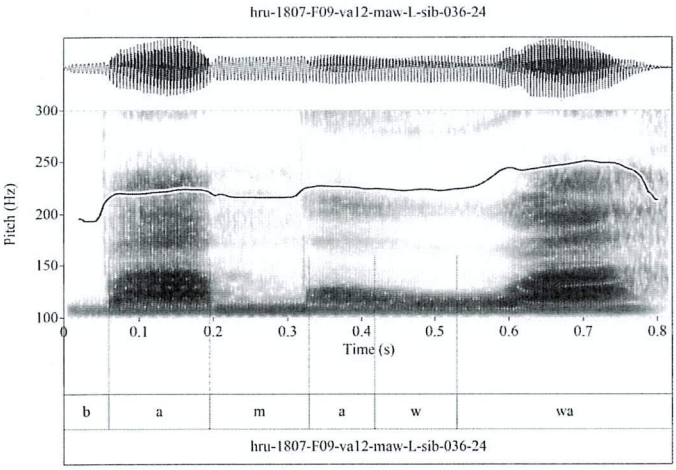
F04-H

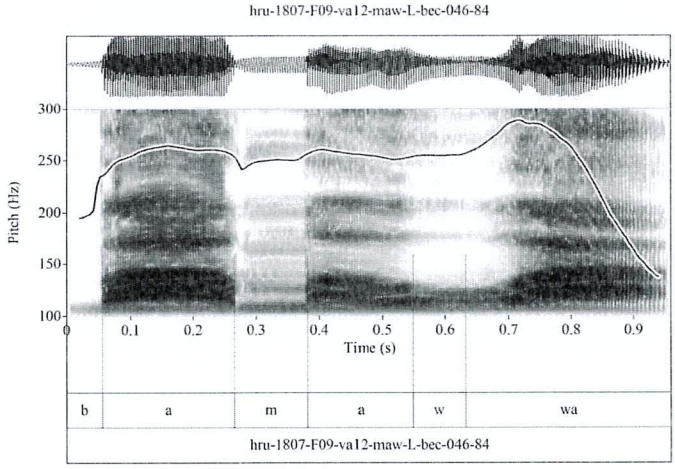

hru-1807-F07-va16-nuw-H-chu-038-95
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
1
Time (s)
b
a
n
u
w
m
o
w
a
hru-1807-F07-va16-nuw-H-chu-038-95


hru-1807-F07-va16-nuw-H-pin-037-74
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
Time (s)
b
a
n
u
w
m
o
w
a
hru-1807-F07-va16-nuw-H-pin-037-74

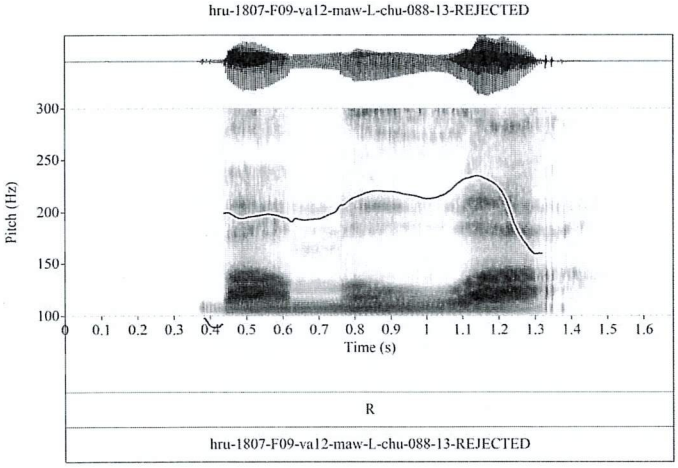

hru-1807-F07-va16-nuw-H-ric-031-50
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
1
Time (s)
b
a
n
u
w
m
o
w
a
hru-1807-F07-va16-nuw-H-ric-031-50

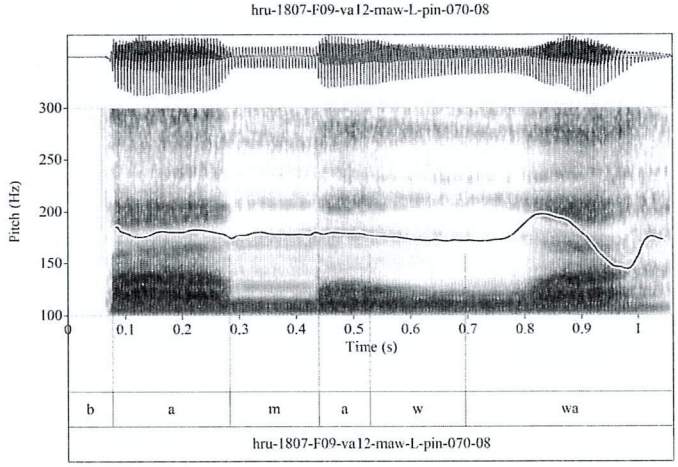
Frame 5

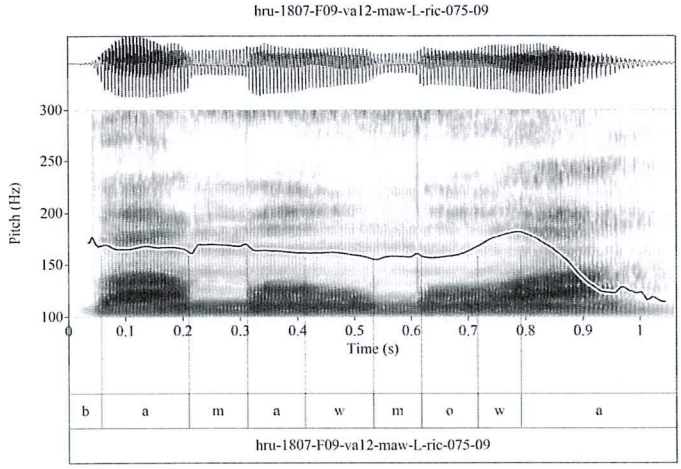

hru-1807-F09-va12-maw-L-sib-036-24
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
Time (s)
b
a
m
a
w
wa
hru-1807-F09-va12-maw-L-sib-036-24

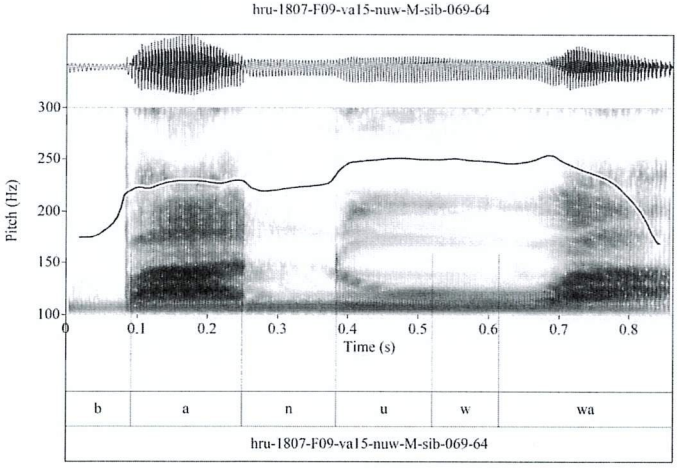

hru-1807-F09-va12-maw-L-bec-046-84
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
Time (s)
b
a
m
a
w
wa
hru-1807-F09-va12-maw-L-bec-046-84

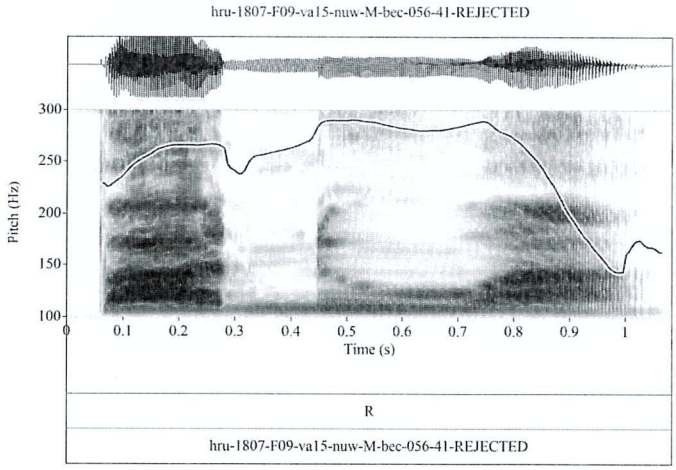
F0S-L


hru-1807-F09-va12-maw-L-chu-088-13-REJECTED
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
1
1.1
1.2
1.3
1.4
1.5
1.6
Time (s)
R
hru-1807-F09-va12-maw-L-chu-088-13-REJECTED

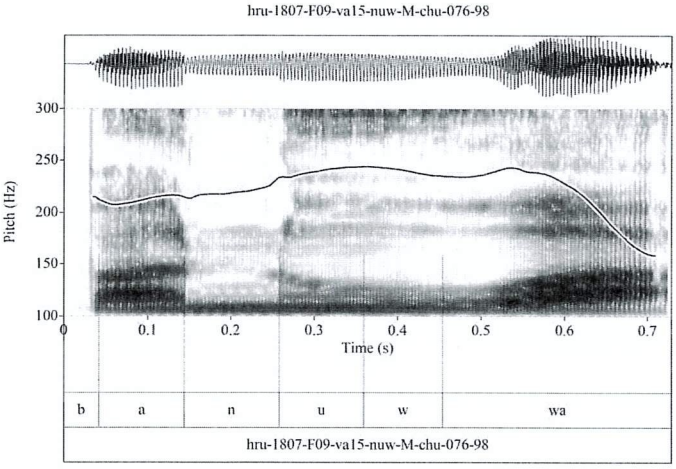

hru-1807-F09-va12-maw-L-pin-070-08
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
1
Time (s)
b
a
m
a
w
wa
hru-1807-F09-va12-maw-L-pin-070-08

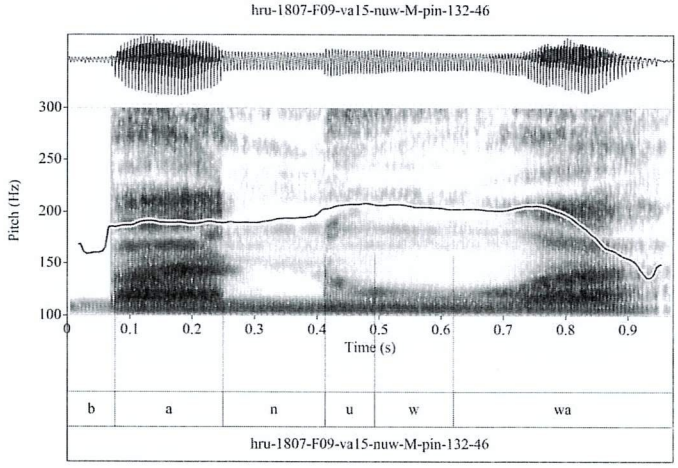

hru-1807-F09-va12-maw-L-ric-075-09
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
1
Time (s)
b
a
m
a
w
m
o
w
a
hru-1807-F09-va12-maw-L-ric-075-09

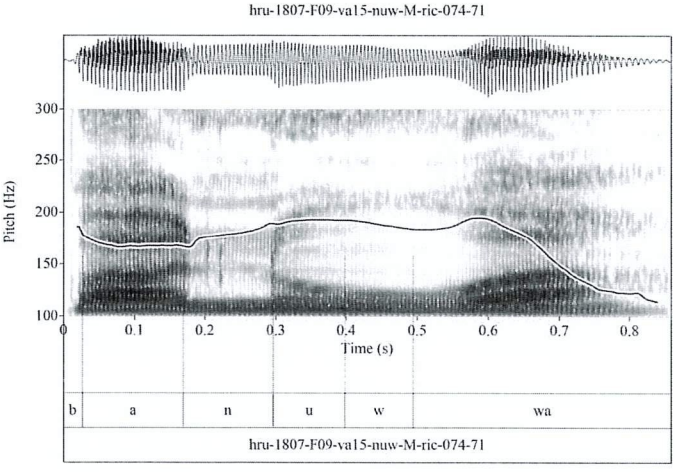

hru-1807-F09-va15-nuw-M-sib-069-64
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
Time (s)
b
a
n
u
w
wa
hru-1807-F09-va15-nuw-M-sib-069-64

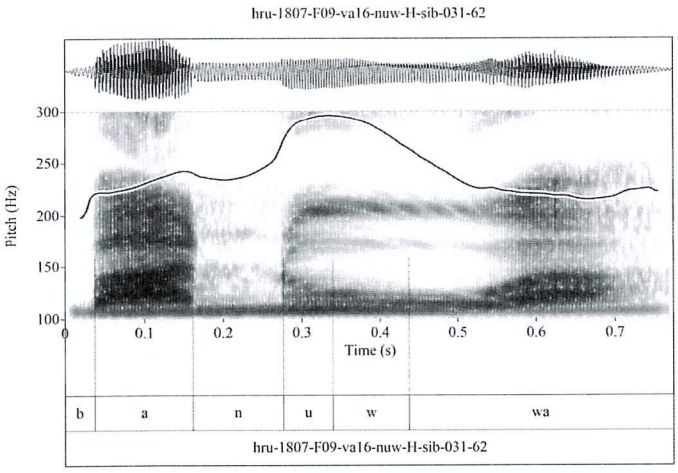

hru-1807-F09-va15-nuw-M-bec-056-41-REJECTED
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
1
Time (s)
R
hru-1807-F09-va15-nuw-M-bec-056-41-REJECTED

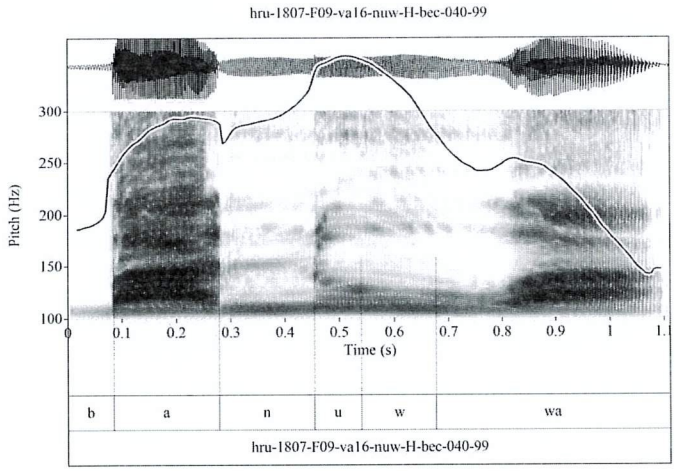
F05 - M


hru-1807-F09-va15-nuw-M-chu-076-98
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
Time (s)
b
a
n
u
w
wa
hru-1807-F09-va15-nuw-M-chu-076-98

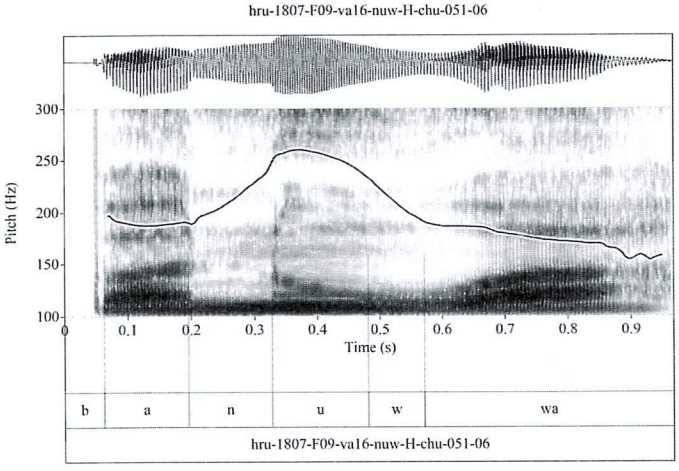

hru-1807-F09-va15-nuw-M-pin-132-46
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
Time (s)
b
a
n
u
w
wa
hru-1807-F09-va15-nuw-M-pin-132-46

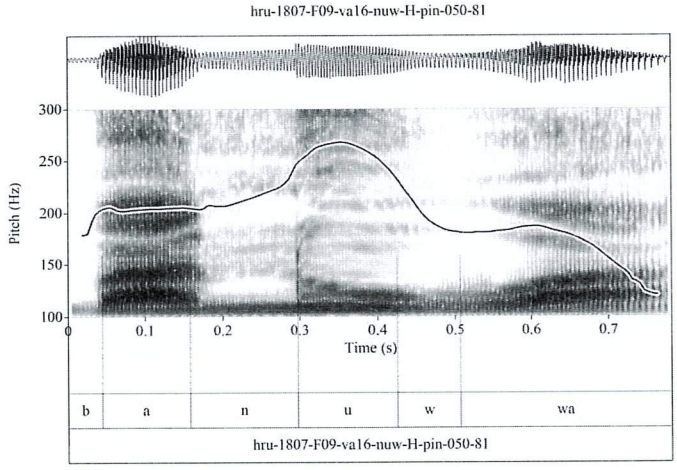

hru-1807-F09-va15-nuw-M-ric-074-71
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
Time (s)
b
a
n
u
w
wa
hru-1807-F09-va15-nuw-M-ric-074-71

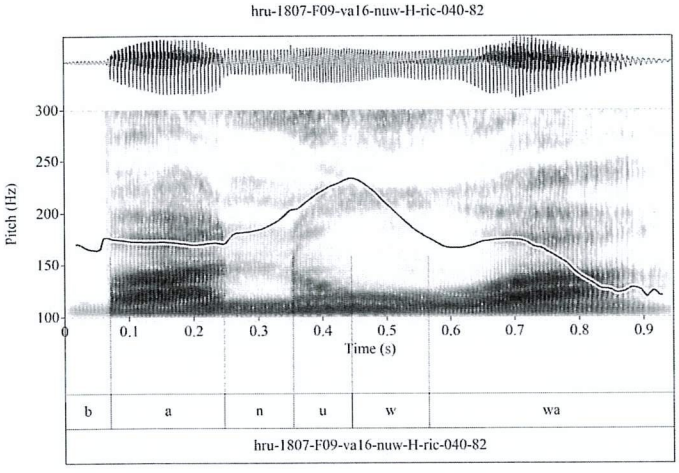

hru-1807-F09-va16-nuw-H-sib-031-62
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
Time (s)
b
a
n
u
w
wa
hru-1807-F09-va16-nuw-H-sib-031-62


hru-1807-F09-va16-nuw-H-bec-040-99
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
1
Time (s)
b
a
n
u
w
wa
hru-1807-F09-va16-nuw-H-bec-040-99

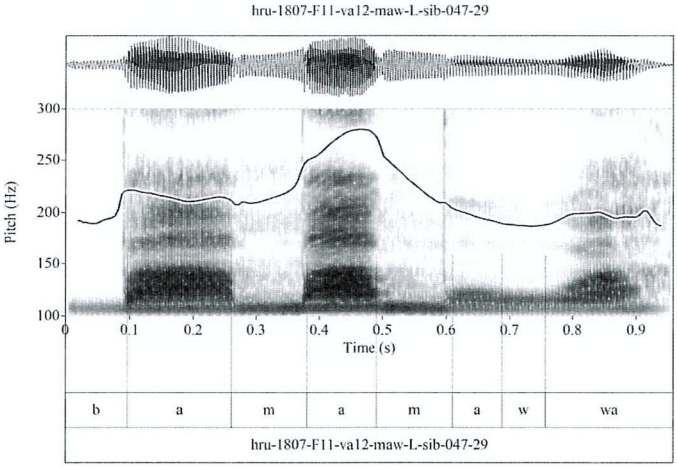
F05-H

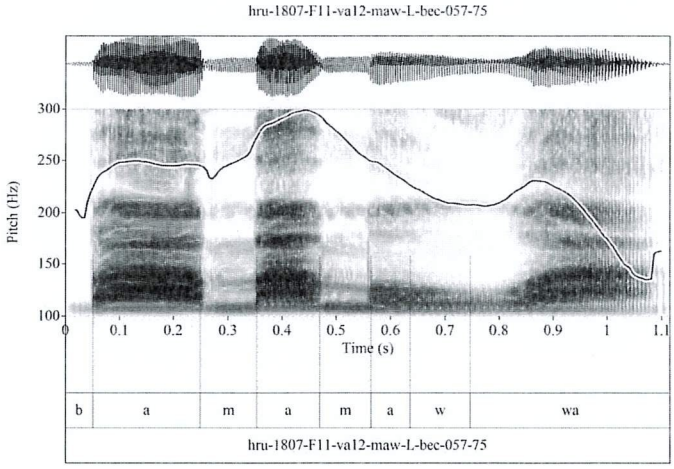

hru-1807-F09-va16-nuw-H-chu-051-06
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
Time (s)
b
a
n
u
w
wa
hru-1807-F09-va16-nuw-H-chu-051-06


hru-1807-F09-va16-nuw-H-pin-050-81
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
Time (s)
b
a
n
u
w
wa
hru-1807-F09-va16-nuw-H-pin-050-81

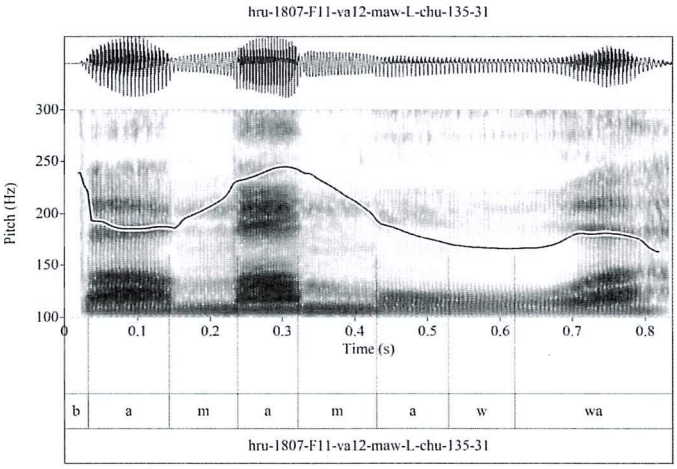

hru-1807-F09-va16-nuw-H-ric-040-82
Pitch (Hz)
300
250
200
150
100
0
0.1
0.2
0.3
0.4
0.5
0.6
0.7
0.8
0.9
Time (s)
b
a
n
u
w
wa
hru-1807-F09-va16-nuw-H-ric-040-82

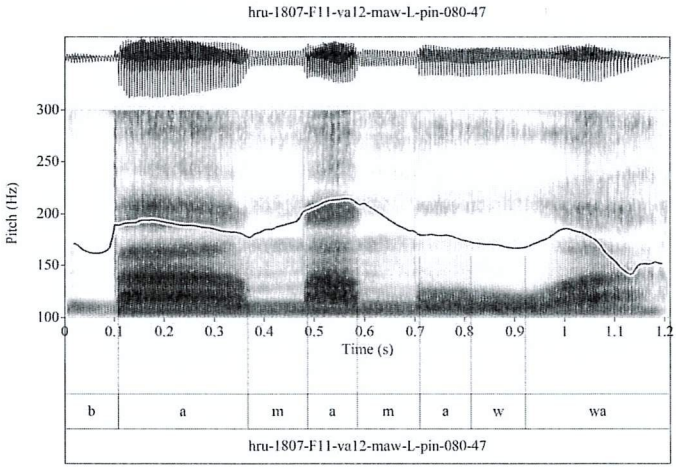
Frame 6



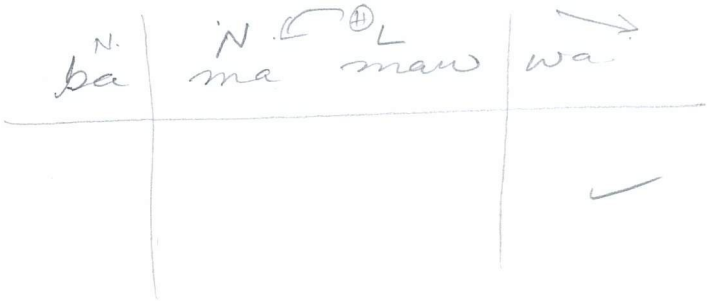


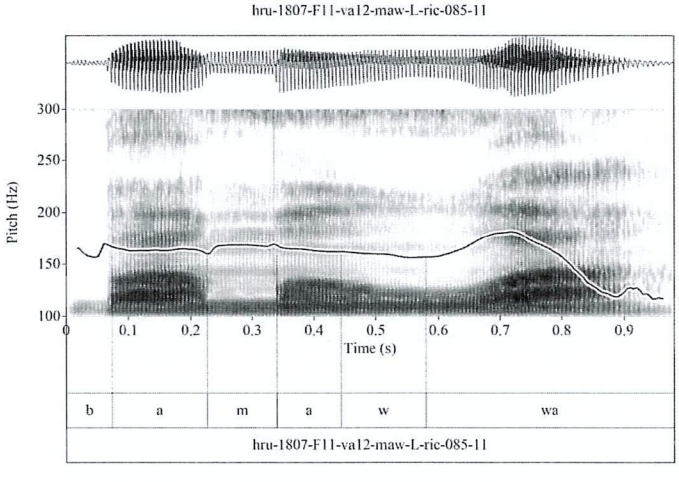
F06-L

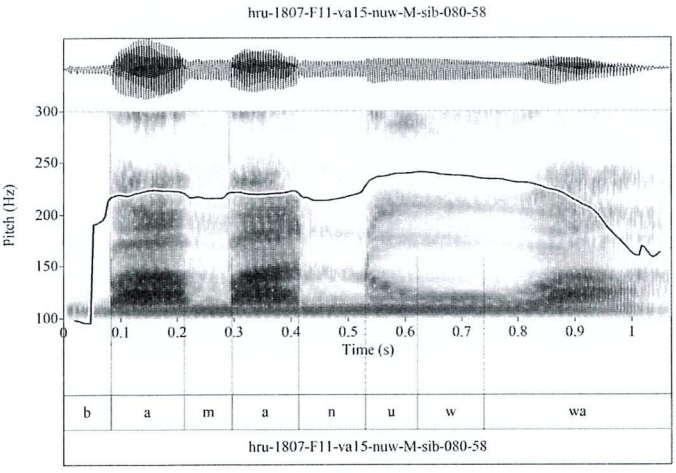


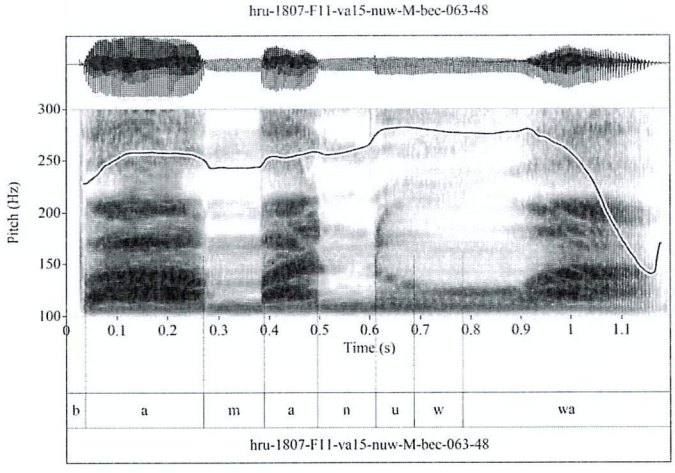


ba=N, ma=N, maw=LN

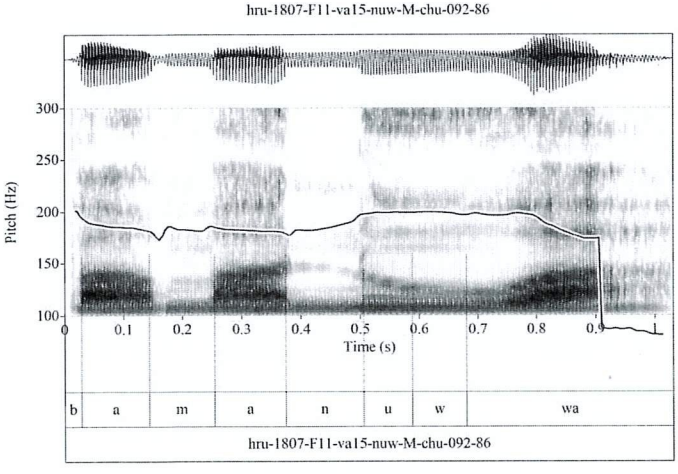


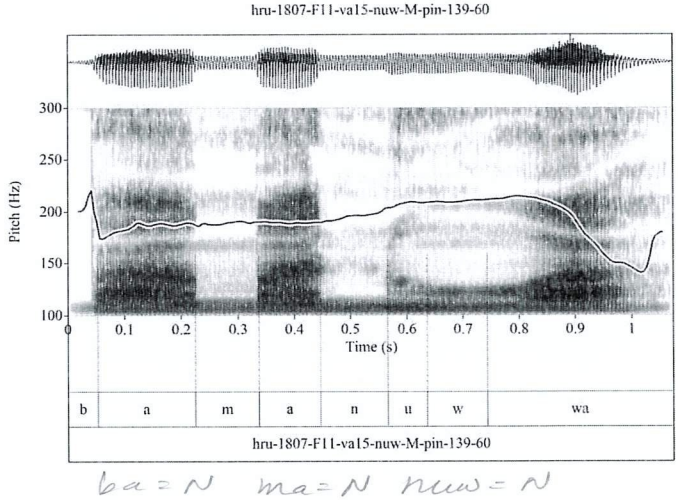






F06-M



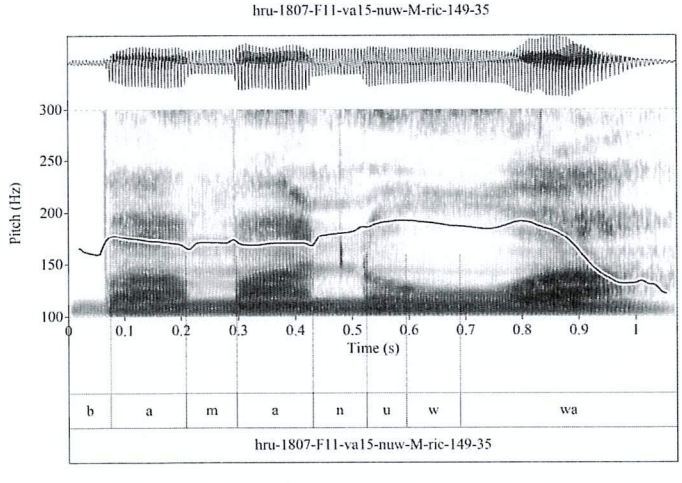


ba = N ma = N nuw = N

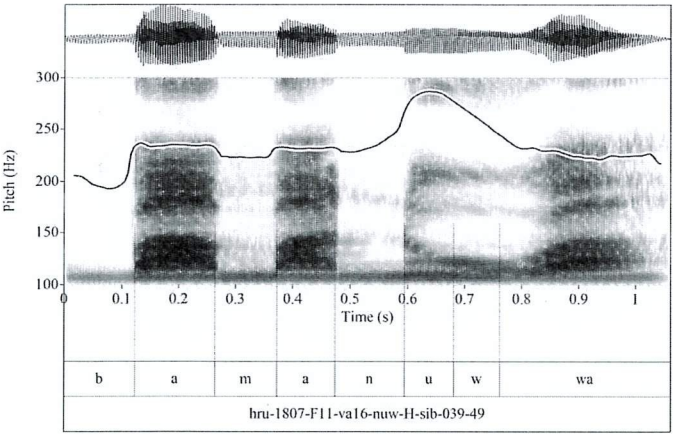
ba ma nuw wa.

N N N↑ ↘

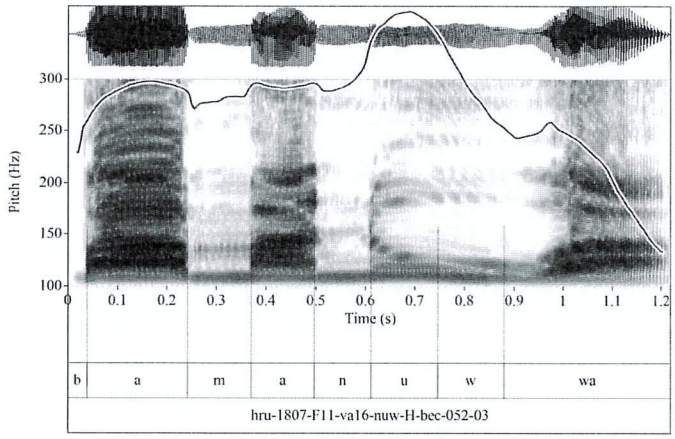
ba ma nuw | wa. ✓



hru-1807-F11-va16-nuw-H-sib-039-49

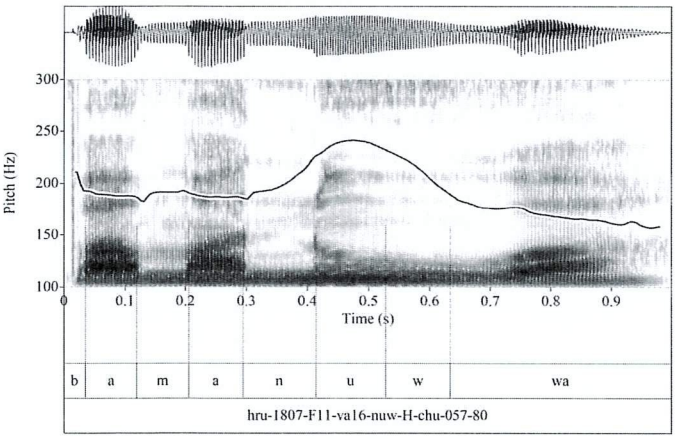


hru-1807-F11-va16-nuw-H-bec-052-03

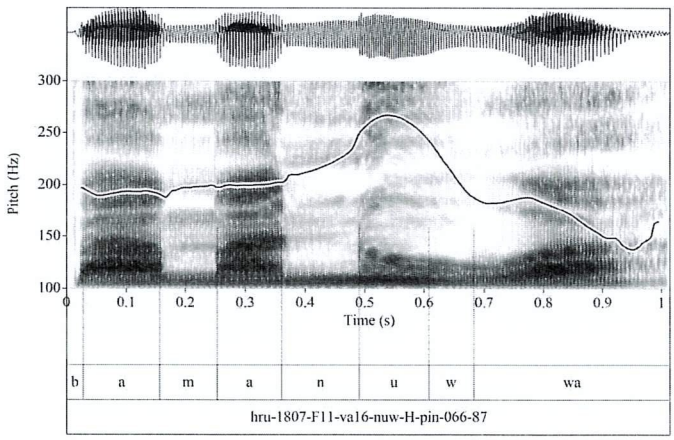


F06-H

hru-1807-F11-va16-nuw-H-chu-057-80



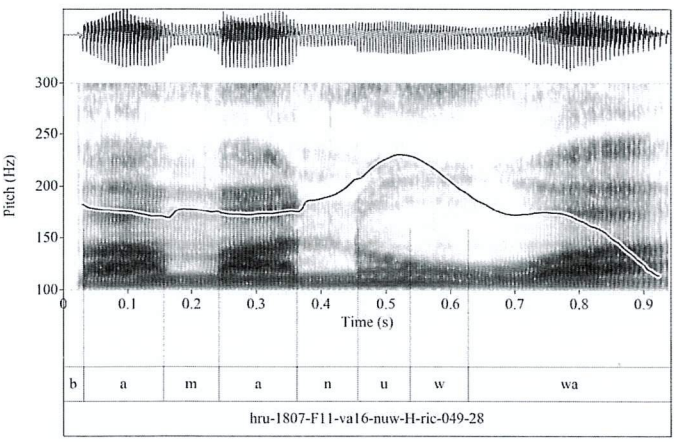
hru-1807-F11-va16-nuw-H-pin-066-87



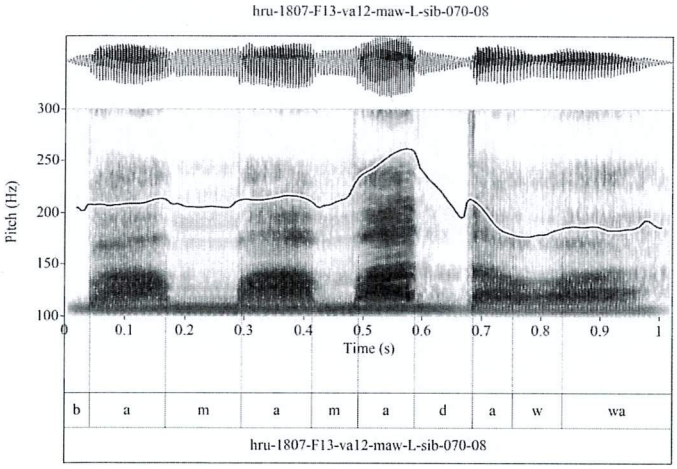
ba = N ma = N nuw = H

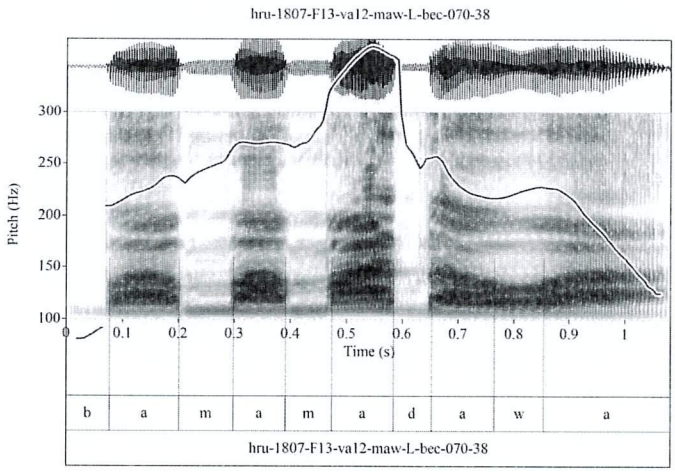
N | N | H (M?) →
ba | ma | nuw | wa

hru-1807-F11-va16-nuw-H-ric-049-28

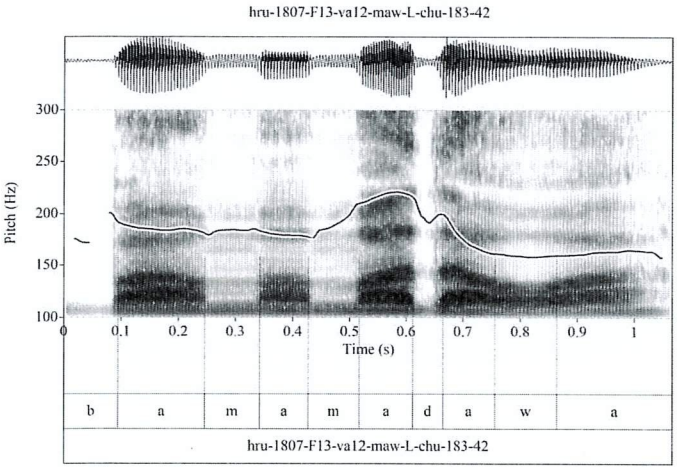


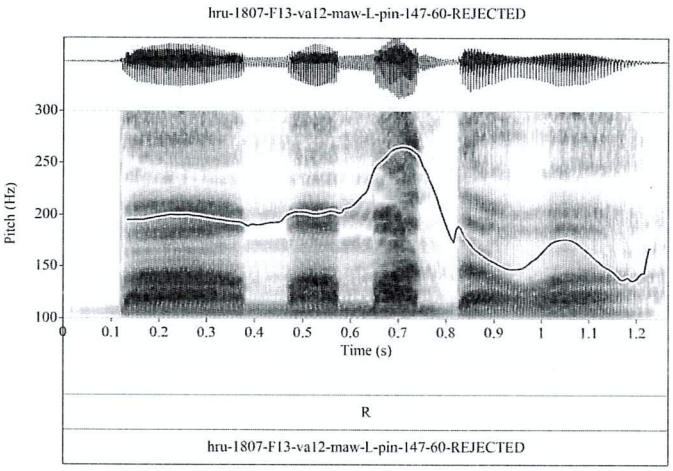
frame 7





F07 - L





H
L → ϕ

or (H) L + H → ϕ

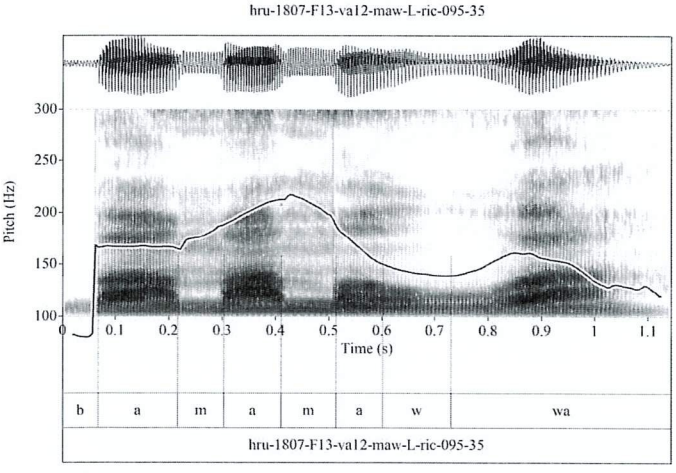
given: maw = L, mada = LH.

(H) L (H) L (H) L
ba | ma ma da | wa

delete (H)

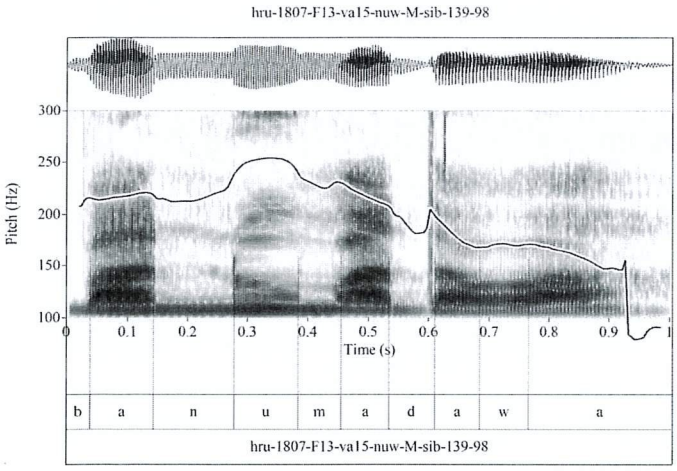
(H) H H L
ba | ma ma da | wa

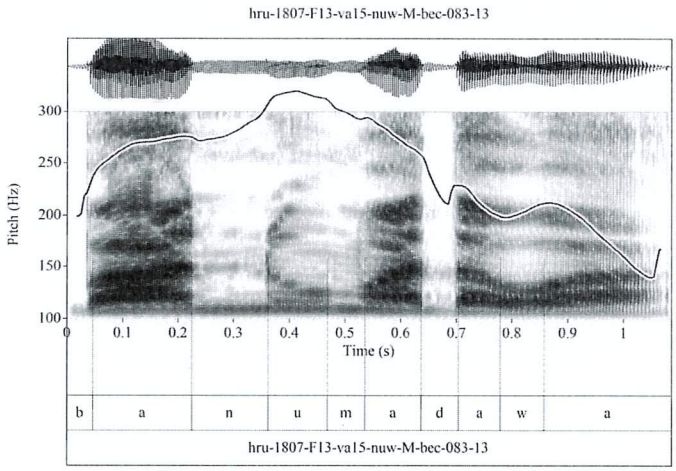
N N H L
ba | ma ma da. | ✓



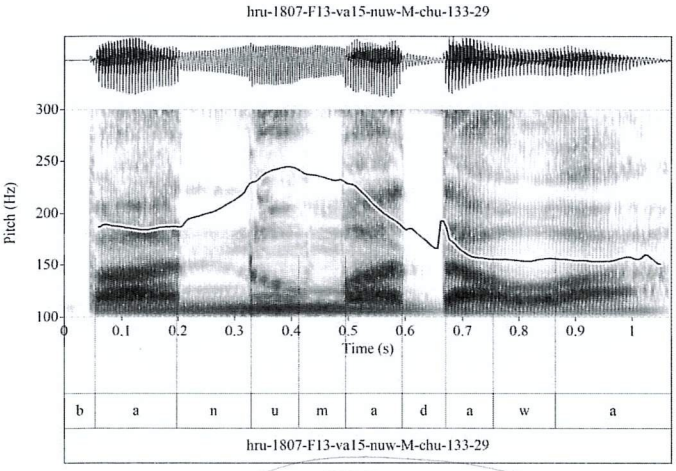
alternative analysis

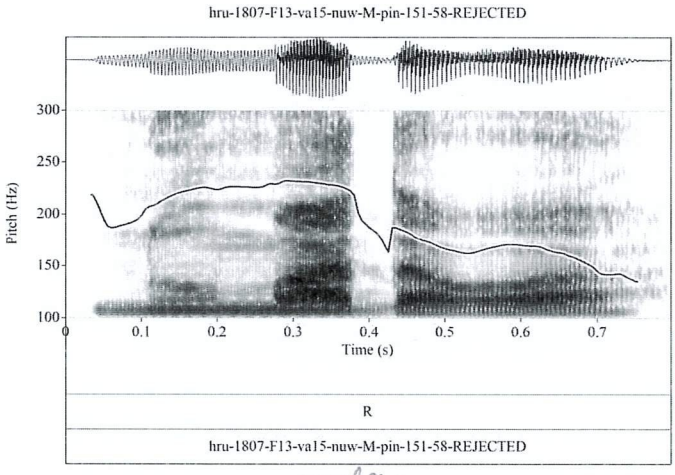
L L L
ma ma da
↓ dissimilation
L H L
ma ma da
↓
L↑ H L
ma ma da — (SR)



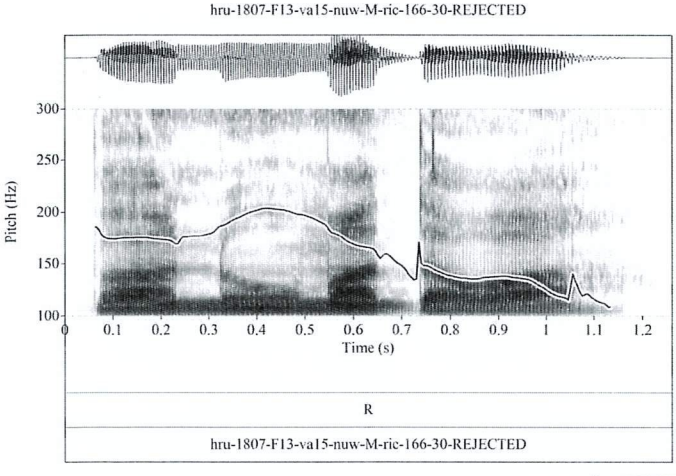


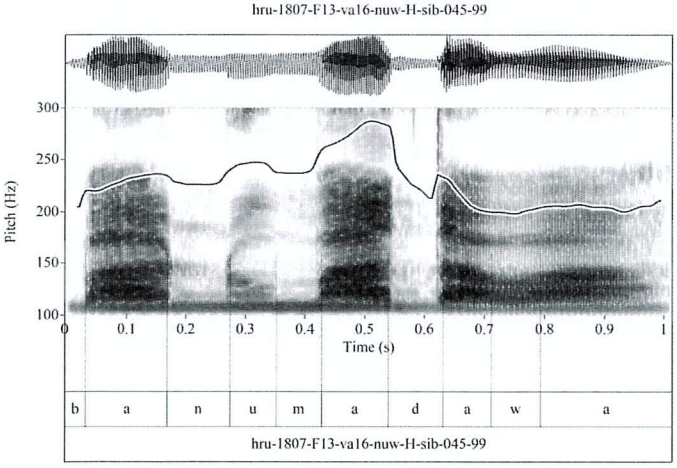
F07-M

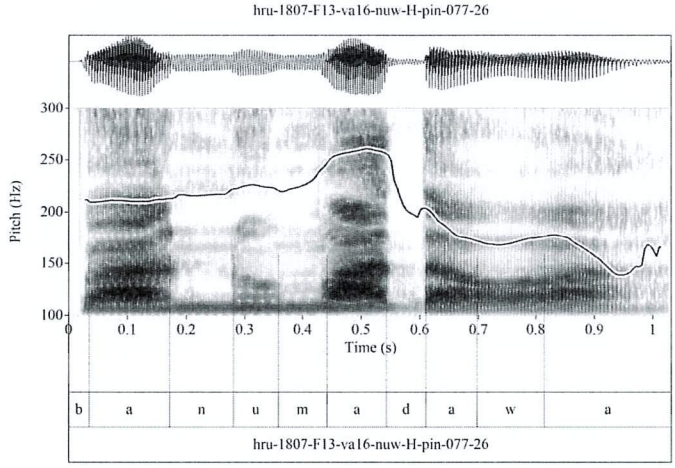




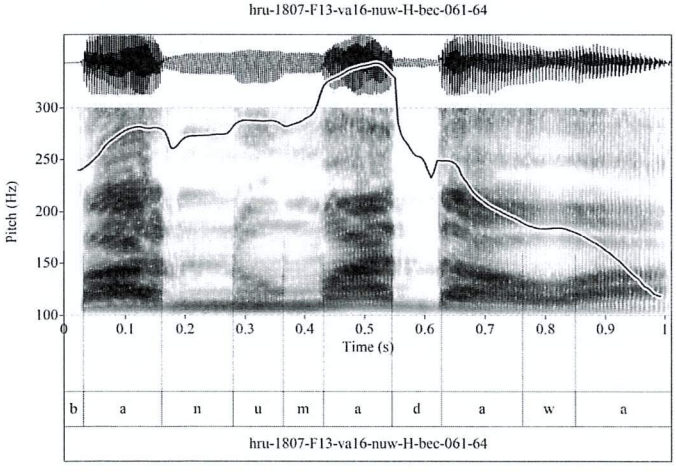
Analysis fails!

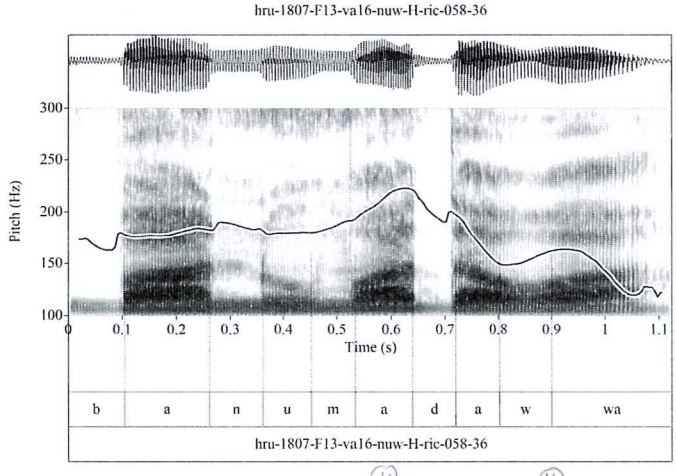






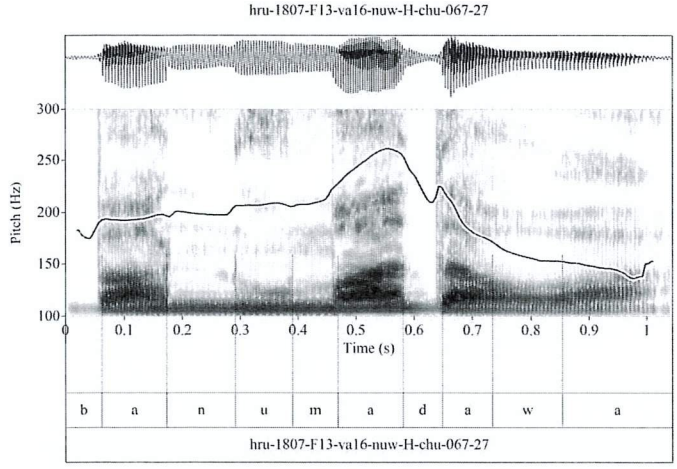
F07-H





ba = N, nu = H, ma da = L (H)

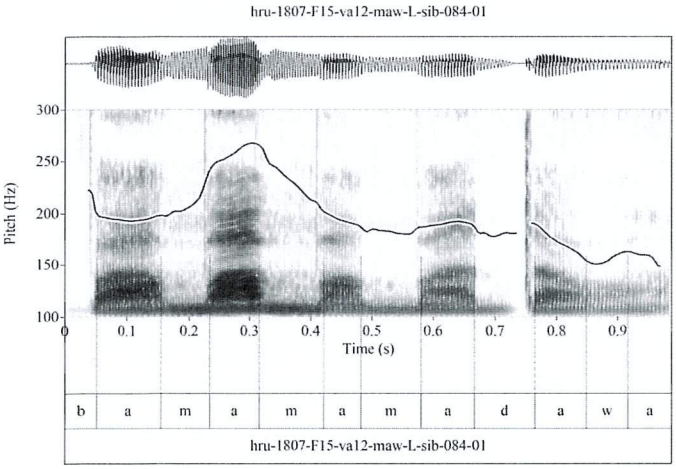
N	H (H) L (H) L	
ba	nu ma da	wa
	delete	
	~~H H~~ H L	
ba	nu ma da	

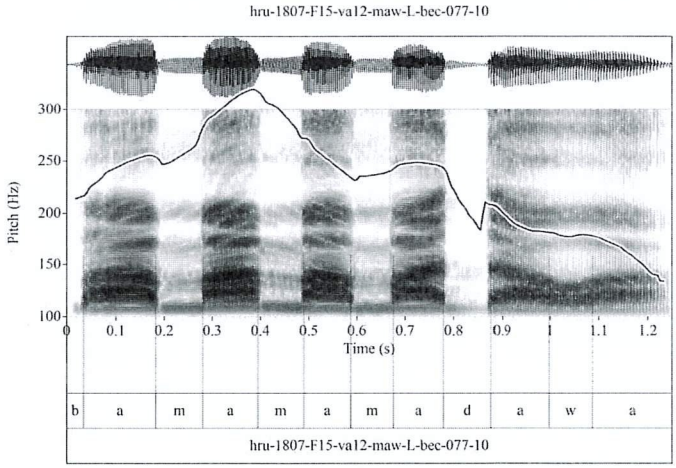


H H
V
delete rule: σ → ϕ

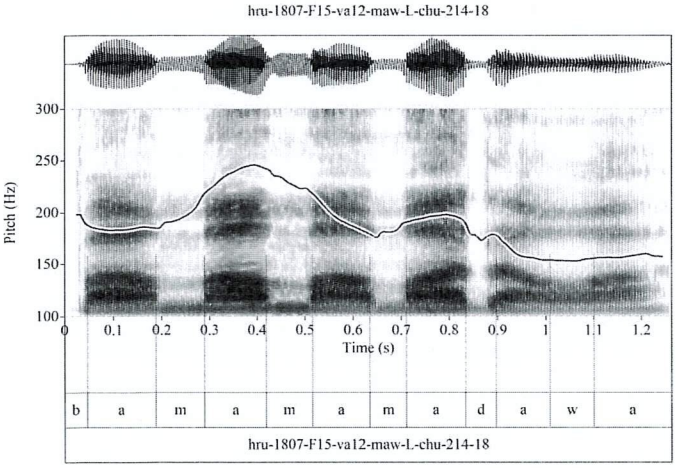
or H+H → ϕ

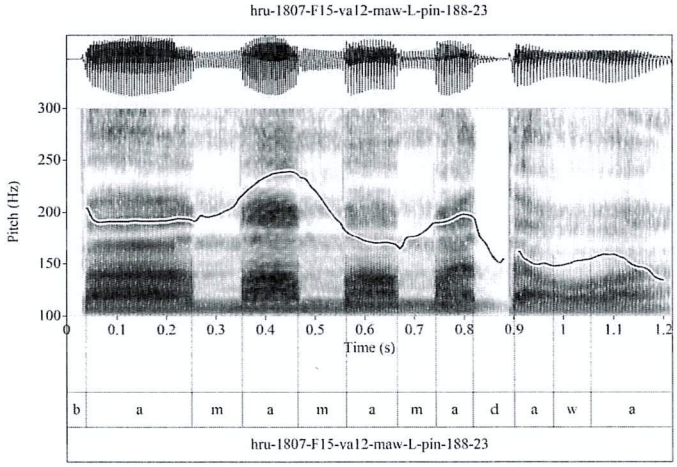
Trave 8





F08 – L





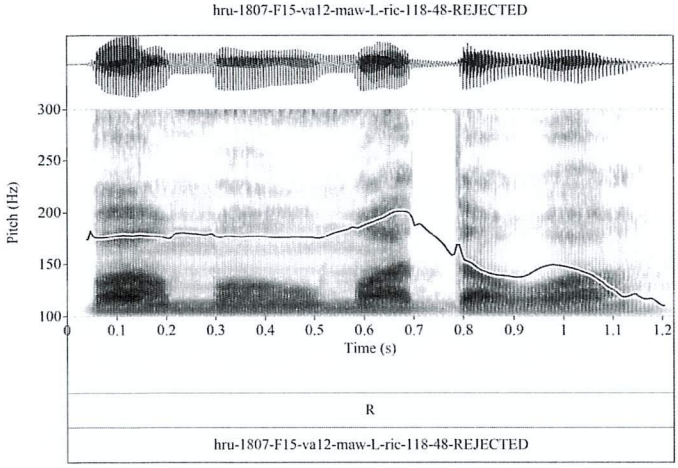
mada (dubitative) = HL. (∘∘ da = L, ma = N
maw (arrange) = L ∴ (H)L mada
ma- (NEG) = N ? ∴ HL mada.
wa = HL (intonation)

(H) L (H) H L. H
∴ ba ma ma mada wa

by (H) floating tone,

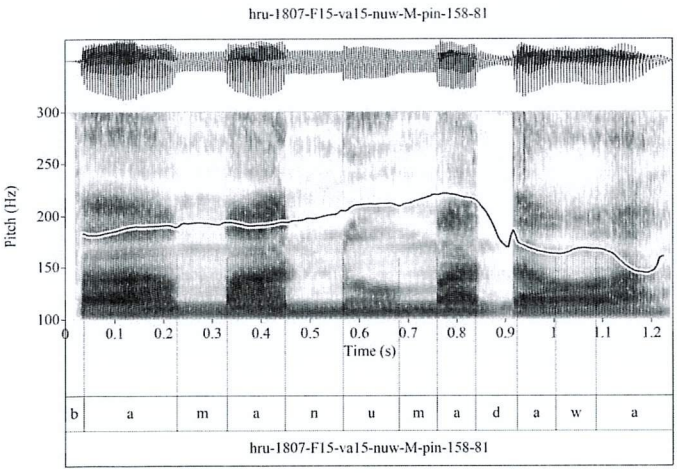
N H L H L H
ba ma ma mada

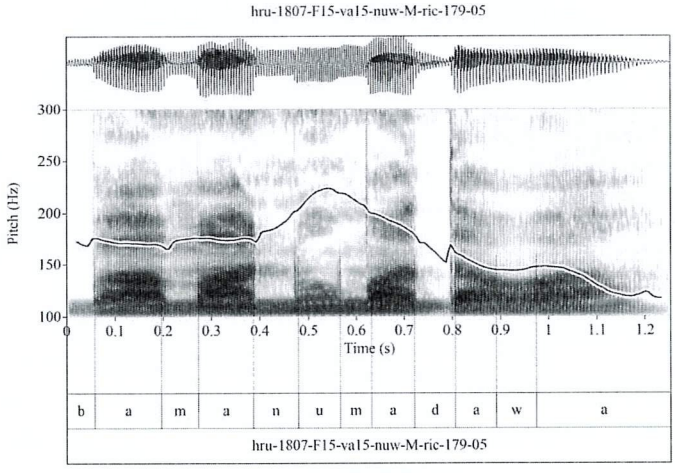
Stress



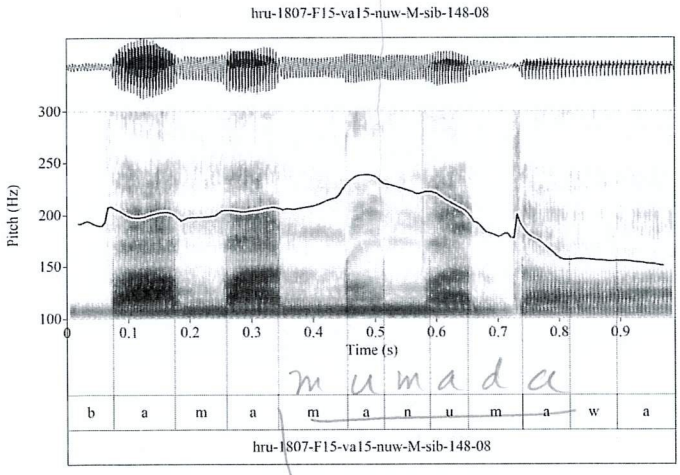
N H L H L
ba | ma ma mada | wa

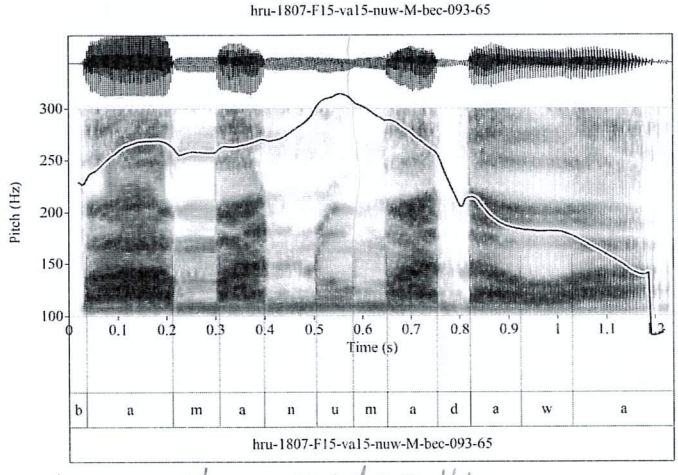
more tests needed with obstruents.





F08-M



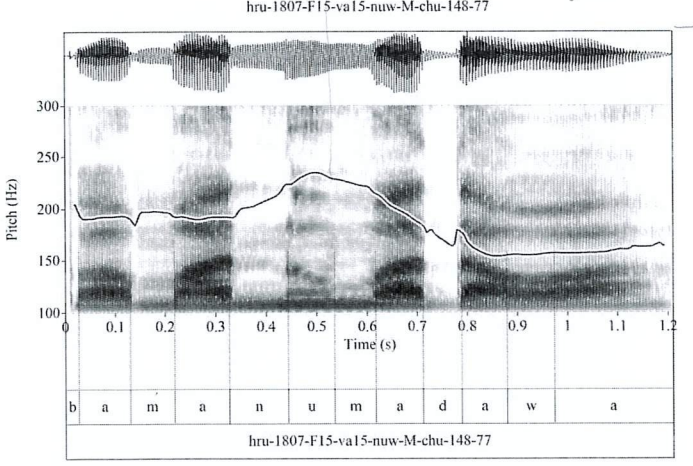


Given: nu = N mada = HL

ba ma nu ma da wa.

data inconsistent or strong upstep of N?

ba ma nu ma da wa. (PTO)



alternative analysis

ba ma nu ma da wa

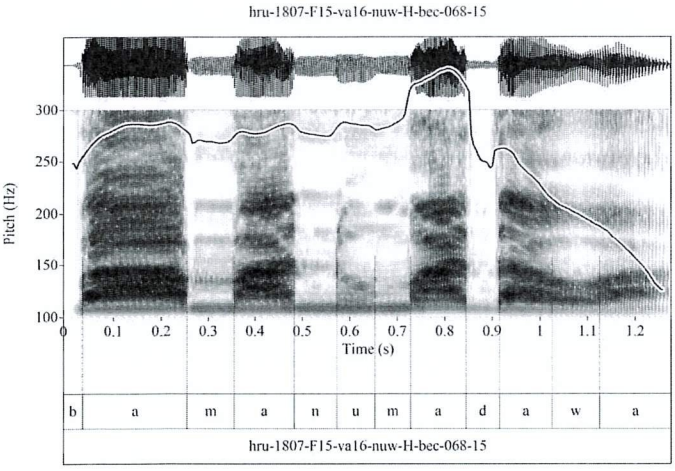
ba ma nu ma da wa

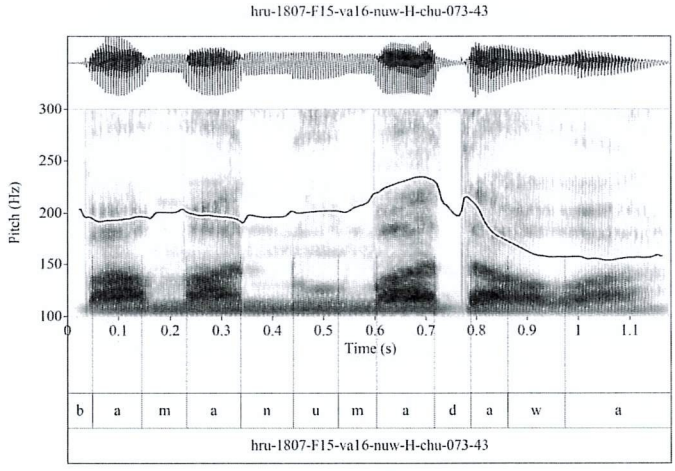
ba ma nu ma da wa

ba ma nu ma da wa

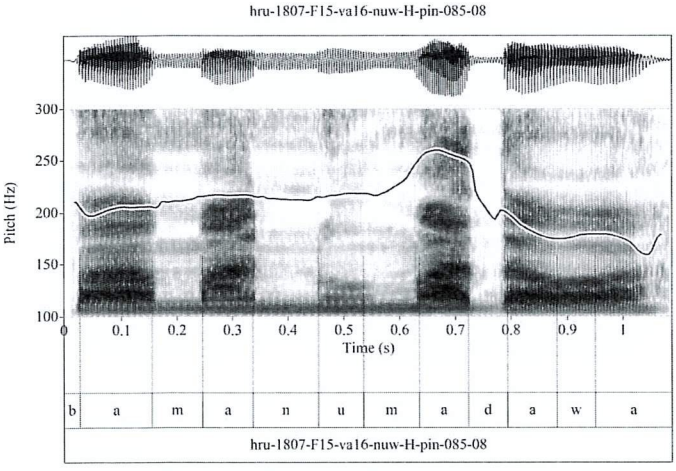
does not work for frame 13 L tone.

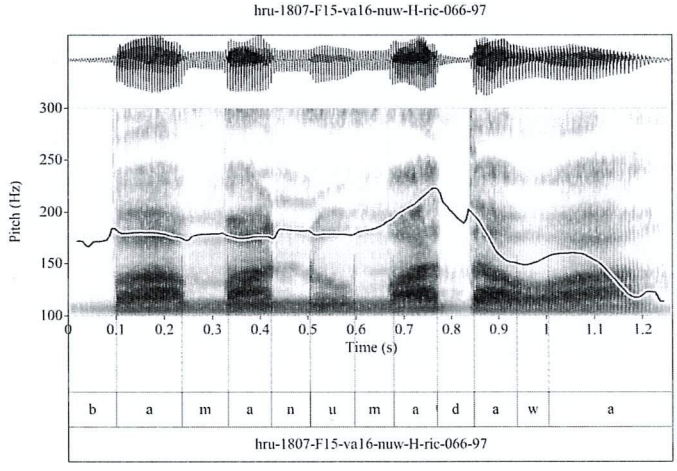
L floating tone prevents HH deletion?





F08-H





Given nu = H mada = HL

ba | ma nu ma da | wa

HH dissimilation
left H deletion

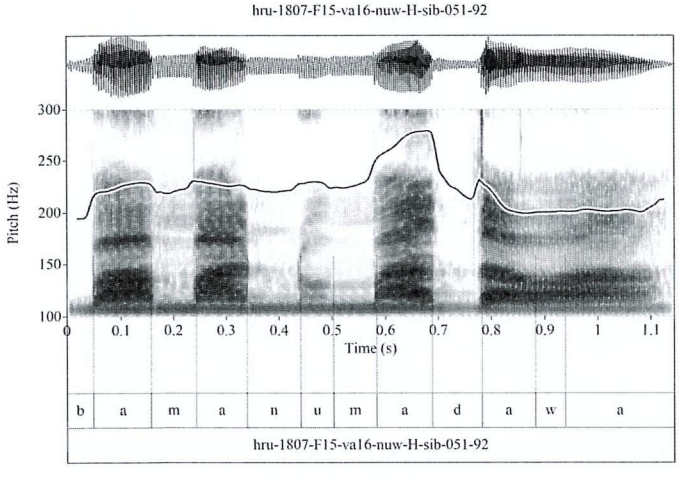
ma nu ma da

alternative

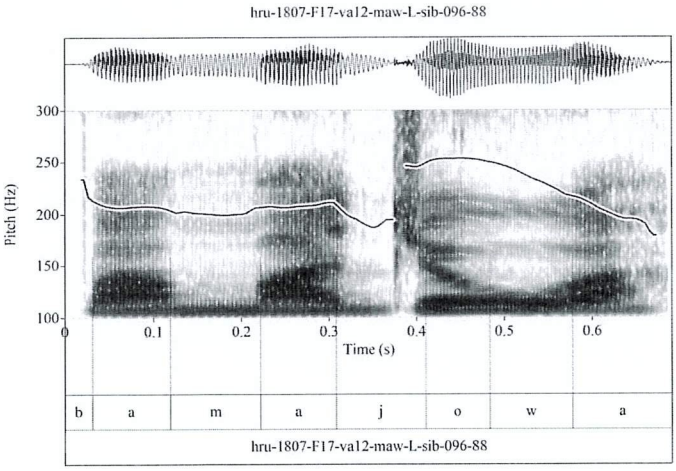
ba | ma nu ma da wa.

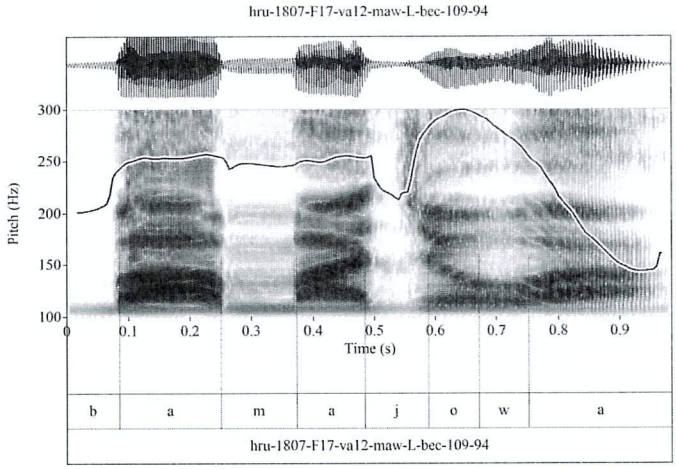
ba | ma nu ma da | wa

ba | ma nu ma da wa.

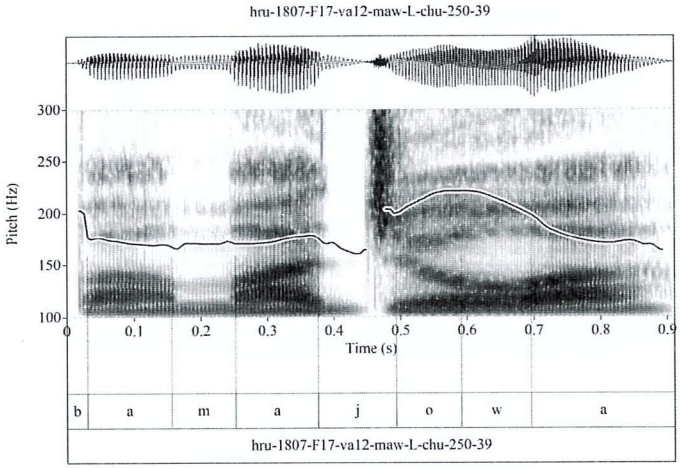


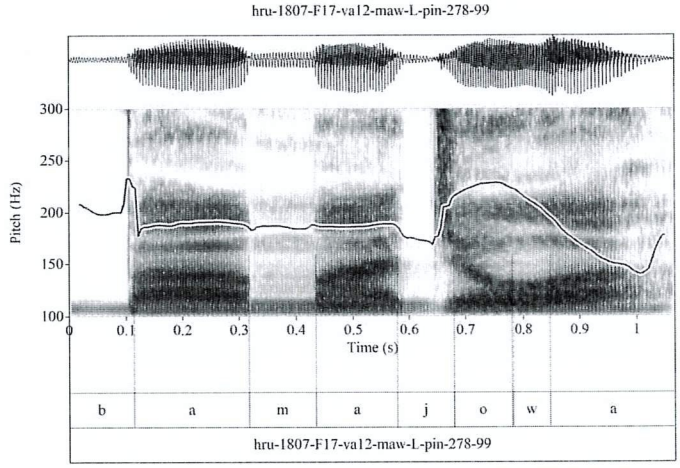
Draw 9



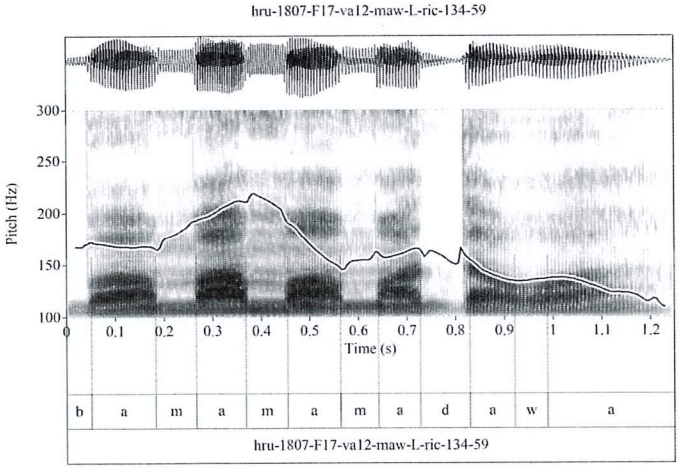


F09 - L

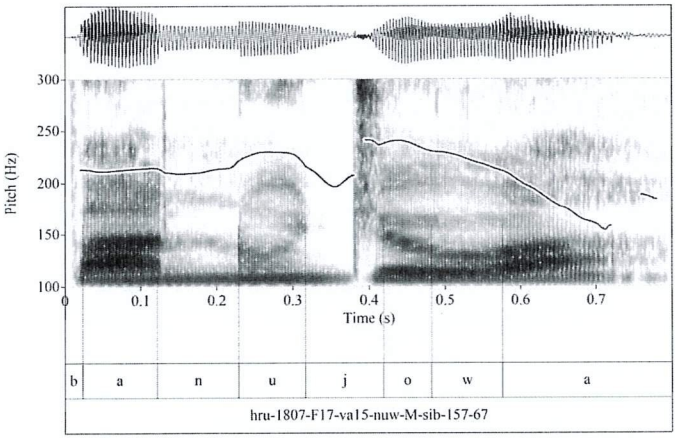




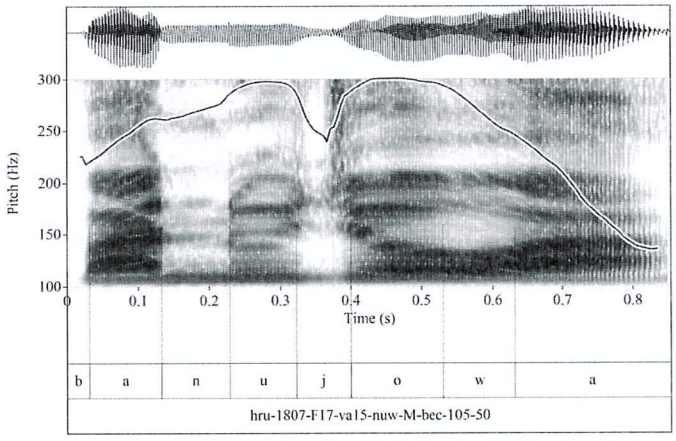
L H
ma jo



hru-1807-F17-va15-nuw-M-sib-157-67

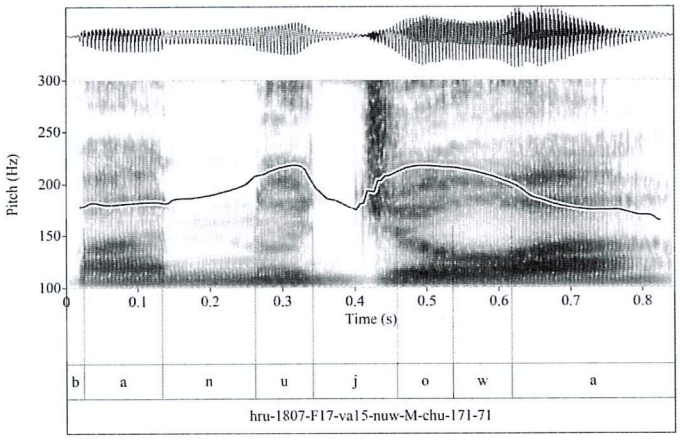


hru-1807-F17-va15-nuw-M-bec-105-50

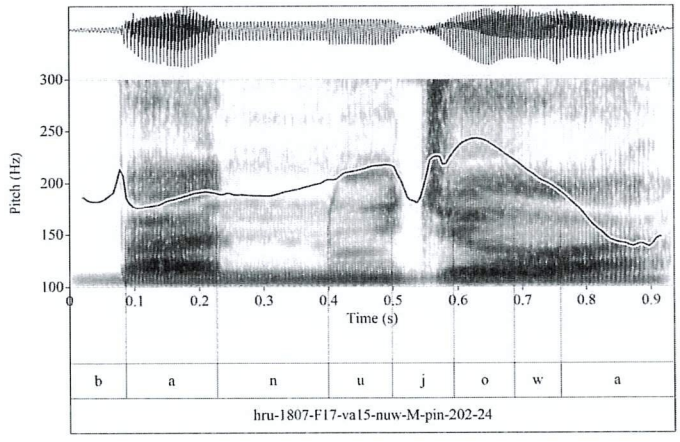


F09-M

hru-1807-F17-va15-nuw-M-chu-171-71

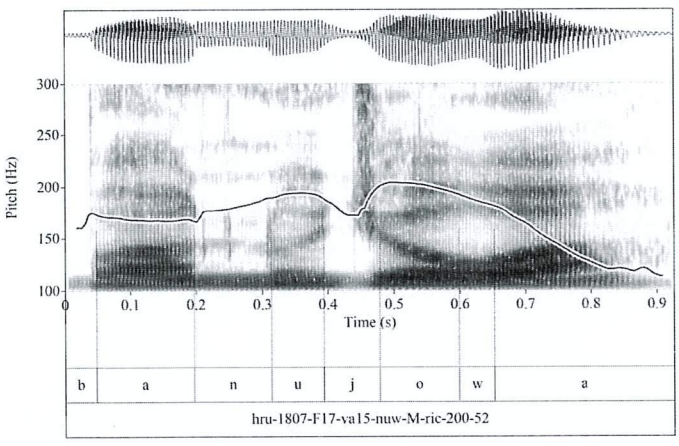


hru-1807-F17-va15-nuw-M-pin-202-24

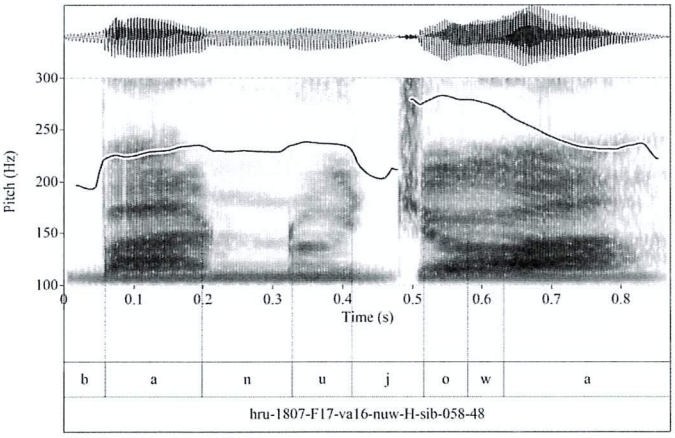


N↑ H
nu jə

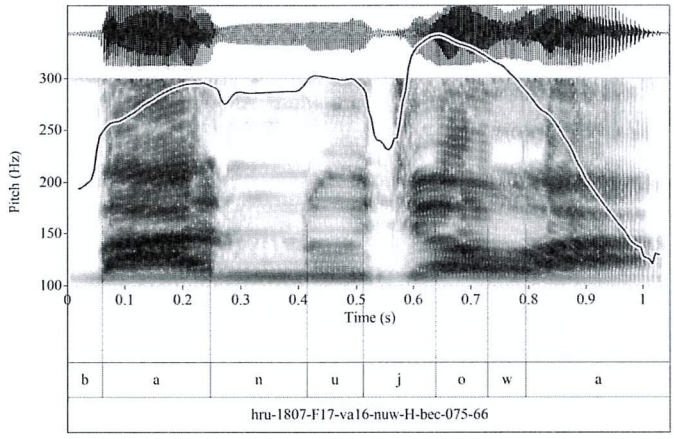
hru-1807-F17-va15-nuw-M-ric-200-52



hru-1807-F17-va16-nuw-H-sib-058-48

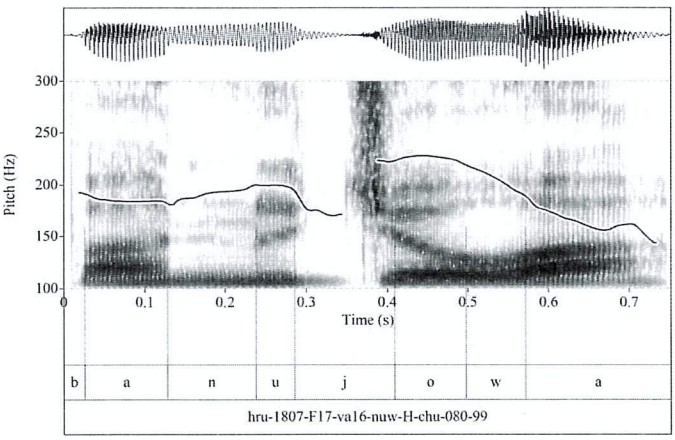


hru-1807-F17-va16-nuw-H-bec-075-66

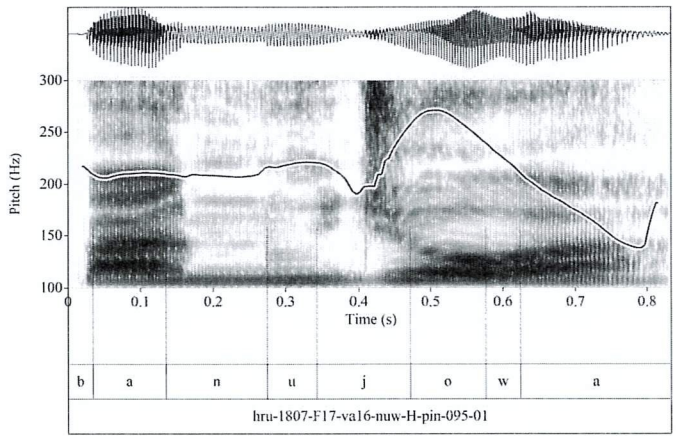


F09-H

hru-1807-F17-va16-nuw-H-chu-080-99



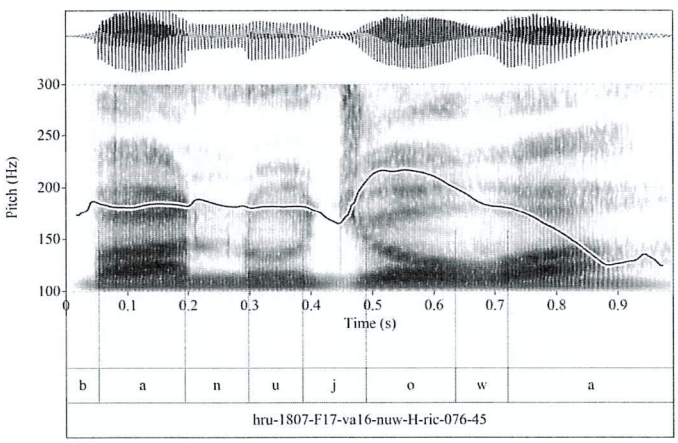
hru-1807-F17-va16-nuw-H-pin-095-01



L H
nujo or ~~H~~ nujo?

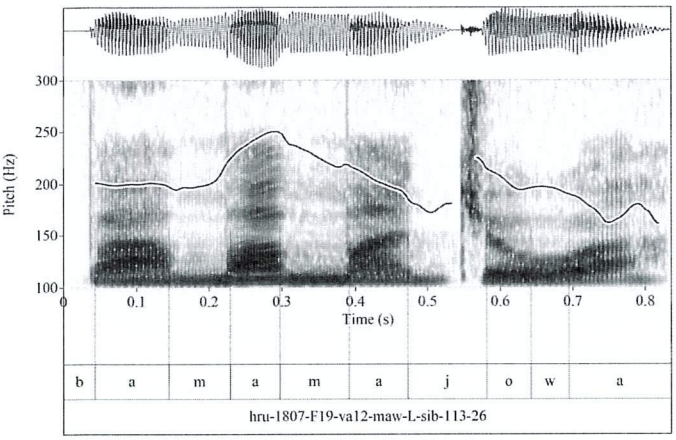
no upstep ∴ tone deleted?

hru-1807-F17-va16-nuw-H-ric-076-45

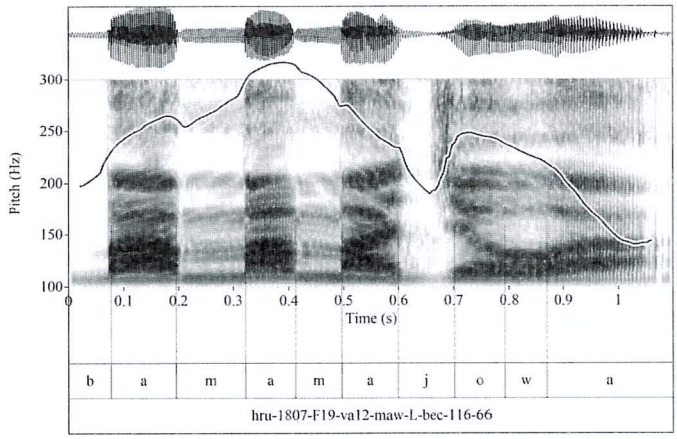


Frame 10.

hru-1807-F19-va12-maw-L-sib-113-26

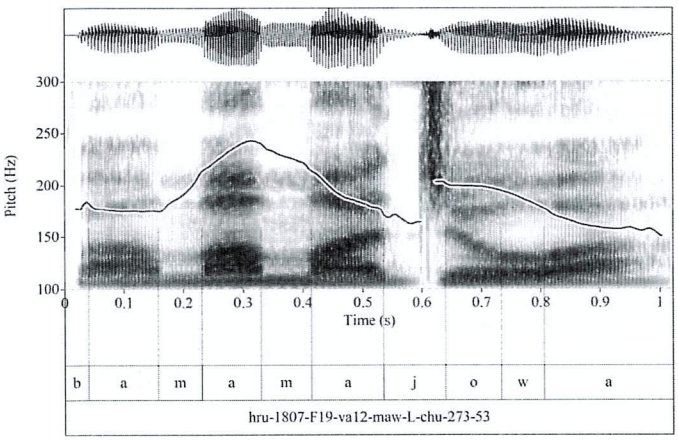


hru-1807-F19-va12-maw-L-bec-116-66

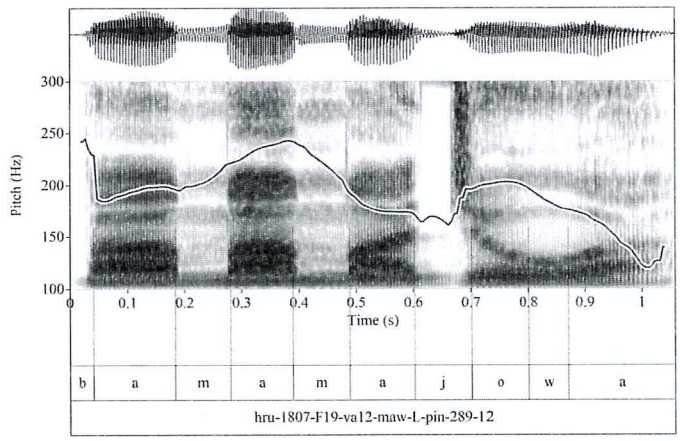


F10-L

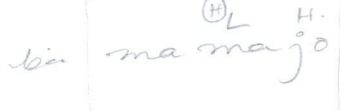
hru-1807-F19-va12-maw-L-chu-273-53



hru-1807-F19-va12-maw-L-pin-289-12

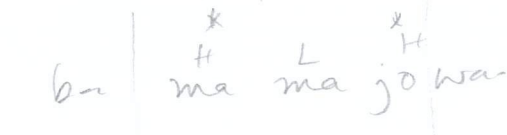


Given: ma (boorrage) = L
jo = H - strong.

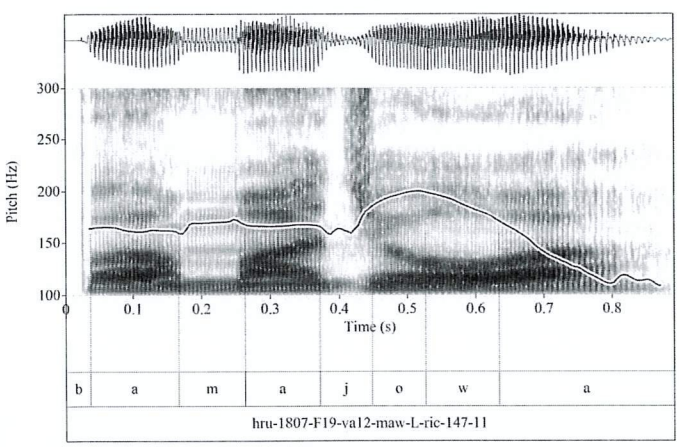


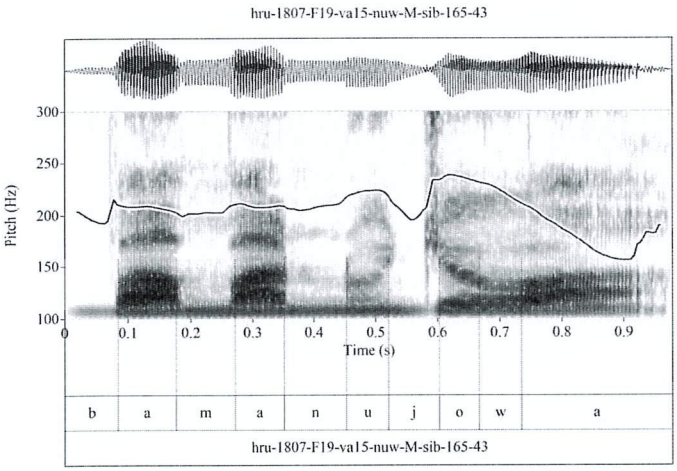


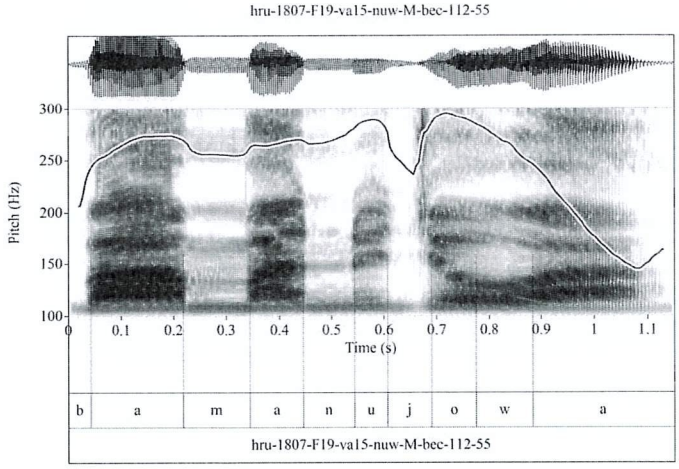
stress



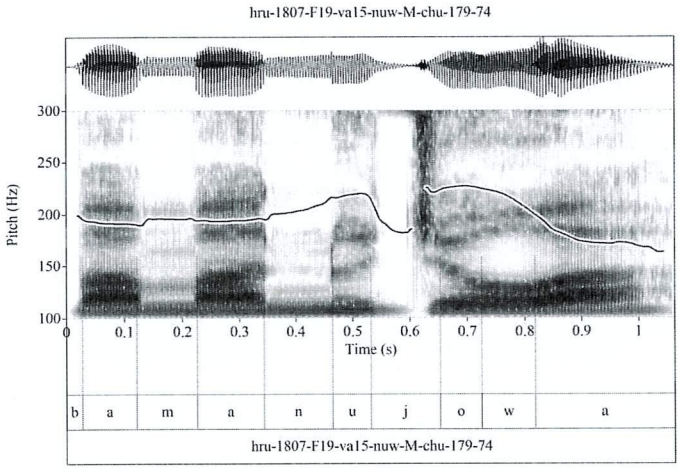
hru-1807-F19-va12-maw-L-ric-147-11

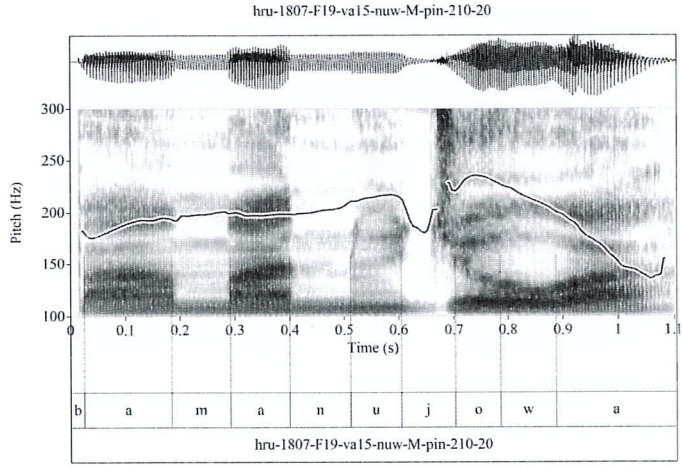






F10 - M

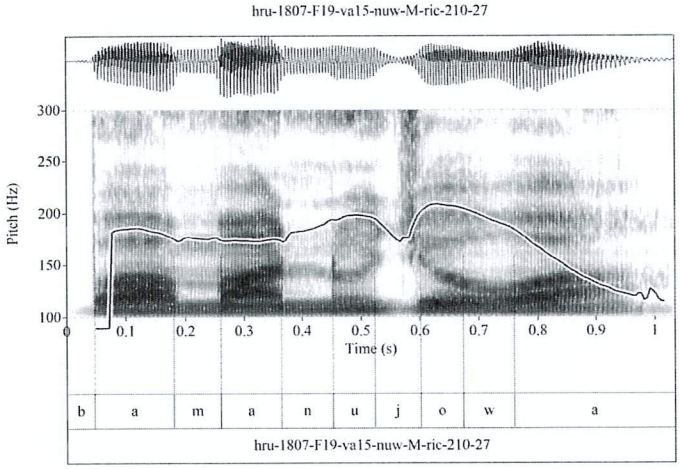




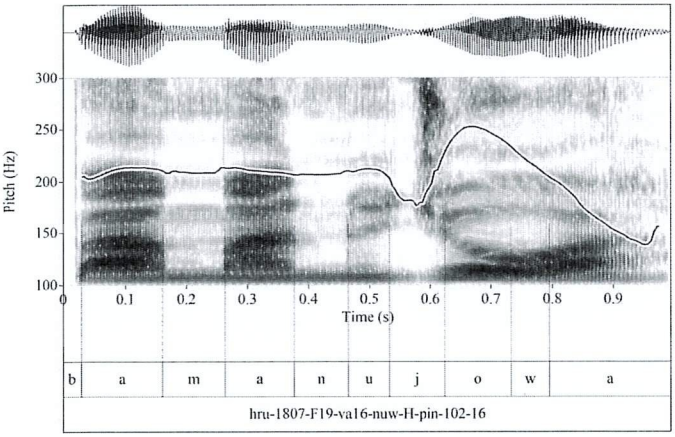
Given: nu = N
jo = H

N N? N H
ba | ma nu jo | wa

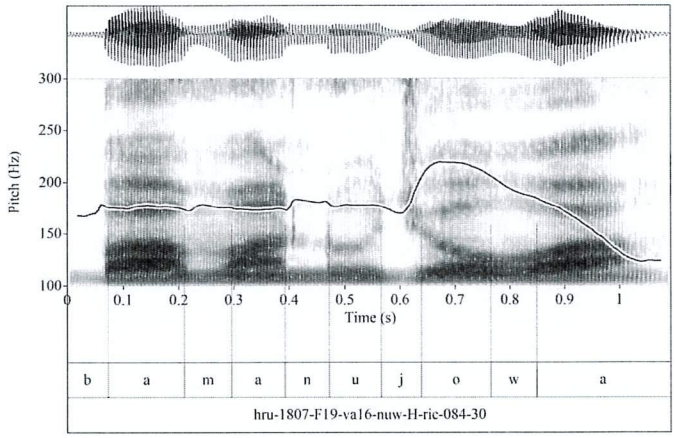
*
*
N N N↑ H
ba ma nu jo | wa.



hru-1807-F19-va16-nuw-H-pin-102-16

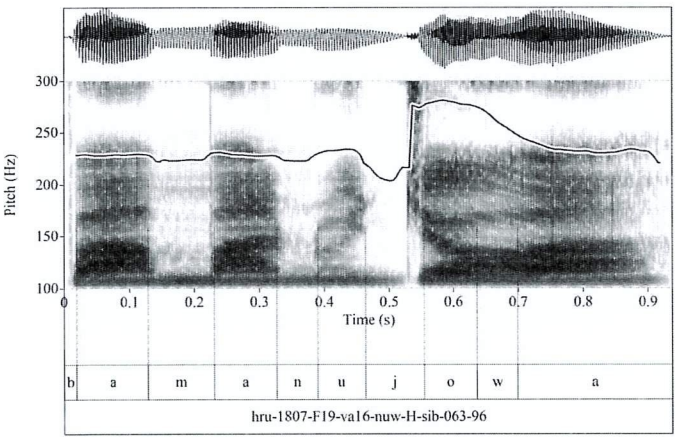


hru-1807-F19-va16-nuw-H-ric-084-30

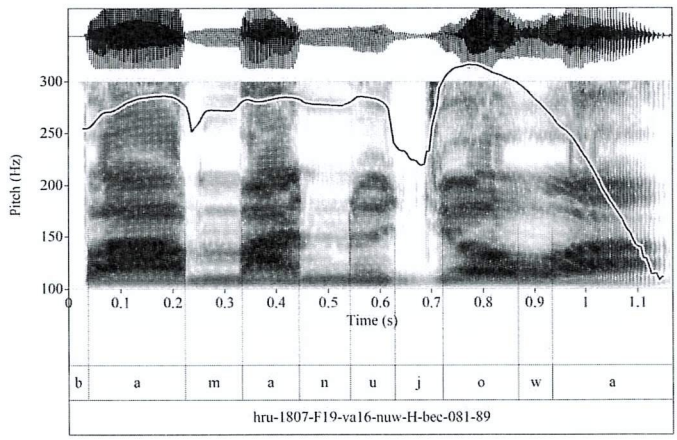


F10-H

hru-1807-F19-va16-nuw-H-sib-063-96



hru-1807-F19-va16-nuw-H-bec-081-89



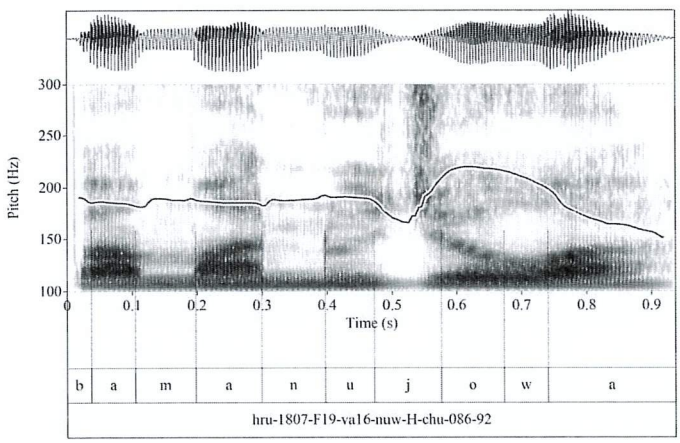
jo = H
nu = H

N N H H
ba ma nu jo wa.

HH dissimilation
(# left H deletion)

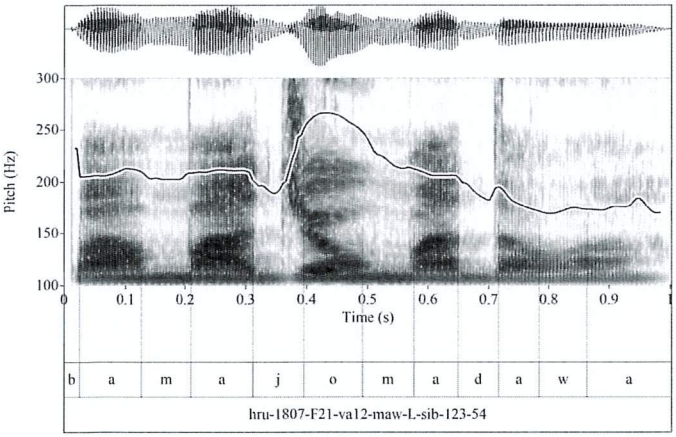
N N N H
ba ma nu jo wa.

hru-1807-F19-va16-nuw-H-chu-086-92

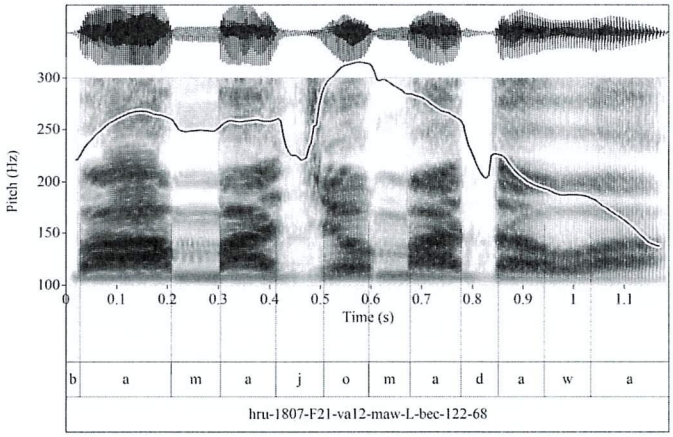


Franc 11

hru-1807-F21-va12-maw-L-sib-123-54

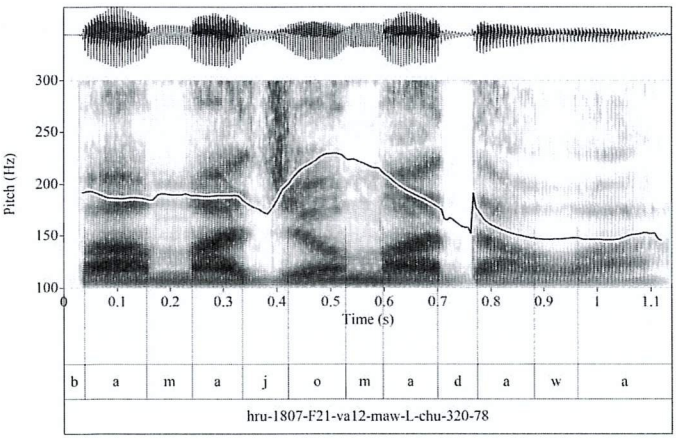


hru-1807-F21-va12-maw-L-bec-122-68

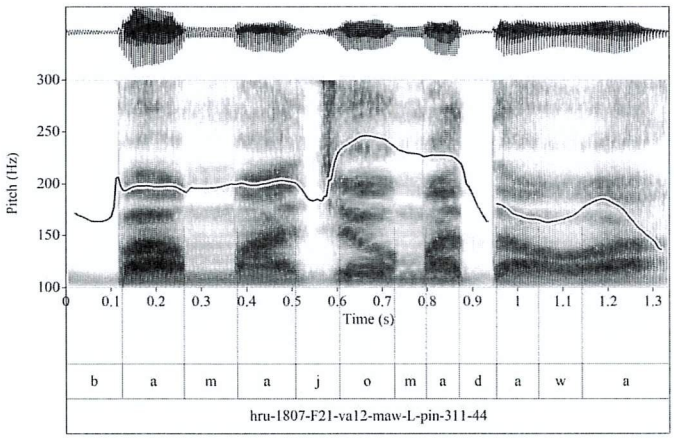


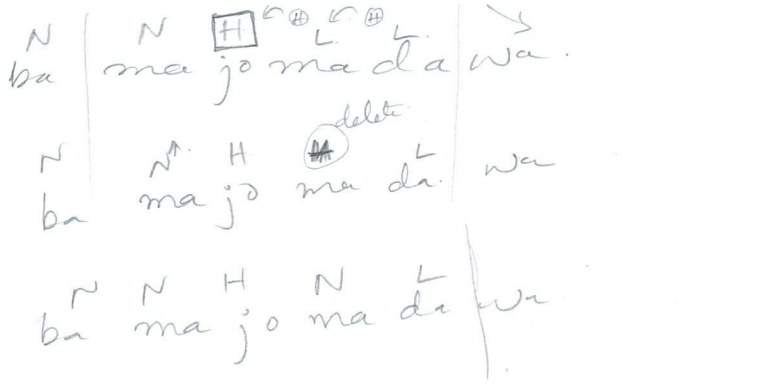
F 11 - L

hru-1807-F21-va12-maw-L-chu-320-78

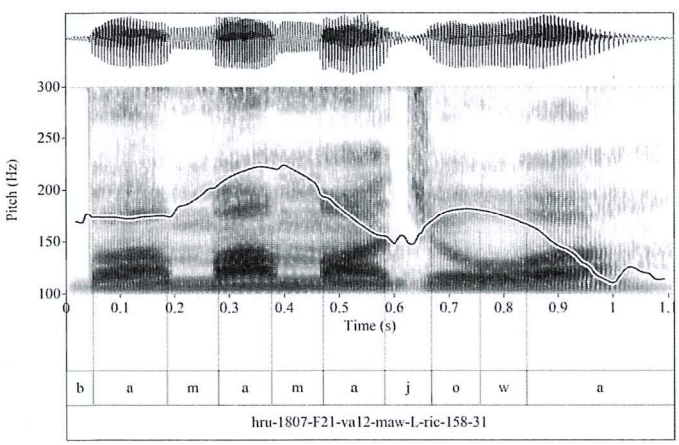


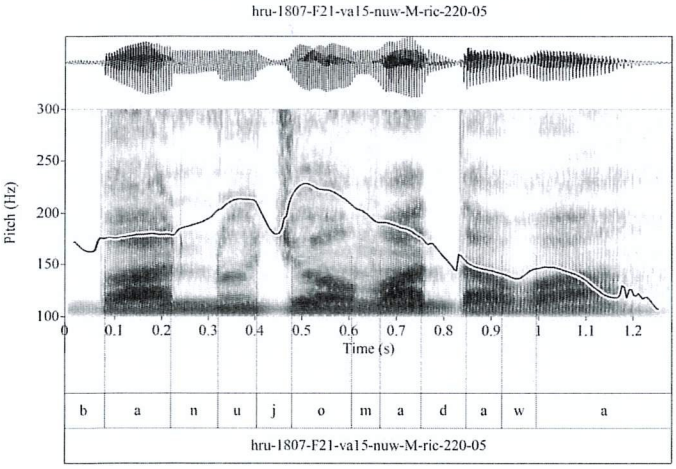
hru-1807-F21-va12-maw-L-pin-311-44

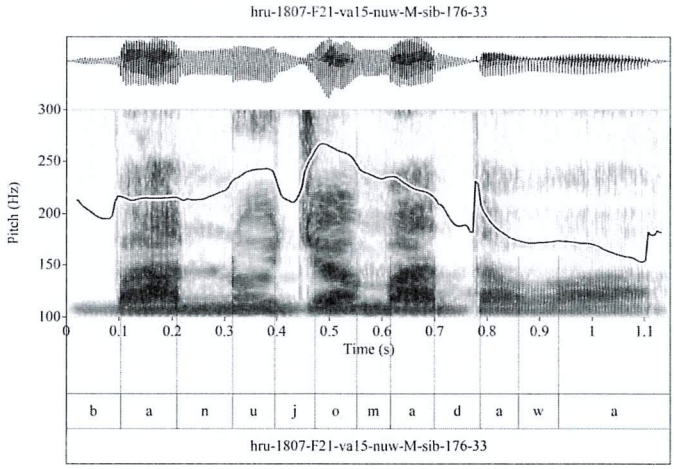




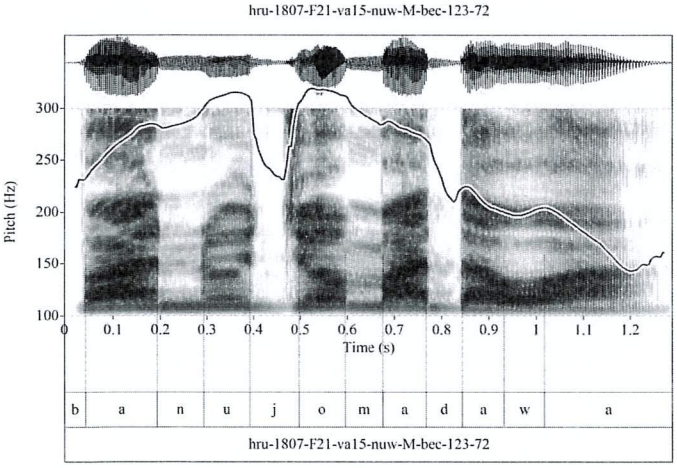
hru-1807-F21-va12-maw-L-ric-158-31

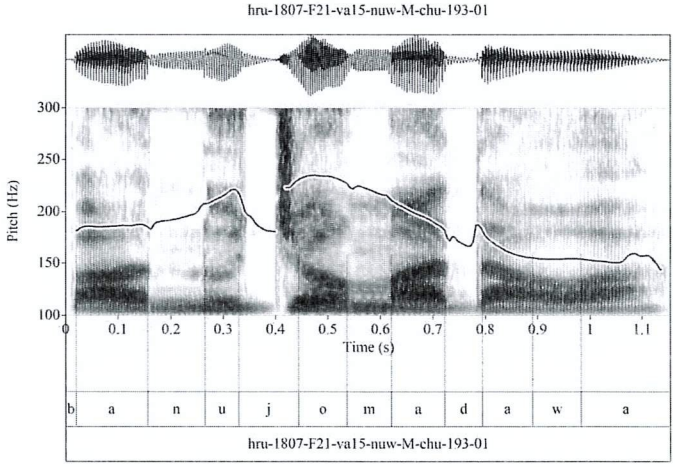


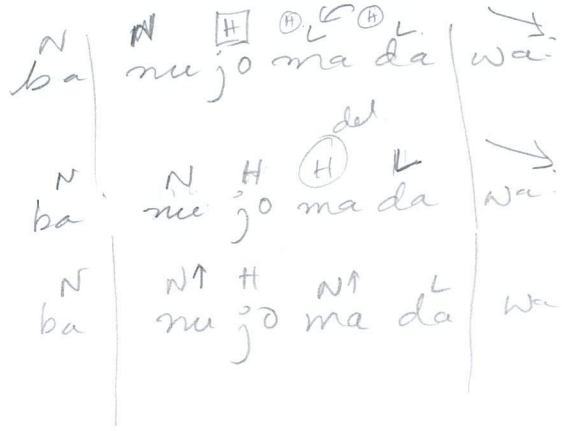

hru-1807-F21-va15-nuw-M-ric-220-05
Pitch (Hz)
Time (s)
b a n u j o m a d a w a
hru-1807-F21-va15-nuw-M-ric-220-05

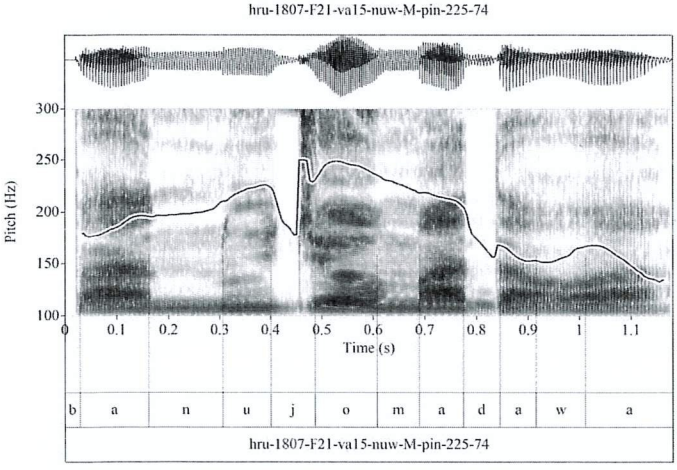

hru-1807-F21-va15-nuw-M-sib-176-33
Pitch (Hz)
Time (s)
b a n u j o m a d a w a
hru-1807-F21-va15-nuw-M-sib-176-33

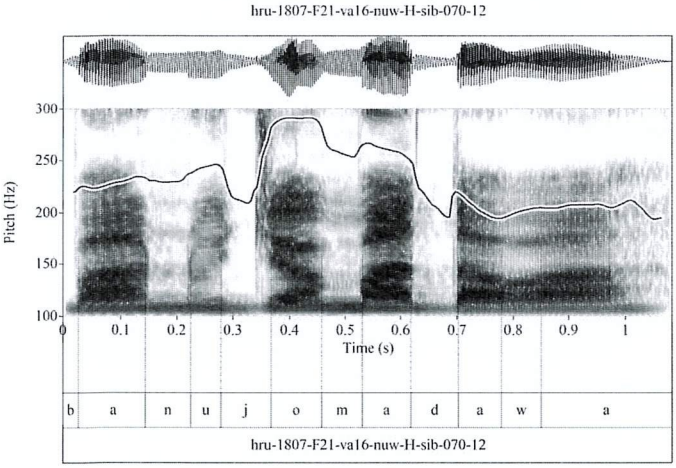
F11-M

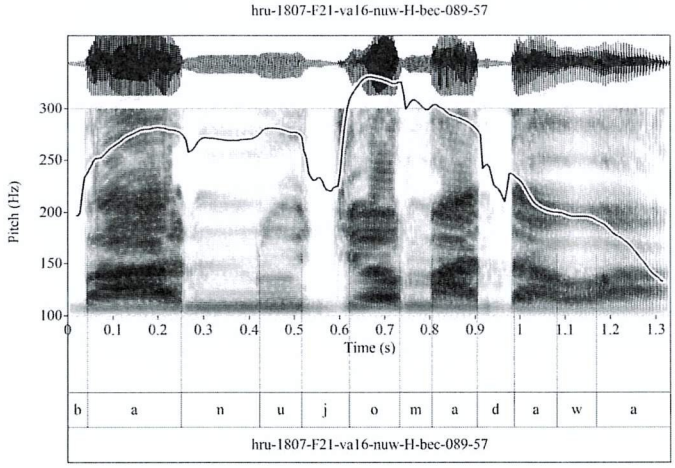

hru-1807-F21-va15-nuw-M-bec-123-72
Pitch (Hz)
Time (s)
b a n u j o m a d a w a
hru-1807-F21-va15-nuw-M-bec-123-72


hru-1807-F21-va15-nuw-M-chu-193-01
Pitch (Hz)
Time (s)
b a n u j o m a d a w a
hru-1807-F21-va15-nuw-M-chu-193-01

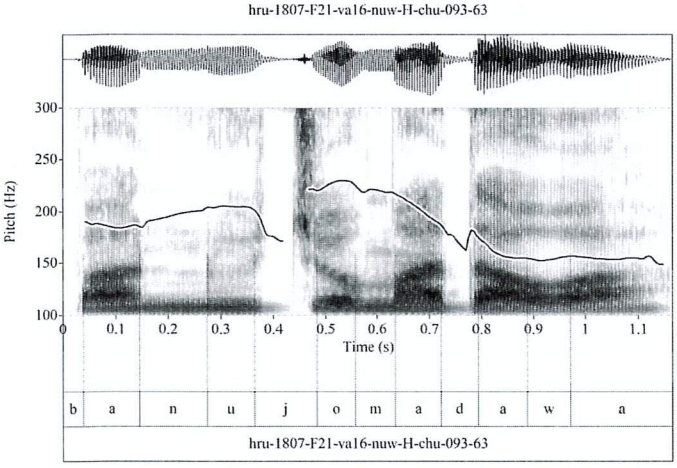

ba nu jo ma da wa
ba nu jo ma da wa
del
ba nu jo ma da wa

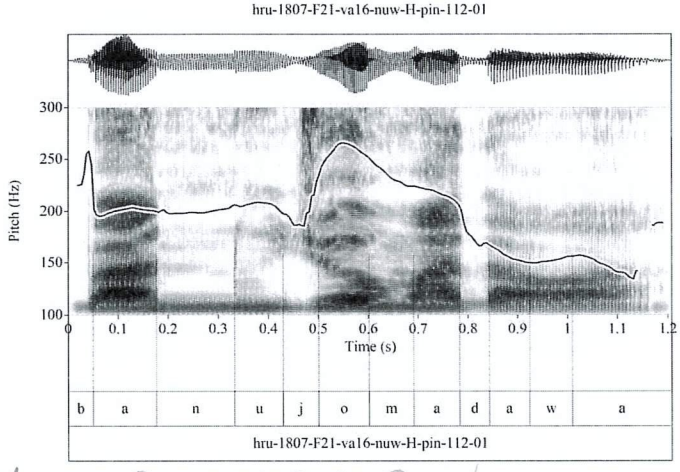

hru-1807-F21-va15-nuw-M-pin-225-74
Pitch (Hz)
Time (s)
b a n u j o m a d a w a
hru-1807-F21-va15-nuw-M-pin-225-74





F-11 - H



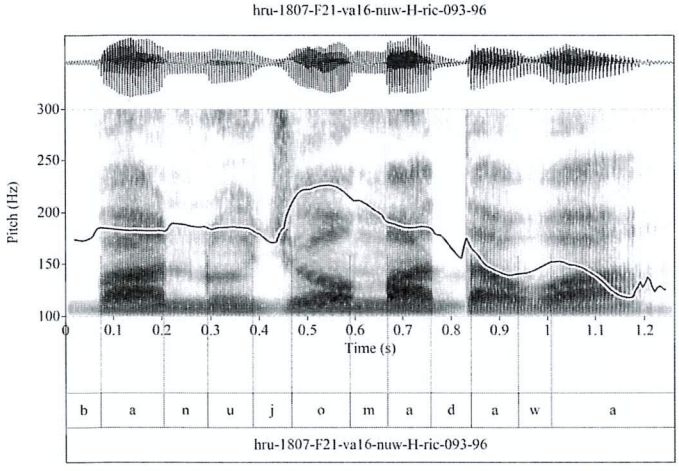


del
(H) [H] (H) (H)
ba | nu jo ma da | wa

N (H)del H (H)del
ba | nu jo ma da | wa

N N H N
ba | nu jo ma da | wa

no upstepping is observed. why?
in nuw(N) tone there is upstep.



Appendix 13

HRUSSO CORPUS 2020

Continuous text with only Hrusso Aka words (loans and code switches removed)

Combining all the Hrusso Aka documentation annotations as on 01/12/2020.

This corpus is meant for segmental analysis only. For interlinear glossed annotations see ELAN files in D'souza (2020).

jow ɲeɳo ʂɨvʐ̪ɨw ɲi i ɲiɲ je kɨnaʌe i a kakuɲe i a kakuɲe ɲí ɲí d͡ʒʲe amʲow a aɲkʂ̪om ɲí d͡ʒʲe í d͡ʒʲe ɣusso ɲi go ʃipʲow a t͡ʂ̪uwe t͡ʃʲeɖaɣa jow afom ɲi kʂ̪ɨ no ɲiɲ je ɣut͡ʂ̪oɲ ɖususow jow ɲi kʂ̪ɨ maʈʂ̪usɨɖamd͡ʒʲe ɲed͡ʐ̪ɨno awu ba ɖ͡ʐ̪ɨd͡ʒʲovowe ba jo ɲi kɨna veɖuw ʃipʲow-ʃiɲow kɨna veɖuw t͡ʂ̪ufid͡ʒʲoma ʈawgʲew awu ba ɖuwso ʈawgʲew awu ba ɲid͡ʐa a ɖuwso ɲi baʃɨt͡ʂ̪ɨ ɖɨbʐo laʌeɲe ɲi d͡ʒʲe ʃipʲow-ʃiɲow maʈʂ̪ufiɖamd͡ʒʲe ɨlgɨ a kʂ̪ɨɖamd͡ʒʲe asma t͡ʂ̪ufiw ɖafiw kɨna veɖuw sɨna veɖuw jow hulɨbʐo ɲet͡ʂ̪ɨ ʂaɲ-gɨbʐ̪ɨ ɲet͡ʂ̪ɨ a ɲi afom ɲikʂ̪ɨ ɨʂaɲe ʃipʲow a t͡ʂ̪ud͡ʒʲow maʈʂ̪usɨɖamd͡ʒʲe sesejo ʈawgʲew awu ɖuwʂo ɲi ahuge ɲed͡ʐ̪ɨ no ɲed͡ʐ̪ɨ no ɨɲa sɨge husa ʈuɣusa ɖ͡ʐusa ʈumosa aɲa nɨna ɖuw he i haɖo ɖuwo t͡ʃʲeho ɲed͡ʐ̪ɨno i ɲed͡ʐ̪ɨno i je ɲí i ɖakɨʌew ge kɨnɖa ɖakɨʌew wo t͡ʃʲeho ɲed͡ʐ̪ɨno i ɲi ɲed͡ʐ̪ɨno i i he ɲi fupu-ʂɨʌi d͡ʒʲe ɲi ha d͡ʒʲe ɲi ha d͡ʒʲe ɲi age nɨna husa ʈuɣusa d͡ʒʲe kɨna ʂɨd͡ʒʲema maɖaŋhu ɲed͡ʐ̪ɨno ʈawgʲew awu i ɲed͡ʐ̪ɨno i fupu-ʂɨʌi ɖ͡ʐ̪ukɨʌebei ɡesa-gemi ɖ͡ʐ̪ukɨʌebei pusa-pumi ɖ͡ʐ̪ukɨʌebei t͡ʃʲeɲe sesɨa sejo mɨsaked͡ʒʲo humi-ɖ͡ʐumi t͡ʂ̪akɨʌebei se se hubʲe se ɖukɨʌebei ɖ͡ʐ̪ɨʈama-ɖ͡ʐ̪ɨlɨt͡ʂ̪ɨ gʐ̪ew-luɖ͡ʐ̪uw se a gukɨʌebei sesɨjo sejo husa-humi se ɖukɨʌebei sejo vɨɲ-d͡ʒʲɨɣi se ʂɨkɨʌebei sejo sɨso-mɨt͡ʂ̪ɨ se ʂɨkɨʌebei t͡ʃʲewɲe sɨso-mɨt͡ʂ̪ɨ d͡ʒʲe ʂɨkɨʌe hu d͡ʒʲe ʂɨkɨʌe ɖawɲe hu ge ho je t͡ʂ̪ɨ ɲi t͡ʂ̪ɨ d͡ʒʲe hoʌeɲe ma t͡ʂ̪aɖ͡ʐ̪ɨ-muɲu ʈat͡ʂ̪ebei t͡ʃʲeɲe hu t͡ʂ̪ɨ d͡ʒʲe se ɖuw se pu ge ho d͡ʒʲe kaw-naw ɲi fuhu sut͡ʂ̪o ɲi kai kaw-naw ɖukɨʌebe t͡ʃʲe se ɖukɨʌe se ʈoɲi-ʂɨt͡ʂ̪ɨ ɖukɨʌebe t͡ʃʲe hu ge d͡ʒʲe huwu ʂovʐ̪ɨ huwu mʐ̪oɖ͡ʐ̪ɨ ʈat͡ʂ̪ekɨʌebe t͡ʃʲeɲe se huwu ʂovʐ̪ɨ hu mʐ̪oɖ͡ʐ̪ɨ ɨɖʐaje t͡ʂ̪aɖ͡ʐ̪ɨ-muɲu se ɖukɨʌe sese sɨnɖaʌeɲe ge ʃʲoɲ ge hod͡ʒʲe vɨɲ-d͡ʒʲɨɣi ʂɨkɨʌewe t͡ʃʲe vɨɲ-d͡ʒiɣi hod͡ʒʲe ʃʲoɲ ge hod͡ʒʲe mussu ɲi kai gud͡ʐuw-ʂɨgʐ̪ow ɖukɨʌebei t͡ʂ̪osa t͡ʂ̪okɨʌebei risa rikɨʌebei gud͡ʐuw-ʂɨgʐ̪ow se ɖukɨʌe sese kaw-naw sese a aʂ̪ma fuɖa-fukɨɣi kasa-gɨɖɨ ɖ͡ʐ̪ɨɲ-vʐ̪ɨɲ se ɖukɨʌe se na ɖaʌeɲe sesɨjo ʈuɣu-ʈumo ɲi kɨnɖa ɖakɨʌed͡ʒʲoma ʈawgʲew i ʈuɣu-ʈumo ɲi ɖakɨʌew je ã hoɖaɣa husa ʈuɣusa ɲi ɖ͡ʐusa ʈumosa ɲi sesejo husa ʈuɣusa ɖ͡ʐusa ʈumosa ɲi ɖakɨʌew ʈawgʲew awu i í hoʌe hoʌeɲe aʂ̪ma no jo aʂ̪ma a pulo la a pulo la ɨɲe zeɣiw ɖakɨʌeʌeɲe zekut͡ʂ̪o hoʌe i nɨna mazekut͡ʂ̪o mazekut͡ʂ̪oɖaɣa se i ɨlɨvʲu ɖ͡ʐ̪imʲe

i ge luɻumʲe luɻumʲewɲe sese ɖɨge í zekɨʌe zekɨʌewɲe se ã ɨɲiɲ se ɲikɨʌe ɨɲiɲ je se ɲikɨʌeʌe aʂmaɲe ɲikɨʌeʌe ɲe ɲikɨʌe sesɨjo ã no muhu je ɖakɨʌedʒʲeba mimi je kɨnɖa ɖaɲeʂomaɲe howɖa mimi í ahua re ɖ͡ʐumugɨdʒʲeʌeɲe ɨʂɨɖu sejo ʈahu laɲe ɖ͡ʐumugɨdʒʲejeɲe kuw je se mim í ku ve mim a kukɨʌewʌe ja he mɨga na aʂma na kuw miɣi kuw ɨʈʂɨ kuw-miɣi ɨʈʂɨ mɨga ʧʲelaje kuw miɣi ana ɖa udʒʲobei sonaw udʒʲobei soŋɨw udʒʲobe ʧʲewje mɨga na dʒʲe se ibaba kuw-miɣi kukɨʌeɲe se ɨɲiɲ dʒʲe ɲe ɲiɲe se kuw-miɣi ɨʈʂɨ je sebamme mɨga na ʧʲew je mɨgafo sɨnɖaʌeɲe sesejo ɖakɨʌeʌeɲe aʂmaɲe se ã no husa ʈuɣusa ɖ͡ʐusa ʈumosa ʈawgʲew awu ɖakɨʌewbi ʧʲeɲe ɖakɨʌe í aʂma ge ge vʲeʌe ʃʲedʒʲe-sɨdʒʲe ʧʂagɨdʒʲe ʈugɨdʒʲeɲe ɖa ɣow ɖe ɖa ɣowɖe sesejo aʂma í aʂma ɖ͡ʐeɲe í ɖ͡ʐikuʧʂoɲe bʲu bʲu a ɖaɲe dʒikuɲe i aʂma ɖ͡ʐokʂɨ i ʈawgʲew kɨntʃʲe veɖa ʧʲejeɣa ma ɲikʂɨ i he ʃʲedʒʲe-sɨdʒʲe na ɣokʂɨ ʧʂawe ʈo ulumko jo ʃʲoɲ jo ʃʲedʒʲe se í ɖ͡ʐuʧʂawe se i ʃʲedʒʲe ʧʲeɣime sɨntʃʲe se sɨntʃʲeɖame ʧʲeɲe a se mulãʌeme ʧʲeɣa paʧʂɨ ʂekew se ʃʲolu rikew ʃʲedʒʲe se bamme sɨntʃʲe ɖaɣa se sejo i se mimi je bo ho ʃʲedʒʲe je ho ʧʂaɣoɲ hohuʌe pʲo la pʲo la ʧʂaʌe se aʂma í dʒʲe í dʒʲe muhuje dʒʲe ɖ͡ʐɨgbanɖa ʧʂa a muloʌe are ba haɖo he ʃʲedʒʲe ʃʲedʒʲe haɖo ʧʂakeɲa he ʈawgʲew ɖ͡ʐuʧʂawe ʧʲeɖaw haɖo ʧʂakeɲa sɨntʃʲeɲe sesɨjo i aʂma muhu na he ɲu zew na age ha ɨgɨbe ɖuw se i ɖuwme sɨna ɖaɲe sesɨjo ʧʂaɲe nɨna ɲi ʈuɣu-ʈumo ɲi aʂma ʃʲedʒʲe ʃʲedʒʲe í ʧʂaɲe ɖaw ɖe se ime ʧʲeɲe ɲi ɲi ɲeɖ͡ʐɨno ɲi ʈawgʲew í ʃipʲow ahuge ape-awu bupe-ɲipe na dʒʲe ana ʧʲe ʈʂuʌe se í ɲi dʒʲe se í ʈʂuw se í ʈʂuwʂɨme afomia sɨnɖaɲe sesɨjo se aʂma pa je í ã se í aʂma he mɨga na dʒʲe ʧʲeʈʂowɖe he pʂelɨbʐɨ paɖam í se asma ne í pʂe se í asma ɖaɲe ʂɨmʐa peɲe ʂɨmʐa peɲe se aʂma ne i pʂelɨbʐɨ paɖam í se je law dʒigɨdʒʲewɖe se la i je laʌeɲe i muloaʈʂaʌe sesejo se aʂma se se ʂɨmʐa je í peʌeɲe pʂelɨbʐɨ paɖam se a fiɖaɣa sese lawɖe fukuwʌe hoje pa je sɨge mulo laɖawje se i aʂma na nɨna husa ʈuɣusa na ɖaʧʂɨbiw ʂuʌo í gʲepiɲe ʂuʌo i pʲupʂɨ dʒʲo í gʲe dʒʲo dʒʲe kɨʌikɨʌewɲe a he umsoho ɖaʂɨme ʧʲeɲe sesɨjo he na sesɨjo laʌe pa í ʧʂɨge ʈʂɨɲe ʈuw ʧʲeɲe ana kew na ana ʧʲe ʈʂuɖamewa afomia sɨnabiʂɨme sɨna ɖa ɲi ahuge ʃipʲow kew na ʃipʲow ʈʂuw je se pa pʲuw ɨʈʂɨ mɨga na pa pʲuw ɨʈʂɨ dʒʲe heʈʂobamme mɨga na ʧʲew go pa pʲuw ɨʈʂɨ ɲi ʃipʲow go laɲe ɲeɖ͡ʐɨno awu í ʃipʲow go laɲe pa pʲuw ɨʈʂɨ dʒʲe he iʈʂobabi sɨna veɖuw ã se sɨnɖaʌeɲe sesɨjo sesɨjo sɨnɖaʌeɲe pa pʲuw se í dʒʲe sɨnɖaʌeɲe sesɨjobabiɣa nɨna ɲi husa ʈuɣusa ɖ͡ʐusa ʈumosa ʂɨɲe he nɨna ɲi ʂɨkɨʌeɲe ʂi ʂɨɲe ã he aɲawa ɖ͡ʐugu-ɖ͡ʐuʌu ã ahuge ɲeɖ͡ʐɨno i ɖuɖa ʈawgʲew i ɖuɖa ɖuɖa husa ʈuɣusa se ʃipʲowɖe pa se í jo sɨnɖaɲe ahuge ã ɲu mazesɨw dʒʲe se zekɨʌe ɲu zesɨw ã muʌo dʒʲe se ʧʲiɣikɨʌe sɨnɖaɲe se uʈʂoɲiw ʧʲimaɲiw dʒʲe se kakɨʌewɖe sejo kakɨʌewbabi sɨnɖaɲe sesɨjo ɲi ʈawgʲew awu ɖuɖaɣa ɲeɖ͡ʐɨno i ɲimedʒʲe he ʃipʲow ʈʂuw he dʒʲe hago laŋhu ʃipʲow ʈʂuw he dʒʲe ɲeɖ͡ʐɨno awu

i ɖuɖaɣa sese se se i i ɖ͡ʐiiɖaɣa se í ʈ͡ʂugbabi sinabiʂime sebabei hã ẽ se i lihakiʌi saw-sam na awu no zew maɖ͡ʐiw aɲ no zew maɖ͡ʐi ɖaɖaw se i aɲkʂomʲa se í zeɖ͡ʐiɖ͡ʒʲo ɖuwa se i awu i zeɖ͡ʐiw aɲ i zeɖ͡ʐiw je ɖ͡ʐimed͡ʒʲe na ɣabo u ʈivad͡ʒʲo huʂi u ʈivad͡ʒʲo ɣow-ɖ͡ʐuw u ʈivad͡ʒʲo se ɣabo je aɲkʂom ba ʈ͡ʂube se i aɲkʂomʲa ɲi saw-sam na ʂid͡ʒʲow ɣabo se i awu no pʂiʈ͡ʂaw ɖ͡ʐimed͡ʒʲe aɲ no ʂimʐod͡ʐiw ɖ͡ʐimed͡ʒʲe se saw se sam je awu i pʂiʈ͡ʂa-ʂimʐod͡ʐiw ɖ͡ʐiw nina se i i u jo ʂiɲe u jo zeɲe aɲawa ɖ͡ʐugu-ɖ͡ʐuʌu sese a i d͡ʒʲe mapʲofi makuvu maɣimʲofiɖamd͡ʒʲe kuvufiima ɣimʲofiima he ɣabo i ʂiweɲe awu aɲ ɲi se i zeɖ͡ʐiwbawe pum saw-sam pumɖamd͡ʒʲe aɲkʂomʲa na zeɖ͡ʐid͡ʒʲo se i jo mazeɖ͡ʐi ɖaʌeɲe ʂaw ʂaw jo ɖaɲe id͡ʐi je id͡ʐi mau je d͡ʒʲe u ge lad͡ʒʲow ulu mau je d͡ʒʲe u ge lad͡ʒʲow ɣabo je aɲkʂomʲa se i zeɖ͡ʐiwe se i saw nawa sam nawa awu no zeɖ͡ʐiw ɖ͡ʐiwe aɲ no zeɖ͡ʐiw ɖ͡ʐiwe aɲ nó pʂiʈ͡ʂaw ɖ͡ʐiwe aɲ nó awu nó ʂimʐod͡ʐiw ɖ͡ʐiwe ẽ nó pʂiʈ͡ʂa-ʂimʐod͡ʐiw ɖ͡ʐimed͡ʒʲe ã koɣofu pofiɲe pumoɣi pofiɲe sim ɖiga͡ʐifiɲe ɣiʌi ɖiga͡ʐifiɲe ã ɲeʂi akasa a ɲepʲe akasa a ɖaɲe kuvuɲe ɣod͡ʒʲow se je saw nawa sam nawa se i veɲe ʂid͡ʒʲo ɖawe no saw nawa no sam nawa awu no pʂiʈ͡ʂaw ɖ͡ʐiɲe aɲ no ʂimʐod͡ʐiw ɖ͡ʐiɲe kuɣofu pofid͡ʒʲo pumoɣi pofid͡ʒʲo ɲeɖ͡ʐi kuvufid͡ʒʲo no kuvufid͡ʒʲo he gesa kuvufid͡ʒʲo gemi kuvufid͡ʒʲo husa-humi polafiivod͡ʒʲo saw ʂikiʌed͡ʒʲo sam ʂikiʌed͡ʒʲow je saw nawa sam nawa awu i pʂiʈ͡ʂaw ɖ͡ʐiwe aɲ i ʂimʐod͡ʐiw ɖ͡ʐiwe muhu-muhu no he pʂiʈ͡ʂaɣi no ʂimʐod͡ʐiw maɖ͡ʐiʂome ɖ͡ʐo ɖ͡ʐo mau ɣabo ge kaʂomed͡ʒʲe awuɲe maʈivaɣme aɲɲe maʈivaɣme sonaw aɲe ʈ͡ʂiɲewe soŋiw aɲe ʈ͡ʂiɲewe hebe se i saw pum sam pum saɖaʌea tʃʲemed͡ʒʲe a je ʈ͡ʂi ɖa ɲe ɖaɲe ʈ͡ʂoʈ͡ʂi guɲe ɲeʈ͡ʂi guɲe ʂid͡ʒʲowe i haŋe samʲoɖama i sinɖa ʂid͡ʒʲobe kako ge sagɖaw se miʈ͡ʂi-mulo ɖ͡ʐivosaɖaw nina i i ʃi zeɲe ɲu zeɲe ʂid͡ʒʲow i muhusa a je i sina ɣabo ge ʂid͡ʒʲobe sejow kako ɖaɲe ʂiɖaw je ɲeɖ͡ʐi i no i ʈawgʲew i ɖad͡ʐiɖaw se i kako ɖa awu i pʂiʈ͡ʂaw aɲ ʂimʐod͡ʐiw ɖ͡ʐiɖaw nina se i mikew pofid͡ʒʲobi miɲew pofid͡ʒʲo bosa pofid͡ʒʲo humo pofid͡ʒʲo safum pofid͡ʒʲo miɲem pofid͡ʒʲow sim ɖiga͡ʐifid͡ʒʲo ɣiʌi ɖiga͡ʐifid͡ʒʲo kuɣofu-pumoɣi saw-sam polafiɲe ʈ͡ʂelafiɲe ɣofid͡ʒʲo nina a awu aɲ i zew ɖ͡ʐid͡ʒʲow nina i sinaɣi pad͡ʒʲow je se je jalu no tʃʲed͡ʒʲew sebaba a je a je saw pum sam pum laɖamad͡ʒʲe jalu tʃʲepad͡ʒʲew sebabe sejo no ha tʃʲed͡ʒʲo maɖaŋhubei no zeɖ͡ʐiw hebabei se i aɲkʂomʲa aname ẽ ɲeɖ͡ʐi no i savoaɖaw ikemɲi ge ikeŋko ge ha savoaɖama miʈ͡ʂi ɖ͡ʐi ʂid͡ʒʲo nina i miʈ͡ʂi ɖ͡ʐisiɲeme mulo ɖ͡ʐi ʂid͡ʒʲo nina i mulo ɖ͡ʐisid͡ʒʲobame se mow kiɲa zeɖ͡ʐi mazeɖ͡ʐimd͡ʒʲe pʂiɣeʈ͡ʂod͡ʒʲow nina i pʂiɣeʈ͡ʂod͡ʒʲobe sejo awu aɲ i zew ɖ͡ʐiɖaw nina i se jalu no ʈ͡ʂuʌe miʈ͡ʂi-mulo ɖ͡ʐi mimsa ʈ͡ʂisim-ɖoɣimɖamad͡ʒʲe i safum pʲosiɲe miɲem pʲosiɲe ẽ sumu ɖiga͡ʐifiɲe ɣiʌi ɖiga͡ʐifiɲe sawbaɲe sambaɲe ɣod͡ʒʲow sinai a ɖud͡ʒʲowe se se i bó aɲkʂomʲa misa-miɣaw huʈ͡ʂa ɖ͡ʐuʌid͡ʒʲo nina je muhusa je muhusa i ɖ͡ʐiw i boɖaw ɖ͡ʐiw iwe ẽ biɖ͡ʐiw i boɖaw

biɖʑiw iwe ʈʂisim ba bow ʈʂisim ba ba uʈʂo ba uʈʂo kadʒʲoʂowe ɖoɣim ba bow ba uʈʂo kadʒʲoʂowe no aɲ no awu no ʈʂisim guaʌeɖamdʒʲe ɖoɣim guaʌeɖamdʒʲe kai ba ane ɣabo u ɖaɲe ʂidʒʲo ɖawe ane huʂi u ɖa ʂidʒʲo ɖaweɲe tʃʲewbaw ʈʂisim badʒʲe he gugeaʌe hebe ẽ ɖʑiw ɖʑiw-biɖʑiw ba dʒʲe no he gugeaʌew he ẽ awu no zew ɖʑiwe aɲ no zew ɖʑiwe awu i zew ɖʑime aɲ i zew ɖʑime huʈʂaw he humi ʈʂaʌilai veɖuw ɖʐumi ʌiʌilai veɖuw huze-ʈʂizeɲe ɣodʒʲow ɖawe he anaɣi pʂiʈʂaʌew hebabe no ha maɖaŋhube afomia liha-kiʌi saw-sam ná kinɖa zeɖʐi ʂikedʒʲowwa se í ba vemtʃʲe tʃʲeja se na kiɲa zeɖʐiɖamdʒʲe ago ze age ɖʑipʂeaʈʂaʌe idʐi-ulu aɣa ɖʐuveɲe zeɖʐiɖa i velaɲe awu i zeɖʐiw aɲ i zeɖʐiw je ɖʑilaɲe ʂidʒʲo je ɖʐu ɲi se í ba vemtʃʲe tʃʲeja siɖʑiɣepiɣi saw-sam na mimsa dʒʲe dʐawha ge ʂikiʌeɲe nano kaɖamdʒʲe ẽ fuvoɣepiɣi ge ɣoka nambo magow siɖʑiɣepiɣi ge ɲekʂi nambo goɲe siɖʑiɣepiɣi ge ɣabo i dʒimedʒʲe nina na maɲiʂigʐiɲ-ɖʐiɣiɲ laɲe nina u ʂidʒʲo se i maɖaŋhu se i ba tʃʲeja sé sina zeɖʐiɲɖamdʒʲe naboɣa pʂiɣeʈʂoaʈʂaʌe sinaɖamdʒʲe nina saw saw dʒʲe saw pum ʂiɖaʌea tʃʲemedʒʲe awu aɲ i zeɖʐiw akasa a ɖudʒʲow ɖʑiladʒʲo ɖʑiladʒʲo a ɖʑiladʒʲo je se i zeɖʐiw se í ɖʑilaɲe akasa a nina ajo ɖʑilaɲe kinɖa ẽ ʈuɣu-ʈumo isa hoɖuw kinɖa ʂidʒʲoma kew-ɲew pʲo ʂidʒʲoma se sina se i tʃʲeja se se na se i ná zeɖʐiw je se i zeɖʐiwbabiʂime saw-sam dʒʲe pum ɖumedʒʲeɣa kiɲa zeɖʐiɖamdʒʲe a je ɖʑiladʒʲoba ɖʑiladʒʲow nina se i siɖʑiɣepiɣi ge kadʒʲo nina nina ɖʐu dʒʲe kumʲola ɖʐu dʒʲe kujola ɖʐu dʒʲe laɲe u ʂidʒʲo se mau se i kiɲa zeɖʐiɖamdʒʲe na ɣoka nambo ge fivo ge godʒʲo seɖamdʒʲe se i ba me vemtʃʲe tʃʲe zeɖʐipiɲea se se i se i veɲe ʂiwe tʃʲe zeɖʐimɖamdʒʲe se naboɣa zewɲe vʐiɲe ipʂiɣia ge ɖʐeʈʂikʂaʌe na kuɣofu kuɣofu poɲe kuɣofu zeɲe ɣodʒʲo maɖaŋhu pumoɣi zeɲe ɣodʒʲo maɖaŋhu huʈʂaɲe ʈʂiʌeɲe ʂidʒʲo maɖaŋhu ɖʐuʌiɲe ʈʂi ze ʂidʒʲo maɖaŋhu ukʲowhuw meɖuɣo ʈʂudʒʲo maɖaŋhu se se i ʈʂudʐia ba se ná se saw na zeɖʐiw je se na zeɖʐiwbei seʂo je nina liha-kiʌi bó ahugeɣa ɲi ape ʂiw awu ʂiwgeɣa ɲi ẽ kuɣofu pumoɣi zeɲe ʂikeɲe awu na zeɖʐiw aɲ na zeɖʐiw je vi ɖa ɲe ɖaɲe ʈʂi guweɲe guwe tʃʲeɲe se liha-kiʌi bó sina mobi kako kako ɖame dʒʲe misaw hohudʒʲo se na kako maɖame na nukuɣu ge ɣodʒʲobabi se na se i vemtʃʲe se i zeɖʐia ẽ sina padʒʲo se hol na kiɲa zeɖamdʒʲe se na ɖʐugu-ɖʐuʌu i ɖʐu nina kinɖaɲe idʐi aka ulu aka kinɖa na tʃʲeʌe-meʌe ɖa ʂidʒʲoma kiɲawa ɲukʂum-aʂim kiɲawa kinɖaɲe kako ɖaɲe kinɖa ʂifidʒʲoma se i zeɖʐia se mimsa na mimsa nago ɖaɣa na ʈʂisim guahubabi ɖorim guahubabi se na dʒʲe tʃiɲiɖaʌea tʃʲemedʒʲe mimsa i dʒʲe lihakiʌi bó muhusa dʒʲe kako ɖaw mimsa dʒʲe kako ɖaw kako je ɖaŋhuɲe ɖaɖaʌea tʃʲeme ɣabo u ge kaɲe na nano kaɖamdʒʲe ɖuk tʃinʈa maɖadʒʲo sese awu aɲ zeɖʐiw maɖʑiw se i se dʒʲe maɖaŋhubamme na kinɖaɲe na u ʂidʒʲo ɣabo ʈʂiladʒʲowa se i ʈʂudʐia sejo muhusa na

hol aɲ zeɗʐ̨i̯d͡ʒʲo awu aɲ jo zeɗʐ̨i̯d͡ʒʲo hol kɨna ɖaɲe bo ɖaɲe luko ɖaɲe kɨnɖa ʂɨd͡ʒʲoma ɛ̃ kew-ɲew ɨlage maʂɨw kew-ɲew i pʲoɲe kɨnɖaɲe bo luko ɖaɲe huʈ͡ʂaɲe ʈ͡ʂɨ zekeɲe ɲeɖ͡ʐ̱i-no veɖuw ɖ͡ʐ̱u kɨnɖa ʂɨkɨʌe mɨsaw kɨnɖa hohukema se i zeɗʐ̨i̯ha ɖa muɖuau jow jowhu ɲeʈo ɲeʈo ʂɨv͡ʐ̱ɨw a ɲi ɲeɖ͡ʐ̱ɨʂɨɲ ɖamd͡ʒʲe ɲi ahu ge bupe-ɲipe í ɲu í ɲu je mamuɖuaud͡ʒʲo se ɲu ɲubó ɲeɖ͡ʐ̱ɨʂɨ ɖamd͡ʒʲe ɲi ahu ge ɲi ɲu ɨme ɨme ɲu ahu ge aʂma ape ʂɨw awu ʂɨwgo ɲume se i hol ɲi ahu ge ape ʂɨw awu ʂɨw ge nugo na ɲe ɖaw sap̱ʂe na ɲe ɖawbo jalu i ʈ͡ʂud͡ʒʲebi nugo na ɲe ɖaw ge sap̱ʂe na ɲe ɖaw ɲegi pom nugo na ɲe ɖaw ɲegi ɣɨ se a kaʌid͡ʒʲo ɲe ɖafiɲe ʃʲoka ʃʲoka ʈɨkʂ̱ɨ sejo paɣubo ɲiʂo se se ɲelɨʈ͡ʂɨbo sɨge ɣizɨ sejo kɨɣaʈ͡ʂo sɨnajo puɲe ɣaɖ͡ʐ̱ɨ ɣaɖ͡ʐ̱ɨ kakeɣ ɖaʌeɲe ɲegi ɣɨ je ɖafiʌeɲe ɲegi ɣɨ je ɖafiʌeɲe ɲe kaʌiw je ʂɨpʲow ana liʂi-lɨbaw ʈumo ʧʲeɣiw veɖuw fu je ʃɨgbabiɲeɣa mim na ana ge ʈuvo je ʧʲe laʌe ge ago veʈ͡ʂɨ ʧʲe laʌe ago a je moʂi gi laʌe ba ba ba ba ba ʧʲeɲe muʌo ɖaɲe gʲoaʌe fu je i laɣa ʈʂɨhiɖa gi laʌe ɖ̱ʐ̱eŋ ɖɨgo na je seŋsa malaɣafisa mim na laɣaʈʂaʌe sɨnɖa muhu na fu ʃiwɲe fu mim na laɣaʈ͡ʂɨɲe ɲi ahu ge je ahu ge mid͡ʒi ɣusso ɲi ʂaɲi-gɨbʐ̱ɨ ɲi se i sɨna ɖaɲe sɨna ɖaɲe liʂi-lɨbaw ɖaɲe ʈ͡ʂɨɲe sɨʈuɲe ɖa ʂɨɲe aŋasa na d͡ʒʲe se a lɨbaŋ se nugow safum-mɨɲem keɣɨɲe na ʈ͡ʂa ʈu se ɲegi pom nuɣuɲe ɲekʂ̱umʐ̱o nuɣuɲe ge suʈu ge d͡ʒʲe ʈ͡ʂad͡ʒʲo ʈud͡ʒʲo luɖʐ̱u-luɲu kaguwa sɨge sɨge ana ʃʲofu ɖa ɖ̱ʐ̱eŋ suʈ͡ʂo ɖa ɖ̱ʐ̱eŋ ke ke ke ke keɲe ɖa seŋ sɨnɖa se mɨʈɨ na sewbi ʧʲeɲe ɲe ɨkɨɲ kaʌiw je sɨmiɣi mapufid͡ʒʲo ʃʲomiɣi mapufid͡ʒʲo ʧʲeɲe ɲi nuɣuwd͡ʒʲe ɲekʂ̱umʐ̱o nuɣuɲe sɨna ɖaɲe sɨna ɖaɲe ʂɨw se ja lɨhakɨʌi se ɲiba sɨnɖaɖamd͡ʒʲe ɲiɖamd͡ʒʲe ahuge ape awu ʂɨw ʂaɲi-gɨbʐ̱ɨ ɲeʈʂɨ a ɖa ʂɨkew kew nabo ʃɨpʲowbo mamuɖuau he ʈʂuw ʈʂud͡ʒʲoʂo muhu d͡ʒʲe kew na d͡ʒʲe ʈʂud͡ʒʲo mukʂ̱om ɲi d͡ʒʲe ʈʂud͡ʒʲo maʈʂufiw na maʈʂuɖamd͡ʒʲe ʈʂufiw ɲi he ʈʂui he ana ɖa jaɖamd͡ʒʲe anɖa ʂɨwe anɖa ɖowe ahuge ɲi anɖa ʂɨwme ɲi fu kuɲe ʈ͡ʂɨ ɣiɲe mɨʈɨ na d͡ʒʲe fu kuw jo ʂasa nɨʂɨ nad͡ʒʲe ʈ͡ʂɨ ɣiw jo ʂasa ʈ͡ʂaɖʐ̱u jo ʂasa mɨʈɨ d͡ʒʲe mad͡ʒikufid͡ʒʲo nɨʂɨd͡ʒʲe mad͡ʒikud͡ʒʲo na veɖuw se ja lɨha-kɨʌiboɣa i i ɖaaʌe paʈ͡ʂɨɖaɣa se na sɨna ahuge ɲi sɨna se ɲi se na sɨnaɖamd͡ʒʲe ge ɖaɖamd͡ʒʲe na sonaw-soŋɨw ɖaw na batʃʲaiɖaɣa maɖaw na ʈʂã ʈʂã ʈʂã ʈʂã ʧʲe he mɨga ʧʲeɲe mɨga ɖaɲe ʈɨkʂ̱ɨɲ ʧʲeg sonawɖamd͡ʒʲe ʈɨkʂ̱ɨɲ ʧʲeg se pawɲe ɖaw na mɨga maɖad͡ʒʲobi ʈɨkʂ̱ɨɲ d͡ʒʲe matʃʲed͡ʒʲobi mɨga d͡ʒʲe maɖad͡ʒʲobi ɛ̃ ɖ̱ʐ̱ed͡ʒʲo se ge ge aʂma ge ge ge d͡ʒiɲe í ba batʃʲaiwe batʃʲaiwe í sonaw-soŋɨw i batʃʲaid͡ʒʲo se mɨga maɖaw mamaniw na ja lɨha-kɨʌi he mɨga ɖaw hebabi ahuge ɲi i d͡ʒʲe saʈʂo ɲi mɨɖ̱ʐ̱ɨ ɣusso ɲi saʈʂo ɖ̱ʐ̱u maʈʂuɖaɣa d͡ʒʲe maɖaŋhu sɨna ɲi je ɲe ɖad͡ʒʲe liʂi-lɨbaw sɨnɖa mɨʈɨ na d͡ʒʲe sɨnɖa seŋ ʃʲofu ɖa seŋ suʈ͡ʂo ɖa seŋ sɨnɖa nɨna na sama sama sɨnɖa seɲe ɖa fu ʃiɲe vo muɲe ana ʈ͡ʂaɖʐ̱u ɖa ludʐ̱u ɖa sɨnɖa ʂɨw sebabe ahuge mɨɖ̱ʐ̱ɨ no ɣusso no ɛ̃ ɲi kʂɨɖ͡ʐ̱ɨ powɲe ve pow se ɲi kɨnɖa ʂɨwma ʧʲehoʌe aki na awu na ɛ̃ sap̱ʂe no ɛ̃ ud͡ʒʲuɣsa a

ɖaɖamdʒʲe no ẽ fu kuwɲe ku gaʌe ʦi ɣiwɲe ɣi gaʌeɲe no safum no mɨkew-mɨɲew na no vʲesaw dʒi keɣiw na no anaiʈo no fuʈo no ʦaɖʐuɲe no luɲuɲe no kaɖʐɨɲe no kaɣaɲe no fuɲ kuw no ʦi ɣiw jo no mɨkew-mɨɲew safum-mɨɲem na ɲe udʒʲusa a ɖaɖamdʒʲe na koɣiw ɖaɲe ɖawbi sɨnɖaɖa na nɨlvow no ukʂumoɲe no ɨɲɲe ɖawje no safum ɨɖʐa mɨɲem ɨɖʐa mɨkew-mɨɲew ɨɖʐa no aʂma kʂew-kʂem no bosa humo aɲa ɖuw na na ukʂumo sese no ʈa í ɲeɖʐɨ ba ɖaɖʐɨʌew no ba ɖaɖʐɨʌew ahu ge humi ba ɖaɖʐɨʌew ɖʐumi ba ɖaɖʐɨʌewɲe veɲe no sapʂe no je ɲe ɖew maɖafiw aɲeɲãsa a ɖaɖamdʒʲe no ʦaɖʐuɲe luɲuɲe ɖaɲe no ku gaɲe ɣi gaɲe no safum-mɨɲem mɨkew-mɨɲew na no ana ɖaɲe kuvu-miɣi laɲe bʐɨga jo awu na ʂɨkeʌew aɲ na ʂɨkeʌew aki na ʂɨkew awu na ʂɨkew je no sapʂe no kʂɨɖʐɨ he aɲababeɲe kiɣi no ɲe vi haɲawa poɲe he aɲawa he no he sapʂe nobo he he ɖaadʒʲew hebabe no ajo fuɲ fu ʃiɲe makafidʒʲo vo ʃiɲe makafidʒʲo no he fu kuw jo ʦi ɣiw jo he ɣidʐoaɲe no kʂɨɖʐɨ-ɲevi no he pofiaɲe safum-mɨɲem na he nɨlvow ɖaɲe he kuvufiadʒʲew hebe age i ʈʂudʒʲo ba maʈʂudʒʲo ʈʂub háɲa laʌewba ʦadʒʲo dʒʲe laʌewba ʦʂow mɨkʂɨwba ʦʂow no maʦɨbuwa kai no ɨlgɨ a ɖaɖaba ma apʲow imi ʦʂɨmso ku ʦabaɲeba se se na ɲege la kabaɲeba ɖakʂow la kabaɲeba ɖakʂodʒʲobaba se ʃʲobo ʦʂɨlabaɲeba ʦʂula no neʂɨ na ʦakebaɲeba ɖuwwa awu dʒʲe ɖuʂowa vavum gezaɲ ɲiʂɨw ah me me ɖamdʒʲe ku ʦabaɲeba am sɨnɖabaɖa sɨna koi ẽ no ma ma aɲe maʃiwʂowa kuw ɨtʃʲa dʐaɲ ɨtʃʲa pe ku ʦaɲ no bufu na magiʈuwa se ɨlgɨ kʂɨ ɖʐɨ bo ha giʈumfuɲe ve no bufu ʈuɣi wa no ape ɨɲiɲ je siɖɨm nofum ɨɲiɲ je atʃʲombuʂum wea bá ɖʐu ʈʂuija ma mamulosɨbegsa ma ɖʲowwa apʲow aɲa ɖʲow kʂum go ʃiɲʂɨme sepa goʂɨ age kaʦʂowbaba kamʲew ʂɨpo zɨ ɖaɣiʌewba se ba kunnu ɨʂɨ ge vɨla a ɖuwa se ulu mi ʃʲo na tʃʲɨke-tʃʲɨɣe se ma ẽ se tʃʲembʲa se mi pʲewɲe se kahua kadʒʲeba ma ɣeɖamdʒʲe ha ɖadʒʲobia sebo sɨnɖawʂɨme ẽ umsowa se i sabun ɲiwme ɨke ʦʂedʒʲo karni sɨnɖa se ʂɨ fuaɖaba a se ɖokan ɲihome se huɣi ge haŋo ɖokan ʈʂuka dʒʲe ɲiw ma se no se maɖaŋhuʌebi ma ɨʌa kamʲewɖawa se noɣa ɖʐegʈʂaʌe ʃʲoɲ ge ʌiʌiʈʂaʌewa ma na no maholu na hohuʌe ge ʃʲoɲ ge ʌiʌiʈʂaʌe ma ɨtʃʲa dʐaʌewba no sɨge sepa a ɖʐaʌewba ʃilowʂowa ma ɣɨnaɲeɲe ve ma ʂɨ ɖakʂow bo ɲiwa ba dʒʲe dʒisala ajogo se ba dʒʲe dʒisala ajo ẽ ava olɨgɨ gi dʒʲe laʌew ge no ɲegi kʂɨ-ɖʐɨ ɲegi pʂɨɣi-pum sɨna homeʂa sɨna ɖʐumu kawbabi upai ɲi dʒʲoaʦɨ kawbabi no akasa kako dʒʲe maɖawba se age ɖafume veɖuwbaba gʲe ʦɨ je hɨʈʂɨi a ɖuwʂowa se no aŋkʂo na vi ɖaʂowa se no aŋkʂo iɲiɲ je kirɨw tʃʲewwa ge bo je ahugebo no ʦula ɲiɖa bosta ɖaɲe ʃʲe kahuwbowa miʂɨnɖʐo je miʂɨnɖʐo ɖuwʂowa se na suʂoiwa ɖʐɨ kʂɨ-ɖʐɨ kʂɨhua ɖʐɨhua a ma kimi go kaʌidʒʲobaba ajo ba la dʒikedʒʲo kʂɨhua ɖʐɨhua je dʒibaɲeba ɲikʂɨ ɨʃî jo dʒidʒʲobabi ʦɨ kaɖa ʦawbaba mane sɨna ɖaŋɖa ɖaɲe ma ha veɲema ha veɲema

ɖaŋbiɲe ma agɨ kʂɨ muhusa a mimsa a ʂi ɨfo ʌaɖabiʂɨme usso maʈʂew a ma kɨleba kʂɨ aʈɨɣa gʲowʂowa iɲi ɣikuŋwa se ɨʃĩ jo kagɨŋ sina kakɨʌeʈʂowbaba no assɨ natʃĩ ge dʒibawa assɨ ʈo ɖʐɨ maɲ i ha ɖʐɨsadʒʲoma gaʂɨ-bela ha ɖʐɨsadʒʲoma veʈʂɨasa ɖʐɨsadʒʲoma ha ɖʐɨsadʒʲoma maɖaŋhu ẽ ẽ ɖʐɨdʒʲobaɲe ma maɖʐadʒʲoʂowa ba sinɖa kawʂɨme pʂɨnʈʂu veɖuwʈʂobaba no ẽ aʈʂɨme nofum dʒʲe ɖʐaawba no ʈas ge aʈʂɨ ɖʐɨawba ma se nɨna na poliba-polibebamme no ma no se ɖʐɨlaʈʂoba basa kɨɲa ɖuwwa ba kai ma ɖʐowa ha ɖadʒʲo kelɨɣoɲ kaɖa ɖababa kelɨʌeʂabiɲe ɨvʲu kʂɨ adʒʲoʌi a ke ke ɨvʲu pom ku ɖʐɨlaʂoiwa keawba no nokʲe madʒʲe gʐofoaɖabi sa ẽ ʈʂadʒʲobaba no kʂɨhua ɖʐɨhua je vemtʃʲew se maʈʂafiʈʂowa hopɨɲedʒʲo jow jo je kɨnɖa ʈʂadʒʲowa sebaba sonoa ɖʐowa ɲi kʂɨ a ɖadʒʲo ɖaibe sono no noɲiɲ kambome ɨniɲ se ɲi kʂɨ ʈʂɨ ʃiw ɲi kʂɨ ʂipʲo ɖʐowme ahugomɖo ɖʐowme ɲikʂɨ ʈʂɨ ʃiw a ɖajo ɖaɣibe ɖu ɲikʂɨ a ɖadʒʲoɖaibe ɖʐu maɖadʒʲoʂomme ɲikʂɨ ɲikʂɨ ahuge ʂipo ɖʐow ɖa ʂiɲe a ɖadʒʲo ʈʂɨ ʃiw ɲikʂɨ ɖʐowa ba laʌewmma o no na laʌembe ɖʐowa ʈʂadʒʲo je ʈʂadʒʲo dʒʲe o se nodʒʲe laʌembi ʈʂow name ʈʂɨ ʃiw ɖʐebo ɲikʂɨ ʈʂow ẽ ʈʂɨ ʃi ʈʂow huɣi ɖʐeke ɖʐowa umɖʐu mɨkʂɨwmma ʈʂow ʈʂow ʃimʲebowe ʈa ɖʐow ba ʈʂɨbugdʒʲeʂa ba ʈʂɨbugdʒʲe fa ʂoija ʈe ba ʈʂɨbugdʒʲe me u jo ɖa ɖala ʈʂɨ ʃidʒʲo je anɖa ɖadʒʲowa anɖa mɨkʂɨdʒʲowa ɖʐowa kai ba ʈo sɨge ɖa ɖʐegbe no ajo a ɖaje ɣoivodʒʲomme kai ɖʐowa ba kɨɲa ɖagɖabia ɖʐowa ɖewma imima ʈʂɨimso ma mo sɨlatʃʲe ma ɖʐowa no bo maɖamɖoʂa masumɖoʂa ano ba ɖʐekɨʌeaba umɖʐu mɨkʂɨmko a ba ziɖɨbua ʈʂɨbugɖubuagɖa ba ɨɖʐow ba ʂipo mauwa ba kai ɖʐowa notʃĩ ge dʒʲe a ɖagdʒʲebe kai-kai-kai-kai-kai-kai kai ɖʐowa ʃiɖabe ʃiɖabe ʃiɖabe ɖʐowa ɲikʂɨ ʈʂɨ ʃi la ha ɖajowa ɖʐowa ku ʈʂaʌe he na ha ɖadʒʲoluwa he aɲa ɣe mʐo ku ʃiɖabi ɖakʂodʒʲoma mo ha ɖajowa ʃʲo ɲiwa se ʈʂɨlaɲe ɖalaʌedʒʲobamma se ɖakʂow lakuɲe ba ɖʐu ɖʐu ʈʂakedʒʲowa baɲi ɖuwma bowu je ɖʐowa baɲi ɨniɲ hawa bowu ɨniɲ je o sejo baje ɨniɲ se ʈʂɨ bo se ɨlgɨ kʂɨ ʃibaɖo ɖʐu ʈʂakedʒʲowa ba se ɖʐowa no bo dʒʲe he a bo ɲi ɲikʂɨ a ku ʈʂamɖʐuaʌebaɲeba sa a ku ʈʂamɖʐuaʌe kaʌibaɲeba ɖʐowa se ʈʂɨ bo ha maʃiw ahwa gewa ʃiɖawa no se no aka ɖʐow ba madʒija se ba no ʂipo ʃi ana ɖibʐow go humʲe dʒʲe dʒigɨŋɖa ʂipʲo ʈʂawba ɖʐowa sinɖa ʃʲofu na dʒʲe kakɨʌeaʈʂɨɖaw kai ɖʐowa no ʈʂɨ ʃigɨŋɖa na dʒʲe ʈʂa pʂɨ ʈʂagɨɲ a ʈʂakegdʒʲoma tʃʲe se no ma kai ɖʐo maɖʐɨɲebe tʃʲe sinɖammewe ɨnɖa ʈʂɨ ʃi ɖibʐogo gi kaʌiɲe kaʌiŋʌe matʃʲa sɨgo nodʐo na dʒiaŋ ɖʐowa ɖʐowa ɖʐow fomia ba ha ʃigɖavo tʃʲe ka ɖʐowa no ha maʃime ʈʂɨ ʃibaɖame tʃʲe ba ahua ba ʃiw ɖʐedʒʲow se a kɨɲa ʃi laʌeɖa sinɖa ʃilaʌeɲe ha ha ɖabaɲa ba ba bufu na giʈuʂoma ba bufu ɨniɲ je ha je ʈuɣi sejo bape ɨniɲ je o bafum iniɲ je ha je ɖʐowa se ʈʂɨ mulosɨbegɖa tʃʲe no ɖʐɨhuɖawa se ma ʈʂɨ mulosɨbegɖa tʃʲewa se nó se badʐajo na se atʃʲombu sina ʈʂuɖaba se dʒʲo ku ʈʂa ɖaladʒʲeɣi mulosɨbeg ʂipo zɨ ɖagiŋ

t͡ʃʲewwa se se ba t͡ʂʉi je sina mulosibe silat͡ʃʲema ɖʲamma se i o kʂum go ʃima o ba sigoʂi t͡ʂʉi ʃiɲe kakiʌewba t͡ʃʲewa huɣi huɣi ɖ͡ʐumu kabama akiʌa kaɲe ba hit͡ʂi naɲe d͡ʒʲe kamʲeɣiaʌeŋ t͡ʃʲewa at͡ʃʲa ʃo iʂi ge ɖ͡ʐumuwma mo kunnu iʂi ge kinɖa ɖ͡ʐumuɲa se mi kina ɖa pʲeɲa hit͡ʂi je ulu ge ɖumma ma hit͡ʂi je ulu ge ɖu t͡ʃʲewa ɖe ba mi pʲewɲe gʲohuad͡ʒʲe t͡ʃʲewa sinɖa ba maɣeʂoma se ba je ge kʂum gomɖo ɖ͡ʐumuɲe ge ʃiɖa kaɖohi t͡ʃʲe no ɖ͡ʑihuɖo je ɲi je nina akasa sina maɖafiw ba sinɖeɣi t͡ʃʲewa bakʲe d͡ʒʲe ʂi fuaɲe ɖa kahi t͡ʃʲe je umso ma ba siɲa t͡ʂʉi ʃiw se p͡ʂila t͡ʂela t͡ʂuka je t͡ʂuka ɖuwʂoma se si je t͡ʂuka ɖala ahugo t͡ʂuka ɖalala hit͡ʂi naɲe at͡ʂʉi naɲe makamewʂoma ba je aɲa t͡ʂʉi ʃi kaŋ kina ɖaɣiɲa sinɖa hinɖa naɣit͡ʂʉi kina ze ɖaja sa ba ʈod͡ʒʲo zi ɖud͡ʒʲo zi maɖaʂoma t͡ʂi gagɖa t͡ʃʲewa kai ɖ͡ʐowa no inɖa ba sige kakud͡ʒʲobi t͡ʃʲe no sige t͡ʂʉi giw t͡ʂag a ɖa d͡ʒiahu je ba t͡ʂʉi ʂipʲo ʃiɖa t͡ʃʲeɖa t͡ʃʲe ba hago kakiʌeɲɖa ba ʂipo nina mau ɖaɲd͡ʒʲe ba se it͡ʃʲa bo ʃilaba sige t͡ʂat͡ʂʉobaɲ t͡ʃʲe ɖ͡ʐowa ina maɖaɖa ɖala ɲid͡ʒʲe me me la kaila t͡ʂʉi ʃiw ɖakʂow je bulu bulu na ʈʂabeɲe ɖ͡ʑiwa ɖakʂowɲe ʈa ɖ͡ʐowa ajo ʃiw d͡ʒilaibia sina ɖ͡ʐuɖamɖowe ʈa a ɖ͡ʐowa ɲi d͡ʒʲe ʈʂaɣoɲ veŋ ʂipo zehu kaŋwa ɖ͡ʐowa no t͡ʂʉi ge t͡ʂuhubamme se ʈʂagow-ʈugow d͡ʒʲe la d͡ʒiwʂoma bafum ɖa ɖ͡ʑisaɖaʂoma sinɖaɲe ba ɲegi kiɲa kiɲa ɖ͡ʐumu ka ɣow ba huɣi ge ɖ͡ʐowa a kuw d͡ʒʲe huɣi huɣi ɖ͡ʐumu kaŋ ba se t͡ʂʉi ʃiba kagua bo magifiw d͡ʒʲoabaɖeja se ba bowu i se baɲ i se ba kako d͡ʒʲe maɖawbi sinɖa t͡ʂʉi ʃimɖo ʃi-ʃiɲe ɖa ka ɣobamma gʲe kina kina ʃʲeɲe t͡ʂʉi t͡ʂʉi hai t͡ʂi giwba hit͡ʂi je ɖ͡ʑu viɖa bowumkʂo iɲiɲ i hawa se inɖaɲe se t͡ʂʉi je se ba se guɖ͡ʑow t͡ʂibaɖabia e miʂinɖ͡ʐo hajo ɖawwa miʂinɖ͡ʐo ɲi t͡ʃʲewa no ɖ͡ʑihu he figiɣa umu iɣimbo umu he na ɖaɲ t͡ʃʲe ahuge makakiʌelu sige se na ɖaɲe figiɣa iɣimbo na ɖa sint͡ʃʲeɲe no ɖ͡ʑihuwa se suʂoma se na se umɖ͡ʐu kiɲa ɖawwa kʂi ɖ͡ʐow ɖ͡ʑoɖa ʃibaɖabe ke ɖ͡ʐowa ʂipo ʈʂawsa t͡ʂʉi ɖ͡ʐowa ajo ke ʃiw d͡ʒit͡ʂʉod͡ʒʲowa ba hago se a go ɖ͡ʐumu kad͡ʒʲoma mo jo kaad͡ʒʲoma mo age humt͡ʂu ajo d͡ʒiaʌeɲe paliʐhi ɖ͡ʐumuɲe ge kakiʌa sejo ʂibu se kakiʌeat͡ʂʉo sejo sige ge ɖ͡ʐumu kad͡ʒʲoma t͡ʂʉi ʃiw no d͡ʒʲe la d͡ʒiakia iʃi jo ɖad͡ʒʲobabi ʃi ʃi ɖa kʂoɲe ɲikʂʉi ɲege gi kala se ɖ͡ʐow ba lihakiʌi ʂipo g͡ʑaɖawa ɖ͡ʐow ba ava mat͡ʂʉaw t͡ʂʉi kaɖa ʈʂawbamma ani se baɣibe d͡ʒʲe t͡ʂʉiɣibe hoɖuw ʌaɖaba se ɖ͡ʐow ba se t͡ʂʉiɣibe hoɖuw ʌaŋ baɣibe ʂipo ɖaɖama agi kiɲabʲa ba o se d͡ʒʲe t͡ʂʉimɖo t͡ʂʉi jo ɖalawbabi ʃi-ʃi ɖ͡ʐiɲe kai name ba bakʲe d͡ʒʲe jaŋhua ge no fʲuaid͡ʒʲome vet͡ʂʉi a ɖa ʑiɲe vet͡ʂʉi jo fʲuagd͡ʒʲommewe bakeʈʂi se bakʲeʈʂi d͡ʒʲe pʂia ʂi ifo ʌaɖaba se se huɣi huɣi basso d͡ʒʲe mat͡ʂʉew kiɲa kuwbia kai basso d͡ʒʲe ʂipʲo ɲiʂikʂiɲ ɖabisa se jaŋka t͡ʂʉeid͡ʒʲome no basso d͡ʒʲe ba kʂi aʈiɣa gʲowʂoma ba iɲi ɣiɖa magʲow ma name ba se sigo paliʐhi go age kinɖa ɖ͡ʑekiʌegbaɲa iʃijomɖo iʃi jo sina ɖ͡ʑeʃiwbama se name ba age ha ha ɖ͡ʑutʃige bassi i nat͡ʃi ge ɖ͡ʑema mo ɖ͡ʑutʃi ge d͡ʒijeɲa age huliʙ͡ʐo age bassi it͡ʃi ge d͡ʒiʌima o t͡ʂʉi ʃi laʈuʌɖaʂoja igid͡ʐi

kiɲa ha ɖ̪ʐ̪ɨsad͡ʒʲo ʧʲeja i ve͡ʦ̪ɨasa a ɖ̪ʐ̪ɨsad͡ʒʲo ʧʲe o ɖʐowa se ɖ̪ʐ̪ɨsaleme jaŋka ve͡ʦ̪ɨ je lakaɲe nó ɖ̪ʐ̪ɨʌewe ɖʐow ɖʐowɣɨʈ̪ʂɨ go ɖ̪ʐ̪ɨba se ẽ sinɖa ba d͡ʒʲe no ha ɖ̪amd͡ʒʲe a ɖ̪ʐ̪ɨsad͡ʒʲoʂowa d͡ʒʲosa d͡ʒʲosa a guɖʐuisa se ba ʈ̪ʂɨ ʃiw ge u ɖ̪aɲe se d͡ʒʲo u ɖ̪a la kaake ba ʧʲiɣa bo la ka ʈ̪o ná ɖʐaʌe͡ʈ̪ʂoɲeme babo je se bá no ɖ̪ʐ̪ɨhuje ʈ̪ʂɨ ʃi ɖʐaaba zɨ ɖ̪a kelɨ kaŋ ʧʲe se ʂɨpo mau go kawbamma bafum d͡ʒʲe a͡ʈ̪ʂɨ ɖʐɨahumma ba sina maɖ̪ad͡ʒʲohod͡ʒʲe ʈ̪ʂɨ ʃiɖ̪amad͡ʒʲe ɖʐɨaʌeɲe basa bafum ná u ʈ̪ʂakʲe ʈ̪ukʲeɲe ɖʐowa no anɖa ʂiwwa no d͡ʒʲe ʂɨpʲo ʃiwbabi ʈ̪ʂɨ ʃi-ʃi ɖʐɨ-ɖʐɨɲe ʂɨpo ʃi ɖʐɨɲe d͡ʒʲo-vo ʂɨpo babo sina moɖ̪aja no ʈ̪ʂɨ liɀɨ a bʲe ge ɖ̪ʐ̪e vʲugiʌe liɀɨ a ɖ̪a lagʌe la ɖ̪ʐ̪e ɖʐɨagʌe ɖʐɨaʌeɲe no se ha ɖ̪ad͡ʒʲowa ʧʲeho no se kiʂɨ a pʂ̪ɨ lagʌe inɖa la ka sejo sefum d͡ʒi ʃi ɖʐɨa͡ʈ̪ʂo no se vo a inɖaɲe ɖʐowa no sinɖa ɣowbamme no agɨ biʂa͡ʈ̪ʂɨ pom sad͡ʒʲebe no mim d͡ʒʲe ɣɨ ʂɨpo ɖ̪aʌewbe sinɖa no na d͡ʒʲe gʐoa he ana ʌa ɖʐowa no ana ʌawbe jabo ha ɖ̪aŋhubi keaɖ̪abi se ɖʐow ba d͡ʒʲe no he basa ba bafum ʂɨd͡ʒʲo ʈ̪ʂɨ ʃimɖ̪o ʃiɲe ba ɖʐɨ ɖʐɨ se jalu ba ʈ̪ʂui na ʈ̪asimɖ̪o ʈ̪asɨ je kaɖ̪a ɖ̪ʐ̪u kai se ɖ̪ʐ̪u ɖʐowa ba ahua je kiɲa ku ɖʐɨlaija ivʲu kʂ̪ɨ ad͡ʒʲoʌi a o no siɲamd͡ʒʲe moʂa no ano a ahuge ɲi na ɖ̪ua na ɖ̪uw bo na ɖʐɨlaʌe ɖ̪ua na ɖʐɨla inɖ̪ababo no bo sina ɖ̪ad͡ʒʲobe ɖʐowa se je no ana ɖ̪aɖ̪aɲe no ɖ̪amkʂ̪oa ba d͡ʒʲe kʲeaɖ̪aba se ba ɖʐow ba no ano ʈ̪ʂɨ ɖ̪ʐ̪u ʈ̪umɖ̪owe ʧʲe ʈ̪ʂɨ je ʈ̪umoa se ano ɖʐow ba ʂɨpo ʌiɖ̪abe ʈ̪ʂɨ je ʈʂ̪abe ɖʐowa ɖʐow ba kinɖa ʈ̪uɣoɲ ʈ̪uɣoɲ kaɖ̪a ɖ̪a he ʈ̪ʂɨ je ʈʂ̪abe ɖʐowa hopiɲed͡ʒʲo moɖ̪aʌe jow jo ʈʂ̪abe basso gɨɖʐow veɲe ʈʂ̪abe ɖʐowa ba he ʈ̪ʂɨ ʃim ʃi ʃi ɖʐɨwjeliʈ̪ʂo ɲi bo haɖ̪o ahugo ɲibo vi ɖ̪a ʈ̪ʂɨ ʃi ɖʐɨwbabijo ʈ̪ʂɨ ʃi-ʃi ɖʐɨɲe se jalumbo kaɖ̪a ɖ̪ʐ̪u ʈ̪ʂɨ basso d͡ʒʲe ʈ̪ukuaɖ̪amme sina ɖ̪ʐ̪u ɖ̪amɖ̪owe ɖʐowa ɲikʂ̪ɨ jow a he je he ɲi he ɖ̪uw d͡ʒʲe ɖ̪ʐ̪ɨime kʲew ɲi ahuge ʈ̪ʂɨ ɖ̪a ʃiɲe anɖ̪a ʃi ɲikʂ̪ɨ ɖʐow ʂɨpo ɖ̪aɲe ʃi ɖʐɨgʌe ɲikʂ̪ɨ ibo jad͡ʒʲe he ʈ̪umoa ɖ̪ʐ̪ai hebe iʂakʂ̪ɨ d͡ʒʲe ʈ̪uɖ̪ʐ̪a he usso d͡ʒʲe he gʐaɖ̪abe se no ʈ̪u-ʈ̪uɲe nobó ʈ̪ʂɨ d͡ʒʲe ʈ̪uwʂo seɖ̪amd͡ʒʲe fu d͡ʒʲe ʈ̪ʂawʂo no ano ʈ̪ʂɨ ʃi-ʃiɲe ɖʐɨ-ɖʐɨɲe no me-me fu d͡ʒʲe vo d͡ʒʲe me-me ɖ̪ud͡ʒʲebe he we i bo ja d͡ʒʲe ʃi ɖʐɨlubi i no ɖ̪abe ajobabijo kɨʌi ʈ̪ʂɨ je maʈʂ̪abamme í no ge na ɖ̪ʐ̪ɨd͡ʒʲoɲe veɖ̪aɖ̪abe na ɖ̪ʐ̪ɨd͡ʒʲo sebabe ɖʐow ba d͡ʒʲe sebamma kai mad͡ʒʲo zɨ ɖ̪ai ʧʲewa se ʈ̪ʂɨ gi ʂigʲow ɖʐow aʈ̪ikovo ɖ̪ʐ̪ɨɖ̪abi no kina ɖʐɨad͡ʒʲowa no d͡ʒʲe u maɖ̪aŋhuwa ahuge aŋasa ge aŋkʂ̪om i ʈʂ̪uʌebaɖ̪awʌe aŋasa ge ʈʂ̪ubaɖ̪abi sebo je aɖ̪a aɖ̪abo je koʂuaʈ̪ʂoɖ̪aba sinaɖ̪amad͡ʒʲe no kiɲa ɖ̪aŋhusaɖ̪ama se i ʈʂ̪ud͡ʒʲomewe ʈ̪ag͡ʐe ʧʲeɲe ɲi ɖ̪ususowme ge aki gopina nat͡ʃigo nat͡ʃigowmme aki ʈ̪ag͡ʐe i ʂɨpʲo nugo mɨg͡ʐɨwd͡ʒʲe ʂɨpʲo mɨg͡ʐɨw nugod͡ʒʲe nugo ɖ̪aʌe age ʂɨn-ʈ̪iva ge paʈ̪ʂo ʈ̪ʂaw se i nabo ana ʂɨpʲo ana na fulhu na fúgulu na ha ɖ̪usama nabod͡ʒʲe i laɣa laɣa sina ɖ̪aŋ nabo d͡ʒʲe í mau véaʈ̪ʂɨkɨɣaha sina ɖ̪aʌe ge ɲukʂ̪u ge ge ge aʂma sige na he ahuge ɲi bo ʂiʈʂ̪ow ʧʲeɲe moɖ̪aija sina ɖ̪aw se a sina ɖ̪aw baɖ̪aw se a í ago nuʈ̪ʂo na sige ɖ̪ʐ̪iɲe sige ana gosɣo ɖ̪akʂ̪u gosɣo ɖ̪akʂ̪u veɖ̪aʌe i maɖ̪aŋhu d͡ʒia í sige na ligela ligelaʌe sige vʲe

ʈʂaɖaw se a ana sebʲo-seɣjo í na í na na sina ɖaɖawbojeɣa age aki ʈagʐebodʒʲe nabo maɣe ana ɖawɲe hiʈʂi je lakiʌe ʃʲe se dʒʲe i maɣe bʲu í lakiʌe piɖigedʒʲoɲe ɖapʂiɣe ʃʲe se dʒʲe i maɣe ha ɖadʒʲe i maɣe ha ɖadʒʲe i maɣe i kaɖã foa nadʒʲe i kaɖã foaha sinɖawɲe ha maɖaŋhuʌe ʈʂow sinamedʒʲe ba ʈagʐe tʃʲemedʒʲe ba nugomɖawʂobiʌe tʃʲemedʒʲeɣa fsi ʈʂi hoɣbabawve ba nugoʂobiʌe tʃʲebammedʒʲe ba fsi gʐow ʈʂikiʌedʒʲeʌe tʃʲemedʒʲe ba umsow nugoʂomme sina tʃʲeahuɲe aki ʈagʐe ɖaʈʂobiɣa age ɲi pufo age age nige na ɖaʌiʈʂobi lumo gʐow jé ɖa lakiʌeaʈʂo lumo gʐow ɖa lakiʌeʌe lumo gʐow ɖe iboɣa me me ava maʈʂawbi se lumo je mesa mesa ʈʂa ʈʂa ɣo mesa mesa ʈʂa ʈʂa ɣo na ɖʐiɖo kuɖabi kuwɲe ʈʂow jow fsi ʈʂi hoɣdʒʲomme tʃʲe fsi ʈʂi hoɣbaʌe i je go go go udʒʲusa aɲiasa a ʈʂikiʌebo gʐowbuloŋo se lumo gʐow i ʈʂikiʌeaha ɖigo nabo ʈʂoŋ ʈʂaŋbaɖaw ɖʐiwmʈʂoŋo ʈʂiʈʂiɣoladʒʲoahi sinɖawɲe kai jow jo nugobamme tʃʲe idʒʲe ɖʲow bo veɖaba ɖʲowbo se ɖa veɖawʌe ago se abo kiɲa odʒʲe kudʒʲemma ge mimdʒʲe laɖabi mim dʒʲe la agi saw sam dʒʲe ɣokeahuwbi saw sam dʒʲe ɖuwbi sinɖa ago ʂiɲ se ʂiɲ-ʈivasa kʂi iɲiɲ je ha tʃʲeʂoma tʃʲewa no koʂoaɖawa nakʂi dʒikiʌea ná tʃʲe sab nawa ɖʐo bʲu í gidʒʲow je ike jo giɲe iɣim giɖʐikiʌeawe iɣimgo giw ike giɖʐikiʌeʌiwe ike ge gi iɣim ge magime iɣimgo pakiʌeʌe piɲeme sejo iɣim ge giɲe ike ge magime ikego pakiʌe piɲeme tʃʲewɲe ibo se ɣoɲɖa aki ʈagʐeboɣa se naɲe hoɖuwɣiwɖa se ɣoɲɖa na ɖaahuɲe ɖige je tʃʲe he ʂuʌo ɖʐo maɖaŋhuma hiʈʂi i ɣoɖaw hiʈʂi i hai ɣoɖama hiʈʂi i ɣoɖaw ugʐu i ɖʐo mahohuma ʈoɲi i hai ɣoɖama ʈoɲi i ɣoɖaw ugʐu je ɖʐo mahohuma tʃʲewɲe ha maɖaŋhuaʌe a ɖumaɖaɖaɲe vʲeʌe ʈʂow awa kabowe tʃʲeʌe kaʈʂikʂaʌe ʈʂula je mahosiw sina tʃʲeʌe kaʈʂikʂaʌewɲe sese i age kadʒʲo maɖaŋhubi ufum kʂibodʒʲe hage kadʒʲemma maɖaŋhubi sinɖawɲe isam atʃʲemo tʃʲeɲe a ɖudʒʲo mimsa akasa se i í ʂipʲo vew ɖawɲe ago ɣusso na í laʌe dʒiake atʃʲemo í laʌe dʒiakeɲe kai ba ba awu í mahosidʒʲomme ufu gaɖʐow a hohudʒʲome ufu ɖʲow ʈʂuɲe gaɖʐow adʒʲome se í hosiɲe ligelavowe awa tʃʲeɲe kʂumogolawe ago kew na sina tʃʲewɲe la dʒiakeaɲe figiɣa udʐujo ɖʐelaʌe hohuʌe ufu ana ge gesuɣ ʂiɲiɲe ufu ɖʲow gagʲoɖaw gʲogahuɲe hohu awa tʃʲe kʂumogo lawɲe sesejo je am no sa he ɖuʂobi no koʂoa ɣowje no kadʒʲo kasedʒʲomme no ɲeʈʂi ge kasedʒʲomme tʃʲeʌe kaʌike ɖawje na kaʌikew je ibo age ʂiɲ-ʈiva ge kaŋʌebia sigojo ʈagʐe kalabe kalabe tʃʲeba ana fulhu figiɣa ɲomɲew ana nuʈʂo na kiɲa gaɲ-miɣi ɖubamaboɣa nina na ɣaʈo jo ɣaro jo ana gi kakuŋ gi kakuŋ hofi hoa ʈagʐe makaku gaɲ na ɖaŋbamalo ʈagʐe makakiʌe sinɖa gelaʌe ibʐaw se kaku kakuʌeɲe ʈivasa na i sina tʃʲewɖabaɲ tʃʲe na ɲeʈʂi ana ɲe siw simbo ɖaɲe na gaɲ-miɣi na pura laɲe hulibʐo a lakuʈʂi kiɣaha sina ɖaɲ tʃʲei sebaba sese jo aɲe ɖuluʂowa sinaɖamadʒʲe ɲikʂi siɲa pʂiw maʈʂuɲebʲa ũ safuwa ahuge ʈagʐe i

ʂiɖa ɲeʈo ge naɲe ʂiiɲe kɨna ɖawma se í me ʈʂuwe no me ɖʐɨɣoɲ ɖaɲe bai se i ʈʃʲewwa am am ubaɲe no saw ai ɖakuɲe no awu mukʂoa ahugo kew ɖʐo ʃɪpʲow ʈʂuwe ʈʃʲeɖai je no ʃɪpʲow ʈʂudʒʲoɖaime se je a ɨɖʐɨ mapuw ulu mapuw ʈʂuʈʂoa ɖamadʒʲe ɲeɖʐɨ ba no ba lagɨɖoidʒʲoɖawe kuɣofu ba pumoɣi ba lagɨɖoivodʒʲoɖawe aneime sesejo busulu awu i busulu awu i ke saw nawa sam nawa vi ɖawe ɲe ɖawe ʈʃʲe ɖɨge he i ʈʂudʒʲo ʃʲofuɲe ʂizɐ he na ʈʂudʒʲomowe ʂizɐ i muhu-muhu dʒi vi ɖa vi ɖaʌe ka ka husage kaɲe ɨgʐɨ ʈʂɨaʌe kaku ʃʲofu i muhu-muhu vi dʒiwɖabi i ge gaʈʂɨ ge gʲoɣui gʲoɣui ɖa suʈu jom jomʌe kaku busulu awa he hoa no gʐi i howe no nogɨɖʐɨ aɲa ɖaɖawje vi ɖawje aɲa ɖaɖawje ʈʃʲe ma ʂizɐ je muhu-muhu uso ʈʂe jombaɖame miɬa umsoma ʈʃʲeho umso ʈʃʲewɲe busulu awu i busulu awu i lige laɲe ba vi maɖaw gʐɨje ha gʐɨvo ʈʃʲe ja he ʂizɐ i ɨgʐɨ je ʈʂɨpʂalaiɲe ʈʂɨpʂalajahuɲe ba vi maɖaw gʐɨ je ha gʐiwo ʈʃʲe ʈʂɨpʂala a busulu awa ba vi ɖamsow noi ɲe ɖamsow noi ba no vi maɖaɲe ʈʃʲe ba vi ɖaima howe ʈʃʲeɲe ʂizɐ i kʂa kʂa ʈʃʲe ja he hu gʲoahi hu gʲoahuɲe busulu awu i ʃʲofu i vi ɖaima vi ɖaima hoboje vi maɖa a umsowɖaʂimedʒʲe ahua je ʃʲofu i kɨnɖadʒʲo ahuge ʃʲofu na ʈuvo ɖuwmowe na dʒʲe ʈuvo ʈʃʲeɲe kahiw ahua je ʈʂow a awu hu vʲuw dʒibove ʈʃʲeɲe hu vʲuw dʒike dʒi hu je vʲuʌe vʲukʂoaʌeɲe ʈʂow ʈʂɨ ʈʂɨɨɣibo je maʈʂɨla ɣuʈʂugʐɨ je saske-saske ʈʂɨ je he i bamme ʈo i ɣuma ɖʲam je giʂawe he giɲe ɲe ge gikuɲe he ku ʈʂadʒʲobamme ʈʃʲe ɣuma ɖʲam je age ului ge ɖaʌe a ɣuʈʂugʐɨ je se udʐu a gi kageɲ awa suɖʐuiwe suɖʐuiwe suɖʐuiwe ʈʃʲe ma awu su ʈa dʒizɨɲ a ʂeʈʂɨ ʈa ke awu ɖʐo se na ai vewe sen fo ʈʂaʌedʒʲome aʃʲoma ʃʲo ʈʂɨɬawe ʃʲo ʈʂɨɬawe ɖʐoso je pʂekʂodʒʲome ʈʃʲe am se ʃʲo lakei-lajeiɲe pʲeahuɲe ke sejo ugu dʒiɣiɲ ugu ʈige iʂɨ ʈige ɖʐeʌiwe uvo ɨminsa a je ge uvo i ɖʐeʈʂaʌe sefum na kaʌe kaʌiwɲe ge busulu awu mi ɖaho awa ʈʂuɖabei ʈʂuɖabei ʈʃʲe ma maʈʂulu maʈʂulu ʈʃʲe ja he ʃʲofu ʈʂuw na ʂakʂige ʈʂuɖaw awa ʂakʂɨ ʈʂuɖabei ʈʂuɖabei ʈʃʲe maʈʂulu maʈʂulu ʈʃʲe mi pʲehiɲbaije ge fo gaʈʂɨ ka ʈʂo no aʃʲoma ʂizɐ i vi ɖamso je ɖʐo ana miɬa ɖa ɖʐo ɖamʈʂiadʒʲo na ʈuvo na lakei-laveiʌe mi pʲea mi pʲeahuɲe fo gaʈʂiɲe ʂizɐ ʃʲofu ɖamʈʂiwbi ʈʃʲeahuɲe fo gaʈʂɨ am ajogo je ʂizɐ bo dʒʲe hu kawbi ʃʲofubodʒʲe fomiʈʂawbi na ʈuvo veʈʂibo dʒʲe foaʈʂidʒʲebi ʃʲofu je aʈʂosa a je ge iʂɨ ge ɖʐemʲo ja he ʃʲofu iɣi kakiʌeɖaw he iʂɨ ge ɖʐemʲoɲe ge miʂiɖaw he ha maɖaŋhu i ɣiʂadʒʲo ɲibi age ɲeɖʐɨ ʎiɬaije age ʈʂo age ɲeɖʐɨ ʎiɬaije age ʈʂo ɖaɖaɲe agi ɲilaɲe ja he ʃʲofu sakiʌeɖaw se mome busulu awu fo gaʈʂiwbi ʃʲofu iʈʂɨ je sebei um um je ba je kaw moma odʒʲe pum aʈʂɨ kuwbia ba je kawbʲa age ba age ɖa no je odʒʲe a se veʈʂobi no je je kakusewbabi he se age se he je iʈʂɨ ago he iwa se haɣiw je ɖʐokʂɨ makʂɨ ɖuwwa ɖʐokʂɨ haɖo ɲikʂɨ ɲe ɲikʂɨ vi a ɖuɲ je se ajo na ʈʃʲe ɖʐokʂɨ se je ɖʐokʂɨ hago dʒʲe mapadʒʲowa ʈʃʲe se i sebammedʒʲeɣa no ʈʃʲeɖaw je ba ɖa no ɖʐiʌe no ka ɣoɲemme

kai sɨname ba husɨ odʒʲe pum gehomewe mɨla ɖaŋbiɣa se no je ge bogʈʂohoɖawa se jalge no maʈʂuma ge bo bo boɣa boɣa sɨge bo no se boɣa haɖʐaɣ ɣeʂoma paba sebo ɲe ge kiɲema ha ɖaɲema ɖʐodʒʲe ɖãhu siɲa siɲa naɖʐa kaŋ hubʲe a kuw ka ɣose hubʲe kʂɨ kuw ka ɣose kema ɲe age ma dʒʲe maɖʐɨfi sina ɖaɖa lɨhakɨʌi ɖamadʒʲe ɲi se he ɖa ɣoɖaw hebabi se kʂe gidʒʲobabi se ɲeɖʐɨ-no í he ɖa mana maŋɨɖɨgew ɲi dʒʲe uvʲu a uvʲu kʂɨ ɖamadʒʲe ɖamadʒʲe aɲe he ʈʂai seʂo ʈʂakʂu maʈʂabamme ʈukʂu maʈʂabamme se na maveɲi maveɣabamme se he ɖamedʒʲe bo padʒʲo maɖame no ɖʐu bo ba ho bo ʧʲe lɨhakɨʌi ɖʐu gaa ɖʐumadʒʲe ʂɨkʲa madʒʲe gaadʒʲoɣa ɖʐu ɲibi ʈʂaw ʈʂaw ʈʂawsa ʈʂawsa ʈʂahudʒʲo gʲe howsa pʂɨ ʃʲelafidʒʲo se no maɖafime no je ɖahome no ɖʐu a lɨhakɨʌi ɖʐu gaa ɖʐu jo ba a ʈʂa mukʂo ba mukʂoɲe veɲɖama se mukʂo no dʒʲe maɖahome awua ba lɨhakɨʌi saw-sam na ma dʒʲe awu ba ʈʂadʒʲoma aɲa he i ʈʂagsala lɨhakɨʌi muahaiba awu-aɲ na gʲedʒʲo na ʈʂedʒʲo mo aʂaɣa mɨʂɨ ʈʂaɣsaɲdʒʲohodʒʲema saw ɖuw sam ɖuw safu ɖuw he na dʒʲe sina kakɨʌeaɖaw se i hol ɖaʈʂɨdʒʲo lɨhakɨʌi ʈʂakʂuɣa maʈʂafi ʈʂakʂuw ɖaladʒʲeɣba jaŋkoa se íɣa ɣeɲe he ɣoɖaw hebi se í ɖuhu ɖaɲe saw na dʒʲe sam na dʒʲe maɖʐɨasalumɖolu a awuɲe ɲikʂɨ ɖuhoɖaɣa ɖʐo ɖʐo ʃilbu ɖewdʒʲo ɖʐo polbu ɖewdʒʲo kako ɖailewmme se ɲikʂɨ ɲihome ɖʐo ɖʐu nogo bʲogʲo kakɨʌegdʒʲoma se awu ɲikʂɨ ɖuɖaɣa aɲ ɲikʂɨ ɖuɖaɣa ɖʐo polbu sejo ɖew se saw-sam na dʒʲe jaɣa se safu dʒʲe ɖuw he na na vedʒʲo se kealahadʒʲebijoɣa aŋasa uluvʲu ladʒʲome se i na he ʧʲeɖʐɨ he kema mow u dʒʲe zelahadʒʲo maʧʲedʒʲo je dʒʲe ʧʲelahahi se í ɖadʒʲo se ɖadʒʲoje saw ba ɖaŋhukedʒʲobi ba safu dʒʲe ba zeɖʐɨdʒʲobi safua ba fum na hol zedʒʲo ba ba aɲ í ɖadʒʲo ɖaŋhuwe awu ɖadʒʲo ɖaŋhuwe ba í kɨnaaɖa gʲedʒʲoma mo kɨnɖa ʈukedʒʲoma se ɲikʂɨ ɖuho jo ba no saw í hoɲe nɨlvow hoɲe iʈʂɨ ge kahoʌeme se se í ʈuru jo ɲikʂɨ miʈɨ hoʈʂoɲbammedʒʲeɣa se safu kam ɲidʒʲo se se safu í ɖʐu nɨlvo maveaʌedʒʲoba hama a ɖamadʒʲe hama a ɖʐɨmɖʐɨ a se ɖʐutʃʲa ɖʐoʧʲibaɲemome ɖʐo ve ɖʐo ʈʂaʌewbaba se ɲiɣa la makadʒʲobi ɲe udʒʲuɣasa a ɖaɖamadʒʲe awuɲe aɲ nakʂɨ ɖa veiʌewbi aŋɲe awu nakʂɨ kiɲa mehnoʈ ɖaɲe nakʂɨ uvʲu a uvʲu kʂɨ komasaɲe kina ɖaɲe se í ɖʐo ulu ge u vemʧʲelɨʈʂo agɨ na se í u nakʂɨ kiɲa ɖaɲe jow sobo-ʂuʌuw ɲikʂɨ hama a ɖa ɖʐaha se ɨsa na ʈuɣuɖa na hodʒʲo ɲe je maɖa veiʌehome vi je maɖa veiʌehome na ɲe ʈʂɨ kaɣiɲ vi ʈʂɨ kaa se i maɖaɖɨgew awu kiɲa awu ɖuma aɲ ɖuma vʲew se í ɖuhu ɖaʈʂɨbaɖabi saw ɖuʈʂɨbiw sam ɖuʈʂɨbiw naɣa na dʒʲe hohuidʒʲo sina ɖa awu í awu ahuge ɲikʂɨ ɲikʂɨ ɣokeɣiʌe sesɨjo kaw ɲikʂɨ uvʐo ge ɣokeɣiwba wei vʐo ge ɣokeɣiʌe sesejo no ba ɖawbi ba ɖawbi sese no se sɨge ge dʒiw se se no ge na ɲe ge je ɖʐuʌe iʧi ge dʒi ɣoɖa se se iʧi ge dʒi ɣoɖa se se sesɨjo no iʧi ge dʒiwbi dʒi aʂma iʧi je dʒikuʌe i se ɖaibaɲemme ʧʲeɖa ẽbabiɲe veʌe sesɨjo no kaʈʂɨkʂaʈʂoʌewbi kaʈʂɨkʂaʈʂoʌe age

ɣoɖa sese no sesjo no batʃ͡ʃi ge kakuwbi ge batʃ͡ʃi ge kakuwbi batʃ͡ʃi ge kakuʌe sesɨjo sesɨjobabi je ɲikʂ͡ʂɨ age ɲe age ka age ɲe ge ka awu natʃ͡ʃi ge ɣoɖa se se no se se je no paɖabi epoinmen paw sesɨjo ba no je kaʈʂ͡ʂaʌewbi kagaʌe sesɨjo no ge gebi ge ka no se sɨge ɖa ɣoɣi ɣoɣiʌe sesɨjo ba no lakuwbi jo ge lakuwbi lakuiʌe sesɨjo ɲikʂ͡ʂɨ se ɣoɣi ɣoɣiʌe no kaʈʂ͡ʂɨkʂ͡ʂaʈʂ͡ʂoʌewbi no age age kaʈʂ͡ʂɨkʂ͡ʂaʈʂ͡ʂoʌewbi age kakuʈʂ͡ʂoʌe je no age kakuʈʂ͡ʂoʌe sesɨjo ba go je lakuiʈʂ͡ʂo lakuiʈʂ͡ʂoʌe sesɨjobabije sesɨjo lakuiʈʂ͡ʂoʌe sesɨjobabije ɲikʂ͡ʂɨ se sese matʃ͡ʃa matʃ͡ʃa ɣoʌewbi je no sesɨjo age ɖaʈʂ͡ʂɨkʂ͡ʂa kakusebaɖabi sesɨjo a ɖaɣ ɖaɣ ɖa ɖaʌe hobanɖa age age ɖ͡ʐ͡ʐekɨʌea holamed͡ʒʲe ɲi bo no maɖ͡ʐ͡ʐɨd͡ʒʲo tʃ͡ʃʲe mapad͡ʒʲo tʃ͡ʃʲe ɲikʂ͡ʂɨ sɨna tʃ͡ʃʲe se no ɖ͡ʐ͡ʐɨaʌebi sesɨjo kaagʌebi no lepafuʈu a kakɨʌeaʌe ɖɨgo go ɲe je ʈʂ͡ʂaʌe no age ɖalag age ɖalagʌe sesɨjobabije no no d͡ʒʲe ɖad͡ʒʲobei no d͡ʒʲe ɖad͡ʒʲobei no d͡ʒʲe ɖad͡ʒʲohod͡ʒʲe ɖame no d͡ʒʲe pad͡ʒʲo ha ha lad͡ʒʲoɲe tʃ͡ʃʲe ɖaʌe sesɨjobabi je no ge kamʲo ge kamʲogʌe sesɨjobabi no kɨna od͡ʒʲe ɖagd͡ʒʲeʌe od͡ʒʲe pum ge ɖaʌe sesɨjo no ʈʂ͡ʂaag ʈʂ͡ʂaʌe sesɨjo ɖa ɣohiw ɣohiw je se jad͡ʒʲeku he ɖa ɣoɣiɖalubi sesɨjo sesɨjobabi je ba babo se jo lepafuʈu a kakɨʌeahubi lepafuʈu a kakɨʌeaʌe sesɨjo ajobabi je ba ge ɖ͡ʐɨʈʂ͡ʂoɖabi sɨnɖaʌe se aŋasa ɖ͡ʐ͡ʐɨ je ge ge ve ge ge sesɨjo ago age ve ɖa sejo no bo hajo ʈʂ͡ʂula maɖ͡ʐ͡ʐifiw maɖ͡ʐ͡ʐɨfiw maɖ͡ʐ͡ʐɨfiw ɖaʌe sesɨjobabi je no nó ɣɨʂei na d͡ʒʲe ɖ͡ʐɨahi no aʂma keɣfaɲe na d͡ʒʲe ɖ͡ʐɨahi ɖ͡ʐɨa aŋasa ɖ͡ʐ͡ʐɨ je ɖaɲe kako ɖaɖɨge sesɨjo se d͡ʒʲe ɲiʈʂ͡ʂoʌebi sesɨjo go d͡ʒiʌi lahuaɲe ɖa ɖa ɖaɲe aŋasa ɖ͡ʐ͡ʐɨ je no go ɖ͡ʐ͡ʐɨ sɨna ɖa ɖaɲe he lepafuʈu a ʂɨpʲo ɖa ɣowwa ɲi ʈawgʲew í mana maŋɨɖɨgew ɖ͡ʐuna ɖ͡ʐuŋɨɖɨgewe u ɣoɖɨgewe maɖ͡ʐ͡ʐɨmɖolu u ɣoɖɨgewe se maɖafuɣa maɖafuɣa se je hajo la ʦ͡ʦad͡ʒʲobʲa ɲeɖ͡ʐ͡ʐɨ-no ge ud͡ʐu go jo i makikɨʌead͡ʒʲo ɲi ɲigʐ͡ʐɨ jo jo ɖaɖamed͡ʒʲe ʦ͡ʦahud͡ʒʲo ʈuhud͡ʒʲo gʲe ʃʲehud͡ʒʲo ẽ nuɖ͡ʐ͡ʐoɣ maɖabammed͡ʒʲe ɖ͡ʐu gʲed͡ʒʲowa na ʦ͡ʦɨ gi ge gi uɣu ge ɲimoahi ɖ͡ʐo ʃɨlbu ɖewɖamd͡ʒʲe sejo ɖ͡ʐo polbu ɖewɖamd͡ʒʲe sejo ɖ͡ʐo ɖuɖamd͡ʒʲe se ɲikʂ͡ʂɨ ɖuɖaɣa se ɖud͡ʒʲo ɖ͡ʐoluvʲu ge ɖ͡ʐoluvʲu he he he maɖ͡ʐ͡ʐɨasalu a ɖ͡ʐoluvʲu ge he aʂma a ki ge ʈawgʲew i ki veiɖaw se í i ki veiɖaw se i ɖ͡ʐo u aʂma ɖamed͡ʒʲeɣa se ʈawgʲew d͡ʒʲe ɖ͡ʐo ved͡ʒʲo no kiaɖawje na ano sa na d͡ʒʲe u ɖaʂoi maniɖaʂo ɖaɖaʂoɲe ved͡ʒʲo ɲid͡ʒʲobi nuɣu ge la makagd͡ʒʲobi kagua na awu na kagu na aɲ na sɨna maɖa veiʌew sɨna maki veiʌe se se na ɖ͡ʐ͡ʐɨʈʂɨkʂagʌew na ɖ͡ʐ͡ʐɨʈʂɨkʂagʌewɲe sesɨjobabije kɨna ɖuhu je ɖaaŋ na ʦ͡ʦahu maʦ͡ʦahu na ɣow ɖu maɖu na ha ɖu maɖu ɖa kɨna ɖa kaɣɨŋ kɨna ɲi ɲi jo d͡ʒʲe kɨna hohuɖa ved͡ʒʲo aɲ í aɲ ved͡ʒʲo ʂɨpo uɖaʂa se ʈʂo na ma lumo lumo kʂowʂoʂa ʂɨʈa ɖalaʌed͡ʒʲo se ahua asa gaɲ pom pʲoɖa tʃ͡ʃʲe ba mufoɲd͡ʒʲu ge la ɖ͡ʐe ɲí gaɲ a a pʲo la ɖ͡ʐɨɖaw ʂɨpo uɖawa monɖ͡ʐa d͡ʒʲe maɖalaʌe d͡ʒʲe maɖalaʌe go a je asɨ guro na ʈʂu kad͡ʒʲo tʃ͡ʃʲewa ama ɣufom je tʃ͡ʃʲars ɖ͡ʐemʲed͡ʒʲo tʃ͡ʃʲewa ɖ͡ʐo tʃ͡ʃʲe ɖ͡ʐo ɖ͡ʐobi tʃ͡ʃʲewa ɲi vi d͡ʒʲe ɖasaw me gilaʌebuwa nakʂ͡ʂɨ gaɲ a a gilaʌed͡ʒʲewa amʲow tʃ͡ʃʲebamalo se lihakɨʌi lapʂ͡ʂapʂ͡ʂa

naɖʐa uɖawa lapʂapʂa naɖʐa am se ɨlgɨ a fuʌe kuʂɨbo kutʃʲo pɨɣahiwa ma saɣo na veɖuw ʃʲobʲu na ɨba baɖaba se ahuge ve dʒiʈʂoa dʒʲaga u ɲiw ɲekʂɨ tʃʲiw mola mola ɲekʂű tʃʲiw tʃʲe dʒiw ɨbʐawʌebo ana ŋo ŋoŋow ge hoʈʂoɲ aɲe baʈʂam ɖaw ɖaŋ tʃʲeiwa ɨkeʈʂɨ ana pakʂɨ ʈʂɨɣoɲ ɖaɖammewe umsogo vʐo dʒʲe madʒiba ɲi vʐo a ɖaŋ ge sɨlɨbo dʒʲe a giʈʂoiɲ ba ge uluvʲoʂo nakʂɨ tʃʲimɖobabi tʃʲeiwa ama adʒʲeŋka bo veʈʂɨ dʒʲe malamewe jamɨkoa ʃʲokʂɨ-sɨkʂɨ hajo tʃʲekʲõhu malamewe nobo laʌewʂo veʈʂɨ na ɨʈʂɨ ɲiw kaɖã ɖubãfume udʒʲobawa nobo ɖʐotʃʲi go la tʃʲisaʈʂodʒʲobame ɖʐotʃʲi go la ɖadʒʲo ʃʲogi kadʒʲoɲe ve u a la dʒiwwa no kuɣubo no u a lawʂowa zhaɖawa nobo pʂaw a law ba kuɣu aɲe barom itʃʲi go dʒi pʂɨlagla itʃʲi ɨʂɨ gagʲoŋɖawa se ɨʂɨ gagʲow se ɖʐo notʃʲi ufodʒʲo moma ha zɨ dʒiŋʌewetʃʲa ama adʒʲeŋkatʃʲi ʂɨpo wã ʂɨpo ufow se í aɲe jaʌi itʃʲilɨʈʂomalo ufu ʈʂuɲ ɖawa se wã itʃʲiwa ɨgʐɨ a go tʃʲibaɲeme se ɨgʐɨ a go bo i ɲiʂɨgʐiɲ maʂɨdʒʲohõfume ɖʐo sɨna tʃʲewba no no ɨgʐɨ ge ha ɖawwa tʃʲeho ano no me ana ɖadʒʲoɲe ɖawʂowa ɖʐobo maɖa ɖʐo tʃʲeba je nɨna na ɖʐo ɖagɖaɲe petʃʲeɖawgo ɖadʒʲowa sɨnɖa ɖʐotʃʲi sɨnaʂowa ɖaw dʒibamme ɖaw ɖaɲeme ha ɲi a ɲi sɨna maɖadʒʲo ka kɨɲa ɖaɖamadʒʲe ɨbʐam ɲi vepa vepaɲe u jo ɖadʒʲobi ahu ge saahige ɲi ɖʐɨhubame ɲi dʒʲe aŋasa go ɖʐɨhuwbabi ɲi ɖʐɨhubamedʒʲe ã muhusa í umsogo jadʒʲeku muhusa í vekʂɨ ɖaluwa awu-aɲ na ma se ahuge na awu-aɲ bupʲe-ɲipʲe ʂɨʌeɖaw awu mukʂo aɲ mukʂom ʂɨʌeɖaw na ná ʂɨɖa ɲeʈo ge na ha ɖaʌeidʒʲema na se ɨɲe se í ɖa ʂɨbaɖabi na mimsa nabó saa mimsa na saa gahu jo na dʒʲe u ve ɖabaɖiã ná ʂii ɲeʈo ge ma mimsa na saaʌeɲe i bó nano kadʒʲobabi ʈumonababi sɨna veɲe muhusa je no ɖʐɨ ɖamdʒʲe nó tʃʲi ɣudʒʲowa se nó mulo ɣodʒʲowa tʃʲe muhusa i je na me ve fo mimsa í je ʈuɣuɖa-ɣuvoɖʐɨwa sɨntʃʲeɲe saa gahu jo ge mimsa i sɨna me ve no mimsaɖa no he í nobʐam noʂo ɖuhu ɖa laɲe ve ʈʂuw moʂome no he aɲa ɲi aɲ dʒʲe nɨna na sambabi i dʒʲe nano kakuʈʂo i dʒʲe ɲi saaʈʂo se i saaʈʂoʌeɲe i awu jo maɖãhu ɖamdʒʲe aɲ jo ɖaŋhudʒʲo no nólu ge sɨna veime awu je maɖãhu ɖamdʒʲe aɲ ɖãhudʒʲobi aɲ i i dʒʲe nó ɖambó sam awaɲe veɲe nobame nɨlvo na kʂɨ ɨʂa veɖuw nɨlvo veʈʂɨbame sɨna veime sam je nano ka nugowʌe i ahua kʂɨhua ɖamdʒʲe awu-aɲ ná ɲe ava pʲemadʒʲe ɖa ʈʂakeʌeibi ʃʲomadʒʲe gi pʲekeʌeibi gʲe-ɣɨvomadʒʲe ʈʂeiʌeibi awu-aɲ natʃʲi sam je kɨɲa tʃʲiɣa ɖaɲ ɖamdʒʲe i kɨɲa tʃʲiɣa ɖaɲ ɖamdʒʲe í bó ʈumona ge ŋɨaba se umso go dʒʲe ʈumona ɲe ŋɨɖawdʒʲe nɨna ná ɲe ge kaɲe sɨna kulom veɖuw ɖaʈʂobaibi sɨna tʃʲiɣa ɖa gʲeʈʂobabaibi nɨna ná ɲe ge se i ɲi ahugo ɲeɖʐɨ-no ʈawgʲew i mimsa ɲi saaʌew je sɨna tʃʲiɣa ɖaɲe ʂɨweɲe saɖa aʂa se ibamme sɨnadʒʲoʂo se awu-aɲ na vew na vew nó veɖaw je no dʒʲe no dʒʲe nó sa muhusa a mimsa a ɖuw no na kʂɨ no mimsa í ve fow kʲuki muhusabamedʒʲe i ʂɨwa awu mulo ɖa ɣodʒʲobʲa mimsa je ahua kʂɨhua jo ɖaɲe

ʂikɨʌeʌɐne nano kaɖamdʒʲe í haɖo vew wo tʃʲehoʌe i dʒʲe nó ɖambó ɖa kadʒʲobabi sina veɲe ve sinɖaɖa no ahugo awu ʂɨʌeɖaw aɲ ʂɨʌeɖaw na no ná ʂɨʌeɖaw ná ɖaʌeɖaw í no ná ʃʲoʈuko ná kunu ɖaʌe ɖaw í no mau ɖaiɲe matʃʲeme se nó veɖaw mane mimsa i dʒʲe muhusaɲe veɖuw vedʒʲoɖawe kʲuki i kɨɲa mimsa je ɲihomedʒʲe muhusa je hago sakɨʌedʒʲowa se mim i nano kadʒʲobi nano kaʌeɲe mim í bó muhu natʃi ge nano ka ɖamdʒʲe muhu na bó ɨntʃʲe ɖabaibi ba mim bá no aɲa aɲa fuɲ voɲ ɖʐɨ pʂɨ lawwa baje kulom ɖadʒʲowa se sina gɨŋ ʂɨŋ sinɖaŋ sejo agɨ saʈʂodʒʲobi mimsa kaɖã sadʒʲobi mimsa ɖʐɨ pʂɨɣi pom ɣeɲa bó saa age ɣusso ɲi bó saw jo ɨɣɨ ɲiw saŋdʒʲobabi muhusa masakɨʌelu se saŋdʒʲobabi sinɖaɖa mimsa kaɖã sagʈʂoɲdʒʲe he ha mim mimsa kaɖã saw mimwa se no mim uʈʂo lagdʒʲowa sɨntʃʲe muhu na se ɖaʈʂo se uvʐo gebó kɨɲa howsa ɨjaw ɨjaɲ naɖʐa gʐɨ ʈʂuɣiɲe sam law dʒiwbi gʐɨ ɖaɲe fu ʃiɲe ɖa lawbi muhu ba kɨɲa fu ɖʐɨima sam ɲi awu-aɲ na dʒʲe siɲa ʈʂaɖʐɨ vodʐo bela gaʂɨ siɲa limu ʂɨ limu dʒʲe siɲa ɖʐɨsabaibi no vebamedʒʲe muhu baɲe muhusa baɲe mimsa baɲe bo-luko ʈɨlɨɣibaɖabi sam je ʈʂula je kaasebaɖabi se ʈʂula kasaɖaw veɲe kaɖabi ɲedʐɨno í ɖadʐɨʌew muhu mim a ɖaɲe ɣoweɲe veɲe kaɖabi se se ve kaɖaw se i ba dʒʲe siɲa vemedʒʲe muhu bá kɨɲa vewma i dʒʲe no nó veɲe ʈo hoɖuw ɨjaw ɖʐuɲdʒʲema ɨjaɲ ɖʐuɲdʒʲema sedʒʲe ʈʂaʌeɲe no ve kakuɖabi muhu ba se í vedʒʲobi se ba dʒʲe se í maveʈʂow mim kaɖã sagʈʂoɲbai sɨntʃʲeɲe muhu ba he í vemedʒʲeɲe veɖame no ba dʒʲe baɲ i saahu baɲ makamedʒʲe ba dʒʲe haŋow sakɨʌedʒʲowa sɨna veɲe no vebame mim í mim íɲe muhuɲe ajo veɖuw zeɣiw vebamedʒʲe no sɨna veɖawa ma ahugebamedʒʲe mim ná mim ba ɲe go akabawe vi ɖadʒʲo akabawe ba mʲeʌe ge dʒʲe muhu no ɲu tʃʲew mʲeʌe ba ɖʐu dʒimʲosawe mim ba sɨge fum ge ɣowe muhu í muhu í ʈʂeʌe-mʲeʌe dʒʲe ɲi ɖadʒʲo ʈumona dʒiku ɖamdʒʲe ɲi ʈʂudʒʲoba hama gaɲ-miɣi ɖʐɨhuadʒʲodʒʲe muhu no jo kai tʃʲemedʒʲe ɖʐɨdʒʲo mim ba baɖʐɨ balu ge bá husɨ je no hasadʒʲe maɖɖɨw muhu ba ahugomɖo ana ɖaw ɣusso ɲi ana ɖaw se no he mau na ahugo na sɨna ɖaɖaw u ve ɖawdʒʲe ɖuiɖaʂoja se no vebamedʒʲe sɨna maɖaɖa ɖa mim í husɨ dʒʲe ɖʐɨa mim i dʒʲe ɨɖʐɨ ɖuw ulu ɖuwme ʈo ɲu maɖogow zeije tʃʲebamalo i dʒʲe ɨɖʐɨ-ulu muhu ba maze puwdʒʲe mim je ve pusedʒʲome sejogo muhu ba maɖãhuwdʒʲe mim je ɖãhuwdʒʲe ɖuidʒʲome sinɖaɖa no veɖawje liha-kɨʌidʒʲe mim í ɖʐɨdʒʲo ɖawe muhu ba dʒʲe mim í ɖʐɨwe hama ɖadʒʲodʒʲe sejo mim ba dʒʲe muhu í ɖʐɨwe sejo sawɲe sam na kʂɨ dʒʲe ajo vedʒʲo ɖawe ve zeɣidʒʲo ɖawe no sɨna veime sam ahua kʂɨhua jo ɣoʌe ɖamdʒʲe í dʒʲe vedʒʲo ɖawe nano kaʈʂoʌeɲe i ge nano kadʒʲobi ɨlɨʃi na dʒʲe sɨna ze ɖadʒʲobi saw masakɨʌe sam saɖawe mim laputʂo gɨgʈʂoɲ ʂɨgʈʂoɲ kulom veɖuw sɨna ɖa ʈʂadʒʲobi sinɖaʈʂoʌeɲe awu-aɲ natʃi ge kafi makafi awu-aɲ natʃi ge kakuʈʂowɲebó awu-aɲ na ge

na ninaʂowa se ʈuɣuɖa-ɣuvoɖ͡ʐɨwa se ba ʈumonawa se ge ʃɨd͡ʒʲe ʃɨ lad͡ʒʲe la ɖ͡ʐo ninaʂo la kab la kab se ahugo saɲe ɲe a ɖala od͡ʒʲe ɣɨjokʂɨ ɣɨjoɖ͡ʐɨ ahugebame sina nano kawbabi liha-kɨʌi ɣɨʈ͡ʂɨpʂɨɣi ɣɨʈ͡ʂɨpom ɣɨʈ͡ʂɨʂɨgʐɨ bɨʂa siɲa kuw awu-aɲ ná ɲe a ʈuɣuɖa-ɣuvoɖ͡ʐɨ veɖuw ɣohiʌewbabi mimsa je ɨɲesa ge aka me nɨlvo paʌe nɨlvobamed͡ʒʲe nɨlvo veʂoije muhusa na kɨɲa vewma mimsa na siɲa maɖabi sinɖaɖa no vebamed͡ʒʲe no ajo vebamed͡ʒʲe mimsa mimsa d͡ʒʲe muhusa d͡ʒʲe i nano kad͡ʒʲew muhu í ɲeʈ͡ʂɨ ge kɨɲe kɨɲa aʂma ɖuhu paʌed͡ʒʲod͡ʒʲema ja kɨɲa lɨʂiw pad͡ʒʲod͡ʒʲema se í í ɨke í ʈuɣuɖa í ɨkeŋko a ɣiise i ge u ɣiseɖamed͡ʒʲe i nugo ʂiwe ba kʂɨɖ͡ʐɨ-ɲevi u ɖa ɣowe ba safum-miɲem gaɣiɲe sina u ɣiseɖamed͡ʒʲe ɨkeŋko a sina u ɣiseɖamed͡ʒʲe mim je nano kaɖamd͡ʒʲe kaɲe i ɖuhu mapaw ɖa ɣod͡ʒʲobi sejo se mo mim ba ana mau ɖasebammed͡ʒʲe kagua na bó ʂipo ɖuhu paiʂime mimsa na awu-aɲ natʃɨ go nɨlvo d͡ʒʲe u mapahulu nano kaw se a d͡ʒʲe muhu itʃɨgo d͡ʒʲe sina paʈ͡ʂo sinɖa awu-aɲtʃɨ ge kaku makakufi muhu itʃɨ ge kaku makakufi muhutʃɨ ge kalʈ͡ʂuʈ͡ʂoɲe ɣoʈ͡ʂoɲ ɖamd͡ʒʲe se ɖuhuʈ͡ʂo se mim je haŋe kad͡ʒʲobabʲa sinɖaɖaw se ɖuhu na veʌe veʌe no veɖaw ahugo awu ʂiw aɲ ʂiw bupʲe-ɲipʲe ʂiw ʈabz̪ow-gʲebz̪ow í saahi gugʲalai ɲeʈo a mim ɲi ana ge savoɖa aʂa se i ɖama ɖaɲe veɖaw ã liha-kɨʌi no ana veɖa sina maɖamed͡ʒʲe muhu ba bá kɨɲa veima mim nód͡ʒʲe siɲa ved͡ʒʲo ɖawe sina vemed͡ʒʲe lɨʂiw jo mimsa je d͡ʒʲe lɨʂiw jo ɨɖ͡ʐɨ ge ulu ge lɨʂiw jo ve laʌeɲe i d͡ʒʲe sejo go kɨɲa ufi ud͡ʒʲod͡ʒʲeme aʌo-ɲuw pod͡ʒʲobi ama-ɲum ná pod͡ʒʲobi gaɣid͡ʒʲobi sinɖamed͡ʒʲe na ama-ɲum na d͡ʒʲe a ɖa ná awu-aɲ na d͡ʒʲe ano mimsa na d͡ʒʲe u ana ɖa ɖahoʂime sintʃʲe hod͡ʒʲobi sejo ɖ͡ʐuguw-ɖ͡ʐuʌiw na d͡ʒʲe hod͡ʒʲo ɣusso na ná sam na d͡ʒʲe na samɲe mavew na sina veɖuw ɖaɖaw ɖ͡ʐuguw-ɖ͡ʐuʌiw how na no sina sinɖaɖa na awu-aɲ na ja na nó zew í d͡ʒʲe no he ʈ͡ʂui í d͡ʒʲe ahugo ana ɖaʌeɖabi se i ha ʈ͡ʂud͡ʒʲema sina d͡ʒʲe veid͡ʒʲoʂome se mau veɲe hasad͡ʒʲe matʃʲeme no nólu veɖaw ʈ͡ʂubaʂome sinɖaɖa ako ba he ʈ͡ʂui ba u ɖ͡ʐɨɖabiɲe veɲe sam ɲi bad͡ʒʲe bá amabi ɲi hama ɨʈ͡ʂɨ ɖuhu pamed͡ʒʲe ba d͡ʒʲe ɖuhu ɖad͡ʒʲobi sinɖaɖa no veɖaw mim ɲi d͡ʒʲe ana ɖawa fum ge ɖ͡ʐod͡ʒʲe mim lad͡ʒʲobi ɖ͡ʐod͡ʒʲe saw-sam sakɨʌed͡ʒʲobi se no ɖ͡ʐo he aɲa jo ʈ͡ʂuʂɨʈ͡ʂii ɖ͡ʐo sam ná d͡ʒʲe ɖ͡ʐo saw í kina veima sam í d͡ʒʲe sina ved͡ʒʲo ɖawe se ho hoɲe liha-kɨʌi ahugomɖo ɖaɖa ʂɨ ɖaɖa ʂɨ ɖaɲe no d͡ʒʲe nano kaʈ͡ʂoʌeɲe agɨ kʂɨ sawbi sinɖaɖa no he jalaʌe he vepaɖaw he ɲi ɲeʈ͡ʂɨ age liha-kɨʌi liha-kɨʌilaʌe mim ɲi d͡ʒʲe ʈ͡ʂow muhu na mʲeʌe ná mʲeʌe ge mad͡ʒimʲokeɖamad͡ʒʲe mim ɲi d͡ʒʲe a ɖave ɲi d͡ʒʲe a a ɖa ɣove sina veɲe ɲid͡ʒʲe a ɖ͡ʐe keɣiɲe akasa a ʃi kiw ʃi ɖɨgz̪ɨw akasa po kiw akasa ɨgʐɨ kiw akasa ɖɨlibo kigow akasa sinɖa ɣomed͡ʒʲe ʈuɣuɖa-ɣuvoɖ͡ʐɨ ɖ͡ʐuguw-ɖ͡ʐuʌiw aɲa ɖuw he na ɲitʃɨ ge zeaʂed͡ʒʲod͡ʒʲe na ɣed͡ʒʲome zeamed͡ʒʲod͡ʒʲe na ɣed͡ʒʲome na puʈ͡ʂɨd͡ʒʲod͡ʒʲe na ɣed͡ʒʲome zeɲid͡ʒʲod͡ʒʲe na ɣed͡ʒʲome ɖ͡ʐuguw-ɖ͡ʐuʌiw na d͡ʒʲe naje na

nɨna a je zebammedʒʲe upulo ɖuʂowe muhu na aka mo na mim mim na a ɖaɲe ɣoɖame na sɨna ɖʐu mau mau ɖʐu zefidʒʲoɖawe no sɨna veɲe he ɲeʈʂɨ a dʒʲe no mim jow ahugomɖo sɨna ɖa ɖaɲe maɖawje lɨha-kɨʌilaʌe mim ɲi ajo a dʒʲe ʂɨpo a ɖa ɣowbi sejogo he ʂaɲ-gɨbʐɨ he kuʈʂo ɣoɣi kaɖaw he nadʒʲe a ɖakedʒʲo ano vew mim na dʒʲe ẽ ʧʲe nadʒʲe lɨha-kɨʌi jo ɨke-ɨmɨɲi me ɖukɨʌebi kako ɖaw sɨna kakuɖabiɖa ano na dʒʲe ɖãhuw jo ʧʲe ɖakew maɖʐɨ gaahuw ɖase mim na dʒʲe a ɖadʒʲobi sɨntʃʲe muhu ná mʲeʌe ge madʒimʲoɲ ɖamdʒʲe mim ɲi dʒʲe mʲeʌe a ɖãve se muhu na muhu na dʒʲe ɨʃì ɖɨgʐɨlɨbʐoaʈʂoɲe na ɖaɖaw ná ʃʲoʈuko-kunu ɖaɖaw í mim ɲi mau maɖabamme sebabi ano ɲi dʒʲe muhu ba udʐu go ɖa ɖew ɖa kaimedʒʲe mim ɲi dʒʲe ɨla go ba mʲeʌe ɖaw ge ɲi ʈʂadʐu ana ɖadʒʲo ludʐu ana ɖadʒʲo ɲi ɲukʂɨ-kɨʂɨ ana ɖadʒʲo se mim ɲi ɖadʒʲobi se í ɲi sɨnɖaɖa aɲa ana ɖaibi a muhu ba dʒʲe mim ɲi dʒʲe ba dʒʲe vesedʒʲo ɖawe baɲe veɖuw mave ɖamdʒʲe ɨʧʲea ɖamdʒʲe vesedʒʲo ɖawe no nó vew je sɨna veime sɨnɖaɖa ve veɲe muhu na dʒʲe zedʐɨ zedʐɨɲe lɨha-kɨʌi muhu ba bá mʲeʌe ge mim a kʂɨ ba dʒʲe aʂma dʒimʲoɲe ɖʐɨfidʒʲome sɨnɖaɖa se ɖamdʒʲe jadʒʲeku ɲi ɣusso ge mʲeʌe ge mim na dʒɨɲe ɲu aɲe maʈʂuɖɨgʲewa ma se no ahua ɖʐɨhu hoʌe ɲi aʂma ɣusso ge mim nadʒʲe ʈʂuɖɨgʲedʒʲo sɨna ɖʐɨwbi ʧʲe ɖʐɨwbi sɨntʃʲeɖa no ʂɨpo u veɖaba ma sɨna se i a aka mo ɲeʈʂɨ dʐɨ-dʐɨ ɲeʈʂɨ dʐɨ-dʐɨ sɨnɖamedʒʲe udʒʲoɲe veɖawa ɲeʈʂɨ dʐɨ-dʐɨ he ɲu je ɲi anabame mim kagua ɲi ɲibʐam ɲiʈʂo ɲi se i muhu na matʃʲedʒʲome no ʧɲiɖaʌea ʧʲedʒʲe muhu í dʒʲe no zedʐɨfidʒʲobi ana mowwa ba nó lakuɖabi no sam je dʒʲe no veɖuwbabi ba he í ɖãhudʒʲo ɖawe no dʒʲe awu-aɲ na ʈʂaʌeɲe batʃì ge kakuwbi ʈo sam nó sam je dʒʲe ɲi ʈʂaʌeʈʂoɲe uʈʂo natʃì ge nano kaʈʂodʒʲobabi sɨnɖaɖa no he í vewe ʧʲe ɖamdʒʲe no he í ʧʲeime sɨntʃʲe mim ɲi ʧɲiɖame muhu í dʒʲe zedʐɨ lafidʒʲome muhu ítʃì mim ɲi matʃɲibammedʒʲe muhu í dʒʲe mazedʐɨlafidʒʲo muhu i ha ʧʲeima mim ɲi je muhu í zeɣo ladʒʲobabi se ɨsam je anawa se anawa se he sam matʃɲiwwa anawa anawa ʧʲe zedʒʲobi sam ɲi ʧɲidʒʲo matʃɲidʒʲodʒʲe awu-aɲ zedʐɨ seme awu aɲe mazedʐɨfi ɖamdʒʲe aɲ bó sam nadʐa ɲe ge aɲe ɣoibi ʈo aɲ i zedʐɨfidʒʲo ɲew aɲ mim ɲitʃì ʂɨpo aɲ ɖumewe ɲi ava pʲe jo ɖa laʌeɲe ã ʈumona dʒikuw í hodʒʲoma jo ɖalaʌeɲe ã dʐuguw-dʐuʌiw na vʐo ge ʈʂeʌe a mʲeʌe a ɖalai ge kaɖʐɨ kaɖʐɨ-kaɣa kuɲe ʈʂɨ fu ɖʐɨɲe nɨna na kɨna ɖadʒʲoma se idʒʲe mim ɲi sejo ʈumona ha ʈʂuw ge gaʂɨ-bela lakudʒʲodʒʲe mim ɲitʃì sɨnɖaɖa nó veɖawje mim ba sɨnɖaʈʂoʌe ba bá sa í ba sam mim í kagua mim na kɨnɖaɲe se í aʂma ʈuɣuɖa-ɣuvoɖʐɨ ʧʲeʈʂoɲe se í kɨnɖaɲa se sam í kɨnɖaɲe uʈʂo ʈʂugaʈʂoɲa sɨna maɖame udʒʲome mim ɲi ɲihomedʒʲe haɲa haɲa dʐuguw-dʐuʌiw haɲa ã ɲi dʐafudʐo ã ɲukʂu na ʧʲe ɲi dʐafudʐo kɨnɖa ɖafidʒʲowa mim ɲi jo ɖuɖa se a dʐafudʐo ɖawbabi ɨɣa ɨɣa go miɖʐɨ ɣusso ã haɲo lɨha-kɨʌibabi gɨɖʐɨ-gɨɣɨ

ɲukʂu nuʈʂo naɖʐa ʈʂula ɖa he mim ɲi se ɲi mim ɲi ɖuɖa se a ɖʐafuɖʐo ɖafiwbabi sɨnɖaɖa mim ɲi dʒʲe vew je sɨna ajo vedʒʲo ɖawe nólu ge sɨna vebaɖaba no ma gowbamedʒʲe muhusa ba gofodʒʲoʂo ano ɲeɖʐɨ-no í puloahige muhu ba goweɲe ɖʐɨɖabi mim ɲi lɨme-lɨmew sɨna ɖa ɖamdʒʲe ʈʂaw ʈuwbame sɨna ɖʐuɖawe mim muhu ba uvuɖo ɖadʒʲome mim ba saw-sam jo ɖa laʌeɲe he ɲe aɲa se i muhu ʈo ana gow ʌiw saw ʌiw gow ɖaije ʈʃʲeba malo gow ʈʃiɣa ɖaije ʈʃʲeba malo mim ɲi se i sɨʈʂɨ a sɨŋɨ a jo ʈʃiɣa ɖadʒʲobi ɲike ɲi ɨmiɲi ge se i vepadʒʲolubi he hama a ɖaʈʂoaba jaŋkoa kaku miʂeʈʂodʒʲobi siɲa se i ve laʌeɲe muhu ba ɖabamedʒʲe ubobʲu a ɖawbabi dʒʲese ba ʃʲo giw dʒɨdʒʲobi ʃʲo ubobʲu a gi kakudʒʲobi sebó mim dʒʲe gikufiʂoi ʈo baɲe baɲe veɖuw gow magi ɖamdʒʲe gikufiibi muhu ba ha ɖabama mim babódʒʲe sɨna ɖafiseʂoi baɲe ã veɖuɣiw maɖa ɖamdʒʲe muhu ba gofow ɖa ɖamdʒʲe mim ba dʒʲe ba ɖafidʒʲo ba ɖaʂoje se mim ba ɲe ajo go sɨʈʂɨ-siɲa jo ɖa laʌe aɲa ɖalaw jo ɖa laʌe muhu ba maɖafidʒʲome siɲa sɨnɖaɖa nó veɖawbame muhusa ba dʒʲe kɨɲa ɖʐɨima mimsa ba dʒʲe siɲa ɖʐɨwe ʈʂaw ʈuw ge ɖamdʒʲe ahuge sɨna ɖaglobaiʂime i mimsahowa se i je ɲe a ɣodʒʲobó se i í je ana ɖʐuʈʂake ʈo ʈo ʈo muhu ná me aɲe gʲeseɲe na gʲeʂe-gʲeɣe laʌeɲe ge kiwe sɨntʃʲe ɖaibi sɨna mome ajo zeɣiw ɖʐɨimedʒʲe udʒʲome no veɖaw je mimsa ɲi dʒʲe ɲe a muhu ba dʒihuawɲe huke sɨw pɨʌibʲo pɨʌiɣoɲe hu giw jo ɖa laʌe ʈʂɨ ɣiw jo ɖa laʌeɲe huke sɨw jo ɖa laʌeɲe ava pʲe ɣaʈo ɣɨdʒʲo ahugebamedʒʲe ɣaʈo ɣɨdʒʲobi ã dʒʲo kɨʌiw jo muhu ba ɖʐumuɲ ɖamdʒʲe mim je dʒʲo kɨʌi ma makɨʌi jo pɨʌiɲe ʈʃiɣa ɖamʲodʒʲobi sɨna ɖaw se ahua ɲegi ɖamɖʐoaʌe vi ɲe ge dʒʲe dʒɨʈʂo ɖʐɨɖu kuw dʒʲe dʒʲo vo ná dʒʲe gʲeʌeluɲdʒʲe siɲa mim itʃi mimsa i siɲa ɖa ã he ɲukʂu na tʃʲeibi se a mim na siɲa a pom ma res paidʒʲobame ɖʐumuw ge pom ahugo ɲefo ge ahugo ʂɨɖa ge ɲeʈo ge se lɨha-kɨʌibamedʒʲe ɲukʂu nuʈʂo kaku me me paɖaw tʃʲelo se no vebamedʒʲe muhu na ʈo saw ʌiw gow ɖai tʃʲeba malo mim itʃi kedʒʲe makaɲua i se pɨʌiʈʂoba se i ɖaʈʂoba pɨʌiʈʂoba se i ɖaʈʂoba sedʐu dʒʲe i a ma a ɖabuabammedʒʲe mim i ɨke-ɨmiɲi ge siɲa se í vebʲo la ɣodʒʲobi i se i ve veɲe he i ɖafiaʌe he i ɖadʒʲo he i ɖafiaʌe he i ɖadʒʲo he i ɖafiaʌe he i ɖadʒʲo siɲa itʃi ã tʃʲemedʒʲe ɨke-ɨmiɲi dʒʲe ɨtʃi ʂipo nadʒʲome he na he í ɖaw ge ɨke-ɨmiɲi nadʒʲome ɲi ɨke-ɨmiɲi ɨɖʐɨ-ulu pamedʒʲe ɲiso dʒʲe mabu maludʒʲo ɲiso ɲi kɨɲa ʈʂa ʈu ɖamdʒʲe ã ɲiso ge makakudʒʲo ʈʂaw dʒʲe maveɖudʒʲome sɨnɖaɖawje muhu í no ʈʂawsa ɖa magʲeseʈʂodʒʲe i zeʈʂoɲema sejo hama a maɖaʈʂodʒʲe zeʈʂoɲema agɨ u agɨ í no age tʃiɣa a ɖaŋ agɨ je ga-raʈʂo ga-ra hama a ʈʂaɖu-luɖu ɖa ladʒʲe mim í zeʈʂobaibi ba mim se haɖow agɨ mahow ha ɖawwa tʃʲe mim i kaɖã mim i kaɖã siɲa ɖaibi se a dʒʲe ana haɖo í ʈuɣuɖa-ɣuvoɖʐɨ ba tʃʲeɲe haɖo siɲeaɲa haɖo siɲeŋguɖʐuija sɨna veɖa no noɖʐɨ nólu ge ʂipo ɖuhu ɖaiwa he mim ɲi no mimɖa se i ɲeɖʐɨ-no i nó vepaweɲe ve

ɖ͡ʐɨd͡ʒʲema t͡ʃʲelo kagua nabamed͡ʒʲe mim ɖat͡ʂoʌeɲe mavesɨw ma zet͡ʂobaime he i sambuwa se ɨjaɲ je zet͡ʂod͡ʒʲobuwa i sambuwa i je sɨna i je ana t͡ʃʲeɲe aɲ jo zeket͡ʂoime se no haɲa he mimsa ɲi kɨɲa mimsa ɲi ɲi sam ɲi mim a ɲi aɲ a ɲi aɲkʂom sɨna ʌiʌeɲe ɲi ɖ͡ʐɨad͡ʒʲobabi sɨnɖaɖaw muhu ba d͡ʒʲe seʂome seɖamad͡ʒʲe mim ɲi se ã ɲe a jo ɲe a no veɖaw sɨna kalaɣiwme ba jo sad͡ʒʲobi basam je ut͡ʂo a ge g͡ʐɨ kad͡ʒʲobi í sat͡ʂo i ut͡ʂo a ge g͡ʐɨ kad͡ʒʲobi muhu ba bamed͡ʒʲe sakɨʌeʌeɲe awu mulo ɖaɲe ba ha ɣɨbʲe ma ba se ɣɨbʲe ɣi ɣod͡ʒʲo mim no jow no sa a je ut͡ʂo ɣɨbʲe ɣid͡ʒʲo ɖ͡ʐaha no sam a je ut͡ʂo ɣɨbʲe ɣid͡ʒʲo haɲe nano kaima sɨgo ɣɨbʲe ɣibaibi mim no ɣɨbʲe d͡ʒʲe ɲiw nó nó ɣid͡ʒʲod͡ʒʲe ɲiw no awu awu-aɲ ná ɲe a ɣoi se a awu-aɲ na ná ɣɨbʲe ɣiibʲa awu í aʂma ɣiibʲa sejo no nano kad͡ʒʲew jo ha muhu it͡ʃi ge kaima se ɣit͡ʂowe t͡ʃʲe se i t͡ʂat͡ʂowɲe no ha ɣid͡ʒʲowa no nólu ge veɖawje no se i ve muhu i sam masawe agɨ masawe saw masakɨʌewe sɨnt͡ʃʲeɲe t͡ʂat͡ʂod͡ʒʲobi se momed͡ʒʲe i mim mauwe i ʃimse ɖ͡ʐeiwe i ɲimse ɖ͡ʐeiwe hama hajobó kaguwa nabó t͡ʂabaibi i nod͡ʐɨ ge vew kuw mim mowwe i anawe anawe t͡ʃʲeɲe t͡ʂad͡ʒʲobi ũ mim ut͡ʂo ho lɨba lat͡ʂoʌeɲe t͡ʂad͡ʒʲobi se a se mim je kat͡ʂo i ha ɣid͡ʒʲowa i awu-aɲ ɣɨbʲe ɣit͡ʂod͡ʒʲoma mo se í muhu kaʌeɖaw ɣɨbʲe ɣid͡ʒʲoma no awu nad͡ʒʲe nod͡ʐɨ nolu no he i d͡ʒʲe ɖ͡ʐɨd͡ʒʲoɲe no sɨpo veiwa nod͡ʐɨ nolu ge sɨnɖaɖaw no jow a no ana veime no d͡ʒʲe nano kawʂome se no nó awu-aɲ í ɖ͡ʐɨɖaw ɣɨbʲe je no mat͡ʂahuwme no se i d͡ʒʲe ɣi kawʂome kʲuki muhu ba ɖ͡ʐɨt͡ʂɨkʂaʌe ba nó t͡ʂase ɖamed͡ʒʲe noɣɨbʲebó ɖuɲd͡ʒʲoʂo nó d͡ʒʲe nɨna na ɖ͡ʐuguw-ɖ͡ʐuʌiw hohuw no ɖãhuw i d͡ʒʲese zebsamam t͡ʃʲe i ana ɖuw i nat͡ʃi ge nano kaɖamd͡ʒʲe i aname t͡ʃʲe noɣɨbʲe d͡ʒʲe ɣivo laʌe nó muhu nano kaɖaw it͡ʃi d͡ʒʲe mat͡ʂahu it͡ʃi d͡ʒʲe ɨd͡ʐa a ɣoɖabifume it͡ʃi d͡ʒʲe ɣid͡ʒʲobi sɨna veɲe no aɲa sam ʂɨɖaw ná d͡ʒʲe no t͡ʃʲeje bawu baɲ na ɣɨbʲe ɖ͡ʐɨseɖaw í ɖ͡ʐut͡ʂad͡ʒʲo ɖawe no ana no nó nano kaɖaw aʂma he ɲi t͡ʃʲeɖamd͡ʒʲe no nat͡ʃi ge kaɖabi ũ no ana ɣiwme no nó ɲiɲ õ nabó na ná uvʐo ge ɣiibi na nó muhu kaɖaw bi sɨnɖaɖa no sɨna ɣiwme nó muhu na uvʐo ge kaɖa no sɨna ɣiwbi ʈo no veɖawje ɣussom ɣusso mɨɖ͡ʐɨ ɣusso a kaɣi ɖamd͡ʒʲe bawu aɲ na ɖ͡ʐɨseɖaw í ɖ͡ʐut͡ʂad͡ʒʲo ɖawe no sɨna veime muhu na muhu nabó laʌeɲd͡ʒʲe t͡ʂafiwd͡ʒʲe ɖud͡ʒʲobabi ja ʈo ɖ͡ʐɨt͡ʂɨkʂaʌewd͡ʒʲe ɖud͡ʒʲobabi se a bó i i kɨna ma sɨna veɖuw ʌat͡ʂobaibi nano ka mɨd͡ʒʲem ʌabad͡ʒʲew jobó í ahua ge muhu ɣokeɖaluge sed͡ʒʲe ʂɨpo ɖuhu ame muhu ɣoke ɖalu mim ba aɲe aɲe age ɖ͡ʐebʲa safu safu age ɖ͡ʐebʲa t͡ʃʲe ɖaibi muhu ɖ͡ʐɨt͡ʂɨkʂaʌewbad͡ʒʲew jo bo i d͡ʒikuhi ɣafo pʂɨɣ ge ɣoɲɖa kut͡ʂusa ukt͡ʂu ge kut͡ʂuɲ ɖamd͡ʒʲe í bó aʂma maɖ͡ʐɨ mahod͡ʒʲobi hama ɖa ɖamd͡ʒʲe i muhu ɲiwbuwa i hamad͡ʒʲe i malakɨʌefid͡ʒʲowa i je sɨnawa i je ana ɖaha t͡ʃʲeɲe sɨɲeambó sɨna ɖaime he mɨd͡ʒʲem mɨd͡ʒʲem ʌiwɲe í haɖo uvʐo ge muhu ɖulu je í kɨna ɖ͡ʐo aʂɨma í d͡ʒʲe kɨɲa veɖama muhu ɖ͡ʐɨt͡ʂɨkʂaʌe ɖamd͡ʒʲe sɨna veweɲe veime mɨd͡ʒʲem ʌahuɲe i mɨd͡ʒʲem ɨliʃi

d͡ʒɻʈʂɨkʂaʌɛɲe i ɖuhu ɖa ɣoɲɖabi ɖuhu ɖa ɣoɖaw ud͡ʒu a d͡ʒʲe í ɲeʂi-ɲepʲe na í me maɖ͡ʒɻʈʂow mahoʈʂow ɲeʈʂɨlu-huʈulu na í me sɨɲeambo ɖa i ha muhu d͡ʒʲe ɲiw je se ʈʂaha í sɨntʃʲe sɨna d͡ʒuɖamɖod͡ʒʲo ɖawe no sɨna veiwa nolu ge ma kʲuki mɨd͡ʒʲem ɖamd͡ʒʲe ɲed͡ʒɻ-no i í mɨd͡ʒʲem ge d͡ʒɻɖa i mɨd͡ʒʲem ʌiwbi se id͡ʒʲe mɨd͡ʒʲem ɖamd͡ʒʲe mɨd͡ʒʲem í mavehuɖɨged͡ʒʲo íd͡ʒʲe ahuge kɨna ɨlɨʃì ɖulu ɲeʈo ge í kɨna ɖaɖama í d͡ʒo kɨna d͡ʒó ɲe ge d͡ʒʲe bala ʈʂɨ ʈʂa fu ʈukew ma í kɨna haŋema ge d͡ʒʲe d͡ʒɻima sɨna d͡ʒɻɨd͡ʒʲo ɖawe mafi ɖamd͡ʒʲe d͡ʒɻɨd͡ʒʲo ɖawe no sɨna veime ano mafid͡ʒʲemed͡ʒʲe ano baja ɖulu ge ba ɲuw ɖulu ge no d͡ʒʲe ana ɖawʂo kai jow no mafisemme d͡ʒo aɲa u ve d͡ʒɻɖaw ano id͡ʒʲe sɨna ʈʂused͡ʒʲoʂo se mɨd͡ʒʲem ná d͡ʒʲe sɨna mɨd͡ʒʲembabiɲe sɨna ɖa no nóŋi jo how se a kʲuki no ɨbz̥am no no kuɖ nóŋi jo how se a mɨd͡ʒʲem ná sɨnɖaibi sɨnɖaɖa ɲid͡ʒʲe ja ɲi d͡ʒɻɨʈʂɨkʂaʌɛɲema ja ʈo muhu d͡ʒɻɨʈʂɨkʂaʌɛɲema muhu d͡ʒɻɨʈʂɨʌebad͡ʒʲew jo no mɨd͡ʒʲem ʌaɖa tʃʲe nó d͡ʒʲe sɨna ɖaw d͡ʒʲe ɖufid͡ʒʲo sɨna veɖa no he ana d͡ʒuɖamɖod͡ʒʲo ɖawe ɲi ɣusso awu ʂiw aɲ ʂiw aja ʂiw aɲe ʂiw ɲuw ʂiw safu ʂiw na d͡ʒʲe no sɨna vei he aɲa mim he safu ba d͡ʒʲe nɨna natʃì go aʂma ʈuɣuɖa-ɣuvod͡ʒɻ go ba d͡ʒʲe age kakuɖabije ba d͡ʒʲe sɨgo awu-aɲ na kɨna bz̥aʌɛɲe kakuɲe age ɖa ɣowma ba d͡ʒʲe ɨbz̥am bá kaʈʂoɖaw í je ba d͡ʒʲe me vehud͡ʒʲo ɖase no sɨna veɖawa ma ɨbz̥am no no no kaʈʂowbi se no je mim no mimʈʂo no mimʈʂo no nó sa jo saaʈʂo ja ʈo ʈó safum a mɨɲem a sɨnɖaʈʂow se i no kɨnɖaɲe í zeʈʂod͡ʒʲowa se í zeŋbamme ɨbz̥am no ze law veɖuʈʂowbabi ʈo mim je sɨnawa ɨɣɛɲiwwa i anawa anawa tʃʲeɳʈʂo no ze laʈʂowbabi mim no no a no ze laʈʂowbabi sɨnɖaɖaw ɨɣɛɲiw ʂɨʌe ɖamd͡ʒʲe ã suɣu ɖa ʂɨ ɖamd͡ʒʲe mau ʂɨʌe ɖamd͡ʒʲe ba uvz̥omaʂɨ ba la ba laʌɛɲe ba haɖo ɨnɖaɲa tʃʲɛɲe zed͡ʒɻɨd͡ʒʲo ɖawe ba he ɖai he ɣabo mau kad͡ʒʲome bawu baɲ nákʂumo d͡ʒʲoawd͡ʒʲe ɖud͡ʒʲome mim ɲi u kaɖã ʂɨd͡ʒʲoɲe matʃʲed͡ʒʲome mau d͡ʒʲe ʂiw ʂɨkɨʌew ɖufid͡ʒʲo sɨnɖaɖa no a je mim se í no se i d͡ʒʲe sɨna veime ba laɲe zed͡ʒɻɨd͡ʒʲo ɖawe zed͡ʒɻiw se a d͡ʒʲe maɖ͡ʒɻɨd͡ʒʲeʌea tʃʲemed͡ʒʲe sejo go í ha ɖad͡ʒʲo ɖuma ano se ibó í d͡ʒɻe keɣiɲe gɨd͡ʒʲoma d͡ʒɻe keɣiɲe ʂɨd͡ʒʲoma ja ʈo d͡ʒɻe keɣiɲe ha ɖad͡ʒʲo ɖuma í kɨʌi vogod͡ʒʲo ɖuma ha ɖad͡ʒʲo ɖuma ahugo awu-aɲ na ɖad͡ʒɻɨʌe ɖad͡ʒʲod͡ʒʲema mo ha ɖad͡ʒʲod͡ʒʲema ano sam zed͡ʒɻɨ ho zed͡ʒɻɨ ɖaɲe maɖ͡ʒɻɨd͡ʒʲew jo ano se ibó sɨnɖaʂo na ɖa ɖamd͡ʒʲe no ɖaʈʂu ɖamd͡ʒʲe nó d͡ʒʲe sɨnɖad͡ʒʲo ɖawe no sɨna veime sɨnɖaɖaw he mimsa ʂɨkɨʌei na d͡ʒʲe no he ʈʂui muhu ɖuw mim ge d͡ʒɻukad͡ʒʲo ɖawe ʂɨpo maume ba muhu ɖu mim ge kaʈʂo ɨbz̥am ba mau kahu laʈʂow kawme no sɨna veime muhu ɖuw mim na muhu na nó fum ja ʈo ɨfum d͡ʒɻɨʈʂɨkʂaʌɛɖamed͡ʒʲe se ije ha matʃʲed͡ʒʲoʂome ano ibó uvuɖow ɣoɖaw je se i nano se ibamed͡ʒʲe ha matʃʲew uvuɖow ge kabame ha matʃʲed͡ʒʲo mim je d͡ʒʲe se ʈɨʈɨ ɖuɲ se a kapud͡ʒʲo d͡ʒuɖawe no sɨna veiwa mimsa na d͡ʒʲe se í ʈʃʲed͡ʒʲoɲe veiwa ma he i ʂɨpo kabammed͡ʒʲe i kapubammed͡ʒʲe i

ɨbʒam dʒʲe i liɕɨw mapadʒʲo se uvʒo go mim dʒʲe liɕɨw mapadʒʲo ɨliʃi dʒʲe liɕɨw mapadʒʲo se abó ɲe vi je ɖaɲema saw-sam je gʲeɲema mo mim je a ɖa ɣokeɲema muhu ba dʒʲe ʂɨpo padʒʲome mim atʃi ge ɖʐeku í zew i ba maɖʑɨfidʒʲo atʃi ge ɖʐeku í zew í ba maɖʑɨfidʒʲo ahuge awu na aɲ na ʂɨɖa je na ɣusso ɲi mim ɖʑɨ dʒʲe ɖaw pʂɨɣi dʒʲe ɖaw pom dʒʲe ɖaw sɨntʃʲeɲe ɲí ɲi ɖafidʒʲoʂo tʃʲe ahugo na je mim na sa gaahuwjo sɨna ʈuɣuɖa-ɣuvoɖʑɨ ʈʂuaɖabiɖa ahugo na ʂɨpo ɖuhu a ʂɨʌeɖa sɨna ʈʂuaɖabiɖa na ɲibó hama ʈʂeʌe-mʲeʌe ge dʒʲe ɲu zedʒʲobó ɲibó mowbi mazefidʒʲobi sɨnɖaɖa se na ve veɲe na ʂɨʌiɲe ʂɨku-ʂɨɖuaɲe sɨna ɖʑɨaʌebaɖaba ahugo mim na sɨnɖaɖa no veɖawje liha-kɨʌi ana ɖʐuɖawe mimsa ba dʒʲe tʃɨɲiɖaʌea tʃʲemedʒʲe muhu mim ɖuw muhu na bá ladʒʲo tʃʲe ɖaimedʒʲe kai ana ze ɖʐuɖawe ba mim ɖuw muhume ba nó ana ze ɖʐuɖawe bá fum í u jo ɖa ɣokedʒʲo ɖawe ba sa ná u jo ɖa ɣokedʒʲo ɖawe mimsa tʃɨɲiɖaw ba dʒʲe he í zedʐɨʌewe bá ladʒʲo ze ɖa ɖamdʒʲe sejo se sɨɲa zedʐɨw a dʒʲe mo mo lamɖodʒʲoʂo tʃʲe ɖalaimedʒʲe baja baɲe ɖuw bawu aɲ ɖuw he ná ʈʂudʒʲo ɖawe he nó ana zeɲe ɖaime nó ana zeɲe ɖaime i nó ladʒʲobabi ze ɖaime se no makaɲeme mimsa ba he í ɖame bá ɖʐudʒʲe ɖʐudʒʲe u vedʒʲome ano ba ʂɨ zeɣiw muhusa uvuɖow padʒʲoʂo sɨnɖaɖaw je no mimsa a he mimsa ɲí ɖamdʒʲe ɲiɣɨʈʂɨ zedʐɨ mim ɖuw muhu ge ɖʐukamɖodʒʲo ɖawe liha-kɨʌi ana ʂɨpo ã ɲukʂu nuʈʂo ʂɨkɨʌew sɨntʃʲeɲe ɖaɲ ɖamadʒʲe sɨna tʃʲe ɖʐuɖadʒʲo ɖawe no sɨna veiwa ma mimsa ná dʒʲe no nó go no zedʐɨwbamedʒʲe no sɨna mim ɖuw muhu natʃi ge ɖʐukadʒʲo ɖawe ẽ ama jow he je he hubʲe sejo je ɣɨʈʂɨsɨʈɨ ũ sejo odʒʲe haɖʑaɣkʂɨ jo ɣɨʈʂɨɣe he hubʲe sejo he aɲa u se se a ɲi kʂɨ ama-ɲum ana ɣokeiʌeɲe ɲeʈʂɨ ge ama nugow babi sejo mane ba aʂma ana nano kaɖabiɖa se balu ge ha veɖama se i ɲu a ve sɨna go veɲe no ba ɖʑɨdʒʲoɲe ve ahu ahu ge awu-aɲ na sejo agɨ saabammedʒʲe muhusa í aɲa vekʂɨ fowma mo mimsa í vekʂɨ fow balu go ba ha veɖa um maɖagaɣiw sɨna ma um ẽ ẽ se i sɨnaʂime ama sejo ɲi ɣusso a ɲi ɲe ge dʒʲe ɲi ɣaɖʑɨ ge dʒʲe sejo ɣaɖʑɨ ge dʒʲe sɨna tʃʲeije a a mimsa nabó ha ɖãhu nabó muhusa na veɖuw magow se ava ʈʂaw dʒʲe na muhusa saw í u ʈʂake se ɨjamabame ɨɲum ɨɲum mome ɨjamabame se mimsabame na ɲe ɲe ulu a ʈʂula ɣodʒʲoba se sɨna tʃʲe muhusa aɲe gofow tʃʲe se mimsa usso ge dʒʲe aɲe magow tʃʲe he i he ba kɨna veija ama umsow tʃʲeiɲe veima mo na maɖãhuʌe sɨna tʃʲeiɲe veima um se je ahugebamedʒʲe awu-aɲ na dʒʲoʈʂɨ kʂuɲe dʒʲo ɨdʐɨ je hoɲe na he he itʃige kamedʒʲe muhu ba muhusa i muhusa i mim laidʒʲobi tʃʲeɲe dʒʲoʈʂɨ kʂudʒʲobi ũ dʒʲoʈʂɨ kʂuʌeɲe ɨdʐɨ i ɖʐu mim ɨɲiɲ i laɲe dʒʲoʈʂɨ kʂuɖama se dʒʲodʐɨ i la hoɲe dʒʲodʐɨ ubaɖammedʒʲe kai he mim lakubamme ɲe ɲe vi dʒʲe u ɖa ɣokedʒʲo fuɲ voɲ dʒʲe ʈa ɣokedʒʲo na se dʒʲo i ɨdʐɨ hoɲe se i dʒʲoʈʂɨ kʂuʌeɲe kai he mim je udʒʲo ɖube sɨntʃʲe dʒʲoʈʂɨ kʂuɲe na ahua je saɣa piʌiɲe na dʒʲoʈʂɨ kʂudʒʲo je ɖʐu

mim ɲeʈʂɨ ɖ͡ʐɻ-ɖ͡ʐɻ mimsa hai sa veɖama naɲiɲ je ɨsam i ma ɨsam i ma kʂu hopɨɲeɲe ahu ge na sɨnɖaɖabi sam i ulu ge veɲɖaw bo sam i d͡ʒʲese no d͡ʒʲoʈʂɨ ubaɖammed͡ʒʲe no makaɣoɲ veɲ ɖamd͡ʒʲe awu-aɲ nat͡ʃʲɨ bo se d͡ʒʲoʈʂɨ ɖaʌebabi d͡ʒʲoʈʂɨ hoʌe kai ba sam d͡ʒʲoʈʂɨ uɖabe sɨnt͡ʃʲe muko kikud͡ʒʲobabi ɡ͡ʐɨ ɖad͡ʒʲomme t͡ʃʲe muko kikud͡ʒʲobabi ba saw ah ba sam i no saw i laid͡ʒʲome t͡ʃʲe muko kikubeibi se a bo sam i bo ahu ge bo makaɲe t͡ʃʲe ɖamd͡ʒʲe sɨna ʈʂɨlahi ɖ͡ʐɨasobabi se sɨna maɖamed͡ʒʲeɲe veɖawa no ma no veɖaw mane sam d͡ʒʲe i d͡ʒʲe i ʂɨd͡ʒʲow i ɖod͡ʒʲow je i d͡ʒʲe aʂma ulu veɖaw i d͡ʒʲe i husɨ i ɖ͡ʐɨmed͡ʒʲeɲe veɖawa ma sam ba d͡ʒʲe husɨ ɖama he muhu i ba d͡ʒʲe howsa veɖama mo ba d͡ʒʲe husɨ ɖama ba d͡ʒʲe kaɣoɲ veima i veɖaw ulu veɖaw sam d͡ʒʲe ɖ͡ʐɨmed͡ʒʲe no ana veɖawa ma sɨnɖaɖa ahu go ɖaɖaw se i jaha-kɨʌibamed͡ʒʲe nuɖ͡ʐo nuɖ͡ʐo kaŋʂoiwa ma seɖamd͡ʒʲe no awu-aɲ na a je he ʈʂui nɨna ajobabi he he no a kɨɲa nɨna ɖuma ah fɨɖa fukiɣi kasa gɨɖɨ ɖ͡ʐɨɲ vʐɨɲ aɲa ɖubi he na he i ʈʂaʌeɲe nɨna ʂɨw ʈuɣu-ʈumo ɲi ʈuɣu-ʈumo ɲi haɖamd͡ʒʲe ɲukʂu ɖamd͡ʒʲe nuʈʂo ɖamd͡ʒʲe ha ɖa ɖamd͡ʒʲe ɲiɣɨʈʂɨ se i ah i ɲukʂuwa i nuʈʂowa i gɨɖ͡ʐɨwa i gɨrɨwa i anawa i ku kulowa i kʂoɣɨ i ɲubʲu sɨnt͡ʃʲeɲe he na maɖamed͡ʒʲe ud͡ʒʲowa ma awu-aɲ na d͡ʒʲe he no t͡ʃʲe sam ba hage husɨɖama ano nɨlvo ɖa ɣobamme sebabi i d͡ʒʲe nɨlvo ɖa ɣobamme sapʂe itʃʲige ka ɖamd͡ʒʲe nɨlvoɣi ɣowe nugo itʃʲige ka ɖamd͡ʒʲe nɨlvoɣi ɣowe awu-aɲ ba se i ʈʂɨɣose hoɣoseɲe sɨna ɲeʈʂɨlu-huʈulu ba ʈʂɨɣose hoɣose haɲa sam he he ɖ͡ʐuguw-ɖ͡ʐuʌiw haɲa sam ɖuw na nugo itʃʲi ge kaŋd͡ʒʲeba t͡ʃʲeɲe mome vew nugo ʌikɨʌed͡ʒʲoba t͡ʃʲeɲe mome t͡ʃʲiɲiɖaw je i sapʂe nat͡ʃʲi ge ka ɖamd͡ʒʲe i kaku ɣoɲe muhu na kʂɨ jo gaaɣisaɲe ɖaɖamed͡ʒʲe ɖakɨʌefid͡ʒʲobabi sejo go mat͡ʃʲiɲiw ba kɨɲa nugo nat͡ʃʲi ge ka ɖamd͡ʒʲe aʂma sapʂe ʌaʈʂojobabi mat͡ʃʲiɲiw kakubamme se nano kaɖaw ge awu-aɲ ba d͡ʒʲe sɨna ɣaɖa-ɣaɖaw ʈʂɨlaɲe ɖ͡ʐuɖ͡ʐɨd͡ʒʲo ɖawe ahu ge ɖaɖaw d͡ʒʲe anoa mobi ahugo mim ɲi aɲkʂom kɨɲa ʂɨʌed͡ʒʲema ɲi aja aɲe kɨɲa ʂɨʌed͡ʒʲema ɲi aɲ kɨɲa ʂɨʌed͡ʒʲema se na se i ha ɖuhu a ʂɨʌeɲd͡ʒʲema ahu go na nabamed͡ʒʲe ah ɲi ɖ͡ʐɨhubamed͡ʒʲe be go d͡ʒʲe ɣaɖa-ɣaɖaw ʈʂɨ lababiɲe na sɨna ɖawbabi t͡ʃʲe ʈʂɨ lababi sɨna laku ɣulo ɖababi sɨna mɨga t͡ʃʲebabi ɣulo ɖahi ɣulo ɖahu ɲukʂu na maŋni t͡ʃʲebi ɲi se vo a ʃɨhi ɣulo ɖaabamme foki a gɨhi i ɣulo je se mim i ɣulo je mɨga ɖaiɲe ge muhu i baɲe-vuɲe ge ʂimiabamme bo i kaw ɖa ɖamd͡ʒʲe bo se aʂma ɣoʈuvosa i paniasabamme mim ɖ͡ʐɨʈʂod͡ʒʲobabi t͡ʃʲe siɲa haɖo sɨnɖaɲa no sɨna veiwa ahu ge ba u u veɲe ɖawd͡ʒʲe ɖuid͡ʒʲoʂobi ũ seɖamd͡ʒʲe mim mahusɨw je haɖo sɨnt͡ʃʲe ɖad͡ʒʲema no sɨna veiwa ma awu-aɲ na d͡ʒʲe goɣiw je goilaʂoa goʌeɲe sam ba d͡ʒʲe ɖ͡ʐɨd͡ʒʲo ɖawe ʈa awu no ʈo sɨge muhu muhusa na ba pʂɨw ba pʂɨkuɖawje ba na lad͡ʒʲo t͡ʃʲeɖa ba d͡ʒʲe veɖama kaɣoɲ veima mavema se ɖ͡ʐɨmed͡ʒʲe ud͡ʒʲo ɖuwa se ɖ͡ʐɨsoʌea t͡ʃʲemed͡ʒʲe ano se ubia awu-aɲ na d͡ʒʲe na vew ge kaɖabiɲe sogo sam ba d͡ʒʲe ba d͡ʒʲe maɖ͡ʐɨw mo ba d͡ʒʲe

ɖ͡ʑɨɲe ba d͡ʒʲe kawʂo sɨna ʌid͡ʒʲobi nano kaw ɨʈ͡ʂɨbame d͡ʒʲe se jaha-kɨʌi kagua je gɨɖ͡ʑɨ natʃ͡ʃì ge ka kagua je nuʈ͡ʂo natʃ͡ʃì ge ka kagua je ɲukʂu natʃ͡ʃì ge ka kagua je haŋe haŋe kasa kab͡ʑaɣiaʈ͡ʂɨɖabi se a sɨna kaɖɨgeɖaw je jaha-kɨʌi me nad͡ʐɨ nalu ge ɖamd͡ʒʲe humowa haŋe ka ɖamd͡ʒʲe kad͡ʐu kawwa jaha-kɨʌi bo sɨna ɖaɖabi sɨnɖaɖa no u veɖawa se u veɖaw je jaha-kɨʌi d͡ʒʲe a a na nad͡ʐɨ nalu ge ɖuhu ɖailo ɲi nuɖ͡ʑo natʃ͡ʃì ge makaw se ha mɨla uʈ͡ʂo ge kad͡ʒʲema sɨna d͡ʒʲe ʧ͡ʃʲeibi no d͡ʒʲe ʧ͡ʃʲeibi ha ba ɣusso mahohu ma sɨntʃ͡ʃʲebi se no ɲeɖ͡ʑɨ-no i nokeŋko ge ɣihisa ba uʈ͡ʂo ge kawe uʈ͡ʂo ɣɨbe natʃ͡ʃì ge kaweɲe ɣɨɖamed͡ʒʲe no d͡ʒʲe sɨge kaɲe ano na d͡ʒʲe ɖaŋhud͡ʒʲo ɣussom a law je ana ɖawhoʂɨme ɲe ɖaŋhud͡ʒʲo no no ka jeɲe no ka jeɲe ha ɖaŋhuɖa no jo ɣusso na d͡ʒʲe na d͡ʒʲe ɖaŋhu ɖud͡ʒʲobi ɣusso i hawa ʧ͡ʃʲe ɣussomsa ʧ͡ʃʲe aɖe ɣusso ʧ͡ʃʲeɲd͡ʒʲe nɨna ɖuwma ʧ͡ʃʲeɲe ɖaŋhud͡ʒʲe ɖufid͡ʒʲobi no veɖaw je sɨnɖaɖa ɲi jad͡ʒʲeku ʂɨpʲo fum ge ɖulumme ɖ͡ʐuguw-ɖ͡ʐuʌiw je ʂɨpʲo age ud͡ʐu ge kaʈ͡ʂɨɖaba he ɲi fum ge ɖuluba sɨnɖaɖa no ɲi he vew i ʈ͡ʂaʌeɲe ɲi ahugo saw-sam ʂiʌiɲe ɣusso zew he na je u ɖaɲe kakeʌeɲe he nano kad͡ʒʲo d͡ʒʲe ɲiɣɨʈ͡ʂɨ a kaɖã kaaŋ sɨna maɖaɖa uʈ͡ʂo ge d͡ʒʲe kaŋŋa se hufuw fu sa d͡ʒʲoaɖabi sam bo se haŋe kaɖamd͡ʒʲe ah ba ɣusso humo i d͡ʒʲe veɖu vewe so gɨɖ͡ʑɨ humo d͡ʒʲe a jo ved͡ʒʲo ɖawe no sɨna veime ɲukʂu humo i d͡ʒʲe a jo vejo ɖawe na maɖaŋhud͡ʒʲobi uʈ͡ʂo na bo maɖaŋhud͡ʒʲobi natʃ͡ʃì alag na ɖa ʂiw ago na ɖa ʂiw ʈo ba apehu ba d͡ʒʲe ɖ͡ʑɨjo ɖawe humoa i ana ana ɖawme ɲi ɲem aname ɲi aname ba ɲi sam laɖawje ba go d͡ʒʲe ba ɖajo ɖaʂowe se ɲi go d͡ʒʲe aname sɨntʃ͡ʃʲeɲe ʈ͡ʂumed͡ʒʲe humo d͡ʒʲe liʂɨd͡ʒʲo so sɨna moʌew ba anabuwa anabuwa ʧ͡ʃʲe ʈ͡ʂɨɣoŋbammed͡ʒʲe ba sam je paʈ͡ʂod͡ʒʲobabi bow baɲ na no ha ɖagɖa bow baɲ na no ana ʈ͡ʂɨɣowa se maɖ͡ʑɨw ɖ͡ʑɨwpaɣu ku sam je se muhu ɨɲe ge paʌed͡ʒʲobaba se na i gɨ-ʂɨ maɖa ɖamd͡ʒʲe se umɖ͡ʑu jo ɲu zehuahu ɨke-ɨmɨɲi men je ɲike ɲimɲi ge aɲe mɨʂeŋ mɨɖ͡ʑeŋ ɖabammed͡ʒʲe ha mavelaʌebi se ʈaɣakɨʌed͡ʒʲobabi se i d͡ʒʲe mimsa ɲi ʂɨpʲo a ʈ͡ʂobi sɨnɖaɖa no veɖaw je ba sam i veɖaja ʧ͡ʃʲemed͡ʒʲe humo i d͡ʒʲe u ɖad͡ʒʲoɖawe humo matʃ͡ʃɨɲi matʃ͡ʃɨɲija matʃ͡ʃɨɲilailaʂomed͡ʒʲe ba humo i ha zed͡ʒʲoma ha ʧ͡ʃʲed͡ʒʲoma ɲi ha ma humo i kɨna zed͡ʒʲoma se ɖawe so go awu-aɲ ba ba itʃ͡ʃʲa jo nano kiʈ͡ʂo se sam i ɖɨgʐɨʈ͡ʂo kuɲuʈ͡ʂo i sɨna ze ɖaʈ͡ʂo i ha ha ɖagʈ͡ʂoɲ je a awu-aɲ ba d͡ʒʲe ɖuhu ɖaid͡ʒʲoʂobi hoʌeɲe ba ahuge no maʈ͡ʂa ɖ͡ʐɨɲbad͡ʒʲemʲoje ahu ge no i i nosam d͡ʒʲe maɖ͡ʑɨw maɖaɲbaɲe sam je se a ʌahibi i bo se a awu-aɲ no bo awu-aɲ na ɖ͡ʑɨaɖaʂoje no no bo ka ɖamd͡ʒʲe bo no ɖ͡ʑɨʈ͡ʂod͡ʒʲobabiɲewe i ʂɨwpaɣu i sɨna ɖuhu ɖa ʂɨaʌed͡ʒʲobaba sɨnɖaɖa ako no ana veɖame sam ɲi d͡ʒʲe ɲid͡ʐɨ ɲilu ge ɲi husɨ veɖaw i d͡ʒʲe ɖ͡ʑɨmed͡ʒʲe ud͡ʒʲo ɖu jaha-kɨʌibamed͡ʒʲe sɨna ɲew bo sɨna ɖaʈ͡ʂɨ ɖaʂowa sɨnɖaɖa no ah jaha-kɨʌi ɲi ɣusso awu-aɲ ɖuw aki aja ɖuw na d͡ʒʲe no jaha-kɨʌi me jaha-kɨʌi veɖaw je jaha-kɨʌi veɖaw sa no u veɖawa ma naluvʲo naluvʲo haŋe kad͡ʒʲo se hojobi sɨnɖaɖa

no a na no he tʃʲeʈʂoje ha humoɖamdʒʲe ha humoɖamdʒʲe se i dʒʲe sam i kɨna vekeɣima humo dʒʲe sɨna vekewe ɲe veɖawa sɨnɖaɖa no ba no he ʈʂu ama lalu ba no ɖʐɨdʒʲew ma mane sam bo sabammedʒʲe aʂa ahua-mahua ibo gʐɨ kadʒʲobabi nano kadʒʲobabi sese a awu-aɲ na sam i laidʒʲoɲe veɲe muhu ho vew muhusa ho vew sɨge kamedʒʲe u veima mo sam je ɨbʐamʂo hoɲe howsa velaɲe muhu ho kamʲew udʒʲo veima se no jow ɲeɳo ʂɨvʐɨwhu a noɲiɲdʒʲe no ɲeʈʂɨdʒʲe hulɨbʐo he jow bɨʂaʈʂɨpʂɨɣi ɖa hubʲego ɖale seseɖe a odʒʲe odʒʲe ajo ka hube kʂɨ ɨkɨɲjo hube kʂɨ a no agɨ ɖʐo kaʌiʌe agɨ ɖʐo ɖʐaha ge he ʃìpʲow he ʃɨɲow na maʈʂuiʌemedʒʲe ɖʐo fum kaʌiʌe agɨ ɖʐo ɖʐu jo ɖʐɨ laʈʂoɲe ɖʐu jo ho laʈʂoɲe ɲi ɨʈʂɨ zew nuɖʐo ɲi kaʌikew i maɖãhuahomedʒʲe ɖʐoi nɨnaɲe ɖʐu ʈʂuŋhu anɖaɖaw je no agɨ ɖʐo ʃìpʲow a ʈʂuiʌedʒʲo ahuge ɖʐɨɲe ɲeɣulo lakuʈʂo sujo ɲeɣulo jo tʃʲigɨdʒʲe ʌaɲe ɖew se ɨʈʂɨ je no me ʈʂuidʒʲome ahuge ahuge ɖʐɨmsa-ɖʐɨmvu hu dʒʲe ɨkɨn ɖʐu dʒʲe ɨkɨn sɨge mɨʈɨ ge ɲe ma ɲe nɨna ge ɲe ma ɲe se se se se se se sehu se se se se sɨge ajo-ɲuw kʂɨ bʲe ge ɣow ɖe a ijaʌo ɨɲiɲ se sɨlɨlɨ aɖo uɲu ɨɲiɲ je sɨlɨlɨ aʈʂɨ na kʂɨ ano nɨna bo ɲiwbi na kʂɨ aʌo-ɲu asa ɣow ɖe ijaʌo na ɣɨɲ uɲu dʒʲo vo ʈʂɨ ʈʂɨ mɨga ɖa ɖaʂuɲuaha se ɨʌa sese ɣa ahua je nakɨʌeʈʂoɖaba ijaʌo ha maɖãhuʌebi ijaʌo gɨʌu ɖadʒʲow vo ɖew kaɖa tʃʲe ʈʂɨw ɖʐeɖa ɖʐe bʲe ge ɖʐeme ʈʂɨw kaɣɨw ɖaw sese fuhu a hohu fuhuɲewe kʂug ɖawa kʂuɖawse se kʂuseʌe ɨʂiɣe ɖe zhɨ seɣɨɲ lɨge lafidʒʲodʒʲemaɲewe zɨ se zɨ se ɖahoʌi dʒʲefi ɖʐe dʒʲefi ɖʐe ɖaɣɨmʲa ja memɖʐa je ge uɣa dʒʲeʌu kʂɨhua ɖʐɨhua dʒʲe maɖa ɖaba dʒʲew sɨge zɨ saaʌe sɨge mukʂom a ɖe ba ɣoɳɖo ɖomuhuw sow ɖomuhu ɖow ɖow ɣugihuw sow ɣugihu ɖow ɖow tʃʲe baɲ sese vo ɖe ɖe ge ibʐam i ba sɨge mu-e gilaʌe ano kʂufisaɖo-e gilaʌe sedʒʲekɨʌa ɣo aja no vo je dʒʲu kʂuɲ badʒʲe ʂoma tʃʲe mukʂom no vo a kʂumoaɲɖabi matʃìa tʃʲe mɨtʃʲɨ je ʈahuaʌe a la se ʂɨ-e ɨʂɨ se se ɖɨʌe ve idʒʲe se dʒʲekʌa zhɨ se ɨʂiɣe zhɨ se dʒʲekʌa ajaa no vo ɖe he ba kʂuma tʃʲe ke apia no vo ɲe maɖãhu fuhu ba ɲeve kʂu kʂukʂe me ba age haɖo dʒʲa dʒʲema ke ape ba age madʒʲeme udʒʲo ɖuw seɣe ba nosa na ʦadʒʲoba tʃʲe ke ke nemedʒʲe ape ba sɨʈo ge kaʌiwe tʃʲe i sɨʈo ge laʌi bʲo a jo lugʐu ve ɖaʌe ɖa ja memɖʐa dʒʲɨɖu seseɣe ɨsa na ze kaaŋhi mɨʈɨ ana ze kakuhɨ a he ha ʂoʂoma fɨsaɲeɣɨ ʂoi tʃʲe ze ɖaɖa he ha ʂoɲhu a ha ʂoɲhu tʃʲe i gesu-gemɖʐa mɨgʐɨ-muɣuw sena la pafiw paɣiw ɖa ɨsa na ɖava ɖaɲi ɲe ʈʂaʌe sekɨʌi hohoʌi i bo suʈo ge ja memɖʐa ɲegi bi sese ɣe ge ane ge mim a se ɨsa agɨ a giɲ agɨ-e kʂeɖe soɲe bow sɨlɨlɨ aɖo dʒʲe kalebe tʃʲe ɨsa-e dʒʲu kʂewe tʃʲe anɖa gɨɲe ze ɖa aɲi aje ɨɲiɲ je age haɖo ladʒʲe ʂoma ɲewe ɲelʦɨ jo ʈapʂoa hokʂu hoʌe ɖaʌe ɖa ɨjalo sugo kaŋla aɖe aje ɖʐɨʌe kama ɖaɖaba ʈo i kaahi kaʌebi-a ane lɨbʐɨɖuɣo ɲe lɨbʐɨɖuɣo se age ɲi nano kal na mim lakuʌe se mim ne ɣulo ɖaɲe buʌvo sɨne veɖu idʒʲe sɨne ɣulo ɖavow veɖu ɖaɲe ane lɨbʐɨɖuɣo ɖaɲe sɨge

guɖ͡ʐudʒʲovoɲe se ufum se i kakiʌeʌuɲe ike je ɖiʌiɣiak uv͡ʐo ɖe he uv͡ʐo go ɖe fum ge fum go ɖe uv͡ʐo ge ɖaaʌe ɲe ge lamio lamioɣi i bo ɣulo ɖa sekiʌi aane ʈʂad͡ʐuɲe lud͡ʐuɲe ɲukʂu ɖaaŋ age ibo ʈa-i aje ɖ͡ʐimaɖaɖabi no aje ɖaʂlad͡ʒʲoɲe d͡ʒʲo vo ʧʲiw d͡ʒʲew ɖabow no age d͡ʒʲeʂe d͡ʒʲeɣe ɣod͡ʒʲebi aje bo ɖ͡ʐimaɖaɖabi mat͡ʃia ɲewe ɖaʌeɖa se ɖ͡ʐaha saɣa ze ɖaaŋ ʧʲow ʧʲow ʧʲow ʧʲow fu sew d͡ʒibo fu sew d͡ʒibo ze ɖaaŋ ijaʌo d͡ʒʲe siɨliɨ aɖo bad͡ʒʲe d͡ʒisewe d͡ʒisewe bad͡ʒʲe ikin kakiʌaɖamd͡ʒʲe d͡ʒisewe ʧʲe am ʧʲe id͡ʒʲe fu sew d͡ʒiw-e fu seŋ i bo upai ɲibi ijaʌo bo ɖ͡ʐi sige kakiʌaɖabi ijaʌo kinama ɖa pamed͡ʒʲe ʈivafimed͡ʒʲe liɣelat͡ʃʲoʌed͡ʒʲo sina ve i bo ge na be ge d͡ʒiwɲe id͡ʒʲe nav͡ʐoge kaɲe ʂon ud͡ʐu-a ge ʂon ulod͡ʐa ge he d͡ʒʲo d͡ʒʲo a ʌaɲe ʈʂow ʈʂow ʈʂow ʈʂowɲe ʈʂoŋ ɣoɖow ajamo ke fu masehubi ʧʲo ʈo i ɖamad͡ʒʲe kʂubo ʧʲe se miʈipu na kʂe kʂekʂa kʂu ɖaŋ i ana mapaɖiɡʲo mapaɖiɡʲo ɖa ɖaʌe ɖahaʈʂiʌe mapaɖiɡʲo ɖawe je ijaʌo ke ke siɨliɨ aɖo bad͡ʒʲe kʂupiɲa ʧʲe id͡ʒʲe i kiɣi je gala ge mu a pulula kʂu ʈe ijaʌo kʂule se i uʈupʂo jo ʂela pahu hoɖu uʈupʂo jo ʂelakʌe g͡ʐa g͡ʐa g͡ʐa g͡ʐa g͡ʐa g͡ʐa ze ana gaaŋ ʂon ane ʂed͡ʐa ʂed͡ʐa suʌe se gaʈa ɣoɲ i se miʂi gad͡ʒʲebe gad͡ʒʲebe gad͡ʒʲebe kʂugad͡ʒʲebe ʧʲe ʈe ʧʲi ɖaaŋ miʈipu na ibz̧ow na ʧʲi ɖaaŋ ibz̧ow d͡ʒʲe d͡ʒise ʧʲiw je i bo na mahohuɖiɡʲe ijaʌo ba ɲewe aa ʧʲiʂiɲuaʌebi ke ke siɨliɨ aɖo ba ʧʲilaʌed͡ʒʲo ɖaʂowe ja ʧʲilaʌe ja la kakiʌa sewe sint͡ʃʲeɲe i ʈʂaʌe na kowɲe ijaʌo i se kigola ba age haɖo kãvo ʧʲow kat͡ʃʲobo ɲege aɲe na ako ne ʈʂaʌe ba age haɖo kãvo ʧʲe ijaʌo ʈʂi laʌe la kaʌkio ɖe ago niɲa ɲi niɲamso ɲibo i je ʧʲi ɣuaɖa moma he ja baɣi baɣi ɖawe ʧʲeɲe ane nuɣu ge baɣi he ʂobo ʈikeɲe kʂegoɲe i sese aa kineʂoma musuw jo ɲeɣiʂiɣiɲe baɣi ɖa veɖo je miʈi-niʂi naɲe ɖiaɣu ʧʲeɲe ɖa vʲo ɖe i ɖe ago niɲa uɲu je ɖe hamaɖa go ijaʌo ɖe kaʌbo ɖe miʈi mo a ʃʲobo na kʂiŋ ajakʂa ajakʂa makapʂeɖe moluwe ʧʲe ɖiniɖiɣi ɖiha ijaʌo se ʈʂi lakiʌe la kakiʌeʌi ɲe se la kaku kei aje sige kakiʌaɖo se aɲa aje lat͡ʃʲoʌeme siɨliɨ aɖo lat͡ʃʲoʌemme ʧʲe la kakiʌebua laku ve ɲegi-a ava ʈʂake ava ʧʲe d͡ʒʲiho ʧʲoʌiɣiaʈʂiʌe ana go misilba na huhu ʈʂa ɖaŋ ava bo maʈʂaibi i bo niɲa ge mat͡ʃʲobi ʈʂow d͡ʒʲijo ʈʂow d͡ʒʲiw d͡ʒʲe maɖabi mane miʈi ʌa bi sine ʌaɖo je ha maɖãhu laku je lakuw bi hube a hube kʂi sine ɣohikew je muhuɖ͡ʐu i ɲe se agi ne isa ne how veʌe na vi d͡ʒiʈʂikʂaʌewɲe i bo ane ge d͡ʒʲeɲd͡ʒʲe pavoʌe agi ne ɖallamo ɖallamo ɖa miʈi ʌaɖabiw je sina ɖaŋ hoʂuɲuaʌebi ke niɲa ge ʌid͡ʒʲomobi iʈʂi bo d͡ʒʲe i mazefi mazekiʌebi und͡ʐu bo iʈʂi mazebi ɖamʧʲeɣi sine ɖaŋ babiɖe aa bikaɳɖabia ɲewe ke ba awu kat͡ʃʲobe he ʂapiu huʈum a he i ilgi ɖe ba maɲiʈʂamɖolu-a age d͡ʒʲu kakube ʧʲe d͡ʒʲise se ɖ͡ʐaha saɣa d͡ʒʲeku ŋiʈʂaʌembi ʧʲe upai ɲitʃʲo ha maɖãhutʃʲoʌeɲe sijo labʐi huʈum a d͡ʒʲisetʃʲo ke ba he i ŋiʈʂa ŋiʈʂaʌeɲe sejo d͡ʒikubowe maɲiʈʂamɖolu-a age d͡ʒʲu d͡ʒikuwe ʧʲesetʃʲo d͡ʒʲisetʃʲoɲe se ɖ͡ʐaha saɣa ŋiʈʂat͡ʃʲombi ʧʲe d͡ʒʲekutʃʲod͡ʒʲebi i kin ɖamɖod͡ʒʲod͡ʒʲoʂomma

ɲe veʌe je ɣe ɖaʂɨɖaɣibʲu se ɣe lɨɣaɲ lɨɣaɲ je huʈum a d͡ʒʲɨse lɨɣaɲ je at͡ʃʲõsa ɨlgɨ at͡ʃʲõsa i ja kut͡ʃʲo maŋɨfiɲe ɲeve d͡ʒʲɨse ɖaʌe ɖa sed͡ʒʲe se ɖʐaha se pɨlha bo ŋɨʈʂambi ʈʃʲe d͡ʒikud͡ʒʲe ke i name hajo ɖaad͡ʒʲod͡ʒʲemma ɲewe he ɲi kod͡ʒi no jo pulow kod͡ʒi se i ana panɨɖo se i ɨsla se i pana bad͡ʒʲo ɨsla se ɨɲiɲ je d͡ʒʲe ɣukuʈʂo ʈʃʲet͡ʃʲojo mowe ɣukuʈʂo aa ke sɨlɨlɨ aɖo ba he i he ɣukuʈʂo he i ke no maʌamɖoluma ba a d͡ʒʲu d͡ʒikuwe no ʌahuɲe so laʌe ba age d͡ʒikud͡ʒʲo ɖabowe ʈʃɨahuɲe i se ɣukuʈʂo d͡ʒʲɨse hohoʌi mad͡ʒikubi mad͡ʒiku ɖowɲe aa ʈʃɨgd͡ʒʲe mad͡ʒikumaɖaɲemme aa ɲeɣɨlo bo no laku ubʐow no lakuɖʐɨgd͡ʒʲebi he ʈʃɨgd͡ʒʲe nad͡ʒʲo ɨʈʂɨ d͡ʒʲe no ɖad͡ʒʲebi jow ɣukuʈʂo he jo ʈʃɨgd͡ʒʲe i mad͡ʒiw ɖɨhad͡ʒʲebi ʈʃʲeʌeɲe ja ɲi awu mɨga ɖowse ʈʃɨgd͡ʒʲe nale kegɨɖɨ ɲeɣɨ ɖaɲe mɨga ɖad͡ʒʲo se hol se ɣubuɲe ɖaɲe se ɣubuɲe sese d͡ʒʲo med͡ʒʲe giw vo kame giw sɨna jo ɣubu ɖe ɖaʌeɲe agow ɣukuʈʂo se ɣubuɲe se ane ɨsla se ʈʂɨkʂulaɲe sese vogoʂɨɲe se i mɨgow se ʈʃʲepaɲe ʈʃʲemɖaɲe i ʈʃɨgd͡ʒʲe gaahuɲe ja ɲi ke ʈʃɨgd͡ʒʲe manow kemage nakuɖamad͡ʒʲe i sɨna se ɣubuɲe ɖaʌeɲe ɣukuʈʂo je sunt͡ʃʲaɲe mut͡ʃʲut͡ʃʲo ʈʃʲeɲe fuvogo gɨɲe ɖaɖaʌa ʈʃʲemed͡ʒʲe ja he ɲi kegɨɖɨ ɲeɣɨ maɖow ʈʃɨgd͡ʒʲe u manow ɨʈʂɨ se awu haneme sɨnɖaɲe ʈuɣu-ʈumo ɨkɨɲ neɖ͡ʐɨ ɨkɨɲ no ɨkɨɲ ge awu mɨʈɨ na ɲe nɨna ɲi ɲe mukow mɨʈɨ fo mafo nɨna ɲi fo ma fo se ge hane ʂipʲo he i he i bʐɨga gow ɲi sa sakɨʌe ɲeʈo sesɨjo hane ɖaɲe he i ɲe ʂipʲo ʂɨɲew hane ɖaɲe mɨʈɨ naɲe ɲɨɲe ɖaɲe kaʌiw mewe awu se i agɨ nosa d͡ʒʲo ja ʂille d͡ʒʲo d͡ʒʲot͡ʃʲɨd͡ʒʲe he i hoʌe hoʌe hajo ʈʂu ʈʂud͡ʐɨɣɨ ʈʂud͡ʐuɣɨɲe d͡ʒʲo he i maɖãhulame d͡ʒʲo ha gaʌiwd͡ʒʲema d͡ʒʲo ha ʈʂa kowd͡ʒʲema d͡ʒʲo ha ɖa ʂɨwd͡ʒʲema maɖãhud͡ʒʲo je awu no he ʈʂuʌe heme ke se babe no od͡ʒʲe d͡ʒʲe pumɣɨʈʂɨpum ẽ ma aki hupu kɨɣɨw ze he ɲi ʐaɣ-muɣ kɨʌeɲe ʈʂod͡ʒʲe-olu kekɨʌewɲe se i ɖosa hubʲe ʈʃʲewme ɖosa bʲokɨʌed͡ʒʲebiʌea ʈʃʲe kai buʈod͡ʒʲebai luhod͡ʒʲebai ʈʃʲewse ʈʂow ʐaɣ ɨkɨɲ muɣ ɨkɨɲ he i kɨɣɨvʐɨve ʈʃʲeɲe ɲeʈʂɨ-huʈu kɨɣɨw ʈʃʲew ze aki ʐaɣ muɣjo ɖa laʌeɲe ɲi gʲesa-gʲemi ɲi hugeɣ-oɣulu se i makɨɣɨ mazeɖ͡ʐɨlamed͡ʒʲe kegɨɖɨ ɖad͡ʒʲow ɲiɣi ɖad͡ʒʲow ɖʐɨsɨpo ɖad͡ʒʲow ɖʐɨʂuɲu ɖad͡ʒʲo se na se i huw ʂɨvʐɨw hubʲe bʲokɨʌed͡ʒʲebi ʈʃʲeɲe se se aki hupu kɨɣɨw ze sa a kɨɣɨwwa ɖa hupu kɨɣɨad͡ʒʲew sejo gʲesa-gʲemi i sabuɲe ʈuɣu ɖuʂowe ʈumo ɖuʂowe ba bʐaw ɲi ɖuʂoweɲe ʈʃʲew ze ɲi he gʲesa-gʲemi kʂɨɲe fu sew hu vʲuw ze sa a ɖaw fu sew d͡ʒʲe aki fu sew ɨʈʂɨje d͡ʒʲe no he ʈʂuimewe fu sew d͡ʒʲe d͡ʒid͡ʒʲoje fu ɲowge d͡ʒimʲoʌeɲe ʈo ʂuʌo fum kad͡ʒʲow nai ʂuʌo fum kad͡ʒʲo ʂuʌo ʃiɣe ɖad͡ʒʲo ʂuʌo fum kad͡ʒʲo na ɨpʂɨɣiage boʌeɲe fuʈud͡ʒʲo í hol ɖ͡ʐu fuɖ͡ʐa ɖaŋhuɖama se fuɖ͡ʐa ɖaŋhu se i ɨkeje i ɖ͡ʐekeɲe ijo fuɖ͡ʐa ɖʐɨ-ɖʐɨ ze i boʌid͡ʒʲow i boʌi boʌi bofiad͡ʒʲobi sɨɲa vei se ai ɖɨgo na sese ʂogʐuɲe ʂuʌo fum kaa ɖa na se sekɨʌeɲe se i kʂumoaha se i ʈʂula moho ɖaʌeɲe ɲi ʈuɣu-ʈumo ɲi ɲeʈʂɨ-huʈu se i ze ʈɨɣiw gʲesa-gʲemi huɖa-puɖa í kɨɣɨfiaʌeɲe kai ɲi ɖuʂomeɲe aki se i ɲi hupu kɨɣɨwwe ɨʈʂɨje

sɨnamewe ɣaɲe-pʂɨɲe manadʒʲow kegɨɖɨ-ɲiɣi maɖadʒʲow ahugebame ɖowa-sowa ha ɣa ɲiwbi se mɨga-kɨʂɨ ɖaɣi kɨɣɨ-kɨʈʂɨɲe gʲesa tʃʲew gʲemi tʃʲew ze ɖʐui tʃʲewwo tʃʲehoʌe huɖa-puɖa tʃʲew ze he ɲi pu hena huɖa-puɖa tʃʲewme hu tʃʲew ze huɖa tʃʲewje hu í tʃʲewme sejo kunnu gʲesa-gʲemi tʃʲew se kunnu ʃʲoɲ jadʒʲe ʃʲoɲ na aki mɨʈɨ ɖuwme ɨbʐam ɖuwme kunnu dʒʲe ɨbʐam ɖuwme anɖaɲe age he kegulow kaʌidʒʲebi ɲi ʈuɣu-ʈumo ɲi hol kegulow kadʒʲebi no he í kɨɣɨɲe mɨga-kɨʂɨ ɖaɲe bʐɨgago huʈujomɖo no ɲeɖʐɨ-no í saa sai ɲi ɣoʈʂa-kunnu ze sɨna ɖʐɨsaɲe ɲi he na ʈʂaɲe he na kɨɲe ana ɖa kaʌiwe tʃʲeɲe aki se i ɖaɲe ʂɨɲe jaɣa jadʒʲe ɲi he ɖawluʂome ɲukʂɨ na kaku ɣoɲɖamadʒʲe ɲi gaʌikew ɲi he í hol odʒʲe a ze ɨʌa ɨʌa hupu kɨɣɨwʂome hupu i odʒʲe ɨkɨɲ kɨɣɨɖu sejo ɖafo kawʂoje ɲi ɲeʈʂɨɖaw ɲeʈʂɨɖaw ge ɖew ɖawme aki ɲeʈʂɨ i ɖadʒʲeja tʃʲemedʒʲe sehu mim-kɨɣi nadʒʲe hupu kɨɣɨɖamadʒʲe gʲedʒʲe maʈʂesedʒʲo sim ɖʐehuadʒʲo ɖawɲe na gʲe maʈʂedʒʲo mim na puɲ-ɣuɲ maɖadʒʲo ɨmɣa-ɨmeɣi mim na maɖadʒʲo ʈʂokʂɨ mukʂu puɲ-ɣuɲ vi ge dʒʲe madʒiwdʒʲo muhu na fu se ka fu se ka ɖa ɲegi ɖʐɨhua pʂɨɣihua fu sebuɲe ʃɨdʒʲew sejo fu a ʃɨ ladʒʲebija tʃʲemedʒʲe hupuɲege la dʒɨɲe fodʒʲo mussu sa ɖamadʒʲe ʃɨ la ɖamadʒʲe hupuɲege la dʒi i sejo foɲe fo gɨɖʐɑdʒʲo i ɲeɖʐɨ-no i kɨɣɨw ɖaɖaw ze se i foɲe fo gɨɖʐɑɲe ɖʐɨhua pʂɨɣihua sɨge ɖa gɨɖʐɑdʒʲo sɨge sɨne fu se seɲe gʲesa-gʲemi uvʲu ɲi huɖʐɨ-nolu kɨɲa ɖubama vew kʂizeɣiadʒʲew sesɨjolaʌe maɣidʒʲowbi se hubʲe ɖʐɨ kuw se i mɨgaw í bo i mɨga tʃʲew ʃɨʂɨ tʃʲe í bo-luko dʒʲe maɖʐɨdʒʲow mɨgaw í ɖʐɨdʒʲo ze sɨgo fu ʃɨfilaimedʒʲe sɨɖʐɨgo upo mɨgaw í mɨgasa se í ɖʐɨdʒʲo ze hubʲe kuw hubʲe bʲoʌiw tʃʲeɲe ɖʐɨdʒʲo sɨnɖaɖa sa mɨgaw i í ɣoʈʂa-kunnu nadʒʲe ʈʂaɲe ʂuʈʂoɲe ɲi hol kegɨɖɨ-ɲiɣi maɖadʒʲobi ha nai ɖaɲe ʂɨwme hupu kɨɣɨw ɨʈʂɨ ɲeʈʂɨɖawdʒʲe sɨnaibaʂome se ze ɲeʈʂɨɖaw ze ɖabamme i ɖʲow í ge ʈo hugeɣi ge dʒʲe ɲi hu ʈui hugeɣi paɣibbo mobi ahugebo hu je kogʲoaɲe ulvʲow kakɨʌew se i kogʲoa ʈuw se i hol hugeɣi tʃʲewme aki se hugeɣi í kɨɣɨdʒʲow hugeɣi í dʒia kɨɣɨw ge hol ahuge ɖo ɖuɲe mim soɣow maɖaw mimsa na tʃʲibʐa-tʃʲiɲi ɖa laʌeɲe ʈʂadʐuɲe ludʐuɲe ɖaɲe ge hugeɣi bimʈʂɨ hugeɣi tʃʲeme bimʈʂɨ hugeɣi tʃʲeɲe sɨge ʈuɣu ʈʂaɲe ʂiw ʈumo ʈuɲe ʂiw hugeɣi í tʃʲeɲe sɨge dʒiadʒʲo se í kɨɣɨw dʒidʒʲo se mimsajo ɖo ɖuɲe mufo ana ukʂumo ge mufo ʂɨɲe dʒiaɲe i se kɨɣɨdʒʲo se se vo a se hugeɣi í se ɖʐɨʌedʒʲo ʃiɲe iʂɨ ɖʐɨʌeɲe se i kaʌibabiw ɣa age kakɨʌeʌiw ze ɲi ɲeʈʂɨ ɖew sɨgebabibo gewbaɲe se fuje se ʃɨdʒʲobi ɣuɖu ʂuposuɲu tʃʲeɲe sɨge fulhu a kadʒʲo sejo ɲi goɣfo tʃʲeɲe he kaw-naw filer ɖʐuɖavowe tʃʲeɲe kɨʂɨ a kadʒʲome se na se í sɨnɖaɲe mɨʈɨ ɖew tʃʲeɲe ʃiwge sɨnɖadʒʲoso sejo hupu kɨɣɨwgebamedʒʲe aki í hadʒʲe hadʒʲe maɖadʒʲo fobʐovʐɨ la dʒiɲe gʲedʐu-gʲeɲa ɖaɲe fodʒʲobaso se ɨʈʂɨje sɨnamewe ɲeʈʂɨɖaw ge ɣomʲodʒʲew jo ʃʲeɖɖɨ gɨdʒʲo ze ɣomʲowjo ɲegi ɣɨ ʃʲeɖɖɨ gɨdʒʲo ɲegi ɣɨ se i tʃʲeɲ tʃʲeɲʌe ʈik ɲegi ɣɨ kuwɲe ɲi sonaw

gzonage ɖaw ze hol dʒʲo vo maʈʂɨla maʈʂɨla tʃʲe ɣokʂɨfidʒʲome se i kege tʃʲe ʃɨdʒʲodʒʲema sejo ɲeʈʂɨɖaw ge dʒʲo vodʒʲe ana ɖaʂɨʈʂɨʌebabi i ɣomʲobabije ɲegi ɣɨ ɣɨʈʂɨpumʲe ʃi tʃʲe ʃimuɖẓoaɲe ɲi ɲeʈʂɨɖaw ɲegi ʃʲeɖɖɨ gɨdʒʲomewe ʃʲeɖɖɨ miga tʃʲeɲe mome se ɖamdʒʲe migaw nadʒʲege ɣogadʒʲow ɲeʈʂɨ tʃʲedʒʲobamme age ɲege ɲe gɨɖẓaw ge maɣodʒʲowbi he i gɨɖẓaw moʈʂowba ze age soɣo-soʈʂo ɖaɲe ɣowbi tʃʲeɲe migawje ge guɣuɲe ɖaɲe miʈɨ tʃʲedʒʲow sige hage tʃʲedʒʲoma bʲege guɣuɲe ɖaɲe sige tʃʲe ɣodʒʲoba ʧadʒʲo ago ɣaɖʐijo laʈu laʈuɲe sedʒʲe soɣow maɖaw gɨɖẓaw ɖa ɖaɲe migaw ze migaw ʃʲeɖɖɨ giw maw na sina ɖa ɖẓɨdʒʲo sige bʲe ge ɣodʒʲoba ma ɲegi ɣɨ ze i sige tʃʲeɲe sejo ɲegi ɣɨ tʃʲe sesijo tʃʲe ʃimʲodʒʲoba ʃiwbaʂome aki ɖẓihuaɲa se ʃimɖẓoadʒʲo ʃʲoʈuko-kunnu tʃʲew ze aki ɲeʈʂɨ a ɖudʒʲebiw huʈu a ɖudʒʲebija tʃʲeme nina akasaje ɣa ɲeʈʂɨ maɖadʒʲobi mimdʒʲe akasa huʈu maɖadʒʲo ɲeʈʂɨ tʃʲebamme aʌo upu ɖudʒʲobi ɲuw upu ɖudʒʲobi mɨkew upu ɖudʒʲo miɲew upu ɖudʒʲow safum upu ɖudʒʲow miɲem upu ɖudʒʲo ze he ʃʲoʈuko tʃʲew ze he ʃʲoʈuko a maɖa maveme ɖẓu sa ze ɖẓuɣama ɖẓu zew ɖẓu maɖẓima ɖẓu tʃʲew ɖẓu maɖẓiaha i kew nugoɲdʒʲema maɖaŋhuaha i aŋajedʒʲema maɖaŋhuaha i ɲebʐamdʒʲema maɖaŋhuaha vew zeɣiʈɨkobaɲe veahu sese nina ʈuɣu-ʈumo hai maɖaɣdʒʲo sese ɲeʈʂɨdʒʲe maɣo ɲeʈʂɨ tʃʲe ɖa maɣofidʒʲobi se i veʌeɲe ahuge ɲi kew na ɲi bupe ɲi ɲipe nadʒʲe ʃʲoʈuko tʃʲeɲe kunnu tʃʲeɲe ɖaw ze aki ɲeʈʂɨ se i ɲeʈʂɨ ze zeɣiɲe huʈu aje zeɣiɲe aʌo gaɣiɲe ɲuw gaɣiɲe mɨkew polubu pumuɲa-pumuɖu ɖa ʂɨdʒʲow miɲem ʦɨgɨɖẓa pumuɲa-pumu ɖu ɖaɲe ʂɨdʒʲo tʃʲew se se i maɖẓɨlafumedʒʲe ha i ʃʲoʈuko hai zew tʃʲew maɖẓɨɲe tʃʲew se aki ʃʲoʈuko ɨʈʂɨ se ɖẓaha uʈʂoɲiw na na fum a ze lɨge la uʈʂoɲiw ɖaʈʂoaha se i se ʃʲoʈuko se i ʃʲoboʈʂo mavehome ibo ʈʂula ɖahɨ ɖa kala ɖẓedʒʲobi sese ʃiɣiw ʈivadʒʲobi se i veʌew ze na sa na fum nugo na fum ɖaʈʂudʒʲew ze ʃʲoboʈʂo pom sapʂe fum ɖaʈʂudʒʲew ze ʃʲoboʈʂo ɖẓɨ se i ʃʲoboʈʂo pum nugo itʃʲije haɖo kaiwo tʃʲehoʌe nugo na ɣa aki noɣu ɣɨ bɨʂa ɖaɲe mim pʂiw no fum aɲa ʃʲoboʈʂo ka pʂiw ze ba he uʈʂoɲiw ɖaɖa tʃʲew ze i se ʃʲoboʈʂo a sapʂe ɲi noɣu pum ɖa laɣɨɣ ɖaw na ba ʃiɖaw fuɲ se i i ɣa se i ladʒʲobi sejo vo a gʲe a kai no ba sa bafu ɖaʈʂudʒʲebei no i ɖẓuʃiwe ɖẓulawe tʃʲeɲe he i ɖẓaw ʃʲoboʈʂo sapʂe nugo itʃi pummewe awu sapʂe itʃi ɖẓɨ anɖaɖa ze jow na sa nafu maʦakʂu maʌukʂufiw ɖaɲe aʌo zew ɲuw zeɣiwje se i zeɣime sejo a ze ɲeʈʂilu-huʈulu a ʃimsaɲe ɲuɣɨveɲe ʃimsaw ɲuɣɨvew ɖẓuɖawei tʃʲewje ʈʂumisame ʈʂuʌoɣiɲe ɲumɨsame ʈʂuʌoɣiɲe muhu muhuɣɨʈʂɨ mim mimɣɨʈʂɨ pʂeɣime ɲeʈʂɨ hai maɖaɲe tʃʲew ze jow kew se i ʃʲoʈuko tʃʲeɲe fu a ɖẓɨ ɖẓuɖawei tʃʲew ze ɖẓuʦakʂuwei ɖẓuʌukʂuwei tʃʲew se ʃimsaw ɲuɣɨvew ɖẓuɖawei na ʈʂoʈʂɨ-ɲeʈʂɨ ɖẓukɨʌewei na ɲe ge fuʈʂo ɖẓuʦakʂuwei na ɲeʈʂɨ ge ʦaw ɲiba tʃʲeɲe maʈʂuʌew kɨʌeɲe ɖẓulakʂuwei sejo na vi ge ʈʂodʒʲe-olu ɲekʂɨ ɲekʂɨ fudʒʲe ahuge awu

ɲekʂɨ fudʒʲe ɲekʂɨ fu fu ve ɖaw ʃʲoɲ ʃʲobo se i kʂoaɖa tʃʲe ɖʐuma a ɖʐe po kɨʌe law sedʒʲe maɖawdʒʲo tʃʲeɲe se í sejo ɣaboʂɨ ge ʃʲeʈʂɨʂɨ ʦaɲe homhoʌew mim kaɣɨdʒʲow muhu kaɣɨdʒʲow saw kaɣɨdʒʲow sam kaɣɨdʒʲow ɣabo ge ʃʲeʈʂɨʂɨ anai ʦaɲe mamɨɖʐɨdʒʲo se i mɨɖʐɨme sedʒʲe se kew ze i ʃʲoʈuko ɖaɖaw se fu se i í lɨge laʦʂow ze ɖaʈʂuɖaw nɨna ba ɲi pʂɨɣa ge ɲi pʂɨɣa ge fuɣo ʈo vogoʌeɲe i se se ʃʲoʈuko ɖaɖaw se fu se i se ʃʲoboʈʂoje maɖomɖolu a malakɨʌelu a i se maʈaʂadʒʲobi he anai ɖa veɖa ze he i se i ʃʲoʈuko tʃʲewme aki se ʃʲoʈuko se i ɖuɖa sese se ʃʲoboʈʂo se i ɖuɖa sese jow ɲeʈʂɨ-huʈu aʌo zeɣiɲe ɲuw zeɣiɲe safum zeɣi miɲem zeɣiɲe safum magaw miɲem magaw se i ɲeʈʂɨ-huʈu ɖaɲe ɲi se i ɖa ɣow aki ʃʲoʈukoje se i tʃʲewme se ʃʲoʈuko ɲibamme nɨnabo ɣa ɖʐui ɖʐu ugo mavea ɖʐui ɖʐu maɣeaha ɖʐui ɖʐu maɲeaha ɖaw seseɣa se ɲeʈʂɨ-huʈu ɲiahuw ahuge sɨna ɖawme ja ɲukʂu í kakɨʌeɖaw ha a se udʐu sese ɲi ʃʲoʈuko ze ʌoɖa sese jadʒʲe ɲi he ã ɲukʂɨ na ze tʃʲeiwa age ɲibame moɖaʌe zeɣiɲe ʦʂeɣiɲe safum gaɣi miɲem gaɣi mɨkew gaɣi miɲew gaɣiw ɲeʈʂɨ se i ʃʲoʈuko tʃʲeɲe ʃʲoʈuko ɖuw tʃʲewje aʌo ʈuma ze maɖʐedʒʲobi ɲuw ʈuma ze maɖʐedʒʲobi hama a ɖag ɖamdʒʲe ʃi a po a ɖaɖamadʒʲe ɖʐe keɣi hodʒʲo kegɨɖɨ a ɲiɣi a ɖu ɖamdʒʲe ɖʐe keɣi hodʒʲo gʐɨ a suɣu a ɖu ɖamdʒʲe ɖʐe keɣi hodʒʲo se i ʃʲoʈuko tʃʲeme aki i ɣusso go dʐo tʃʲewme um dʐo gaw ʧʲewwa se suɣu ge dʐo gaw ʧʲewbaba ʃʲoʈuko-kunnu awu ɖʐe keɣi maɖadʒʲome ɲeʈʂɨ sejo tʃiɲiw kew ɲeʈʂɨbʐaw kew tʃiɲiw ʦʂeʌe ɖabʐaw mʲeʌe ɖabʐaw ja ɲukʂu na mɨlabobi tʃʲeboi tʃʲeboibi sɨnambo ze ahuge ɲi sɨna ɲiwme nugo tʃʲeme kew nugo ɖɨmbʐaw ɖɨmbʐaw tʃʲewmewe awu se i ɖɨmbʐawme i ɖadʒʲo i ɖaɖa ɣaɖʐɨ na je fuʦɨ ladʒʲo se ʃʲoʈuko ɖaɲe ɖɨmbʐaw i ʃʲoʈuko ɖaɖaw jow jow sɨna ɖʐuɖabei tʃʲeɲe ɖaaɖaw se fu ze í ʃiɖaw se fu se i fuʦɨ je hol ɲeʈʂojo kaze se fɨʦɨ ze hol i ʃʲoʈuko fuʦɨ tʃʲebamme awu i ɖewmme i ɣiw fɨʦɨbei muku ʦa lambo ʈʂasiɣa ʈombo muku ʦa a no jow fuʦɨ ladʒʲebi jow jow no dʐahajo he i ana maɖadʒʲobi sɨna ɲeʈʂojo sɨna velaʦɨdʒʲobi ɲe ge dʒʲe kaku saw-sam nadʒʲe ʈʂudʒʲo ai ʈʂula mowwei he fuʦɨ ʃʲoʈukogowei uʈʂoɲiw-iʃiɲiw maɖadʒʲo maɖadʒʲo ʃʲoʈukogobei tʃʲe se fuʦɨ lakuw ze hol se i ʂɨpʲo i hol ʂɨpʲo ɖew a go kegulo kaʌidʒʲew ɣusso ɲi hol se fɨʦɨ se i ʃʲoʈuko-kunnu go fɨʦɨ se i awu ʂɨpʲo ɖewmewei i velɨbʐoabamme se i nɨna mowmme aki se i ho hoɲe se ʃʲoʈuko se i ɖa ɖaʌeɲe hoɲe odʒʲe a odʒʲe kʂɨ nɨna na ɣɨɖʐɨima maɣɨɖʐɨima ɣɨɖʐɨdʒʲeja tʃʲemedʒʲe odʒʲe pum ge ɖa ɖamadʒʲe udʒʲo sejo maɣɨɖʐɨʈʂome se ʃʲoʈuko ze i ɖʐuma ɖaʈʂuʈʂowɲe i lɨge ladʒʲobi í ge mʲeʌefo pʂɨɣa ge lahuaɲe ba he i kɨna ɖaʈʂowa tʃʲe itʃi go dʐo ga laʦʂow ze itʃi go se a ɲukʂu na tʃʲe age ɲi jow se ʃʲoʈuko se i ɖamɣu laʦʂow ɖamɣuw se itʃi dʐo ze se gadʒʲobi se i ʃʲoʈukoʦʂobabi i ʃʲoʈuko ahu go ɖaʌe ɖaw se i ɖaʈʂuʈʂowɲe i lɨge laɲe ɣaɖʐɨ na se ʃʲoʈuko se ba ɖagɨɖoʦʂowe tʃʲeɲe i se dʐo gaaɲe

se ʃoɳuko se i ɖagiɖoʈ͡ʂow se ɖaʈ͡ʂu ɖaw niɲa itʃ͡i go ɖ͡ʐo ko law je se i age ɖ͡ʐõ tʃ͡ʲewme ɖ͡ʐõ se i hol se ʃoɳuko se í ɖagiɖoʈ͡ʂow ma i ɖim mowba i ɖ͡ʐo gawbi jeɣa ɖ͡ʐõ gawbi ɖim jebabe ano ɖimb͡ʐaw se kew se i ɖaɖabi se itʃ͡i je je ɖ͡ʐo gaw se i se se i muɳo laʈ͡ʂoɲe ahua go se ʃoɳuko ɖaɖaw se i muɳo laʈ͡ʂo aa no ɖ͡ʐo gad͡ʒʲebei se i d͡ʒʲe í ɖagiɖoʈ͡ʂowbabi sinɖaʌɛɲe ho hoɲe na ha aʌo-ɲuw gid͡ʒʲeɣiɲe u gaɲe ɲeʈ͡ʂi-huɳu zebamme ʃoɳuko i aɲa ze aɲa ze i ɲiwmewe ɖad͡ʒʲoɲema se hol í bo ʃoɳuko a ɖame kiɲa ʌoima hod͡ʒʲo a ze d͡ʒʲe vew ve zeɣʈ͡ʂibame a ze d͡ʒʲe ud͡ʒʲoba sejo mave zeɣʈ͡ʂiw uʈ͡ʂoɲiw ɖame se itʃ͡i go laɲe se ɖ͡ʐo galai se i se d͡ʒʲe ʃoɳuko se í muɳoʈ͡ʂowbabi se ʃoɳuko ʌowe se ʃoɳuko je ɖige age ɖ͡ʐuɖawe he ʃoɳuko he iweɲe itʃ͡i ɖ͡ʐo je se gad͡ʒʲobi se i ʃoɳukobaba ʃoɳuko ud͡ʐu je kaʌid͡ʒʲowa se i ɲi bupe-ɲipe na ʃoɳuko-kunnu tʃ͡ʲeʌɛɖaw ze i iʈ͡ʂi se i ʃoɳukoɲe tʃ͡ʲeɖaw kunnuɲe tʃ͡ʲeɖaw ze maloafiw magʲoafiw kunnu í loɲe mad͡ʒʲopʂiafiw ʃoɲ í makuʈ͡ʂopʂiafiw sinambo se i ʃoɳuko-kunnuɲe aki se i tʃ͡ʲebaɖaʂowa sejo i ʃoɳuko-kunnu tʃ͡ʲe iʈ͡ʂi ha je ɣa sina ɣa mobi i zeɣimuw zeɣimuw ʃoboʈ͡ʂo ze awu ʃoboʈ͡ʂo ze ɲi paʈ͡ʂi se makabi ʃolu ɣi makabi paʈ͡ʂi ha í tʃ͡ʲewwa ʃolu ha í tʃ͡ʲewwa tʃ͡ʲehoʌe paʈ͡ʂi-ʃolu tʃ͡ʲew ze kako ɣiw anai ɣiw ʃolu ɲi bo ɣiw ɲibi ɣiw la makakeʌebi age ɲid͡ʐi ɲilu a veɲe makoʂoahuw ved͡ʒʲoʈ͡ʂo bo ze i he ʃoboʈ͡ʂo he i ʃoboʈ͡ʂo he i ʈ͡ʂo i u ʈ͡ʂusiɲe mamiław u ʈ͡ʂume ʈ͡ʂuɲe vemed͡ʒʲe ba kegiɖi-ɲiɣi d͡ʒʲe ha maɖad͡ʒʲo sejo se ʃoboʈ͡ʂo i ba miła-miʈ͡ʂaw go tʃ͡ʲeɲe baluge ɣa uʈ͡ʂo a veɲʂo ba ʃoboʈ͡ʂo í uʈ͡ʂo a ɖaɲe miław go ɖaɲe ba ʈ͡ʂu ʈ͡ʂuɣoaɖame ba ʈ͡ʂo ʈ͡ʂo jo kiʌiʈ͡ʂoɲe ʈ͡ʂo jo naɲeme tʃ͡ʲe ba se giʌiw ɖa gaa ɲi ɣulo na gaaha sejo miga-kiʂi ɖa ɖa he ʃoboʈ͡ʂo he b͡ʐigagomɖo ɲi kako la kad͡ʒʲoʈ͡ʂo se he ʃoboʈ͡ʂo he i ɖ͡ʐisabaɖaba i ɖewme ʃobo ba na miłaʂowa ʈo miła ɣoʌeglo ʃobo ʃobo je ʈo anɖa veʌiw tʃ͡ʲe kegulow kaʌiɖabi ago he kad͡ʒʲebi gid͡ʐi nuʈ͡ʂo mow gid͡ʐi mid͡ʐi ɣusso nigʲe ɲisuɣ he kad͡ʒʲew ɲi awu kako la makawme kako tʃ͡ʲew paʈ͡ʂi-ʃolu la makawme se ɲi ʃoboʈ͡ʂo la kawbabei se nuʈ͡ʂo na d͡ʒʲe ɖuwʂome kako nuʈ͡ʂo na ɣa kako ɣiw ɖuwme age he ɲi he ɲupim je ɲiwwe iʈ͡ʂi kakiʌew ɣiw ẽbiɲe miłambo sinai ʈu age ɲi ɣa ɲiwbi ɣi ɣa makabi sinɖaɖa i ɣi kad͡ʒʲoʈ͡ʂombo se ʃoboʈ͡ʂo se í kiɲa samʈ͡ʂoɖamad͡ʒʲe sawʈ͡ʂo samʈ͡ʂo a sese fu biʂa kaʌi ɣiʂʂeiɣ aɲa kad͡ʒʲo kusu-gid͡ʐi aɲa kad͡ʒʲo ʈiʈ͡ʂi aɲa kad͡ʒʲo voɖ͡ʐo aɲa kad͡ʒʲo ʌenʈ͡ʂi aɲa kad͡ʒʲo melu aɲa kad͡ʒʲo gaʂi aɲa kad͡ʒʲo bela aɲa kad͡ʒʲo tʃ͡ʲe ɖaw ze ɣiw ɲibi se ʃobo ze í veʌiŋd͡ʒʲobabi se ʃobo se i veʌiʌeɲe í tʃ͡ʲefiaʌeɲe pʲogoɲe ligeɣ ge ved͡ʒʲo ʂivʐiw ze í ʂuʌuw i ze uvʐogo ɖai kiɲa ɖaima se ʂuʌuw se ɣa tʃ͡ʲemɖaɲe í ʈ͡ʂo tʃ͡ʲeɲe gid͡ʒʲeɲe ge nina d͡ʒiloɣiw vi maʈ͡ʂaw kaloɣiw sina ge d͡ʒʲoad͡ʒʲo ɖaʌe ʂivʐiw tʃ͡ʲew ze las jo ɖaʂi-ɖaɣiw u kiłear ha d͡ʒʲe ha d͡ʒʲe tʃ͡ʲemuɖ͡ʐoaɲe ved͡ʒʲew se i se ʃoboʈ͡ʂo ze í ɲi ge bakisa ge vembo kakomed͡ʒʲe ɣilaʌe bakisa ge ved͡ʒʲo bo sinambo ze i d͡ʒʲe pʲogo laʌeɲe ana

ɲi liɡeɣ ge ve ʈʂadʒʲoba se ʃʲoboʈʂo je ɖa i kema ge sinai se se iʈʂiɖu sese ɲu zikiʌema ha ma a ɖaɣiɲe fir suɣu kakiʌedʒʲeja tʃʲeme se i ʃʲoboʈʂo í laaʈʂoɲe sejo batʃi sehu ɲeʈo je aɲa ɖudʒʲo batʃi sehu ɲeʈo je no aɲa laɲ basso ge notʃi aɲa ɖuw tʃʲew je se ʃʲoboʈʂo ɖadʒʲowa anɖaɖa i se ʃʲoboʈʂo tʃʲew ʈʂo ɲi ʈʂo gi kaw me se i ɖʐo ɖʐaha ge agɨ ɖʐo maɖaŋhuhome ɖʐo kema ze ja soɣkaɣ ɖʐiɲbaɲe mila ɖa kaɣ go ɖʐuma a ɖʐo kakuɲe ɖʐiʤʲobi ɖʐo ha ninawa tʃʲe ɲi je ɣussohowa tʃʲe name ɣusso ɖʐo ha ɖa kawwa tʃʲe se ɖʐo maɖalabammedʒʲe se he ɲi maʈʂuiʌeme ɖʐo hago lakiʌe ʈʂudʒʲobia ja ɣa awu i dʒʲe babaɲe mila kaɣiɣbabi bo maɖaŋhuadʒʲobi se aki ɖʐo u ɖame he i no aka moiɲeme no dʒʲe ke foʈʂow nina na dʒʲe u ɖʐipaʈʂo ɖʐipaʈʂo ɖaɲe aki he na i no ɲi ɲeɖʐi-no awu busulu a kakiʌea ɖaɲe anai vebaɖamme haɖowwo tʃʲehoʌe no ikiɲ i saʈʂodʒʲo ɖalaibi ɣusso noi busulu awu ɲeɣizi aɲ tʃʲew ze busulu awumbo kakiʌeaɖabiɲe vew ze jow notʃi iʈʂi he ziɖʐiɲe he i ze ɖʐaha ge ɲeɖʐi-nomadʒʲe no maɖʐisaw je i ɲeɖʐi-no he ɲi a i ɲeɖʐi-no kakiʌeahu hol i jow no iʈʂi ɖaidʒʲo ɣikiʌeɖaw nina se i ɲeɖʐi-nobahoba anɖaɖaw ze ɖʐaha ge no sa ʂiʌilai na kiɲa kakiʌelai na iliʈʂo ɣa ge ɲeɖʐi-no a ɲi busulu ago ɲigo ɖʐo ɣiʂo ze ilage ge iɲe ɣiʌeɲe i busulu awu iʈʂi ziɖʐiw ɣusso notʃi ɣusso no busulu awu iʈʂi ziɖʐiʌew iʈʂi tʃʲeɖʐiʌew ʧi kiɖʐiʌew ɲu zeɖʐiʌew busulu je anai ɣiɖʒʲo ɖase se kako ge dʒʲe no hodʒʲome kai akia hebamedʒʲe lalu no tʃʲei sina ɲi kʂi awu saw ha ha ɲu me no maɖaŋhuma se í ba ʈʂuɖa ɖʐiɖa se i ʈʂuba se ma se uvʐomaʂi he ɲi ɲeʈʂi ɖa giɖʐaɲe sejo hupu kiɣiwbo ɲeʈʂi ɖa giɖʐaɲe kiɣiw sinababiʂime akia akia sejo akia se hupu kiɣiw ge gʲeɖʐu-gʲeɲa ɖaɲe sina ɖadʒʲobi sejo age ɲeʈʂiɖawgeliʈʂo ɲegi kiɲawa ɖadʒʲowa miga dʒʲe tʃʲew name se ije ɲegi ɣi wõ sejo ɲegi ɣiʈʂipomɲa atʃʲa sejo se i ɲeʈʂiɖaw go sina ɖadʒʲebiwa akia sejo no ɲu a ɖʐiʈʂodʒʲoluɲe vewje he ʃʲoʇuko-kunnu tʃʲewje ha se tʃʲewwa akia sejo ʃʲoʇuko sina akia ba ʈʂuje ɲi he ɲukʂugo tʃʲeʂime akia i ɣusso go ha tʃʲewwa akia ɖʐo ɖʐo gaw ma sejo suɣu gaw tʃʲeje ha se tʃʲewwa akia suɣu ɖabammedʒʲe ɖʐo gaʈʂidʒʲobabi sejo ʃʲoʇuko-kunnu ɖaw je vew na ɖʐe keɣi ɖadʒʲoma mo nina ajo ɖakela ɖadʒʲoma akia se ʃʲoʇuko ʃʲoʇuko-kunnu ɖʐu ɖakelaima se i ɖimbʐaw um i ɖake ɖadʒʲo se i je ma akia se i je odʒʲe a je kiɲa ɖadʒʲoma mo odʒʲe kiɲa kuwɲe kiɲa ɖadʒʲoma ha ma ɖawma akia mo ɖamɣu laʈʂow ɖagiɖoʈʂo mane i ɖakedʒʲomma he je ɖagiɖoʈʂow i ɖagiɖo ɖaw he bar he ɖim i ɖadʒʲoma se i haɖo kunnu tʃʲewwa akia kunnu tʃʲeije zeɣimuw zeɣimumbo um ejo ʃʲoboʈʂo je sajogo ɖa fuʈʂi sebamma akia paʈʂi paʈʂi-ʃʲolu ɲi sama je ũ sinɖaɖa he paʈʂi-ʃʲolu paʈʂi-ʃʲolu mane he ɲi ɣiw kako ũ akia sebabawo aki howe akia tʃʲefia i tʃʲe tʃʲe tʃʲeɲe vew iʈʂi se i vew pura ɖamɖʐoahuɲe ba ʈʂulabia noibame ɖʐo ɖaŋhuidʒʲo no huɣi no ɲeʈʂi huɣino ɲukʂu go laɖa tʃʲewwa sinɖa kinaʌe

no awu í ʂɨɖa ge aŋasaɖalu ge i í aɲɖʐa age ɖʐuano ge kaku ɲi assɨ ɖʐua naɖʐa josa sɨnɖa no aɖa ɣusso aɖa huɣi jadʒʲeku no ʈɨzɨno me no ɲe ʈɨzɨno ge ɖuw sɨnɖa no laʌe he no kɨnaʌe ɲeʈʂɨ ai ai kaku ɖamkoiwa um bai baʈai jow he ʈʂumkoi ɲikʂɨ bama ɲikʂɨ kɨnɖa kamʲoihuma uvʐomasɨ kɨnaʌe no awu ʈu huɣino ge huɣino go se i sugo huɣino go aŋasa go i ɲuw i ɲuw a laʌe sɨnɖa ijaɲ na age ɖʐuwano ge na age kakuɲe naɖʐa ɖa ɣoɲe ɖaʌe no awu í ɲiɲ je ʂanʈʂa sɨnɖa awu mim dʒʲe ɖʐɨ ɖuw ʧʲeiwa ɖʐɨ ɖuw itʃi uvʐogo mim dʒʲe ʂɨpʲo muhusa ɖuw sesejo fum ajo dʒʲe mim fum ajo mim dʒʲe ʂɨpʲo muhusa saw ʧʲewa sɨnɖa ɲi huɣi ɲi ɖʐowano ge ʂɨpʲo na ʈumo ɖaiɲ miɣi na dʒʲe ʈumo ɖai sese dʒʲe kɨnaʌe ɲi huɣi na jo ɖʐuwa na ʈumo dʒʲe na fo ɖafia na foaw sesejo kɨnaʌe awu dʒʲo sɨnɖa me bo-luko dʒʲe se asɨ ɖʐuwa naɖʐa joseʌe bo-luko dʒʲe fuɲ voɲ dʒʲe ɖafiɲe me nɨna u ɖaɲe jow ʧʲewa sesejo ɖʐaw ɖʐaw ɖaɲe i assɨ sɨdʒi nakʂɨ ape saw nakʂɨɣɨʈʂɨi ã kɨnaʌe hohuiʌe hohuiʌe assɨ sɨdʒitʃi ape dʒʲe ã asɨ sɨdʒi í ufum ape dʒʲe kɨnaʌe agɨ ɲi sɨnɖa age no awu dʒʲe no awutʃi go dʒʲe awu í sadʒʲesa mimba moma í a go kuʈʂo go lauwa aɲ i se i aɲ i awutʃi ge kakɨʌeaʌe i agɨ dʒʲe uvʐo ge saɖasoba sefum uvʐo saʌe sesɨjo mim mimsa nugow a ɖudʒʲo se i no ama i ahu i i dʒʲe ɖaʌe i ɖʐɨʈʂɨkʂaʌe sefum ai noi sa noi saw sesei assɨ sɨdʒitʃi dʒʲe ufum dʒʲe agɨ ɲi age noi dʒʲe aɲ i ɲi ɨnɖa nakʂɨ ulhu ge ɖui setʃi goihubi ʧʲeiwa awu i awu awuɲe assɨ sɨdʒi nakʂɨɣɨʈʂɨ goɣihu ʧʲewa nakʂɨ goɣihu kɨnaʌe asɨ sɨdʒi i ʧʲeɖawje batʃi muhusa sɨnɖa notʃi mimsalaime nakʂɨ laidʒʲome sɨntʃʲebanɖa awu ba u ʧʲemɖawɖabi asɨ-ape ɲikʂɨ ʧʲewje he i ʧʲewbabi sɨnɖadʒʲobamme ɨntʃʲe nakʂɨʈʂɨ sehu dʒʲe nakʂɨʈʂɨ sɨna ʧʲepaiʌe fu dʒʲe ʃiɲe me kɨnaʌe me ɖadʒʲo nakʂɨ sɨna ɖaɲ ʧʲeiwa sɨnɖa fumʲe ɖʐaw ɖʐawɖa hobanɖa noi muhusa sa age í mimsa sahuɲe sesejobamme ɲikʂɨ ɲikʂɨ kɨnaʌe fuɲ-voɲ ɖʐɨdʒʲo na mɨɖʐɨ ɣusso ɖadʒʲo se i awu na ha ɖʐɨjo ɖuwma asɨ sɨdʒi na ha ɖʐɨdʒʲo ɖuwma mim go wo kɨnaʌe ɣɨʂei ʈʂaɖʐɨ voɖʐo bela-sela ha ɖʐɨdʒʲo ɖuma a go ɲi fuɲ voɲ gʲe ha ɖʐɨdʒʲo ɖuma se na hɨnɖa ɲikʂɨ zurei dʒʲe no dʒʲe sɨna kɨiɲe zurei í ɲikʂɨ setʃi ago ɲi uvʐomaʂɨ muhu na muhu na dʒivʐɨwʂɨme muhu na fu ʃiw dʒiɲe natʃi ge mim natʃi ge fu ʃiw dʒi fu ʃiw dʒiʌe setʃijo se dʒʲe ɖafia se ɖafia fumʲe ɲikʂɨ kuwɲe ɲikʂɨ ago zurei í laʈuw dʒiɖawa zurei í age ɲiʈʂɨ ge laʈudʒʲo ʧʲe la dʒia dʒiadʒʲo ʧʲe ɖamkoi setʃi se no asɨ sɨdʒi naɖʐa josaɲe kako ŋɨɲe no ʈɨzɨno ge josa naɖʐa kako na ɲe ge josa kako ŋɨɲe ɖa jow se zurei i noi maɖa maɖawa no dʒʲe no maɖaw mow fuɲ voɲ bo ɖʐɨ ve ʈʂaɖabi abi í fuɲ voɲ í ɲi kɨna ana bo mapufidʒʲobi seɖamdʒʲe sɨna veʌebi no ha dʒʲe matʃʲe í mow dʒʲe matʃʲe ha dʒʲe matʃʲe se zurei ʈo i no aŋasagomɖo nɨna na ze ʈʂɨmbanɖa ɲikʂɨɣi laidʒʲobabi kaibabi sɨntʃʲe ze ʂɨɣimbanɖa ɲikʂɨ i no me maw vew maw vew se je ʌahuɲe kudʒʲebi kuwɲe se sejo bo no na ɲe ge me madʒiw ʈʂawba me

madʒiw ʈʂabanɖe asɨ sɨdʒi me ɖalaɖaba i awu me ɖalaʌebi he aŋasaje hama no ɲege me madʒiw madʒiw ɖalaɣibi i sesejo ɲi ʈɨzɻino ɲi dʒʲe se ɲi dʒʲe no dʒʲe asɨ sɨdʒi no dʒʲe ʈɨzɻino ge assɨ sɨdʒi noi no a la veiɖawa no ɲiɲ jo no ɖa veɖaw se i no sese ɲi ɲe a ɖala vewwa ɲe ʈuɣɨɲe a maʈlab ana ɣusso ana kɨnaʌe ɲe ɣusso ɲe ana ʂɨʈɨkʂɨ jow ʂɨʈɨkʂɨ jo ɖaɲe ɲe a ɖa vew ɲi setʃi jowwa se i ʂiwa dʒibamme i kɨnaʌe se bo i dʒʲe noi miʈɨ na hombo hoɣimoma haɖo tʃʲeme se nina na í lajobaba ladʒʲobaba tʃʲe me se ʈɨzɻino ge sina se se se se setʃi no me madʒiɣoɲ madʒiɣoɲ ɖa asɨ sɨdʒi na ɲe ge madʒiw ʈʂawba se zurei bo i hohuɲ ɖamdʒʲe mahohuɲ ɖamdʒʲe ɲikʂɨ maʈlab sina ɲikʂɨ ɲikʂɨɣɨʈʂɨ mazegʈʂoɣi maʈʂugʈʂoɣi ɖaɲe se madʒiw ɖabanɖa assɨ sɨdʒi baaɖaba noi no baɖa no jeʌebi dʒiaŋneʂoma dʒiabamme i kɨna tʃʲe zeŋneʂoma ha ɖaŋneʂoma no ha ɖaŋneʂoma no ʂɨjo jew vehuw sinɖa no ɲuw a ɖudʒʲo no aje no ɲuw no aje a ɖudʒʲowa ge ɖa joɖawje í la dʒiakebanɖaje oi no madʒiɲɲewe i ha tʃʲeɲdʒʲobadʒʲema tʃʲewa se ma dʒiasabala ba ɖʐɨʈɨnobala ha tʃʲeima sɨntʃʲebanɖe dʒiaseɖaba dʒiaʌe ɲikʂɨ ɖa veɖaw se na huke je assɨ sɨdʒi ana ge jowbi ɲikʂɨ se sina ge dʒikubanɖa lɨpa ba mim ladʒʲoma mo ba fuɲ voɲ ne laʈʂodʒʲo weima sɨntʃʲe ɖʐɨiwa se no ha dʒʲe matʃʲe ba fuɲ voɲ ladʒʲo tʃʲebamme ɲikʂɨ odʒʲe pom je tʃʲeidʒʲobamme se mim ladʒʲo tʃʲeme ba ɖʐuɣi ɖaɖama ʈʂuwe sɨna tʃʲeiwa se no ʂɨpʲo jelaɖaba no fuɲ voɲ labamme ʈo i odʒʲe pom sɨna tʃʲebaibi sebo no odʒʲe pom fum je ŋɨɣibamme i awu aɲ na kɨɲa ɖʐɨɲdʒʲemma se no dʒʲe abi ɖaŋhu dʒʲe maɖaŋhubi fuɲ kɨɲa ɖʐɨdʒʲema gʲe kɨɲa ɖʐɨdʒʲema vo kɨɲa ɖʐɨdʒʲema se itʃi go dʒʲe no ʈʂaɖʐɨ voɖʐo bela ɣɨʂʂei kɨɲa ladʒʲema no dʒʲe maɖaŋhubi se kɨntʃʲe tʃʲedʒʲodʒʲemma no sɨna veʌebi ma assɨ sɨdʒi awu ɖʐokʂɨ ahugomɖo ana ana ɖʐa kiidʒʲo tʃʲeɲe ze ɖaɖabi se no no ɖʐokʂɨ no notʃi ge dʒʲe ɲime sinɖabanɖa ba ba husɨ ba kɨntʃʲe ɖabamma no se i ɖʐɨdʒʲobamme sɨntʃʲebanɖe sɨnabamma tʃʲeiwa se no am sɨnabamme assɨ sɨdʒi no ɲime no fuɲ voɲ laʈʂodʒʲo sinɖa no sɨna ɲime sɨntʃʲebanɖa sɨnabamme tʃʲebanɖa ẽbamme tʃʲebanɖai semedʒʲe ge ɖʐeg se naɖʐɨ dʒikɨʌeaɖaba naɖʐɨ dʒikɨʌeaʌe se ɲekeʂɨʈʂije se ɖa guɖʐuɖaw na i se nakʂɨ ese nabo ka sɨnababiʂime me ape kuʈʂo kuʈʂo sapui moma agɨ i me nugofow sinɖa me aʈʂoŋsa sinɖa dʒʲe me aŋasa ʂɨʈʂamadʒʲe ʂɨpʲo jelaɖabi sɨna mobo no ɲege dʒibamme ana noi ɖʐe ʂɨpʲo nɨlvo ɖawje maʈlab í dʒʲe no nɨlvo ɖaba no hama la dʒikubammedʒʲe ɖʐe ɖʐe uvʐo ʈʂavʐɨw í í ʂɨʈʂamadʒʲe nina na ja hobase zurei bo makabi naɖʐɨŋko a ma ɖʐuima ababa tʃʲewɲe jelaʌebi noi ana ɨɲisa maɖabima sinɖawɲe se sejo assɨ sɨdʒi sine sɨntʃʲe ʈʂuawɲe no je ba ɖʐui ɖʐɨɖamdʒʲe ɖʐui ɖʐɨɖamdʒʲe ɖʐɨbabe no he i ladʒʲo he i ladʒʲo no matʃʲedʒʲome haɖo tʃʲemedʒʲe he i ladʒʲo tʃʲemedʒʲe i dʒʲe ja fum ge zurei ɖambo kalʈʂuiʈʂobamme ba ɖawʂo tʃʲedʒʲobabi sinɖaɖa no he i ladʒʲo he i ladʒʲo matʃʲedʒʲome se ba husɨ ɖʐuɣi

ɖamdʒʲe ɖ̪ʐibabei se zurei ɖambo ɖ̪ʐukaɖ̪ɨgewe tʃʲebanɖ̪aɣi seme í lab í labe tʃʲe ɖ̪ɨgeɖ̪aba í labe tʃʲe ɖ̪ɨgewɲe í i i dʒʲe noi ʈ̪uimaɖ̪abiɲe ve i dʒʲe me ɲimʈ̪ʂɨʌebi ɖ̪ʐedʒʲeba ge ɖ̪ʐeɖ̪aba sinɖa sekɨʌi sebamma tʃʲebanɖa assɨ sɨdʒi sebamma tʃʲebanɖe sebabi se ba ɖʐaha-kɨʌi ɲe vi ɲe ʈ̪oʈ̪o-pepe ɖadʒʲo hodʒʲe sintʃʲe itʃi í ma assɨ sɨdʒitʃi ma ʂɨpʲo goɖa moma ɖʐahakɨʌi ɲe ɲe ge ba ɲe ge a ge no ɲe ge ʈ̪o-pe maɖ̪awɲe bai no setʃìjo ɖ̪aidʒʲolume sintʃʲe ʂɨpʲo ɖ̪ʐɨseɖ̪aba ẽbabi tʃʲe no kaʌi kaʌibamɲe sesejo ge kaʌiʌe aɲ í ʈ̪ʂu aɲa assɨ sɨdʒi sina sina tʃʲeɖame sintʃʲebanɖa sintʃʲembaɲeme ba zurei bo kaʈ̪ʂoadʒʲebi ba ɖ̪ʐu ʈ̪ʂuʌeʂoma tʃʲewa ma no maʈ̪ʂume se i labe tʃʲe ɖ̪ɨgeɖame sintʃʲebanɖa u tʃʲeɖabi u tʃʲeɖabi sintʃʲe aɲ dʒʲe sintʃʲeiwa sintʃʲewɲe setʃijobamme no no dʒʲe i ɲe ge ʈ̪ʂulabo í ɲe ge ʈ̪o ʈ̪o pe pe dʒialai me vemgʐiw vei moma sinɖaɖa no amsa í ɨdʐa ɖaladʒʲoɲe ɖalawba i ɨdʐa ʈ̪o sinɖa i dʒʲe í no ɲikʂɨ aʌo ɲuw ʈ̪ʂaw ʈ̪uw dʒʲe uvʐoge dʒʲe sinaʂowa se ai no na ɲe ge me madʒiw ʈ̪ʂawɲe amsa sinɖa me madʒiw madʒiw ɖa ɲikʂɨ ɣabo ge ʈ̪ivaɣi laɣi u zegʈ̪ʂowʂo no i ɲe ge dʒʲe ma madʒiw i dʒʲe no ɲe ge madʒifiw i dʒʲe sinɖaʌebi setʃìjobabije ɖʐow ɖʐow ɖa setʃìjo i ẽbija sesejobamɲe i labe tʃʲe ɖ̪ige sintʃʲeʌebi no ge kaʈ̪ʂaʌewwa ge kakɨʌeaʌe ge kakɨʌeaʌe sesejo bai ke lagɖa fu fum ge ʃiwbuwa ũ aja aɣaɲe he na ɲe ge um ẽ se kɨnaʌe í ɲe ge la veʌe ɲe ge la veʌe no age kako ŋɨw kaʈ̪ʂɨkʂaʌe maɖ̪ʐiluwa maɖ̪ʐɨ no se kako ŋɨmkoʈ̪ʂolui setʃì i agɨ ɲiɖamme tʃʲe ɖaŋhu agɨ ɲiɖame se sa saiba ɨɲisaba setʃijo no nofum bo agɨ ɲiɖabi no ɲe ge aɲ dʒʲe niɣi he i bo mimbabi ahu ge bo-luko ɖ̪uw tʃʲeɖamdʒʲe mim i kɨɲa ɖafidʒʲowa se kulo-kiɣi ɖ̪uw nabo na husɨ he kulo namadʒʲe he namadʒʲe nɨna a kulo a je fu kʂɨ ɖ̪ʐɨ sina bo muʂu muʂu ɖʐɨaɖ̪abi se no aja namadʒʲe aje ʂɨʈ̪ʂa namadʒʲe he í maɖ̪afidʒʲowa he dʒʲe maɖ̪afidʒʲowa he dʒʲe maɖ̪afidʒʲowa he dʒʲe maɖafidʒʲowa ba se puɲɖ̪adʒʲe babo ɖ̪ʐɨʈ̪ʂodʒʲo mobi sinɖaɖa no dʒʲe matʃʲew no dʒʲe ha matʃʲedʒʲome tʃʲe he dʒʲe maɖ̪afidʒʲowa he dʒʲe maɖ̪afidʒʲowa na he ɖaʈ̪ʂu-ɖaɣuɣi um mahosiɲe fu lalʈ̪ʂui-larui na dʒʲe sinɖa gɨɖ̪ʐɨ na dʒʲe ʂɨpʲo ʃì ʈ̪ʂakʂuɣi awu i ɖ̪ʐɨʈ̪ʂaʌew se se i noi fu jeɣɨʈ̪ko ʈ̪ʂaʌeɲ tʃʲeiwa no ɲiɲ ge nobo haɖo tʃʲeme sadʒʲesamoma no ɲiɲ ge he fu je lɨpatʃìme sinɖa he kulo ʈ̪ʂeɣi tʃʲeɲe ɲeʂɨ a ɖudʒʲo nó tʃʲeɲe ɲeʂɨ a ɖudʒʲo ʂɨpʲo kulo dʒʲe ɲeʈ̪ʂɨ ge ge huɣino ge ɲeʈ̪ʂɨ a ɖujoluba ge na pɨizɨw tʃʲeɲe ɲi ʈ̪ʂaibel me i pɨizɨ tʃʲewwa sinɖaʌe kɨnaʌe ɲukʂu na paju tʃʲewwa se ɲeʈ̪ʂɨ je po ɲe ɲe ɲeʈ̪ʂo ɖuwa se nabo ɲeʈ̪ʂobo no kulo afoba tʃʲewa ahu no aʂa dʒibanɖe no fu a ʃi ʈ̪ʂakesaɖawa se kulo na no ne mahosɨ na noi hosɨʌe are ɨbʐawwa tʃʲeɲe tʃʲeɲe na no fu a ʃiiɖawa se nobo na mahosɨ i ʃiʌebi ɲe ge kuw gi dʒikɨʌeaɖawa se setʃi no setʃì sadʒʲeba sawɲe nolu ge nofum ge nofumbo dʒʲe maɖaw nobo he no aɲ dʒʲe fuɲ voɲ ɖu tʃʲeɖamadʒʲe se nabo hage moaʈ̪ʂɨɲdʒʲemma ʌaʈ̪ʂɨbabi sinɖabanɖa ɲibi no no no ɲe ge

josaʌe mafi ɖamdʒʲe fiŋɖamdʒʲe noi no sina veʌebi kako maŋiw maɖʐiʌew ʈʂawba ʈʂaʌe kaʈʂikʂaʌewba ka nakʂiɖʐa ɲiɖʐi saŋeɣ sesejo aɲ ɲipiasa se ɲe je sinɖa maɖaw no saʌeɲ dʒʲe odʒʲe kʂiʂoma kuw no maɖawwa ʈʂula ɲe ge ese ʈʂula maʈlab kaguwa na ʈʃʲembo veɖuw ʈʂula ʈʂaba ʈuba nakʂiɖʐa josaba ʃʲo giw dʒiba nakʂiɖʐa se ahua je noi i ba kiɲa ŋiwwa ʈʃʲe ɖʐiiwa ɲi ʈizino go ʈʃʲeɲe tʃʲeɲe a ɖudʒʲowa ba kiɲa ŋiwwa ʈʃʲe se no ʈʃʲebanɖe a je ʈʂame siʈʃʲebanɖe ba hawetʃʲa ɖadʒʲoma ʈʃʲeiwa ge aɖe ge giɖʐano ge ɖadʒʲoma tʃʲewa se haɖo hawa haɖo i hawa ʈʃʲebanɖe nei ba kinaʌe go aŋasa ne sinɖa go aŋasa ne kako ɖaɖʐiɖʒʲome ʈʃʲe udʒʲobame ʈʃʲebanɖe i sige kinaʌe hawetʃʲa se setʃì hawetʃʲa tʃʲewwa ʈʃʲewwa sina ge noɣi bo ʈʂaɖawa kuw noi sina bo ʈʂaɖaw hubʲe mʐo kuw noi sina bo ʈʂaɖaw se noi ʈʃʲebanɖe ba hubʲe je a aʂa padʒʲome sintʃʲe ʈʂuɖawa se ẽbi ʈʃʲe no sige ɖa ɖaʂi ɖaʂi ɖa joʌe ha ha sina kinaʌe kakuwɲe no ɖasewa ɖasebanɖaɣi ɖʐikuɖaba ɖʐikuwɲe no se ne ɖaʌeɲe se no se noi paɖawa sawbi setʃì no pawɲe setʃìjo kinaʌe setʃìjobamɲe ɖʐaw ɖʐaw ɖaɲe jo ɖa he he ɖa he joɖaw hebaba semobo ʂipʲo ɖa ʂiw wa ɲikʂi giɖʐano ge giɖʐano ge ɖalaʌe giɖʐano ge dʒʲe se hubʲe mʐo se se noi haɖʐaɣipi jo fupum paɖawa se haɖʐepi jo fupum bo no a ɖaw ɖabanɖe í ɖaɖaw se haɖʐaɣipom jo fuɣa se i sejo ɖala ɖala ɲi ɖa ʂim ʂimʌe je se ɖʐiwɲe no ɖaɖaba ɖawɲe no giɖʐano jo ge golino ge ɖʐiɖawa sige sige dʒʲe uvʐomaʂi no ɖʐiʌe kinaʌe makakulu setʃʲe hubʲe je kʂiʂoma ɖʐiʂoma dʒʲo no ana kinaʌe tʃʲeɲe ɖamkoi ba me ba i no ka ŋiɖʐiɖʒʲo hubʲe kʂi se se se se se no hubʲe kʂi sige ɖa joɲ joɲʌe notʃì dʒʲe kakuwɲe paɖaba no pawɲe setʃìjo no sesejo ɖalaʌe he kuw jadʒʲekul he ɖa haɖʐaɣikʂi jo fuʂigʐi jo ʂigʐiɣi sina paɖaw ɲikʂi ɲiɖʐi saŋeɣi sinɖa aɲ ɲi pi saŋeɣi bo ʈʂaʌeba hubʲe ɖʐi-ɖʐi ɲikʂi haɖʐeja jo fupom se jaʈabo paɖa dʒʲe uza dʒʲe mabasi no se i se i ɲiɖa setʃì ɲiw no age í ɲi joɖabi no age go kakiʌa kakiʌa nakʂi aɲ saŋeɣ how kakiʌa kaʈʂo how kakiʌeaʌe kaʈʂo um se sina se hubʲe mʐo kuɖaba aɲe maka moma lalo miɬaw ɖawwa iʌekʂiʂoma no iʌekʂiʂoma no dʒiku hobanɖa ɲe mavoawa assi paŋku se a bo mau ve dʒʲe biveɲɖabiaɲe ɖʐe í afo ze jobaɖabi se ɖʐemʲo assi paŋkua assi paŋkua ʈʃʲebanɖa haɲa ʈʃʲewa ma ba baɲum ge me ɖʐeamɖowe ʈʃʲeime ʈʃʲebanɖa ha ɖaɖa naɖama tʃʲewa ma agi sanaɖame kina maʈʂufiʌe agibi agibi sinɖabanɖa agi sanaime ʈʃʲe maʈʂufiʌebi ma ma i me naɖame sinɖa bai me dʒiawe sintʃʲeme sintʃʲebanɖa mola jamkoa misahuɲe dʒiadʒʲobabi ʈʃʲewa sinɖaɖa no kaaʈʂowba ana niŋimo ɖʐiaiba se je moma ʈizino ge dʒʲe ʂipʲo niŋii moma kaaʈʂoʌe ɲeɖʐa ge kaku kamʲo me í ike ge miʂihipiɲe me ɖaapiɲe ɖaabanɖaje ape kab kab kab ba kaku ba ɖʐekuɲe se ba bafum bo se ana limʲe limʲew ɖʐiw ge ɖʐiaɣibi i hai agi safiŋhu sinɖabamɲe agi sadʒʲo godʒʲo ʈʃʲei moma gʲe ana ahu ge ɲiwɖija ɖaʌe nina na gʲe me

liʈʂi liʈʂi sina a sinɖa kuw í saw setʃʲe no golino gewa golino ge no sige ɖa se noɖʐa la jokewbaba í saɖabi tʃʲe ɖʐihu sejo no ge golino go natʃì go dʒʲokʂu aɲa ɖʲam kʂi pulaʌebi dʒʲo ɖaguʌebi la kaʌi ʃì gʲedʒʲo tʃʲeɲe ako ikiɲ saɖaw ge ʈʂaw ʈuw u ʈʂa ɖigedʒʲobi sina ve dʒʲo dʒʲokʂu dʒʲokʂu kʂi ɖagula gi ɖʐekiʌea sinɖa no aŋasa na la ɖʐekiʌeʌi mane sa saʌe sese odʒʲe a kuwɲe ɖadʒʲobi tʃʲeiwa nobo ha ɲibi i dʒʲe ha dʒʲe ɲibi aɲtʃì ge dʒʲe ana ɲego kinaʌe dʒʲe ha ɲiwbi se ɖadʒʲobi tʃʲe ɖadʒʲo tʃʲebabiɲe í í ɖʐilaʌe nina na ʂipo liʂii moma ɖadʒʲo tʃʲebabiɲe ijaʌo dʒʲe kakuɖaba ijaʌo dʒʲe ge kinaʌe hawe tʃʲa kinaʌe kinaʌe ge ŋiɖawa sige i amsa se i dʒʲe kakuɖabi se ijama nugow dʒʲe ɖuwwa setʃì na ɖuʈʂi ɖadʒʲo tʃʲebanɖa kai ijow bo ka ɲeʈʂi go go i ɲeʈʂig ɖʐuano ɲeʈʂi ge ka nai ʈʂuɖaba no sam i agi mimsa saɖaw odʒʲe a kuɖamme í ɖadʒʲo tʃʲeime dʒilʈʂiwe tʃʲeime kai ɲeʈʂi go na pura dʒilkuʈʂiɖaba ɲeʈʂi go na dʒʲe maɳlab ɲibo ha ɲibo maɳlab sina fu ʃidʒʲo vo ʃidʒʲo ha mobo ha mobi ɲe ge ɖadʒʲo tʃʲebanɖa assi sidʒi bo ʈʂu kaɖabi ɲeʈʂigo nina na ɲeʈʂo dʐi-dʐi dʒʲo a a a kila dʒikuɖawa ɲikʂi pudʒʲo la dʒikuɖaw ne se ne ʃiʌebi no se maɖaŋhusawba í odʒʲe ɖʐi pe odʒʲe a je odʒʲe ɣi je aʂa kakuwbuwa pe nei ha hama frahua frahua dʒʲe dʒʲe tʃʲeɖaluba i no no assi aliw tʃʲeɖaw se dʐahalihaimbo dʒikuɖaba ma lipa se ba mesame me ʈʂuwe tʃʲewa ha ja tʃʲebanɖe ba ba sa ne jo jo jo ɖʐo natʃì aŋasa atʃì je haɖʐaɣi ɖʐiɣi piɣi bo kaidʒʲobabi odʒʲe a jo hubʲe je bolo siɲa bo kaidʒʲobabi se agi pi mapi ba sinɖa ge veʈʂikiɣaʌe seɖʐu setʃʲo ɖʐokʂibi we kinaʌe mila ze ɖʐeŋ kinɖa ze ɖʐiiwa me ʈʂuwe tʃʲeɲe se ɲi ɲime ʈawgʲew na ɖʐibaɖaba ʈawgʲew í jo ɲeɖʐi-no gaɣze ɖuwjo ʈawgʲew ɲeɖʐi-no gaɣize ɖuwjo i i i ɖaɲe kakiʌeabamme i ɖafiaʌe i hama dʒʲe ana uzua uzukʂi komafiw ɖaɲe ɖalume nina na ɖʐokʂi anaɖa joɖalubi dʒʲe dʒʲe paaladʒʲebi nina na me ɖaiwa nina na ʂipʲo ike dʒʲe gʐofoa agi saaʌe nosawe tʃʲe ja dʒʲe lo joɖaw na ɲikʂi ze ɖa ɖʐehiw hoʌe ɖʐokʂi agi na hageʌe ge ge ge ge sintʃʲe ʈʂulaje nina na nakʂi kinɖa no no í he na ɲikʂi í no aŋasa me aŋasa no no ge kuʌe ge apew kuwɲe no i í gʐi laɖabi lafumme i ʈo aŋasabalubi laʌe agi kuʈʂo kuʈʂo saʌebi ɲikʂi agi na ɲikʂi agi na nugowkiʌewɲe sinɖa agi na agi naɲe ɲiɲe iʂaka ʂiʌiw ɖaɲe sina veɖuw ɖaɲe he he he no u hoɲ je je he ɖubi sejo holaime agi ne ge ge kiw se ge kiw sinɖa he kag he kag he kagdʒʲo se i se i se ana ɖuhu ne vehule no ʂipo mau jo mim laʈʂoaɖaʂobi mim je uvʐo kuʈʂo laʈʂoaɖaʂobi setʃì vehuiwa se velbʐoabamme agi na hama hama na ʃekiʌebame am no gʐi ɖaw ka kakuiwa ɲi he ɖalaje i ijama na age no ɲi ɲe ɲi ɲeʂii na ɲeʂii kasai kamʲo kamʲoiʌe ana tʃìiʈʂui jokeʌe ɲi ana ɖajo tʃʲeɲe jokeaʌe tʃì ʈʂudʒʲo tʃʲeɲe jomʲababiɲe ɲikʂi navʐoje na haɖo tʃʲemedʒʲe natʃì agi je lopɲe i ɲukʂu ɖajodʒʲema mo nuɣu ɖadʒʲodʒʲema agi ɖaŋ sinɖawɲe sese a veʈʂoiwa na ɲakʂi he ɲikʂi ɲi ɲi he ɲe vi

nakʂɨ naluge sɨna vetʂɨi sɨnɖa moɖaʌe fru ge dʒikɨʌea i dʒikɨʌea bai ʈʂudʒʲo tʃʲe ze ɖamkoi sese dʒʲe tʃʲemkoi ɖamkoiba ɖ̪ʐaw ɖ̪ʐaw ɖ̪ʐaw ɨsam nugow í sɨnɖadʒʲo tʃʲeiwa ha tʃʲehoʌe ba no dʒʲe no bayi se ba no dʒʲe nakʂɨ fulɨʃɨ bi ɨlɨʃɨ ɨlɨʃɨ go bi ufum dʒʲe se ɲikʂɨ bo i bo dʒʲe maɖaw ɲe ge ʈʂola jow nobo no ɖahisawbabi se na nakʂɨ-makʂɨ fulʃɨ ɖum ɖamdʒʲe nakʂɨmadʒʲe no kɨnaʌe paʈʂɨkɨɣadʒʲebi paʈʂɨkɨɣalaibi ɲi jahakɨʌi nei he he ai he he a jahakɨʌi he a ba ɖabamme ba ʈo haɖo tʃʲeme se ba ba sa je mɨla ze ɖa joɲema se ba ɖa joɲema ba ba ba nakʂɨ ʈɨzɨno ge kakuʌe ɲi ɲikʂɨ fulʃɨ mowʂowa no nakʂɨ ɲe ge sɨɲa nakʂɨ ha ha ɖadʐɨɖaw jow tʃʲeɲe kakum ɖamdʒʲe nakʂɨdʐa ʈʂula ɖa joɲbamalo no kehuadʒʲe no ge kamʲodʒʲo tʃʲeɲe noluge dʒʲe mavewwa no haɖo tʃʲeme no no tʃʲewwa se ba ijow i dʒʲe he i ma ɖafidʒʲowa se i kamʲogɖaba kamʲoʌebi no fum a i ɲikʂɨ kamʲowʂɨme uvʐo ge i ɖaɲe ɖaɲe nadʐa dʒʲe na i sɨnɖa age kaku o kaku ɲe ge sɨna josa kaku ɲe ge sɨna josa kehoadʒʲe sɨna age kamʲodʒʲo na ʈʂula ze sɨnawe anawe ze ʈʂu no nadʐa ẽʂɨmeɲe ɖa jo no sa no no no no no no no nolu haɖo tʃʲeme no nakʂɨ ka no haɖo tʃʲeme no maɖãhuɲɖamdʒʲe nakʂɨ ʈʂudʒʲobi nakʂɨ no na noi ma no madʒidʒʲo nakʂɨ nakʂɨ ge dʒiwe tʃʲeɖawa ma no madʒifi no hasadʒʲe ɲime no madʒifi tʃʲebanɖa ma ba ba ba ba ane ba ẽʌe emso ɲi se na no no kaʃiw ge se sɨgebo ɲi kahiʌe i bo hasadʒʲe ɲi moma ɲiw nadʐa ʈʂa ʈu ze ʂogʐu kahisebamalo sese ge ge ŋɨwwa i í ɨkɨn ɨkɨn ɖawwa í ɖavʐɨwwa i ɣabo ge se kɨnaʌe ɖ̪ʐo ŋɨʌeɖaw setʃi ʈivaʌe tʃʲeɖawa lɨpa ba ɲe ge tʃʲeɖa ɖ̪ʐu kidʒʲowa tʃʲebanɖa tʃʲewa se ɖ̪ʐudʒʲema se kɨna kɨna hoɖuɲdʒʲema ɖ̪ʐuɲdʒʲema maɖãhu no dʒʲe no ma ge setʃʲo ge se se ba dʒʲe ɖuwwa ɲi ɨʂakaje dʒiidʒʲobaba se a ɖ̪ʐo ʂɨpo aŋasadʒʲo sɨnɖabanɖa mazegʈʂofiw ɖaidʒʲowa se fumʲe dʒʲe i no ɲe ge dʒikuɖaluba i gɨɖ̪ʐano ge a kakuɖaw ʂɨpʲo ana ɣusso bo bɨla-bɨla zeŋme sɨna tʃʲe ze ʈʂuŋ ɣoɖe kɨna hoɖumɖawbadʒʲeʂomaɲe ve no dʒʲe me maho nakʂɨ aʈʂɨ aʈʂɨ hoɖuiɖa moma nakʂɨ hoɖuiɖa moma se i no ɲe ge dʒikuɖawa setʃi se jaʈa no ɲe ɖa ve sese se ɲe setʃi dʒikuɖaw dʒiku no dʒʲe maʈlab maɖãhuwa dʒikuɖa tʃʲe la dʒikuɖawa se no ɲim i ɣusso go aɖe go zegʈʂo ɖabanɖe i ʈo ɲeʈʂɨ hawa tʃʲe ho no ɲum ʂɨpo ʌa i ɣusso zew í ɖ̪ʐɨhuʌebi se se ɖ̪ʐaw ɖ̪ʐaw ɖa setʃʲe ɲiɖ̪ʐa ɣusso go setʃʲo go go sɨnɖa ɖ̪ʐaw ɖ̪ʐaw ɖa wei se nakʂɨɖ̪ʐa ɲi sebabi se ana jaʈa ge he he ai he jal jalgedʒʲe ʈʂuʂɨɲ je he he ai ɖaje jodʒʲo tʃʲebamme veɖu hobaiba haɖo tʃʲemedʒʲe um no ɲiɲ sɨnɖa he jow ɲeʈʂɨ a dʒikuɖaw jow hubʲe muɲosa sejo je bɨʂaʈʂɨmʐo sejo odʒʲe haɖ̪ʐaɣkʂɨ jo ɣɨʈʂɨɣe um no ʈɨzɨno go ama ɖ̪ʐokʂɨ ahu ge kɨnɖa kamʲo kɨnɖa ɖ̪ʐokʂɨ kɨnɖa nano gʐɨ ɖaɣiwma ma sevʐo go me kɨna ɖa ɣow ma se í me ʈʂuhumedʒʲema me ɖ̪ʐɨdʒʲoɲe ve gɨɖ̪ʐa je gɨɖ̪ʐano sejo ama ɖ̪ʐokʂɨ se jo gʲo ɖ̪ʐeaw tʃʲe se i ẽ ẽ ẽ sɨna aŋasa ge gʐɨ kaɖa maɖaŋhu ɖ̪ʐokʂɨ dʒʲe ana mavekeɖa ẽ ẽ se i ama ɖ̪ʐokʂɨ sejo no dʒʲe sɨna ɖ̪ʐokʂɨ agɨ na

d͡ʒʲe siɲa age iɣa ge ve͡tʂiɖabi a nugow d͡ʒʲe i d͡ʒʲe gebi d͡ʒʲe age ge ŋimkoibi se d͡ʒʲe sige siɲa ugoʌiw ge sinɖa age ako aŋasa d͡ʒʲe mimsa d͡ʒʲe age ge sinɖa se ɖamd͡ʒʲe ɖ͡ʐokʂi se ɖ͡ʐokʂi hoʌeɲe ʂipʲo ma ana nina uʈ͡ʂo na veɖuwme bo-luko aɲe ɖuw ʈʃʲeɲe se sed͡ʐu a ɲiku-ɲisiwbi neɣije ɖ͡ʐokʂi vew sinɖa no d͡ʒʲe ahugomɖo ge ɲi ahua ge ɖa ʂiɖabi lihakiʌi d͡ʒʲe ɖ͡ʐokʂi haɲe ɖ͡ʐekufiw haɲe ɖ͡ʐekufiw veɖu jakud͡ʒʲe nano ikin kaɣiw veɖu ɖ͡ʐukuʌi d͡ʒʲe ɲikʂi ʈʃʲeɣiwwa nakʂi na nakʂi hesa-helu veɖuw agi d͡ʒʲe ɲiw ɲege ma nakʂi muhumsa ɖaɲe he nakʂi-makʂi sinɖa haɲe d͡ʒi ɖamd͡ʒʲe haɲe ɖ͡ʐed͡ʒʲo ɖamd͡ʒʲe ɖ͡ʐokʂi ma je ɲi he a nina se ɖ͡ʐokʂi haɲe haɲe ɖ͡ʐekufiw ɖ͡ʐokʂi ɲew kahifo aʂma d͡ʒikuid͡ʒʲobaba haɲe d͡ʒʲe haɲe d͡ʒʲe sejo ɲikʂi d͡ʒʲe ʈʃʲeŋgud͡ʐu ahua je aimed͡ʒʲe ahua je ʈiʐino ahua je ge maveɖuw se se i je ɖ͡ʐokʂi ʈʃʲembo ahua ge kiɲa ma sinɖaɖe bo na d͡ʒʲe ɖ͡ʐokʂi gaɣize makaɖigew ʈawgʲew d͡ʒʲe ɖ͡ʐokʂi ikeɲd͡ʒʲu ge u ɣiɲe ɖa ve um umm sige no sige no ŋiwwa ge ma sige ŋiɖa sesa ɲi ago aʂma ɖa la d͡ʒike ɖawa go na no hosi d͡ʒʲe mahosiwa mahola maɖãhuwa ki ɖ͡ʐokʂi d͡ʒʲe sa ai ɖumaɖa ʈʃʲeɲe ma ɖ͡ʐokʂi ɖ͡ʐokʂi ɖ͡ʐokʂi home ana aŋasa ge ɖaɖa ba ahu ahuge ɖ͡ʐokʂi jaje holaje no ɖ͡ʐokʂi ʈiʐino ge ɣoɖa ge d͡ʒʲe na kaku ɣosad͡ʒʲo ɖ͡ʐokʂitʃi sajo ge ɖ͡ʐokʂi nina na kina ɖad͡ʒʲoma kinaʌe ɖ͡ʐokʂi ɣusso me malum he ɖ͡ʐo sinɖa kina sinɖa ɖ͡ʐokʂi ɖ͡ʐokʂi sinɖaɖa no ahuage ama d͡ʒʲe ʈʃʲewwa no d͡ʒʲe ja ɖ͡ʐokʂi ɖambo ge mim laʌeɲe ʂiwa-ɖiwa ana ɣoɣoɲɖa sina veiwa ma ɖ͡ʐokʂi jow ana ʈʂuɖaw name no ɲiɲ no ge g͡ʐi kaw sinɖaʌe aɖe go ba ʈʂuad͡ʒʲe sejo ɲi ʈiʐino go jo age age ɖaɲe age ka jow se sa ai ɲe nakʂi d͡ʒikuɖe nakʂiɖʐa ɲi mesame tʃiʈʂuɲe ɖa jow aja paŋku tʃʲeɲe a ɖud͡ʒʲowa ma se i sinai ze ʂaŋgud͡ʐu bai í ɖ͡ʐid͡ʒʲowa tʃʲeɲe ma aja nuʈ͡ʂow nakʂi mukow ma g͡ʐi nakʂi ɲikʂimko ajo mukow je gidʑa nuʈ͡ʂow moma se gidʑa nuʈ͡ʂow i hohubamme ʂiwa-ɖiwa bai í ɖ͡ʐid͡ʒʲowa tʃʲeba aja nuʈ͡ʂow aje paŋku d͡ʒʲe hohubamme bai huɣi ɖ͡ʐid͡ʒʲowa ba makad͡ʒʲobiʂa nakʂi ike maʈʂimʲoimaɖawa sina tʃʲe se no ane luʂuzu luʂuzu no i d͡ʒʲe mahoɣoɲ no aja paŋku i d͡ʒʲe mahoɣoɲ gidʑa nuʈ͡ʂow i d͡ʒʲe mahoɣoɲ ɖahimwa no ma d͡ʒiw d͡ʒʲe na ɲe i maholaw anɖa d͡ʒiwʂa no ajo go d͡ʒilaje na ɲe ge ɖuwa anɖa maholaw age ho d͡ʒim sinɖa go kalaje age ge mahowwa age ge ho kam na ɲe ge mahod͡ʒʲowa no aŋasa d͡ʒʲe mahod͡ʒʲowa noma í d͡ʒʲe mahoɣoɲ ɖaɖawa ma no od͡ʒʲe a od͡ʒʲe jo itʃʲa sinaɣi ke fowwa ɲi ge ma gaɲ ne veɖu uvʐogomɖo sineʂoʂa nakʂi i bo ʂiwa makakuwfume ge i je la ve ʈʂaʌe ba kawbiʂa ge ma ma kinaʌe í jaɲ i í jaɲ í awu i semed͡ʒʲe i ge ɖuɖamd͡ʒʲe ɖ͡ʐokʂi saɲeɣ akasaso laɲe joked͡ʒʲoɖaʂowe tʃʲeɲe i ge i ɲumɲe i jaɲ nakʂi akasabuwa ɲe ge ma ijama bo ɖʑid͡ʒʲebi ijama a ɖuw bo sejo ijaʌo na bo nugow na sinɖawɲe ijaɲɲe uɲum nakʂiasa hinɖa no d͡ʒʲe sige la joke tʃʲe i jaɲ vo a ʃila d͡ʒikiʌeaɖaʂa moma vo a vo a ʃi vo d͡ʒʲe a fud͡ʒʲeʂoma a ʃiʈʂoʌeɲe um vo ʃiʌeɲe

sesejo gʲe d͡ʒʲe d̪̪͡z̪ɨʌet̪̪͡sod͡ʒʲewa d̪̪͡z̪ɨʌeɲe ɲe d͡ʒʲe nat͡ʃʲi ɲe je me mau ʌad̪abid̪e na d̪ad͡ʒʲo na mesame ge jov̪̪͡z̪ɨd̪awa ma ama bad̪̪͡z̪ɨm na ɲe ge ge jod̪a ai no sa i sɨge la jokeɖama na ma ʂɨpʲo aŋasa aŋasa maɖaŋhu ɨɲum arɨi ɲikʂ̪ɨ bo ɨɖ͡z̪am veɖuw v̪̪͡z̪ogomɖo ɨɖ͡z̪am veɖuw ɖa jow sefum ajobabije asma kɨnt͡ʃʲeʌe i se í ɖaʌeɲe siɲabo i maŋɨʌeba se saibo no d͡ʒʲe siɲabo í ɲilaɖaba ma ulhuɖ͡z̪ɨ ge wei ɨkɨn ɨkɨn ɲila sinɖa ʂɨpʲo aŋasa aŋasa maɖaŋhu ma ɲikʂ̪ɨ muʂuɲe t̪̪͡saɖawa í ɖaʌeɲema nugow na íbo aŋasa t͡ʃʲe d̪̪͡z̪ɨʌebaɖawa ʃiʌe pura ɨt͡ʃʲaje ɨjow i veʌe ɨt͡ʃʲa i he no no nob̪͡z̪aw je d͡ʒikɨʌeaɖabi t͡ʃʲeɲe ma ʃiʌe ɖakʂ̪oʌeɲe mo mo ɖʲam zuʌe sɨge t̪̪͡ʂɨɲe ɲe ge kuw gi d͡ʒikuseɖa se fu í ma ɨɖ͡z̪ɨ uluzu jo ɖaɲe ma ɖakʂ̪oʌe gi d͡ʒikuseɖawa seso se ge je had̪̪͡zaɣikʂ̪ɨ jo fupombuwa ma had̪̪͡zaɣikʂ̪ɨ jo fu ma hubʲe m̪̪͡z̪o mowwa hubʲe hubʲe sad͡ʒʲoba ma no maɖaŋhuwa nohuɖ͡z̪ɨ ge agɨ ɲiɖabi no maɖaŋhu d͡ʒʲe ʂɨpʲo d̪̪͡z̪e gaa noɖ͡z̪am a ɨɖ͡z̪a ma jo d̪̪͡z̪e gaa sɨnɖabanɖa ijaɲ í t͡ʃʲeɣiwa se noɖ͡z̪am í t͡ʃʲeiwa ba mesame nugow ɖaʌe ba t͡ʃimaŋiw maŋiw ɖake no safu ulhuɖ͡z̪ɨ ge agɨ ɖuwje d̪̪͡z̪ɨme bai no mat̪̪͡ʂad͡ʒʲome ɲiso ba sod͡ʒʲome sɨnt͡ʃʲe zewɲe i fumbabije no ɨɖ͡z̪a d͡ʒʲe maɖad͡ʒʲobi t͡ʃʲeɣiwa ma ba ape ʂɨpʲo mau sɨnt͡ʃʲewa sinɖa ẽ kɨnaʌe hubʲe sad͡ʒʲo siɲa i kakɨʌeaɖaw go se no aɲ nat͡ʃi ge d͡ʒiɣoɲ veɖawa aɲ na bo aʂma ʈuluhi ge jow moma se no d͡ʒʲe aɲ nad̪͡z̪a d͡ʒisad͡ʒʲome sɨnt͡ʃʲebanɖe i no d͡ʒikeɖawje i t̪̪͡ʂɨ me ʈuɖawa ma kɨnt͡ʃʲeʌe ã t̪̪͡ʂɨmsow t̪̪͡ʂɨ ijaɲ t̪̪͡ʂɨmsow t̪̪͡ʂɨ ɖaw t̪̪͡ʂɨmsow t̪̪͡ʂɨ ʈulaʌebiɲe i me iɲi ɣiɖaba ma se jo d͡ʒiakeɖawje fum ge no jow uvz̪̪͡o ge i jow ɣɨʂɨ d̪̪͡z̪eam d̪̪͡z̪eamʌe aʂma kɨnaʌe t͡ʃʲeɲe d͡ʒʲaga a ɖud͡ʒʲo se ai d̪̪͡z̪ekuwɲebo i í je pʲoakeglaiba pʲoakeglai ge ge mesame gasɨbigoakeɖawa naw maɖaʂowa ma se i í loʌi veʌe naw maɖaʂoma t͡ʃʲeɖa ma naw ma naw maɖaʂome t͡ʃʲewɲe gʲo d̪̪͡z̪eaket̪̪͡ʂoɖaw aɲ nat͡ʃije kakɨʌeaʌeɲe no se ai veaʌe i kad͡ʒʲobi t͡ʃʲe ɖa se aɲ hobanɖa no aɲ i í hoʌe ba t̪̪͡ʂɨ me ʈuɖawa ba d̪̪͡z̪ukabe ai jo joʌewe t͡ʃʲebanɖe ma apea no t̪̪͡ʂɨ maʈuʂowa ʂɨpʲo t̪̪͡ʂuhiwa i ma ibo hosɨɖabi no aɲ bo í t̪̪͡ʂɨ ʈu t̪̪͡ʂɨ ʈuɖa t͡ʃʲeɲe ibo t̪̪͡ʂuiwa no t̪̪͡ʂɨ maʈu t͡ʃʲeiʂa i kad͡ʒʲoʂo t͡ʃʲe ge hu asma lusugo ge d͡ʒiɲe hu a ɖu moma ge d͡ʒi ike i t̪̪͡ʂeaʌebi me ɖakʂ̪oaʌebiɲe bolbot̪̪͡ʂu kad͡ʒʲeba i kaʌebi í je la kaɲe se aʂma ai me makakɨʌelu sa ai je se ahwa ɲegiw sa t̪̪͡ʂaʌeɲe í ge bew ge kɨʌemʲoɲe d̪̪͡z̪umɖaba i nad̪͡z̪a d͡ʒʲe ge ve t̪̪͡ʂaʌeɲe je ɖa i ge bew uluɣi ge kamʲo d̪̪͡z̪umuɲ jaŋkoa gem bo nɨŋɨkɨʌegɖa t͡ʃʲeiwa nɨŋɨkɨʌew ma d̪̪͡z̪u d̪̪͡z̪u d͡ʒʲe ane ʌaʌeɲe ane mesa mesa nukuɣualaibi t͡ʃʲewa se nɨŋɨkɨʌeɖa i aʂaka ɲepɨɲe vemt͡ʃʲebanɖa a ɖa jomɖa t͡ʃʲeiwa ɣabo ge i d̪̪͡z̪ɨhui t͡ʃʲewa ma se kakɨʌea hobanɖa are he je not͡ʃiwa sine ve hoʌeɲe jambomed͡ʒʲe nina na ke ge lakʂ̪u kamd͡ʒʲema se ge bo t̪̪͡ʂa t̪̪͡ʂakʂ̪uw d͡ʒʲe me moma nina na hajo gʲo kahid͡ʒʲowa se ge bo moʈo kahi ɖamd͡ʒʲe jo gʲo kahid͡ʒʲobabi se kakɨʌeaɲe no at̪̪͡ʂɨbamme d̪̪͡z̪umuʂa no akasa anaɖa joɖabɲe ve jelaʌe pɨʌi je je aje kɨɲesat͡ʃiʂɨme

je laʈ͡ʂoʌɛɲe i ge kakuʈ͡ʂoɲ ʧ͡ʃʲeiwa sinɖa fum a kaku ʈ͡ʂubaɖawa se i ma sinɖa aɲ í ziɗ͡ʒʲewa ba haɖo sine ɖaɲa siʧ͡ʃʲeɲe sinɖa ɲikʂ͡ʂi bo aŋasa aŋasa agɨ saʌɛɲe agɨ ɗ͡ʒʲe maɖaŋhuw no ahuage ʂɨpʲo ʈ͡ʂuwwa nakʂ͡ʂi ʂɨpʲo aʈ͡ʂi ʈ͡ʂɨmo ɖ͡ʐɨɗ͡ʒʲe notʃ͡ʃi mimsa aʈ͡ʂoŋsa i saʌɛɲe mat͡ʃʲa safiaʌɛɲe ge aɲ nat͡ʃi ge sawbuwa je saw ɗ͡ʒʲe aɲ na ɲe ge saw ahuage i ɖa makikuma ɖ͡ʐokʂ͡ʂi maɖ͡ʐima se ge ɗ͡ʒʲe ɲiwwa ɖa kinɖa la he veɖuw la ɖ͡ʐeɗ͡ʒʲo la maɖ͡ʐeɖaʌe mat͡ʃʲa miga ʈɨkʂɨɲ ʧ͡ʃʲe jom aɲ ba ma miga bala ʈɨkʂɨɲ ʧ͡ʃʲe ɖɨge nina na kɨʂɨ paɖab ʧ͡ʃʲeɲe ʈɨkʂɨɲ ʧ͡ʃʲeɲe uso i nabaɖa sintʃ͡ʃʲeɲe ɖa las a hobanɖe agɨ sana ɖa saɗ͡ʒʲo kuɖabiɖe agɨ naɖa ulhuɖ͡ʐɨ naɖa ulhu uʈ͡ʂubo na se no í aje paŋku kuʈ͡ʂo balaiwe balaiwe ʧ͡ʃʲe aje paŋku ʂɨpʲo me ninaɖawa i nina ne ma nina na ha paɖama ha ʈ͡ʂaɣoɲɖama ha ʈuɣoɲɖama no í ulhuɖ͡ʐɨ ge ɲiɖalu ge ɗ͡ʒʲe ba ha ʈ͡ʂaɣoɲɖama pʂɨ ʈ͡ʂawe ʧ͡ʃʲeɲe bo fuɣa fuɣkʂ͡ʂi ɖ͡ʐɨiwa i ma no awu namaɗ͡ʒʲe sine i bo ɗ͡ʒikuɲe no mim na ulhuɖ͡ʐɨ ge agɨ ɖulaje ʈ͡ʂaɣoɲ ʈuɣoɲ ɖaɗ͡ʒʲobi ʧ͡ʃʲeɲe ba ha ʈ͡ʂaɣoɲ veɣima pʂɨ ʈ͡ʂawe sintʃ͡ʃe bo ɖ͡ʐɨgʌe sɨgo kawɗ͡ʒʲe bo ɖ͡ʐɨgʌe sinɖaiwa i no sinɖaɖa no vew aje paŋku ʂɨpʲo uɖabi sina veɲe i aje paŋku baw ɖ͡ʐew ʧ͡ʃʲe ɖɨgeʈ͡ʂoba i ɖ͡ʐewɖaw ɖaje ɖ͡ʐekuʈ͡ʂoba miɬaw miɬaw ɖ͡ʐew ɖaɖawa i ma ɖ͡ʐumuaiwa no ɣusso ɲi ulu ulu ʌiw na ma ulu anaɣi ʌiw ulu me na jobammeɗ͡ʒʲe agɨ kinaʌe sanaŋkoije uwa masanaw ʈ͡ʂai ʧ͡ʃʲeɣiwa ulu kuʈ͡ʂo kuʈ͡ʂo na ɗ͡ʒikulaimeɗ͡ʒʲe sinɖalaimeɗ͡ʒʲe kuʈ͡ʂo kuʈ͡ʂo naʌeɲe ma kuʈ͡ʂo saɗ͡ʒʲome ʧ͡ʃʲe í bo majoɖgʲeba ɲiɖ͡ʐa ba me muʌo veɖuw ɖaʌe balu ɗ͡ʒʲe ʌiɖa ba ja me ɲepʂ͡ʂɨ ge ɗ͡ʒibe ba ɲiɖ͡ʐa ɖ͡ʐujowe sintʃ͡ʃe seʈuase se nobo aɲ na no aŋasa ge ɖ͡ʐɨmʈ͡ʂaʌe na kuɖ͡ʐe pasʈaɖasowa ma aɲ ɖuhu ɖaɖaʂowa aɲa aŋasa i agɨ safiɗ͡ʒʲoɗ͡ʒʲema masafiɗ͡ʒʲoɗ͡ʒʲema veʌe aɲ i sɨge ɖ͡ʐeku a ɖ͡ʐeku ɖaiwa kʂɛɲe ma se hobanɖe ama ɗ͡ʒʲe iɖ͡ʐa i aʈ͡ʂɨ i goihu ma í no kawbabi se ama ɗ͡ʒʲe me ɖuhu ɖamaɖa i ɗ͡ʒʲe no ɖ͡ʐehi ɖ͡ʐehi hoʌe kʂeiwa i ɗ͡ʒʲema se noboje nobo kʂe umsow naɖe ulhu ʂɨpo naɖe uʈ͡ʂubo ɗ͡ʒʲe naɖe sinabo ano ʈawgʲew í i ɖ͡ʐɨɲema saɗ͡ʒʲeba sakɨʌeahuɲe bo aɲ na ge laɲe uʈ͡ʂo a ɖaɲe ɲi bo agɨ same uʈ͡ʂo ge ɖa veihiwa e no maʈ͡ʂaseɗ͡ʒʲobi notʃ͡ʃi ge kuɖaw no ge kuɖaw na magʲejobi sine sinɖa ge uʈ͡ʂo a ge ɖabiɲe huke ɖabiɲe ɲiɖ͡ʐɨ saɲeɣ sɨge veɖaba ma ɖaɲe buɣoɖa ve kai aɲ iɖ͡ʐam nabo ba ɗ͡ʒilaiba ʈ͡ʂɨ jo fu jo ʂɨpʲo gi ɗ͡ʒilai no ʈuke no ʈuɗ͡ʒʲo ʈ͡ʂɨ ʂɨpo la ɗ͡ʒiiʂa ma se no maʈuɖaʌe aɲ ʈum ʈ͡ʂɨ na aɲ ʈum sinɖa fu nelʈ͡ʂoma no ku ʈ͡ʂake sinɖa aŋasa je ɲikʂ͡ʂi se ʈ͡ʂajebi aɲ nabo vi ge ɖ͡ʐeaɗ͡ʒʲeba ʈuluhuɣi ge kawɲe no ɗ͡ʒʲe sɨge ɗ͡ʒiaɣon ɖaba nat͡ʃi ge ɗ͡ʒikɨʌea jombanɖe na joɖawa awu na ma aɲ na se hu huke ɨʈ͡ʂɨ ai aʂma ɲeʈ͡ʂɨ go na a kʂɨ kakeɣiɲe ɲegi joɖaw nobo aŋasaɖe ge kutʃ͡ʃbi neɣije no samsa je laʌe i ɲiwwa sa ai ma i ge geʂowa nosa ɲikʂ͡ʂi na joɖaw ane se ai anɖa kʂumʐogolaʌe ɖ͡ʐumuɲbanɖe se ɖ͡ʐumuaɖaba sinɖa nabo ɲe ʃipɨɲeɲe ge ge ɗ͡ʒʲe laka maveʌeba awu na aɲ nabo ɲikʂ͡ʂi se seʂigɖaw a ʈ͡ʂaʌe na ɗ͡ʒʲe ge ɲerin ʧ͡ʃʲeɲe ɖu moma ge

kaʈ͡ʂɨkʂ͡aʌeɖaba se jaŋkoa ɲegimkoa ge no pɨʌi vemʈ͡ʃʲembanɖa aŋasa je magoiwa i ʂɨpo ane ze sɨna ze goiwa se no vemʈ͡ʃʲe aŋasa haakabad͡ʒʲeʂomaɲe ve ana mɨʂɨʈa-mɨʂɨlabanɖaje ɨke je ɨʃɨ je sɨnɖa joɖaba aŋasa je se no ɖ͡ʐawsa jo í mɨʂɨlajoɲe ve mɨʂɨlabanɖe go huke go ane muk͡ʂu ma muk͡ʂu ane luʈubʲo lagɖawa no d͡ʒʲe se are habad͡ʒʲeʂoma ve ʂɨpo muk͡ʂu luʈubʲo laɖabi hobanɖe aŋasa ɨkeje sɨge vege ɖajeɲe sɨgo na mi pʲeɲe ʈ͡ʂɨʌeɖaw se i mi ʃʲo ʈ͡ʂoa-ŋoahuw a la pʲeʌeɖawa se se ʈ͡ʂoa ʃʲo je ului ge ɨʂɨ ʂɨɖawa ma ului ge ului ge ɨʂɨ ma sɨnɖa sɨgojo muk͡ʂu kaɲe age bʲo-o bʲo kakɨʌe ɖe se muk͡ʂu aŋasa ʈulaʌebi í bo apew ʌa jomɖaba a a luʈubaiba sɨnɖa aŋasa í kigolabanɖe i sɨne a a luʈubaiba goʈɨ goʈɨ joɖawa se no awuɲe aɲ nak͡ʂɨ ɣuk͡ʂuɲe k͡ʂe ɖawa k͡ʂe ɖabanɖa awuɲe aɲ nak͡ʂɨ ɖ͡ʐekɨʌeaɖaw ha ɖaɖa ha ɖaɖa sɨnʈ͡ʃʲe se no aŋasa í hopɨɲe i ʂɨpo muk͡ʂu ʈulaɖamme ma no d͡ʒʲe ʈulaɖame no d͡ʒʲe ʂɨpo ʈulagɖame i d͡ʒʲe ʂɨpo ʈulaɖamme sɨnʈ͡ʃʲe ʈ͡ʂuwɲe sejobabije na lo ɖ͡ʐeɣi ɖ͡ʐeiɖa sɨnɖa ɲep͡ʂɨ ge lo ɖ͡ʐeʃɨ ana he kɨnʈ͡ʃʲeʌe ɣusso ɲiʈ͡ʃɨ ana he kɨnaje law veɖu ʂɨwma sɨge gagʲow ma ɨʂɨ ane ɖaveɖa moma se jo muhiwa ɨga ge mu ɨʂɨ ge mu sɨnɖaɲe aŋasa í me ɖaʂɨla ɖaʂɨla veʌe uwaʈ͡ʂowba uwaʈ͡ʂowɲe fum ajobabije aʂaje hubʲe k͡ʂɨ kuɖaba se ai se aibo hubʲe k͡ʂɨ d͡ʒʲe moluwa jalu no ʈ͡ʂuije hubʲe k͡ʂɨ kuʈ͡ʂowɲe ɲik͡ʂɨ saɲeɣ ahua je ɲeriɲ ge ka ɖ͡ʐumuw ɖa joʈ͡ʂobanɖai aŋasa ɖaɣi se ʂɨpo nɨlvo veɣiwa no no no sa na ɲik͡ʂɨ saɲeɣ na ane ʂɨpo ɖewɖawa awu natʃɨ se ai ɖ͡ʐumubanɖe ane ge suʈopa kiiʂɨme na ane ʃʲo d͡ʒʲe ɲiwbabi d͡ʒʲe hohuid͡ʒʲoʂo ane suʈopa ane ʃʲobo p͡ʂɨw p͡ʂɨw kiɖaw se ai aŋasa í ɖ͡ʐe hobanɖe pɨʌiɖaba pɨʌiɖe no í zu ʈ͡ʂaʈ͡ʂoʌe no ka suʈu kahiʈ͡ʂoɖawa ɲeɖ͡ʐa ge ma suʈu kahiʌe jaŋkoambo ɖ͡ʐekɨʌe hobanɖe i pɨʌiɖabiɖe í lolaʌe aʂaka huk͡ʂe mɨla guɖ͡ʐuʌi i maɖaŋhuluba jakul d͡ʒʲe aŋasa í í lolaʌe ai anɖa veʌe baluwa í aʂak͡ʂa uk͡ʂe mɨla se ajo ʌiʌigbanɖe ge no ma sɨnɖawɲe age suʈopa je ɖabʲoɖajo he aŋasa ɨke a ɖaad͡ʒʲeba aŋasa je aʂaka hi zeaʌe se no jaŋko anɖa hobanɖe aŋasa bo aɣi paaɖe ma gimʈ͡ʂɨʂɨɨkʂɨw ʌaɖaba uk͡ʂumo je he ɨga na d͡ʒʲe giw ʌa sesejo no aɲ na se ai ɲiʈ͡ʂoba ha kad͡ʒʲema no maɖaŋhuba se a ɲep͡ʂɨ ge ɖ͡ʐekɨʌea aɲe d͡ʒʲemai í aɲe d͡ʒʲemai aɲe d͡ʒʲemai ʧʲeɲe ɣuk͡ʂu k͡ʂe ɖ͡ʐekɨʌeabanɖe ha ɖaɖa ha ɖaɖa ʧʲe ɖ͡ʐekɨʌeaɖaw he aŋasa í no ge suʈopa ge ɨke sa ɖɨgbanɖe í ane ʌad͡ʒʲeme ʧʲe ʈ͡ʂuwɲe gimʈ͡ʂɨʂɨɨkʂɨw ʌaɖaba se aɲe d͡ʒʲemai ʧʲewa he lalobʐamʲe aŋasa í aʈ͡ʂɨ ʃiɖa sɨnʈ͡ʃʲeɲe ma i lo ɖ͡ʐeʃɨ ɖ͡ʐeʃɨ ɖaɲe aŋasa í soʂi-soʌi soʂi-soʌi ɖaɲe ɖ͡ʐawsa jo me aŋasa je luʈuʂaʈ͡ʂoɲe ma sɨnɖa ukɨʌeʈ͡ʂo sɨnɖa aŋasa ge no ʂɨpo agɨ saʌebiɲe ʂɨpo lɨhakɨʌi velaime nɨlvo vehu ma hasad͡ʒʲe ʧʲimaɲiw aʂa d͡ʒʲe se i no ɲuw a ɖud͡ʒʲowa sa ai hubʲe pi sɨna kuʈ͡ʂoɖaba í ʂug͡ʐu vei kakuɖawa i ago jo ma na awu na age aɲ na age jow moma assɨ ab͡ʐe kakɨʌeaɖaw no ɲuw aʈ͡ʂoŋsa í la kakɨʌeaɖaw apew aŋasa í ʂug͡ʐu veiʌe no ava pʲe ɖad͡ʒʲo ha ha ʧʲiɣa ɖad͡ʒʲo ʧʲe ɖa jobanɖe jaŋkoambo no

koʂoaɖaba no nosa í koʂoa no d͡ʒʲe koʂoa ɖa aŋasa haŋe kabad͡ʒʲeʂomaŋne vehulaibi bo d͡ʒʲe ɲibi d͡ʒʲe gi laʌe ha kad͡ʒʲema ɲiba se no aŋasa i gi laʌe ha kajeʂomaŋne vemʧʲeɲbanɖe uwalaw makakuba se jaŋkoambombo no assɨ abʐe ge ɖʐe se ane ge ɖʐe hobanɖe agɨ se ai zuɲne ʈʂula ma ɲenʈʂiw aneɣi kɨna giɖama sɨna laɖʐe zu veaʌeba sɨne ʈala d͡ʒʲoaʌe i ɖʐeɖaba i ha kamd͡ʒʲemma aŋasa d͡ʒʲe i apna ɖun me ʂɨpo lɨmʲe-lɨmʲew ɖʐumuɖa se no jaŋkoa kaku no í ʂɨpo ʃiɖ͡ʐɨ ved͡ʒʲowa sɨne ve nolu ge sɨne ve ʂɨpo fo-fo luʈuɲe ʂɨpo lusuzu jombanɖe aŋasa ɖʐɨɖuad͡ʒʲo sɨɲa ai kakuɖaw a ɖasabiɲe ɨg͡ʐɨ he na d͡ʒʲe kola-koʈʂa simbe go jo kakuɖaw je fu saw ɖʐeseɖawa aɣi mʐoʌiɖʐa ane fuhu ʃi fuhu ʃiɖa ʧʲeɲe ane a la ɖʐekuɖawje ane ud͡ʒʲu aɲa ɖʲam ɖʲam ʈʂuɖawa ma fuʈʂɨ aɲa ɖʲam a la ɖʐekuɖaw se no í ʂɨpo gɨd͡ʒʲobɲe hobanɖe la ɖʐe no ama he ʧʲe ɖa ʃʲegɖaw ʂɨpo ane ma ane nɨlvo vehuwa ikʂumo ho ama he fu ʧʲe la ɖʐe ʃʲegɖaw se no jalu ge no lusuvʲuɖaw se fu hoʌe liʂɨkɨʌeɖaba ma í gɨd͡ʒʲo í zed͡ʒʲo moɖaʌebi age no nɨlvo veaɖawa i aɲa ɖa simbe ge fu saw d͡ʒiseɖabi fu la kakuɖabi simbe ge d͡ʒisaɖaw d͡ʒʲe hama ɖa kakubamme awu na no zɨd͡ʒʲobi aŋasa í no i no maʈʂuw d͡ʒiɖabiɲe ve no nɨlvo veʈʂoʌeɲe bei no ʂɨpo gɨd͡ʒʲobiɲe ve jow maʧʲa ba ai fu la kakuɖe bai no magɨɣon veaɖamme ʧʲe ʂɨpo ze sɨnaɣi ze ʂa ʈʂɨʌebi se fu je ɲi ʂɨpo ɖa ʈʂawa liʃi ane kuʂɨ kuʂɨ ba je ɖuwwa ma se ai sɨnɖa ɲi ʂɨpo ɖa ʈʂaʌebiɲe í no sa ai magɨba ma sɨnɖa nod͡ʐa josaɖa sɨge no se í ʂɨpo nɨlvo vew ɨʌa d͡ʒʲe ɲikʂɨ gʲe a pʂiibanɖeɣi ʂɨpo kʂe ɖʐeʂi ɖʐeʂi ɖahim gʲe ɨkɨn maʃʲed͡ʒʲo ʧʲeɲe ma d͡ʒi aje vanɖʐa ɖukan go gʲe ɨkɨn ʃiʈa jo ɖalaʌe a sɨnɖaʌe a je ane ane lakɨʌi ɖambo ʈʂula ʈumʲow sɨnaɣi moɖaŋne me anaɖa gɨɖʐɨw ɖaŋne ana ɖaw sɨne ʃiʈa la ɖaibanɖe ʃʲeibanɖa aŋasa je kʂe ɖʐeʃi ɖʐeʃi ɖaiwa ma se no haɖo í mow gʲe laibanɖa i kʂeiwaŋne ve u balaŋne ba haɖo kʂeɲa bei no gʲe ɨkɨn pʂiihu ba haɖo kʂeɲa ʧʲebanɖe gʲe ɨkʂɨn ʃʲed͡ʒʲo no ʂɨpo ɲimʈʂɨɲ veiɖe maʃʲe awu ɲibo agɨ ʂɨpo uwa ɖuɖe nugowtʃi ʃʲemew aŋasa ʃʲeasaʈʂo aŋasatʃi ʃʲemew sɨnɖa ʃʲeɖe í gʲe ɨkɨɲ mapʂɨɣiluba ɖaŋne aŋasa je maʃʲeɲe ʧʲe kʂeiwa ʂɨpo ʈʂɨwwa ɲikʂɨ gʲe ɨkɨɲ maʃʲeɲe ʧʲe kʂew aŋasa gʲe ɨkɨn maʃʲeɲe ʧʲe kʂew aŋasa hohuɖame ʧʲe ʂɨpo ʈʂɨwʂa ɲikʂɨ sɨnaiwa sɨnɖa he í d͡ʒʲe i i ɖalasaw sejo mane í d͡ʒʲe i ɖalasaw jo ɖalaje jo ɖalaje ɲikʂɨɖʐa josawwa i ma í d͡ʒʲe i ɖalasawbia i masalu ai í bo sɨge paɖabi golɨno ge sɨnɖawɲe no no d͡ʒʲe ʧʲeɲe ɖa ɲikʂɨɣi ɖʐɨwʂowa ma ɖabanɖa se no ʧʲe no ge ve ʈʂaɖaw sesebo ɲi maɖaŋhu age od͡ʒʲe a jo mesame kubaɖalu no í ɲilaʈʂoɖaba ʧʲan í ulhuɖʐɨ ge ɲilaʈʂoɖabi maɖaŋhuʌe ɲikʂɨ saŋe ge ge ka jow ɖa jow ane uʈʂubo nam ano he í ɲiʈʂoɖe ma ɲegi pɨʌi mɨkʂaw d͡ʒʲe mad͡ʒifi sɨnɖam aŋasa í la ve ʈʂaʌe ge kɨnaʌe go paɖaw ha ha ne la ve aŋasa je ɲegi ge aʂa na veɖuw ma ulvʲoʂo pɨʌi se ai ʈʂapʂɨ ʈʂa ɖʐumuŋ sɨnɖa ʂɨpo uʈʂoɲiw aŋasa ge í no aʂa alha pɨʌi hobanɖa ɲi moaʈʂoɖaba se no d͡ʒʲe koʂoaʈʂoɖaba no í ma ʈʂɨ kahisebanɖe

ge a ge bo ɲeʈʂi ɲeʈʂi ge bo na ʈʂula ge ɖa veɖa moma sɨge kaɲe paɣɨɲe laɖaba í se no ʃʲobo a laʌe dʒ͡i mola bai no ʂɨpo ʃɪdʒ͡ʲowa age ka age ka tʃ͡ʲebanɖa ma antʃ͡ʲeiʂa ma ɖʐ͡ugɨwe no ɲaɲi ɖawwa no ɲaɲi ɖawwa tʃ͡ʲe ʈʂ͡uiwa ma se ahua ɨbʐ͡a í ʈʂ͡ubanɖe ʂɨpo ʈʂ͡ɨŋwa í ma kɨntʃ͡ʲe ɖaija ɨbʐ͡am í je ɖa ʃʲewe ʃʲewe tʃ͡ʲe ʂɨpo ʈʂ͡u ʈʂ͡ɨkeŋ ʂɨpo ɖa ge ma ẽ ahuge ma dʒ͡ʲo aɲa ɖʲam a a la dʒ͡ikuʈʂ͡ɨɖawa na la dʒ͡ikuɖaw je ʃɪʌe ne ʈʂ͡akegsa ɣɨʂei dʒ͡ʲe la dʒ͡ikuɖawa na ɲi aɣi ɲikʂ͡ɨ ɲikʂ͡ɨ na agɨ ɲikʂ͡ɨ saziɖe vew na ʂɨpo í no na í itʃ͡ɪ ge ɨjama ɨɲum a ɖubi he í aɲ je se notʃ͡ɪ ge ama na ama nakʂ͡ɨɣɨʈʂ͡ɨ a laɣaɣi lolajo ɨjaɲɲe no aɲ nakʂ͡ɨ a laɣai ɨjaɲ ɖame i i fow ladʒ͡ʲo no aɲ ɖame i fow ladʒ͡ʲo sejo ama dʒ͡ʲe i fo í ɖame i ladʒ͡ʲo age ɨɲum í ɖame i agɨ i fow ladʒ͡ʲo i ɖadʒ͡ʲo sinɖa laɣa laɣaɖa kinɖa ɖaladʒ͡ʲema maɖaŋhusa sinɖa ɲe ɲe ɲi ɲeʂɨ ai awu na aɲ na dʒ͡ʲe ʂɨpo ako i ukʂ͡umo hohuɖe ma vew na ane agɨ mahohulu veɖu agɨ hohuw veɖu ma sinɖa ɲeʈʂ͡ɨ go na dʒ͡ʲe awu i kai nosa i ɨsa í ɖʐ͡o dʐ͡aha dʒ͡iʌikudʒ͡ʲobamme tʃ͡ʲewɲe dʒ͡ʲo a a laʌeɲe sejo ɣɨʂei ɨme ma ʂɨpu ʂɨpu ɨme sinɖa sogɖʐ͡u ɨme a a se udʐ͡u ai ʈʂ͡ɨ dʒ͡ʲe la dʒ͡ikuɖaluba ʈʂ͡ɨ ʈʂ͡ɨ oliɡɨ na ʈʂ͡ɨ la dʒ͡ikuɖaw ne ʈukesa fu dʒ͡ʲe ʃi ʈʂ͡akesa sinɖa ɲikʂ͡ɨtʃ͡ɪ ha kadʒ͡ʲo dʒ͡ʲe mo sinɖa sine oliɡɨ me ku ʈʂ͡akesa sine ɖaɲe ma sinɖa se ge bo bo ɲi bo ha dʒ͡ʲe ɲi ʂɨpo ɖaɲe joɖa moma se odʒ͡ʲe kʂ͡ɨ siɲa sesejo laje ɨjow sa ai ge paɲe se dʒ͡ʲe tʃ͡ʲeɲe ɖa ɖɨge sesejo odʒ͡ʲe a fum ai ɖa sesejo ɖafiaʌeɲe paw ɖaɖaw dʒ͡ʲe haɖʐ͡aɣi kʂ͡ɨ jo fumʐ͡o sinaɣi pabaɖame i golino ge joɖalu no ɨʌekʂ͡ɨ law dʒ͡iɖɨgeɖawse ɖʐ͡iw nina je no bo í i ane ŋɨm ŋɨmʌe ɖʐ͡ɨɖawa sinɖa ɖʐ͡ɨfiawɲe no ba ŋɨbia sintʃ͡ʲe ɖɨgeɖe no dʒ͡ʲe ŋɨmbanɖe kɨɲa ɖua tʃ͡ʲeɖe no dʒ͡ʲe ɖume tʃ͡ʲebanɖe ŋɨʈʂ͡obi sintʃ͡ʲe he ɖababa ŋɨʈʂ͡obi tʃ͡ʲeɖe no no vemɖa i hamla no aɣi bo í ŋɨɖɨgew ɖaglo sinaɣi vebanɖe ŋɨgʈʂ͡obi sintʃ͡ʲeɖe no ɨʌa ŋɨgʈʂ͡o í no tʃ͡ʲeɲe ma se i ufum je no awu í kɨnaʌe uɲum í ɨlɨmʈʂ͡owa nobuwa ma awu uɲum je nano kaɖaw se ɨlɨmwa ifum je se no i no ŋɨʈʂ͡obi ŋɨʈʂ͡obi tʃ͡ʲe bo i ŋɨɖɨgeɖe no ŋɨʈʂ͡oʌeɲe kɨɲa ɖuwa tʃ͡ʲeɖa no ɖu tʃ͡ʲebanɖa ba ai jal ʈʂ͡uɖabi aɣi ɖu tʃ͡ʲeʈʂ͡obamme bai no ŋɨgegdʒ͡ʲoluba bo í ɨʌekʂ͡ɨ ɨʌeɖʐ͡ɨ tʃ͡ʲeɲe i no i zedʐ͡ɨ ɖaluba sesejo no kema kema no nina na bo ɖʐ͡ɨdʒ͡ʲobamme ɨʌekʂ͡ine ŋɨʌe lawge dʒ͡ʲe no ɨʌekʂ͡ɨɲa ŋɨɲe la sinɖa i tʃ͡ʲeseɖawa bo í ba ɨʌa ŋɨʌe maladʒ͡ʲome ɨʌa ŋɨʌe ŋɨdʒ͡ʲe ɖakɨʌelaime sejo sintʃ͡ʲe i zedʐ͡ɨ ɖe sesejobabi no bo ɨʌa ɨʌa maŋɨwba sesejobabi ɨʌekʂ͡ɨ kʂ͡ɨ ŋɨɲe sinɖawwa ma se fum aʂa tʃ͡ʲe ɖagɖawje natʃ͡ɪ ma sesejo odʒ͡ʲe a siɲa tʃ͡ʲe ɖagʈʂ͡oɖaw se ɖʐ͡otʃ͡ɪ batʃ͡ɪ sebia tʃ͡ʲe ɖaʌe fum je ajo ɖaʌe kakuwɲe í no tʃ͡ʲewwa ʈʂ͡o paibi ɲikʂ͡ɨtʃ͡ɪgebo agɨbo kʂ͡ɨ bo aʈʂ͡oŋsalubi dʒ͡imkoiba sinaɣi dʒ͡iŋkoiba í bo ge vewba seɖamadʒ͡ʲe í no tʃ͡ʲewwa paɖalu ge tʃ͡ʲewba ɲikʂ͡ɨ ɲikʂ͡ɨ ɲe ge ʈʂ͡aw ʈuw sine sinɖa ba a ba ma agɨ na na ɲiɲi ge vedʒ͡ʲome no gomɖo sine tʃ͡ʲewwa í se í í aʂma ɨɲisa ɲi moma ɲi ʈɨʐɨno ge bo i madʒ͡iw madʒ͡iw ɖa jom paʈʂ͡oibi se ge dʒ͡ʲe no í tʃ͡ʲewwa ba agɨ na agɨ na me nugowhuɲe ɖawɲe sesa ai

t͡ʃʲe i me siziɖawa ma ɖad͡ʒʲo siziɖa ɖad͡ʒʲo siziʌe lakɨl i ane pad͡ʒʲoʂo se bud͡ʐujo ɖa joɖawa i ma sɨge ma mavepaw ɖabiɲe sine maɖaw maɖawɖa ʈʂam fumbabi ɖ͡ʐaw ɖ͡ʐaw ɖa kai aŋasa nabo nugow nigowkɨʌewɲe bo kakɨʌed͡ʒʲebi sinɖawɲebo nak͡ʂɨ nak͡ʂɨ ama-ɲim í ge ved͡ʒʲebi ge sefu vesaʈʂod͡ʒʲebi sesejobabije i ɲik͡ʂɨ t͡ʃʲewje hagow anaɣi ɖahɨm ítʃì akasabo jo ɖalaʌe kuw pamɖamd͡ʒʲe mapuw mapuw ɖaŋ se sejoɖabije bo mabasɨfiw ɖa se agɨ na paba ne ɖaba paba ɖaba ai sejo vew kagua na ɖambo ge bo vew ge bo vew t͡ʃʲeɲe sine ɲiwba ɲik͡ʂɨ ai ma ʈawgʲew í sonaw-soŋɨw ɖ͡ʐupaɖɨgewe ɲe ge ma ɖ͡ʐu paɖɨgewe t͡ʃʲeɲe se ʈʂu ʈʂuɲe vewbaba ʈawgʲew í ba d͡ʒʲe ɖaŋhuʂo ɲibo ɲit͡ʃʲigebo ɲi bo ɲime t͡ʃʲe uso ɖ͡ʐunaɖɨgewe t͡ʃʲe hubʲe ɖ͡ʐɻ-ɖ͡ʐɻ sine ɖawbame t͡ʃʲe ʈawgʲew í no ʂɨwa-ɖɨwa umso sɨnt͡ʃʲe ʈʂuwbaba ma ɲe ge sonaw-soŋɨw ɖ͡ʐupaɖɨgewe ʈawgʲew ba ɖaŋhuʂo ɲit͡ʃʲige bo ɲi ha d͡ʒʲe maɣiw bo d͡ʒʲe ɲiw mɨga d͡ʒʲe maɖad͡ʒʲo d͡ʒʲe maɖafid͡ʒʲo sɨnɖaɖaɣi ɲi paɖa ɲisuru nɨge na ɖambo paɖame ʈʂa mapalaje mat͡ʂahu ɖa jow se i ba ɖaŋhuʂome ɲe ge sona-soŋɨ ɖ͡ʐupaɖɨgewe t͡ʃʲe sɨnt͡ʃʲe ɖaɖa jowbaba no sɨnɖa ɲik͡ʂɨ ʈʂula mɨlaw mɨʈʂaw go ɖuwʂowa se bo bo ɲi kagua naɖambo bo ɲimɖamd͡ʒʲe ʈawgʲew i í jo ma ma sɨnɖa kagua na ɖ͡ʐɨiwa no ɲuw i ɖ͡ʐɨiwa i nugow ɲik͡ʂɨɖ͡ʐa josaw moma sɨnɖa i ɖ͡ʐɨiwa amaɲe aja ɖ͡ʐok͡ʂɨ no t͡ʃʲeiwa i haɖo t͡ʃʲebanɖe ɖ͡ʐok͡ʂɨ no ɖuwbi ama ama sako ɖ͡ʐok͡ʂɨ ɖ͡ʐok͡ʂɨ ɲik͡ʂɨɖ͡ʐa se ai í ɖ͡ʐok͡ʂɨ ava ʈʂaw ʈuw d͡ʒʲe ɖ͡ʐok͡ʂɨ ɲi sesejo fum ajo ɖ͡ʐaw-ɖ͡ʐaw ɖaɲe kɨɲa pamt͡ʃʲem ɖamd͡ʒʲe ɲi sesejobo ɖ͡ʐok͡ʂɨt͡ʃì d͡ʒʲe agɨ na d͡ʒʲe nugow ɲi d͡ʒʲe ɖ͡ʐok͡ʂɨɖ͡ʐa sɨɲa jo hosaw je sɨgomɖo ɖalaje ɖ͡ʐok͡ʂɨ bo ʈʂake ʈukew jaku d͡ʒʲe ɖ͡ʐok͡ʂɨ agɨ ɨɣa ɨɣa veʌe ɖ͡ʐok͡ʂɨ d͡ʒʲe ɖ͡ʐok͡ʂɨ kɨnɖa ʈʂad͡ʒʲeʂoma ɖ͡ʐok͡ʂɨ veɖu ɲi ɲi ɲi ɲegi ahua k͡ʂɨhoa je d͡ʒʲe ɲi bo d͡ʒʲe ɖ͡ʐok͡ʂɨ veɖu ɖ͡ʐok͡ʂɨ ge agɨ na ɖaʌeɲe ke ɖ͡ʐok͡ʂɨ bo jow ɖ͡ʐeku ɖ͡ʐaha ʈɨzɨno ɖ͡ʐeku pɨlha ɖ͡ʐekɨʌea ɖ͡ʐok͡ʂɨ kɨnɖa ge pula ɖ͡ʐehid͡ʒʲema kɨnɖa ʈʂa ɖ͡ʐehi ɖ͡ʐema ɖ͡ʐok͡ʂɨ ʈawgʲew ɖ͡ʐok͡ʂɨ ɖ͡ʐɨmaɖaʂobi i sɨnt͡ʃʲeiwa ma bai t͡ʃʲeɖama mo aɣi mɨliw t͡ʃʲeɖa t͡ʃʲeima aje mɨliw í t͡ʃʲeɖa t͡ʃʲeiwa ʈawgʲew kine lahiima sina lahiwbabi sɨnt͡ʃʲe ʈʂuiwa kagua na ma sɨnɖa sed͡ʐu ai ʈawgʲew i ɲik͡ʂɨ kɨɲa he se se bo i d͡ʒʲe ɲik͡ʂɨ kagua na ɖambo ge ɲik͡ʂɨ maɖa moma ɲik͡ʂɨ ɖad͡ʒʲo ge ɖaba ʈʂula ɲik͡ʂɨ maɖad͡ʒʲoge maɖaw sine maɖa moma ɲik͡ʂɨ hage ɖajoma sɨge ɖaba ʈʂula maɖaw sinaɖaɖe sɨnɖaɖawa ma me ugo luʈow ge saw sɨna ge agɨ saʌeɲe ma na kuʈʂo kuʈʂo nugoa ɖe t͡ʃʲeiwa aje ma i t͡ʃʲeiwa no ai ɖ͡ʐok͡ʂɨ hoʌe no ʂɨpo d͡ʒʲe t͡ʃʲeiwa ma ɖ͡ʐok͡ʂɨ agɨ na d͡ʒʲe ʂɨpo nugowɖabi ɖ͡ʐok͡ʂɨ mussu na veɖuw uʈupʂo ke ʂɨpo ɣud͡ʐohi t͡ʃʲeiwa ma i t͡ʃʲeiwa go t͡ʃʲeiwa i no bai no ʂɨpo ɖaiʂa ba ke ke ke k͡ʂakud͡ʒʲema ke ba ɖ͡ʐekuʈʂowbe t͡ʃʲe ʈʂuʂoma ke ʈɨzɨno ge ɖ͡ʐekuʂoma ke ge d͡ʒʲe ɖuʂoma ba je bai no ʂɨpo ɖaŋkoibi sɨnt͡ʃʲeiwa í t͡ʃʲeiwa ɲibo kaʃɨd͡ʒʲo veɲ ɖamd͡ʒʲe makaʃihu t͡ʃʲeɖe mola mola ɖ͡ʐotʃì d͡ʒʲe kakud͡ʒʲoʂome t͡ʃʲe ʈʂu fugo nod͡ʐam a d͡ʒʲe í ufumd͡ʒʲe sɨnt͡ʃʲe ʈʂuɣiwa í t͡ʃʲeiwa i ma seʂo kɨnaʌe lɨhakɨl ahuge se

sine kutʃ͡ʃo nano aŋasa aŋasa ɖalu kamʲoiɲe agɨ saw ʂɨpo sadʒ͡ʲeibuwa se i ma ge joɲe ɲeʈʂɨ veɖu ge batʃ͡ʃʈʃ͡ʃa agɨ na ʈʃ͡ʃeɲe ma age veɖuw age age veɖuw ge jome na sa na ɖamdʒ͡ʲe na na sabʲo sajowɲe usko hubʲe kʂ͡ɨ ɖʐ͡ɨ ai aŋasa sabʲo sajowɲe í anaɣi ugõ na lɨhakɨl ge ʈo ɨsa í laime no dʒ͡ʲe nosa í ufum nofum muhu na dʒ͡ʲe sina veibi ano ɲibo ɲeʈʂɨ veɖu maɖaŋhuasawbi ɲi sa na ʈʂ͡aw ʈuw u gʲebamme sebabi kako u ŋɨbamme sebabi he dʒ͡ʲe ɨkʂ͡ɨn ɨkʂ͡ɨn ge ɲije ʂɨpo me umsow ʈʃ͡ʲe veɖuw ɖaɲe joɲe he ɲe nakʂ͡ɨ kakuwɲe sesejo mesame ɲe ai me veɖuw ma ge kɨnaʌe hagojo hosɨladʒ͡ʲema ɲiɲe ma hosɨɖawje i ge aʂa dʒ͡ɨibanɖe ʈʃ͡ʲe um um í í ɖawbiʂɨme sɨnɖaʌe hasma kɨnaʌe í ɖavʐ͡ɨwma mo kakuvʐ͡ɨwma ɲe ge í ɖaʌe sɨgowʂɨ ge dʒ͡ɨw dʒ͡ɨw ɖaɲe mesa mesa nadʐ͡a i matʃ͡ʃa nofum í ɖʐ͡ɨʌe dʒ͡ʲe dʒ͡ɨ dʒ͡ɨiku ʈʂudʒ͡ʲomewe sɨna ʈʃ͡ʲe kaɖawa i sɨnɖa no kaku ʈʂuɖawa i ʈʃ͡ʲeɖawje ɲikʂ͡ɨ ɲe ge nɨna a kikudʒ͡ʲome ʈʃ͡ʲeɖame se no bai ɖʐ͡ɨʌeɲe ʈʂudʒ͡ʲome sɨntʃ͡ʲeme se no í ɲikʂ͡ɨ no sɨna matʃ͡ʲe ɖamdʒ͡ʲe ba ba no ba ba ba dʒ͡ʲe sɨnaɣi se je i i sɨne veɲeɲe vedʒ͡ʲo maɖãhu ba haɖo nofum í ɖʐ͡ɨdʒ͡ʲome ba haɖo sɨne ʈʃ͡ʲeɲa ẽ kisowe ʈʃ͡ʲedʒ͡ʲobabi ba sɨntʃ͡ʲebanɖe i fum í ʈɨvaʈʂoʌeɲe ẽ kiʂowe sɨntʃ͡ʲeɖaba i ma i í kiku ɖawje no hobanɖe ʂɨpo ɖʲam a gi kakuɖawje se ge ane ha ɖudʒ͡ʲema se ai ɲi hohudʒ͡ʲe mahulubi ɨkɨn ɨkɨn ge ʈʃ͡ʲew hase ʈʃ͡ʲewdʒ͡ʲema ʈʃ͡ʲew dʒ͡ʲe haseɣi ʈʃ͡ʲewdʒ͡ʲema maɖãhu kakuw jo i ʈʂu ʈʃ͡ʲewme ge ɲi odʒ͡ʲe aɲa aɲa ɲi ai dʒ͡ʲe ɲi ɲitʃ͡ʲi dʒ͡ʲe ʈawgʲew ɲi ɲi ʈawgʲew ɲi maɖame ɲi maɖafidʒ͡ʲome ɲi ɲe ge kaʈʂodʒ͡ʲome ʈʃ͡ʲe vew ɲomɲow ʈʂuɖawa se ɨkɨn ɨkɨn kakuɖaw no hobanɖa i ɨlgadʒ͡ʲe maɖãhuba ma ɨlgadʒ͡ʲe maɖãhu se kakuɖawje no no ho ʈʂɨiwa sɨntʃ͡ʲe se no dʒ͡ʲe no dʒ͡ʲe u maɖãhu moma no dʒ͡ʲe í no dʒ͡ʲe sɨntʃ͡ʲe se í je ʈʂɨhuadʒ͡ʲeba í veaʌe se no no go í ʈʃ͡ʲe ba he a aɲa aɲa ha sɨntʃ͡ʲe ɖʐ͡ɨbanɖa i molume ʈʃ͡ʲe lakɨʌe ʃeɖaba i a ɖubi a ɖubi sesejo dʒ͡ʲe kʂ͡ɨ ɖʐ͡ɨ ɖu dʒ͡ʲe ɖu ɲjomɲew se laɖaba i sɨnɖaʌeɲe ɲjomɲew sa ai ʈʂɨlaʌeɲe la kakuɖa lahua í beg je kaŋkoi veɖu sine gɨɖaʂa i ma se no ba age modʒ͡ʲome haɖo gɨɲa haɖo aɲa gi kaɲa ʈʃ͡ʲebanɖe ɲibo ane sɨnɖa no kʂ͡ɨ ɖʐ͡ɨgɖaba i i a vedʒ͡ʲeba ma ɖʐ͡ɨ gi kaɖawa i kʂ͡ɨ no ɖʐ͡ɨɖabi i a vedʒ͡ʲebi ɖʐ͡ɨʂɨla dʒ͡ʲe ɖʐ͡ɨɖa sɨnɖa dʒ͡ʲe lahoa vogo sesejobabi í hoʌe ɲikʂ͡ɨ ʂɨpo u veaɖaba ma ba nofum ba ʈʃ͡ʲe no í ze veɖuw ʌabiɲe ma go no no go ʈʃ͡ʲewe ʈʃ͡ʲeiwa i sɨnɖa i go ʈʃ͡ʲedʒ͡ʲome sɨnɖa i notʃ͡ʲi i itʃ͡ʲi no sine ze ɖaibiɲe fumbabi ɖʐaw ɖʐaw i ʈʃ͡ʲeiwa ama no dʒ͡ʲe no ba ane veɖuw ɖʐuɖajoɖawe apna ɲeʂɨi veɖu sine ɖawe sɨna ʈʃ͡ʲeɖawa i no am ʈʃ͡ʲe nakʂ͡ɨ ge ge ava jo ʈʂa ɖɨge no agɨ nadʐ͡a no ge jo ʈʂabammedʒ͡ʲe sɨna ɖʐuɖawe ʈʃ͡ʲeiwa i i dʒ͡ʲe no ge joasa ɲidʐ͡a ʈʂajo ʈʃ͡ʲeɲe ɲidʐ͡a no ge jo ʈʂasa sɨnɖa kɨna agi ʈʃ͡ʲeɲe a ɖudʒ͡ʲo agi se i ge aɣi mʐ͡aʌi nadʐ͡a jowwa i dʒ͡ʲe dʒ͡ɨʌiku dʒ͡ɨʌiku no ɲe ai ava ʈʂake ʈuke sɨnai ɖa se notʃ͡ʲi ge bo ago ge aɣi mʐ͡aʌi na ɲe ge dʒ͡ialaimedʒ͡ʲe ge ava ʈʂaʌewe ʈʃ͡ʲelaimedʒ͡ʲe ma no maʈʂafidʒ͡ʲowa no ama í malaw no maʈʂafiwa ʈʃ͡ʲe ʈʂu sɨna ʈʃ͡ʲe dʒ͡ʲe

sine tʃʲeʌe tʃʲeiwa i ge dʒikuɖaw aɣi mzɻaʌi ufum aɲe tʃʲompe na je no tʃʲeiwa kinaʌe agi dʒʲe dʒiku batʃʲi ge ava ʦaɣima tʃʲeɖa no haɖaɖa sintʃʲe haɖo sintʃʲe ɖʑibanɖa ma i i no ɲe ge dʒikulai no ava ʦaʌewe tʃʲelai i no ama í malame no maʦafidʒʲome i sinatʃʲe kai tʃʲewa ma se agi i ba ɲe ge dʒi ava ʦaimaɲe no ba se i ɖʑime ha ɖaɖa ʦai ʦawʂime tʃʲebanɖa ba ɲe ge dʒi ava ʦa no ɲe ge dʒi ava maʦadʒʲo tʃʲe se no agi i se dʒʲe ama í maʈʂumedʒʲe ama i anai í maʈʂuw ava ʦaɖa sine veɳeɲe ve no karni i ɖa joɲeɲe ve i se i tʃʲebaɖame ba migʐiw ɖʐuvewe sina tʃʲe ɖigeɲe sese gidʐano ge jow maʈʃʲa sinɖa jowwa se i sige ɲidʐa ɲidʐa josaʌe sesejobabi odʒʲe a odʒʲe a kuw i bitʃʲ ge mesame kaku jo itʃʲa ge jo itʃʲa age kaku jo sinɖa jowwa i ma sine ɖaŋ ɖaŋʌe noma dʒʲe me zesikiʌelaɖaba ma sinɖa i dʒʲe dʒʲe u zesikiʌelaɖaba sinɖa ʂipo nilvo ɖaŋ no ge ane gʲe ʈʂi lihai piʌibamme ʂipo kuʈʂo kuʈʂo piʌi no se ge agi na aʈʂõsa aʈʂõsa ɖe lihakiʌibo no ma se ge bo siɲa piʌiʌeɲe siɲa bo ɲe uso dʒʲe ʈʂefiaʌe siɲa ɖa ʦake ʈukea na dʒiʦikiɣawɲe no ɲikʂi dʒʲe ʦamɖʐokʂaʌe gaɲ-miɣi ne ʦeaʈʂo ɖafiʈʂoʌe ava pʲe ɖaʈʂo ɖafiaʌe ava í ɖafia veʌe sesejolaʌe no ka gʲe ʈʂimʲodʒʲoba ge ma ane gʲe ʈʂiw no kʂi gʲe ʈʂidʒʲowa aɲasa dʒʲe no i aɲasa dʒʲe ma gʲe ʈʂimʲodʒʲoba gʲe ʈʂi jom jomʌe sina ɖamkoije dʒʲe ɲepʂi ge kakiʌea no ɣusso go no gʲe ʈʂiʂi ʈʂiʂi ha ɖʐiima no i no ɖʐiiwa he ha tʃʲewwa ha tʃʲewwa tʃʲeɲema go a a ɖa ɖʐiɖaɣi nodʒʲe go ane tʃʲewme tʃʲe ʈʂu sinɖa ɣusso go ane tʃʲewme tʃʲe i ɣilaiwa ma go a ɣila ɣusso go a ɣila se í i go ɖajo sinɖa ɣila mesame i no ʈʂuʌeiwa ama no mesame ge ɖʐedʒʲome tʃʲe me tʃʲe ɖʐeʌe siɡoʂi ane pʂi he ma ane ʂipo kintʃʲeʌe aŋasa na veɖuw ma aɲaʈuko pʂi laʌe i dʒʲe ʦa kakuʌe no dʒʲe aɲaʈuko muʂu ɖʐiiwa he agi ne ɖʐiwe he ba ʦawe i ɖãhuɖawa aŋasa na hohubamme no maʦaɖigedʒʲo sine veɲe ma go dʒi aŋasa na makakulu ai he ba ʦabe he agi na veiwe tʃʲeɲe uʈʂo uʈʂo sinɖa ɖʐiiwa sinɖa no ʦa sinɖa idʐa tʃiʈʂu jo sinɖa gʲe ʈʂifia na go dʒi kakuʈʂowɲe no gʲe ʈʂiɖaw ʈʂaʌebi ne ava geaʌe ʦafia ʈufiaʈʂoʌe sesejo na dʒiʈʂowɲe gaɲ na dʒʲe dʒiwluba ma ʂipo ʈizino ge ma ahua je iʌe kʂi dʒiwwa lihaɣi ɖʐiɖu sinaɣi ɖaiwa na sinɖa na dʒi dʒiʈʂowɲe no ava ʦafiaʌeɖaw ne gaɲ ʦeaʈʂo ʦefiaʈʂoʌe sesejo mesame joʌe sesejo babije ɖʐiɖu aiboma kaʃiw dʒimʲodʒʲoba sinɖa idʐa ɲi josa josaʌeɲe ɲikʂi ge aʂma ge dʒʲe iʌa aʂma dʒike ɖawa kintʃʲeʌe í se ahua i ɲi dʒʲe ge dʒiwma ɲi dʒʲe ge dʒiw ma o semedʒʲe maɖãhuwa ɲi ge ma kagua na tʃʲe ze ɖa ɖʐeɲʌe mola mola no ako í mesa ɖagvʐidʒʲowa ʈo ɲikʂi ʈo heɣi neɣi noɲiɲ no ʈizino go jo age ɖakuɲe age ge ɖakuɲe age jowwa ɲi ma sinɖa he ɣusso ɲi ane gʲe ʃʲeɣoɲ sejo aʂma polu luɣoɲ ʦipʲow sejo muhu na ʦipʲow aʂma ʈʂiɣoɲ ʃʲeɣoɲ se i ɲi apna se ane ɖaɲe ʈʂiɲe ma ʃʲew he i he i ma he i ʦipʲowwa he i ma ʃʲedʐa ʃʲobo ge ʈʂiw inɖaɲe he ahuge ɲi aŋasa ge aɲ i igʐi jo dʒʲe ane ʈʂi sejo ge dʒʲe ʈʂiwwa í ma aŋasa gomɖo ɲi dʒʲe

ɨɖ͡ʐa hoɲe ɖaw bó ɲi bó aŋasaɖa maɖ͡ʑɨ ɖ͡ʑo aŋasa aŋasa ʧ͡ʃʲe maɖakʲeɲe ma ɖa maɖafisa se me nugow fum aɣi agɨ ʤʲe kʂɨ ɖ͡ʑɨ sa fum aɣi no se nɨna naʧ͡ʃi ʧ͡ʂɨɖaw hoɲe nɨna naʧ͡ʃi aʂma polu ʧ͡ʂɨfia veɖaw hoʌeɲe gʲe ʧ͡ʂɨ veɖaw hoʌeɲe sɨgo hoɲe hoɲe gʲe lasɨ hopɨɲe ʃʲobo na a a ɖa ɖapɨɲe ɖalaʌeɲe sesejo naʧ͡ʃi ne hoʧ͡ʂɨlaʌeɲe ɨɣi ne kɨnɖa fiɖama a a hoɲe ma ʧ͡ʃiʧ͡ʃʲuɲo kɨnɖa suɖama sejo ʃʲobo ne kɨne ɖa ɖaɖama no se ne ɖaʌe ɨbʐamʂo no ʧ͡ʂɨsɨkɨʌeʌe ɖ͡ʑaw ɖ͡ʑaw ɖaɲe ma sejo no ɖawwa ma he ʧ͡ʂɨwje ma sɨnɖa no ɨbʐam no no ʃʲedʒʲo polu sejo sejo no nolɨʃi i ʃʲedʒʲo ʤʲe polu ʤʲe no ʧ͡ʂɨ no ɲu no no no ne ʤʲe ʧ͡ʂɨɲe a a no go sɨne ɖ͡ʑɨwwa ɨkɨɲ ɨkɨɲ ʧ͡ʂɨɲe no ʂɨpʲo ɖai ma ʤʲe ʧ͡ʂɨɲe ɲi ɣusso ʤʲe ʧ͡ʂɨ sejo gɨɖ͡ʑɨ na naʧ͡ʃi ʤʲe ʧ͡ʂɨ ge nɨna naʤʲe a a ɖ͡ʑɨ sejo aɲe ne ʧ͡ʃʲele naʤʲe ʧ͡ʂɨ ɖ͡ʑɨ sɨnɖaʌeɲe jow ku no he ha ʧ͡ʂɨɣoɲ hama ʧ͡ʂɨɣoɲ polu ʧ͡ʂɨɣoɲ ʧ͡ʂɨɲe sejo kema kema maʧ͡ʂɨɣoɲle maʧ͡ʂɨ ʧ͡ʂɨɣoɲle ʧ͡ʂɨ sɨnɖaɲe bai no he ʃʲobo he naɲiɲ ne ʧ͡ʂudʒʲome no ma he mane ai ʃʲobo kʂɨ ɖudʒʲo he ana ɖaɲe ʃʲobo kʂɨ ɲimedʒʲe i ana ɖaɲe maɣɨʂɨfidʒʲo se ma se se ane ɖa hoɖa ɲi ana ɖaɲe jo ʧ͡ʂɨfi ma age ʃʲobo a kadʒʲo sejo he ai je ʧ͡ʃiʧ͡ʃʲuɲo i ʧ͡ʃiʧ͡ʃʲuɲo he i wa ʧ͡ʃiʧ͡ʃʲuɲo ɨɲisa ajo he ʃʲobo he i he i ʂɨpʲo ʧ͡ʂɨʤʲobaba ma he i ɲibammedʒʲe maʧ͡ʂɨfidʒʲo sejo he he ʧ͡ʃiʧ͡ʃʲuɲo bi sejo ɨɣi ɖadʒʲo ɨɣi ɖadʒʲo ɨɣi he kʂɨ uɖ͡ʐu ɨla ɖadʒʲo he nakʂɨ ɲibamme ʤʲe ɨɣi maɖafidʒʲo se he nakʂɨ ʧ͡ʃiʧ͡ʃʲuɲo i ɖalaʌe gʲe i kɨne ɖa ʈana ɖawma ɖafijaʌeɲe nɨna kʂɨ nod͡ʐa je kʂɨ joʌeɲe ʈana ɖafijaʌeɲe sefum ai ʧ͡ʃiʧ͡ʃʲuɲo í sufijaʌe sefum ai he he kʂɨ suʧ͡ʂodʒʲo uʧ͡ʂo kʂɨ suʧ͡ʂo he kʂɨ suɖe he kʂɨ suɖe he ɨɣi ɖafiw se momedʒʲe ɨɣi maɖafiw ma he i fo fo sejo he i mesame he i je fo ʃʲeɖ͡ʐa me ma ʤʲe moɖaɲe ma sɨnɖaɲe ai ɨʧ͡ʂa kʂɨ i ɖaɲe ɣɨʂɨɖawa he i mɨʂɨɲ me veɖuw sejo ʤʲe a ɖudʒʲowa me se je ʧ͡ʂɨlaʌe mim ɲi ʃʲew polu ge sejo muhu na ɲi he i ʧ͡ʂɨwwa he i mane nɨna kʂɨ jo ma nɨna kʂɨ jo udʒʲu kʂɨ i ma ane ge laʌeɲe a i ɖ͡ʑɨkɨʌahuɲe no ago ʧ͡ʃiʧ͡ʃʲuɲo suʧ͡ʂoʌeɲe ge ɖ͡ʑɨliʧ͡ʂo sɨnɖa ago ɖ͡ʑɨkɨʌaʧ͡ʂowɲe no ge ɖ͡ʑɨʌiʧ͡ʂo ɨlgɨ a a ɖa ɖamuɖ͡ʐoaʌe sesejo he uvʐomaʂɨ he mesame ʧ͡ʂɨziʌeɲe sesejo he ɨɣi ɖamʲedʒʲowa se mesame ʧ͡ʂɨɲe ʧ͡ʂɨɖe ba hodʒʲoma he avampʂa he avampʂa ʧ͡ʃʲew he ʧ͡ʃiʧ͡ʃʲuɲo ʧ͡ʃʲebi sejo he i ʧ͡ʃiʧ͡ʃʲuɲo ɨɖ͡ʐa kasaw ɖew sese jo he i ʃʲobo me ɨmiw ba he i ɨɣi ma ɨɣi fi sɨnɖa he i avampʂa ɖew he i he ʈala ʈala ane ʈala ʈalaɲe age fiw wala ana ɖaɲe ana ɖafiʌeɲe sesejo he ʃʲeɖ͡ʐa i he ʃʲeɖ͡ʐa ma he i he i kidʒʲowa ma he avampʂa ɖew je he ʈalaɲe ʧ͡ʂɨʤʲobi he aʧ͡ʂoŋsa waladʒʲo he ɨɣi he i ɨɣi ɲi ana ɖadʒʲowa he i laɲe age ana ɖaɲe ʈaladʒʲowa ɖabaʌeɲe ma sɨna maɖamedʒʲe he nakʂɨ uʧ͡ʂo uʧ͡ʂo maɖ͡ʑelafidʒʲowa ana ɖa he i ana ɖaɲe ana ɖa ɖabadʒʲowa ana ɖaɲe sese a je ɣamla ɖ͡ʑe a je uɖ͡ʐu ge ɖ͡ʑekɨʌeibi ẽ ana ɖa ʧ͡ʂɨsɨɖ͡ʑɨgoʌeɲe sesejo ɨɣi se ai fidʒʲoba ma he ɨɣi je ahuge aŋasa ge ɲidʒʲe ʂɨpʲo ɖasɨsedʒʲoɲe ve aɲ nad͡ʐa ɖabo na ɲí nugowʌeɲe ɲi hoʌeɲe nɨnanaʧ͡ʃi go hoɲe ma jabo ʧ͡ʂɨsɨɖaba ma sɨna ɖa ʧ͡ʂɨsɨdʒʲo ʂɨpo ma ugõ ʂɨpo ʌiɖa moma he na sɨnɖaɖe he i ʧ͡ʂɨwje

ʂipo ʂipo utʂubo dʒʲe ʂipo naiwa sine ɖaɖamdʒʲe tʂitʂiwbaba ma tʂűbammedʒʲe ana ɖaɲe gedʒʲe tʂiwʂowa go tʂiw je age igʐi jo tʂiw ufo ɖe igʐi jo tʂiw í u vʲefoɖawa nina na ma tʂisiɖawna anɖa tʂilaʌeɲe ʃʲew sejo maʈʂisibi nabó pʂi dʒʲe mapʂilafibamme kaguanatʃi ge bo ɲiw ɖai moma hama a kema gʲe ʃʲe ɖailaibi kaguwa na ɲi na ɲe ge laʂiʈʂi mavew ɖaʂiʈʂi mavebamme ʂipo tʂi dʐetʂiw baba he umsowwa he je ma iɣi ɖamkoiwa no he he i he i ma sejo he i ukʂumo hiʈʂi ukʂumo tʃʲewwa he i ma i ɖe he ukʂumo ɖamkoi ge gʐow jo ɖadʒʲo medʒʲe ge giw jo giw jo aʂma udʒʲusa giw jo dʐudʒʲo sejo giw jo ɖadʒʲo bamme gʐow ma ge gʐow jo dʐudʒʲo he i ɖaw aɣi ʂipo ɖa he fo na ɲukʂu go pʂiw ɲukʂu go pʂiw baba age ɲitʃi ge bó ɲi maɖafibi ɲukʂu go pʂiw baba hena ma a je haŋe kadʒʲeʌe he i dʒʲe kaguwana he ʃʲedʐa i udʐuge vekiʌeiwa jo go tʂiɣiwa kaguana ma ɲibo no gomɖo ane ɖabi ɖe ʃʲedʐa uluɣi ge age anɖa kitʂiwwa he i aɲe ma kagua na ʃʲedʐa i udʐu ge ɖakiʌeɲe tʂiiwa se i mesame kutʃʲo kutʃʲo tʂifiɖawa ma he i iɣi bo vʲew baʂowa ma he tʂimkoi he muhu natʃi muhu na tʂiŋkoi no aʂma nakʂi ma aɣi kʂi kakiʌedʒʲowa nakʂi no he iʂakaje tʂikeʌeɲe tʂifiahuɲe no kʂi zusikʲeʌeɲe tʂiʌeɲe a i ɖʐidʒʲo a ɖʐidʒʲo sine ve tʂiŋkoiwa ma he tʂifiadʒʲo kutʃʲo tʂibame ɲegi je ɲa sebo nobo tʃiɣa ɖaʂi ɖaʂi tʂidʒʲo babi ava pe ɖaʂi ɲege tʃiɣa ɖaʂi ɖaʂiʌeɲe tʂidʒʲobi no ɲegi je ɲa ma mome se me fow piɲa ahwa je pi pije je i jo tʂimedʒʲe ɲegi je ɲa a tʂifidʒʲowa he ʂipo ma sinɖaɖe kagua nina na siziʌeɲe age maɖʐiɣoɲʌe na kagua nina na na lihakiʌi aɲe na maʈʂiba na go tʂiw i aɲe ɖaʈʂikiɣa se i aɲe ɖaɖaba ma he kaguwa na igʐi jo tʂiw howsa ɖa tʃʲe he i ʃʲemiɖodʒʲo tʃʲe veɖo nina na aka igʐijo tʂiw ʃʲew baba ma se kaguwa na je go ge tʂiw ne se í ʃʲedʒʲo sinɖa abi no he í tʃitʃʲuɲo ma anɖa he avampʂa i anɖa kimʲoʌeɲe gow gow tʂisiɖʐiadʒʲowa ma gow gow maʈʂimedʒʲe age me gagʲo sine gajow ʂisã ʂiɣa ɖʐekiʌedʒʲo se no ʂipo jo tʂidʒʲowa sejo he í se ai kidʒʲobi he makimedʒʲe iɣi ɖaɲ ɖamdʒʲe ha faɣiɖa mo ma iɣi na kahukaluadʒʲobaba he i ne pʲogo vedʒʲowa ma ne jo pʲogoɲe vedʒʲowa he ɲibamme no iɣi maɖafidʒʲoba i ɖʐehuaʈʂodʒʲowa ɖʐehuaʈʂo ʈaʂaʈʂodʒʲowa ma sinɖaɖe no abi he i iʌa ɖaʈʂodʒʲoba se iɣi lakiʌaɲe ma iɣi dʒʲe kʂi ɖudʒʲowa jalu he ge no ge maɲe viaɖe aɲe malagiʂime he he mesame se ɲi tʂisi ɖamdʒʲe mahow maʈʂifidʒʲowa ɲi ma age hoʈʂo hoʈʂo hoʈʂoɲe mesa mesa he idʒʲe no tʂiwʂowa ma ɲi tʂi vedo go hoʈʂo hoʈʂoɲe tʂitʂiwwa momedʒʲe tʂibuabamme iʌa ɖaʈʂowa bamme se í ɖagiɖow ʂipo ɖawa ʈaʂadʒʲo ɖaɖe hoʈʂo hoʈʂo ma ɖatʂiw baba ai ma jow ai kaguana ai ɖʐumupapu dʐidʒʲobaba ai imso go ʂipo ɖʐumupapuiwa ai ma nina mim idʐa ɖule aɲe maɖʐumupapudʒʲowa ma se tʃiʈʂudʒʲo nina ɲi bamme ai kilamʌe iɣi ɖamkoi ge ai pʲoa ɖʐumu jom kaguwa na ma nodʒʲe sine ɖaiwa he he i he i ɖaw tʃʲewwa ma pi pi i kʂi

kʂi ɖaɲe i ului ului go lakiʌe dʒo baba pi i ma pi kʂi kʂi ɖaɲe i go lakiʌe ɲe he i he i mesame he iʌa ɖabadʒewjo jaŋkoa kilaje ɖʐedʒowa ʂipo wa sinɖa iɲi ma u ʌadʒo ɖaiwa ma ɖaɖe lihakiʌi nina na ʈʂiiwe ʈʂiiwe tʃeɖamdʒe no maʈʂiɣoɲ ma iɲ ma u ʌa bamme ha ɖadʒobija ʃobo ẽ hena ɖalafidʒobi sejo he i je na ɖaɖigedʒowa ʃobo u ʃo u ʌow ma u ʃo laɲe ne itʃi ɖʐiɲe ma ɖaɖigewwa na howsa ɖaiwa gje aɲe ʈʂiwba ma matʃa jalu intʃe ʈʂidʒe matʃa ʂoma no jalu mesame ʈʂuʈʂoaɖa no saw no saw aʈʂoŋsa ma i saw jo jo no ɖawwa ma no saw ha odʒe sawʌe ma i aŋasaɖalu jo no ɖawba sinaɣi kuɖamma sinaɣidʒoba he no aɣi jalu ilgi a giw a mafiʌew ɖaʌe ɖawa ma he i fidʒowa iʌa ɖaʈʂoabamme paiwa seɖamadʒe ilgi a bo udʒobawa asma kaguwa kaguwa nina na ma he iɣi he anɖa fiɲe anɖa ɖa ma jodʒo ana bo ʂipo bo bo sula veaiwa ma ane bo ma seso ʂipo ʌiiwa itʂibo ʂipo naiɖe ma utʂubo naw i batʃadʒo i aɲe aɲe ʌiw maɖadʒo ilgi kʂi he ilgi kʂi ɖaw buwa ma se momedʒe he aɲe ma majodʒo i bo sula ve bo sula veaʌeɲe sejo go a a a lakiʌe bo i ɖa babiɲe ma madʒoba fidʒo baba se me kutʃo ɖawa utʂubo ʂipo naiwa ma no iʌa ɖa hobanɖa utʂubo ʂipo naɖe ʈʂamba udʒeba aɣi ʂipo baba mome kutʃo ʈʂidʒo buwa se aɣi ʂipo ma um he he a bi se sejo he se i a kʂi ɖakiʌeʈʂodʒowa kʂi ɖakiʌeʈʂoʌeɲe he tʃitʃiɲo he ɖuw je ma idʒo he ɣamla go i sudʒo sejo ɣafola go he he ʃobo udʐu a ʈaɖo he ã no gedʒe lasiw ʂowa ma no gedʒe ʃobo ʈikeɲe a lasiw ɖudʒowa ma se i ɲeɖʐi ʂiw dʐu dʐuw ɖabamme ɲepʂi ge majoɣoɲ no ge majoɣoɲ ɖa bamme ɲe uluige lasidʒo nina a nina a ʈʂidʒo baba ma nina akasa jo nina kʂi nodʐa je nina a ma nina kʂi jo ɖadʒowa ɖuʈʂi ɖuʈʂiw baba he i ɲibamme ha ɲidʒoba ma muhusa natʃidʒe mimsa natʃidʒe ma uʈʂo maɖafidʒo miʈʂifu ɖaʈʂiw babi ukʂumʐo bamme ukʂumʐo hiʈʂi ukʂumʐo tʃewwa he i ma se ɖaʈʂiw baba muhu natʃi mim natʃi he kʂi dʒo se ajo baba muhu natʃi ge asma tʃe ɖuw hena ɲidʒowa ma tʃe ɖuw hena muhu natʃi ge maɖadʒowa muhu natʃige ukʂumʐo sejo miʈʂifu hena ɖafidʒobuwa anɖa ʂipo ladʒobuwa ma he i pi pi ne kʂi kʂi ɖaw ai ma ʂipo iɲ nadʒo buwa he i ma he i nuʈʂo na ɖawwa nuʈʂo ʈuvasa sejo kinaʌe ã nige nige nuʈʂo ʈivasa nige he ɲitʃi hoɖiibuwa ma aʂma natʃi uʈʂowa kinaʌe ɲukʂu gidʐi gidʐi na ane maɖawwa gidʐi natʃi ɲe ɲitʃi ɲe he mahoɖudʒowa ma u hopahopa ɲe na u maɖabame ma a se sejo babije padʒobaba ma ʂipo ma u ʌadʒo ba i anɖa kaguwa mim na maʈʂisiw na ɲitʃe ge dʒi jolaʌe na kuɖʐe maʈʂisimʈʂaʌe ɲidʐa majoɣoɲ ziɖaiwa ma batʃi ge dʒidʒo ba gje ʈʂi joŋ ʂipo siziw vehuw batʃi ge madʒiɣoɲ tʃewa ahuge nodʐam a sinaɣi tʃedʒowa i ma se no badʒe ʃikiwe tʃebo maʃikiɲe tʃewa i no lim a je no ɖadʐi veja no lim a ɖudʒowa ma se i no ɖadʐi veja i ɖadʐibanɖe i kai no ɲeʈo dʒe ɲegi ʂipo ʈʂi ɖabi nodʒe i fow ʈʂilibʐo ʈʂifo ʈʂiɲea dʒowa iɣi age

fimuɖ͡ʒowa d͡ʒʲo ʂipo uwalaŋba ma sinɖa pag pag ɖaw ai ʂipo uwalaŋba ma um he i ma he sinɖaʌe a je se hiʈ͡ʂi ukʂum͡ʒo sem se i baba se isiɲsa at͡ʂoŋsa ge ɖaɖawa at͡ʂoŋsa ɖaɲe ʈ͡ʂiɖawa isiɲsa ɖaɲe ma ane ge ʈ͡ʂid͡ʒʲo ane ɖewbamme d͡ʒʲe age makamʲod͡ʒʲo moma sinɖaɖe at͡ʂoŋsa me isũsa jo ʈ͡ʂiɖawa ẽ ẽ ẽ ẽ gʲemso ge aʂai kimʲofid͡ʒʲowa se igʐi ge maʈ͡ʂifid͡ʒʲoba ma um i ge ɖ͡ʐiɲe ma ʈ͡ʂiɖigeʈ͡ʂiw haɖo tʃʲeme se gʲemso go gʲe je ʂipo isiɲsa ɖa moma i ɲi ane maʈ͡ʂifid͡ʒʲowa ʈakʲo ʈaɣoad͡ʒʲobaba kasli kasliɲe ma aʂma ʂipo ʈ͡ʂimgʐid͡ʒʲowa i ge na kinɖa ʈ͡ʂid͡ʒʲema kinɖa ʈ͡ʂid͡ʒʲema ɖaɲe ma ɖa ʈ͡ʂibaɖawa he ɲe ŋi ŋiɲe ɖat͡ʂiwwa mo bamme d͡ʒʲe ma u kakiʌed͡ʒʲowa ma na ʃʲed͡ʐa a lahuambo a ɖ͡ʐekiʌeʈ͡ʂo uluɣi go ma uʈ͡ʂo a sine u hoʈ͡ʂiw baba se jali ge uʈ͡ʂo a lakiʌembo uʈ͡ʂo a ɖ͡ʐekiʌe ɖaiwa ma fiw i kiɲa fiw je kiɲa fiwsaɖama ʈaʂaw ge ʂipo ma u wa ʈaʂaw je ma ɖawa i ma ahugomɖo sina ɖa aki aki ape na ʂiw gomɖo sinɖaɖa ba ma mim nat͡ʃi t͡ʂuw sejo muhu nat͡ʃi gz̧ow mim nat͡ʃi gz̧ow je gʲemso je gz̧ow bi me gz̧ow bi sejo ud͡ʐu go polu je t͡ʂuw t͡ʂipʲow ɲe polu nakʂi sine sine ɖa d͡ʒʲoaɖabama ma muhu nat͡ʃid͡ʒʲe t͡ʂipʲow je t͡ʂuwʂowa se seʂo polu je gz̧ow gz̧ow ge iɣi ɣiɲe ma ahu go ahu ge ẽ muhu nat͡ʃi polu d͡ʒʲe lihakiʌi sina moɖaɲe gʲemso ɲi kina ʃʲew ma sine jo muhu nad͡ʒʲe se nai gʲemso ge iɣi ane si͡ʈʂi jo si͡ʈʂi ge ane miʂiɲ ɖala ɖalaʌeɲe he mi͡ʈʂifud͡ʒʲe ane ma͡ʈʂisi kaguana ma͡ʈʂisi ma si͡ʈʂi jo t͡ʂubaɖawa mi͡ʈʂifu ma he mi͡ʈʂifu i sinɖa jalu ba t͡ʃʲei sina ɖuwʂimme gʲemso ma gʲemso i mim ɲit͡ʃi gʲemso i ila ge he mi͡ʈʂifu i kʂiɖawa ahu go na kʂiɲe sine ʃʲeɖo no me hohusawʂime i aɲ d͡ʒʲe kʂisiɖawa i d͡ʒʲe iʌa it͡ʃi ge d͡ʒʲe a ɖuwwa ma agema t͡ʂuw ma t͡ʂuw ʈʂi maho wa ahu ahua ge he ɣusso ɲi aɣi muhu na poid͡ʒʲewa muhu na poid͡ʒʲe mim nat͡ʃi ɲeb͡ʐam na ane he t͡ʂuw he he í ʃʲed͡ʒʲobi sejo kaguwa mim muhu ɖ͡ʐiʈʂaʌeɖo mim ne ʈʂiɲe ʃʲewe sint͡ʃʲeɲe ma ʈʂi ʃʲewe sint͡ʃʲe ɲe sine lakiʌed͡ʒʲewa ma sinɖabanɖa ama kaguwa ama muhu ɖ͡ʐiʈʂaʌeɖo na na lusvʲulad͡ʒʲeba lusvʲulaɲe veaʂe-veameɲe ne magõʌeɲe t͡ʃʲew ɖaɲ aʂma kinat͡ʃʲeʌe he he je ʂipo ma u sint͡ʃʲe t͡ʃʲe na ɖad͡ʒʲewa ma na ɖaɖe semed͡ʒʲe t͡ʃʲeɖow nina na pʂi pʂiɣiwa ma ɲi t͡ʃʲeʈʂoad͡ʒʲeme t͡ʃʲeɲe hai ai ɣusso ɲi kineʌe mid͡ʒʲem na uʈ͡ʂo gʲe ʃʲew sejo muhu ɖuw mim na uʈ͡ʂo gʲe ʃʲew jakuwd͡ʒʲe sine maɖalubi he ɖ͡ʐo hago lakiʌeɲe hago ikin ikin aʂma lakud͡ʒʲo t͡ʃʲe ɖãwo sint͡ʃʲeɲe ɖad͡ʒʲewa ma ɖaɖe t͡ʃʲeɖo na semed͡ʒʲe t͡ʃʲe pʂid͡ʒʲewa ma haɖo t͡ʃʲemed͡ʒʲe sinɖabamme ɖuhu ɖad͡ʒʲomoma na ma kaguwa je mimsa ɖalubid͡ʒʲe na mid͡ʒʲem ʌa muhu ɖ͡ʐiʈʂaʌe sena maʃʲeɣoɲd͡ʒʲomoma na sinɖa ɖe vew na t͡ʂuw ʃʲeʈ͡ʂid͡ʒʲobabi ge aʂma lihakiʌi ɣusso ɲit͡ʃi ɲi ge ɖuw ge na asma a je iʌa he i ɲi iʌa ʃʲed͡ʒʲo na sint͡ʃʲe poid͡ʒʲewa ma sinaɣi lagu ɖajo t͡ʃʲeɲe ma d͡ʐi d͡ʐi sinaɣi asma ɖ͡ʐit͡ʂikad͡ʒʲo kako ɖ͡ʐit͡ʂiɲe vew ne ane ʈʂiɲe aŋasa ne or lihakiʌi ma ma gʲe maʃʲesiw ʌalaimoma ɣusso gʲe í maʃʲefiw ɲi u ʃʲe mane maʃʲefiw ʌaɖamoma se i apna ʃʲe ma

ʃʲedʒʲo he aŋasa joŋɖo ne ɖadʑɨdʒʲo tʃʲeɲe ma na bɨɖasɨɖa tʃʲeɲe ma sɨntʃʲe na ɖadʒʲo ɖadʒʲo sɨna tʃʲeiwa ɖame u ba modʒʲe ge a je ɨʌa ma ʃʲeɖɨgʲedʒʲo sɨntʃʲe ɖaiwa maɲ na umsow tʃʲe ɖadʒʲodʒʲema ʌowdʒʲe he ɨgʐɨ jo ʌofodʒʲo howdʒʲe he ɨgʐɨjo howsa fow ma hosɨɖo na ɨgʐɨ jo i na ʂɨpo u ve hoiwa ma he ʈahuadʒʲoba no ma sesejo he i he í ɣamla ge ladʒʲo he í tʃʲutʃʲuɲo i aɖe he avampʂa atʂoŋsa ɨɣi i ʈahuwa tʂɨwbaba ʈahuwa ɖame sesejo no aɣi he ʃʲobo i anɖa kifidʒʲo he tʃʲitʃʲɲo mawba ma tʃʲitʃʲɲo he ʃʲobo i he i aɣi ʈahuwahisɨme sɨnɖaɖe i no he anaɖa kimʲoi ʃʲobo ɖuɖe ʈahafiɖawa ma he anaɖaɲe sesejo he ɨʌa he tʃʲewwa he ma he ʃʲedʐa i kisɖʐɨagoʌeɲe anaɖa ʈʂɨɖʐagoɲe sesejo laʌe no uʈʂo a ʈalafidʒʲoluba a a je ɨɣi ɖatʂɨw baba tʂula ʈʂɨɖʐembo maɖʐefidʒʲoba jaluge he loʌiwsɨme no aɣi no he loʌidʒʲoba se he loʌidʒʲo dʒʲe ɨɣi avampʂa i ma anaɖa ʈʂɨtʂɨw baba i mobamme maʈalafidʒʲowa ma ɨnɖaɲe jalu no ɖadʒʲeʂɨme pi je ɖaɲe kʂɨ kʂɨ ɖa ɖaw aɣi maɖadʒʲoba aibo ɨnɖa laʌeɲe i maɖaw fiadʒʲoba noma he maɖaw fiadʒʲebi jal ge bo ʂɨpo ɖai bi ai ma ai he hebo ɖʐɨw tʃʲew babi ɣusso ɲi ma ɖʐɨw a i fidʒʲo sejo ukʂumʐo ɖadʒʲo gʐow ɲe giw nakʂɨ he ɖʐɨ ɖadʒʲobowa ai ma anɖa ɖaadʒʲowa giwɲe gʐow nakʂɨ kaɖaŋbaba nakʂɨ ɖadʒʲo baba se sɨne kidʒʲo gʲe i he uʈʂo uʈʂo kalarjow ba ʈʂɨɖamedʒʲe sɨgo i ɖaɲema i ɨdʐa ha kamʲodʒʲo ɖuma se i hoɲe ɖaɲe kimeʈʂɨwwa ma a ʈʂɨfiaʌe a ʈʂaʌe kʂɨ aka buwa ma ma ɨɣi maɖaw fiɖʐedʒʲojema ukʂumo ge bo ma seɖamdʒʲe ukʂumoge je fiʈʂɨw baba ma sɨge age ʃʲedʐa i ma nuku maʌa laima no hohuɖa ʂowa ma ɖʐoi tʃʲewã u maho bame age ɨlago ʃʲedʐa fiɖʐagoɲe ma i fiʂijadʒʲo ɖaɣiwa u ho fiʈʂɨw baba i bo ma ma mabaʈibiʂɨme jalu ma ukʂumo ge bo ʈʂɨw baba ma ane ʈʂula fiw ɖuwa ma se i hodʒʲoma ba ai ma ai aɲe ɖudʒʲowa ma he hemɖo ai he ba howvʐo ai ʈʂɨmkoigebo he ɖʐɨw he i ɖʐɨw tʃʲewwa ɣusso ɲi ma he í ʈʂɨw he i ʈʂɨwbi sejo he he giw he giw sejo he gʐow henaɖʐɨ hemɖo ai hena ɖʐɨ ɖadʒʲo buwa no ma jamkoa me udʐu udʐu ge ʈʂɨʌiwɲe ɨɣi miʈʂifuge hai kiɲa ɖuma ma ai kiɲa hohuima ma hena ai ɖuʈʂɨdʒʲowa he ha tʃʲedʒʲodʒʲemma ɣusso ɲi ɲukʂu nadʐa tʃʲewbuwa ɲi sejo he i he i je ʃʲeje ɖʐɨw ma ã sejo he i je ʈʂuw ɲukʂu na tʃʲewa ɣusso ɲi bo ʈʂuw ɲitʃʲi ge bo aɲe uʈʂo ɲimoma basa sɨnɖaɖe ai kiɲa kiɲa ɖuma age ɖaɲe ma kiɲa aɲe fiima siɲa howsajo dʒʲe ʈʂula ɖuba tʃʲe ʈʂula mafidʒʲowa ɲi ma ane ɖaɲe kamʲo kamʲo hoɲe fidʒʲobowa ma ɨɣi he i ɖamuɖʐoadʒʲo ɖamuɖʐoadʒʲo aɲaŋowa ma he ba hohuiʂɨme he ʈʂɨ vedo aɲaŋoa ɖamuɖʐoawɲe sesejo mesame ʈʂɨʈʂoʌe sesejo he miʈʂɨfu ɖadʒʲoluba age ɣamla ge ɖaɖo sɨne ma kʂɨ ɖadʒʲowa age a age a i ɖabaluwa he ukʂumo he me uwaladʒʲoluba mesame he ʈʂɨmɖʐoaɲe sejo he ɨɣi miʈʂɨfu ɖawɲe sejo mesame ʈʂɨʌidʒʲowa he ibo ʈʂɨpʲow babi he age he me ʈʂɨʌiʌeɲe itʃʲa a ɖadʒʲoluba ai ɨɣi kiɲa pi kadʒʲowa ɨlgɨ pi pi ɖafiahuɲe muhu na tʃʲew uɖum ge tʃʲew a apʲew kakɨʌedʒʲowa ma

sɨnewa um ʧʂɨ kaʌidʒʲowa ẽ apedʒʲeba semedʒʲe ba u bai no jow kɨɲa ʧʂuɖama u ɖʐɨlaɖamma baɲum ne baɲ ne dʒʲe kaɲe u ʧʂudʒʲo ɖawe ba semedʒʲe no muɖoadʒʲommowe uʧʂubo ʂɨpo naiwa aja ʃʲeɖʐa nai ʃʲeɖʐa nai u ɖagɖo mavebamedʒʲe ge ma kasla kasliɲe ʂɨpo ma u ɖadʒʲobowa ma sɨnɖaɖe u ɖa veʧʂɨwwa ɨnɖaɲe loʌiŋkoi ge veiŋkoi ge he u mave avampʂa gahuwa avampʂa gahuwa aɲe moʂowa ma hena gahuwa bamme ʂɨpo hane na ʃʲeɖʐa ɖa veɖo he itʃi he ʃʲeɖʐa bi he a he he uɖʐu go ʃʲobo gahualaɣi i he ʃʲeɖʐa a uʧʂo uʧʂo ane ɖa veɖe gahuaɲ ɖamdʒʲe ane ɖa veɖe ahuge no saw abu ʂɨpo uʧʂoɲi ɖe he ʈahuabamme no ane kemake no ʂɨpo lusvʲulaʌe kʂeɣoɲ ɖe ane ɲilugema he ane ɖa vedʒʲo ʧʃʲeɲe ɲiluge fum babi je anaɖa vewɲe sesejo uɖaba hebabi he í aʂma ɣusso ɲi ɣɨzew ufo ʧʃʲewwa ma se he i ane ʧʂaɖʐɨ ufo ʧʃʲewwa he í ɣɨzew ge ɖaw sejo he í fupu ufo sesejo he he i aʂma hɨʧʂɨ ɣɨʂei sesejo he í aʂma kɨneʌe fugʐo he i so so aʂma sóɖʐu he i dʒʲe fupu ʧʃʲewwa he i dʒʲe ma so he i dʒʲe fugʐo ʧʃʲewbabi he na kaʂɨ-kaʌi maɖadʒʲo aʧʂɨuʈu ʧʃʲewwa ahuge ma aʧʂɨuʈu sɨne ʧʃʲewwa he a je he ɣam ge kadʒʲo he uɖʐu ge kaʌidʒʲo ɨpija go a ɨpija go a ɖudʒʲowa he í ma ɣɨzew ɣɨzew ufo ɣɨzew ufo sɨnɖa no ʧʃʲelaɲe bai ʃʲedʒʲomewe he anɖaɲe ʧʃʲedʒʲowa he í ma anɖaɲe sejo a ʧʃʲedʒʲoluba he dʒʲe jalu sɨne sem jalu veɖuwbaba ajobaba nakʂɨma vew ge ha ɖuma ai dʒʲe vew sɨne ɖuwbaba na ajobaba ma he í no he dʒʲe ɨpija go ʧʃʲedʒʲowa ago vego ɨnɖaɲe anaɖa kilaʌeɲe kʂɨ anaɖa ʧʃʲeʈɨliiʌeɲe ma ahugo na anaɖa ʧʃʲeʌeɲe nano kaw gʐɨ kaw ge anaɖa ʧʃʲemɖʐolaʌeɲe sesejo na nano kadʒʲo ma u dʒʲowa ago dʒʲe ago dʒʲe sɨne ʧʃʲedʒʲowa he i ma he he ɖʐɨ í ʈɨʧʂɨ ʧʃʲewwa ʈɨʧʂɨ ma sɨnaʌeɲe he he kʂɨ í ma he kʂɨ í voɖʐo he kʂɨ í voɖʐo ʧʃʲewwa voɖʐo he na ʂɨpu ɨsɨɲsa sɨnɖa he i aʂma fugʐo pʂɨw fugʐo aʧʂɨ uʈu he i aʧʂɨ uʈu ʧʃʲewa ma sejo he nabamedʒʲe aʂma voɖʐo voɖʐo ubo sɨnɖa he i fugʐo fugʐo ɖew ɖew voɖʐo go fugʐo sɨnɖa he i je uzu he uzu ʧʃʲewwa he i ma he na ɨmewa ma ɨkɨn na ge aʂma ge ma ʈodʒʲo ʧʃʲeiwa ge ɖʐɨɲe ma ɨkɨn natʃi anage bulu ʧʂagʲo ʧʂajo ɖaɖaw he na aɲe hohuladʒʲew sɨnɖadʒʲo sejo ɨme na ɨme na me bɨlɨsa go ʧʂadʒʲowa aɲe ɖew ɖew ʧʂagʲoadʒʲowa ɨkɨn na he ɨme ma he na ajoʧʂɨbaba he itʃi no ʧʃʲeladʒʲomewe sejo he itʃi he í he voɖʐo í he ʈɨʧʂɨ je ɖewfowa ma ʈɨʧʂɨ natʃi he fugʐo na aɲa ɖewɖawje aɲa ɖewɖaw fugʐo na sejo ubo na aɲa ɖewɖawje he ne ʈɨʧʂɨbo ʧʃʲewwa he ɨlgɨ a í ʈɨʧʂɨbo ʧʃʲewwa he na fugʐo fugʐo aʧʂɨ uʈu he na fugʐo ɨsɨɲsa ajobaba he na mowa ʈɨʧʂɨ ʈɨʧʂɨ he uzu he uzu ʧʃʲewwa se he na fugʐo ɖew aʧʂɨ uʈu baba he i dʒʲe ma ʧʃʲelaʌeɲe ma he i ʧʃʲelaʌe ana ɖa a uɖʐu je a gaw a uɖʐu je a gaw ɨla ɨla ge ma sɨna ɖadʒʲowa ʂɨpo ʌiɖawa sɨnɖa se ʧʂaɖʐɨ í he í muhu na he i mim na dʒʲe ʧʃʲefiwʂowa ma se he í muhu na aɲe ʧʃʲedʒʲowa muhu natʃiwa he i ma he i aʂmawa he i ɖoʌeabi he i he ʧʂaɖʐɨ he i he i ʧʂaɖʐɨ sejo he i ɖoʌe sɨnɖa he na ʧʂum he ɖʐɨ je ʧʂumwa

he ɖʒ̪ɨje ma ɨme kaɖawa he na he í ɨɲiɲ pegɨrɨ ɖaw tʃ̪ʲewwa he i ai he a ɖuʂɨme itʃ̪ì itʃ̪ì je me uʈʂ̪oɖa moma sɨnɖaɖa í pegɨrɨ tʃ̪ʲewwa he uzu he i mane aʂma fu ugo uzu tʃ̪ʲewwa fu a padʒ̪ʲo he ane ɨme lɨhakɨʌi mapadʒ̪ʲoba he hɨʈʂ̪ɨ ɣɨʂei giw je he fugʐ̪o fugʐ̪o he hɨʈʂ̪ɨ ɣɨʂei he ibamedʒ̪ʲe aʂma he i kɨnaʌe sakɨɲim aʂma kɨntʃ̪ʲeʂoma fupu tʃ̪ʲewwa he i ma hɨʈʂ̪ɨ ɣɨʂei um he í he na dʒ̪ʲe ʈʂ̪aɖʒ̪ɨbaba ago he í he í aʂma ɖoʌe he na dʒ̪ʲe ʈʂ̪um he i ma ʈʂ̪um bukʂ̪a tʃ̪ʲewwa he i he i vew natʃ̪ì ge ɲidʒ̪ʲowa umsogoma he vew natʃ̪ì ge ɲidʒ̪ʲowa nɨna a a natʃ̪ì ge ɖuw notʃ̪ì ge ɖʒ̪ɨ ɖudʒ̪ʲowa no a je nɨna ɖʒ̪ɨawba ʈʂ̪um bukʂ̪a ma he i ane giw hoiʂɨme he i ɖʐ̪u ge anɖa hobamedʒ̪ʲe i ʂɨpo hopʂ̪eadʒ̪ʲobuwa ɖʐ̪uge ma ului ge hopʂ̪e-hojawbuwa ɲeɳo ge ɖʐ̪uge anɖa hobamedʒ̪ʲe ma mim na dʒ̪ʲe tʃ̪ʲeɲe kawʂoma ma sɨnɖa he no tʃ̪ʲeladʒ̪ʲomewe anaɖa tʃ̪ʲe adʒ̪ʲoʌi ma he í je adʒ̪ʲoʌi tʃ̪ʲewwa ma aʂɨm ʈokapu tʃ̪ʲewwa he ɖew wala í ɖew í ma he no apetʃ̪imewei ape bɨtʃ̪ɨtʃ̪ì ma se he dʒ̪ʲe vew natʃ̪ì ge ɲidʒ̪ʲowa ma no apetʃ̪ì ge ɖudʒ̪ʲo sɨnɖa no aɲtʃ̪ì ge ɖudʒ̪ʲo sejo ɣusso natʃ̪ì a a natʃ̪ì ge ɖudʒ̪ʲoso vew natʃ̪ige ɲidʒ̪ʲowa ɖʐ̪u na vewbuwa ma he i dʒ̪ʲe he dʒ̪ʲe vew natʃ̪ì ge ɖudʒ̪ʲoʂowa mahoɖuidʒ̪ʲo ma he adʒ̪ʲoʌi adʒ̪ʲoʌi tʃ̪ʲewwa he í vew na adʒ̪ʲoʌi he í aʂɨm ʈokapu tʃ̪ʲewwa aʂɨm ʈokapu sɨnɖa he na adʒ̪ʲoʌifo he na lumujo ma he na ahu ahu go ɨme he na maɲ ahu go na kɨnɖa ɖãhudʒ̪ʲema he í me ɖapo-ɖapo veɖa he i me ɨkɨɲɖaluwa he i ma he i aɲe tʃ̪ʲemaɖa he i me uwa ɨme ʌaɖaba uwalaidʒ̪ʲoba no ape na go no aɲ na go he na aɖe fugʐ̪o he i bo ʈʂ̪ula aʂma ɣɨʂei ɖʐ̪ɨmbuwa hege hege ane kimʲo kebo tʃ̪ʲew ma ʈʂ̪aɖʒ̪ɨ ɨɣi ɖuw lɨhakɨʌi tʃ̪ì ma ʈʂ̪ula ɨɖʐ̪a ɨɖʐ̪a ge ʈʂ̪uw ʈʂ̪udʒ̪ʲo he na ge aʂma um fegʈʂ̪ii ɖuwwa he na ane ɖʐ̪ɨɲe ge ge ɖaɖɨgeɖa na ɨkɨɲ hoɖuw dʒ̪ʲe ɖadʒ̪ʲo ɨme hoɖuw dʒ̪ʲe ɖadʒ̪ʲo he ane he ane ubo na dʒ̪ʲe ma he na lɨhakɨʌi ɨkɨɲ dʒ̪ʲe ɖafiwbuwa ma ge ɖʐ̪ɨɲe he adʒ̪ʲoʌi ufo tʃ̪ʲedʒ̪ʲoba he í ma he i anaɖa mɨkʂ̪ɨladʒ̪ʲowa ana ɖaɲe ma age dʒ̪ʲe age dʒ̪ʲe tʃ̪ʲeʌidʒ̪ʲoluba ɖuw na ma ɨtʃ̪ʲe ɨtʃ̪ʲe ɖaɲe age tʃ̪ʲeʌidʒ̪ʲoluba he í melu tʃ̪ʲewwa he í mane aʂma ahu go mukʂ̪om mukʂ̪o nama bo na í age miʂɨ vewwa na he i ʈahaʌeɲe ma ʈaha ʃ̪ʲeɲe matʃ̪ʲa bo ane ɖew ɖew ɨme ane na age ʂɨɲe ma ane nɨna maʈʂ̪akʂ̪ufidʒ̪ʲo ma sɨnɖa vedʒ̪ʲowa ana ɖaɲe age bo ʂɨɲe bo aɲe kadʒ̪ʲoʂa ana ɖa ʂɨɲe muʂuɲe ma ge gaɲ ɨla ge gʲe ɨla ge bakɨsa ge ma bo na í ɣɨʂɨ-ɣɨʂɨ age veʌeɲe ge ului ge ʂɨɲe sunɖu ului ge ʂɨɲe miʂɨ vew tʃ̪ʲeiwa ahu ge ma ʈʂ̪ɨ uɣulo ɖaɖawa he na he í ɨɲ tʃ̪ʲewabuwa ma itʃ̪ì ɨɲiɲi no ɖuw ɖuɖaʂoja no maɖãhuwa ma he í he mane aʂma ane log ɖaidʒ̪ʲo ɖa banabaɖaba se he í ɖewfodʒ̪ʲobaba ajo go me ɨmisa ɨmisa aʈʂ̪õsa aʈʂ̪õsa um ɣɨʂei maɖadʒ̪ʲoba ʃ̪ʲeɖʐ̪a ʈo sɨnai ʃ̪ʲeɖʐ̪a ɖadʒ̪ʲowa se ɲi ʈʂ̪ula ʃ̪ʲeɖʐ̪a ufo matʃ̪ʲeɣoɲʌeɲe lɨm wa na ajo kaɖababa ahugo lɨm ma he no tʃ̪ʲeladʒ̪ʲoba aɖe ʐ̪abadʒ̪ʲewa sɨnɖaʌe uʈʂ̪o uʈʂ̪o ɖuwwa se no u matʃ̪ʲefi u maɖãhu ɖaɖawa he í he na ɨɲ tʃ̪ʲewwa ma he í tʃ̪ʲewba ahua ge ba no ɖʐ̪ii je

t͡ʃʲewje he i t͡ʃʲewba t͡sɯw d̪z̪ɨw la t͡ʃʲei ma ahua ge no t͡sɯwsɨme la t͡ʃʲewwa he í i d͡zʲe sɨnebaba iɲ ana sama jo d̪ew d̪aw lumu giw maʌad͡ʒʲoba i i u g͡zo̞jo aʂma ulumo t͡sɯso ved͡ʒʲo t͡ʃʲeiwa ma giw makad͡ʒʲo lim kad̪a he ʃʲed͡ʐa í ugo ʌiwwa ma ʃʲed͡ʐa kagua na ɣɨjok͡sʂɨ d̪ubi he ʃʲed͡ʐa a k͡sʂɨ he d̪͡z̪ɨ pi pom je m͡zo̞ ʂɨg͡z̪ɨ sɨt̪ɨ ɣɨ ɣɨjoa ɣɨjok͡sʂɨ d̪uwa ma ʃʲed͡ʐa ɣɨjok͡sʂɨ it͡ʃi ugo ut͡sʂo ʃʲed͡ʐa ɣɨ it͡ʃi ugo ut͡sʂo ã ʂɨg͡z̪ɨ d̪uwwa sɨnd̪a ʃʲed͡ʐa í je ugo sɨɲa ugo ʌid͡ʒʲowa ma ugo ut͡sʂo ut͡sʂo d̪ud͡ʒʲowa he fum go he age ufum go sejo he i age uv͡zo̞ go he í fum go hena aʂma saɲe saɲeɣt͡sʂo pod͡ʒʲoba fu ɨjaɲ a ɨsa a ɨsa nak͡sʂɨ ka d̪am fu ɨsa naɲe ba ba se ba d̪ajoʂowa he í ma he fu saɲeɣ a ɨjaɲ a ɨsa a ka ugobi seso ba he fu ɨjaɲ a ɨsa a mat͡sɯɨbamed͡ʒʲe ba i í a ut͡sʂo d͡zʲe lafid͡ʒʲoʂo sɨɲa ugo jo ma t͡sʂu gaɲ lafid͡ʒʲoʂo sɨnebuwa he i ke he i aʂma ɣussom ɣusso ɲi g͡z̪ɨ ge mimsa na nano kalai na keʌeɲt͡sʂɨ t͡ʃʲeɲema t͡ʃʲeɲe kad͡ʒʲowa he i age ʂɨɲe makad͡ʒʲowa t͡sʂula ge he í sɨɲa mad̪͡z̪ɨwwa ge he í mesame he i me ugo lut̪o fow he na he na sam na nano kala je ne d̪͡z̪ɨsa ʂɨisaɲe ma g͡z̪ɨ ge ʂɨɲe kisad͡ʒʲowa he na sam ne sɨna he na he no ʂɨlad͡ʒʲomewe ɨnd̪aɲe ɨke na kahu-kaloat͡sɯɨ he í ʂɨd͡ʒʲo ʂɨpo ʂɨt͡sɯɨwba ma ɨke na aɲasa d͡zʲe makakɨʌeaw d̪aɲe ma ɨke jal aʂma me ʂɨlad͡ʒʲo mat͡ʃʲa naɲe hu naɲe ma ɨke kakɨʌeaiʂime he ima i kɨɲa i d̪ewme age kaad͡ʒʲobi d̪ewme se at̪ʂõsame age makafid͡ʒʲo age anad̪a jod͡ʒʲo sɨnd̪ad̪e sɨnd̪aɲe age anad̪a ʂɨ ɨket͡sʂɨ ubad̪ama sɨnd̪a ʂɨt͡sʂoʌeɲe he ʃʲed͡ʐa ne ana d̪aɲe a a d̪a ma kagua na maʂɨsɨw na mɨlaw mɨt͡sʂaw ʂɨ d̪͡z̪ekɨʌe he na ɨnd̪a u u and̪aɲe a a ʃʲed͡ʐa ne ge ana ɨnd̪aɲe ma t̪ɨke labia t̪ɨke he í t̪ɨke t͡ʃʲewwa ma he í t̪ɨke je aʂma kɨnaʌe ʌeɲt͡sʂɨ id͡ʐu ai he í ʂɨd͡ʒʲowa he í ɣɨʂei a je ɨlgɨ d̪͡z̪ɨ a je d̪͡z̪ɨ sɨnd̪a he ai je age je age je ɣɨjok͡sʂɨ ai ɣɨjok͡sʂɨ he abi sesjo t̪o a d̪ud͡ʒʲolu se í ɣɨjok͡sʂɨ he í he í ɣɨʂei ɨsiɲsa t͡ʃʲewwa ma t̪ɨke go ɣɨʂei he d͡zʲe hɨt͡sʂɨ ɣɨʂeibi he na pura ɣɨʂei ɨsiɲ he í siʌe siʌebu t͡ʃʲed͡ʒʲowa he í ma siʌe he í siʌebu t͡ʃʲed͡ʒʲowa he í age t̪ɨke ge he í t͡sɯɨw muhu na d͡zʲe vet͡sʂɨa ɨɲe ge sesjo aʂma mɨga na hɨt͡sʂɨt̪u ge sɨne t͡ʃʲewwa ɣusso ɲi se mimsa na aʂma he aʂma kɨnaʌe t̪ɨke ge ana d̪aɲe he í aʂma t̪ɨke ubo t͡ʃʲewwa t̪ɨkebo he i lɨmujo d͡zʲe d̪ud͡ʒʲo sejo ʂɨ jo d̪aɣoɲlaje ʂɨ jo d̪ad͡ʒʲo ʂɨ jo nɨna na na sejo he í ɣusso ɲi lumu jo d̪ad͡ʒʲowa lumu sɨnd̪a sɨ jo sɨ jo jo sɨne d̪ad͡ʒʲo he i laʌeɲe d̪afiaʌeɲe ma he i and̪a k͡sʂed͡ʒʲowa ana d̪aɲe age ɨke ge ve ge ma ɨke ge anad̪a k͡sʂed͡ʒʲowa anad̪a k͡sʂed͡ʒʲowa ma a je he d͡zʲe laʌeɲe age ana d̪a ana d̪a k͡sʂed͡ʒʲowa aɲa kakɨʌea and̪a ai jod͡ʒʲo kagua na he í me pʂɨ fo d͡zʲe d̪ad͡ʒʲoʂo kagua na he í me ɨt͡ʃʲe d͡zʲe d̪ad͡ʒʲoʂo d̪͡z̪u kɨnai ʃʲeɣoɲ se t̪o í he d͡zʲe siʌe siʌe ɨd͡ʐo siʌe ɨd͡ʐo t͡ʃʲewwa he i ma he í t͡sɯwɲe d̪͡z̪ɨw he í ahu gomd̪o ana kad̪aba ma sejo he ibame um he i sejo he í siʌe he d͡zʲe jalu d̪ambo siʌe sejo he í sɨɣɨsa t͡ʃʲewwa sejo he í he he ɣɨʂeibame jal age t̪ɨke ge d̪uw je he i je aʂma sɨɣɨsa he ɣussom ɲi t͡ʃɨbz̪a ma ɣɨʂei na ufum ge t͡ʃʲew he iɲe he sɨgɨbo nak͡sʂɨ he sɨgɨbo ai pʲogod͡ʒʲowa he í and̪aɲe he ai

pʲogodʒʲowa ai ma anɖa ɖaɲe ai pʲogodʒʲowa ʃʲedʐa ai ai ma sinɖa i kɨɲa ɖʐeʃiima siɲa ana soʃidʒʲowa he i ma aʂma kɨnaʌe siɣɨsa siʌe siɣɨsa tʃʲew pi ɖudʒʲowa he í he siɡɨbo he dʒʲe lumu jo ɖawwa ma se he í aɲe moɖawa no vemtʃʲew giɖawa ma he i na iɲ tʃʲewbuwa he na dʒʲe la tʃʲewbaba he na je ahu go na sina ɖaɖaba ɣusso ɲitʃi siɡɨbo ge ane ɖuwbaba jaku dʒʲe padʒʲo i gʲe ge gubodʒʲowa he i ma mim natʃi ge anai mim na ɨʈʂɨfum ufum ge ma gʲe ge i dʒʲe ana gubodʒʲowa gʲe mau makajo aɲe ɖew gagʲoabaɲema ana ɖaɲe vedʒʲo ufum gobi ufum go he i ɖaɲe aʂmadʒʲo ɖuwa se lagdʒʲo ɖuwa he í he í ma ba nofum ge gubodʒʲo ɖawe no mesame ʈʂolʈʂuadʒʲomewe ba anɖa jobabi se age ve ge ʃʲew ɖawe he í ma ɖaʌe he pol kʂɨŋko a ba he na kʂɨŋko a gubola age me age me ana ɖaɲe he ai ago he ai ʃʲedʐa ai ʃʲedʐa ai he he ʃʲedʐa mesame laʌeɲe ma ago he i no sinɖa ago dʒʲe he ʃʲedʐa ai mesame gubogo udʒʲemma am ɨnɖa pʲogo maguboɖamdʒʲe udʒʲobuwa guboɖamdʒʲe udʒʲobuwa kaguaje he ɨtʃʲe dʒʲe ɖadʒʲofodʒʲowa me pʂɨ ɖawa aɲa aɲa pʂɨwbo gaɲwa sinɖaʌe sinɖaʌeɲema he i ufu ge sadʒʲo he i lumu he dʒʲe lumuwa ma he í ɲi ufu ge ana ɖa saladʒʲowa í haʂma fubalɨm um he fubalɨm tʃʲewwa ma sinɖa kimʲofidʒʲodʒʲema makimʲofidʒʲodʒʲema anewa i ma ai a je hewe ana ɖa sadʒʲo o he ana anɖa ɖawa ũ he ana gubogoɖa se se he lahuaʈʂo gubogoʈʂo mau maʌadʒʲoma ma ma u ahu go natʃi he ufuje ʂɨpo ɖewbi sunɖa na he he ai kɨɲa ɖuma a a ɖa kimʲoadʒʲowa ufu ge ufu ɖew gagʲoaɖabi he í aibo aɲe ɖubi je mʐo ʂɨgʐɨ ɖubi kɨɲa ɖuma ɖa ai kimʲoaʈʂɨkɨɣadʒʲowa lɨhakɨʌi ɲibo he i ɨʂɨ ɲitʃi ufu aʈʂõsa ɖa i kimʲowbuwa ma ahu go naje ɖew kimʲow he í he í lumu gɨɖʐɨ tʃʲewwa ma he í dʒʲe ɖewfo sama a ɖudʒʲoluba he me aʈʂõsa he ɖew foje ʂɨpo ɖewwa ma hebo me aʈʂõsa he itʃidʒʲe ɨɲbaba he nadʒʲe se lababa lumuwa he dʒʲe me aʂma ɖaʂɨɣi ɖawa aɲe umsow moɖawa he í ma ɖaʂɨɣi na ana ane hoɖudʒʲowa na ma lɨna-lɨnaw ẽ ahua babitʃi no ʂɨw gɨɖʐɨ tʃʲewwa he í anaɖa gɨladʒʲo ana ɖaɲe ma itʃi a gaaɖaba itʃi a gaɖaba ma itʃi aɲababa ɖʐɨ ɖudʒʲo sesejo age a age a hebi he abi he abi sesejo ɖʐɨw he í iɲ ago a gaɖabi age dʒʲe ɣɨʂei kimʲoɖa se he uʈʂowa aɲ ana ɖa tʃʲe laʌeɲe ma guɖʐuʌidʒʲoma aja ʂɨpo ʌiɖawei naiwa he na ʂɨpo ʌiɖamoma he na kʂɨ dʒʲe ʂɨpo ʌiɖamoma ʈʂuadʒʲoma he ʌeɲʈʂɨbi he ʌeɲʈʂɨ sejo he i fubalɨm sejo he i ʈɨke he í ʈɨke tʃʲewbi sejo he i he melu he adʒʲoʌifo he i ma he i adʒʲoʌi tʃʲewbi sejo he i he í ʈʂaɖʐɨ ufo ʈʂaɖʐɨ ɖoʌe pura ɨʂakaje ai ɖuʈʂɨdʒʲo sejo he i je aʂma kɨnaʌe ʈɨʈʂɨ voɖʐo sinɖa he i ɣɨzei ufo he ago he i dʒʲe ɣɨzei ufo na kʂɨ anɖa ɖaʌeɲe adʒʲoʌi he i melu ɖew tʃʲewwa he aʈʂõsa fodʒʲe ɖudʒʲowa aʈʂõsa aʈʂõsa he i ʂɨpo ɖew ɖawa ana ɖaɲe ɲi he ibaba ma he i siɡɨbo tʃʲewwa ma siɡɨbo udʐo siʌe ũ siʌe sejo ma kʂɨ ɲidʒʲowa ʈɨʈʂɨ ɖew ge he pi ɖuʈʂɨwbaba age he ɖew ɖaʂime he pibo ɖuʈʂɨwbaba sejo voɖʐo gelɨʈʂomalo ɖʐɨ dʒʲe ɖʐɨ dʒʲe ɖʐɨ dʒʲe ɖafidʒʲoba

ɖʑɨ dʒʲe ʦufidʒʲo ma sejo he ʈɨʈʂɨgebo pi pi ʦɨdʒʲowa fugʐobo kʂɨ kʂɨ kadʒʲo ʂipo ɖew ma ʈɨʈʂɨ ɖewge he fugʐo ɖew kʂɨ kʂɨ kadʒʲo or voɖʑo aʦʂõsa ge he fugʐo dʒʲe me aʦʂõsa kadʒʲo ana kadʒʲowa aɲababa ɣussom na gʲe ʦɨpʲow ʧʲewwa he i polu he i ʈʂɨwwa no ma ʈʂɨwʂowa ɨgʐɨ jo ʈʂɨwʂo he i gʲemso ʧʲewwa ma sam ne maɖʐɨsadʒʲowa ma he go aʂma na ɖʐɨdʒʲowa humo na humo na apehu ape ne ɖʐɨdʒʲowa he i gʲe aʈʂa gʲe aʈʂa jo kʂɨwbaba he i gʲe aʈʂa ulu kʂɨ sesei gʲe aʈʂa a bi se i ana i kʌɲe mim ɲi ana i kʂɨ ʃʲewwa ma se nano kamɖʐɨ ge awu aɲ na ʃʲeisajoʂowa he i awu aɲ na sam na ʃʲeisa na kʂɨiɲe ge nano kajo ɣusso ɲi meʌe ge ʦʂeʌe-meʌe ge gʐɨge he ʃʲe dʒilaimedʒʲe nɨna na u vedʒʲowa ma he maʃʲebammedʒʲe u mavedʒʲowa ana ʃʲe sambaliɲe ama he na ɲi ɣusso go aʂma ʧʲibʐa ɖaw gaɲ nabi he ʈo he na he kɨna kɨna ma haŋe gɨwma haŋe ʧʲewma sena se i ba me ʈʂuija o sɨnɖa he i je hawa sɨnɖa he ana se haiɲ ana go ɣɨzedʒʲoma ana go ɣɨzedʒʲoma um um sɨnɖa he i ɣɨzew ha ʧʲeʌe ɣɨzew ufo um ge dʒʲe ha ɖuma ai dʒʲe hana ɖuwbamma sɨnɖa a he ago a se ago age ɨlgɨ a ʧʲeme ma u dʒʲoma ama he i ma he ɨɲiɲ ha hawa um um sejo he he hena je he ɨme ma ɨkɨn ma ɨmema ɨkɨɲme kɨnɖa hosɨwwa ẽ sejo age ha ɖuma age dʒʲe anabuwa he ba ʧʲelaha ama ẽ ʈɨʈʂɨbo ma he na pura ʈɨʈʂɨbo kaɖa sejo agebo age he fugʐo he i je ʈʂaɖʐɨ ʈɨʈʂɨ uzu sɨnɖa na kʂɨ makʂɨ ana hohuw se aŋe ʧʲeŋ aŋe maʌiʂoma um aʧʲʧʲa nakʂɨ aʈʂɨ aʈʂɨ hoɖuɖawa um he ʦum he dʒʲe he dʒʲe pegɨrɨ ɖaw um um um a je fu ugo ma um he ɨlgɨ a ɖʐɨ bamme fu a padʒʲoma he ɨmema na ɖʐɨ maɖʐɨ he i je he ɨɲiɲ dʒʲe ɖuwma um fupu he dʒʲe hɨʈʂɨ ɣɨʂei sejo he i he na je ʈʂaɖʐɨ ɖoʌe sejo age dʒʲe he na he ʦumma ẽ he na ʂipo ugoma he na muhu na ɲew aŋe ʧʲedʒʲo se mim na ʧʲefiwba he i hawetʃʲa ʦum jalu sejo ɖuluba um um he na haŋo haŋo la ɖa labadʒʲema um he na ɨɣi ana kimʲodʒʲobi ʧʲeŋe kɨnɖa ɖãhubadʒʲema kaɲuadʒʲo ɖalawa ũ kɨɲa ɨmedʒʲeʂomma he na ma kɨɲa odʒʲe kudʒʲeʂomma na ʧʲeʌeɖabi ũ sejo he na he hɨʈʂɨ ɣɨʂei sejo he i he uʈʂo aɖawa he i je me ɨɣi ɨɣi ɖuwa he ɣɨʂei na haŋe ɖalawbadʒʲema um he vew í ha ʧʲedʒʲobia he i kɨnɖa ʧʲedʒʲowa ahu go mukʂom na sɨne ʂɨwa-ɖuwa sɨne ʧʲebaɖabia he i ha ʧʲewwa ama ana veɖuwma sɨnɖa ɨɣi na hama ɣulo ʦű ɖa ho ɖamaɖawa he í je he í ha ʧʲewwa ʈo he ɨɲiɲ dʒʲe ɖuwma he aɲaʈukovo ɖewbamma mo he í ɖewfo ɖuwluma mo ɨmisa ɖuwma he na uɖʐo dʒʲe ana ɖadʒʲoma he dʒʲe age ɣɨʂei dʒʲe ʧʲefidʒʲobama mo ɣɨʂei maɖadʒʲoma ɣɨʂei maɖadʒʲomma hawa lɨm ma he dʒʲe he lɨm uʈʂo hoɖuɖawa ũ he he na me aʈʂɨ aʈʂɨ veɖuɖawa sesɨjo hase ɖubia se dʒʲe ʧʲewma ʌenʦɨ ma he natʃi ɨɲiɲ uʈʂo uʈʂo ɖuwma ama he ɨɲiɲ he ɨɲiɲ he na dʒʲe ha ʧʲe ɖadʒʲe hajo ɖajeʂoma he na he i je he hawa lumu he kehuadʒʲe giw maʌadʒʲobi he na dʒʲe he na dʒʲe lɨm kaɖa sɨnɖa he he ʃʲeɖʐa na na aʂma kɨnabadʒʲema ha ʧʲewbadʒʲema he age dʒʲe aʂma ɖuwa age dʒʲe ɨɣi ɖuwa he pura

utʃʲo he aje aɲeɣ a ijaɲɲe isa nakʂi he kina ɲi ɣusso go go kina ɖʐiwwa he i ba no ɖʐime dʒʲe ba no fu ɖʐijo sina ma no he ɖʐibammedʒʲe na ɖãhutʂiw kadʒʲoma ɲi fu isa um um siɲa ugojo he í age maɖama maɖawma zew ɖaɲe he í ma haʌe he i ma o sejo he í je he age kakiʌeadʒʲo ufum ge makadʒʲo he ʃʲeɖʐa i tʃʲewma he tʂuw ɖʐiw itʃi dʒʲe tʂuw tʂuw ana ɖatʂidʒʲobamma mo uʈʂo ɖadʒʲo siɣisa ɣiʂei isiɲsa ʈo he vew í ha tʃʲewwa he he kʂi pi ɖuwa he he i je he i ai pʲogodʒʲo ai ma se he iɲiɲ hawa he ana ɖaɖawje jaku dʒʲe ana padʒʲoʂoma um ufum ge dʒʲe ana ɖuwa he i ha gʲe ge mimsa mim natʃi ge ma ana magahuadʒʲo sinɖa se ai suntʃʲadʒʲo o he ufum ge kadʒʲo ũ kimʲoadʒʲoma ge he age sinɖa age magadʒʲo o sinɖa ago dʒʲe sinɖa he gʲe ge dʒʲe ana gubodʒʲo ũ mesame sinɖa he ufum ge kadʒʲo moluwe ana ɖawe heɲa pʂiw ɖadʒʲowa í aɲe pʂiw maɖadʒʲowa ai ba masuntʃʲa he í ana ɖaʃi ɖaʃi ana pʲogobaɖawa he ha tʃʲewwa ma kiʌeadʒʲoma he dʒʲe lumuma he uʈʂo hoɖuɖawa se lina-linaw he gɨɖʐɨ tʃʲewma ahu ana ika dʒʲe ɖuʂime se dʒʲe gɨɖʐɨ tʃʲewbamma he me ɖa name ɖʐɨ ɖudʒʲoma kɨɲa dʒʲe kifiɣoɲ kifidʒʲobama ɖʐɨbama age dʒʲe ʤiw ʤiw o ɣɨʂei ma he i uɖu ge naima mʐo̱ɲa kudʒʲo ɖuʂa he na he aka he ʈʂaʌe uɖʐu uɖʐu ge ʈʂuawe he na adʒʲoʌi ũ sejo ana ʈʂoʌijaha ama ufum ge ɖuw he hola he i je ha tʃʲewʌe ama sɨgɨbo ma ʈo sejo ge laɲe he ʃʲedʐa ana kaɖaw he ana hana zew sejo jalu nó ɖʐɨi ma ama he aɲa ɖew kaɖãbi he ai ɨlgɨ pi ɖubi pi ɖudʒʲo tʃʲeɲe ma mo kʂi ɖuɖamdʒʲe sejo he fugʐo ɖʐɨ aɲe maɖafidʒʲo aɲa malaʌikufidʒʲoma age kɨɲa ɖewɖama he a kaadʒʲo sejo ɣussom na gʲe aɲabamma ama he he ha tʃʲewwa ʈʂɨpʲow ma sejo he i je he he gʲe je ba go pʂɨ lama ba ama ba ʈʂɨwʂoma ɨgʐɨ jo ũ sejo he i he í ha tʃʲewwa ama gʲemso ma sejo gʐɨ haɲe haɲe kalaje sam na he i ʤʐisawbamma he gʲemso í o sejo gʲe aʈʂa tʃʲeije sinɖa ma he hama ʈʂɐʌe-meʌe ge sejo ɣaɖʐɨ ge kaɣiɲ ɖamdʒʲe ana ɣusso gʲe ʃʲebammedʒʲe ʂipo ama sinɖa ɲi ʂiwa-ɖuwa ɲi gʲe je aʂma um tʃibʐa ɖaw he na he ʂiwa-ɖuwa ana bosʈu ɲi kẽhuadʒʲe makoʂoahu ana ve um iɲesaɖa ɖaɖawa um umbʲa nodʒʲe voʈʂa giɣidʒʲoɲe a vʲudʒʲoɲe ve um voʈʂe ʈʂɨ giɣidʒʲoma ʃʲo giɣidʒʲobó homɖoho a ginahimoma ʈo voʈʂe laɣidʒʲoɲe ve ma sinɖa voʈʂe ɣuʌeɲe voʈʂe ʈʂi he ɖisiɖʐiw ɖaw a ʈʂini ʈʂikiʌe ʈʂiɣiɖʐahi iʂakʂije homɖoho a ʈʂikur-ʈʂiʈʂiɣiahi gagʲoahiwa sinɖa no moje vʲudʒʲo ʂizin sidʒʲe lihakiʌibo hago malahu tʃʲekʂo tʃʲekʂoaʈʂibi sidʒʲe ɲiba nagʐɨjo zuw ɖuba moma noɣa zuwʂowa se jadʒʲeku imisa bʐo ɣoɲbaɖa no a ɖuluba um kai badʒʲe ʂiwa ɖaw ninaʂojedʒʲe um uwa vevʐɨdʒʲo ɖuluba batʃi siʂa me uʈʂoge ge vegvʐɨdʒʲoɖawe nodʒʲe ɖaʂɨgdʒʲoba ẽ nodʒʲe ɖagdʒʲobei siʂadʒʲe me kʂoaɖa um no apew ɖew a vʲudʒʲobi no fuw siʂa bá safu mo a vʲuimɖoɲe zeŋɖa law dʒidʒʲoɲe ve dʒiho aija se ɲedʐɨ ʌi ɖabʐelai se ima no akabóje ɣeagɖaba kɨnɖadʒʲo kɨnɖamɖoɲeʂoma veʌe ho ho ʤʐo ʤʐo

uʯu a ɖuwje u ɖʐudʒidʒʲew a hoʌe ma aɲe uwa u a gɨdʒʲeadʒʲeja asɨgawɲe veʌe u ɖʐudʒʲew a ho gɨdʒʲelaʌe lalaʌe la kakug he moje ɖ̪ʐoʂ̪ojeɣa ije me sama a veɖuw ʈɨ-ʈɨwgo ɖaɖawa he fuwge lave veɖabiɖa ɖʐu na me pʂ̪eʂ̪ɨamaɖa ɖamaɖa am sɨnɖamaɖawa he fulɨɖ̪ʐuw ɖ̪ʐow moɖa janɨ ɖ̪ʐowmaɖawa fulɨɖ̪ʐuw ɖ̪ʐowmedʒʲe udʒʲowa janɨ ɖ̪ʐowje ɖaɲ a ɖamdʒʲe ʧʲolame giɣlo-gimʈʂobamme sebaba ʈo na ʃʲokʂ̪o-mibʲo me giɣidʒʲo nabó muhu ɲimbobó ʂ̪eʈʂ̪ɨ ã ʃʲedʐage ɖaɣa ʃʲotʃʲo tʃʲoɣa magisɨw mim nabó se ana mo vʲuiɖa a ujo gibaije badʒʲe aɲe mukʂ̪om tʃʲeɖama sedʒʲowa ma ʃʲoje maʌowa ɲewje naɣa giku ɖʐowjo madʒʲoaɖaʌe laka ɨʂ̪akʂ̪ɨgo ɖ̪ʐuʈike kiŋɖaje ɖ̪ʐunaɲhiwa se umsowbaba baɖe ʂ̪iziɲeme he he he sɨ a law dʒidʒʲodʒʲege ɖ̪ʐɨkʂ̪ige ɖuhaʈʂ̪ɨkʂ̪aʌe ahua ahua ɲegiw dʒiɲegi kaɲegi lakuwbabima mim nadʒʲe me ɖãhuɲe ɖame udʒʲojeɣa nabó maɖãhu ago ɲije vʲuw tʃʲeɲmadʒʲe ʂ̪ipo ɖa vʲuwbabi ɨgʐɨ namadʒʲe ʂ̪ili-ʂ̪iʈʂaŋhige ʂ̪ipo ɖawbó mim nabó maɖãhu nabó ʈʂ̪ula ɖawbaɲe ɖaŋ ago muhu ɲi se ije maɖãhujeɣa se hago ladʒʲobʲa se niɲa nagʐ̪ijo na zu vew kaɖã ɖubabibó a dʒi a ɖ̪ʐoʈʂoabamme ʂ̪ipo ladʒʲobi na ʈʂ̪akʂ̪uw ʂ̪ibi se ʂ̪ipo ɖʐõ gamʲodʒʲobi se i sɨnɖaɖa se bʲege ʈʂ̪aʈʂ̪ɨ kahiw ɖadʒʲe bʲe gebódʒʲe ɨɣaʈʂ̪ɨkʂ̪aʌe ɲidʒʲe zumedʒʲe zuɲdʒʲoʂ̪owa nambó se ʈo ɲije kɨnɖa mazudʒʲema naɖe zukɨʌefi ago ɲiɖe mazukɨʌefi niɲabó ajobaʂ̪o um no gʐofiadʒʲebe ba gʐoluimma ba a ɖulumma no vʲumʲogdʒʲommewe ba hogwei no ɖaʈʂ̪oalaimedʒʲe ba ʈʂ̪ugvowe ma ɖaɖamdʒʲe ana kew ɖ̪ʐo ɖawɲe ɲew ɲi ɖaw me maveɖuɣidʒʲo moma kew ɖ̪ʐoje hopajodʒʲe hopa-ɲipajodʒʲe ɲipa ɖ̪ʐoje gaɲ uʈʂ̪o ɖadʒʲo ago ɲew ɲi u maɖasɨw ɖaɖa moma aa kai namedʒʲe badʒʲe ɖagdʒʲomma ɖabei ɖabei ɲikʂ̪ɨ name u he i a ɲikʂ̪ɨ jow he í vʲuɲegilabʲa no aʈʂ̪õsa a vʲudʒʲoɲe ve ɖabãʌeme ba ba safu aɲe ɖewbodʒʲe magifi ba voʈʂ̪a dʒʲoʈʂ̪a voʈʂ̪a ʈʂ̪ɨdʒʲo ʧʲei moma ɨmɲe ɨmɲe na kigvʐ̪ɨdʒʲo ulhu naɖeɖe jaŋkoage ɨɣɨzɨge ɖ̪ʐeɣɨʂ̪ɨɖgedʒʲo sɨnɖaɖa a me ʌome se ʌodʒʲo sɨʂa kʂ̪oadʒʲo ɖaɖawa ɖafiaʌe hage dʒʲĩhua ɣoɣibaɲebʲa muhu-muhu kaɣɨʂ̪ɨ kaɣɨʂ̪ɨ ɖaŋ mauwa simdʒʲe mayafibi jabóɣa ja kaɣiwɖaw a ja pasɨlu-pamɨdʐuw gaa ɖ̪ʐɨdʒʲoɖaɲ ʃʲo giw mi giwdʒʲe makaɣifibi haɲe ɖ̪ʐedʒʲowa um ẽ um a ɨliɡɨ akasa a ki veʌeɖawe ʈardʐoge ɖalaibei am ɖaʂ̪ɨlaw a maubei kai uɖalu ago gahualaibei zumosa ma ʃʲedʐage ɖaŋwa he zumoge ɖaiwa um ɖamɨgʐ̪ɨwa se kuʈʂ̪uɣʃɨ kuʈʂ̪uʃɨ ɖa ɖadʒʲojeɣe age ɖaɖawlaɣɖabi ge noʈʂ̪umge um ubaɖawa no keɖabi kegɨraʈʂ̪ɨɖabi niɲa nádʒʲe ɖasewe tʃʲebó ɖ̪ʐu maɖawa ma na oliɡɨ kaɖã ʈʂ̪adʒʲoba tʃʲei um ɨtʃʲe kɨʌeɲwa sɨʂa ɨvego kɨʌeaɲwa se nodʒʲe ɖaʂ̪ihibaʂ̪obʲa he i me ɨmiw ɖ̪ʐekɨʌedʒʲo a ɖadʒʲea nodʒʲe me ɖew a vʲume udʒʲo ɖumaɖaɖawɣa embʲa sɨʂaje kʂ̪oa ɖalai kʂ̪oabamme sɨnɖa ba ba hage dʒidʒʲobiɲe veɖabʲa jow ba ɖafiaʌe umsowwa aɲe kahɨdʒʲe nadʒʲobi se i ha ɲiw a ɨʌa ɨʌaɣa

mukʂoaɖabi a ɣogoʂɨla jabó se ha ɖãhubi jabódʒʲe ɲibo makaɣifibi embʲa keaɖam moma keaɖam moma sɨnɖaɖa ɖawwa ɖ͡ʐoɖe aɲe makaɣifibi he ago muhusa he nomadʒʲe makaɣififume ago mukʂo baje ɖ͡ʐukaɣifidʒʲobʲa ago basaw ɲi basaw ɲijeɖe ba ʈʂɨ ʈʂɨ ɖa ʈʂakedʒʲobabi amadʒʲe makahifibi ago awu baje ɖ͡ʐu kaɣifiɲhubi sɨnɖa no no he í ɖafiaʌe noge me ɖ͡ʐegdʒʲo veɖa ge bʲege ɣolbu me ʈʂɨw kʂagdʒʲoɲe veɖa noɖe ɣolbu se i he he ɣolbu itʃʲi he he kakɨʌeɖa a kakɨʌedʒʲobi hubʲe a ma la ʈʂasedʒʲowwa ʈʂasedʒʲowwa se pesa ɣolbu gaaɣiɖaʌeme no ɣolbu me ʂɨw dʒiʌe kaku haɖamdʒʲe ɖa vedʒʲowa dʒʲokʂu a vʲudʒʲo nó dʒʲo haɲdʒʲe la maveŋhuwɖaɖa dʒʲo dʒʲo ɨjaɲ a ana dʒʲokʂu dʒʲokʂu vʲu vʲu a ʈo aki aki kɨnawe tʃʲea í ɖ͡ʐɨho í vʲuiwe tʃʲeɖa vʲuiho aki ɖ͡ʐeliw í vʲuiwe tʃʲeɖa vʲuiho dʒʲosa a ɨɣi ɖakeɖawje dʒʲosa a ɨɣi ɖakesaɖawje kaʂasa ilɨgɨ ɣɨjokʂɨsa gʲasaɖawje nó dʒʲoje ilɨgɨ ɣɨjokʂɨ gʲaɖaw se i frakɨʌa ɖ͡ʐugɨɖʐa vembi frakɨʌa ɖ͡ʐugɨɖʐasa veʌe dʒʲomɣomɖo dʒʲomɣo kaɖã gʲaʈʂobije nó dʒʲojeɣa dʒʲomɣo kaɖã gʲaɲ dʒʲomɣoje ɖʐɨwgedʒʲe udʒʲobʲa ɨjaɲ aɲa basɨ veʌebaɲe dʒʲomɣo se í kai notʃʲi gahuadʒʲebʲa ɖaʂɨlaw a ɖamɨgʐɨwbaba se hoɲe ɖʐow ɖʐowjo ɖa ʐumoge namedʒʲe ɖʐow ɖʐow ɖa ba janɨ vi haŋe ɖaɲa notʂumge o uɖaʂoma sɨgedʒʲe ɖ͡ʐu maɖaɲe lɨhakɨʌi nabó ʈo ɖu ɲukʂu ɖ͡ʐɨɲ kakɨʌeɖa nabó bobó aɲa ʂɨʈʂɨw ɖagloɖa vi ɲeje maɖaɲeɲe mɨlaɖa ɣusso ɲije vi ɲe ɖa ʂɨʌi ʈʂa ʈʂa ʂɨʌiwbaba se aɲaɖe olɨgɨ kaɖãje ʈʂadʒʲo moɖa fumgeɖe padʒʲodʒʲe ɖãhuʈʂɨdʒʲobi nɨna ɲi nɨna ɲi ɲukʂu ɖ͡ʐɨɲ ʂɨbaɖaɲe vi ɲe umɖ͡ʐa ɖaɲ se í maɖaw ʈʂahuwdʒʲe mɨlawtʃʲi fumge ʂɨpʲo padʒʲowa he ɲi sa ʂɨlai ɲi sa ʂɨʌilai nadʒʲe kako maɖasɨabammedʒʲe vi ɖa ʈʂaw kakɨʌeɣidʒʲobaba se vi ɖa ʈʂadʒʲobabi se a awu-aɲ ɲi maɖadʐɨiʌehome naɖe batʃʲije kɨnɖa kɨʌeahija ɨmbʲa ɨve kɨʌeaɲwa ba notʃʲi je kʂo gɨɣɨaŋbi mauwa kɨʌeŋbije ɣa um ɖʐu pʂeŋɖa ɣa gɨrɨ-kɨʈʂɨŋbi kɨʌe kaŋbi um ma vʲuku lagbadʒʲew jo udʒʲoʂowa he a mauŋwa se sɨʂa dʒʲe a kɨʌeɣɨɖ͡ʐeŋɲe anɖa mo ɖadʒʲo he í no ʂɨzɨwbaba na je iɖ͡ʐɨ veɖa moma gaɲ ɖaw nɨna na kɨɲa na je iɖ͡ʐɨ veglo kai kʂo gɨrɨabi mauwe um ʈʂɨ lɨaɖabi se me me kʂɨŋ i dʒʲe ɖa vʲupɨɲeme um i je maʌoɲɲa baɲ itʃʲi aɲe ɖuʂɨme kai he kɨʌeɣɨɖ͡ʐaʈʂɨnebei he ʌodʒʲe maʌoɲa um um ẽ no ɖ͡ʐu dʒʲe maɖaɖʐɨa nɨna na ɖaw ho ho vʲusɨ labuwa bʲo je dʒʲe no nólvʲo ɖasɨ lawba he miɣi miɣi he i foɲɖawa miɣi je mim na ɖamdʒʲe vʲuɲdʒʲobuwa he sɨʂa ɖa laʌeɲe ma ɖ͡ʐo um ɖ͡ʐo ɨveʂaw hoɲema na ga ɖ͡ʐɨ pʂɨɣi sɨna hoɲe um sɨna law se í kadʒʲobuwa se ba ɨve maʂabame mavʲu lafidʒʲo hu me pag͡ʐɨ pag͡ʐɨ vʲugdʒʲo ɖuwje ɣa ʌodʒʲe maʌoɲɲa he ɨɲesa la mula ɖaɲbanɖa kɨʌeŋme se i ma no ʈʂo ɲe a tʃʲeaʌe ʈʂabamba odʒʲeɲʈɨma vi ɖagloɲba ha kakɨʌew mo aɖ͡ʐuba koɣigloɲba ma luhow mɨɲa luhow ʈaɣa ʈʂaw je kakɨʌeʂoiwa vi ugõɲa makuw kakɨʌeɖa ʂizɨgloɲ vi ɖaw ɲe ɖaw je aja ulu dʒʲe ɖ͡ʐoahuw ajamo he ɣa janɨ ɣa ɲeʈʂɨbabiɲe vew je makakɨʌeglow kɨɲa ɖasama sɨɲa

kakɨʌesa um um um kɨʌeagʈʂodʒʲeba um um kɨʌeadʒʲebei um um um um notʃì sɨʂa kɨʌemɖʐoibei um he i me u ɖʐu ɖʐidʒʲembo ɖaɖaw he í ɖaɲ um um um um ẽ no dʒʲe na na aʈʂɨ ɖʐɨw aʈʂɨ ɖʐɨw ɖaʌebi ɲibi tʃʲeɲe kakuɖaw i kai awua ba ge kamʲomɖowe mɨga ɖʐuɖabe ba kamʲobamme udʒʲobamme sɨntʃʲeŋguɖʐuɖa no dʒʲe ge kamʲo ɖa ɣowba um ẽ odʒʲe odʒʲe kʂɨ kuglaiba no dʒʲe kamʲow jo ana na na kaɲ se i kaʂɲu kaɖugʐua am am ɖʐɨw je vew ɖʐɨʈʂɨdʒʲoʂo seʂo je ɲi ge kamʲoɖabi ɲi ɖʐɨ ɖamdʒʲe ɲitʃì padʒʲo moma se mamaniw naʈʃì maudʒʲobi kako maɖaw ɲi maɖawbaʂoba no ɣa maɖaʌewbʲa ɖa kaahi kaahi ɣoʌewbaba um sina ɖawbabiʂime sé ɲi ge ɖa ubaɖawa geme kɨɲa puriɲdʒʲodʒʲema um notʃì je ʈʂula vʲu momsobam malo dʒʲeliw ladʒʲo tʃʲeɖawje ɣa ʌodʒʲo moʂa um ʌodʒʲo mowa ja fum u mavʲuiɲso malo í zehu dʒʲe ɲiʈʂo notʃì je fʲu lɨ la dʒʲoahiwa vʲufiʌe dʒʲeliw í tʃʲedʒʲobaba kai bá fum u a vʲubaɲemme tʃʲedʒʲobaba hebó ʌodʒʲo mo ano na lãfumme me law giɣiaɲ tʃʲe he sɨ a he i mauwa uloɖʐɨ bulu na ʈʂaskʲaɖaw se i ɖʐusaɲma ɖaɖawje ɣa ʈʂo ʈʂo ʈʂo nɨ kɨʌeasaɲ um no ge ʂaʈʂɨ dʒi tʃʲe ʂaʈʂɨ jo a vʲudʒʲoɲe veɖa se ʌidʒʲoje veɖawa i ma i je kɨɲa ʌoɲdʒʲohodʒʲema no ahuge bʲo a ʂaʈʂɨ bʲo a je ʂa jo vʲubanɖa ajaa ʌingʲe ɲeɖʐɨʂɨw je hu dʒʲe makaba hu je ɣɨʌibabi ana bʲe ge gi ɖʐe guroŋ guroŋ ʃʲeɖɖɨ ɖʐɨɖuw zeŋ ma ʂazɨ ẽ ulɖʐo je sɨʂabi ɨɣɨzɨ je se ʂa jo lɨ lɨ pʲo ɣɨʃɨɲbanɖa hu dʒʲe makapʂeaba i ʌoɖawa ɖakʂo ɲeɖʐɨʂɨw ge gi ɖʐew je lakuhi ana lige ge lugʐuliʈʂuɣi kʂoagɨdʒʲeʈʂo ɖa gi ʌoɖawa seze magifiw hajo a lusuvʲu lusuvʲu ze ɖaime ha ana gaɲ ana miɣi zɨ ɖagbabije se ɖɨni-ɖɨɣɨ dʒʲoagba ba vʲufi lamma tʃʲea um notʃì uwa ɖuma ɖaluwa kʂa kʂaw kɨʌengʲe ma u kawʂowa se kɨʌeŋ se i nɨlvow nɨlvow ɖaɖa vʲubambiʌeme ja dʒʲe ɨɣɨzɨ ʂɨgʐɨ ɖubaʌeme um ɨgʐɨ fʲu la ge naw naw ɖaija aʂa hama suɲdʒʲema kai ʈʂadʒʲoba fu ʈʂadʒʲoba um aʂa fu fu suɖa kɨɣaʈʂo ɨdʒʲe miɣɨdʒʲo meɲdʒʲema fu í kɨɣaʈʂodʒʲe miɣɨɲɲe tʃʲema maɲa um mussu ɖuidʒʲowa no maɖasaba ma um kaʈiraŋɲeme na je um um um um ʂipo giku ʈʂaw ɖaidʒʲobaba am no dʒʲe a ʈɨdʒʲobaba um sɨʂa je kɨʌeŋɖa mau sɨʂa mau ɖa no maɖaɣoɲwa ɖaʂowa um no ɣa ɖʐu dʒʲe vʲu maɖʐɨpɨɲea no ɖʐudʒʲe vʲu maɖʐɨpɨɲe no vʲu ɖʐime dʒʲo a a la ʃì ʈʂadʒʲowa ẽ no dʒʲe ɖʐaha notʃì no vimko lomʌiɲ a ɖudʒʲo se i dʒi ʂedʒʲo ʃʲoɲ a ʂɨdʒʲo ɖu maʂɨ ɲekʂu i ɖe ɨmeɣi ɣoiwa ahuge ʈo baki ʈʂɨɖaw ʈo ba ɖʐoŋa na ujaw se i a ʈʂoke ɖakeɖaw se i laku ɲeɖʐa go ukʈʂu lukʂugom zu ɖawje sina ɨmeɣipiʌeɣba ɖaba uɖaʌeme um lomʌiɲ ẽ ʃʲomʌiɲ uʈʂoʂo i ze ɨba gʐow baw ẽbʲa ʈʂuw baɲe aʂma ɖaiwa ɨba je ɨba je ʈolapa ɖaw age hoʂɨaɲ ɖaw a ɖadʒʲewa em no ʃìadʒʲobaba ʃìadʒʲoba aɖe ɲi je vepaw jo kam ɖadʒʲo moma um ubaɖawa am mila ʃʲeɣeʈʂuɣi ladʒʲeba no ʃʲeɣeʈʂuɣi la ana go se í go ʃʲe laɣidʒʲeba udʒʲobuwa udʒʲobuwa jakɨʌi ʂɨpo nɨlvo veagdʒʲobaba nolɨʃì anɖahubabiɲe ve laɣbi gaɲ magiɣifiɲebei

d͡ʒʲeliwwa uwkʂe siɸa jeɣa iɲesaɲba puʈ͡ʂo puʈ͡ʂo kiʌeŋhoi se i am ɖafiʌe fu ʈ͡ʂiw apʲew ɖ͡ʐeɲewa wõ pu ge am ma siɲa ɲiɸowa siɲa ɲiwa ma ɣiʈ͡ʂiɸig͡ʐi ɖud͡ʒʲowa balu ba nina ʈod͡ʒʲo ziima mo howsa a vʲuɲʂo ʌod͡ʒʲo ɣa moɲʂo gira kãkaw kiʌeɣid͡ʐeɲ baɖe fʲud͡ʒʲe mafʲuw ʃʲeŋ ge hu kaŋmaɖawa ge hu kaŋmaɖa zeŋ hageḍ͡ʒʲema ʃʲoɲ ila a je d͡ʒʲe mim a je agi a lo guḍ͡ʐuɲɖawa am ʃʲeiwa aijah suḍ͡ʐum d͡ʒʲe ʈoŋ noʃi ge jaluge ʃiʈa ɖa laʌed͡ʒʲemewje suḍ͡ʐum na ʈ͡ʂaʈ͡ʂiahibei ahugo na mila mim lad͡ʒʲo iʃiliɡam ge suḍ͡ʐum ʈow ho lawe se i ʂipo vi d͡ʒʲe ɖawbamme mila i je ha vi ɲe ɖaɲ ʂizi ɣoɖa ʈoŋhoɖawje sina mila ʈ͡ʂuw ɖaŋ se kam ɖaw na ɖ͡ʐu ʈoɲd͡ʒʲoɲe naze ɖafa-ɖafsiŋɖa maʈod͡ʒʲo se suḍ͡ʐum ʈow na je ʈ͡ʂula ɣoɲ ɖaje ʈowhoje se hola he ʈ͡ʂula ɣoɲ ɖaŋɖa se se ʈongʲe ɣoɖa ʈowwa guḍ͡ʐu ɖamed͡ʒʲe ɖ͡ʐuʈobʲa he ahugo na milaw je ʈ͡ʂuɖaʌeme sinɖa huʂiɲim na law je ʂipo ɖad͡ʒʲobabi ʈ͡ʃʲe jabó huʂiɲim na d͡ʒʲe ha maɖa se na d͡ʒʲe ɲitʃi ge kaʈ͡ʂobabije a ʈ͡ʂa ɣow ge lubʲoaɲ ge huʂiɲe go na d͡ʒʲe sinaɲbaba ja bó am jamɖobi na umsow siɡow na ʂipʲo ʂizikiʌeɖabi vi ikasa a d͡ʒʲe maɖaɲe ʈ͡ʃʲe ɖai na he ɲukʂu na oliɡi je ɲiaghome miɲa ɣabo ʈ͡ʂad͡ʒʲo ɲiahome na hagow lakiʌe ʈ͡ʂad͡ʒʲod͡ʒʲema ibo amad͡ʒʲe ɖa veɖaw nina je ʈ͡ʂa ɣod͡ʒʲobi vʲufiaglaibe kai maume ʈ͡ʃʲeme kiʌeaɖa ɖ͡ʐow ɖ͡ʐow ɣa ɖaw a bat͡ʃi je siɸa keɖãfume not͡ʃi jeɖe iɲesaɖa moma ud͡ʒʲeba not͡ʃi guḍ͡ʐuɲɖawa not͡ʃi na ha mavew guɖow guḍ͡ʐuiwa se hoa kai no mo a vʲufiad͡ʒʲebei se od͡ʒʲe haḍ͡ʐaɣkʂi jo ɣiʈ͡ʂiɣe nó ɲiɲi je sad͡ʒʲew nó sama fomsow he na ɖa ʂi gid͡ʒʲowwa ba ha maɖãhuw mila ɖaɲ ana ɖa ʂi gi lad͡ʒʲoba no he na d͡ʒʲe a ʈ͡ʂi gid͡ʒʲowwa ba ʈ͡ʂula mila vʲu ɖamalo ha maɖãhu ʂeʈ͡ʂi-ʂeri vʲu ʈ͡ʂi ʂi giland͡ʒʲoge mat͡ʃiɲiw uɖabei ʂeʈ͡ʂi ʂeʈ͡ʂi d͡ʒʲe ʂipʲo u jo ʂi gid͡ʒʲowwa anɖaɲe anɖa pulo-puʈ͡ʂo la a anɖa ʈ͡ʂi anɖa ʈu gi laʌe he ná d͡ʒʲe he a ʈ͡ʂi gid͡ʒʲo no d͡ʒʲe not͡ʃi je ɖãvʲa siʈ͡ʂam he d͡ʒʲe vʲuwba kʂiŋ iliʈ͡ʂo mavʲu sé i i ɖawsa ɖawa uɖa ahuge je kʂiŋ ɲe d͡ʒʲe maɖawwa i je ʂuʌuw ʈ͡ʃʲeɲe ahugo naɖe ɲe ɖa ʈ͡ʂala ʈ͡ʃʲew moma bat͡ʃi ud͡ʒʲebi not͡ʃi veʈ͡ʂi d͡ʒʲe age pula ʈ͡ʂiahuwba no d͡ʒʲe ʈ͡ʃʲe lamba mo je gi lagʌe ɲi anɖa giw ɣuma ɣud͡ʒʲobaʌeme no ai ha ʃʲeɣe ɲi liha-kiʌibó ma ɖ͡ʐuʈ͡ʂamoɲ se se i iɖibu ɖuwfume nad͡ʒʲowa manad͡ʒʲoma ku ɖ͡ʐuwbi ɖuʂowa iɡ͡ʐi ge suḍ͡ʐuhiwa ma ɡiliʂiɣi laje ma kʂi suḍ͡ʐuhi ko ɖaiwa ma sipa jo he nó siɸa je ʂipo goɖa bat͡ʃi jeɣa ha kiʌeŋma he not͡ʃijemɖo d͡ʒʲe ma ʂipo ɖamɡ͡ʐiw a ɖa laɖa he si je kinɖa kãka vʲu vʲuw ɖa laɣd͡ʒʲeʂomma a se se ʃʲo giɣid͡ʒʲobó ʈ͡ʂula vʲuɲbaɲa ʈ͡ʂula vʲubabei he siɸa je me kaʈ͡ʂuw a kakiʌed͡ʒʲea umbʲa ɖ͡ʐu jo ɖ͡ʐu jo fo ɡiriŋbi je ɖamd͡ʒʲe ja ɖaw a ɖa ɖalaʂoa ja ɖaw a ɖa ɖaɣila vʲuku labad͡ʒʲew jo ud͡ʒʲoʂowa he he he he ikiɲ vʲumʲo lagd͡ʒʲo he a ma ɖ͡ʐow ɖ͡ʐow ɖ͡ʐow ɖaɲe ɖ͡ʐow ɖ͡ʐow ɖaɲe anɖa anɖad͡ʒʲowa í he anawa anɖaɲe nod͡ʒʲewa no ɖe sinɖa se ba safu í zeŋgud͡ʐu ge ʈ͡ʂawe no ma mavʲuɲewe ba vʲuʈ͡ʂoɲ ɖamd͡ʒʲe nina na la ɖ͡ʐe la ɖ͡ʐe giʈua ɖ͡ʐiag ɖ͡ʐia ɖaʌeɲe a ba mo noɖe a bá hago mo ʂiwa ʂiw siɲa se i

hago no sɨ gi gi la vʲudʒʲowa he sɨ he he ana veɲuw ge bʲe ɖʐɨkʂɨ ɖʐɨkʂɨ ahua ɲegiw dʒi dʒiɣlai sɨgelaʌe ʈʂɨ labai se i ma ba a vʲugʈʂoɣloba ba nɨna na la ɖʐe ɖʐɨgʈʂoɣloba ɖʐɨ vʲugʈʂoɣloba ba nɨna na la ɖʐe ɖʐɨgʈʂoba tʃʲe he zeɣɲ je se bá safu í dʒʲe no zɨ zɨʂuɲuahiʌeme na bó ɟe na ɟe ha ɟãhudʒʲo a mo na bó veglodʒʲobuwa aja ja muhu jeɟe muhu je mɨlaʈʂobamedʒʲe i ja je u vʲuɲlaʂoaɲe ve laɣiɟabihõfume na kʂo gɨrɨa ɟa a go notʃi dʒʲe sɨna a ɟalaime tʃʲeho ma se se ɟadʒʲewjo ja vʲuɣilaʂoa i dʒʲe ha ge ha ɟafiŋhu mobaba se a jaŋkoa se hoɟuw mo vʲu la veadʒʲobaba anɟa anɟaɲe vʲubabei ɣusso ɲi mo je ɣusso ze bʐɨgagomɟo bʐɨgagomɟo he ana vʲuɲe he ana giwbabi ɲi ɲukʂu na ɲukʂu na kapɨɣa se i bó ɲi magisiʌewbe kʂɨŋima kʂɨŋ dʒʲe aʂa udʒʲowa se i ɣa vʲuwdʒʲowa i me lɨme-lɨmew ɨɲesa a he he i lɨha-kɨʌi ɖʐow se í ɟa la vʲumedʒʲe udʒʲowa aʂa i no dʒʲe sɨna veʂɨɲ ajo ɨʌa ɟe kʂɨŋ a vʲu hopɨɲedʒʲowa go ʈo aɲ ajom itʃi kʂɨŋɨ ɟuw na dʒi a je me hoɲe me u ɖʐudʒidʒʲew a dʒi ho ɟa vʲupɨɲedʒʲowa mukʂom aɲ aɲ mukʂom aɲ mukʂom itʃi aɲaʂɨʈʂɨɲɖawa se ɟe saw ɲi mazuw mazuwɖa mukʂom itʃi dʒʲe maɟakɨʈʂoɣoɲ mukʂom je ja mau u zɨgɲeɲe ve na mukʂombabi na bó lusuvʲugʌe zegdʒʲobi aɲi ba maɟaihu ba ze nó sɨ haɟo dʒi gɨdʒʲeŋwa tʃʲegɲeɲe no veʌe no dʒi malabaʌeme ɖʐow ɖʐow ɟaɲe mo vʲuw mo vʲuw je je anɟa vʲuwbabi ajo ha vʲu mɨɲeŋhubi anɟawbabʲa ahu ge awu í awu i a a ʂɨwa no iɖʐa bʲe bʲe ge kahisaŋguɖʐu hoʈɨma-hoʈumubabi i ɖʐehuagbabiɲe no dʒʲe kʂihoasa aɟe awu ɲe a ɣoa ɲe a ɣoa ba ze awu je se ge bʲe kussu sɨna ge dʒidʒʲo se i ba ɟe suɖʐum na dʒʲe ʈʂadʒʲoba se tʃʲeɲ ɟamdʒʲe no maɖʐɨdʒʲo ma awua ge peʈʂaŋɟa no dʒʲe me ɖʐesadʒʲo amʲow me ɖʐesadʒʲowa tʃʲe maɟaɲe tʃʲe ɨɲimɨʈʂɨ ahua je kʂe kʂeɲɲe ɣoɲ hoʌe la madʒikebi tʃʲeɟa kʂeɲ ɣoɲ se awu dʒʲe nɨlvo vea ma ɟaɟaw je ʈʂow name awu ʈʂow a ge dʒibe dʒibow tʃʲeɟa name tʃʲe iɖʐa ʂɨwa bʲe ge kaɣisaŋguɖʐu awu í ɟai ɟai na ho la ho laʌe ahua je ɲe a kaku ɟa ho ho ɟasɨɟa se awu í vʲufiaʌe aɟe awua no dʒʲe babó hanɟa vʲubabi awua u vʲuɟama howe tʃʲeho hoɲʌe ɨmbʲa uɟa ɟabei he nó saw dʒʲe nó saw dʒʲe vʲusɨ la ɟabisɨme awu awu ana ɟa vʲudʒʲome fumge ɖʐo mim-kiɣi la ɟamdʒʲe awu ɖʐo fum na awu nɨna natʃi go bo jo pʂɨ malaʈʂɨw nuɖʐo awu ana vʲusɨw se i he awu ná zeɖʐɨʌeɟawje mɨlaw je mazeɖʐɨʂobʲa se no he i mavʲusɨ lame vʲuloɣ-vʲumʈʂow dʒʲe mavʲusɨmedʒʲe nɨna natʃɨgobó bo bo ɖʐɨ pʂɨdʒʲobabi ʈokapu jo bó aɲe mo ɟamdʒʲe jabó pomɣɨ ladʒʲema ɣeɣɨ ladʒʲema ɟaidʒʲobi he mo je se vʲusɨ law je bo dʒʲe maɖʐɨdʒʲobi na se bo pomɣɨ ɟamdʒʲe ɣeɣɨ ɟamdʒʲe goɖʐaw je aɖɨ ɣumdʒʲe pʂɨ ʈʂasadʒʲo se ɣa goɖʐabaibi ɟasɨ law jeɟe uɟa ba balvʲo ɟabama nɨna ɲi nɨna ɲi je aja mukʂowe nɨna ɲi je veɲe he í no dʒʲe ɟasɨdʒʲoweaɲe ve vemo ɟãfume haɟo maɟadʒʲowa ɟadʒʲowa kai no miɣi maɟasɨwe no miɣi maɟa namedʒʲe no dʒʲe aʌa badʒa badʒa dʒɨɲe no dʒʲe nó dʒʲe

ɖadʐɨwe se siʂa kɨna kadʒʲodʒʲema ha hajo ɖʐo jo kadʒʲoma ɖʐo kadʒʲoma ga ɖʑɨ pʂɨɣi he he ana me me zehu me me pagʐɨ pagʐɨ mavʲubammedʒʲe kãkakaw ʌahi dʐu je a pʂe ʈɨʈɨŋhoɖabi se i ambʲa hu dʒʲe ɲiw je se je he hu kʂo nokʂo hagow lãhu hugeɣi gebó ɲi kʂɨ je madʒifidʒʲobi ʈo hoɖuw hugeɣi giɣlo-gimʈʂo ʈo mim-kiɣi na giɣlo-gimʈʂodʒʲo se í tʃʲe vʲubaʌeme ɨmbʲa he i je kɨna kãkakaw ɖa laɣibi no janɨ siбe ɲe ʈʂakuɲow a tʃʲesadʒʲodʒʲe matʃʲebʲa se ba ɣa tʃʲeagɖaba he ʈʂo ʈʂo ʈʂo je ɖadʒʲodʒʲe ʈʂo je je ɖadʒʲodʒʲe bulu na se ʈʂonɨ bulu se i ʈʂaŋbabiɲe bó ʈʂaʈʂɨabai ɣa ha mala ha usso malafisaw ʈʂonɨ na ʈʂamɖʐoaŋ am ɖa ve lafisaw ma name se ubaba luhow ʈaɣa ʈʂaw kakɨʌebamme saw-sam na akɨʌamdʒʲe akɨʌamdʒʲe maluhuʂɨkew ʈʂahuw kakɨʌebamme sebaba se he ʈawgʲew awu ano ɲi je ʈawgʲew awu i hodʒʲoʂowa se ba safu ɲi kʂɨ je ʂɨpʲo vi ɖa kaw se je ha dʒʲe makakɨʌeʌebʲuw ajalɨʈʂoma kakɨʌeɖawje ɣa ɲi kʂɨ ɲi bó ɣusso tʃʲeɲ ɖamdʒʲe liha-kɨʌi ɖʐiɲ ɲi ɣa moma ɲi ɣa ʈʂɨ fu bó maʈʂa maʈu siбe ulu siбe ɨka ɨnɨ a kʂɨ kakɨʌebó je ɖaʂɨʈʂɨ veʌeba nɨna na bumɖʐu ɖa bela bela ʈɨli laʈʂoʌeba se bela laʈʂow se i fulhu a pʂɨ laɲ no fulhu sa a no saw tʃʲeɖaw awua fulhu sa a pʂɨimɖoa tʃʲe awu mola nodʒʲe se í ve ɣoʂoɲew mola tʃʲe ɖaʌeɖa ge ʈo nó aja mukʂo ítʃì fulhu sa a je a liha saɣa nó baaɖaw age ɖʐea age ɖʐea nó ɲua age ɖʐeawe tʃʲeɖa ha tʃʲedʒʲodʒʲeʂomaɲe ve ɖʐekɨʌea ho ba batʃì ʈʂow bá ʈʂaw je batʃì siбe aʌo í ɖʐɨwe bá no nó fulhu sa ɨmbusa je ba labe ma aja ɨmbusabamedʒʲe no maladʒʲo no ɨjaɲsa ʈʂɨɖaw je ɨɣi ɨɣi ɖasadʒʲo ɨjaɲsa me udʒʲowa tʃʲeho se ba name ba ɨjaɲsa ʈʂɨɖamedʒʲe ɨjaɲsa dʒʲe a ɖudʒʲowa name tʃʲe se ɨjaɲsa a law sejo nó fulhu sa je fulhu ɨjaɲsa a law sejo saʂa kadʒʲew saʂa kadʒʲew je ge gɨɖʑɨ naɲe bumɖʐu ɖaɣiʈʂowbi gɨɖʑɨ na gɨɖʑɨ na ɨʌa gɨɖʑɨ se i ge aʂma paŋkɨrɨ no go gɨɖʑɨ a ɖʐekuɖawje ahuge awu í dʐafudʐo ɲekɨʈʂɨ ɨme tʃʲewa ma ɖʐekuɖaw aɖe nɨna na tʃʲeʂɨɲje aɖe se gɨɖʑɨ a je gɨɖʑɨ a kahi ɣoɖa hulubʐo a tʃʲeɖa aɖe ha gɨɖʑɨ hagow gɨɖʑɨ tʃʲeho maɲ se hagow gɨɖʑɨdʒʲema nɨrbu nɨrbu tʃʲe ɖʑɨ kahime tʃʲeɖa aɖe nɨrbu je ɖʐu nɨrbudʒʲeʂomaɲe ve jaŋkoambo u ɖʑɨbanɖa kuʈukʂɨ nɨrbu ahugo kuʈukʂɨ nɨrbu tʃʲeɣilaiba kai uɖa ɖaba ɨsaw nobamme age kagsebe tʃʲe ɲe a lakuʌe ɲe a lakuʌe ʈʂuhu ʈʂuhu ɖaʌe jaŋkoambo a ge aɲ í ɖuʂoma tʃʲe ɖʑɨɖa ẽ aɲ ɖuʂome tʃʲe kai mesame ʈɨvaɖɨgemɖowe ge itʃɪge haɲ ɣowma me la dʒiʌiwe tʃʲeɖa name tʃʲe aɲtʃì ge la dʒiʌikuke se a ʈʂuɣ ʈʂuɣʌe i se dʐaha kaʈʂodʒʲo tʃʲeɖa ma ɨʌa ɨʌa ʈɨvaɣbo je ze ɨʌa ɨʌa ɖʐekubaɖaw jeɣa ʈo hoɖuw paŋkɨrɨ no go ɖʐekuɖabi se ahuaɲa je ɣoʌeɲe kawe sɨntʃʲe ɖɨge ẽbi tʃʲe ahua ɣoɖɨgeʌe se no fulhu kʂɨ je í ɖʐɨbe i fu a suavʲa tʃʲeɖaw age no tʃʲemedʒʲe me me maluʈu nɨna gɨɖʑɨ go ʈo hoɖuw gobabije no sɨgo nó bumɖʐu je ɖaw kɨna madʒifisadʒʲobiɲe ve ɣoɲ ho aɲ tʃʲeɖaw ge aɲ ɖʐɨha ɖʐɨha seje na ahuge bawu í ɲekɨʈʂɨ ɨmewa se na je aɲ na seje hadʒʲe sɨna nɨnambó sɨna ze

maɖadʒʲome atʃʲa name tʃʲe tʂɨʌe fu a laku se fu se í ɨliɡɨ a saabadʒʲelubibó ɖʐɨw ná ɨgʐɨ se i hago kakuʈʂoɲdʒʲemma ɨgʐɨ kakuʈʂobi ɖʐɨmɖʐoa sɨnɖa sapʂe no vew je am sapʂe hamaʌibʲuw ɲi ɣa dʒʲo vo ʈa ɖamdʒʲe fu ʈa ɖamdʒʲe ke ɣa maba mavidʒʲoʂobiɲe ve no sejobabibó la maʈawba jadʒʲeku la maʈa sebó la ʈa ɖamdʒʲe se vo kʂɨ vo ɖʐɨ ɨʂakaje ge uʈumadʒʲe uʈumadʒʲe kakɨʌedʒʲo ɖaglaibi se a no se saɣa ɖʐe voʈʂa geʌe ba safu ɲi kʂɨ voʈʂa geʌe voʈʂa geʌe vi ge ɖʐeʈʂɨkʂaʌe kalabije ge nó sa ná ze ʈʂuɣiŋ awua awua tʃʲeɖa ha ɖaɖa tʃʲeho kai awua ɲi vo ɖʐɨ je ɖʐumudʒʲema ɖʐɨgdʒʲema ɖaaɖa tʃʲe aɖe naje ɖʐumu je aʂa ɖʐumuɖaw je hoʌe tʃʲebaɖijã tʃʲe ma awua ɲi uʈʂubo ge kunnu ʈʂɨdʒʲe mapɨʌimɖowa se ɖʐimaɖabi tʃʲe namedʒʲe tʃʲe hoɲbanɖa na ɖʐɨ na ɖʐɨ ɨʂaka palɨʈʂua ɖʐɨaɖa se no ba safu dʒʲe tʃʲe ba he voʈʂa gewge ʃʲeɣe mau gevo ɖagma ɖamme bá vo ɖʐɨbo ɖʐɨagɖaba se sɨntʃʲeho ibó ʃʲeɣe mage tʃʲe se namedʒʲe se kɨnɖa ɖʐɨw se kɨnɖahiɲa tʃʲe maɲ sejobabi bó ɲibi kai ke kedʒʲe kedʒʲe hadʒʲe modʒʲoma ɖamme tʃʲeʌe se ge ama dʒʲeŋka ahua je dʒikuɖawje kɨʌeahimma sɨʂa na janɨ he sɨʂa he i je ɨmbʲa me ɖamgʐɨ-ɖamɣiw ɨgɨbʲe-ɨsɨʌe tʃʲeɲe veɖuw ɖahu laɖa ama dʒʲeŋka dʒikuɖawje akoa ʈʃʲeɖa how ʈʃʲeho safu ɖʐo kʂɨ hama tʃʲew dʒiwdʒʲe ʈʃʲeɖa ha ʈʃʲedʒʲowa tʃʲeho ɖʐo kʂɨ ha dʒʲe ha dʒʲe maubije ʈʂow nodʐa ge dʒisebe tʃʲe ba safu í ɖʐɨho dʒidʒʲobi tʃʲe se no dʒʲe veho am ge dʒime udʒʲo he ja ʈawgʲew nɨna na na ʈawgʲew í kɨɣɨʈʂɨije tʃʲeiɲe ve no dʒʲe ʈʂow name u tʃʲeɖamme tʃʲe age ge dʒi ho se me me ɖadʒʲeba se ajo se ajolaʌe ho se ajo me udʒʲeba sejobabi je hama hama la ɖamdʒʲe sonaw-soŋɨw dʒʲe aɲe maʈʂɨbi me ɖadʒʲebi sɨnɖa no sejobabi je ʈawgʲew je ʈawgʲew ɖuw tʃʲeije umsowʂobiɲe veʌe no sejobabije ɖalaʌe ɲiɣa ja dʒʲe he he he ɣoɖa hebaba ba ba ɣa ba ba badʒʲe um ɖaw ufowwei he lɨha-kɨʌiw dʒʲɨɲ a he lɨha-kɨʌiw dʒʲɨɲ a he he ʈʂɨ he ʈʂɨ fu ʈʂa kaŋ nɨna na ɖʐɨŋ je ʈʂamola ʈumola ɖʐɨŋ je sejo ɲi ɲí padʒʲobi ge ɲi ɖʐɨ ɖamdʒʲema sɨntʃʲeɲe se í ɖabó uɖa uɖa no no odʒʲe a kudʒʲo hubʲe kʂɨ kʂɨ kom ɖulu kulaʂoiba no dʒʲe odʒʲe kʂɨ kulaʂoiba sapʂe ɲi se ibaba sapʂe ɲi se ibabi ana bo-luko ɖuw naɖe nag ɖamdʒʲe naɖe ano bo-luko ɖuɖa ge u ge ɖoɣa ɖaw kafiɖa he he sapʂe bo ɲibiw luko ɲibiw ɲiɣa ã miga ɖa maɖafidʒʲobi kɨʂɨ ɖa maɖafidʒʲobi se i se ibaʂo se he he he ɲi kamʲo ɖa ɣoɖaw se i ubaba he miga ɖʐu dʒʲe ɖʐu dʒʲe ʈawgʲew i ɖʐɨwbabiwe i ɖaʈʂɨwbabi ʈo se i he nɨna ja ɖʐɨaɲdʒʲobiw nɨnamadʒʲe i ɖagʲofiw sɨna ʈawgʲew moma sɨnɖaɖa ɲi ʈawgʲew í je se no ʈawgʲew ɲi ɣa ɲi ɣa ɖʐɨɖa ʂɨɖa dʒʲe ɨgʐɨ gebaba aɖe paɲhoɲeme se no ɣa no ʂɨpʲo ɖa ʂɨʌiʌewbaʂobʲa awudʒʲe awudʒʲe ɖʐɨʈʂɨkʂaʌe aɲdʒʲe ɖʐɨʈʂɨkʂaʌe sapʂesa hamaʌiw kako kako ɖadʒʲobó dʒʲe bo ɖʐɨvodʒʲobó dʒʲe ɖʐuɲiw sɨnɖalaʌe kaaʃi kaaʃi ɖa ɖa kaahi ɖa kaahi ɖaʌe aɲa aɲa mim laɲe ʈʂo fiʈʂɨ ʈʂaɲe ɖa ɣomedʒʲeɲe uɲebiɲe veʌe vemtʃʲeʌe kako kako í dʒʲe ʈʂaʌe sɨʈɨ

sɨʈɨ ʈuko ŋɨʌewwa no sɨʈɨ ʈuko ŋɨʌew se sɨgebó sɨgebó ha ɲukʂu ha aɲe makakɨʌe moma sɨnɖa paŋɖa ʈʂag ʈʂaaʌe ja ja ɲibó ɣusso ɣusso ɲi kɨnɖa ʈʂawma se í ɖa ʈʂa ɣobó ʤe ubaɖaʂowa ubaɖawa se i ʤe no ɣa ʈukovo ŋɨɲʌe ma se ba ba ɣa aʂma ɖaɖijã ba ɣa ɲukʂu ná ʧʲei sɨna ɖaiʤowa aijaa kai se i ufowbaba se umbʲa nodʒʲewa no ʤe no ʤe no ɖaahiwʂoje ɖe notʃi je ɖe notʃi je ɖe je ɲibó haɖẓaɣ pʂɨɣi ɖẓɨbai se haɖẓaɣ pʂɨɣi je haɖẓaɣ pʂɨɣi ɖẓɨsabaɖaw bó haɖẓa pʂɨɣi ɖẓɨbai bó ma ma ma ʈʂa puʂoba ʤeliw laʤʲo ʧʲeima ɨmbʲa batʃi maa ʤow ʤow ɖaɲe ʤow ʤow ɖa zehu mɨʤɨ mɨʤɨɲe mɨʤɨgẓɨ mɨʤɨgẓɨ laʌila ɨgẓɨge ana kʂɨbo-kʂɨlo he íbaba mo vʲuʤʲo ʈo a ɨʈʂɨ je hebaba ɨgẓɨ ge kʂɨbohi kʂɨlohi ʂɨbohi ʂɨlohi ɖahiŋ ʤʲoahibi a aija no he he he mim ná lusuvʲuwʤʲe me lusuvʲuija no vʲuʈʂoba nɨna ná ɖẓu safum-miɲem a je ʌiʈuagʂɨɲʂoma sɨnɖababibó no mo ɲiʈʂobei mo a vʲugʈʂobei mo ɲiʈʂobei mɨlaʂɨŋguʤu je no ajo je vʲuʤʲe ɖẓuvʲuiŋʤʲobiɲe he he he vʲuihiwbaba se no je umbʲa se i maʌobamme ha ɖãhubi batʃi je umbʲa noɣa noɣa ba ba safu í ʃo giɣisabó ʈʂula vʲuɣlo-vʲumʈʂomʤʲe vʲubaɲeʂobiɲe ve vʲubambʲa ʈʂula vʲuɲla he he he he ʤʲokʂu mo í ʤʲe ʤʲokʂu je me vʲumgẓɨ foɲ ɖawa se aɖe ɨmbʲa ɨmbʲa sɨnɖaʤʲoɖuʂɨme ma ɲeɖẓɨʂɨw ge mapabameʤʲe mapabagbameʤʲe he mo ʈʂaʂɨŋguʤu mim na hol sɨna ʂaʈʂɨ jo ɖabʲo-ɖaɣjoɲe vʲubʲo-vʲuɣjo ɖẓɨʤʲo ɖuwa i ʌiɲɲeme se ʂaʈʂɨ jeɣa i je se ʂaʈʂɨ jo se i o ʂazɨ je ʂazɨ je ɣa se i je se ʌow je ʌoiʤʲomewe ẽ umbʲa ʂaʈʂɨ ʂa jo ɖamʤʲe ʂa jo ɖamʤʲe se mim ʈʂo law giw na naɖe naɖe me mɨka-ɣɨʈʂɨsa ɖa homeʤʲe ha ʤʲe ha ʤʲe me ʌola na gẓɨw ge paʌeba gi ɖẓeba ʈʂula ʃo naɲewe i ze ge no ge ʤuɖubugba ɖaŋhõfume sɨmsobo i ze kɨʌeɲbaɲeme gaɲ-miɣi moɖa se sɨnɖaɖa ajo ɣa aʌababi je sɨnɖalaime kai name ɖẓo vʲube mavʲuʤʲome ha gaɲ ha miɣime ɖẓo ɖabe ʧʲe ɖɨgeʤʲo ajo ɣa mim na vʲu ɖɨgemeʤʲobi he he ɨgẓɨ ɨʈʂɨmaʤʲe he he ɨgẓɨʈʂɨmaʤʲe ʂɨpʲo a naŋ nogẓɨ gemaʤʲe ʂɨpʲo kʂɨbo laʤʲeba ɖahiɲʤʲewje ɲiwa ha ɖãhubi vʲuʈʂɨwbabi am ẽ ɨɣɨzɨ ɨɣɨzɨ ɨɣɨzɨ ɨɣɨzɨ ɖẓɨ ma a kʂɨ kʂɨ kʂɨ ma ʈɨʌigʤʲo ɖubaba no kʂɨ ʈɨʌiʤʲoɖubaba iɖe ɨmisaw ɖaʤʲobaʌeme batʃi je ɣa mukʂoa batʃi je kɨnɖa la ɣoɖa u ɖaʌilaiwa u kaʌilaiwa ʤow ʤow jo ʤow ʤow jo ma ʤow ʤow jo maɖabamme ʂɨgẓɨ ɖubaluma ma batʃi je ɣa me me ɖewɖawa batʃi je gaɲ me ɖew kaʌilaiwa no ɨmiw a ɖabaʌeme no jaŋkoa ɣolbu ʂiw maʤɨɣoɲlaime ge no hama ɖaʈʂɨ ɖaɣisaw na how ʤɨʤʲowa ʈua ʤukɨʌi kɨɣaʈʂo ɨʤʲe a miɣɨ kaɣiɲɲe meɲɖaʌeme sɨna mew fu ʈʂaʤʲobamma name hama a ɣa ɖama ɖabiʌeme kɨɣaʈʂo ɨʤʲe a miɣiɲ maɲwe seje ɣa sɨnɖa kɨnɖaʤʲoʤʲema ẽbi mo aʂa mava a je miɣɨʤʲo se i nó ɖẓuma zeɲʤʲeʂoma mo aʂa fu ʈʂaʤʲo meʤʲeʂoma uwalaw how maʤiwa ẽ ɲegi mẓo ma mẓo ma kuʤʲebiʌe how maʤiw ge ʈo pu ge ʤʲe muʤu ɨsiɲ ɖaw ma pu geɣa suŋwa se ha masuɖaʌe siʃʲe siʃʲe se i suŋ ba maɖamma iɖe

suɲsoiɣa ɨmɣa na ɨmɣa na kuʈsʂo dʒ͡i mahobo ɨmɣa na ʦ͡saʈʂɨkʂaʌe ʦ͡saʈʂɨkʂaʌe ɨʌa dʒ͡ʲe no ɖaaŋla je ɖaaŋla je ʂɨɣa ʂɨɣa ɖagdʒ͡ʲewje nolɨʈsʂo ɖa lamoʂa akasababibó se bʲe ʈo ɣa patʃ͡ʲe patʃ͡ʲe ɖala ɖʐ̪ehi ge hama a aʂa hama a suhi ɖa ɖa ɖew su ɖagʂomaɲe ve jaŋkoaŋbó a usu hoɲ ho se ʈɨzɻ a sumew se í se gʐ̪amʈɨɲ se i ka ʦ͡sa ɖa ɣobamebiwje se gʐ̪amʈɨɲ se ɣe ɖʐ̪edʒ͡ʲew se i wei ago no dʒ͡ʲe ɣeʈsʂo i dʒ͡ʲe ɣeʈsʂo zɨ ʂogʐ̪uŋbanɖa ʂɨɣa ɖabadʒ͡ʲewje ajake he hehe he sɨmtʃ͡ʃi go ɖamdʒ͡ʲe he he se hɨʈʂɨ he na homewa kaʈiraɖamewa se bɨʌe ɖaabadʒ͡ʲew se haɲe kaagbadʒ͡ʲeʂomaɲe veɲbanɖa ge noɣufo a go sɨge zɨkɨʌegdʒ͡ʲebi sejobabi je no nó ʃʲedʐ̪a na ana pãɖuɣuw ho ɖʐ̪e la ɖʐ̪egʌebi no dʒ͡ʲe ɣegɖawje ha ʧ͡ʃiaɣbo gi madʒ͡ibi ɲibó no he he veʦ͡ʂɨasa aka ʧ͡ʃe kaɣibó he mɨlawtʃ͡ʃi he ɨmɨɣa na ja ha ɖa ha ɖagɲemaɲe ɣeʌe ana nó ʃʲedʐ̪a na ana pãɖuɣuw ho ɖʐ̪eʃiɣiaʌebi ho ho ge pʂ̪ɨɣ go noɣufo noɣufo se í ɖʐ̪e peahu je ho ho ɣɨve a suɖa sejo sɨʃʲe ɨlɨgɨ ɖʐ̪ɨ suglo go a je ɨʃi a sugoglo go ɣogloɖaw je dʒ͡i nɨmoa ɖʐ̪u lagʌebi nó ʂɨʈʂɨɣɨsa a ʈʂɨ lagʌebi kʂ̪a kʂ̪agʌe sɨnɖa sejo how madʒ͡iw uwalaw madʒ͡iwba ajaa lakɨʌea lakɨʌea kai ʦ͡sawɲe ɨɣɨ dʒ͡ʲe maʦ͡sawʂomebei mɨɲdʒ͡ʲe mɨɲdʒ͡ʲe ʦ͡ʂoɲʌebabi ʦ͡saɲ se i ʦ͡sawɖaʌeme i bʲe go mussu ha ha na ʦ͡sawɖawa ẽ he ɲeʈʂɨ go aʂɨma he ɲi dʒ͡ʲo vo na ʦ͡samgʐ̪ɨwa no je bʲe go fu ʦ͡ʂɨ ʦ͡sa fu ʦ͡ʂɨ he fu ʦ͡ʂɨ go dʒ͡ʲe ɖew na mo ɖaʌeɲe he he mussu pʂ̪e ʐumo he na ʦ͡sawɖawa no ajo ajo ɨɣɨzɻ ʈɨ ɖʐ̪eʌigdʒ͡ʲo veɖabei ba dʒ͡ʲe se a ʈɨbabʲa jow ɲi kʂ̪ɨ ɲi kʂ̪ɨ aʌo-ɲuw mo a a vʲu ɖaho ɲi kʂ̪ɨ ɣɨbʲe dʒ͡ʲe he a ɖa kɨʌeʦ͡ʂahi a ɖʐ̪ɨahibi ma age notʃ͡ʃi dʒ͡ʲe gɨra kãkaw kɨnɖa gɨra kãkaw ɖa laɣdʒ͡ʲemma ɖako ɖaɣiw a ɖa laɣdʒ͡ʲeʂobei ɖamdʒ͡ʲe ja ɖʐ̪ow ɖʐ̪ow ho ɖa vʲuaɲeʂowa nɨna ɲi nɨna ɲi gaɲ ɖakɨʌeʦ͡ʂowbabi nɨna ɲi í mavʲufiw ɖʐ̪uɖaɲ ja jo ɖaɲ no ɣa no ɣa nɨna vʲuɲe dʒ͡ʲe uwa ɖʐ̪ɨma ɖadʒ͡ʲeba mukʂ̪o aɲ mukʂ̪o nabó no udʒ͡ʲo malawwa na akoa aɲ í ana a vʲuija ʧ͡ʃebabiɲe vʲu vʲu ʦ͡ʂula ɖʐ̪ɨwbuwa kagua na kagua ʈokapu fuɣua fuɣua mila ɖai no no fuɣua dʒ͡ʲe malawa mukʂ̪o na aɲ mukʂ̪o na nɨlvow na vʲu ɖʐ̪ɨdʒ͡ʲo na dʒ͡ʲe ɲi luʈu lumaɲe ná sawbiɲe ve ɖasɨ-kisɨ ɖabiɲe ve ʧ͡ʃeibijeɲe ve no udʒ͡ʲo dʒ͡ʲe malaw ʦ͡ʂula ɖʐ̪ɨbaɲ ahua dʒ͡ʲe se ahua dʒ͡ʲe se aʂma í a vʲu ɖʐ̪ɨlumba aɲ ajom í no aɲ ʧ͡ʃewbuwa ma mukʂ̪om na ɖʐ̪u dʒ͡ʲe ɖʐ̪u dʒ͡ʲe aɲkʂ̪om aɲ apʲe aɲ ʧ͡ʃe no í a ʦ͡ʂula vʲu ɖʐ̪ɨɲ sejo apʲe kusum í a vʲu ɖʐ̪ɨɲ na dʒ͡ʲe ʧ͡ʃeʂoiwa aɲ ba dʒ͡ʲedʒ͡ʲe ʦ͡sadʒ͡ʲoma dʒ͡ʲedʒ͡ʲe ɖamdʒ͡ʲe ɖʐ̪ɨãvʲa no ma dʒ͡ʲedʒ͡ʲe dʒ͡ʲe no malaɲɲewe ɖʐ̪o dʒ͡ʲo dʒ͡ʲe malaɲɲe no ʦ͡ʂula vʲu ɖʐ̪ɨbame no se he he mo a vʲuhi ɖʐ̪ɨʌe no ɖʐ̪otʃ͡ʃigo haɖo udʒ͡ʲo ladʒ͡ʲowa no malaɲɲeme ʧ͡ʃe no malawa nɨlvo nó aɲkʂ̪om na ʂɨʌiw ɲi ʂɨʌiw ɲi ɖasɨ-kisɨ ɖa nadʒ͡ʲe se i ɖɨgeidʒ͡ʲobabi sɨnɖaɖa a no ubaɲeɲe ve mala ɖʐ̪aha ɖʐ̪aha ɖʐ̪aha je ge mukʂ̪om mukʂ̪om ɖʐ̪utʃ͡ʃiʂoma a je ʃʲoɲ dʒ͡i ʂɨivowe ʧ͡ʃeɖa se dʒ͡ʲe ẽ ɖaiɲeme ʧ͡ʃe ba dʒ͡ʲe kai se se lomʌiɲ se i ɲe ɖaw ge u ʧ͡ʃeʌe ɣusso ɲi ẽ ẽ se se se ɲekʂ̪u ge ajaa ʃʲopʲesa dʒ͡ʲe i ufow ʧ͡ʃeiwa se lomʌiɲ je kai name se i ʃʲo umɖo ɖawa

no d͡ʒʲe sɨna la ɖad͡ʒʲo veɖawa ajo ɲe ɖalaibije se i la ɖad͡ʒʲo ɖumaɖa se í la ɖad͡ʒʲo ɖube he he he jow he u ɖ͡ʐɨpa lad͡ʒʲebei ajo ɣa ʃʲo kɨnʌe ɨɲiɲi ʃʲomɨʌiɲʌe lomʌiɲ noɖe ʃʲomʌiɲ t͡ʃʲeiɲe ɖ͡ʐɨ ʃʲomʌiɲ t͡ʃʲeɲe d͡ʒʲe a ɖuwa o se i se i se i ɣa kɨna ʃʲobad͡ʒʲema ɖe i ba sɨ̨a je nok͡ʂumo a gɨŋ se ba sɨ̨a je nok͡ʂumo a t͡ʂ̪eŋ je no aɲi ha ɖaʂ̪ɨɲʂ̪omaɲe ud͡ʒʲobuwa ud͡ʒʲobuwa ud͡ʒʲobuwa he gaɲ ɖaw ɲiɣɨt͡ʂ̪ɨbaije ha no d͡ʒʲe no d͡ʒʲe ʃɪd͡ʒʲobaba se mola he me homg͡ʐɨlu me ɨɣɨzɨ ɨɣɨzɨ aɲa ɖ͡ʐ̪eʃɪɣiagd͡ʒʲo ɖ͡ʐ̪ɨʃɪɣiav͡ʐɨd͡ʒʲo he na ɖahubabei gaɲ je bat͡ʃɪ bat͡ʃɪd͡ʒʲe how ɖaɖawe mukʂ̫o nat͡ʃɪ je mukʂ̫oʂ̫obijo vepa ɖama ɖawe aɖe ago ago ɲew not͡ʃɪ je d͡ʒʲe ɲew not͡ʃɪ d͡ʒʲe not͡ʃɪ d͡ʒʲe ubaɖawa he je mobabʲa he na ɣa mo vʲu se ha ut͡ʂ̫o a mo ana vʲubabi je ajo ha vʲu mɨɲed͡ʒʲo a ɲibi um kɨnɖagd͡ʒʲo ɖubʲa kai ajo ge ajo mola a ɖagd͡ʒʲo ɖuluwa a ɖagd͡ʒʲo ɖuluwa ha not͡ʃɪ je ma he ka kaibije ge ʈo ɨɖ͡ʐ̪a ge kuw lakud͡ʒʲoba í no ge ɨɖ͡ʐ̪a ge kuw lakud͡ʒʲoba ʃʲew gebó ɨnɖ͡ʐ̪u me ɨnɖ͡ʐɨ me ɨt͡ʃʲebó had͡ʒʲe mo age nolu veɖaw hage lakugd͡ʒʲo veɖama sɨge lakugd͡ʒʲo nó mukʂ̫om je hogʌe mɨlagd͡ʒʲobaba aja kai he je u a ɖamɖo ɖabei ba he he mukʂ̫o ba vew he i vewbabei he he t͡ʃʲed͡ʒʲobaba seɖe nɨlvo ɖad͡ʒʲowbaba se je í í t͡ʂ̪ɨw gaɲ je no ɖaihohõfume ibó nɨlvowbó vet͡ʂ̪ɨd͡ʒʲobabi embʲa embʲa at͡ʃʲa he i ana go a ʃʲegd͡ʒʲoba ana go ʃʲegd͡ʒʲobaba anɖa uʈu ʃʲew je anɖaɲe anɖaɲe kai anɖa ana fʲusɨkeaɲe he anɖag í anɖaɲe anɖad͡ʒʲo ʈo not͡ʃɪ je sɨ̨a je me ɨt͡ʃʲe a ɖa lahuw veɖuɖa ma ubaɖa ubaɖabʲa ah mat͡ʂ̫iske t͡ʂ̪ɨw ud͡ʒʲebi he he he ilɨt͡ʂ̪oma hesa mesame fʲuagʌeɲe he i anɖaɲe anɖa ʃʲehuwbaba se anɖa ʃʲewbaba mo ʃʲew je anɖa ʃʲewbaba ɖ͡ʐ̪ed͡ʒʲowa lɨha-kɨʌi hu kʂ̫o nokʂ̫o ɖʐu pʂ̫ɨwʌeme ba fu t͡ʂ̪ɨw ɖ͡ʐ̪ed͡ʒʲoma bá fu ná bat͡ʃɪ je fu bɨ̨a ma ɖubi t͡ʃʲeiɲe ɖ͡ʐ̪ũwa ha sɨɲa ɲima no ɖ͡ʐ̪uʂ̫oma t͡ʂ̫uɖaw bat͡ʃɪ ɣusso sad͡ʒʲew it͡ʃɪ fu bɨ̨ama ɖubi sɨnt͡ʃʲe t͡ʂ̫uɖa noje ɖuid͡ʒʲowa na ɖe mukʂ̫o nɨna vepaw nɨna na ɖe ɖuid͡ʒʲobabiɲe ve ɣɨt͡ʂ̫ɨʂ̫ɨgʐɨ he i d͡ʒʲe ɖubabʲa ɖuwbabʲa not͡ʃɪ je not͡ʃɪ je ɨjaɲ a ɨmbu a je ge ɲeɣɨma ge kala ɣoɖaw je ke ge d͡ʒi sufid͡ʒʲod͡ʒʲema ajo muhumsa na ɖɨge ho se ɲeɣɨma ge kabaɖamme se fu je me maɖakɨt͡ʂ̪ofid͡ʒʲobi t͡ʃʲeɖa ɖ͡ʐ̪o d͡ʒʲe se i ɣeɖama t͡ʃʲeho ɣeɲeme i ɖe ba je ʈo hoɖuw ɲeɣɨma ge ka ɣo lad͡ʒʲew se fu bá fubi je i ɖe mɨʈɨ ʌiid͡ʒʲoba se t͡ʃʲeɖa mɨʈɨ ɖ͡ʐ̪uʌiɲ iɖe ɖ͡ʐ̪oɖe ɖ͡ʐ̪uɣeɲ ɖa ɖaa hola se t͡ʃʲeho maɖaɲe t͡ʃʲe sɨnɖaɖa ajo ɨʌaze ge kaʈu-kaɣoaɖaʂ̫obi je sɨgowʂ̫ɨ d͡ʒi sula ge nut͡ʂ̪o nut͡ʂ̪o bɨɣam naɲe bumɖ͡ʐu ɖaɣid͡ʒʲoba ge nut͡ʂ̪o na ɖ͡ʐɻagd͡ʒʲo ge bɨɣam na ɖ͡ʐɻagd͡ʒʲo lɨgʲe la bɨɣam na lɨgʲe lafid͡ʒʲe lɨgʲe lafiʌewe malɨgʲe lafid͡ʒʲe malɨgʲe lafiʌewe bɨɣam na ɖ͡ʐɻagd͡ʒʲo sɨna fu lat͡ʂ̫ud͡ʒʲew fu je sɨna lat͡ʂ̫ud͡ʒʲew fu je ge ɖ͡ʐɻa ɲeɣɨma gebaʌeme not͡ʃɪ na anɖawbaba ma fʲuʃɪwwa se apʲew mafʲud͡ʒʲo ɨʃɪ apʲew hoɲe ɖubiw na mafʲuawa se he fʲud͡ʒʲo na fʲu kai jow he mukʂ̫o ɖ͡ʐ̪oŋa í ɲepʂ̫ɨ í ɲed͡ʐ̪a d͡ʒʲe ɲi kʂ̫ɨ fʲuʃɪ fʲuɣɨɖa d͡ʒʲoagʌed͡ʒʲebi ubala i d͡ʒʲe i d͡ʒʲe ɖãhuw kĩhuw mukʂ̫o aʂ̫oje no sa na kaahi ɖagʌeɖabaɲe ved͡ʒʲo aʂ̫ma anɖaɲe ha umbʲa ɖ͡ʐɨhuiʂ̫ɨme ako na

ɖadʒʲo dʒiɲe je mim a je ba ba he he ɲi kʂɨ he ze ɖakeɣiɲ a ba mava mava hohuhimaɖawa no ɣa mãhuwa kew kew nɨna ɖaʂobiɖa ba hama hama maʃʲeimaɖa notʃi dʒʲe ʃʲefiaglaʂoibei anɖawbabei aɖe ɨʃi ɨʃi ge suɖʐum ʈow se i ho lawe ambʲa se nɨna mim ʂɨziɖa ʈowba ɣoɖa ʈowbabiʂime maʈodʒʲo mɨlawbaɲeme lɨha-kɨʌi huʂɨɲim ze ze ɲi ɣusso no a aɲa ʂɨtʂɨw kaku ɣoɖabi a a ɖaŋ ɲetʂɨ guŋ a mãhubije ʈʂa ɣow ge je olɨgɨ se i lɨha-kɨʌi ɲukʂu na olɨgɨ se i me me ma ma ʈʂa ɣowɖaw ɖaɣiɲ vi ɲe bó ɖʐu dʒʲe maɖaw sɨnɖaʈʂɨɖamma bua ʈʂa ana lɨha-kɨʌi vi ɲe ɖadʒʲodʒʲe ɖʐu dʒʲe maɖabi fumge fumge fumge nɨna ɲi vi ɲe je dʒʲe lame ʂɨpʲo padʒʲo saw-sam hajo magʲeɣidʒʲo lɨha-kɨʌi bo lɨha-kɨʌi gaɲ je ugõ ʌiʈʂikʂaʌe kai no ʃʲefiagma ɖadʒʲebei mazɨɖa hoa na se ná na padʒʲoʂowa se fsɨ ɖʐe se na padʒʲoba ẽbi ano ibó ibó akɨʌamdʒʲe humo kumdʒʲe ɣa ɖa ɣa i ɣa ʈʂafi ʈʂa ɣodʒʲobi batʃi dʒʲe vʲufiahimma mo vʲu je ana vʲuhuwbaba se guɣow ge guɣow bá notʃi guɣo fodʒʲewa udʒʲebi notʃi ma notʃi ɨʂakʂɨ aɲasaɖawa sɨnɖaɖa ʂakʂɨ mapusaw he nɨna ɲidʒʲe mim ɖamdʒʲe muhu ɖamdʒʲe ɨʂakʂɨ usso ɖew na ɣofidʒʲo se ɨʂakʂɨ ɲibiw se i ɨɣɨbʲe ufobó kʂɨ he he he ɨɣɨbʲe kʂɨ je bó aɲe ɖʐugobodʒʲe nadʒʲo sɨnɖambo se i notʃi se he he ɖadʒʲewje he kai no dʒʲe abei nó ɲiɲi jow jow a he ɲeʈo ʂɨvʐɨw he ʈo jow a kɨɲa tʃʲe hoʌe ɣusso go jow ɣusso go ɣusso kɨɲa tʃʲehoiʌe ma jow he he jow je jow jo aʂma je ma jow jow ɲukʂu na go tʃʲew ɣusso ɲi kʂɨ ɲegi kʂɨ he jow ɲegi kʂɨ jo odʒʲe biʂa odʒʲe biʂa jo ɣɨʈʂɨɣe a a he he he jow he a aja sadʒʲew ɲikʂɨ awu saw he he jow a he he mo vʲuɲe he he ɖaɲe he í laɖɨgeʌeɲe he ɣusso ɲi haɖo tʃʲemedʒʲe he he ɲi kʂɨ mo vʲudʒʲew i a ge ɖʐuguw-ɖʐuʌiw na ʃʲe ʃʲeʌeɲe ʃʲemedʒʲe aɖe ɣusso na se hoa ná anɖa gɨɲbamew ɣa he anɖaɲe anɖa ɖakɨʌe anɖa vʲuʌeɲe ɖaw ɖawbamebiɲe na dʒʲe ɖãhudʒʲo kĩhudʒʲo se i i tʃʲeɖa he he ɖaw he i he ɲi kʂɨ sawɣiw nó ɲiɲi je ahuge awu i itʃi ɲukʂuʈʂo ɲukʂuʈʂo a ɖudʒʲolu tʃʲeiwa itʃi se ɨɲiɲi je mukʂo mukʂo tʃʲeɲe se í ɲiʌewwa nó ɲiɲi je mukʂo nó ɖe aʂma fomsow aɖe name aʈʂɨ ɖʐɨɖuɣiɖaba ba dʒʲe fomsow ma ow no ɖe ba je ba je aʂa gɨɖʐɨɣiamaɖaɲe ve hoʂɨɲ aɖe ɨmbʲa ma mukʂoa ba se sɨna ɖa se i tʃʲewba mukʂo vepaw kipaw tʃʲewje he i tʃʲewbaba aɖe umbʲa nɨna na nɨna na ɲeɖʐa ɲeɖʐa dʒʲe ɖamɨsɨa ɖamɨsɨwe mukʂoa udʒʲebawei uɖaba mukʂoa kai ba dʒʲe kamʲoɲɖaba he ná a ʈʂɨdʒʲoɖabijã umbʲa umbʲa um ba ba batʃi je ʂɨkʂɨ pulo lagdʒʲeba wã mo aʂa he je ɖʐɨdʒʲodʒʲeluma ɖʐɨdʒʲoɲe veija anɖaɲe í anɖa í ɣusso ɲí sɨʂa je he he mo vʲu itʃi sɨʂa he heimme lɨme-lɨmew anɖaɲe he jo anɖaɲe dʒʲokʂu jo mo jo ba ʂeʈʂɨ jo ʂeɣa jo he he he jo he he sɨ jo kakɨʌewbahobidʒʲe he ɖʐo jo he ɨɲiɲi dʒʲe ɖʐoɣgi tʃʲewme ɖʐoɣgʐo dʒʲe vʲuba ɖʐoɣgi dʒʲe vʲuwba sɨʈʂam dʒʲe vʲuwbama kʂɨŋ je ɨɲive aɲe ɨgɨbʲe ɨgɨbʲe ɖahiŋ se he uɖawa he ɖʐoɣgiɲe ɖʐoɣgʐo na kʂɨ uɖa kʂɨŋ je ʈo ana he ɲe ɖaw tʃʲebaʂowa he je he he mo ge he

ibaʂobʲa kʂiŋ i liha-kiʌibó uɖabiʌeme batʃ͡ʃi dʒ͡ʲe batʃ͡ʃi dʒ͡ʲe udʒ͡ʲebʲa anɖa ɣizebabiɲe tʃ͡ʃʲe lamba gi labʲa gi laʌebabi jow ɲi kʂi mim na ʈʂaʌe ɲi kʂi dʒ͡i voʈ͡ʂa ba voʈ͡ʂa se a ʈʂi gibi no ʃʲo ʈʂi ʈʂi ʈʂiɣi ʈʂi gi laʌe ɖ͡ʐeʂa ɖ͡ʐeʂa ɖu hosamadʒ͡ʲe ɖaɲe jo me pʂemadʒ͡ʲe ɖa ɣiɲɲave ba ɣuma ɣudʒ͡ʲobama ɣuma ɣuma je ɖe vo na maʈ͡ʂa moma aɖe se ukussu je name niɲa se umu jo ʂipʂehiije niɲa na palʈʂu-palʈʂu ɖa zebabi ɖ͡ʐigdʒ͡ʲo ɖahiwa aɖe se name vo je ɖe he kiɲɖa ʈ͡ʂa muloa o ku ɖʐubamme se itʃ͡ʃi umuzu ukussu je ɲidʒ͡ʲoba wã aɖe ku ɖamdʒ͡ʲe igʐi ge suɖ͡ʐuluima ɖe siɲɖa ba bágʐi jo bágʐi jo ʈakʲoibama se ma no vebo bo voʈ͡ʂa aʂa siɲa ɣuije igʐi jo ʈakʲomaɖabiɲe ve he ana ɖa ɖawbaba kʂi ɖ͡ʐi se a anago ɣi a haŋe kadʒ͡ʲeʌe kai udʒ͡ʲebei udʒ͡ʲebei hana ɖa he sijedʒ͡ʲege nomdʒ͡ʲego dʒ͡i lawbuwa ane ahuge aki paɣam í zuʌewwa niɲa na tʃ͡ʃʲekʂo tʃ͡ʃʲekʂoa veʈʂikʂaʌe ana afafsiw vehuɖawa niɲa nama niɲa na siʈu-ɣiʈu tʃ͡ʃʲekʂo tʃ͡ʃʲekʂoaʈ͡ʂiiba hedʒ͡ʲe ahuge aki paɣam í zuʌewbaʌeme se i dʒia la ɖaɲbaʌeme ẽ ɖ͡ʐoɣgʐowa um ɖ͡ʐoɣgʐo mo ɖ͡ʐoɣgʐo í la ɖa se mome ɖ͡ʐoɣgidʒ͡ʲe ubuwa ha gaʂiagdʒ͡ʲo ɖahiwa ma ɖafiwʂowa se me ɖamgʐi-ɖamɣiw siɳɖaɖame tʃ͡ʃʲe kuʈ͡ʂuɣʃi kuʈ͡ʂuɣʃi ɖaɖaje ubaʌeme ẽ anɖa ɖawbaba em um ẽ ẽ ɖ͡ʐeʂiw ʈʂaʂiwsawa he ʈo kaɣage ɣoɖaw ʈʂaʂiw ɖãhuɖijã se í ijowwa ʈʂaʂiwdʒ͡ʲe ɖ͡ʐimbi tʃ͡ʃeiɲe ɖ͡ʐiwwa í zuʌewwa nomdʒ͡ʲe ɖige nomdʒ͡ʲe tʃ͡ʃeɲe ɖuwwa ẽ ahuge ɲi aŋasaluge ɖ͡ʐiwba ana ɖa vʲubaba sadʒ͡ʲew zebsaw kiʌeɣiɖ͡ʐegʈ͡ʂolaiba ana ɖa ɖawbabiʂime he kai aɲa apedʒ͡ʲodʒ͡ʲemma udʒ͡ʲeba wã atʃ͡ʃa he mo ɖaʂiwje kiɲɖa ɖaʂidʒ͡ʲowa he a kiɲa kina kiɲa kaija ɖ͡ʐi ɖ͡ʐi ba me afafsiw ɖaima no no age hiʈʂigahiwe kai udʒ͡ʲemma haɖo tʃ͡ʃeme ba ba gaɲ ɖaibi se ba gaɲ ɖakiʌedʒ͡ʲo ɖai a noje baɖʐa ka ɖago ɣobamme mau vedʒ͡ʲo moma nomdʒ͡ʲego se hoɖuw ahu ahugo na na se hoa na ibʐaw na ɖ͡ʐiɖamdʒ͡ʲe na ʃʲoɲ-siɲ zuʌew na na he he jadʒ͡ʲe he ɲi ʂikiʌeʈʂoʌeɲemadʒ͡ʲe ɲidʒ͡ʲe he he he ɖaɣifiʈʂoɖaw gaɲ-miɣiwe he he ha sia ha sia ɖ͡ʐoɣgʐo mo vʲubamme he ɖ͡ʐoɣgʐo í ɖa vʲuwbamma no kigogvodʒ͡ʲema no kigoivodʒ͡ʲoma kai namedʒ͡ʲe anage niɲa adʒ͡ʲe maɖafiwma me ɖamigʐidʒ͡ʲo ɖaiwa umbʲa umbʲa he mo í ɖaʂilaʌe ɖew anɖadʒ͡ʲo ɖu ẽ a kʂi ɖ͡ʐi pʂiɣi pom ɣe ɣe veʂiʌe ɖadʒ͡ʲowei name he iɲiɲi ɖ͡ʐoɣgi he i he í ahuge zuʌew se mukʂo iɲiɲi paɣam i ha iɣibea ʈʂaʂiwsa ɖãhuɖaba ɖãhuɖaba sintʃ͡ʃʲe ʈʂuiʂime he he aʂma ɣoɖaw asa ijow tʃ͡ʃʲeiwa wã se mukʂoje mukʂoje pʲohumma siɳɖa ba ɲiɲi ba ɲiɲi ha tʃ͡ʃʲehoiʌe sadʒ͡ʲew ɣussosa zebsaw kiɳɖa koʂoagʂiɲʂoma no se sinabahobidʒ͡ʲe no no he he he he ʈʂupafia he koʂoaʈ͡ʂo migʐiw ɖ͡ʐuvewe ba ɖ͡ʐiŋŋe migʐiw ɖ͡ʐuvewe ma ɖamdʒ͡ʲe ba babó ɖasibaɖawbó ha iɳɖala ɖakiʌegbaimebije moje umbʲa hiʈʂisaje ʈogdʒ͡ʲema tʃ͡ʃʲew nó nomʂuge gʲo ʈogdʒ͡ʲo ɖaiwe he ɖ͡ʐutʃ͡ʃi ɖ͡ʐu hiʈʂisama lahuaha laʈʂikʂaʌewe he dʒ͡i ʂopiɲedʒ͡ʲo ɖaladʒ͡ʲehi ʈogɲewe nomʂu a dʒ͡i ʈ͡ʂaʈulogdʒ͡ʲo ɖaladʒ͡ʲelai noje ɣe haŋe ɖ͡ʐeɲeʂomaɲe ɖaladʒ͡ʲe se abó haŋe ɖ͡ʐegdʒ͡ʲodʒ͡ʲe ɲibi dʒ͡ʲoɣfo

ɖume dʒʲoɣfoge ʎiʌidʒʲobabi kai udʒʲebei he mo í vʲuje hanɖa vʲuwhobidʒʲe anɖaɲe he itʃi hanɖaɖa a he he agodʒʲe a kʂʲɨ ɖʐɨ pʂɨɣi pom ɨmiw vʲudʒʲomedʒʲe he he pom he íbi sejo ɖew vʲudʒʲomedʒʲe he i a kʂʲɨ ɖʐɨ pʂɨɣi pom ɣe mʐo mʐo kadʒʲowa mo mʐo kaɖa a gʐɨmo tʃʲeɲe aɲa ɖʲam sɨna kaʌidʒʲo i ʈo he he pʂɨɣi ɖabaɖawbo i ɨmiw vʲudʒʲoɲe ɖabaɖawa anɖa he ɖaʂiʌeɲe he ɖaʂiw he sɨ uvʲubi uvʲu í gʐonɨaʈʂo gʐoʈʂoʌe í ɖadʒʲobi ʈʂukuɣdʒʲobi sejo he he ulbowsa ulbowsa a gʐodʒʲo hinɖa ulhu aʌa dʒʲoaʈʂodʒʲobi sejo ulhu aʌa dʒʲoaʈʂoɖa a he he anɖa kakɨʌedʒʲo ɨtʃidʒʲe ʂipo ana he mo vʲudʒʲo siʂa ɖawjedʒʲe ʂipo anɖalaɖa a he he anɖa ɖaɖa a he ɖaɲe he ana he ɛ̃ ɣusso ɲi mim na ʃʲogiw migiw saɣo-mʐoɖʐɨ ʈʂɨ gifihiw se se hejo kakɨʌewbaba he anɖa hejo ɖaʂilaɲe mo í hinɖaɲe hana ɖaɖa he í moɲe tʃʲekɨʌewje he ibaba he sɨ ɨɲiɲi ɖʐoɣgʐo ɖʐoɣgʐo he i nomdʒʲege nomdʒʲe ɣogoge nomdʒʲe tʃʲeɲege aʂma ɣoʈupʲusa sɨge ɨjaɲ a ʂisabaɖaʌeme ahugo na zuhiʌeɖaw paɣam mukʂo paɣam í zuʌew sɨ se ibaʌeme hinɖa hedʒʲe fuwgomɖo dʒi fuwge dʒiɲe dʐow dʐow dʒia laku sɨgo gʐo a laʌiku dʐukuʌugo veʌeɲe he jow he vʲudʒʲoɲe ve he vʲuʂila he vʲu vʲudʒʲew hebaba muɲosa ɨlgɨ ɨsiɲ tʃʲaɣi gɨɣampu se ahu ge he i ɖʐo dʒʲe he i ɖa ʈʂake ʂiwbaba kʂɨhua ʈo ge ʈo no ge veaha jow ɣusso go ha hubʲe tʃʲewʌe he hubʲe je muɲosa ɖʐɨhua jow piɣi ba wo piɣi sejo haɖʐaɣkʂɨ jo ɣɨʈʂiɣe he a jo a no no ɲiɲ dʒʲeliwmewe no aɲkʂom ɖʐo kʂɨ ɖʐo sibe je lakuʌe kinɖa ʈʂɨ ɖawma se i ɖʐo ʈʂui me ɖʐɨdʒʲoɲe ve no se i ɖʐɨw dʒihime he a go he noʈʂɨ ɨɲi ajo ɣoɖaw he i no ape i ɲiɲ ago tʃʲewmewe i dʒʲe zebsaw natʃi a kaw sesejo sɨgo se ɨdʐa jo ɣoɖaw se mimsa se i i ɲiɲ je ʈo ape ajom ɨsam i dʒʲe zebsamam sejo sɨge pʂiɣ go ɨɖʐa go ɣoɖaw i aɲhobi dʒʲe ape ajom i na ná saɲeɣ ʈʂɨ je kinɖawma ɨsam í me ʈʂudʐɨdʒʲo sɨna tʃʲeɖa ɲi dʒʲe se i ɖʐɨdʒʲo hodʒʲoɲe ve he dʒikuɖaw jow a ɲi ʈʂɨ je kinɖa sibe je lakuʌeɲe kinɖa ɖawma nakʂɨ saɲeɣ ʈʂuwʌe ɲi dʒʲe se i hodʒʲoɲe ve dʒikuwme ɣaʈo ɣɨvʐɨ sɨbelgɨ je ɣaʈo ɣɨvʐɨ mola no aɲkʂom nawa ɖʐo mola ɣɨɖamdʒʲe he i gɨlɨdʒʲew he i uvʐo ɣɨvʐɨdʒʲoʂime ana ɖa ɣɨ ʃʲela he dʒi keɣiɖaw ɲi dʒʲe me ʈukedʒʲo kamʌe matʃʲa muɲosa tʃʲewbiʂime he ana vi go lakuʌeɲe gi kakuʌeɲe sejo anaɖa gɨlɨʌeɲe sese ana ana gɨlɨʌeɲe sese ana he ana ɖaʌeɲe ɨbo na mi pʲedʒʲo ana vedʒʲo sinɖa sejo kuidʒʲowa sinɖa sɨbelumo ana ɖaɲe he ana ana ana ana ana ɖawbaba ɣaʈo he ɖuw je he ɖuw je he age ɣɨdʒʲowa ana ɖaɲe ɣɨdʒʲowwa gaɲ dʒʲe ana ʂipʲo ʈʂɨsbʲe-ʈʂimɖow veɖaw he ana ɖaɲe ɣɨdʒʲowwa sinɖaʌe sejo ulumo he ana tʃiɲjoʌeɲe he i ava ʈʂadʒʲo he í ʈʂɨ ɖadʒʲoba he i ʈʂɨ ɖaʌeɲe he ana ge mʲodʒʲo hu ʂiʌeɲe lɨkɨʌew mowa ʈʂula pagʌeɲe sejo lɨkɨʌedʒʲo mi pʲeʌiwɲe sejo lɨkɨʌedʒʲowa sinɖa mi pʲeʌigdʒʲobaba se ku dʐuwɲe se jalumbo ʈʂiʌeɲe he ʈʂɨ he ɖaɲe ge mʲoʌeɲe se uhu ʂiɲe ɖawbaba ɛ̃ lɨkʂoaʌe piɣɨhuɲe lɨkʂoahuɲe he i udʐu ge ʈʂo sibe ulumo he gɨɣampu ava

t͡ʂad͡ʒʲo t͡ʂɨ ʈ͡ʂɨʌɐɲe jalu sina ʈ͡ʂɨʌɐɲe ge mʲoaʌe se ɲegi pi pum ved͡ʒʲowa sinɖawɲe sejo t͡ʂɨ kakɨʌed͡ʒʲowa jalu mʲow ɖ͡ʐɨwba jalu mʲowbi he i ahuagowbi ɲegi sɨbe t͡ʂɨboʌe kʂɨhua ɖ͡ʐɨhua hu me pʂɨd͡ʒʲo ɨvʐ̫ɨ sinɖaʌe ɨvʐ̫ɨ ko laɲ d͡ʒʲe ɣi ʈud͡ʒʲowa se ba ʈ͡ʂuɖ͡ʐɨmewe u ɖaɲe t͡ʂa ʈu ɖ͡ʐaha-pɨlha ge aɲ ha maʌiw ʌaɖamd͡ʒʲe ba ɖaɲe t͡ʂad͡ʒʲo ɖase he ana uhu ɖ͡ʐ̫ɨ ɣiɲe t͡ʂɨ ɣiɲe ɖaɲe ɖ͡ʐ̫ɨd͡ʒʲo t͡ʂɨ ɣiw d͡ʒʲe ana ɖ͡ʐo ɖ͡ʐo ɖ͡ʐow ɣid͡ʒʲowa ẽ ẽ kai aɲa he ɖ͡ʐ̫o sɨbe jo kinɖaɲe t͡ʂɨ ɖawma no me ʈ͡ʂuɖ͡ʐɨa ɖ͡ʐaha pɨlha ɖ͡ʐ̫o ɖ͡ʐ̫ɨʈ͡ʂaʌɐɲe ɲi d͡ʒʲe ɖa ʈud͡ʒʲo he i ana gɨlɨd͡ʒʲobi sinɖaʌɐɲe he i gɨlɨfiaʌɐɲe kinɖad͡ʒʲobia ɨbo na ane mi pʲed͡ʒʲoma he ulumo je aɲa he je aɲa goʈa goʈaɖaw se i he i ava ɖa t͡ʂad͡ʒʲoma ɲi he i ɣusso nat͡ʃʲi ava t͡ʂaw d͡ʒʲe he ibaba ũ he í kinɖad͡ʒʲowa huʂɨ ʂɨvʐ̫ɨd͡ʒʲoma ge sinɖa hu lɨkɨʌehuɲe kud͡ʒʲoma mo kinɖad͡ʒʲowa se hu ŋɨ sese a t͡ʂ̫ula he í kiad͡ʒʲobamma sinɖa i kinɖa ɖ͡ʐuw kinɖa ɖaŋhud͡ʒʲowa he i ane ɖ͡ʐuwɲe he i he ud͡ʐu sesa a he i t͡ʂ̫od͡ʒʲobamma he ha t͡ʃʲewwa sɨbe ulumo sejo he i je sinɖa ɲi he i ava ɖa t͡ʂ̫ad͡ʒʲo ũ sinɖaʌɐɲe kinɖaɲe kakɨʌew sinɖaʌɐɲe he ava na ɖafiawɲe he na kinɖa kakɨʌet͡ʂ̫o t͡ʂɨ kinɖa kakɨʌed͡ʒʲobia he je he je ɨkɨɲ ɖagɖaluba he ɖ͡ʐimma he i sinɖa kɨɲa ka sesa a í ɲi uhu lakɨʌe ʈud͡ʒʲowa ɖ͡ʐɨhua sesa he i ana uhu kakɨʌed͡ʒʲo he i ũ he je kinɖaɲe uhu ɖuma aɲa a hu pʂɨt͡ʂ̫od͡ʒʲoma ɲi he ane uhu kakɨʌeɖawa ũ he ane uhu kakɨʌe maʈ͡ʂuɲewe no he i me kew ʌahuɲe ʈud͡ʒʲobuwa ũ aɲa ʈumona d͡ʒikulai ge na he na ʈuked͡ʒʲobaba ũ ɲi t͡ʂɨ ɣiw je d͡ʒʲe ha ge t͡ʂɨvʐ̫ɨ í kimʲat͡ʂ̫oiwa ũ sinɖaʌe hu i ʂɨʌɐɲe sa ɖaʌɐɲe anaɖa kimʲaʌɐɲe anaɖa anaɖa ɣid͡ʒʲowa ũ sinɖa he i je uhut͡ʂ̫o ũ ma maɣiw í uhu t͡ʃʲewwa he i ɨlɨʃi t͡ʃʲew hebame t͡ʂ̫ula ɖabaɖawa sejo he iɣi mɨt͡ʂ̫ɨfu he i ukʂumo sejo age he i je ahu ge kart͡ʃɨɲ t͡ʃʲew se lɨhakɨʌi na t͡ʃʲewa he he i d͡ʒʲe ɨlɨʃi t͡ʃʲewbabi he i hu kaw t͡ʃʲewa he i pu he i d͡ʒʲoɖa he i fɨgɨɣa he i at͡ʂ̫ɨ age he i je at͡ʂ̫ɨ he ud͡ʐu je nɨna gʲow sejo he i iɣi mɨt͡ʂ̫ɨfu ɖ͡ʐ̫eʈɨliɣiw t͡ʃʲewa jalu t͡ʂɨpʲowgo je akása a se i iɣi mɨt͡ʂ̫ɨfu t͡ʃʲewbi se he ɖ͡ʐ̫eʈɨliw i iɣi mɨt͡ʂ̫ɨfu ɖ͡ʐ̫eʈɨliɣiw t͡ʃʲe sesejo he i ukʂumo he i kart͡ʃɨɲ sejo age he ɨɖ͡ʐa go he i je ɖ͡ʐubʐ̫ɨsɨ mɨʌɨsɨ iɣi ɖaw t͡ʃʲewa iɣi ɖaw he na makivobamme homgʐ̫ɨd͡ʒʲoba ɨʂɨlɨ-ɨgɨɖ͡ʐɨ hoɖud͡ʒʲoba he na kivoɖaʌe howsa kakɨʌebaibi se he na maɖavobamme i je ɨʂɨlɨ-ɨgɖ͡ʐɨ homgʐ̫ɨd͡ʒʲobi sejo iɣi ɖaw na d͡ʒʲe ha i ha je kid͡ʒʲod͡ʒʲema ha i ha je kid͡ʒʲod͡ʒʲema maɖaŋhuad͡ʒʲoba se he na kiɖaɣa ajo ho hoɲe iɣi se je ɖaʌiwbabi he na he i je ahugomɖo ɲi mɨɖ͡ʐ̫ɨ ɣusso kad͡ʒʲo nut͡ʂ̫o nɨge kad͡ʒʲo ɲi je hebaba se he i je he aʂma ja lɨhakɨʌi na polu t͡ʃʲebi ahu ge polu maʈ͡ʃʲewwa polu ukʂumo ɖaw ʂaʂɨw polu sina t͡ʃʲew se i age ɲi mɨɖ͡ʐ̫ɨ ɣusso na d͡ʒʲe maɖaw he he polu he iɣi he ʂaʂɨ polu t͡ʃʲeɲe he iɣi i ɖaw ɖɨge ge ud͡ʐu go go nut͡ʂ̫o na na ʈ͡ʂɨw sinɖa a go ɲi ɣusso na d͡ʒʲe mɨɖ͡ʐ̫ɨ ɣusso na d͡ʒʲe ana polu luw je sɨge nut͡ʂ̫o na ɨɖ͡ʐa ɖaɲe ɲekɨ ɖaɲe veɲe nat͡ʃɨge aʂma ɲekɨ d͡ʒi kuɲu d͡ʒiɲe d͡ʒilaisa sɨgo na na ʈumona zɨgʐasaw je he ana

polu zɨgʒ̀asedʒ̀ʲobi t͡sʂɨpʲow ʂaʂɨ t͡sʂɨpʲow ʂaʂɨ polu ana zɨgʒ̀asedʒ̀ʲo sejo gémso ɖʐ̀ɨsedʒ̀ʲobi sɨnɖa ago na na ha laʈuwwa ago na na laʈuw je lapapʂ̀a ʂapʲu labʒ̀ɨ sesejo aʂma fu ɖa kʂ̀ow t͡sʂɨ ɖa kʂ̀oɲe sɨna gɨʈudʒ̀ʲo sejo he ɣusso ɲi óliɡɨ ɣusso ɲi óliɡɨɲe óliɡɨ je ɖuliɡɨʎeɲe he i ana kapɨɣa aɲa aɲa aɲa aɲa ɖa ɖa ʈʂ̀o ɖʐ̀ɨ-ɖʐ̀ɨ jo laʈudʒ̀ʲo sɨnɖaɖa sɨgo na ɣu ɖʐ̀ɨsedʒ̀ʲo nut͡sʂo ɣu ʧʲeɲe ja je makakɨʎeba ahu ge nut͡sʂo ɣu ʧʲeɲe udʒ̀ʲu aɲa aɲa me t͡sʂumɣa-t͡sʂumɣu ɖaɲe aɲa aɲa ɖew sɨna se i kɨve aɲa aɲa gudʐ̀u gudʐ̀uɲe ɖʐ̀ɨsedʒ̀ʲo he polu ʂaʂɨ t͡sʂɨpʲow ʂaʂɨ polu gémso sɨna ɖʐ̀ɨsedʒ̀ʲo fugulu ɖʐ̀ɨsedʒ̀ʲo kű́ʂɨ ɖʐ̀ɨsedʒ̀ʲo sesejo ɨʃɨɖʐ̀ɨwsa ɖʐ̀ɨsedʒ̀ʲo se ɣusso ɲi ɲu go ha ʧʲedʒ̀ʲodʒ̀ʲemma he i ɖʐ̀ɨw ʧʲewbi he i t͡sʂuw ʧʲewbi he i gʐ̀ow ʧʲewbi he i giw ʧʲewbi he i ʧʲewbi ɣusso ɲi ɲugobo aɲa ɖubaba sesejo he na he dʒ̀ʲe ɖʐ̀ɨw ʧʲewbaba ɲi ɲugobo ɖʐ̀ɨmɣow je uʈʂo a ɖudʒ̀ʲowa ɖʐ̀ɨmɣow ʧʲew uʈʂo a ɖudʒ̀ʲowa he i maʧʲewwa ɖʐ̀ɨmɣow ʧʲewje me sama a ɖudʒ̀ʲowa sɨnaɖamdʒ̀ʲe he dʒ̀ʲe ɖʐ̀ɨw ʧʲewbaba sejo he i dʒ̀ʲe ʧʲewbabi he i t͡sʂumɣo ʧʲewbabi sɨna ʧʲewbaba ɲiw ɖut͡sʂɨwʂowa i ɲiɲ a kɨɲa ɖubamabo ɣusso ɲi ɲu go dʒ̀ʲe ɖuʂowa se he i akamɖo ʧʲew ɲiba hebo t͡sʂula ɖʐ̀ɨw ʧʲeabaɖabama gimɣu ʧʲeɖamdʒ̀ʲe udʒ̀ʲo ɖubabiʂime siɲababa ahu go bʐ̀ɨga gobi bʐ̀ɨga go lu kawbi he ʈʂɨʈ͡sʂowbabi he ana se ahu ge ɲi ja he nut͡sʂo na je he na miʂiɲ jo maʈʂɨwa na je gʲemsomso gʲemso jo na nuɖʐ̀o mű́ʂiɲ ɖakɨʎeɲe gʲemso miʂiɲ jadʒ̀ʲeku sɨge nut͡sʂom na gʲemso jo ana iɣi ɖa luɖaʂowa sɨnɖa dʒ̀ʲe he mʲe he i ku laʎeɲe kuʎeɲe se jo mʲe se i mʲe ɖaʎeɲe fúgulu umu je i puɣu puɣuɲe ana lɨba ge ʃʲobo ʈɨke laʎeɲe ana miʂiɲ ɖa ɖa ana dʒ̀ikɨɣɨ dʒ̀ikɨɣɨɲe udʒ̀ʲu aɲa aɲa aɲa ɖaʎe ɨva ɨva ɖaʎeɲe se je kudʒ̀ʲo se me naɲe kuʂɨɣdʒ̀ʲo kuʂɨɣʎeɲe sɨge t͡sʂumɣo sɨna ku laʎe sesejo na he polu ʈʂ̀ɨɖawbaba se natʃ̀ì go la luɖa miɖʐ̀ɨ ɣusso polu ʧʲewbabi se nut͡sʂo na poluɲe ɖʐ̀u matʃ̀ʲebi miɖʐ̀ɨ ɣusso polu ʧʲebaɖabi se anó natʃ̀ì go la la ɖaw he galkew gaʎikew ɨʈʂ̀ɨ je nut͡sʂo na galkew he iɣi he i he iɣi je nut͡sʂo na kɨnɖa galkewwa ʧʲe hoʎe na na he iɣi je ɖʐ̀u ɖadʐ̀ɨwwa ʧʲe hoʎe ʂagɨɣa na ɖadʐ̀ɨw se ʂagɨɣa je ha jo ʎahuwa ʧʲe hoʎe i dʒ̀ʲe nɨnaʂo ʂagɨɣa i dʒ̀ʲe se ʂɨpʲo mimsa upu gʲe ʈʂ̀ɨɣɨŋ ʈʂ̀ɨɣɨŋ na se na i nabo iɣi i hów fo ɖafoŋ se mimsa se iɣi i how fo ɖa foŋ ɖawɲe je hoʎe i hoʎe aʂma t͡sʂula mimsa a ɖa dʒ̀ikɨʎea i dʒ̀ʲe gʲe ʈʂ̀ɨse ba aɲa gʲe iɣi howsa ʈʂ̀ɨŋ je aɲa gʲe iɣi ʂɨpʲo howsa howsa ɖasɨɖawʎe ba i maɖa fofiɲɲa ba ɖebi fow ɖaabaɲa ʧʲewɲe se i ɲeɣɨzɨ aɲ ʧʲedʒ̀ʲodʒ̀ʲe ʧʲedʒ̀ʲobaɖabija se ibo ɖebiɲe maɖaŋhuʎebi ɖa ɖebiɲɖamdʒ̀ʲe no maɖa fofiɲdʒ̀ʲoʂa ɖebi í ɖamdʒ̀ʲe no fow ɖadʒ̀ʲobaʂa ɨbʐ̀am i ɖʐ̀ɨw je i sɨna ʧʲeahuɲe i lusujvuʎe kaʎi ge ka i í ʧʲemu ke ba jow jo ba no dʒ̀ʲe ba fow ɖadʒ̀ʲobabiʎe ʧʲebamme ba ʂagɨɣa ʎaʎeɲe ana ɲe ana ukʈʂ̀u ukʈʂ̀u sɨna ana ɨla-ɨʈʂ̀a sɨna ge se ba gʲe iɣi kɨɲa ɖasɨɖama sɨna ba se í ɲe í vaɲe ɣobe ba ʂɨwɖaw ba se va ɣow sejo ba makahuahudʒ̀ʲomme se ba he se na ʂagɨɣa i ɲe na hola he ukʂ̀umo uɣulo maɖaɖea

sɨnɖa ba se uluje sɨna ɖa ɣoŋgudʑudʒʲobamme tʃʲe ʈʃʲemuahuɲe i ha maɖaŋhuʌe sɨna ʌaɲe sɨna ana ɲe ukʈʂu ge ɲe ɨʈʂula ge sɨna i ɲe va va va va ɣow ája dʒʲe ɲiw awu dʒʲe ɲiw aɲ dʒʲe ɲiw uɲu-uɲum dʒʲe ɲiw i akasa ɖʑɨmiaʈʂɨ i akasa ɖʑɨsiɲeaɖaw je ge ge nɨna u u nugo nugo na sa na ɣe miʂiɲ la ʂipʲo gʲe ʈʂiŋ ɖaŋ i bo hago miʂiɲ dʒʲe malaŋhuʌebi na ana ʈʂɨmeaʌeɲe fʲukʲo-fʲuʌo itʃʲe-iʌe fʲukʲo-fʲuʌo dʒʲoaɖaw na laʌe laʌe mɨkʂimʈo-mɨkʂimlo mɨkʂimʈo-mɨkʂimlo ɖa udʒʲu ɖʲam ɖʲam ɖa laʌe i dʒʲe a lassɨʌe ʈʂɨw lassɨ ʈʂɨ ve iɣi maɖasɨʈʂobi i se mimsa je se sapʂemsa je iɣi maɖaŋhuʈʂobi ʈa na je iɣi howsa ɖaŋ no kɨna ɖaɲe iɣi ɖadʒʲodʒʲeʂomaɲe ulu ge sɨna véŋʌe aɲambua ʈʂɨ ʈʂɨ veʌe iɣi maɖaw ana ʈʂula aɲambua ʈʂiʂɨ veʌe ka ɖʑumu sekɨʌi ulu ge ɖuhu ɖaŋ no dʒʲe kɨna ɖa iɣi ɖasɨmedʒʲe natʃì ge dʒi hodʒʲobo no mahoɖɨgedʒʲobi na bo no gɨ saʈuasaʈʂodʒʲobabi se no kɨnɖa iɣi ɖadʒʲodʒʲeʂomaɲe vé ɖʑumuɲbanɖa saɣa pakɨʌe ʌe dʒi holaibi i gʲe bó iɣi dʒʲe ʂipʲo howsa ɖa ʈʂɨmɖʑoaiɖabi aɖe he i no ɖʑu dʒi ʈʂiahidʒʲeʂomaɲe ulu ge sɨna ve lassɨʈʂo veʈʂoʌe aɲambua ʈʂɨʈʂoʌe veʈʂowɲe se ɖʑaha hoʈʂoʌebi ʈʂɨmɖʑoahiʈʂoɖabi iɣi ana ʂipʲo howsa ɖa ʈʂɨmɖʑoahiʈʂoɖabi sɨna ɖa ɖa veʌe i se i gʲe ʈʂɨsaɖaw na i gʲe ʈʂɨ ʈʂɨ veɖaw na ɖʑɨɖaba i ɖʑɨa nɨna na pʂɨ ɖɨgo nɨna nugo na sam ʈʂɨ na ʈʂɨdʒʲoŋɖaw na bo age itʃì iɣi ʂipʲo howsa i ɖaŋɖa nɨna na bo natʃì na ɖʑu malabi itʃì je kaɖã laŋ sɨnɖa sesejo i dʒʲe i ɖʑɨaʌeɲe bo ɖuwɲe i í i dʒʲe misiɲ umso pʂɨ laʌebi sejo uluvʲo sesejo se í iɣi ɖaɲe se ʂagɨɣasa se i dʒi dʒiɲe iɣi ɖaiɖaw se i hoʌe i dʒʲe i hoɲe ɖa laɖaba sɨnɖaʌe i ɨʌa je ʈumuɖaba he no ɖʑu dʒi dʒiɲe gʲe ʈʂɨɣiŋgudʑuʂomaɲe vé miʂɨ hokʂudʒʲowa ɲegi ɲegi ʈʂɨahi je no miʂɨ hokʂudʒʲowaɲe ve akɨʌa i ɖʑumukuʌu ɖa ɖʑumukuʌu ɖa hokʂuɲbanɖa se ʂagɨɣasa je he ana i ɲeʈʂula go ana go ana udʑosa a voahi dʒikɨʌeaʌebi mimsa hodʒʲe hownasa a ʌaʌebi ʈʂɨmkoŋba ʈʂɨmkoŋbi se i ɖʑehi kigolag ɖʑehi upo je kigolaʌe he no gʲeʌe ba ʈʂɨma ba ɖʑuvo tʃʲewɲe ke ke ba no ɖʑukigodʒʲoɖawe no ɖaŋhubamme ʃi dʒʲoadʒʲomme ba no ɖʑukigodʒʲoɖawe se age se sapʂemsa se i tʃʲew ma ba maʃidʒʲomme kuʈʂo ba ʂagɨɣa ʂagɨɣa ɖʑuʌabe ba nɨna ʌa ɣobe tʃʲewɲe ke no i tʃʲemuwmme no ʂagɨɣa ʌahu no nɨna ʌa maɣofidʒʲomme no no ʂuwa-ʂɨw he i no ana ʂagɨɣa ʌaɲe ɣodʒʲobamme no nɨna ʌaɲe kẽhuadʒʲe ana mi peɲe ɲe uluŋ ge maɣofidʒʲomme tʃʲe sɨna tʃʲeʌe ke jow jo bai no he ɖadʑɨʌedʒʲomme ba he ge i ʈʂɨɲe dʑɨ dʑɨɲe ʈʂaɲe ɣodʒʲoɖawe ba he ʈʂɨw ajo ba ɲe vi dʒʲe u ɖa lafidʒʲome he i dʑɨa dʑɨaɲe sejo bo laɲe ba ɲe vi dʒʲe u ɖa lafidʒʲome no jow jo ba maɖafidʒʲomme tʃʲeʌe i ʂagɨɣa ʌaʈʂoʌe ge ɨɲe va veɖaw ge kamʲe ɣoʈʂo ɖaŋ tʃʲewa ʂagɨɣa ɨɲe je hoɲe he i aʈʂɨ he i fɨgɨɣa he i dʒʲoɖa he i pu hu kaw se i ɖaʈʂɨbaɖaba he i nɨna ɖaw ɖaɖaba he i je he ulumko ajo he i je iɣi kiɖawa ge he ana kiwwa he nɨna bʲuw tʃʲe ɖamaɖaɖabiʂime i ʃipʲow sinababa í uʂime se aɲa he ɲi ɣusso ɲi ʂaʂɨ ʈʂɨpʲow ʂaʂɨ polu

ana veɖu iɣi howsa ɖaɖaw he iɣi na ɲiɲ na a a no ʈʂudʒʲo ɖase he na ha tʃʲewma he ha tʃʲewma he na ha hawa he na ɲiɲ lihakɨʌi tʃʲew he ʦʂɨpʲowbi ũ he ʂaʂɨ polu a aɲa he aɲa iɣi ɖaɖaw he he ana hoɖuw howsa iɣi ɖaɖaw he he he i ʈʂua he iɣi na a a ɖaɲe ʈʂua ana veɖuw he iɣi he a go ɖalaʌeɲe he na ha iɣi ma hu kaw pu dʒʲoɖa fɨgɨɣa aʦʂɨ nɨna gʲow he i ukʂumo kartʃʲiɲ he i ɖʐubʐɨsɨ mɨʌisɨ iɣi he aɲa iɣi kiɖaw he naɖʐa ɨliʃi makivomedʒʲe maudʒʲoma he ɨliʃi he kisaɖaw he iɣi howsa o se he ʂaʂɨ ʦʂɨpʲow he ʂaʂɨ polu ʂaʂɨ ʦʂɨpʲow polu na haɖo ʃʲewwa sinɖa he polu na sinɖa he iɣi ɲi ɣusso go he age uʈʂo uʈʂo ana mű́ʂɨɲ he kiɖaw he na he iɣi ɣusso go ha tʃʲedʒʲowa he he ana kiɖaw he na ɖʐimɣɨ name ɣusso go he aɲa kɨɲa ɖuma uʈʂo uʈʂo i ɲiɲ je he i gimɣu tʃʲeɖamdʒʲe udʒʲo ɖubawa sejo aɲabamme ʂaʂɨ polu i aʂma go he ahugomɖo lu kawɖabija sinɖaɲe natʃʲi go na dʒʲe he a kɨɲa ʈʂɨɖama na dʒʲe he ʈʂɨʈʂowbamma sinɖaɲe age he nameʤʲe natʃʲi go lawme ɣusso ɲi mɨɖʐɨ ɣusso polu tʃʲeɲe kinɖa tʃʲewwa mɨɖʐɨ ɣusso polu ʂaʂɨw polu ʂaʂɨw ʦʂɨpʲow tʃʲebaɖabi se je hawa ɲeɣɨzɨ aɲ tʃʲedʒʲomma ɣusso go ɲi se sɨna i ɲiɲ ʈʂula he ukʂumo he he sinɖaɖa he ukʂumo ɖaɖawʌe ʂagɨɣa ɨɲe je hoɲe sejo he aʦʂɨ fɨgɨɣa tʃʲedʒʲematʃʲea he na dʒʲe nɨna na gʲo dʒʲew sɨna tʃʲe sejo he umko ajo je ge sejo go he nɨna gʲoɖabi sejo he umko ai dʒʲe nɨna bʲuʦʂo tʃʲe ɖawma mo ha ɖaw sejo he dʒʲoɖa he pu he hu ũ aɲabamma ʂaʂɨ ʦʂɨpʲow ʂagɨɣa ɨbʐam i ʈʂɨɲe nɨna ɲi i ʈʂɨɖʐɨw name uɖaʂɨme he ʂaʂɨ ʦʂɨpʲow i ɨʈʂɨ je ahua je sapʂemsa a je ʂɨpʲo sejo fʲukʲola kɨʌe veʦʂo sejo a lassɨʦʂoʌe a go mɨʂɨɲ ɖulu se i a lassɨʦʂoʌe gimɣu go ʦʂuw ʦʂuw tʃʲejobabi gimɣu nɨna se dʒʲe se ɖʐɨw fɨgɨɣa nɨna gʲow sejo he i ɖe fɨgɨɣa bʲuw nɨna nɨna gʲow iɣi iɣi mɨʈʂɨfu ɖʐeʈɨlliw se dʒʲe uʈʂo uʈʂo kiʈʂow ukʂumobi kartʃʲiɲ ja lihakɨʌi na tʃʲewɖawa ahuge i ɨɲɨɲimso je kartʃʲiɲ tʃʲewwa anababa ɖʐeʈɨlliɣiw he dʒʲe ɖʐeʈɨlliw he i je ɖʐubʐɨsɨ ɖʐubʐɨsɨ mɨʌisɨ tʃʲew sɨɲababa ajo i iɣi ɲiwba i iɣi aɲababa aɲa he ʂaʂɨ polubi ũ iɣi aɲa howsa ɖaɖabi he polu usso i he i ʦʂumɣu tʃʲewma mo he i ha ʦʂuw tʃʲewwa mo gimɣu go ʦʂuw tʃʲewma gimɣu go ʦʂuw tʃʲewbi ũ he ɨlʃi kiɖaw ge gʐowɲe giw nakʂɨ kivʐɨɖabi sejogo he je ʦʂuwɲe ɖʐɨw kiʈʂoɖabi sejogo he hu kaw je he hu i je uʈʂo uʈʂo sɨna makiɖaʌeɲe a jo makiɖa uʈʂo uʈʂo kɨɲe uʈʂo uʈʂo sɨna ʌikɨʌeɖabi ũ sinɖaɖa he gʐow sejogo he gimɣuw sejogo age he ɖʐɨw he ʦʂuw sejogo he giw ana kiaɖabi hu ge hu sejo ɨlʃi kiʈʂo ɨlʃi ge ʦʂuw giw kiʈʂo sejo he pu pu ge dʒʲe ana go uʈʂo uʈʂo sɨna na kiaʈʂobaɖaba ũ ɖʐɨw ʦʂumɣo ʦʂuw tʃʲedʒʲobaɖabija he i sejo he gimɣu sejo he i je tʃʲewbamma sejo age dʒʲe he gʐowɲe giw nakʂɨ he dʒʲoɖa he i dʒʲoɖa tʃʲeɖabi ũ dʒʲoɖa udʐu ge nɨna gʲow he na nɨna gʲoɖabi ũ sinɖa he hebamedʒʲe se udʐugoʈʂo he nakʂɨ ajoʈʂo he dʒʲe tʃʲeʈʂobaɖebia he i sejo he ɖʐɨw sejo he gimɣu he ʦʂumɣuʈʂo he ʦʂumɣu tʃʲeʈʂobabiɖebia sejo a ɨlʃi kiaʈʂoɖabi ũ sajogo he i ha tʃʲew fɨgɨɣa fɨgɨɣa ũ fɨgɨɣa

udʐuge nɨna gʲow fɨgɨɣa bʲuw nɨna he gzow gzow bʲuɖabi sejo age ɖʐɨw bʲutʂo he age udʐuge nɨna gʲotʂo ũ he fɨgɨɣa ge nɨna bʲuw he uŋko uŋko ge he bʲuɖawna sejogo a ɨlʃi kiatʂoɖabi sejo age he atʂɨ atʂɨ udʐuge dʒʲe nɨna gʲotʂo he he i ha tʃʲedʒʲeʌe iɣi he iɣi tʃʲewmma sejo he he atʂɨ sejo atʂɨ udʐu ũ sinɖatʂoʌe he iɣi mɨtʂɨfu itʃi ha tʃʲewʌe ɖʐeţɨlliw ɖʐeţɨlliɣiw ũ he dʒʲe uʈʂo uʈʂo sɨna kitʂow sejo he aɲa a ɨla ɨsɨn aɲa kadʒʲo sejo age ukʂumo ũ he ukʂumo sejo he ha tʃʲewʌe he kartʃin je kartʃin iɣi anabamma sejo he ʂagɨɣa ʂagɨɣa ɨsam je ʂagɨɣa i ɨɲe va ɣoɖaw je hoʌeɲe he ukʂumo ɖaɖa ũ i ana veɖu hosa va ana udʒʲu vala ɣow sɨna tʃʲeɲe he se i holaʌeɲe age ukʂumo ɖaɖabi ũ sinɖatʂoɲe he iɣi mɨtʂɨfu ɖʐeţɨlli sinɖa he dʒʲe ukʂumo ɖaatʂo he dʒʲe ɖʐeţɨlliw sejo ago he i je ɖʐubʐɨ mɨʌisɨ ɖʐubʐɨsɨ mɨʌisɨ sinɖa iɣi mɨtʂɨfu kiaʌeɲe age ɨsɨɲ dʒʲuabaɖaba he aɲabamma namedʒʲe uɖaʂɨme ana veɖu howsa ɣusso ɲi ʂaʂɨ tʂɨpʲow ʂaʂɨ polu haɲa a iɣi ɖaɖʐowbamma kai namedʒʲe se ʈo na ɖʐahabi jakɨʌi jow jowbi meʌe ɣaɖʐɨ na meʌe ɲepʂɨ ge meʌe ɣogaatʂɨdʒʲo vi ɖadʒʲo ɲe ɖadʒʲo hupu kɨɣɨdʒʲobi meʌe ɣoʌe hupu kɨɣɨɲe vi ge dʒiţʂɨdʒʲobi ɲege dʒimʲotʂɨdʒʲobi tʃʲeise ajo no mukʂom ɖʐokʂɨ ɖʐoɖʐɨbame zɨhudʒʲe mazɨhuw ɣoɣɨɲɖaw he i kɨna ɖaɲe ʈʂoʈʂɨ gudʒʲo kɨnɖa ɲetʂɨ gudʒʲo kɨna ɖaɲe ɖadʒʲo ma tʂɨbʐam-ɲebʐam tʃʲewɣa he ɖʐobi tʂɨbʐam-ɲebʐam jo vetʃiɣi maɖakeme ţuɣu na tʂɨɣow ţumo na tʂɨɣow safum ɨɖʐa na tʂɨɣow miɲem ɨɖʐa na tʂɨɣow kadʒʲow ze jakɨʌi jow tʃʲepaɣɨʂɨţʂɨ laʌeɲe ɖʐaha meʌe ge hagow je ɖadʒʲo hagow je kidʒʲo je meʌe ge tʃʲemʲoɣdʒʲomme se í ɖʐokʂɨ ɖʐoɖʐɨ se i ɖʐɨpame ha je zudʒʲowa sɨge ze gzom u ma mau ma ke ɖapɨɲe howmma ahuge maɖaluma mo ɖadʒʲoɲe he ɖalu heluma sejo he ʈʂo ɲe zudʒʲow ɖamadʒʲe ɲekʂɨ kuki he amna ɲeku ɲekʂɨ u u na zudʒʲo ze no me aɲe gow dʒʲe mo ɖʐuw dʒʲe mo sɨge zume udʒʲow aɲe baʌi ge fufu-luluw ge zubaɖaw na he ɲukʂu na ɲekʂɨ na ɖʲam kahɨŋɖa tʂamgʐɨwei se i ma tʂamgʐɨme me no gow dʒʲe mo aɲe ɖʐuw dʒʲe mo sɨge zume udʒʲow se na ɖe hoɲe u haɲi ɖame u kadʒʲow ɖuma haɲi ɖame u kadʒʲow ɖuma se na se hopa zutʂɨw no veme ago he ɲi sɨge se ba tʃʲe se ze fubõ rugo ɨke sejo rugo ze i tʃʲema ba ɖaʂoi se tʃʲema no veme ajo he he ɲi paliʐhɨ dʒʲoɣ ɣampʂɨɣ noluʂu no hu hu gow ɖaɣiw se ɖɨge pʂɨɣ ɨpʂa age pʂɨɣ go ɨpʂa he na he i ʈʂo zudʒʲow na ɲekʂɨ zudʒʲow na ţɨkʂɨɲ zudʒʲow na ɖɨge tʃʲe ɖɨge dʒʲe ɖɨge tʃʲe rugo ze ze o zuʂo se ɲi alu ɖʐim zudʒʲow se na seze ago ɨpʂa ago ɨpʂa ɖame ɖʐoɣtʂɨ hoɣɲe ago vi ɖaw gow vi ɖaw hoɣ hoɣɲe ɖame se se hadʒʲe ɲekʂɨ dʒʲe se kakɨʌebow o dʒʲe se kakɨʌebow aɖɨ dʒʲe se kakɨʌebow se ɖʐoɣtʂɨ dʒʲe ɣukʂuw ɖʐɨhuw sɨna ɨɲi se sese ahuge ge ɲi kew na ɲi bupe-ɲipe awu na ɖʐum kaɖa tʃʲeɲe ʈo nokʂo gojow vi kaɖa tʃʲeɲe nokʂo vi nokʂo vi ɖaw ze ɲetʂɨ no hobo ɲetʂɨ magu no he no ʂikɨʌew jo mo noluʂu heɣa no hu go o ɖaɲe tʃʲeɲe he hu gow o he

noluʂu a ɖa zuw hajo no ɲeʈʂi me ɖakiʌefiɖaw ze hajo ɖakiʌefiɖa he vew ɖe ɖʐodʒʲe no no mukʂom ɖʐodʒʲe me laɲe he noluʂu hu hu hu hu go o ɖaw he í me vemotʂime udʒʲow ɖu se aɲe iɣaɣ iɣaɣ vi ɖaʈʂodʒʲe dʒiw kaw ze me se he ɣafopʂiɣ ɣampʂiɣ se he he ge paliʐɻidʒʲuɣ ge vego age pʂiɣ he ago age paliʐɻ ago ʂiɲiɲdʒʲuɣ age vegojo he na he i ʧʲeliɬpuaɲe he na he i ɖabame ʃʲobʐo jow zuʂi ɖʐo ʃʲobʐo dʒʲe zuʂi ɖaɲe he i holaɣ holaɣ ɖame udʒʲoɖuɲe veiwa se mukʂom ba kina veija se ba se seɣa umsow kaɖʐi kaɖʐi-kaɣa ge ɖaw ze he ʈikʂiɲ kaɖʐi he i mufu kaɖʐi he i hol miʈi na dʒʲe ʂiw he labʐi he i labʲũʂũ labapʂa he ʈʂoluma he na he i ʂipʲo maɖame ɖʐa ge gʐi ge dʒʲe se í gudʐu gʐi gowme gudʐu pum piɣi piɣi dʒʲe kadʒʲow gudʐu ʂigʐi ʂigʐi dʒʲe kadʒʲow mufu kaɖʐi kadʒʲow he ʈikʂiɲ kaɖʐi kadʒʲow baw-viw ge ɲi saw sam gʐi ge kadʒʲo sejo baw-viw ge fu ʧʲew gedʒʲe kadʒʲo sejo ɲi amna hama a rano a ge dʒʲe kadʒʲow miʈi ɲe niʂi ɲe bʐeɣiw ʧʲeɲe libʐiɣiɲe kaɖʐi he amna mufu misi kaɖʐi he ɲime ʈuɣ haɲi maɖaɣ ʈumo haɲi maɖaɣɲeme he í bupe-ɲipe na ape na ʃipeʤi sa awu na ʃipeʤi se he ɲeɖʐi heɲa ɖalu he no heɲa ɖalu jo ʈuɣu busulu saw ɲikʂufumu ze i kisaguɖu-pomuguɖu se ʌiguɖu pomuguɖuw ʧʲe haze ʧʲeɲa mufu he í ʈiɲimu saw a he ʈikʂiɲ he í ʈiɲimu-ʂiɲiʌi saw ʧʲeɲe ʂiwa ɖʐo ʂiʧʂiɣ ge sim kaɣi ɖamdʒʲe ʂiʧʂiɣ ge mufu me ʧʂidʒʲowme ʈikʂiɲ ika a ʧʂidʒʲowme ɖame miʈi na dʒʲe miʈi na dʒʲe ɣeɲe ʧʲeme miʈi-niʂi nadʒʲe ɣedʒʲo ze mufu he i me se he he ʈikʂiɲ je me he i ze ʈʂawdʒʲe nina ɲi uwa me ɣew vehuglaze ɣogoahiɲe ʈikʂiɲ ne amna ʂiʧʂiɣ ze ʈapuahiɲe husa ɖuw ge ʈikʂiɲ je ʈaskeahi ɣu me ʧʂuɲe ʈʂahi hu ʈugʌebamme miʈi dʒʲe niʂi dʒʲe sese age ɲi gago ʃʲen je kakiʌeaɖaɣa miʈi-niʂi na dʒʲe ɣedʒʲowme ʂohuʌeɲe ɣew vedʒʲowme ʧʲeɲe ape na ana ʃipe awu na ana ʃipeɖaɣa ʈikʂiɲ he ma haɲi ba vi ikasa a ɖaɖamdʒʲe ʈikʂiɲ meɣa zudʒʲowbi ba vi ikasa a ɖaɖamdʒʲe mufu aɲa zudʒʲomme mufu ʈikʂiɲ he í hol ʈuɣu-ʈumu noi nokʂufui kʂisaguɖu-pumuguɖu ʧʲeɲe ɲeɖʐi iɲa ɖalu no iɲa ɖalu ge ɲi saaha sige sina ʧʲeɲe ɲi savosawme ʈuɣu-ʈumo ɲi savosaw ze ʈikʂiɲɲe a he mufu misi ʧʲeɲe he ime he í ɖaɖaw ze ɖʐo ʧʂoʧʂi ɖadʒʲo ɲeʈʂi ɖadʒʲo jalu no he mukʂom jedʒʲe ʧʲei ago he ɲi hu no gojo he i ufodʒʲo ago he í ɖame ɲeʈʂi kai ʧʲe se bige no bigow mukʂom ba no soɖʐom ba ʧʲedʒʲew ze batʃi sigo jow fubõ rugo go se i dʒʲe ɖadʒʲowʂo maʧʂamɖoɲe ʧʲedʒʲe se fiʈa fu ʂiɖʐi fiʈa aka maɖafiɲeme se nina natʃi imi ɖaɖaw vo dʒʲo dʒʲe kamʲolaha pʂeɣi-luɣi ʈivaɲeme se fu ʂiɖʐi fiʈa mobiw voɣi fiʈa naɲe sina ɖamʲobʲo ɖamʲoɣoɲe fiʈa u ʌow ɖaɖigedʒʲo name ɖamʲogidʒʲedʒʲowbei se i fiʈa ɖamʲodʒʲowme zudʒʲow seseliveʈʂoɣa ba se jal ba ʧʲedʒʲow o gʐom se í zuʂobei se o gʐom ze ɲi kaɖʐi ge ɲi kaɖʐi ge oɖʐe na oɖʐe ze o gʐom ze ufoʈʂiɖa wã oɖʐe ze o gʐom je uɖame se o gʐom se í ma oɣi ɖaɲe ʧʲe se o gʐom se í ɖa sejo ʧʂobame age he ipʂa ilala gedʒʲe uɲeme ɲekʂi se í ɖʐu

ɖamʈʂɨwei ɲekʂɨ ɲekʂɨ ha ha ɲekʂɨ zudʒʲowa se i ube gʐom ʧʲewa ʦum gʐom se na se se he libʐɨ haɲi zudʒʲowa libʐɨɣ libʐɨɣɨɲe ʂɨpʲow hodʒʲe ho ɖʐo ɖʐɨ dʒʲe ɲeʈaɲ ʧʲedʒʲow umsow he ʧʲutʃʲoɣ baʂɨw mabaʂɨw ʂaw na aka ɖubabi kuʈʂow ʧʲutʃʲo kuʈʂow naɣa baʂɨw mabaʂɨw ɖaɖamme he hoɲe ʐaɣ kidʒʲow muɣ kidʒʲow ze ɖʐo ɖãhudʒʲowʂome ʐaɣ kɨɲa ze kidʒʲow ma muɣ kɨɲa ze kidʒʲoma fulaw-ɲiɖʐuw vi ɖadʒʲo ɲe ɖadʒʲo fulaw-ɲiɖʐuw sese aka no ʈʂuhubaje sejo baki kɨɲa je ʐaɣ kidʒʲo kɨɲa je muɣ kidʒʲowa soɖʐom ba vi ɨlɨkʂɨ ɲe ɨlɨkʂɨ ze vi ɖaw ɲe ɖaw ge ɨlɨkʂɨ je soɖʐom baʂo ze hoɲe ha ha ʈo vi ɖaw ɲe ɖaw na nɨna na ʧʲedʒʲow ze se mukʂom je bama bɨʧʲeɖa ba je lalaɲe ʈo ha jow je kɨnɖame udʒʲoma hajow je kuʈʂovʐɨɖama ke ʈʂoʈʂɨ maguw ɣow mo ke ɲeʈʂɨ magu ɣow ze mo ʈʂoʈʂɨ ɖa ɖake ʂɨɖaw ɲeʈʂɨ ɖake ʂɨɖaw ze u hoɲe ɖʐaha jo na meʌe ɣomso meʌe ɣogaʦɨhuwɲeɣa hupu kɨɣɨdʒʲo hupu kɨɣɨdʒʲow sese tʃʲepaɣiahɨ kai aɲa a ɲi ʦɨ ge ɲe ge ɖamʲogdʒʲo hupu kɨɣɨ dʒʲowbei ʧʲewɲe ʦɨ ɖavedʒʲowme ʦɨ ɖaʌeɲe hupu ge ʂɨdʒʲow ze mukʂom soɣow maɖaw ja mimsa soɣow maɖaw se i ɖaʌeɲe soɣow ɖabiw na makidʒʲome ʦɨ ge makidʒʲowme se í gɨɖʐaw se ʦɨ mʲoʌeɲe gɨɖʐaw se í ɖalaɲe huge huɖa í puɖa í ʂɨdʒʲow ze se ʦɨ se ʦɨ jow ʂɨdʒʲowme huɖa i ʂuʈʂoɲeme puɖa í ʂuʈʂoɲeme gesa i gemi i kuʈʂusa-kuʈʂumi ʂuʈʂodʒʲowme ʤo ɲiʂɨgʐɨɲiw dʒɨɣɨɲiw soɣow ɖaw maʦʂɨʌe maɣɨʌew ɖabame hu i huɖa i maʂuʈʂoiɲeme puɖa i maʂuʈʂo ʤo paɲidʒʲow vʐɨɲdʒʲow ʧʲeɲe ʦɨ-ʦɨba ze í uvʐo ʈuɣu-ʈumo na gakʂɨɣi mapulului huɖa baga ba gakʂii puluhɨvʐɨ puɖa ba gaɖʐɨi puɲɨgvʐɨiw hebei ʧʲeɲe huɖa puɖa na gevʐɨdʒʲow ze se ʦɨba ze jo gevʐɨdʒʲow pa ɨba se jo dʒʲovʐɨdʒʲow sejo vɨɲi dʒʲe ɲimaʂɨʈʂuʌiw dʒɨɣi dʒʲe ɲimaʂɨʈʂuʌiw ʈɨɲimu dʒʲe ɲimaʂɨʈʂuʌiw ʂɨɲiʌi dʒʲe ɲimaɣiʈʂuʌiw ɖe he no ɖʐɨnala paɣi fuɣi he jo dʒʲoɲihi hebei ʧʲe ʂɨdʒʲow ana ʧʲe ʂɨdʒʲow he dʒʲoɲi hebei he ɖʐɨnala paɣi he i se i se ɲimaʂɨ ʈurui ɲimaʂɨ ʈʂuʌiw ʈumo noi ɲima ɲiw se i gaʈʂɨ vebe no he dʒʲoɲi hebe ʧʲeɲe kaɖʐɨ nala paɣi fuɣi he i se i gaʈʂɨ he i dʒʲoɲihi hebe i poɖʐɨ se i dʒʲoɲihi sebe ʧʲeɲe dʒʲoɲiɖaɣa sese ʈuɣu na ʈumo na ʈɨɲimu miʈɨ i ʈoɲi i ʂɨʈʂɨ i mapufiw ɖʐɨnalapaɣi he i pa ze ʂiwa mim ʤo pa ze suʈo ge pa maɖa pa ʂiwa ɖuʦɨw kadʒʲowme sejo ɲi ʈʂeʌe-meʌe ge ʈʂɨɖa ʈʂɨ guw meʌe ʧʲeɲe ɲeɖa ɲe guw meʌe ʧʲeɲe ʈʂɨ ɖaw ɲe ɖaw ge meʌe ɣogagɨdʒʲobi jo meʌe ɣogaʌeɲe hupu kɨɣɨdʒʲobi se i se ʦɨ je ɖaɲe ɖaʦɨdʒʲowme ɲebʐam ʤo he ʧʲe heme se i ɖaɖa ɖaʌeɲe hu huɖa i ʂuʈʂow puɖa i ʂuʈʂow ɲi miga ze ʂiʂa hoɲe ʂiʂa ho kunnu ho ʂiʂa kunnu hodʒʲow ze dʒʲosa jo kʂuɲe dʒʲosa ɲeʈʂɨ jo kʂɨ ɖʐɨ ʈo nugo nugo naʧi ɖʐaɲɖim naʧi ladʒʲow ze ɖʐaɲ iʧi ladʒʲowwe ʃʲoʈuko bʐaw iʧi ladʒʲowme dʒʲosa aɲe kadʒʲo mowme baɣɨw iʧi ladʒʲowme gɨbaw iʧi ladʒʲowme baɣa kew ze gɨba kew ze nakʂɨʧi jo ɖʐaɲɖim se i naɖʐɨ ʧi jo ladʒʲowbame naɖʐɨʧi jo he he ɖʐaɲɖim ɲiʧi jo

laʦ͡ʂodʒ͡ʲowbame he d͡ʐʑɲa p͡ʂɨɣiɲa laɲeɣa ʂiʂa kunnu hod͡ʒʲo ze se miga ze balaɲeɣa ana ʦ͡ʂɨɖa ʦ͡ʂɨguw fo ze i ɲeɖa ɲeguw fo ze i d͡ʐɨ kiɣɨ no kiɣɨmed͡ʒʲeɣa huɖa i ʂuʦ͡ʂo puɖa ʂuʦ͡ʂoɲeɣa he ʦ͡ʂo bʲo akai ʦ͡ʂo bʲo pum baked͡ʒʲowme o bʲo aka o bʲo pum baked͡ʒʲobiʌea sɨnt͡ʃʲeme kai ɲubʲu ba ʦ͡ʂɨsuɲeɣa ɖ͡ʐudʒ͡ʲe d͡ʐe laɲiʂabei a aɲa ʈuɣu ɖuw na ʈumo ɖuw na hoavewe he hod͡ʒʲowbe ana ʧ͡ʃʲeɲe miɖad͡ʒʲow miɖa ɖaɣa d͡ʒʲosa ze d͡ʒʲoɖ͡ʐi ze laɲe ʈaliaɲe hoɲe uɖabi ɲubʲu ze ʦ͡ʂɨ suɖa ɖ͡ʐu d͡ʐe lami ɖabi ɣabo ɖubi ɣabo ɖubi p͡ʂɨ muboaɖabi ʧ͡ʃʲeme ɨp͡ʂɨ ze hod͡ʒʲome muboa ɖa ʦ͡ʂaw ʈuw miɖ͡ʒʲed͡ʒʲow ze ɨp͡ʂɨ zebi luʦ͡ʂo keɖaw ze o bʲo miɖ͡ʒʲed͡ʒʲowbi ʧ͡ʃʲehome sinɖaɲe ɲubʲuʦ͡ʂɨ sud͡ʐu ze ʧ͡ʃa mat͡ʃʲed͡ʒʲo lukʂuʦ͡ʂu ɖubabi ʧ͡ʃʲeme se miga ze mabad͡ʒʲo ah ʦ͡ʂoʦ͡ʂɨ magufiɲeba ɲeʦ͡ʂɨ magufiɲeba ʧ͡ʃʲed͡ʒʲowme sejo lukʂuʦ͡ʂu ɲibiw ɲubʲuʦ͡ʂɨ suɲe d͡ʐu d͡ʐe laɲiʂasababi ʧ͡ʃʲeɲ ʧ͡ʃʲeme ʦ͡ʂoʦ͡ʂɨ guɣlod͡ʒʲemeba ɲeʦ͡ʂɨ gubaɲema vew ze naɣʦ͡ʂɨ kai janiɣa ʦ͡ʂod͡ʐɨɲ-od͡ʐɨɲ u d͡ʐɨɖawei p͡ʂɨ uɖawei janɨ ɨʃiɣa upoɣa ɲiwe ɲubʲu ze ʦ͡ʂɨsumɖo d͡ʐu d͡ʐe lamiɖawe ana ʧ͡ʃʲe ana ʧ͡ʃʲeɣiahuwɲeɣa b͡ʐeɣiʃʲow veɖuw a ze veme no veme no fow ɲeʦ͡ʂɨ guw ɖaɲe a velaw ze janiɣa ʂiʂa kunnu u gaɖaw ze no no fow ɖaɲe he ana d͡ʐɨmd͡ʐɨ nom nog͡ʐeɣɲe ɖaɖa sese ʦ͡ʂoʦ͡ʂɨ d͡ʐutʃi je fow d͡ʐutʃi je fow ɲeʦ͡ʂɨ d͡ʐutʃi je gufow d͡ʐutʃi je gufow ʐaɣ ze d͡ʐu ʂɨʦ͡ʂɨ fow d͡ʐu ʂɨʦ͡ʂɨ fow ana milɨd͡ʐɨ veɖuw ɖaw se i bɨgow ʈawgʲew i saaha ze se baɲe-viɲe savoaɖaʂo ʦ͡ʂo bʲo aka ʦ͡ʂo bʲo pum o bʲo aka o bʲo pum ɖakeweiɲe saɖaʂo ʧ͡ʃʲeɲ ʧ͡ʃʲeme ɖama ɖaze baɲe-viɲe i ɖama ɖaze bakiʌed͡ʒʲoʂome ɖamaɖaze vikiʌed͡ʒʲowʂome he vew ɖe na fum ge d͡ʐuɖawei fu d͡ʐukuʌewei ʦ͡ʂɨ d͡ʐuɣiʌewei ʦ͡ʂad͡ʐu d͡ʐuɖawei lud͡ʐu d͡ʐuɖawei mukʂom ba zet͡ʃiɣiwei he he he ʧ͡ʃʲei heme umsowbei sɨnaʂobi umsow umsow oʦ͡ʂɨla ʧ͡ʃʲew je se ʧ͡ʃʲewwa wã o g͡ʐom um um um se sena ha ɖad͡ʒʲo ha ɖad͡ʒʲo ɖamd͡ʒʲe d͡ʐaha meʌebiɖaɣa no he ɲi ɲeʂɨ upu ɖa malɨb͡ʐiw malɨb͡ʐiw ɖaŋgud͡ʐu ɖa ɖamsow d͡ʐod͡ʐɨ he laɲe lɨsap͡ʂɨ a a ɣogamɖo ɲe lɨsap͡ʂɨ a ɣoɲe he he ʧ͡ʃʲeɣid͡ʒʲew he i iliʦ͡ʂoɣa d͡ʐo d͡ʐokʂɨ d͡ʐod͡ʐɨ ved͡ʒʲowme ved͡ʒʲowme ɲi ʈuɣu no ʂiw ʈumo no ʂiw lɨsap͡ʂɨ ʧ͡ʃʲew ze he ibei fu d͡ʒiw gow d͡ʒiw ʈumo d͡ʒiw gow d͡ʒiw lɨsap͡ʂɨ je hemme sejo ɣafop͡ʂɨɣ ɣamp͡ʂɨ ʧ͡ʃʲeɲe ɣamp͡ʂɨ he i ɲeb͡ʐow ɲeb͡ʐow ɣod͡ʒʲow age ʦ͡ʂula ʈumo na ʦ͡ʂula fu d͡ʒiw ʈumo d͡ʒiw na ɲeb͡ʐow ɣod͡ʒʲew agoʂɨ mad͡ʒiɣd͡ʒʲome ɲeb͡ʐow gaaɲe ʧ͡ʃʲeme ɲeb͡ʐam gaɲe ʧ͡ʃʲeme d͡ʐɨʧ͡ʂaʌeɲe ʧ͡ʃʲeme ageʂɨ ʦ͡ʂula ʈumona d͡ʒiw na ageʂɨ mad͡ʒid͡ʒʲo ʈumona d͡ʒiw na ʈumona gow ʌiw d͡ʒiɖamad͡ʒʲe he lɨsap͡ʂɨ abei a ɣod͡ʒʲome ɖɨgow ʈo ɣafop͡ʂɨɣ ɲeb͡ʐow ɣafop͡ʂɨɣ se se ɲeb͡ʐow i ɣow ɣafop͡ʂɨɣ ze i aŋasa d͡ʒiw na ʈumona i aŋa d͡ʒiw na se ɣod͡ʒʲomme se se d͡ʒi ɣod͡ʒʲo sejo ɖɨge p͡ʂɨɣ ɖɨge sɨgo p͡ʂɨɣ ɖɨge kad͡ʒʲew na safum-miɲem na d͡ʒi ɣod͡ʒʲo sɨgow sɨge ʦ͡ʂɨ ɣiw buɣo ɖɨge ʈo no mukʂom ʈaguromeɲ ʈo ɣoɖaw je ʦ͡ʂɨ ɣiw buɣo ʦ͡ʂɨ ɣiw buɣo ze sɨgo ze ʧ͡ʃʲeme ɲeb͡ʐam je ajo he he ɲeb͡ʐam amna ajo a ʈɨʦ͡ʂɨ sɨkʂɨw lɨmɨ sɨkʂɨ ʧ͡ʃew ze sɨgo se i ʧ͡ʃʲeme lɨhakiʌi nina ʂila d͡ʐo ahugo

ɲi ha ha ɖa ʂɨw ma se í maɖãhu ɖaɲeme hena hedʒʲe hana ana ɖʐo uluvʲu ge velaɲe saw na sam na dʒʲe seme ʈɨʈʂɨ lumu sɨdʒʲow ze sɨgo paliʈʂo zewei mukoɣ jo paliʈʂo ha a keɣfaɲe na ɣaga na ʈʂaɖʐɨ utʃʲo ze mukoɣ jo amna paliʈʂo a sɨdʒʲowme dʒikiʌela ajo a ʂɨʈʂɨɣ se i ʈuvo kiɣi veʈʂɨ vi ɖaɣiw veʈʂɨ se na dʒikiʌela ajo ha a sɨdʒʲo se na sedʒʲe saw na ana sam na nobo jaɣa mukʂoaɲe ɖʐo ʈʂula dʒʲe maʈʂufiw ɖaime ʈumona gow ʌiw dʒidʒʲo komo komo ɖɨge huke siaɲe mi pʲeʌiɲe komo ʈo vedʒʲome lɨbʐɨ ɖuɣo ʈo i lɨbʐɨ ʈuɣ ʈo i ʂaziw ɣɨʈʂɨ ɲedʒʲome ɲi ɖʐa gow dʒila ze ʂaziw ɣɨʈʂɨ komo ai ʂaziw ɣɨʈʂɨ ɲedʒʲow lɨbʐɨ ɖuɣo ʈo i ʂaziw ɣɨʈʂɨ ɲevoɲe ʈo ɲi ɲi amna ɖʐa dʒiw na gʐɨ dʒiw na ʈo ɖuɣo lɨbʐɨ ʈo i dʒiʌiɲe ʂaziw ɣɨʈʂɨ se se ɣodʒʲowme se se ʈʂaɖʐu-luɖʐu se ɲi he ɣafopʂɨɣ ɲi he he lɨsa lɨsapʂɨ ai ɣoɲe ɖʐo ɖʐɨ ɖaw ɖʐo ɖʐɨ he balaɲe tʃʲepa heme safum ɖʐa ze miɲem ɖʐa ze safum ʈupudʒʲo miɲem ʈupudʒʲo na jal ʈo ɲeʈaɲ tʃʲedʒʲe safum na baɲe vi ʂɨɣi dʒidʒʲo tʃʲe u kamʲow tʃʲedʒʲemme mapʂeɣ maluɣ safum naɲe miɲem naɲe ɖʐɨ zeɣiw ɖʐɨgaɣlu gaɣne gɨdʒʲeɣlaɲe ahua je ɖʐutʃi ge ahua je ɖʐutʃi ge sɨna gɨdʒʲeɣ gɨdʒʲeɣ ɖa ɖaɖu hohuɲewei gʐɨɖu hohuɲebei se iliveʈʂo a no soɖʐom ba ba he na he i u ɖalaɲe safum na miɲem na ʈʂagow ʈugow maɖadʒʲow ɖadʒʲow na poɣlaje ɖʐaha meʌe ɣoʌeɲe hupu ze kɨɣɨgʌe kɨɲa ze kɨɣɨdʒʲoma hupu ze kɨɣɨʌe vi ɖadʒʲo vi ɖaw dʒimʲoadʒʲow se se ɖamadʒʲe ɖʐaha meʌe se se safum-miɲem na mim ɖʐo ɖʐoɣʈʂɨ dʒʲe safum-miɲem dʒʲe se se tʃʲepaɣdʒʲo ɖabei kai sebei no se tʃʲepadʒʲew sebamme piɣi kadʒʲo saje so gaɣzɨ savoɖamme meʌe gedʒʲe se na ze tʃʲewei kai sebewei jaha a sɨge se poɣdʒʲew ze sɨna se i u ɖʐɨlaɲe ɖɨge nadʒʲe safum-miɲem nadʒʲe sejo ɖaw dʒʲe he i ɖaɖu ana ɖadʒʲowei gʐɨɖu ana ɖadʒʲo veɲe ɖʐo tʃʲepaʈʂɨw bo se tʃʲepadʒʲew sebaba se vi nadʒʲe ɖaɣoahabi kiɣoahabi ʈʂo zu ʈʂo zudʒʲo kuɖabi o zudʒʲo odʒʲe kuɖabi he hubʲe ɨɲiafi ɨɲiahabi he miɲa kalabi a kuʈʂo vi ɲe na kuʈʂo maɖalabamme hagow fu dʒiw na hagow la ʈʂake hagow ʈukedʒʲowa se na se i je usu vemtʃʲejeɲe ɲi vi je kɨna kuʈʂo ɖadʒʲo ɖuw je me kuʈʂo ɖaame udʒʲoɖuwa uwa iɣi u sɨna am sɨna se í ɖʐekeɣi ɖabamme udʒʲo ɖubabiɲe sɨna ve na vebaɖaba no se i u a tʃʲedʒʲebi ba uʈʂo uʈʂo hage dʒi maɖaɲebi se í ɖʐekeɣi ɖababi se ɖosa hubʲe zudʒʲowa vemo ɖadʒʲo um ɲeʈʂɨ kadʒʲobi se i ho ho a ɖʐulabia a ʈʂabe ɨmiɲi je baʂɨɖaba se no ɲum nakʂɨ maɲ hajo se ɖavʐɨdʒʲodʒʲema ɖʐokʂɨ umsow umsowbia se na oʈʂɨla tʃʲewʂɨme ma kagua na baʂɨɖabi ɨmiɲi je baʂɨɖabi ɨmbu mabakiʌelubi me me baɖa am se ɖʐaha meʌe tʃʲeije noɲum ɖʐokʂɨ ʈɨkʂiɲ kaɖʐɨ kadʒʲowme lɨkʂiɲ kaɖʐɨ kadʒʲowme liɣaɲ kaɖʐɨ kadʒʲowme mufu kaɖʐɨ kadʒʲowme oɖʐe miɣi a ɖa sejo ʈɨkʂiɲ guɖʐu kaɖʐɨ miɣi a ɖa lɨkʂiɲ miɣi a ɖa sejo liɣaɲ miɣi a ɖa guɖʐu guɖʐu guɖʐu guɖʐuɲe ɲekʂɨ kadʒʲo ɲekʂɨ miɣi a ɖa ʈʂo miɣi a ɖa ʈʂɨ ʂɨʈʂɨɣ ɖʐiɲa piɣiɲa ɣi hupu ge sɨna ɖa maɖʐime ɖʐo ʈʂaw ʈuw baw-viw pʂɨdʒʲo

je sina ɖa ɖ͡ʐiɖa ze se í ʂiɖaɣa ɖ͡ʐo kaɖ͡ʑi-kaɣa i ɖ͡ʐiɲe ʂiɖaɣa sesejo ɖ͡ʐo baw viw p͡ʂiladʒʲo je ɲeb͡zam ɲeb͡zam ɖ͡ʐo baw viw p͡ʂidʒʲo je se se p͡ʂiladʒʲome he ɖ͡ʐokʂi he ʧʲepai heme ɖ͡ʐokʂi ɖʐaha sinɖadʒʲome se apedʒʲeba no no notʃi je ʈo sime ɖaɲe he kiɣjuhu hubʲe a o o nok͡ʂo go o me mud͡ʒʲoɲe o me mud͡ʒʲoɲe ɖaw se iɖ͡ʑa iɖ͡ʑa na umko ɲew go o muʌeɲe iɖ͡ʑa iɖ͡ʑa na ʧ͡ʂo ɲekʂi sina zud͡ʒʲo sina mazume idʐa-imb͡zʐa na ʦ͡ʂago-ʈugow hajow la ɖ͡ʐiɲhu sinɖadʒʲoɲe ve o g͡zʐom o g͡zʐom mudʒʲowa ma ahuge iʌa mu how uɖawa sinɖa se i muʦ͡ʂod͡ʒʲoɲe ɲeʦ͡ʂi kad͡ʒʲobi u ka sinɖaɖa no no janɨ go se d͡ʒʲe o ɲe ɖad͡ʒʲo se i d͡ʒʲe ɲeʦ͡ʂi kad͡ʒʲo ɖu se i d͡ʒʲe ɖad͡ʒʲoʂo sinɖa iɖ͡ʑa ɨpea ɲeku ɲeku ɲekʂi ha ha mazume ʦ͡ʂeʌe-meʌe ge ɲi kaɖ͡ʑi-kaɣa lakɨʌew se i lakɨʌek͡ʂiwbabi se í ɖaʦ͡ʂiwbabi sinɖa ʈik͡ʂiɲ ago vi a je ʈik͡ʂiɲ kaɖã zuwbi se mufu sina zuɲe vewbi ɲi ge se i kaɖ͡ʑi-kaɣa se i kakɨʌewbabi sinɖaɖa se i zuw mufu am ɖamʲoɖɨgebʲa um se i u ma age ɨʧʲa ʈik͡ʂiɲ ɨʧʲa ʧ͡ʂo zuwwa ɲekʂi sɨge se kiku sejo ɲekʂi ɲela sejo ɲekɨʌim ɲeg͡zʐom sejo kinaʌe sad͡ʒʲe sejo ʃʲok͡ʂi se na se i zuʦ͡ʂiw ɲomɲew zuwba lab͡ʐɨ d͡ʒʲe mud͡ʒʲoba he a he gaʧ͡ʂi gaʧ͡ʂi muʃid͡ʒʲo he ʦ͡ʂiʌiw hubʲe mud͡ʒʲo hubʲe mud͡ʒʲo ɖosa am se i ɖ͡ʐekeɣ ɖad͡ʒʲobabi muhu i meʌe ɣoke ɖabammed͡ʒʲe mim ɲi bo ʦ͡ʂad͡ʐuɲe lud͡ʐu ʦ͡ʂi fuɲe ɖad͡ʒʲo bo hupu kiɣiw ge ɖad͡ʒʲo ʦ͡ʂi fu na ɲi hoɲe mim ɲi ho ɖad͡ʒʲoʂo sena bo ha ha mobi he ɲi ja hoɲe ʦ͡ʂad͡ʐu ʦ͡ʂad͡ʐu-lud͡ʐu he na bo ja ɲi hoɲe ɖad͡ʒʲoʂo lakɨʌed͡ʒʲoʂo se muhu i mɨkew-mɨɲew na i u ʦ͡ʂeʌe-meʌe u ɖa ɣokebammed͡ʒʲe sebabi am he hubʲe kiw kiw kiwhu hubʲe ajo sime ɖamʲow sime ɖamʲo d͡ʒʲoba ki kɨɣaɲe ɖaɲe mud͡ʒʲobaba safum-mɨɲem na bakeɣ laɲe ʦ͡ʂɨ me ɖaɲe na ʦ͡ʂaw ʈuw me ɖa ʦ͡ʂake ʈuke muked͡ʒʲo baba se am ja ʦ͡ʂɨ ɣiw ʦ͡ʂɨ ɣiw ʦ͡ʂad͡ʐu-lud͡ʐu ɖaw nabame ja ʈo safum-mɨɲem na bakeɣla ja ʦ͡ʂɨ kʂɨʧ͡ʂu pi kaɖ͡ʑɨ ʈik͡ʂiɲ k͡ʂɨ k͡ʂɨ k͡ʂɨ k͡ʂɨ ɲomɲew ɖaɲe oɖ͡ʐe ɲomɲew ɖaɲe lakɨʌed͡ʒʲobaba ʦ͡ʂɨ uhu uʧ͡ʂo sejo ɣiw ʂɨʧ͡ʂiɣ k͡ʂɨ sinɖaɲe la oɖ͡ʐe naɲe sinɖa lakɨʌed͡ʒʲo oɖ͡ʐe miɣi ʦ͡ʂad͡ʐu miɣi ʂɨgʐɨ ɨnɖa lakɨʌed͡ʒʲobaba ɲeʦ͡ʂɨ kad͡ʒʲo ɲeg͡zʐom je zumaɖad͡ʒʲebiɲe ved͡ʒʲeba ɖosa no ɖ͡ʐo siɲa poɣd͡ʒʲew no veɲ bo he ɣew kiɣju kud͡ʒʲebi ʧ͡ʃiʧ͡ʃʲuɣ na ʂumzʲoɖ͡ʑɨ na bad͡ʒʲebi zʐaɣ-muɣ ʧ͡ʂo zud͡ʒʲo ama jalu ɲek͡ʂɨ zumbi ʧʲe ʧ͡ʂo nad͡ʒʲe a zud͡ʒʲobi ʧ͡ʂo i zumd͡ʐʲibi sejo zʐaɣ-muɣ kimd͡ʐʲi he ɖosa ɖomu liɖiʂi a o d͡ʒʲe a mud͡ʒʲobi janɨ no vemʧʲew g͡zʐaɣiɲe veɖuɖa ɲeɖ͡ʑɨ aɲe ʂii sinɖaɖa ɖɨbamɖo ɖɨba ɲi vem ve aʂma ɲi ɖ͡ʐekeɣɲe vemo ɖad͡ʒʲo je ʈo noluʂu ajo hu o je zud͡ʒʲoɲe no se í veɖabe nolu ge zume ɲi ʂiwa ɲi ɲeʦ͡ʂi je í guŋgud͡ʐu ma ɖaɲeɲe nolu ge sina veɖame sinɖame ɲi d͡ʐʲa d͡ʒiw fud͡ʐo d͡ʒiw nad͡ʒʲe ɲi mad͡ʒimofiʌeɲe ɲi ʧ͡ʂoʧ͡ʂi ɲeʦ͡ʂi na hoʌe nɨna ɲimʦ͡ʂiɲiw maveʌew kad͡ʒʲo na ɖafiw kifiw ɖaɲe ʦ͡ʂa ʈuɲe ɣoɖaɲe ve hod͡ʒʲow kogua iɖ͡ʐʲi-ulu mapuw na miɲa a d͡ʒʲe d͡ʐʲa d͡ʒid͡ʒʲomewe fud͡ʐo d͡ʒid͡ʒʲome ʦ͡ʂaw maʦ͡ʂahuw ʈuw maʈuhuw d͡ʒʲomɣo ahuge kew na ʃipʲow d͡ʒʲomɣo ʈaɲe ɖɨg͡zʐiad͡ʒʲe ma ɖ͡ʐu a d͡ʒiʦ͡ʂolaʂoma ɲe ge ɲev͡zo ge hod͡ʒʲovo

kuʈ̠͡ʂoalamatʃ͡ʃaɲe ve ho d͡ʒʲomʏo d͡ʒikɨʌea se ɖ͡ʐa moʂomewa fuɖ͡ʐo moʂomewaɲe ve ulu ge me vegoʈ̠͡ʂo no sa na ha ʈ̠͡ʂakeɲeʂoma no sa na ha ʈukeɲeʂoma ɲeʈow ɲegiw hana veɲe ɖaw je se ɲi jaje ʈ̠͡ʂoʈ̠͡ʂɨ ɲeʈ̠͡ʂɨ je vemow je haɖo vemo ma tʃ͡ʃeho hai ufod͡ʒʲo ɖuma se í ɲi veɖɨmkɨʏɨlaʌe ɲi janɨ ɲi ɲew se je noluʂu a o zud͡ʒʲo he i vemod͡ʒʲobei he i vemoʌeɲe ɖaɲe ɲi ɲeʈ̠͡ʂɨ je gume ɲi ɖ̠͡ʐu maʈ̠͡ʂɨʏoɲewei ama nak̠͡ʂɨa muk̠͡ʂoa no ana veɖawei ʈ̠͡ʂalahad͡ʒʲoba aʂma ʈ̠͡ʂɨ fu ɖaw je haɖo ɲi makufi maʏifiɲe ve ʏod͡ʒʲowa ʈ̠͡ʂaɖ͡ʐuɲe luɖ͡ʐuɲe ɖalaʌe ajo ɲebz̠am aɲ ɲebz̠am safum-miɲem na polaʌe ahua je at͡ʃi ge ahua d͡ʒʲe a ʧi ge ɲiʏɨʈ̠͡ʂɨ ɲiʏɨʈ̠͡ʂɨ poʏlaʌe ahua je bat͡ʃi gewei ahua je not͡ʃi gewe ʧʲe ɲiʏɨʈ̠͡ʂɨ ʂiʏ-ʂiɣne ɖaɖu ɖaɖu ahua bat͡ʃi ɖaɖu ge ba sehu hu-mi ba gewei not͡ʃi ɖame jow hu-mi no ged͡ʒʲowe ɖaɲe ɖaɖu ʂiʏ-ʂiʏ ʂiʏ ɖame muhu ba ha í ʧʲeɲɲa jamɖo ja ʈ̠͡ʂoʈ̠͡ʂɨ kakɨʌe kaɲeba jamɖo ɲeʈ̠͡ʂɨ ɖakɨʌebaɲeba z̠aʏ muʏ se jamɖo ja kakɨʌebaɲeba kɨnɖa maɖafid͡ʒʲoa aɲa safum-miɲem na ɲi zew ɲi ʧʲew ɖ̠͡ʐɨme ɲid͡ʒʲe nad͡ʐa na vewɖ͡ʐa je vesa ɲi ʃi ɲiɲɖ̠͡ʐu ume ɲiɲɖ̠͡ʐu ume ɲilu ume safum nad͡ʒʲe ʈ̠͡ʂowwa ʧʲeme haɖo maɖasad͡ʒʲowa miɲem nad͡ʒʲe ʈ̠͡ʂowwa ʧʲeme haɖo maɖa ʈ̠͡ʂow not͡ʃi ɖavea ʧʲe aʂa nat͡ʃi ge no d͡ʒi na not͡ʃi ge k̠͡ʂɨhoa d͡ʒi ana d͡ʒʲe ɖad͡ʒʲowa muk̠͡ʂo ba maɖãhu ja keahu ba muk̠͡ʂom ɲi ʈo he ama nugow i miʈ̠͡ʂɨ ʂe ʂe sɨpa aʂma ʂe ʂe ɖaɲe ʧʲeme ufu nɨna ɲi ufu a je ɨʌa ʧʲew ufu pum ɖ̠͡ʐɨʧʃɨʏid͡ʒʲow iɲi ɨʌa how je iɲi pom hoʧʃɨʏilaɲe he ɖaɖu he g̠͡ʐɨɖu he na se na akasa veɲe ma saw ʂɨd͡ʒʲo sam ʂɨd͡ʒʲo na ʏabo ged͡ʒʲe veʌed͡ʒʲomewei ʈuʏu no ʈumo no ʂɨɖa je no saʌeɖa a saw í kɨnɖa saɲe d͡ʒʲoaʌe ma zɨʧʃɨʏiʌe sam í saɲe d͡ʒʲoaʌe ma ʧʲe mat͡ʃʲeʧʃɨʏiʌe saw nafod͡ʒʲe veɲe ʂɨʌed͡ʒʲo sam sam nafo d͡ʒʲe veɲe ʂɨʌeɲe saw bad͡ʒʲe veɲe ʂɨʌe sam bad͡ʒʲe veɲe ʂɨʌeɲe sam í g̠͡ʐɨ i ʂɨ mim mim saʌebad͡ʒʲemme nano kad͡ʒʲobi aɲasa jo mimsa i d͡ʒʲe awu no aɲ no sam nojo sam ba ana ɖawe ana ɖawe ʧʲeɲe ɖaɖ̠͡ʐɨ mimsa saw je ʧʃɨʏa d͡ʒʲe ɖaɖ̠͡ʐɨʌed͡ʒʲome aɲ no ɖaɖ̠͡ʐɨʌed͡ʒʲome saw í zɨɖ̠͡ʐɨd͡ʒʲo awu ba zɨɖ̠͡ʐɨd͡ʒʲome sam no sam í zɨɖ̠͡ʐɨd͡ʒʲo aɲ no zɨɖ̠͡ʐɨd͡ʒʲome sam í kako d͡ʒʲe ɖaɖ̠͡ʐɨ kako na ɲuk̠͡ʂu na kako ʏiw ʧʲed͡ʒʲe ʏɨɖ̠͡ʐɨgged͡ʒʲoʂome se ɲe ajo ʧʃɨʏa d͡ʒʲe ɖaɖ̠͡ʐɨgged͡ʒʲome ɖaɖ̠͡ʐɨ ɖaje sam í g̠͡ʐɨ ɨfo ʈ̠͡ʂuɖamad͡ʒʲe ɖuhu maɖaʌe ma maɖaʌeɲe maɖaɲeme i ʂiw a ʧʃɨʏa ɖasɨbamme ha ɖuhu je ɖaʌehu kako maʏisɨ ɖamd͡ʒʲe ɨg̠͡ʐɨ jo awu no aɲ no ɖaɖ̠͡ʐɨʌeɖaw ɖaɖu ɖaʌed͡ʒʲobi g̠͡ʐɨɖu ɖaʌed͡ʒʲobi ɖaɖu ɖaɖ̠͡ʐome nɨna maʈ̠͡ʂɨʏoɲewei mahoʏoɲewei fu kuw na na i kufo ʈ̠͡ʂɨ i ʏifoɖame ɲeʈ̠͡ʂɨ je ʂiw-ʌiw se no sam je ʂikɨʌehoɲewa nano kagaɲ ɖamd͡ʒʲe saw i d͡ʒʲe zɨɖ̠͡ʐɨme nɨna na maputʂ̈ɨ mazɨɲiɲewei ʈo ɨsaw muk̠͡ʂo ɨsaw je ʈo ɨjow sɨnɖa ʂɨɖa ɨsaw naje sɨnɖa ʂɨɖawei ɖ̠͡ʐu puʈ̠͡ʂɨd͡ʒʲowa ɖ̠͡ʐu zɨɲid͡ʒʲowa muk̠͡ʂoa umsow ma mɨlaw ma muk̠͡ʂomia umsow ma mɨlaw ma se he ama nugow bad͡ʒʲe he ʧʲe ɲi he na ɲeʈ̠͡ʂɨ kɨʏɨ kɨʏɨfiahuɲe safum na polaʌe miɲem na polaʌeɲe ɲik̠͡ʂɨ ɖaɖu ɖaked͡ʒʲo g̠͡ʐɨɖu ɖaked͡ʒʲo

na ʂɨɣ-ʂɨɣ ɖakedʒʲome ɲikʂɨ ʂimɖo ʂiɲe ɖakedʒʲoje ba ge jal ʈʂudʒʲew fubõ rugo ge o gʐom ɖaɲe tʃʲe sedʒʲe ɖa se ʐaɣ muɣ bo ba kiaɖabi ʐaɣ muɣ aʂma ɨsiɲ ɨla ʈʂo ɲekʂɨ nabo kiambi tʃʲe age ugobimɖo ugobi ɖuw je a se noluʂu o zudʒʲo se iwei sejo ba se o gʐom nokʂo go muɲe tʃʲe sedʒʲe muwe sedʒʲe no law laɲe safum-miɲem naɲe ɲikʂɨ ʈizʐakedʒʲobabiʂime sinɖame ʈʂoʈʂɨ je se gukɨʌeɲe ɲetʂɨ je se gudʒʲo tʃitʃʲuɣ na no hohoʌe ɨʃiʈuno kaba ɖalu se uvuɖo kuʈʂo na bagɖawa se apew uvɖo ɲi ʈʂo zu o mudʒʲoʂowe he ɨʃiʈuno kaɖalu nawei abʲew mudʒʲolu mowe sinɖa je se kɨɣiɲe baɲe-viɲe í kɨɣɨʌe se kɨɣifiaʌeɲe muhu na fu sedʒʲobi mim ɲi ʈʂɨdʒʲobi ɣidʒʲobi sinɖa se ɲihow ha ʈʂuʌelama sejolaʌe safum-miɲem ɲi ɲiɣɨʈʂɨ ɲiɣɨʈʂɨbame ba ʈʂoʈʂɨ gofojoma nome no ʈʂoʈʂɨ gofojoma ʈʂoʈʂɨ guw ɲetʂɨ guw je ɲi ɲiɣɨʈʂɨ sa a sa a ɲiɣɨʈʂɨ ɖabʐeɣdʒʲo je ɲiɣɨʈʂɨ ɖabʐeɣdʒʲo sa a ɲiɣɨʈʂɨ ɖabʐeɣ se maɖabʐeɣiɲe ɲi ʂɨɣ-ʂɨɣne ahua je batʃi ɖa ahua je notʃi ɖa sina ɖaɲe ɖadʒʲo sa a ano udʐugo ʈo ʈawgʲew ʈawgʲew busulu awu i í kɨʂɨ ɖʐu ɖʐɨɖama ɨtʃi ano ɲetʂɨ gudʒʲoʂo vi ɖʐutʃi ɖew ɖafoɲ ɖamdʒʲe imi ɖaɲ ɖamdʒʲe ano í ɖʐu kɨʂɨ ɖʐu ha ɖʐɨsaɖama ɨtʃi fow kakɨʌedʒʲoʂo ɲetʂɨ dʒʲe ɨtʃi gufo me ɖaɲ ɖamdʒʲe ɲetʂɨ me gudʒʲoba gaɣzɨ ɲi awu gaɣzɨ ɖʐɨɖaw je gaɣzɨ jo notʃi me ɖaɲ ɖamdʒʲe gaɣzɨ ɖʐɨɖame no ɲetʂɨ gudʒʲoʂowei no ʈʂoʈʂɨ gudʒʲoʂowei se gaɣzɨ ɖume no dʒʲosa vokʂa dʒʲe badʒʲoʂo no saw no sam dʒʲe maga maɣadʒʲow u u ʂikɨʌeʈʂɨdʒʲo se na ɲi kew na ahuge awu-aɲ na dʒʲe ana ʈʂuʌeɖa no jadʒʲe mukʂo batʃi je he ɣo he ana ɣoɲɖamdʒʲe no he na he ve vi ɖamɖʐɨ ha hubʲe je ha kakɨʌedʒʲoma ɖosa je ha kakɨʌedʒʲoma ɖomu je ha zudʒʲoma ɖosa ɖomu ha zudʒʲoma sɨgow ha kakɨʌeʈʂojoma he ɖãhu safum-miɲem na zɨ he ʂɨ-ʂɨ vi ɖakeɲ ɖamdʒʲe no ana veɲe se ʂɨ-ʂiɲe ɖakew nɨna na ɲi fu dʒiw dʒʲe madʒimofiʌewwei ʈumo dʒiw dʒʲe madʒimofiʌewme ɲi ana ɖaɲe ana ʈʂa ʈuɲe ana ɖa ɣowme ɲi ʂɨɖa ana ɖa ɣow sejo ɲi saw ɲi sam nadʒʲe bɨholaseɖaɲe ana ve ana veɲe ɣowbamme no jow ɲeʈo ʂivʐiw kiɲa jow jow ɲeʈo ʂivʐiw no no í ahuge bʐɨga ʈo kaʌiw ʃipʲow ɲi ʈuɣu-ʈumo kaʌiw se ɣusso ɲi kɨna gaʌiw ma bʐɨgaʃi ʃipʲow me ʈʂuwe tʃʲeɖa kʂɨʈu ɲu ʃipʲow me ʈʂuwe tʃʲeɖa ɲi ʃipʲow kɨna ma me ɖʐɨdʒʲo ana tʃʲeɖa no jaha he ɲeʈo ʂivʐihu a no no ʃipʲow me ʈʂudʒʲoɲe veɲe ʃipʲow a kʂɨ ʈʂudʒʲedʒʲe maɲe ve ɲeɖʐɨ ba ɖʐivodʒʲoɖawe no ba hovedʒʲoɖawe ʃipʲow ʈʂuʈʂuw ʈʂuima zeʈʂuw zeima mo umsow tʃʲeima ɲeɖʐɨ ba ɖʐivodʒʲo ɖa no ba ɖʐɨ no dʒʲe aki ná ʃipedʐɨʌew awu na ʃiɲedʐɨʌeɖaw na ʈʂuw ɖʐihusaɲe se ʃipʲow se he ʈʂuŋkoime ɲeɖʐɨ ba ɖʐivodʒʲoɖawe no ba hovodʒʲoɖawe no he kʂulaɣuvo kʂudʒisubu í ʃipʲow je ʈʂudʒʲomewe se kʂulaɣuvo kʂudʒisubu tʃʲeɲe ɲi bʐɨga ʈoi busulu ʃipedʐɨʌeɖaw ɲeɣɨzɨ ʃiɲedʐɨʌeɖawje kʂulaɣuvo kʂudʒisubu tʃʲew je ʈuɣuɲe saaʌeɖa ʈumoɲe saaʌeɖa seʂo ɖe ʈuɣuge ʈʂo maʈʂo ʈumoge ʈʂo maʈʂo me ʂapumge dʒʲe me ʈʂoʂɨ ʂapum tʃʲew je ha í

t͡ʃʲewwa t͡ʃʲehoʌe mɨʈige ʈʂow se ʂapum t͡ʃʲeɲ sɨd͡ʒibz̪o t͡ʃʲew je ha je t͡ʃʲewwa t͡ʃʲehoʌe nɨna se í sɨd͡ʒibz̪o t͡ʃʲeɲ no he kʂulaɣuvo kʂud͡ʒisubu í ʃipʲow he ʈʂula he í ha je ʈʂuwo t͡ʃʲehoʌe ahu ge huɖa ge d͡ʒi mad͡ʒifi puɖa ge d͡ʒi mad͡ʒifi puɖa ge d͡ʒiɲɖamad͡ʒʲe nɨna kʂɨ ɖubamme a bo hu ʃʲov̪ʐɨ ʈʂaasa hu ʃʲov̪ʐɨ ʈʂaasa se akasa kaʌikud͡ʒʲobabi akasa d͡ʒibamme d͡ʒʲe hu ʃʲov̪ʐɨ ʈʂaasa makaʌikud͡ʒʲobi ɖʐɨ d͡ʒiɖamad͡ʒʲe a kʂɨ ʈʂaasa hana ɖaɲe ɖaw sa a busulu í ma he moɲebi hanabamme ʈuɣu ʂimʈʂɨʈʂɨɲebi ʈumo ʂimʈʂɨʈʂɨɲebiɲe vew je kʂulaɣuvo kʂud͡ʒisubu í sakɨʌe nakʂɨ aʌo-ɲuw nakʂɨ aʌo-ɲuw sakɨʌeɲe nakʂɨ aʌo-ɲuw ʂɨkɨʌeʌeɲe nakʂɨ he hu ʃʲov̪ʐɨ í hu ʃʲov̪ʐɨ í nakʂɨ aʌo-ɲuw ʃɨd͡ʒʲoɲe nakʂɨ ʈumo ɖabʲu je hu ʃʲov̪ʐɨɖʐa ʈumo ɖa hu ʃʲov̪ʐɨɖʐa ʈumo ɖaʌebi hu ʃʲov̪ʐɨʈʂɨ ge d͡ʒiaha kɨʌiɲe hu ʃʲov̪ʐɨ ʈʂɨla ɲelu laʌiku kʂulaɣuvo kʂud͡ʒisubu nakʂɨ aʌo-ɲuwt͡ʃɨ ʈuvo je ɨke ʈahabamme d͡ʒʲe ɖʐu ɖad͡ʒʲoɲe veɲe uluge veɖama ɨke ʈahabamme ʈʂulabaʂo se muku jo ʈʂula ɖʐɨd͡ʒʲobabi nakʂɨ ɲeɖʐɨ-no í sɨna ɖʐɨisa ma me ɖuw bɨʂɨɖaɲe veɲe nakʂɨ sɨna ɖʐɨisa anaɖa se hu ʃʲov̪ʐɨ í nakʂɨ lɨhakɨʌi ʈʂɨ suw t͡ʃʲeɲe ɖai ʈʂomaw maw t͡ʃʲeɲe ɖai akɨɣɨ d͡ʒʲow t͡ʃʲe ɖai je nakʂɨ kʂulaɣuvo kʂud͡ʒisubu nakʂɨ ɖad͡ʐɨʌew hu ʃʲov̪ʐɨ í d͡ʒiaɲe su seɣʃi seɣʃi seɣʃiɖa hukʂɨ kad͡ʒʲe makaɖawfiw huɣim kad͡ʒʲe makaɖawfiw anaɖa nakʂɨ aʌo-ɲuw hu ʃʲov̪ʐɨ í ʈʂɨ laʌiku ɖaʌe se hu ʃʲov̪ʐɨ í ʈuvo je nakʂɨ laɣaʈʂɨkʂaʌe hu ʃʲov̪ʐɨ í ʈuvo je nakʂɨ laɣaʌe aɲa ʈʂɨsa-ɣisa ʈuɣu-ʈumo bo ʃimud͡ʐo d͡ʒʲoaʈʂɨibi kʂulaɣuvo kʂud͡ʒisubu nakʂɨ ʃimud͡ʐoaʈʂɨibi hu ʃʲov̪ʐɨ itʃi lakɨʌepʲoʌebi uvz̪ogo nakʂɨt͡ʃɨ ɖuw se d͡ʒʲe go hu ʃʲov̪ʐɨt͡ʃɨd͡ʒʲe nakʂɨ laɣa pura ʈʂɨsa-ɣisa kasa ɖʐɨɲ-vʐɨɲ ʈoɲi ʂɨʈʂɨ ha ɖuma nakʂɨ aja-ɲuw ʃi d͡ʒʲoaʈʂɨibi ha maɖãhu nakʂɨ nuʈʂo lasa d͡ʒid͡ʒʲo lasa d͡ʒid͡ʒʲobiɲe d͡ʒi gaahu hu ʃʲov̪ʐɨ ɖãhu lasa d͡ʒiŋkobi no ha buɖʐu me kelɨd͡ʒʲo buɖʐu maɖasabammed͡ʒʲe nakʂɨ aʌo-ɲuw no d͡ʒʲe ʃi d͡ʒʲoad͡ʒʲo ʈʂumʈʂɨɣɨbabu ʈʂumʈʂɨɣɨbabu í tʃʲeɲ ʈʂumʈʂɨɣɨbabu kai ba me muko ɖa ba nakʂɨ ɖʐe mɨlaw me ʈʂu nakʂɨ aʌo-ɲuw d͡ʒiŋkobi je ʈʂumʈʂɨɣɨbabu ɖʐekɨʌebu saɲe ʂɨpʂɨsaʂam d͡ʒʲeɲe se d͡ʒʲeɲe iɲiɲ je ʂɨpʂɨsaʂam d͡ʒʲeɲe t͡ʃʲeɲe se d͡ʒiku ɣoɖaje ʈʂumʈʂɨɣɨbabu se ɖʐekɨʌeʌise ɖʐokʂɨ he laɲe ɖʐokʂɨ paʈʂo d͡ʒibammed͡ʒʲe ɖʐokʂɨ aʌo-ɲuw he í la paʈʂo d͡ʒibammed͡ʒʲe ɖʐokʂɨ paʈʂo na ɖʐokʂɨ ma u veɲemme he ɖʐɨd͡ʒʲobamme nɨna ɖʐɨmud͡ʐoad͡ʒʲobamme sebaʂo he a mɨʂɨʌed͡ʒʲo ɖawe a mɨʂɨʌed͡ʒʲo ɖawe sɨna t͡ʃʲe se nakʂɨ d͡ʒʲe vew je ma aʂa umsomaɖa ja nuɖʐo paʈʂo ʈʂaw ɨʈʂɨ ge d͡ʒiʈʂo paʈʂo na ɖʐɨw ʂiw ɲiw ha ɖubamme ɲikʂɨ so je mau kaɲe ʈuvo je se ʂɨpʂɨsaʂam d͡ʒʲeɲe se mɨʂɨ veʌe ɖaje nakʂɨ ajo-ɲuw nuʈʂo-paʈʂo d͡ʒi go ʈʂumʈʂɨɣɨbabu je ɖʐeaʈʂo hu ʃʲov̪ʐɨ í ʈʂu ʈuvo se ʂɨpʂɨsaʂam d͡ʒʲeɲe mɨʂɨʌed͡ʒʲebei ana t͡ʃʲewɲe hu ʃʲov̪ʐɨ ɖaʌi ʂɨpʂɨsaʂam d͡ʒʲeɲe mi ɖahog i laʈʂoʌeɲ ɖamad͡ʒʲe í bo nakʂɨ aʌo-ɲuw laɣaʈʂod͡ʒʲobabi sebaʂo je bo nakʂɨ d͡ʒʲe mapaw no d͡ʒʲe mapaw nakʂɨ d͡ʒʲe malafid͡ʒʲo mi ɖaho foad͡ʒʲo ɖʐeʌi mi ɖaho nakʂɨ go noɣfo a d͡ʒikɨʌe hobanɖa bo ʂɨpʂɨsaʂam d͡ʒʲeɲe bo mi ɖʐoŋkobi ke vow gavow

ɖ͡ʐed͡ʒʲo ɖawe ɲuw ga ɲuw ɖ͡ʐed͡ʒʲo ɖawe se ha je t͡ʃʲewwa t͡ʃʲehoʌe ahu ge zekɨliw se í je aja í gaaɖamad͡ʒʲe ɲuw ɖ͡ʐed͡ʒʲo ɖawe ɲuw í gaaɖamad͡ʒʲe aja i ɖ͡ʐed͡ʒʲo ɖawe se í ɲi zekɨliw go ɲi ʃipʲow ʈ͡ʂuw ahu ge aki awu na ʈ͡ʂuʌew govow gaa ɲuw ɖ͡ʐed͡ʒʲo ɖawe ɲuw gaavow ɖ͡ʐed͡ʒʲo ɖawe anaɖa nak͡ʂɨ aʌo-ɲuwʈ͡ʂɨ a je gaa a je ɖ͡ʐe a je gaa a je ɖ͡ʐe ɖ͡ʐeʈ͡ʂemɖod͡ʒʲo se ʈuvo je mafoagd͡ʒʲed͡ʒʲo ge ɖ͡ʐeʈ͡ʂed͡ʒʲo sina ve ɖ͡ʐew je ɖ͡ʐekɨʌelabi bo nak͡ʂɨ ʈuvo veʌeɖaw d͡ʒʲaga bo foaɖab kiɣi aɲeɲasa ʈuvo ɨke fosɲebaɖabi uluɣ go miʈ͡ʂɨ muku nabo d͡ʒʲe fomuɖ͡ʐoabi ɨke fosiɲasaɖaw se ɖ͡ʐekɨʌebu ɨked͡ʒʲe nak͡ʂɨ la se kiɣi aɲa fosiɲaɖaw kiɣi í la laʌeɲe kɨnɖad͡ʒʲobia he í ha ɖãhu jow jow gaɲbo foad͡ʒʲebi nak͡ʂɨ aʌo-ɲuwʈ͡ʂɨ ɖ͡ʐɨ kɨnɖad͡ʒʲowa se ha ɖãhubi se he aʂma ímad͡ʒʲe t͡ʃʲe se fosiɲeɖaw sejo ʈuvo se fosiɲeɖaw se kola ge kɨssɨ í kɨssɨ í kolaɲe t͡ʃʲe t͡ʃʲe t͡ʃʲeɲe ʈ͡ʂaw je jow he suɖ͡ʐum k͡ʂulɨbʲo miʂe he hana kakɨʌeɖaw je nak͡ʂɨ aʌo-ɲuw koɲe ʈ͡ʂaɲe sarab ɖ͡ʐɨʌewbi se kai jow jo ɲik͡ʂɨd͡ʒʲe he gaɲ je mapad͡ʒʲebi ana t͡ʃʲe koɲe ge ʂapum ge ʂɨʌeɲ sɨd͡ʒibz̥o ge ʂɨʌeɲ huk͡ʂɨge ʂɨʌe ge huɣim ge ʂɨʌe ʈo lasa ge ʂɨgiɣ ge ʂɨʌew je k͡ʂulaɣuvo k͡ʂud͡ʒisubu ɲik͡ʂɨ veɖaw vew makuw hana ɖaɲe nak͡ʂɨ aʌo-ɲuw vew makuʌew hu ʃʲov͡ʐɨ í ɖad͡ʐɨʌew nak͡ʂɨ hu ʃʲov͡ʐɨ í lɨhakɨʌi ʈuɣu u magaʌew ʈumo u magaʌew je ha t͡ʃʲehoʌe hu ʃʲov͡ʐɨ í ʈuvo kiɣi bo k͡ʂulaɣuvo k͡ʂud͡ʒisubu i laɣaʈ͡ʂɨk͡ʂaʌe anaɖa se hu ʃʲov͡ʐɨ lɨhakɨʌi ʈuɣu u maʈ͡ʂaw ʈumo u maʈ͡ʂaw ahu gemed͡ʒʲe nɨna a d͡ʒi ʈ͡ʂasad͡ʒʲo k͡ʂɨ d͡ʒiɣimed͡ʒʲe a ʈ͡ʂasad͡ʒʲo ana ɖaw k͡ʂulaɣuvo k͡ʂud͡ʒisubu ʂɨkɨʌeʌeɲe hu ʃʲov͡ʐɨ í ʈuvo je laɣaɲe i malaɣafiʈ͡ʂoʌe ɖaho foaʌeɲe he ja ʈuɣu no ʈumo he nɨna ɲi ʈuvo kiɣi ɖakɨʌeɖawje ɲi ʈuvo vew he ɣusso no mɨɖ͡ʐɨ no ʈuɣu ʈuvo t͡ʃʲeɖaw kiɣi t͡ʃʲeɖaw ɲi se k͡ʂulaɣuvo k͡ʂud͡ʒisubu nak͡ʂɨ hu ʃʲov͡ʐɨ itʃi laɣaɲe ɖakɨʌew se k͡ʂulaɣuvo k͡ʂud͡ʒisubu í ʃipʲow hebamme kai faɖa jow ɲeʈo ʂɨv͡ʐɨw ɣewhu bɨʂaʈ͡ʂɨ sɨʈɨ jo bɨʂaʈ͡ʂɨsɨʈɨ ɖ͡ʐɨɲ sehu sejo haɖ͡ʐa bɨʂa jo ɣɨʈ͡ʂɨɣe no vand͡ʐa no ɲiɲi vand͡ʐa sejo awu i ɲiɲi loŋkow aɲ iɲiɲi sejo no paliz̥ɨ go nɨna aʂma ajo no jow ɖ͡ʐó no no kɨna no kɨna ɖa ʂikɨʌewma ʂiwma se í no me ʈ͡ʂud͡ʒʲoɲe veɖame ɖ͡ʐo no se no nó saw je ɲebi ge saw ɲebi ge saw je sawɲe awu awu i od͡ʒʲe od͡ʒʲe a jo hubʲe pum sese awu ɖ͡ʐɨʈ͡ʂaʌe ʈabiɲ ɖaɲe ʈabiɲ ɖa ɖ͡ʐɨ sejo awu ɖ͡ʐɨʈ͡ʂaʌew ʈabiɲ ɖa ɖ͡ʐɨʈ͡ʂaʌewɲe sejo aɲbo od͡ʒʲe k͡ʂɨ sejo i ge nano uʈ͡ʂoge natʃi ge nano kaʈ͡ʂo kawɲe sejo no sap̄ʂeʌi sap̄ʂesa ɖaɲe ɲi awu aɲ nabo ɖ͡ʐɨmiaʈ͡ʂɨɖa ɖ͡ʐɨmiaʈ͡ʂɨwɲe no kaʃi kaɣi ge pam ge aʂma ge vi vi vi ge ka ɣoɣipiɲe ha ha ɖaʌe sesejo no ge kamʲo od͡ʒʲe sese je no agosʈo se no ge kamʲo hulɨbz̥o ge ge kamʲoʌe kamʲo ge kako ɖa ɣow je ge ɖaɖa ɣoʌe sese no aʂma ɖa ɖa sejo se hulɨbz̥o sesejo se hulɨbz̥o sesejo sese ge sesejo sese sese no am aʂma ɖaʌe sejo ge kawje ge ka sɨge ɖaw je aʂma sɨge ɖa aʂma sese no ɖaʌeɲe sejo ge je aʂma je ge kamʲoʌe je sejo kako ɖa ɖaʂɨ ɖaw sesejo kako ɖaʂɨ ɖaw kako d͡ʒʲe ge d͡ʒʲe maɖafi sɨna ɖaʌe noso naw jo ɖaɖa ɖawd͡ʒʲeʂo sed͡ʐu sese

no ɲi sapʂ̪eɖ̪aɣa no kako sɨna ɖ̪a maɖ̪afiw ɖ̪aɖ̪a aʂ̪ma maɖ̪afiw maɖ̪afiw ɖ̪aʌe ge kamʲoʌe sevʐ̪o sese ge ge ka ɖ̪aŋkoi no ge aʂ̪ma ge ge sɨge ɖ̪a ɣoʌe sejo sesed͡ʒʲe ɨg͡ʐ̪ɨ na ɖ̪a ɖ̪abʲuje no sejo je no ʂɨwa maɖ̪afiw ma maɖ̪afi sɨna ɖ̪ahuɲe no ma maɖ̪afiʈʂ̪owɲe sejo no je ʧʲeɖ̪aw ma ba age named͡ʒʲe baso baso ʂɨwa naɲ ɨg͡ʐ̪ɨ na ɨguɖ͡ʐ̪u ma u ʌa ma u ma u ɖ̪aɖ̪ame sɨna ɖ̪aɖ̪aw ba ɖ̪awe ɖ̪awe sɨna ʧʲeɲe se sɨge ɲi se na na se nabo ajoba sɨna ɖ̪aɖ̪a nó sesejo na ɖ̪ʐ̪ɨʈʂ̪oɲe aʂ̪ma ge ʧʲila ge ge ge ka sɨge ɖ̪agɨd͡ʒʲeʈʂ̪oɖ̪a sɨge ka ɖ̪agɨd͡ʒʲeʈʂ̪oɖ̪aw sesejo ɖ̪awjed͡ʒʲe maɖ̪afiʌew ɖ̪aʌebi no no sejo ge ge aʂ̪ma sɨge ka sese sɨge ɖ̪a sɨge ɖ̪aʈʂ̪ow ɖ̪ahod͡ʒʲe sɨge d͡ʒʲe maɖ̪afiʈʂ̪ow ɖ̪aʈʂ̪obi sɨge d͡ʒʲe no aʂ̪ma ɖ̪aʌe sɨna ɖ̪aʌebi na laʈʂ̪oɲe ɨg͡ʐ̪ɨ naɲe naaʈʂ̪owɲe sesejo no sesejo d͡ʒʲe aʂ̪ma ɖ̪aʈʂ̪oʌe sejo no sɨge sɨge d͡ʒʲe maɖ̪afiʈʂ̪obi b ɖ̪aw je maɖ̪a maɖ̪aʈʂ̪oʌe kakuʌeʈʂ̪o sejo ha aʂ̪ma maɖ̪afiaw ɖ̪ad͡ʒʲebi sesejo no kaɲe ɲi ge kaɲe sɨge ɖ̪a ɖ̪aʌeɲe ge ka ɖ̪amʲoʌe sejo ɖ̪amʲoʌe ɖ̪awje ɲi ɖ̪ʐ̪ɨw je umko a ɲi nɨna ɲi pum ɖ̪aʌe no ne sɨge ka ɖ̪aʌe je ɖ̪aʌe sejo ɖ̪aʌe sese ɲi ge ɖ̪aʈʂ̪oʌe aʂ̪ma je ʈʂ̪aʌeɲe je ʈʂ̪aʈʂ̪oʌe no ge kamʲoʈʂ̪o jo ɖ̪amʲo laʌe ɖ̪aʈʂ̪ow je je se no ɖ̪a aʂ̪ma sese no ɖ̪a sesejo ɖ̪aʌe ɖ̪afiabʲo-ɖ̪afiaɣowɲe no ɖ̪ʐ̪ɨɖ̪o ɖ̪ʐ̪ɨɖ̪aw aʂ̪ma ɖ̪ʐ̪ɨɖ̪a no sese sɨge ɖ̪a ɣoɣiw je kuw je no kuw je no sɨge ɖ̪a ge ɖ̪a ɣoɣiʌe sesejo ɖ̪aw je sese no aʂ̪ma ge ɖ̪ʐ̪ɨ sese aʂ̪ma hubʲe sese no ɖ̪ʐ̪e go ɲi ɣusso ɲiʧʲi ago no uvʐ̪omaʂɨ d͡ʒʲe no ɖ̪avʐ̪ɨ no ɖ̪aɖ̪a sese no ɖ̪aʌeɲe sesejo no sese sese ge ɖ̪aʌe sejo no jow sesejo paʈʂ̪o paw je sesejo je sese sese no sɨge paʈʂ̪o paʌe sejo ɖ̪aw je sesejo he ge paɖ̪aw sesejo sesejo ge he a paʌeɲe no he janɨ jo age he ɖ̪aɲe he no ɲi ɣusso ɲimko sejo no aʂ̪ma d͡ʒʲe no ɖ̪aɲ sejo d͡ʒʲe no ɖ̪avʐ̪ɨ ɖ̪avʐ̪ɨʌeɲe he no a he ɲi ʈɨʐ̪ɨno a ɲi ʈɨʐ̪ɨ ɲeʧʂɨ ɣusso ɲi ɲeʧʂɨ a aʂ̪ma aʂ̪ma je kaku haɖ̪ʐ̪aɣ bɨʂ̪a jo ɣɨ jo kʂ̪ɨ sese no a kaku kaku aʂ̪ma sese kamʲoɲe sɨna ɖ̪ad͡ʒʲoɲe ɖ̪a janɨ jo janɨ jo no he haɖ̪ʐ̪ar bɨʂ̪a bɨʂ̪a jo aʂ̪ma haɖ̪ʐ̪ar kʂ̪ɨ jo od͡ʒʲe ɣɨʧʂɨ pi ɣɨʧʂɨ pi a no aʂ̪ma ge ɖ̪a he ʈɨʐ̪ɨno a he ɖ̪aɖ̪aw hebi sejo no nolu ge veɖ̪aw je no ɲuw no ɲum no saw no sam kalai ajo na d͡ʒʲe ɲi me ana aʂ̪ma ɖ̪aɲe he ɲi ɖ̪ambo me kɨnama a me ɖ̪amd͡ʒʲe ɖ̪aɲe ɖ̪aɖ̪amed͡ʒʲe ɲi ha aʂ̪ma ɖ̪aima ha ɲi aʂ̪ma ɖ̪aɲe ɖ̪aɲe ɖ̪a ʂɨɖ̪aʌea ʧʲemed͡ʒʲe uɖ͡ʐ̪u go ʈo ɲeɖ̪ʐ̪ɨ d͡ʒʲe hod͡ʒʲo no d͡ʒʲe hod͡ʒʲo se í no sɨna veɖ̪a jow ɲeʈo ʂɨvʐ̪ɨw ai jow i ʃɨpʲow a ʈʂ̪uwe ʧʲeiɲe ɲi ahuge ɣusso ɲi kɨna ʃɨpʲow ma se i ʈʂ̪uwe ʧʲehoɖ̪a no ʃɨpʲow a ʈʂ̪ud͡ʒʲome jow ɲeʈo ʂɨvʐ̪ɨw ai nɨna ɲi ahuge ɖ̪ʐ̪o usuw ɖ̪ʐ̪ɨvowe a mukʂ̪om a mukʂ̪o a ɖ̪ure nakʂ̪ɨ ʂuwa ʂɨpʲo ʦ̪awjo mapuw ʦ̪uwjo mapuw vige nakʂ̪ɨɣɨʈʂ̪ɨge vi d͡ʒɨwd͡ʒʲe pʂ̪eŋguɖ͡ʐ̪u ɲe kakud͡ʒʲe pʂ̪eŋuɖ͡ʐ̪ui ilʂ̪i ha maɖ̪awe ha maɖ̪awe ʧʲe se ahwa a ɨfumʲeɲe ilʂ̪i nakʂ̪ɨ se ʦ̪aʌiʌebi aɖ̪ɨ aɖ̪ɨ ɖ̪ui lolabi ilʂ̪i i ɨʃɨ ana ɨʃɨje ʈʂ̪ɨg ʈʂ̪ɨbanɖ̪e se muhure aɲaʇuko ɖ̪oabiɲe aɲa jomguɖ͡ʐ̪u jom ahua upai ɲi sɨɲa bʲogd͡ʒʲe fumʲege i fumboge vige d͡ʒɨʂ̪ɨkʂ̪aʌe se i jomɖ̪o seʧʲiɖ̪e se aɲa ɖ̪oa joɖ̪aw seʧʲi ʌaʌebi seʧʲi a ʂɨzɻa a maʌe sakɨʌea se seʧʲi gahua ʂɨzɻare ʂɨwa seje sakɨʌeawɲe se ʂɨzɻaje ʂɨzɻare

ʂiware iɖʐa vi dʒisa ɲe dʒisa jama hamadʒʲe a tʃʲebamme i tʃʲewre a maʌe nugomsam ladʒʲo sintʃʲe sege kinaʌe i awu i tʃʲew ba hago nugomsam ladʒʲo ba ʂiʐabo ba hago nugomsa ladʒʲo se ʂiʐa i saw setʃi nakʂi ɲe dʒʲe hago hago dʒʲe ahuge matʂapu maɳupudʒʲodʒʲe fu kakiʌembo sina veɖu se ahua i awuɲe i aɲ nakʂi i tʃʲewre no nugomsam a law dʒidʒʲo sintʃʲe sinɖa dʒiwre sege uʈʂo ɲeʈʂige aige ɲeʈʂi age dʒim dʒim nugo a ɲeʈʂi ai dʒiku nugom ɲeʈʂi ai dʒikuʌebanɖe nugom hai jowma se ai dʒiku se dʒikuʌebi se i dʒiku nugore tʃʲe um basam i noi ɖʐiwe sintʃʲe se nugore tʃʲew ba hago maʌe njaʌe ʂiʐadʒʲemare ba no sam i hago kinɖa lafidʒʲowa ɲimʈʂiɲ maɖaŋhuma sintʃʲe semedʒʲe no se ʂiʐa me ɲeɖʐi-no veɖu ahua i se a kinaʌe ba nosam i maɖʐibamedʒʲe no ʈʂegdʒʲoba sintʃʲe sege atʃʲa seme ʈʂe hopiɲewe tʃʲe ʈʂegbanɖe ɲeɖʐije ʈai-liɣei ɲeɖʐije ki ɖaŋ huliʂi ka ɖaŋ sinɖabanɖe nugore tʃʲew ʈʂabe ʈʂabe no setʃìjo bai maʌe maʌe nosam ɖʐiɲeme sintʃʲe nugore ɖʐidʒʲomme sintʃʲe se fum jankagembo tʃʲeʈʂoi nugore miɬawbare no maɖʐidʒʲo sintʃʲe sebame no ʈʂidʒʲowa sintʃʲe kai ʈʂipiɲewe ba ʈʂipiɲewe tʃʲebanɖe ba ɖʐure ɖʐu ɖʐu ɖabiɲe ɲeɖʐi no na bekui-beʈʂuiɲe sinɖa nina na hai jow-ɖʐuw iʂi ɲiw ʌadʒʲebi setʃi se maʌe nugore tʃʲeʈʂore ma ba kinaʌe maʌe ʈʂabe ʈʂabe bai no nosam í ɖʐiɲeme se ahua a nugore upai ɲibi se ninare se ʂiʐasare aa maʌe i maɖʐibamme aa kinaʌe naʌe mau kadʒʲoɖalebi kai nosam ɖʐisaɲe tʃʲeɲe isam i figiɣage gʲogdʒʲe ʂiʐare i uvʐo uvʐo uvʐo kasaɖa isam i tʃʲepasa ba jaŋka kaw ɖaleme bai bai no kʂoɖʐi a ɖʐisadʒʲome se kʂoɖʐije i kʂimoawe jaŋkabo memɖʐare nugomsare figiɣa uɖʐuge gʲo kam kam ɣabo kakuwɲe i kʂoɖʐijo se i kʂi kʂi makʂifi gajo gabanɖege ʂiʐasare ba kʂoɖʐu gaɖawa sintʃʲeɲe í la ɖʐiʈʂo ʂiʐarege se mim i la ɖʐiʈʂo ɲi kam kamge ɲe kaku se ɲe aje kakuʌebi setʃʲu se aa kinaʌe ʂiʐasare tʃʲewre ɲikʂi jakiʌire geʈo ɲeje ɖʐumudʒʲome se ɲe ɖʐumudʒʲome tʃʲew hai aje tʃʲewre ɲe ba ai jovowe no geʈo ɲege ɖʐe ɖʐipiɲedʒʲome tʃʲe ɖʐe ɲege ɖʐe ʂiʐasadʒʲo kinaʌe ɲeɖʐino ɲeɖʐino se ɲe ɲejo nina nadʒʲe i ahuge ɖaʈʂuw kiʈʂuw setʃi i tʃʲemuw sinɖa setʃi ʂiʐa ɖʐibaɖa ige ɖʐi ɲege ɖʐi ɖʐegloʌe setʃʲu nina i hosiwʂo i maʌe ige ɖʐeɲe ma ɖʐumubawe tʃʲewa jakiʌibo ɲikʂi ɖʐumubawe sintʃʲewa ge ɖʐe se mimsa i ɖʐumukege kaʌi jokeʌe ka ka ɲe kaku ɲe ai kakuʌebi bas ɲe ai ka jokem se nugomsare kinɖadʒʲodʒʲema no ʂiʐa a joke ɖʐugu-ɖʐuʌu no ʂikew-ɖokew na no maʌe ʈʂiɣodʒʲobabi i ʂiʐa a jokeɖa sintʃʲe ʈʂiɣodʒʲobabi se ahware se ʂiʐare tʃʲew uʈʂoge nugo na ɖaɲe ʈʂow ɲikʂi how dʒivea tʃʲe se mimsare tʃʲewre ba ago dʒiwe nogo dʒidʒʲome tʃʲe se ʂiʐare i ʃʲoʈcuʈge ɖʐeʌebi haɖo tʃʲe i iʈʂi ʈapuaʌebi ʂipʲo howsa kinaʌe njale nugo ɖaʈʂoʌebi ge dʒibije tʃìiʈʂui meʌe ɖem se ʂiʐare maʌe nina kinaʌe ɖaʌeɲe se anɖa jomʌe hom jaŋkambo mukʂom aje tʃʲe ba geʈo se muhure geʈo nugore hosiɖaʂoma tʃʲe

ma se ba ʂiʐasare ba se ba baliʃikiɬʈʂo ba se tʃʲe se miɬawwa i notʃi no ʂiʐasa kese i kiɳɖaɲe i ha maʌe niɲa ʌidʒʲowa seɖamdʒʲe ba ma ɖʐahambo ba dʒiʈʂoʌemedʒʲe i hage ɖʐeima ɖʐeɲe hosawe hoʌeɲe iʈʂi ʈapuadʒʲere laʌeɲe ɖʐeɲe foawe i maʌe kiɲaʌe niɲa ʌidʒʲome siɳtʃʲe se ahuaje embi tʃʲeɲe ɣaboge ɲege kakuʌebi ɖʐahadʒʲe meʌe tʃʲe sehu ɖʐiw dʒisabo tʃʲe dʒi dʒibanɖe jaŋkambo ẽʌemso ʂiʐasare se ufum se i ago ve ago ɣabo dʒiwe siɳtʃʲe i ago ɣabogo ɖʐedʒʲome siɳtʃʲe ẽ bi tʃʲeɲe mimʲedʒʲe jaŋkambo ʂiʐasaje ɖʐewɲe i ho ɖʐe ɖʐesambanɖe ẽʌemso iguʲere ʈapuaʌebi niɲa ɖaʈʂobi ʂipʲo gʐuw-zew siɳda jankambo muhusaje ɖʐewɲe se iʈʂi í laʌebi foa foaʌebi jaŋkambo muhusage tʃiʈʂu jo jaŋkambo muhusare meʌe ɖafiaʌebi kaʈʂoʌe setʃi ibo iʈʂi ɲibi ibo kiɲaʌe niɲa ɖaɖabi jaŋkambo muhusare tʃʲew haɖo siɲa ɖaɲ tʃʲeho no ahuge noi aa kiɲaʌe ʂiʐa aɲe bʐi aɲe maʌe muloi ɖa setʃi muloi setʃi no haɖo tʃʲe se i no niɲa niɲa setʃi noi maʌe se kiɲaʌe bʐi i ʃiw setʃi i bʐi i ɖʐiʌewme ba maʌe se nugomsam i ba lafidʒʲobi setʃi ba fum ba maʌe ba ɖaʈʂodʒʲome siɳtʃʲeɲe he i ahugo kew na ʃipʲow he ʈʂuʌeɖaw he fumʲe maʌe niɲa ʂikiʌeʈʂoɲe ɲeɖʐinome setʃʲu no a ʈʂudʒʲolume itʃʲesa a ʈʂudʒʲome hiɬʂiɲe ʂiʐa nakʂi idʐa ɖaire hiɬʂiɲe ʂiʐa nakʂi idʐa ɖaije hiɬʂi itʃige dʒikuʌebije aja fure ʈʂire ʂipʲo ʃi ʈʂakeŋɲe ha ɲomɲew ʈʂake se ahwa hiɬʂije tʃʲewre ɖʐowa nodʒʲe iʌa ai batʃige dʒidʒʲoɲe veɖa batʃige maʌe dʒidʒʲome siɳtʃʲe se ʂiʐare moluwe moluwe moluwe tʃʲe ahwa maʌe hiɬʂi ʂiʐaje tʃʲeʈʂore kai ɖʐowa jowje badʒʲe notʃige dʒibai hiɬʂitʃige dʒilebi ano siɲa fu simtʃi maʌe frumʲo fruhujo ʃi ʈʂakeŋ ʂiʐa itʃi ai dʒiku i ɲege dʒimeɲe joŋbanɖe idʐowa haga tʃʲewɲe moluwe idʐow ba age jowe tʃʲe no suɳoge dʒiʌidʒʲome tʃʲe suɳoge dʒiʌebi ba ha ʈʂakedʒʲo ɲibi ibo ɲibi ha maɖaŋhuʌebi udʐuge kaʌilebi uɣure zuʈʂoɲe uɣure zumʐe aja aja aja siɳda ge udʐugo hiɬʂije tʃʲe idʐowa haɖaɖa siɳtʃʲe ma moluwe moluwe tʃʲemedʒʲe tʃʲeɲ idʐowre dʒi homʌebi i iʃi i ussoje zuʌe ha ʈʂakedʒʲo ɲiʌebi a iʂi i kina uɣolbu zuʌebi idʐow i gedʒʲoɲe se ɖa udʐo jankambo tʃʲew setʃi i se i ɲi ɣussogo ʃipʲow tʃʲewje niɲa na maɖadʒʲo niɲa na ɖabai tʃʲe i ɖabai tʃʲeɲe nodʒʲe siɳdafidʒʲo siɲa a hai se a kiɲaʌe ɖamedʒʲe maɖʐifi nodʒʲe ɖagbaɲe tʃʲe he i laltʃi se i laltʃi tʃʲewbaba ɲi jew hube tʃʲewbaba he hube ma maʌe hube i jew hube ɲukʂi ge re kiɲaʌe ɲi ɖʐiɣi tʃʲedʒʲoba ge ɖʐo tʃʲebi ɲi ɖʐiɣi tʃʲewbaba jo ɲi haɖʐebiʂa jo a ɣiʈʂije tʃʲedʒʲowa nobo koʂoaɖabi ʃipʲow ahuge aŋasa ge aŋasa ne ba la ba la ʈʂuʌe u jajobo maʈʂu ɖabanɖe koʂoaʈʂiɖa moma se ɖamdʒʲe ha ʃipʲow ʈʂudʒʲovo tʃʲea ɖʐo ima koʂoaɖaba se bʐiʂrawaɲe niɲa ɲiɲe a kaʈo je nugobai tʃʲeɲe se ʈʂudʒʲomewe no nugobai tʃʲeɲe nodʒʲe nugogsadʒʲo a ma i kiɲaʌe kako sipo ŋibai tʃʲeɲe nodʒʲe ŋidʒʲo siɲa ɖʐoi no maɖadʒʲo ɖamedʒʲe ve na kiɲaʌe ɲukʂi go siɳtʃʲeibi sinambo maʌe sapʂemsa a ɖu i awu na kʂiasa se i awu na kʂi

vi ge vi ɖagdʒʲeɲe ɖai ɨsam kai maʌe muʌebi am o na dʒʲe kɨnaʌe ludʒʲo ɖaibi setʃʲi a mussu aɲe ɖaime ɨsam i dʒi jokɨwe sɨntʃʲe ɖɨgew je se ɨsam je dʒi ge se vi ge dʒibamme maʌe ɖʐo no haɖo kɨnaʌe i ʦaija ɖʐo ʦadʒʲo kɨnaʌe ʃʲdʒʲe aɲe ɖuwa sɨntʃʲe hoɲe se go dʒʲe udʐu go kɨna ʃʲoɲi udʐu go jo a tʃʲeʦo re no bai ɨdʐam ɖadʒʲo ve sɨntʃʲe se i he re hago zɨ sɨntʃʲe ɨʌa tʃʲeʦo sɨntʃʲeʦoɲe go idʒʲe ɨʌa tʃʲeʦoibi sɨnɖa i kaɲe i aɲi i awu awua no ɲege ka vi ge dʒi sɨntʃʲebammedʒʲe ge ʃʲoɲi udʐu ge a sɨna a ziime sɨntʃʲe se i awu i tʃʲew re se mɨlawa a se sɨna re matʃʲedʒʲowa seme awu ba ɖʐaha nodʐa dʒisa howe sɨntʃʲe ɖaime tʃʲe ɛʌemso ahua je i awu ʦo kai nodʒʲe dʒisadʒʲome sɨntʃʲe jaŋkambo kai tʃʲebai sɨntʃʲe o mussu ɖʐo no maʌe o je haɖo ʦaija sɨntʃʲebabiɲe go udʐu go dʒʲe bai no ɨdʐam ɖadʒʲo vewa sɨntʃʲe se go i awu je se ɖʐu nɨnawo a kahua he ɖʐu mɨla zemʲa sɨntʃʲe biɲ jankambo ʃʲoɲi udʐu go na kʂɨ hombanɖe keʂɨ sɨpo u a ɲemɲe se udʐu ai bʐɨʂrawa aɲa ɖʲam a ɖu ɨnɖaɲe na kʂɨ udʐu se no basam i ɖadʒʲome tʃʲe se i ge i awu veɖu i ʈo aise nɨna bʐɨ hogawei aʂɨma a sɨntʃʲe ulu ge veʌe kai semei badʒʲe jaŋhua no sam i ɖadʒʲo tʃʲeme jakɨʌi age ɲi ɲe ge dʒisawe sɨntʃʲe jaŋhuambo se bʐɨ re se ʃʲoɲ i ana lua lukɨʌeabi na kʂɨdʐa na kʂɨdʐa kasa kasaʌe jaŋhuambo i awu kakuʌebi na kʂɨ se i ma awu bai ja se bʐɨ re a mɨʈim dʒʲe ma nɨna dʒʲe ma hadʒʲema ja bai maʌe mau ze ɖabaɲema ʦabaɲema sɨntʃʲe se ma awua he sɨna je maɖaɲ i sama a nɨnambo ɲeɖʐɨ-nombo ma ɖame sɨntʃʲe kai seme tʃʲeɲe semedʒʲe i a re ɖʐumugdʒʲebe se rum a ɖʐɨɖa se mimsa re dʒʲe badʒʲe se ana i kɨnɖaima mazeɖa howe tʃʲe sɨntʃʲeɲe i awu ma vemtʃʲem dʒʲokɨʌi voblɨ hombanɖe muhusa ʂɨpo ho howsa a ɖʐumusamɖabi i ɨsam a ɨsamɖʐa mu muhusa ʌabiɲe hombanɖe bai awu hoʌebi setʃi re am ɖaʌebi i i ɖaʈʂodʒʲoɲe hole maɖafiw ma i awu ɖaʦebanɖe se i ʈʂu re nodʒʲe ahuge no dʒʲo he nodʒʲe kɨnaʌe ajo he pu jo ɨbʐaw nome no ajo kɨnaʌe e kɨnaʌe e he no kunnu ajo ɨbʐawme no se no ɨtʃʲa ɨtʃʲa no ɖawme sɨntʃʲe kai semedʒʲe na kʂɨ ɖai sɨnɖabanɖe ge he ɲeʈʂɨ ʈɨzɨno jombo go ʈo gɨdʒʲambo setʃʲu nugo a ɖu re nɨna na ɖɖɨhu ɖabi ba ago sapʂe ɨsa re sapʂem re maʌe bʐɨʂrawa a ɖabanɖe nugo ʂiɲe ʂɨpo sɨnɖa ɖabanɖe nugo re dʒʲe ɖɖɨ laɖabi i ne ge pu ge dʒiɲe bʐɨ ha re ɖʲofoɖama lɨge law dʒiwe no sam ɖadʒʲome no sam ɖadʒʲome sɨnɖa se i kɨɲa kulo kɨɣi kɨɲa ma ge maʌe pu ge ki ge maʌe ge dʒi bʐɨ ɖʲofo ʂrawa ɖʲofo a re lɨge lawe tʃʲe sɨgo na su labijo su la ge lakɨʌeabi ɲe ge lawe je laʌe ufum ɨsam re ge ɨdʐa ɖʐumusabe jaŋhuambo ɖʐumuje ɲegi um maʌe awua awua noi noʃi ai mulokuɖabai sɨntʃʲe sɨntʃʲebanɖe a awu bai kaʈo a maʌe kɨnaʌe kɨna foʂrɨn ʂrɨnu ɖabaɖija se awua awua noi he ai mulokuɖaba tʃʲewɲe ma bai ʦɨpʲow pʲo ɖabaɖija awua awua tʃʲe noi ai mulokuɖaba tʃʲewɲe ɣɨʂʂei tʃʲeihu ɖabaɖija jamɨkoambo ʦɨ ɖadʒʲebi sɨnɖawɲe i awu vebo re a abi ja ɲeɖɖɨ-no a pama ɖa ɖaɖabi lɨhe pakɨʌe

homʌebi muloaɖabi bz̪iɻsrawa aka jobaɖabi bz̪ɨ je mulo i akasa jombaɖabi setʃ͡ʃu na ɖ͡ʒ̪ekeɲe i kɨʌi hoʌe ɖaɖabi setʃ͡ʃi sɨɳdahoɖe jajo ɲi tʃ͡ʃew re nɨna ɲi nɨna na ɖabai tʃ͡ʃeɲe sɨna maɖadʒ͡ʲo he aŋasa ɖ͡ʒ̪oi ɖamdʒ͡ʲe nɨna na ɖabai tʃ͡ʃeɲe ɖ͡ʒ̪o atʃ͡ʃa hai dʒ͡ʲo ba ɖadʒ͡ʲobi badʒ͡ʲe nɨna na ɖabai tʃ͡ʃe no i nodʒ͡ʲe ɖafidʒ͡ʲowe i ɖa no sɨɳdahoɖe sɨɲa maɖadʒ͡ʲo sɨntʃ͡ʃe he ʃɨpʲow sɨnabamewe jow ai ɲi age dʒ͡ʲikeɖaw aki kɨɲsa aki kɨɲsa he ɖaj i kɨne tʃ͡ʃedʒ͡ʲowa odʒ͡ʲe ne sɨɳda haɖ͡ʒ̪ebɨɻsatʂ̪ɨ jo odʒ͡ʲe haɖ͡ʒ̪a bɨɻsa jo ɣɨtʂ̪ɨje a no no i ɲɨɲ i ɲɨɲ sɨɳda i ɲɨɲ jo ba ʃɨpʲow sɨpo u tʂ̪ui tʃ͡ʃeɖa ɲi batʃ͡ʃi ge jow ʃɨpʲow ɖ͡ʒ̪ɨw dʒ͡ʲikume sɨɳdaɖe hama ʃɨpʲow sɨpo uma a tʂ̪udʒ͡ʲo ane tʂ̪umedʒ͡ʲe udʒ͡ʲoɖuwa se bz̪ɨɻsrawa tʃ͡ʃesoma ha tʃ͡ʃesoma ha na se ɨɻsa ɖ͡ʒ̪umukeɲe ʂɨpo uɖawa mimsa je mukʂ̪a í gɨɖawa mimsa je mukʂ̪a í gɨɖawa mimsa je mukʂ̪a í gɨɖawa mimsa je muhusa í gɨw mimsa je muhusa í gɨw mimsa je muhusa í gɨw muhusa i mimsa ɨgz̪ɨ jo tʂ̪alaɖaba muhusa i mimsa ɨgz̪ɨ jo tʂ̪alaɖaba muhusa i mimsa ɨgz̪ɨ jo tʂ̪alaɖaba mimsa je dʒ͡ʲo jé gɨɖa mimsa dʒ͡ʲo jé gɨɖa mimsa dʒ͡ʲo jé gɨɖa dʒ͡ʲo je mimsa ɨgz̪ɨ jo tʂ̪alawba dʒ͡ʲo je mimsa ɨgz̪ɨ jo tʂ̪alawba dʒ͡ʲo je mimsa ɨgz̪ɨ jo tʂ̪alawba mimsa je ʃʲoʈɨko í ɖɨɖawa mimsa je ʃʲoʈko í ɖɨɖawa mimsa je ʃʲoʈko í ɖɨɖawa ʃʲoʈko í mimsa je ɖɨɖawa tʃ͡ʃeɖamadʒ͡ʲe mimsa je ʃʲoʈuko í ɖɨɣi tʃ͡ʃeɖamdʒ͡ʲe ajo baba kagua na ɨvz̪o go ɖ͡ʒ̪e tʃ͡ʃehi kagua na fum go ɖ͡ʒ̪e tʃ͡ʃehi moma mimsa je ʃʲoʈuko í ɖɨɣiwa mimsa ʃʲoʈuko i ɖɨɖawa tʃ͡ʃemedʒ͡ʲe no bá tʂ̪umkoibi ũ ʃʲoʈuko í mimsa je ɖɨɖawa sɨnatʃ͡ʃemedʒ͡ʲe se i dʒ͡ʲe no ba tʂ̪umkoi sɨna baba no how a ɖɨɣibi ũ ʃʲoʈɨko í mimsa je ɖɨɖawa tʃ͡ʃeɲe no bá tʂ̪u sɨna veɖu a jo baba na kʂ̪ɨ ma kʂ̪ɨ ʃʲoʈuko í mimsa jo ɖɨbaɖaba ʃʲoʈuko í mimsa jo ɖɨbaɖaba ʃʲoʈuko í mimsa jo ɖɨbaɖaba kunnu je moʈo tʂ̪ɨnaɖa kunu je moɣʈo í tʂ̪ɨnaɖa kunu je moɣʈo í tʂ̪ɨnaɖa moɣʈo í kunu jo tʂ̪ɨnaɖa moɣʈo í kunu jo tʂ̪ɨniɖa moɣʈo í kunu jo tʂ̪ɨniɖa a jo baba tʂ̪ɨniɖa tʃ͡ʃemedʒ͡ʲe no bá tʂ̪uwbi ũ tʂ̪ɨnaɖa tʃ͡ʃeɖamdʒ͡ʲe tʂ̪uwbaba na kʂ̪ɨ ɖ͡ʒ̪ɨɖɖubuwa ha i dʒ͡ʲe ha i dʒ͡ʲe ɣɨfidʒ͡ʲobuwa ɲu zew ge bamedʒ͡ʲe a ɖ͡ʒ̪ɨladʒ͡ʲobaba ba no moɣʈo moɣʈo í kunu jo tʂ̪ɨnɨa ɖawa sejo go tʂ̪ɨniɖa tʃ͡ʃeɖamdʒ͡ʲe ajo baba kunu je moɣʈo í tʂ̪ɨniɖa tʃ͡ʃew se i dʒ͡ʲe kunu dʒ͡ʲe udʒ̪u go gaɲe moɣʈo í tʂ̪ɨniɖa babi sejo go dʒ͡ʲese ba moɣʈo í ɖaɖamedʒ͡ʲe moɣʈo je ha jo tʂ̪ɨnaɖa tʃ͡ʃe kagua na ɖ͡ʒ̪ɨɣiʂɨme sɨɳda tʂ̪uŋkoiwa ma moɣʈo í kunu jo tʂ̪ɨnɨa ɖawa tʂ̪ɨniɖadʒ͡ʲe tʃ͡ʃefidʒ͡ʲobuwa tʂ̪ɨniaɖadʒ͡ʲe tʃ͡ʃefidʒ͡ʲobuwa ajo buwa mimsa a je ɖ͡ʒ̪o i gɨɖa mimsa a je ɖ͡ʒ̪o i gɨɖa mimsa a je ɖ͡ʒ̪o i gɨɖa se mimsa je ɖ͡ʒ̪o gɨɖa se mimsa je ɖ͡ʒ̪o gɨɖa se mimsa je ɖ͡ʒ̪o gɨɖa he mimsa ɖ͡ʒ̪o je gɨɖa he mimsa ɖ͡ʒ̪o je gɨɖa he mimsa ɖ͡ʒ̪o je gɨɖa ʈo mimsa ʈʂ̪uw ʃʲeɖoje ɖ͡ʒ̪o je gɨɖa ʈo mimsa ʈʂ̪uw ʃʲeɖo je ɖ͡ʒ̪o je gɨɖa ʈo mimsa ʈʂ̪uw ʃʲeɖo je ɖ͡ʒ̪o je gɨɖa i í gɨɖa i í gɨɖa i í gɨɖa dʒ͡ʲelu i ʂanʈʂ̪a í gɨiwa i í gɨiwa i í gɨiwa i í gɨiwa í i gɨiwa ʂanʈʂ̪a í dʒ͡ʲelu gɨiwa se í i gɨiwa í i gɨiwa sejo ago me í tʃ͡ʃeɲe ago ʈʂ̪awje me pʂ̪ɨw sejo ago me sejo ago me ɨtʃ͡ʃe i í gɨɖa i í gɨɖa i í gɨɖa í i gɨɖa í i

gɨɖa t͡ʃʲeɖamd͡ʒʲe ma no ba ʈʂud͡ʒʲobi sego ago i í ʈ͡ʃʲeme í i gɨɖawa sɨnt͡ʃʲe ʈʂutʂowwa i í gɨɖa t͡ʃʲe ɖ͡ʐu gɨɖa t͡ʃʲemed͡ʒʲe kʂɨ kʂɨ ɖubi ũ í i gɨɖa sɨnt͡ʃʲe ʈʂud͡ʒʲobi ũ se a je ɖ͡ʐɨtʂomed͡ʒʲe i í gɨɖa ajo baba i í gɨɖa sɨnt͡ʃʲe ʈʂud͡ʒʲobi í i gɨɖawa sɨnt͡ʃʲe se d͡ʒʲe ʈʂu i d͡ʒʲe sɨnt͡ʃʲe ʈʂufitʂobuwa ajobuwa ma se í í sɨnt͡ʃʲeɲe se í t͡ʃʲetʂoje me mesame ɣɨɖamɲetʂowa i í gɨɖa siceɲe i í ɨg͡ʐɨjo ʈʂala ɖawa i í ɨg͡ʐɨjo ʈʂala ɖawa i í ɨg͡ʐɨjo ʈʂala ɖawa mimsa i í kʂɨɖawa mimsa i í kʂɨɖawa mimsa i í kʂɨɖawa i mimsa ɨg͡ʐɨ jo kʂɨlaɖawa i mimsa ɨg͡ʐɨ jo kʂɨlaɖawa i mimsa ɨg͡ʐɨ jo kʂɨlaɖawa i mimsa í ʂɨɖaba i mimsa í ʂɨɖaba i mimsa í ʂɨɖaba mimsa i ɨg͡ʐɨ jo ɖ͡ʐɨwba mimsa i ɨg͡ʐɨ jo ɖ͡ʐɨwba mimsa i ɨg͡ʐɨ jo ɖɨwba mimsa i ɨg͡ʐɨ jo ɖ͡ʐɨwba haɖo t͡ʃʲewwa t͡ʃʲehoʌe mimsa i ʂɨwba mat͡ʃʲefid͡ʒʲowa ʂɨwba t͡ʃʲemed͡ʒʲe i i nɨna uʈʂo na ʂɨtʂow i ʂɨba t͡ʃʲed͡ʒʲo sejo go i ɨg͡ʐɨ jo í i ʂɨɖabi i ɖ͡ʐud͡ʒʲema muhusa ja ɖ͡ʐud͡ʒʲema ʂɨɖabi ũ sɨnɖaɖa mimsa ɖ͡ʐɨɖabiɖa mimsa ɖ͡ʐɨw í ub ɖ͡ʐɨw í ubo go t͡ʃʲewsa a mimsa i ɨg͡ʐɨ jo ɖ͡ʐɨwba ʂiliawba d͡ʒʲe t͡ʃʲefid͡ʒʲoʃʲowa se sɨna í ane maɖawa mimsa i ɨg͡ʐɨ jo ʂiliawba se i fu ʈʂɨ na fu ʈʂɨ na sɨnt͡ʃʲew d͡ʒʲese nɨna ge bo ɖ͡ʐɨba t͡ʃʲeiwa sejo fu ʈʂɨ na med͡ʒʲe i ɨbʐaw ʂiliaw i ɨbʐaw ʂiliawʂowa sɨnt͡ʃʲebi fu ʈʂɨ ge ʂiliawba i ɨbʐawʂo kaɲe i ɖ͡ʐɨ muhu muhusa muhu a je bʲege sɨm ɖaɲe aɕma ʌeʈu pʲo vʲe ɖabi ʌeʈu ge fu ʈʂɨ na kaɲe sumʲoɲe ɖ͡ʐɨibi i í ʌeʈu jo sula ɖ͡ʐɨba i i sulawba sɨnt͡ʃʲebi ʈo nɨna í bo ʂɨwba mat͡ʃʲefid͡ʒʲoba ma ʂɨwba t͡ʃʲemed͡ʒʲe nɨna uʈʂojo ɖ͡ʐeɲe í ʂɨhu sejo go se d͡ʒʲese ɲimo laʂ i í bo go i go je t͡ʃʲew veɖu sɨna t͡ʃʲemed͡ʒʲe mimsa i ɨg͡ʐɨ jo ʂɨwba mimsa i ɨg͡ʐɨ jo ɖ͡ʐɨba sɨnt͡ʃʲemed͡ʒʲe se a ɖaŋhud͡ʒʲowa nɨna na muhusa i mimsa í gɨʌeɲe í ʂuʌo í ʃʲobo jo gɨtʂoɖa muhusa i mimsa í gɨʌeɲe í ʂuʌo í ʃʲobo jo gɨtʂoɖa muhusa i mimsa í gɨʌeɲe í ʂuʌo í ʃʲobo jo gɨtʂoɖa gɨɖawa t͡ʃʲewɖamd͡ʒʲe ajo baba gɨtʂo ɖawa t͡ʃʲeɖamd͡ʒʲe gɨtʂoɖawa sejo gɨɖa sɨnt͡ʃʲewmed͡ʒʲe d͡ʒʲese í gɨɖo i no hohuʌe ba ʈʂuw gɨɖawa t͡ʃʲemed͡ʒʲe maɖo no no samne a gɨɖabi ũ ɖa no ba ʈʂuɣibi sejo gɨŋkoɣiwa t͡ʃʲemed͡ʒʲe se gɨŋkoɣi a ɖ͡ʐeku se i ʈʂuw muhusa i mimsa í gɨʌeɲe i ʂuʌo í i ʃʲobo jo gɨtʂoɖawa mimsa i muhusa í gɨʌeɲe i ʂuʌo í i ʃʲobo jo gɨtʂoɖawa mimsa i muhusa í gɨʌeɲe i ʂuʌo í i ʃʲobo jo gɨtʂoɖawa ʂuʌo í i ʃʲobo jo gɨɖa ijaaɲ i ʂɨpo uwalaw i se í se i zeɣoɖawa ʂuʌo í i ʃʲobo jo gɨɖa ijaaɲ i ʂɨpo uwalaw i se í se i zeɣoɖawa ʂuʌo í i ʃʲobo jo gɨɖa ijaaɲ i ʂɨpo uwalaw i se í se i zeɣoɖawa i ʂuʌo í ʃʲobo jo gɨɖa ijaaɲ i í uwalaw i ʂuʌo í ʃʲobo jo gɨɖa ijaaɲ i í zeɣoɖawa i ʂuʌo í ʃʲobo jo gɨɖa ijaaɲ i í uwalaw zeɣoɖawa i ʂuʌo í ʃʲobo jo gɨɖa ijaaɲ i uwalaw í zeɣoɖa i ʂuʌo í ʃʲobo jo gɨɖa ijaaɲ i uwalaw í zeɣoɖa mimsa i muhusa í gɨɖa mimsa i muhusa í gɨɖa mimsa i muhusa í gɨɖa se muhu je se mim í nano makalu se ʂɨpo uv͡ʐo ge gɨɖaba se muhu je se mim í nano makalu se ʂɨpo uv͡ʐo ge gɨɖaba se muhu je se mim í nano makalu se ʂɨpo uv͡ʐo ge gɨɖaba se muhu je se mim í laŋkoi se v͡ʐo a gɨg ɖaluba se muhu je se mim í laŋkoi se

vz͡ǫ a gɨg ɖaluba se muhu je se mim í laŋkoi se vz͡ǫ a gɨg ɖaluba he i se mim í nano makalu se vz͡ǫ gomɖo gɨɲ gud͡ʐu he i se mim í nano makalu se vz͡ǫ gomɖo gɨɲ gud͡ʐu he i se mim í nano makalu se vz͡ǫ gomɖo gɨɲ gud͡ʐu he i se mim í nano makalu se vz͡ǫ ge gɨɲ gud͡ʐu jaje i mim lagʌebi ʂɨpʲo gɨŋkoiba jaje i mim lagʌebi ʂɨpʲo gɨŋkoiba jaje i mim lagʌebi ʂɨpʲo gɨŋkoiba i mim je laʌeɲed͡ʒʲe i gɨʈ͡ʂoiwa i mim je laʌeɲed͡ʒʲe i gɨʈ͡ʂoiwa i mim je laʌeɲed͡ʒʲe i gɨʈ͡ʂoiwa i mim je laʌeɲed͡ʒʲe i gɨʈ͡ʂoiwa i mim je laʌeɲed͡ʒʲe i gɨiʈ͡ʂewa i mim je laʌeɲed͡ʒʲe i gɨiʈ͡ʂewa i mim je laʌeɲed͡ʒʲe i gɨiʈ͡ʂewa sina ʧʲe ɖ͡ʐɨhuiwa mim je laʌeɲed͡ʒʲe gɨi ʧʲe ɖ͡ʐɨhuiwa mim je laʌeɲed͡ʒʲe gɨi ʧʲe ɖ͡ʐɨhuiwa mim je laʌeɲed͡ʒʲe gɨi ʧʲe ɖ͡ʐɨhuiwa i mimsa je nano kaɖamd͡ʒʲe í gɨd͡ʒʲoluba i mimsa je nano kaɖamd͡ʒʲe í gɨd͡ʒʲoluba i mimsa je nano kaɖamd͡ʒʲe í gɨd͡ʒʲoluba i he mimsa í nano kawɲe gɨd͡ʒʲowa i he mimsa í nano kawɲe gɨd͡ʒʲowa i he mimsa í nano kawɲe gɨd͡ʒʲowa gɨd͡ʒʲobi gɨd͡ʒʲow gɨd͡ʒʲow gɨd͡ʒʲow gɨd͡ʒʲowabi i he mimsa je nano nano kamfum a d͡ʒʲe gɨd͡ʒʲowa i he mimsa í nano kamfum a d͡ʒʲe gɨd͡ʒʲowa i he mimsa í nano kamfum a d͡ʒʲe gɨd͡ʒʲowa i he mimsa í aʂa nano kawɲed͡ʒʲe gɨwɖud͡ʒʲowa i he mimsa í aʂa nano kawɲed͡ʒʲe gɨwɖud͡ʒʲowa i he mimsa í aʂa nano kawɲed͡ʒʲe gɨwɖud͡ʒʲowa i he mimsa í aʂa nano kawɲe d͡ʒʲe gɨd͡ʒʲowa i he mimsa í aʂa nano kawɲe d͡ʒʲe gɨd͡ʒʲowa i he mimsa í aʂa nano kawɲe d͡ʒʲe gɨd͡ʒʲowa i he mimsa í nano kawɲed͡ʒʲe aʂa gɨwɖud͡ʒʲowa i jaŋkowa maɲegialu mimsa i gɨfiad͡ʒʲoba i jaŋkowa maɲegialu mimsa i gɨfiad͡ʒʲoba i jaŋkowa maɲegialu mimsa i gɨfiad͡ʒʲoba ba se mimsa i laʌeɲe gɨbala ba se mimsa i laʌeɲe gɨbala ba se mimsa i laʌeɲe gɨbala i se mim í lamed͡ʒʲe gɨɲd͡ʒʲod͡ʒʲemaʌe uɖaɖaba i malaw i se mim í lamed͡ʒʲe gɨɲd͡ʒʲod͡ʒʲemaʌe uɖaɖaba i malaw i se mim í lamed͡ʒʲe gɨɲd͡ʒʲod͡ʒʲemaʌe uɖaɖaba i malaw i se mimsa í lamed͡ʒʲe i gɨd͡ʒʲowa i se mimsa í lamed͡ʒʲe i gɨd͡ʒʲowa i se mimsa í lamed͡ʒʲe i gɨd͡ʒʲowa muhusa i se mimsa í ma ɣokeɣluge gɨw no hohuwa muhusa i se mimsa í ma ɣokeɣluge gɨw no hohuwa muhusa i se mimsa í ma ɣokeɣluge gɨw no hohuwa no ge d͡ʒɨd͡ʒʲo ɖuwa no ge d͡ʒɨd͡ʒʲo ɖuwa no ge d͡ʒɨd͡ʒʲo ɖuwa no ge d͡ʒɨd͡ʒʲo ɖu no ge d͡ʒɨd͡ʒʲo ɖu no ge d͡ʒɨd͡ʒʲo ɖu sad͡ʒʲew i ge d͡ʒijo ɖu sad͡ʒʲew i ge d͡ʒijo ɖu sad͡ʒʲew i ge d͡ʒijo ɖu no vʲewʂoba ba la d͡ʒikud͡ʒʲo no vʲewʂoba ba la d͡ʒikud͡ʒʲo no vʲewʂoba ba la d͡ʒikud͡ʒʲo i vʲewʂobia la d͡ʒikud͡ʒʲo i vʲewʂobia la d͡ʒikud͡ʒʲo i vʲewʂobia la d͡ʒikud͡ʒʲo i ba haɖo u mavewwa ba ke jo í mazegʈ͡ʂowbʲa i na kumaʈ͡ʂo ge ɖapa veɖa i na kumaʈ͡ʂo ge ɖapa veɖa i na kumaʈ͡ʂo ge ɖapa veɖa i na ɲe uluŋ ge ɖapa veɖa i na kumaʈ͡ʂo ge ɖapa veɖa i na kumaʈ͡ʂo ge ɖapa veɖa i na ge ɖapa veɖai i na ge ɖapa veɖai i na ge ɖapa veɖai i na mɨkaɣɨʈ͡ʂɨɲe veɖa i na mɨkaɣɨʈ͡ʂɨɲe veɖa i na mɨkaɣɨʈ͡ʂɨɲe veɖa i na kuʧʲo uɖa vegɖa i na mɨkaɣɨʈ͡ʂɨɲe veɖa i na mɨkaɣɨʈ͡ʂɨɲe veɖawa i na ʂawsa-ʂawsa ɖa veɖawa i na ʂawsa-ʂawsa ɖa veɖawa i na

ʂawsa-ʂawsa ɖa veɖawa i na kumaʈ͡ʂo ge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe veɖawa i na kumaʈ͡ʂo ge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe veɖawa i na kumaʈ͡ʂo ge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe veɖawa i na kumaʈ͡ʂo ge veɖawa i na kumaʈ͡ʂo ge veɖawa i na kumaʈ͡ʂo ge veɖawa i huliɓ͡ʐo a na ɖaʂɨʈ͡ʂɨ veɖawa i na kumaʈ͡ʂo ge veɖawa i na kumaʈ͡ʂo ge veɖawa i ɲeʈ͡ʂɨ ge na ɖaʂɨʈ͡ʂɨ veɖawa i ɲeʈ͡ʂɨ ge na ɖaʂɨʈ͡ʂɨ veɖawa i ɲeʈ͡ʂɨ ge na ɖaʂɨʈ͡ʂɨ veɖawa ɖakɨʈ͡ʂɨw matʃ͡ʲewwa age ɲi ɖakʈ͡ʂɨw ɖakɨʈ͡ʂɨw sɨnabo matʃ͡ʲewwa ɲi me ɲi ɖaʂɨʈ͡ʂɨw tʃ͡ʲewwa ɖaʂɨʈ͡ʂɨ vew tʃ͡ʲemeɖ͡ʒʲe age ɲi ago udʐugo ɣusso ɲibo ɖaʂɨʈ͡ʂɨw tʃ͡ʲewbabi ɖaʂɨʈ͡ʂɨw tʃ͡ʲemɖ͡ʒʲe ɖa vew í tʃ͡ʲewwa ɖakɨʈ͡ʂɨw tʃ͡ʲemeɖ͡ʒʲe ɖakɨʈ͡ʂɨw tʃ͡ʲebammeɖ͡ʒʲe ba dʒ͡ʲese no ɲu a tʃ͡ʲegʌeɲe ba ɖakʈ͡ʂɨgɖ͡ʒʲeba í sɨntʃ͡ʲewa ɖaʂɨʈ͡ʂɨ vew tʃ͡ʲewwa se na ɖakʈ͡ʂɨw tʃ͡ʲeɖawa ma se na ɖakʈ͡ʂɨw tʃ͡ʲeɖawa se ago ɲi je ɖaʂɨʈ͡ʂɨw tʃ͡ʲewwa ɖakʈ͡ʂɨw tʃ͡ʲemeɖ͡ʒʲe ba no hama a tʃ͡ʲehuɲe ba me lusuvʲuhiʂɨme í haɖo ɖakʈ͡ʂɨgɲa i lusuvʲudʒ͡ʲebi ɖaʂɨʈ͡ʂɨŋkoiwa i sedʒ͡ʲe ɖaʂɨʈ͡ʂɨŋkoiwa sogo ɖaʂɨʈ͡ʂɨɖaba so ɖaʂɨʈ͡ʂɨw ɖaʂɨwʈ͡ʂnɨw kakɨʌe sa a uʈ͡ʂo ɖaʂɨʈ͡ʂɨɖaba ɖaʂɨʈ͡ʂɨŋkoiwa sɨnawa i na fuw ge ɖaʂɨʈ͡ʂɨɖa i na fuw ge ɖaʂɨʈ͡ʂɨɖa i na fuw ge ɖaʂɨʈ͡ʂɨɖa i na hubʲe uvʐo ge ɖaʂɨʈ͡ʂɨɖabi i na hubʲe uvʐo ge ɖaʂɨʈ͡ʂɨɖabi i na hubʲe uvʐo ge ɖaʂɨʈ͡ʂɨɖabi i na huliɓ͡ʐo a fuwge kumaʈ͡ʂo ge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe veɖabi i na huliɓ͡ʐo a fuwge kumaʈ͡ʂo ge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe veɖabi i na huliɓ͡ʐo a fuwge kumaʈ͡ʂo ge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe veɖabi i ɖaʂɨʈ͡ʂɨmaɖawa i ɖaʂɨʈ͡ʂɨmaɖawa i ɖaʂɨʈ͡ʂɨmaɖawa i ɖaʂɨʈ͡ʂɨwbaba i ɖaʂɨʈ͡ʂɨwbaba i ɖaʂɨʈ͡ʂɨwbaba i ɖaʂɨʈ͡ʂɨɣɨdʒ͡ʲema i ɖaʂɨʈ͡ʂɨɣɨdʒ͡ʲema i ɖaʂɨʈ͡ʂɨɣɨdʒ͡ʲema u ɖaɖaba i ɖaʂɨʈ͡ʂɨɖaw je u ɖaɖaba i ɖaʂɨʈ͡ʂɨɖaw je u ɖaɖaba i ɖaʂɨʈ͡ʂɨɖaw je idʒ͡ʲe ɖaʂɨʈ͡ʂɨgɖaba idʒ͡ʲe ɖaʂɨʈ͡ʂɨgɖaba idʒ͡ʲe ɖaʂɨʈ͡ʂɨgɖaba i ɖaʂɨʈ͡ʂɨɖabije i ɖaʂɨʈ͡ʂɨɖabije i ɖaʂɨʈ͡ʂɨɖabije i ikemɲi ɖuɖa ɖaʂɨʈ͡ʂɨɖawa i ikemɲi ɖuɖa ɖaʂɨʈ͡ʂɨɖawa i ikemɲi ɖuɖa ɖaʂɨʈ͡ʂɨɖawa i nɨlvoʌeɲe ɖaʂɨʈ͡ʂɨivoɖawa i nɨlvoʌeɲe ɖaʂɨʈ͡ʂɨivoɖawa i nɨlvoʌeɲe ɖaʂɨʈ͡ʂɨivoɖawa umso i ɖaʂɨʈ͡ʂɨwba umso i ɖaʂɨʈ͡ʂɨwba umso i ɖaʂɨʈ͡ʂɨwba umso i ɖaʂɨʈ͡ʂɨwba fuwge huliɓ͡ʐo a kumaʈ͡ʂo ge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe umso i ɖaʂɨʈ͡ʂɨwba fuwge huliɓ͡ʐo a kumaʈ͡ʂo ge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe umso i ɖaʂɨʈ͡ʂɨwba huliɓ͡ʐo a fuwge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe kumaʈ͡ʂoge kumaʈ͡ʂoge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe i ɖaʂɨʈ͡ʂɨwba fuwge huliɓ͡ʐo a sɨnaje tʃ͡ʲefidʒ͡ʲobuwa ajo kakɨʌeibaba umso i dʒ͡ʲese no ba ʈ͡ʂuŋkoibi ũ ba maɖabi se no ba ʈ͡ʂui umso i fuwge huliɓ͡ʐo a na kumaʈ͡ʂo mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe vewba no tʃ͡ʲeibi sɨna tʃ͡ʲefidʒ͡ʲobuwa umso i ɖaʂɨʈ͡ʂɨwa huliɓ͡ʐo a fuwge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe kumaʈ͡ʂo ge umso i kumaʈ͡ʂoge na fuwge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe ɖaʂɨʈ͡ʂɨ vewba umso i huliɓ͡ʐo a fuwge kumaʈ͡ʂoge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe na ɖaʂɨʈ͡ʂɨ vewba umso i ɖaʂɨʈ͡ʂɨwba fuwge mɨkaɣɨʈ͡ʂʈ͡ʂɨɲe kumaʈ͡ʂo ge umso i ɖaʂɨʈ͡ʂɨwba huliɓ͡ʐo ge huliɓ͡ʐo a ɖuma huliɓ͡ʐo a ɖuma huliɓ͡ʐo a ɖuma he ba vima he ba vima ba ge tʃ͡ʃɨɣa ɖawma ba ge tʃ͡ʃɨɣa ɖawma ba ge tʃ͡ʃɨɣa ɖawma goʈo vije sakʂ͡ʂɨ go nɨna í vijema goʈo vije sakʂ͡ʂɨ go nɨna í vijema goʈo vije sakʂ͡ʂɨ go nɨna í vijema ba ge gaɲ pʂ͡ʂɨw dʒ͡ʒɨɣoŋɖama ba ge gaɲ pʂ͡ʂɨw dʒ͡ʒɨɣoŋɖama ba ge gaɲ pʂ͡ʂɨw dʒ͡ʒɨɣoŋɖama ba fuw

ge vi madʒima ba fuw ge vi madʒima ba fuw ge vi madʒima i í tʃiɣa maɖafialuma i í tʃiɣa maɖafialuma i í tʃiɣa maɖafialuma i ɲi ahua kapʂew mazegʈʂoma i ɲi ahua kapʂew mazegʈʂoma i ɲi ahua kapʂew mazegʈʂoma ba ɲe haŋa ba ɲe haŋa ba ɲe haŋa go ʈoje hawa go ʈoje hawa go ʈoje hawa ba i haɖo mazegʈʂowwa ba i haɖo mazegʈʂowwa ba i haɖo mazegʈʂowwa ba i kɨnɖaɲe aɲa kuʈʂo ʃigɲa ba i kɨnɖaɲe aɲa kuʈʂo ʃigɲa ba i kɨnɖaɲe aɲa kuʈʂo ʃigɲa ge ba ha kako la kaɲa ge ba ha kako la kaɲa ge ba ha kako la kaɲa ha kako la dʒiɲa dʒʲe tʃʲefidʒʲobaʂowa se i sɨge ɣoɲe ŋɨwmedʒʲema ba i ha kako la kaɲa tʃʲefidʒʲowa i sɨge ɣoɲe kako ŋɨwmedʒʲe ja se i kʂɨhua ɖʐɨhua ɖʐawbamedʒʲema haɖo la dʒiɲa tʃʲefidʒʲowa ba bʲege ɖʐuɖʐa dʒiseɲa ba bʲege ɖʐuɖʐa dʒiseɲa ba bʲege ɖʐuɖʐa dʒiseɲa ɖʐukɨʌge ba ɖʐu ɲege dʒiɲa ɖʐukɨʌge ba ɖʐu ɲege dʒiɲa ɖʐukɨʌge ba ɖʐu ɲege dʒiɲa kumaʈʂo ge bela i kɨnɖa ɖaʂɨʈʂɨ veɲa kumaʈʂo ge bela i kɨnɖa ɖaʂɨʈʂɨ veɲa ba kumaʈʂo ge bela i kɨnɖa ɖaʂɨʈʂɨ veɲa ba ʈuluhu ge kɨɲa kuw ɣoʌeɲa ba ʈuluhu ge kɨɲa kuw ɣoʌeɲa ba ʈuluhu ge kɨɲa kuw ɣoʌeɲa ba haŋe ke dʒihuwa ba haŋe ke dʒihuwa ba haŋe ke dʒihuwa no haŋe ma a dʒidʒʲobi ũ ʈo ba no dʒiw maɖaŋhuʌeɲe no se ba maɖaŋhubi ʈo ba ba haŋe ke dʒihuwa ba haŋe ke dʒigɲa no ahua ge sɨge madʒima kɨnɖaɲe haɖo aɲa kuʈʂo kawwa i kɨnɖaɲe haɖo aɲa kuʈʂo kawwa i kɨnɖaɲe haɖo aɲa kuʈʂo kawwa i i ba haɖo u mavewwa ba ke jo í mazegʈʂowbʲa i ba haɖo u mavewwa ba ke jo í mazegʈʂowbʲa i ba haɖo aɲa u mavewwa ke jo ɖʐokʂɨ mazegʈʂowbʲa haɖo ɖʐu ha pʂɨlagɖa ɖʐu ha pʂɨlagɖa ɖʐu ha pʂɨlagɖa ɖʐu ha ʈʂagɖa ɖʐu ha ʈʂagɖa ɖʐu ha ʈʂagɖa haŋe dʒigɖabi ɖʐu aŋasa na haŋe kagɖa ɖʐu aŋasa na haŋe kagɖa ɖʐu aŋasa na haŋe kagɖa na ɖʐu ʃidʒʲoɲe veija ba na ɖʐu ʃidʒʲoɲe veija ba na ɖʐu ʃidʒʲoɲe veija ba ba ha vewja i í ʈʂaʌe kamedʒʲe i haŋe kadʒʲowa ba ha vewja i í ʈʂaʌe kamedʒʲe i haŋe kadʒʲowa ba ha vewja i í ʈʂaʌe kamedʒʲe i haŋe kadʒʲowa ba ha veŋkoija bi bolega dʒʲese ba ha veŋkoija i í ʈʂaʌe kaʈʂɨkʂaʌedʒʲe i haŋe kajobadʒʲema i haŋe kadʒʲowa ba ha ve hoija gambɨya ɖʐu ɖadʒʲobadʒʲema ba ha ve hoija ɖʐu ɖadʒʲobadʒʲema ba ha ve hoija ɖʐu ɖadʒʲobadʒʲema ho no ako nawa awumukʂo no ɖʐoi ʃipʲow a ʈʂudʒʲomewe se ʃipʲow je haɖawwo tʃʲehoʌe a ʃʲofu je ʈʂaɣoʈɨwmewe ʂelɨ je sɨziʈʂɨwmewe nakʂɨ kɨna ɖaɣiwma ɨɖʐamewe nakʂɨ se nakʂɨ kɨna ɖaɣiwma no ɖʐoɣi se i ʈʂudʒʲomewe ahua je ʃʲofuɲe ʂelɨ nakʂɨ kaɣikeɣ luhuʂɨw ɖʐɨahibi ha ʈʂɨ ʈʂadʒʲo je maɖaŋhuabi hohoʌe ge ge mukʂo a je ge ɣulo he ʈʂaw ʈuw sɨna guɖʐuɲe ɖʐɨiw gi ɖʐeɣi se tʃʲew age ʃʲofu je tʃʲew ɖʐowa kɨnɖadʒʲowa ʈo la ɖʐeɣi kɨnɖa laɣa ʈʂadʒʲowa ma ɖʐowa ɨnɖadʒʲowa he ʃʲoʈuɣu ɨla a mɨʂɨve ʈo i ɖʐekɨʌew anaɣi ʂɨpʲo ʂogʐu gʲoɣʂi-gʲoɣʂi ɖagmedʒʲe i ja ɣeʌeɲe muɖuaʌedʒʲome ʈʂow namedʒʲe tʃʲe nakʂɨ ʃʲoʈuɣu je mɨʂɨ ɣoɲ je go mukʂo ze ge maho-

maɲiw ge anaɣi kuʈʂow la ɖ̪ʐ̪e ɖ͡ʐɨd͡ʒʲowɲe ve la ɖ̪ʐ̪e ufud͡ʒʲe kola bɨlaɲe ma ɖ̪ʐ̪e laje nak͡ʂɨ ɖ̪alamohi ʂog͡ʐ̪u ze ɖ̪awɲe nɨna je had͡ʒʲemmaɲe ɣeʌe í gaɲ-miɣi ʈ͡ʂaw ʈ̪uw na ma se i ʈ̪alaɣɨʈʂaʌe ɣeʌe ɖ̪ʐ̪eʈ̪ɨkʂaʌewɲe nak͡ʂɨ lolaʌe ɖ̪ʐ̪ew je nak͡ʂɨ la ɖ̪ʐ̪e ge ɨɣage la ɖ̪ʐ̪ekuʌe ʈʃʲew ʃʲofu je ʂɨpʲo uʈʂoɲiw i ʈʃʲeɖ̪aba ɖ͡ʐowa ʈʃʲe how ja a la ɖ̪ʐ̪ekuse ɲik͡ʂɨ a veɲ baje i sekuseɲeme age ʃʲoŋge laʌive ba no ʃʲoŋge ʌiʌid͡ʒʲo ba age ɖ̪ʐ̪ɨʌiwe ʈʃʲe kai name ʈʃʲe ajo ʈ͡ʂaw ʈ̪uw na laʈ̪uʌi vehoʌe i a a a ɖ̪a ge ud͡ʐuge ʃʲoɲ ud͡ʐuge laʌiʈ͡ʂɨaʌe ɖ͡ʐowwa laʈ͡ʂɨamma ʈʃʲehoʌe am ɲibei ʈʃʲe kai named͡ʒʲe ɖ͡ʐowa he hoa ʈʃʲe ɣulo na i lɨgba ʈ͡ʂag ɨɖ͡ʐow í makiaɣi lɨfoaʌe uku je kiahɨ vew sɨnɖ̪ahuɲe ha maɖ̪aŋhuaʌebi ʂelɨ je ɖ̪uhu ɖ̪alaʌe i bo ʃʲoɲ maʌisɨwbi i ʃʲoɲ maʌisɨwmewe ʂelɨ i ba buɖ̪ʐ̪u foʌebi no ud͡ʐu go maʈ̪ʂake uku na kiaba usso bo ba ʈ͡ʂaibi ʈʃʲeʌe i ɖ̪akoʌe kawba ɖ̪akoʌe ka ʃʲoɲ ɨla a je ka ɖ̪agɖ͡ʐa hohoʌe muɖ̪ʐ̪uʈʂo ana he muɖ̪ʐ̪u bulu nuw ma sɨna a voɲɖ̪aw sese i se i ɖ̪agɖ͡ʐa ɣoɲ je ɖ̪ɨgow ɲegi pʂɨɣi pum je ʈ͡ʂaʈ̪ʂɨaʌebi ʃʲofu je ɨɖ͡ʐa ɲiʈʂobi ɨɖ͡ʐow ʂelɨ i ʈʂɨw kaʈʂoɖ̪aba ʈʂɨ kawje ɖ̪ʐ̪ikɨʌe hohoʌe ɖ̪aʌeɖ̪a ʂelɨ je ge ɖ̪amsaɲ ʃɨpʲo ɣoɲ ɖ͡ʐowa ba ha ɖ̪a ɣoɲa ma ɖ͡ʐowa no babo no mahobiɖ̪a no ka nugo í ʃʲeɖ̪ɖɨ je ɣak͡ʂɨ ɣoɲbuwa nugo no í kulo ɖ̪a ɣowe sɨntʃʲe se i ho ɣowe sɨntʃʲe ʃʲeɖ̪ɖɨme nugo í ʃʲeɖ̪ɖɨme ʈʃʲe ʃʲofu je me uʈʂoɲiw moma ʃʲofu ʈʃʲeɖ̪aba ɖ͡ʐowa no ʂɨpʲo gɨ ɖ̪ahanɖ̪a ma ɖ͡ʐowa se gɨ ɖ̪abammed͡ʒʲe no nugo je ja lahuad͡ʒʲowa i kulo lahuaʈ̪ʂod͡ʒʲo no ha ɖ̪ad͡ʒʲowa ɲid͡ʒʲoba ʈʃʲe ɖ͡ʐowa i ɨʌa aɲe d͡ʒʲe mo ɨʌa gɨɖ̪ɨgegwe veʌebi kai named͡ʒʲe ba ana gɨd͡ʒʲoje ana gow jo ɨʌe k͡ʂɨ gɨbawe ʈʃʲe ẽ ʈʃʲeʌe age ʃʲofu i velaw k͡ʂɨ haɖ̪o gɨd͡ʒʲowa no ʂɨpʲo gɨd͡ʒʲow ɖ̪a se ʂɨnɨ-ʂɨɣɨa mane ɨɖ͡ʐow i kulo jo d͡ʒʲe lahuagd͡ʒʲo sɨna ve ɖ̪ɨge ho ge sebʲo-seɣo kai ʈʃʲeʌe gɨmʲohuɲe ʂelɨ je ɖ̪ʐ̪eʈ͡ʂɨkʂaʌe age muɖ̪ʐ̪u ze se i ʈʂebʐ̪ala se i ʂɨbʐ̪alaʌe muɖ̪ʐ̪u na kakeɣ se ʃʲofu je aja aja aja ze valpu se nu i ɖ̪ʐ̪ewba ɖ̪ʐ̪eʈ͡ʂɨkʂaʌe ba no ɨnɖ̪ad͡ʒʲobiɲe ve ɖ̪ʐ̪eʈʂow je ze ɖ̪ʐ̪egaʈʂo hohoʌe ana he ʂagɨɣa na ma ɨɲe vaɲ kuwa hu ʈ̪uw kuwa ge ana ɨɲe vaɲ ɣoɲɖ̪aw se ka hoɲ i se ɨʈ͡ʂɨ je ɖ̪ʐ̪eku ɣoʈ͡ʂo ja sekusebame i no a ɖ̪ad͡ʒʲobabi ɖ̪aʌeɖ̪a ɲegi pʂɨɣi pum je ʃʲofu je í nuŋɖ̪aw na gabʐ̪owa huɲe i d͡ʒʲe d͡ʒiseʈʂoɖ̪aba ufum ufum fum kaɲ hohoʌe ʂelɨ je se ɣɨʈʂoɲɖ̪aw ka hohoʌe ɖ͡ʐowa ba ha ɖ̪a ɣoɲwa ʈʃʲe ma ɖ͡ʐowa ba no ɖ̪ʐ̪uzegʈʂoɲbia ba ahua ged͡ʒʲe no a sɨna ɖ̪aʈʂo he no nugo je í ʈʂomow je ɣakʂɨwe ʈʃʲe veʌe ɖ̪ame haga ɖ͡ʐowa sɨntʃʲe ɖ̪ʐ̪ekɨʌe ho ʈo he i ma ʈʃʲe ẽ ʈʂomow ɨɲe vaŋɖ̪abi ana he ʂagɨɣa na ma ɨɲe vaɖ̪awje ɖ̪ʐ̪e ho ɖ͡ʐowa no se gʲopɨɲe hoawe maɖ̪ad͡ʒʲo maɖ̪ad͡ʒʲo ahua ged͡ʒʲe ba sɨntʃʲeɖ̪a no i nugo je he he bamme ʈʃʲeɖ̪abije no maɖ̪aɲemmowe ɖ͡ʐowa sɨntʃʲe ɖ͡ʐowwawe ɲik͡ʂɨ ɨɖ͡ʐa je ʂɨpʲo ɖ͡ʐow ɲegi pʂɨɣi pum kagaɣ ɖ͡ʐowa no ɨʌa sobo gʲoɖ̪ɨge hoa ʈʃʲe named͡ʒʲe ɖ͡ʐowba ana gʲod͡ʒʲome se usʈ̪usa ana aname makamʲoɣsow giwsa ɖ̪usaw í ka ɣoɖ̪aw sa ho gʲowe ʈʃʲe am i se usʈ̪u je gʲow ɖ̪awze ge bʐ̪ɨga kalɨge gaʌe anɖ̪aɲe i í ɨɖ͡ʐow je í ʈ͡ʂaɣoʈ̪ɨɲe i laɣa ʈ͡ʂaɖ̪a ma i laɣa

t͡ʂaɖa nakʂɨ ɨɖ͡ʐa bz̥aɣd͡ʒʲoʂobiɲe veʌebi ʃʲofu í ʂelɨ i buɖ͡ʐu foɲe ge hu bʐ̥ɨgage kiahummewe ɖ͡ʐɨlaɖama ẽ ẽ ẽ ẽ jow agɨ na ako nawe jow he ɖʐ̥o he ʂɨʌiw ɖʐ̥o t͡ʂuʌewbamme kew ɲi ʃɪpʲow-ʃɪɲew t͡ʂuʌew ɖʐ̥o ana ɖʐ̥o ɲeʈow ɨkɨɲ ɖ͡ʐɨlaɲe ɖ͡ʐ̥awhage nɨna ʂɨd͡ʒʲow buɖ͡ʐu ɖuw ʂɨd͡ʒʲow na ahuge busulu í ʃɪpʲed͡ʐ̥ɨʌew sa a kʲozu ɣuzuw t͡ʃʲeɲe ajo-ɲuw kʂɨ ɖuwme nakʂɨ ha ɖad͡ʒʲowd͡ʒʲe ha ɖad͡ʒʲowd͡ʒʲe maɖaŋhubi ha kid͡ʒʲowd͡ʒʲe maɖaŋhubi ha a ɖad͡ʒʲow ha ɖapɨɲed͡ʒʲe ha makakɨʌe ha ɖapɨɲed͡ʒʲe makakɨʌe sinɖaʌe t͡ʂow nakʂɨɣt͡ʂɨ poɣ kʲozuɲe ɣuzuw nakʂɨ t͡ʂow ɲikʂɨ ʃʲew jo ɲi ɖuw jo ɲi ha jo ɲi ana veɖuw ɲiku-ɲisɨw se ɲikʂɨ ɲikʂɨ sim d͡ʒibo fu sew d͡ʒibo ba hukʂɨ ba hukʂɨ ge d͡ʒiwe no huɣim ge d͡ʒid͡ʒʲome kʲozu hukʂɨ ge d͡ʒi ɣuzuw huɣim ge d͡ʒi nakʂɨ ajo-ɲuw fu sew d͡ʒɨbz̥aɣiw se i i aʌo i mu ge kʂu lakuɖaw se i he fugulu umu fugulu umu uplo a no he i sehulaɖabei no fu sehuwje no fu sew je he i sehulaɖame t͡ʃʲeɲe ja he nut͡ʂo na kesɨ t͡ʂɨw gʲe ɨt͡ʂɨ t͡ʂɨkɨʌew je he ibi ɣuzuw i ago i lakuwze i d͡ʒʲe no he mɨʂɨɲ ɨba gʐ̥ow uplo a no d͡ʒʲe he i sehulaɖasome i d͡ʒʲe se i laku se i jad͡ʒʲeku ahuge gʲe jo maʃʲehu ɣɨvo jo maɖuhu ɲi busulu i saʌew sesa a se nakʂɨ ajo-ɲu sinɖa fu seɲe lakusaɲe foliba jo giɲe se gʲelɨvo-gʲeliɖɨ ɨt͡ʂɨ t͡ʂɨkɨʌeɲe gʲe ʃʲelaw ɨt͡ʂɨ he ibei agɨ nawa nɨna ɲi busulu i saʌeɖa sese had͡ʒʲe had͡ʒʲe i savoʌew sejo ɖʐ̥o d͡ʒʲe he buɖ͡ʐu ɖuw buɖ͡ʐu t͡ʂɨiɲe t͡ʂɨlat͡ʂɨiɲe ɖaɲe he ɖʐ̥o gʲe ʃʲehuw ɣuvo ɖuhuw je sesujo ʃʲela ɖ͡ʐ̥awha ɖʐ̥o d͡ʒʲe sinɖa ʂɨd͡ʒʲo se i se i se i ɖawei ɖaŋhuɖamma ɖ͡ʐɨlaɖamma jow jow jo he ako ɖʐ̥o agɨ ɖʐ̥o ʃɪpʲow t͡ʂuw hol aʂma he ɖʐ̥o vi go t͡ʂo go t͡ʂo i ʈow bulu t͡ʂonɨ i t͡ʂaiʂime sejo ge sɨ i ʈow miɲe i d͡ʒʲe t͡ʂaw t͡ʂonɨ i t͡ʂonɨ uvz̥o i ʈowjebi go i sɨge ʈow he t͡ʂonɨ he sejo miɲe he i vi go nɨna ɲi vi ɖaɲe z̥a-mu muw jo sugow ʈow t͡ʂo i ʈow je miɲe uvz̥omaʂɨ ʈow sɨna ʈow je nakʂɨ ɨɖ͡ʐ̥a ɖaɣiw t͡ʂoniɲe miɲe nakʂɨ ɨɖ͡ʐ̥a ɖaɣiw ɨɖ͡ʐ̥a ɖaɣiɲe se nakʂɨ ɲe a ɖ͡ʐ̥owa t͡ʂonɨ miɲe t͡ʂonɨ i t͡ʃʲe ɖ͡ʐ̥owa t͡ʂo no d͡ʒʲe batʃɪ ge d͡ʒiɲe batʃɪ ge d͡ʒiɲe ba hu-mi me t͡ʂapɨɲed͡ʒʲo t͡ʂonɨ i ge miɲe itʃɪ ge d͡ʒi ho miɲe je itʃɪ je t͡ʂakʂud͡ʒʲo t͡ʂonɨ i miɲe itʃɪge t͡ʂaɲe d͡ʒi ho miɲe je t͡ʂapiɲe ho kumt͡ʂa-kumt͡ʂɨ ɖ͡ʐ̥ow batʃɪ je kumt͡ʂa-kumt͡ʂɨmɖaw sɨna ɖamd͡ʒʲe sesejo se miɲe i t͡ʂonɨ i t͡ʂonɨ í miɲe i bat͡ʂo miɲe i age t͡ʂonɨ itʃɪ ge d͡ʒikut͡ʂo miɲe je um je notʃɪ notʃɪ he t͡ʂawsaɖaso kai ɖ͡ʐ̥owwa no makahuaɲebei t͡ʃʲe t͡ʂonɨ i t͡ʃʲe ma ɖ͡ʐ̥owa sɨna matʃʲeɖa ɖala ze i boɣa ahuge i t͡ʂonɨ ge ʈow je i boɣa í t͡ʂonɨ jeɣa ã miɲe jeɣa miɲe jeɣa i t͡ʂonɨ je i age saʈuaʌebiɣa miɲe i ɖ͡ʐ̥owwa ɖ͡ʐ̥owwa no notʃɪ t͡ʂawsaɖaʂo notʃɪ t͡ʂaw kad͡ʒʲoʂo ma ɖ͡ʐ̥owa no makahuaɲebei t͡ʃʲeɲe ja nakʂɨɣt͡ʂɨ sejo pʂ̥eɣiʌeɲe pʂ̥eɣiʌeɲe nakʂɨɣt͡ʂɨ ʈumo ɖaɣʌe ɖʐ̥ow je t͡ʂonɨ je i miɲe je i se iɣimbo i ɖʐ̥oagsawje ja he t͡ʂonɨ na iɣimbo ɲiw poɬ͡ʂoaɖawje miɲe he i iɣimbo ɲiw je miɲe he i se sɨge i sɨge t͡ʂonɨ í i iɣimbo ɖʐ̥oaʌeɲe miɲe í í ɣod͡ʒʲo se iɣa se i t͡ʂonɨ í he iɣimbo poɬ͡ʂoaɖaw ja t͡ʂonɨ agɨ nawe bulu-ʂɨɲ go ɖamd͡ʒʲe naɣt͡ʂɨ ʈumo ɖaɣiɲe pʂ̥eɣiwje haname se buɖ͡ʐu

ɖuw jo ɖ͡ʐawha ge ɖ͡ʐo d͡ʒʲe sina veɖuw buɖ͡ʐu ɖuɲe ʂiɲe sina veɖuw ɖ͡ʐawha ge ɲi ahuge aɲkʂom na awu mukʂo na ana ʈʂuɖame ʧʲeɲe ʈʂuɲe ʂid͡ʒʲow ɖaŋhuɖamma he ʃʲeɖɖi je aŋa nawa ʃʲeɖɖi ʂiɖaw he i ɲi je ipʂ͡iɣia go fumi iʈʂ͡i ʂiwme ipʂ͡iɣia go kűʂi iʈʂ͡i ʂiwme fumi iʈʂ͡i ʂiɖaw go ʃʲeɖɖibo giwwe sejo ig͡ʐi ʈʂew go he i kűʂi iʈʂ͡i ge jo ʂiɲe giwwe he ʃʲeɖɖi sinɖa ɲi ʃʲo ahuge ʃʲomiʌiɲ he d͡ʒʲe ɖaw ɲi ʃʲeɖɖi ana veʈʂ͡i jo ɖigʲo laɲe puɣid͡ʒʲe saskeaʌebaɲe sinɖa ɖaw se ɣud͡ʐu je d͡ʒʲe ɖaw ɣuɖ͡ʐu je d͡ʒʲe sine ɣuɖ͡ʐu jebame kʂoaɖaw na sinai saske laɲe ʂiwme he ʂa d͡ʒʲe ɲi he ɲi ʂamsow ʂazi jo ɖawmewei he simbe ʧʲeɲe he ɖaɖaw he ago a he a simbe he se he ʈʂaw he sid͡ʐiw ʈʂa sid͡ʐiɖaw he he anɖa ɖaʌe i ɣusso ɲi miga ɖaʌe je miʈi ʃʲeɖɖi giw uvz̧o ubo uvz̧o ʈʂefoaw ʈʂula ʈʂefoawbame sesejo ubo a jo gi laʌeɲe ɲi ubo je mz̧o kaguwa ahu go ɣi d͡ʒʲe giwme nobo u d͡ʒʲe magisimme seɖamd͡ʒʲe ufo kiɲa giʌima kʂi ɖ͡ʐi gipiɲed͡ʒʲome ɣusso ɲi ane ɖawme sebamma ʈʂugd͡ʒʲobei ahu ge ɲed͡ʐi iɲa no iɲa ge bʐiga jo kaʌiɖa se sige bupu no goliw ʧʲeɲe ʈizʲiw ʧʲeɲe bupu ʧʲeɲe kad͡ʒʲew ɲi ʃʲeɖɖiɲe sase belaɲe saseɖaɣa ɲi ʃʲeɖɖi saw bela saw je ɲi sawfo samfo fuɖa fu ʈʂaw nafo gẑi ɖaw nafo he bela he i g͡ʐuke ʃʲeɖɖi he i g͡ʐukeɖaɣa bupu ɲi ɖa kaʌiw je he immewei sejo ɲi kʂid͡ʐiɲe-vʲe pow ɲi sumu-ɣiʌi ʂivʐiw nafo ge i g͡ʐuɖaɣa se liʂiw nafo libaw nafo d͡ʒʲe i g͡ʐuɖaɣa ɲi ʃʲeɖɖi bela ʧʲeɲe ɖaw je bupu ɣusso ɲi ɖaw je he ibei sejo ba ba ʈʂuʂobei no ɲiɲ sejo noma no ɲiɲ pʂinʈʂuwei zebsaw no ɲiɲ sad͡ʒʲewmewe no no piriɲme no age naɖ͡ʐa gambira naɖ͡ʐa u a joɣi ɖawʌe he no sad͡ʒʲewme kai ubo a ʈʂefoaw uvz̧o ʈʂefoaw je gigd͡ʒʲomewe no sese jo ibo kʂi gid͡ʒʲommewe no no ɲiɲ kaɣaɲsamowe no ʃʲeɖɖi ʂiɖaw he ʃʲeɖɖi ʂiw he ahu ge ɣusso ɲi ɲi ʃʲeɖɖi ʂiɖaw he fu iʈʂ͡i ana ig͡ʐi ʈʂew go je fumi iʈʂ͡i ɖe kűʂi iʈʂ͡i ʂiwme sejo ane ʃʲeɖɖibo age he ʃʲeɖɖibo gigʲoʌe fumi iʈʂ͡i ʂiwme sinɖaʌe miʈi ʃʲeɖɖi he ʂa he d͡ʒʲe ɲi ʂamso ʂazi ʧʲemewe ɖa he he simbe ʧʲeɲe d͡ʒʲe he kʂi ɖaɖaw he se hebo je ʈʂa sid͡ʐiw ʧʲeɲe kʂi ʈʂaɖaw he ẽ sunɖa aŋa na d͡ʒʲe lihakiʌi ɲukʂi ɖaʌi ge ʈo ɲi miʈi ʃʲeɖɖi giw i d͡ʒʲe me gid͡ʐiwe me gi hod͡ʒʲome hod͡ʒʲome ʧʲeɖa no miʈi ʃʲeɖɖi me gid͡ʒʲoɲe miʈi ʃʲeɖɖi fu ʧʲe laʌiʌe ɣusso ɲi fu ʧʲe laʌiʌe miʈi ane giwmeɲe he ʧʲeʌi heme se no ɲiɲ sad͡ʒʲewwei no piriɲmewe kai jakiʌi mikew-miɲew safum-miɲem saw-sam he d͡ʒi keɣiɲe ã no homg͡ʐiw nakʂi he zi ɖake he i ɲi ʃʲeɖɖi bela iʈʂ͡i je ʈʂuwe ʧʲe he i ɲi ʃʲeɖɖi ɲi bela he i ahugomɖo ɲed͡ʐi iɲa no iɲa goliw ʈiriw ʧʲeɲe kad͡ʒʲew bupu ʧʲeɲe kad͡ʒʲew he ɲi ã ɲi ɖ͡ʐoɣbuʈʂulu-noɣmuloge ʧʲeɲe kad͡ʒʲew je ɲi ʃʲeɖɖiɲe savo se belaɲe savo ɖaɣa ɲi bʐiga jo kaʌiɣi sese ɲi ʃʲeɖɖiɲe laɲe belaɲe laɲe kaʌiɲe ɲi fu ʈʂaw nafo d͡ʒʲe he jo g͡ʐuke gẑi ɖaw nafo d͡ʒʲe he jo g͡ʐuke liʂiw nafo libaw nafo d͡ʒʲe he jo g͡ʐuke ɲi ɲi kʂid͡ʐi pow ɲeve pow ɲi sumu pow ɣiʌi pow d͡ʒʲe liʂiw-libaw he jo g͡ʐukeɖaɣa ɲi ʃʲeɖɖi ʧʲew bela ʧʲeɲe kakew ɲi he

kake ɖaw hebei kai se ɨʈ͡ʂɨ ba kɨna ma ʈ͡ʂuʂobei no ɲiɲ pʂ͡ɨnʈ͡ʂu zebsawwe no ɲiɲ kaɣaɲsa ke ke he i ʈ͡ʂefoahumma ubo kʂ͡ɨ gɨwmewe ubo ɖ͡ʐɨ gɨdʒ͡ʲomewe sese ɲi he i ʈ͡ʂefoawbiwei se ɲi mɨga ɖaɲe ɖala sɨge ʈ͡ʂefoaɲe ɖawbi seʂo naw na ɲe ge d͡ʒiw se i gɨ labia sesejo mɨʈɨ guɖ͡ʐuaw ge mɨʈɨ ʧ͡ʃʲe ʃiw mɨʈɨ ɲe guɖ͡ʐuaw ge sese jo ʈ͡ʂefoaw ɲi fu ʧ͡ʃʲe laʌe ɲi ane uvʐo ʈ͡ʂefoaw se gɨdʒ͡ʲomewe no ɲiɲ je se i ʈ͡ʂuwbawã kai ʈ͡ʂefoahubai ubo a se ubo a ubo kʂ͡ɨ gɨdʒ͡ʲomewe ubo ɖ͡ʐɨ gɨdʒ͡ʲemmewe pi gɨdʒ͡ʲobe ubo pi law gɨdʒ͡ʲobabei no magɨsɨw ʌaɖabi se ʃʲeɖɖɨ dʒ͡ʲe am ubo pi gɨwbei se ubo pom ubo pom law a gɨdʒ͡ʲoluwe kai ubo pom ane gɨw sesejo a se mɨʈɨ ʃʲeɖɖɨ ana gɨwme sesejo ɲi ʧ͡ʃʲeɲe a gɨdʒ͡ʲolume se no je koʂoaɲɖa se geɲfuʈ͡ʂaw ʧ͡ʃʲe gɨmewe se ʈ͡ʂolosupu ʧ͡ʃʲe a ɖudʒ͡ʲolume ʈ͡ʂolosupu a gɨw je koʂoaɲɖawa se i no maɖaŋhulubi ʈ͡ʂabia se ane ɲeʂɨ ɲevʐo dʒiw gɨwmewe a age uvʐo dʒi uvʐo gɨw age ɲeʂɨ ge gɨw ane gɨdʒ͡ʲo ane gɨwwe sesejo ɣa ɣulo ʈ͡ʂɨlaʌe ane ɖawme sesejo ɲevʐo ge kadʒ͡ʲoʌe ane gɨwwe se ɲevʐo ge dʒ͡ʲe sebo je kuʈ͡ʂo gaadʒ͡ʲobaba se jalumbo ʈ͡ʂefoɖaw sɨnaʈ͡ʂobaba se sɨnɖa ʃi galabi sese ge ɲepʂ͡ɨ ge ʈ͡ʂefoahu je ɲukʂ͡u ɖaw muhusa mimsa ɲukʂ͡u ɖaw ɖa labia sɨɲabaɖabija um ke aɲa gɨdʒ͡ʲobabi ʧ͡ʃʲewe me pʂ͡ɨw pʂ͡ɨw gɨha hoija kɨʈ͡ʂãʈ͡ʂapʂaw ʧ͡ʃʲebala aɖe se ʃʲeɖɖɨmsow gɨ ʃʲela ɲukʂ͡u ɖaw gɨgʌe ʈ͡ʂa ubadʒ͡ʲemma maɖadʒ͡ʲoluwa ɲukʂ͡u ɨka ɖaw ɣusso ɲi ɣusso ɲi ɲukʂ͡u ɖaw liʂi-libaw ɖaw sɨnaɣi gɨdʒ͡ʲomewe mim muhusa mimsa ʌumɖʐow ɖaw dʒ͡ʲe gɨdʒ͡ʲow ɲukʂ͡u ɖaw dʒ͡ʲe gɨdʒ͡ʲomewe hoija ʌumɖʐow ɖamʲodʒ͡ʲobei hoi anɖa ɖabaɲebʲawã u ɖabadʒ͡ʲeba kɨʧ͡ʃʲãʧ͡ʃʲapʂaw ʌumɖʐow kɨʈ͡ʂãkɨʈ͡ʂa pʂaw uʈʂo a gɨdʒ͡ʲowei sɨna ɖabaɲebʲawei sɨnɖa gɨmɖoawɲe ɲukʂ͡u sɨnaɣi ʌumɖʐow ɖamɖuawɲe sejo ʃʲeɖɖɨ gi ɣusso ʃʲeɖɖɨ gɨʈ͡ʂoɲe ɲukʂ͡u se ɖaʈ͡ʂodʒ͡ʲowa hoi hoi u ɖabadʒ͡ʲemma ɖahimma sesejo sɨnɖabaɲeba wã aɖe ɨka ɖaw gɨdʒ͡ʲoluba ɲukʂ͡u ɨka ɖaw hoija hoi ɨka ɖaw gɨwbabei he ane i gɨwbabei kai ɲukʂ͡u ɨka ɖaw a mimsa na ɲukʂ͡u ɖaw sɨna gɨdʒ͡ʲo kai no me nuɣugʈ͡ʂodʒ͡ʲommewe manuɣusɨɖamdʒ͡ʲe nuɣubaɲeba ʂovʐ͡ɨ hɨʈʂɨ húbʲe ɖʐu na kaw se i nuɣudʒ͡ʲomewe kɨnaʌewe ʧ͡ʃʲea koʂoaʈ͡ʂoɖaba anena anenane na a aani ani na ʈuɣu sa ʈumo sa ʂɨɖaw ɲi ɲeɖ͡ʐɨ ɨla ajowe ɲeɖ͡ʐɨɲe no na kʂ͡ɨ umkofo ʈuɣusa no je ʈuɣusa ʈumosa nobó je ahuabamewe hu dʒ͡ʲe ɨkɨɲ ʈ͡ʂalai se hodʒ͡ʲe hoɣoɲiw vé ɖʐuw dʒ͡ʲe ɨkɨɲ ʌilai se hodʒ͡ʲe hoɣoɲiw vé ʂovʐ͡ɨ sa se kalai se i ɨʈʂɨ ʈ͡ʂɨsema mʐodʐɨsa i je kalai se iri risema hɨʈʂɨsa i je kalai se ɨɖʐa ɖʐɨsema ʈoɲisa i je kalai se ɨɖʐa ɖʐɨsema gudʐuwsa je kalai se ɨʈʂɨ ɖʐɨsema ʂɨgʐowsa i je kalai se iri misema ʈuɣusa ʈumosa ʂɨɖaw ɲi kʂɨɖʐɨ a je je ʈuɣusa ʈumosa ʂɨɖaw ɲi ɲeve a je je bami je ʂaʌemeɖamdʒ͡ʲe kʂɨɖʐɨʈʂɨ ʈo a je dʐumi ɲu ʈ͡ʂuɖamdʒ͡ʲe je ɲeveʈʂɨ a je je kai sebabei gʲe guw gʲe guw ʧ͡ʃʲe ã gʲe guw a ɖudʒ͡ʲowei gʲe gʐuw ʧ͡ʃʲew ʧ͡ʃʲemewe mimsa i nano kaw ge gʲe howsa gipa kaw í gʲe gʐuw ɖʐudʒ͡ʲe kɲa ɖʐɨdʒ͡ʲema ɖʐudʒ͡ʲe kɲa ladʒ͡ʲema ɖa maze ɖaɲe je he ibame he a go

pum a go pum je he wa je he pum je kadʒʲew he i no jakɨʌi uvʐo ba ɲiɲ ʈʂuvʐɨ se jakɨʌi no ɲe no no saw dʒʲe no saw no ɲuw dʒʲe no ɲuw homgʐɨw na kʂɨ jakɨʌi ɲi ɲi jalu ge ɖo tʃʲe ɖo dʒʲe ɖu ʃʲedʒʲebi bʐɨva tʃʲe bʐɨva dʒʲe vʲu ʃʲedʒʲebi sejo ã silɨlɨ tʃʲe silɨlɨ dʒʲe mudʒʲebi sejo ʃʲeɖɖɨ tʃʲe ʃʲeɖɖɨ dʒʲe gɨdʒʲebi mɨʈɨ ʃʲeɖɖɨ dʒʲe gɨ ʃʲembi sejo bela dʒʲe ma ʃʲedʒʲebi ɲi kɨnɖaɲe ɲukʂu ɲukʂu ɖaw ʃʲeɖɖɨ kɨna gɨw ma se dʒʲe gɨ ʃʲedʒʲebi sejo ã mɨʈɨ ʃʲeɖɖɨ dʒʲe gɨ ʃʲedʒʲebi sejo jalu silɨlɨ gedʒʲe mudʒʲew se i ɲi ʈo gẑɨ ɖaw ɨʈʂɨ sejo suɣu ɖaw ɨʈʂɨ dʒʲe mu ʃʲedʒʲebi sɨnɖaɖa nó dʒʲe tʃʲeɖa kai jakɨʌi fum fum ge ja ɲi kew-ɲew na ɲi kew-ɲew na a a ɖa ɖʐɨmʈʂaʈʂɨlaibiɖa me me ɖaŋhuɖaw se i ʈʂume dʒʲe na kʂɨ dʒʲe ɖalaʌeɲe fum ge ɲi fum ʂiʌisaw ɲi ɲuw ɲi sa ʂiʌiʈʂow na dʒʲe nabo maʈʂume maɖaŋhu tʃʲeda mesame je i ɲi kɨnɖa ɣusso mɨɖʐɨ ɣusso kadʒʲebiw ɲi kɨnɖaɲe gẑɨ kɨna ɖaw ma kiɣi kɨna ɖa ɖaw ma sam húmo kɨna tʃʲe dʒiɣi ma se i no me ʈʂuwe tʃʲeda no se ʈʂudʒʲoɲe ɖamkoimme se na kʂɨ jakɨʌi no go ʂɨpʲo na kʂɨ ʈʂaw dʒʲe ʈʂaw dʒʲe usu ɲiw ʈuw dʒʲe usu ɲiw na kʂɨ kɨɲa ɖa kadʒʲema se se udʐu sese jakɨʌi na kʂɨ aɲa ɖaʈʂoiʌe he na kʂɨ ɖai he fum ge he ɲi kew na ɖʐɨʈʂɨkʂaʌe se kew nala ɲi ʂiʈʂo sejo ɲi ajo ɲila jo ɲi ɲuw na dʒʲe ɖʐɨʈʂo sejo na sa na ʂiʈʂo maɖaŋhuʈʂodʒʲobi se je ɖaɖaw na kʂɨ no ɖʐɨime se no ɲiɲ no he i ʈʂudʒʲo age he noɣu pom jo ɲi mim mim labamme ɣusso ɲi mim labamme mim labamme mim labammedʒʲeɣa na na sam labamme fu ɖʐɨɲe law gʲe ɖʐɨ laɖa se i ʈʂudʒʲoɲe véɲe se i me na kʂɨ me ʈʂu ʃʲedʒʲoɲe vé he ʈʂudʒʲoɲe ɖaŋkoime no ɲiɲ niɲa dʒʲe ɖaŋhuʈʂɨʂome no ɲiɲ nuʈʂo na ɲiɲ no awu aɲ na no ɲiɲ je dʒʲe nuʈʂo na ɲiɲ ɲi veɖame ɲi veɖame se jalu dʒʲegbʲe ɲukʂu go tʃʲegdʒʲeme kʂum go no kʂum go sejo ɣusso nabo ʂava tʃʲewbame se ɲukʂu na tʃʲewʂome se no he me no mukowmeɲe ana tʃʲela he ma no mukow maʈʂu no mukow mowe he i se ɲi je ʈʂu no ʈʂulaʌe ba jaŋkoa jo no ʈʂubaɲe ba ane veboalaje ʈʂuba se he no jakɨʌi he i ʃʲoboʈʂo na kʂɨ he je ʃʲei ahu go ɲi ɲi bupe-ɲipe na ɲi awu ɲi aɲ na jo dʒʲe ɲi awu aɲ na sɨnɖa ʂiɖabiɖaɣa ẽ ana ɖaɲe ɖʐɨw law sam húmo ɖʐafuɖʐo bufu-ɲiʂɨ ana ɖa kiw tʃʲeɲe ʈʂuɖʐɨ ɖabiɖa se i me me ʈʂuɲe ɲi awu aɲ na ʈʂuʌeɖaw se i me ɖʐɨlaɖaw se na dʒʲe jow jow no he i na dʒʲe me ʈʂuɖʐɨʌiʈʂodʒʲoɲe vé no he ʈʂuŋkoime aname he ʈʂudʒʲomme he i samwei he noɣu pom jo ʈʂudʒʲomewei he i samme he i húmome se no mukow mukow mome mukow name ʃʲoboʈʂo i veɲe ɲiɣɨʈʂɨ aname sam sam ago na sam labammedʒʲe ajo ɲi muko kidʒʲome muko kiɲe se mukow je ʃʲoboʈʂo i vedʒʲoʂome se a bo je ʈʂubaʂome he i muko dʒʲe mome se i je ʈʂubaʂome he i je me ʃʲedʒʲoɲe vé se i ʈʂubame se i noɣu pom je kɨna ɖaɲe ʂiwma kɨna ɖaɲe law ma se i ʈʂáɖʐɨ voɖʐo kɨna law ma fuɲ voɲ kɨna ɖʐɨw ma se i me ʈʂudʒʲoɲe se i ɖame se i vebaʂome se he i sambei he i húmobei age sam go sam go je i sam go se i age ɲi he i no ago húmo go no húmo ɖa húmo go ʈʂudʒʲomme

he i age sam age húmobai jalu no he tʃʲedʒʲe age he i no je ago sam go ʈʂudʒʲoɲe ɖadʒʲeme se no húmo go ʈʂudʒʲome no húmo go ɖa húmo go ʈʂudʒʲome he i húmo he i samme he i húmo ɲi aname he i ʈo nobadʒʲo ʃiw fuɲbei nodʒʲo nobadʒʲo nobadʒʲo nobadʒʲo nobadʒʲo nobadʒʲo ɣɨbe se i tʃʲewje nobadʒʲo tʃʲewme nobadʒʲo ɣɨbe nobadʒʲo ɣɨbe dʒʲoʈʂɨ fuwɖamdʒʲe fuɲɖamdʒʲe ʂɨpʲo ɖew ʃidʒʲome he fu awei sejo sejo he saɲeɣ saɲeɣ abei sejo fuʈʂo awei sejo he a kʂɨ ɖʐɨ pʂɨɣi a sese ɣɨbe ã ɣɨbeʈʂɨ tʃʲeɲe ukʂo a pomwei noɣulu ukʂo tʃʲewmewe ukʂo he ana sɨ he ana he ana he i tʃʲewme ahuge ɲi he ana ʂɨkewme se lɨhakɨʌi bo ɲime se he ukʂowe he i he na he i peʌeʈʂow sese he ukʂowe ɣɨbedʒʲoʈʂɨ sam ɣɨbeʈʂɨ law tʃʲeɲe ma sam i aɖʐuba i awu aɲ ɲi ɖalaw i ɣɨbeʈʂɨ haŋawa tʃʲeɲe ɖaw se ɣɨbeʈʂɨ dʒʲow he ukʂo hebei ʃɪʂɨ pum ʃɪʂɨ ʃɪʂɨ ʃɪʂɨ fuʈʂo ʃɪʂɨ fuʈʂo a ɖʐɨdʒʲowe he aɣawei noɣu pom a bo ɖew bo ɖew heɣawei fu kaɖãwei se i he i ukʂo he i ɲe ɖakeɣ he iɣa bo ɖew hebabei sejo sejo bufu-ɲiʂɨ na ɖʐɨdʒʲo bufu-ɲiʂɨ na ɖʐɨdʒʲo se i mo mo mola mola he i bo ɖewbi age he vo je velalubia mola no ʈʂulaje ma mazɨɖa ɣola ba je sɨna ʈʂudʒʲowa se je sema he a go dʒʲe ʈʂuvodʒʲo ɖaglaibi se he vevo je he vé ʈʂudʒʲoɖala hebai se ɲuɣiw je ɖʐu kamʲoɲdʒʲoɲe sese baje he no ʈʂudʒʲoɲe ɖaŋ se i ʈʂubia ano he fugobi sɨnɖa vo go veʌiʈʂodʒʲoluwa se sejo he i age vo a kʂɨ ɖʐɨ piɣi pom ɣe mʐowe vo mʐowe vo mʐo a vo mʐo a he a je awu ʈʂasewe he a je aɲ ʈʂasewe he kʂɨ he i he kʂɨ he i awu ʈʂase aɲ ʈʂase ana ɖapa ʃiidʒʲowe he i ʂɨpʲo ɖew ɖew ʃiidʒʲome se aʈʂoŋsabo maʃiidʒʲome na ɖew ɖew ɖapa ʃiidʒʲome awu ʈʂase aɲ ʈʂase tʃʲeɲe he aɲ i dʒʲe vohu ʃiidʒʲowe awu i dʒʲe vohu ʃiidʒʲowe ɖapaɲe se awu ʈʂase aɲ ʈʂase tʃʲewje se i tʃʲewme sejo he i gẑɨ vowe he i gẑɨ vo he i gẑɨ dʒilaje ma gʐɨ dʒilaje gẑɨ vo we sejo he i he a je he he gẑɨ vo ɨdʐa je kaʈʂoɲe he i ʈo he i mi pʲeʂa we sejo he he a je he a je ʈo he i konʈɨɣɨ tʃʲeɲe konʈɨɣɨ konʈɨɣɨ tʃʲeɲe he konʈɨɣɨ tʃʲeɲe aʈʂoŋsa a aŋa ɖamdʒʲe ʃidʒʲobame ɖew mome apew aɲa ɖamdʒʲe ʃidʒʲobame sejo he i konʈɨɣɨbei sejo he he he a je he i ʈo mi pʲeʂa mi pʲeʂa wei ge gʐɨ dʒilai sese gʐɨ dʒilai se mipʲe ʂa lavodʒʲobi sejo a he i ʈʂogɨdʒʲewwe ʈʂogɨdʒʲew he ɖakeɣ he fu vo mʐowe moluwe moluwe no ɖaɣidʒʲomewe ana ŋɨdʒʲowa fu ʃiw dʒiiʌe fu ʃiw madʒiluʌe ʈʂogɨdʒʲew se fu ʃiw dʒiiʌe ã ɣaɣi ɣaɣi ɣaɖʐɨ ʈʂase se i bo he a he a veɖamdʒʲe udʒʲobaba awu ʈʂase se he ai veɖamdʒʲe udʒʲobaba humopʲe konʈɨɣɨ se ã aʂma ugukʂuw seso sɨna ŋɨʌidʒʲowwa se he i sɨnaʂɨme aja he i humo go hu humo go humo go se no ɖasewwa se he i awu aɲ natʃi go veʌidʒʲowa humo pʲe he ago awu aɲ natʃi vela age humo pʲe age vedʒʲowwa he i ago ɲi ɖʐɨdʒʲoʌe ŋɨwwa se baje kɨna maɖaŋhuw ze ɲuɣjugʈʂoɲʌeme baje se ʈʂu no tʃʲei je ge ɖʐɨdʒʲo ʈʂuwwa ba tʃʲeije ago ɲi ladʒʲo ʈʂuiwa se sɨna moɖaʌe he no ʈʂui je age na ɖʐɨdʒʲo ʈʂuwwa vo mʐobamewe vo mʐobame sejo

gʲe a kʂi ɖʐi piɣi pom ɣe mʐo ʂigʐi siʈi ɣi ɣijoa ɣijokʂiwei noɣu pum je gʲe aʈʂa ɣijokʂi kadʒʲowe ɣijokʂi se a he ɣijokʂi he i ɲeʂi ɲepʲe he i noɣu pum je gʲe aʈʂa ɣijokʂi kadʒʲobe sese namko je ɣaɖʐi baʂa ɣaɖʐi baʂa ɣaɖʐi baʂa i na awu aɲ na se ɖʐafuɖʐo na vew vew na ajo-ɲuw na ɖʐafuɖʐo ha ɖudʒʲo na kidʒʲo sese namko sese namko sese he i baʂa baʂa a vebame he i upu kadʒʲome he i aɲe ʂipo kadʒʲome se aʈʂa pʂiɲ ɖamdʒʲe ha pʂiɲ ɖamdʒʲe na ʈʂu pʂibammedʒʲe ʂipʲo a pʂi lakuɲ ɖamdʒʲe mapudʒʲoʌeme sese baʂa he a naŋko a a vedʒʲew hebei se hebamme he i ɲi he i ɲi he i he i ɖaabadʒʲew joɣa age ɲi je na ha ɖʐidʒʲo ha ɲiwbi noɣu pum jo ha ɖʐidʒʲo ɲiwbi se i age he ɲitʃʲibei sejo a go age age sam ibʐaw sam ibʐaw natʃʲibei sam ibʐaw natʃʲi je vedʒʲommewe sam ibʐaw natʃʲi je ɛ̃ ba no tʃʲe no ʈʂuʈʂoa ana no ɲuɣjuʈʂoalaʌe ma se i ŋi se ʈʂuwe tʃʲebawa baje a nodʐa ɲuɣjuŋsei se he ago he i ʈumona natʃʲibei he i age he ɲe ibʐaw natʃʲibei he i ʈiʈʂi vevʐiw ma o ma vodʐo vevʐiw matʃʲa mo ʈʂaɖʐi vevʐiw ʈʂaɖʐi vevʐiwwa jalu ba vedʒʲew na tʃʲi ʃiw vevʐidʒʲowa ʈʂogidʒʲew je vevʐila se uvʐomaʂi uvʐomaʂi ʈʂogidʒʲew uvʐomaʂi ʈʂogidʒʲew vevʐibia zihu zi ɲuɣjuŋ je ago tʃʲew ɖʐiɲe ma ago tʃʲew ɖʐiɲe ma ɣiʂei go vevʐidʒʲoʌea tʃʲeme uvʐo hebame na ɣulo he i he i na ɣuloʂome he i sam sam ɣuloʂome sam ɣulo go he na he i vodʐojewei vodʐo vodʐo a kadʒʲoabuwa vodʐowei sejo ʌenʈʂi dʒʲe udʐugeba he i vodʐo se i sejo ʈʂaɖʐi se ibei ʈʂaɖʐi se i sejo ʈʂaɖʐi se i ɖʐidʒʲobi sejo ʌenʈʂi se i ʌenʈʂiwei he ʌenʈʂi je lidʒʲe-melu mowe sejo keʌenʈʂi alubei ɖigo na ɖʐidʒʲo keʌenʈʂi alumme ʌenʈʂi kʂiwa wã ʌenʈʂi kʂi sese lumu se i lumu awei he i lumuwei sejo nadʒʲe ʂi-lumu go ʂi-lumu go hebamme na dʒʲe ɖaʌe a kʂi ɖʐi pʂiɣi pom ɖudʒʲoluwa na dʒʲe ɖʐidʒʲo hebaʂomme se sejo na ɖʐidʒʲo na ɣiʂei ɖʐidʒʲo se i ɣiʂei ɖʐidʒʲo se i he lumu vedʒʲeba ũ he i vodʐo se ibi ʈʂaɖʐi se ibi sejo ʌenʈʂi se ibi sejo kefaɲe lidʒʲe-melu se i he i ɖõ kefaɲe kefaɲe dʒʲe kefaɲe dʒʲe ɖew pʂiw mapadʒʲome imisa padʒʲobame ɖõ ɖõ padʒʲobame ɖõbei sejo lumu maveluwa lumu ɖudʒʲowei he lumu ɖudʒʲome sejo sejo ʂi-lumu ʂi-lumu hebabi ʂi-lumu hebamme sejo sejo age na na ɖʐidʒʲo se age ɣiʂei naŋko sese maɖʐibamme gʐowfo ɖudʒʲowwe gʐowfo a ɖudʒʲowlube sejo ɣizhiwfo a ɖudʒʲowwei sigɖʐu sigidʐufo a ɖudʒʲowwei sejo nuʈʂotʃi a ɖudʒʲowlubei sejo fupufo a ɖudʒʲowlubei ɖʐafo a sejo ɖʐa ɖʐafo a ɖudʒʲolubi linamfo tʃʲe sejo si linam tʃʲe a ɖudʒʲolubei sejo sejo sejo na dʒʲe ɣiʂei ɣiʂei isiɲ sebamme noɣu pum a bo noɣu pum a bo ʈʂaɖʐi tʃʲeibammedʒʲeya aʂma ɖoʌe maɖʐidʒʲobi ɖoʌe maɖʐidʒʲomme he i he i dʒʲe ɲimme ʈʂaɖʐi ɲiʌea tʃʲemedʒʲe ɖoʌe ɖʐidʒʲobabei ɖoʌe ɲime tʃʲemedʒʲe ʈʂaɖʐi ɖʐidʒʲo sejo sejo age sejo age he i ɣiʂei isiɲ he kadʒʲew hebi ɣiʂei isiɲ hebabei he ɣiʂei isiɲ bei se gʐowfo sese se sejo sejo ini vedʒʲobei sejo sejo ini veʌidʒʲobei sejo ini je ini je i

fuɖo noɣu pum a fuɖo ana fuɖo fuɲ u ʃiɖaja tʃʲemedʒʲe ɣi inimiɣejã inimiɣiã inimiɣiã tʃʲewje ɣi jo kʂibi bela ma bela ɣi ɣi ana aɲa aɲa ɣi je tʃʲewʌe inimiɣiã tʃʲew je ɣi i tʃʲewme se i fu ɖew ʃiɲe ɖaɖaʌea tʃʲemedʒʲeɣa ipʂiɣia se ila go ɣiɖaw se i se i age ɲi dʒʲe ha matʃʲedʒʲobei se awu aɲ na ã awu aɲ na ʦadʒʲobaʂobei ɲi ha matʃʲedʒʲobei ɲi ʦadʒʲobamme sejo ipʂiɣia udʐu go ana udʐu go ɖʐiɖaw go he bela bela inimiɣejã a he ɖʐidʒʲome se dʒʲe fuʦo-fuɣobamedʒʲe sejo fuɖo-fum ʃiʂomedʒʲe ɣijokʂi ɣijoɖʐi bela bo sina ɖʐidʒʲome se inimiɣejabei he he he inimiɣejabei sejo sejobabije humo foki sam foki humo siɣiʂi sam siɣiʂi ã humo veʦi sam veʦi humo humo humo humo gidʐi sam gidʐi sejo gidʐi gidʐi se apew vegdʒʲebi he i gidʐi aʂma ʈo ɖudʒʲolu kinaʌe sigibo sejo sejo he na he he sam na ana gʲe gipaɲe kaw na gʲe gipa kawɲe sigibo sigibo ɖudʒʲowe sigibo lumu sigibo se dʒʲe lumu lumugome lumu sigibo sigibo ɖudʒʲome sejo sigibo sejo humo foki vewba humo foki vedʒʲeba gʲe gʲe guw tʃʲeɲe sejo fuɣo sejo ma se i humogoʂowa sejo se i sigo semme sejo a go se awu aɲ na kadʒʲo je awu aɲ na kadʒʲo je iʂiɲ hebei sejo ge ɖadʒʲew se i ʃʲoboʈʂo dʒʲe ɲalaimme vebammedʒʲeɣa se vo he vo vo jalu age mʐobi age age awu aɲ naɣa ɖudʒʲowe ɣemiko a no ʃʲoboʈʂo a vebabei he i ɖʐudʒʲe ɖʐudʒʲe ɖʐudʒʲe ɖʐudʒʲe ano ɖʐihudʒʲoʂoje namiko je lakei fu vo mʐomikoje no ʃʲoboʈʂo a vebadʒʲewe ʃʲoboʈʂo ɲiɖa he a vebadʒʲewe sam sam i awu aɲ na dʒʲe humo na samɲe humo na kʂi ɣe kaʈʂodʒʲomewe age ɲi miɣi ɲi mʐo kadʒʲowei vo ɲi a fow kadʒʲowei awu aɲ na a kadʒʲobi sejo sejo sejo se humo pʲe humo pʲe pʲe tʃʲeɲe kadʒʲolubei ma sesa a kadʒʲobaba humo pʲe mʐo a mʐo a he he ajo a a pura a moluwe no ɖasawe ana mowe ʈʂogidʒʲewbi sese mipʲeʂabi a go dʒʲe mipʲeʂa kadʒʲo moma mipʲeʂabi uguwkʂuwbi humo pʲebi aʂma sam konʈiribi gʐi vobi ma gʐi vo makadʒʲoba awu aɲ natʃi go he aʂma ɣabo go tʃʲeɲe a ɖaiwa ũ se ibi se sejo he a he i aʂma ʈo kinawe tʃʲea ɖuɣiʦiwbaʂa agoɣa ɖigoɣa ɖuɣiwbaʂa ʦaʂe aka miɲewbawa se se he ge awu aɲ na awu aɲ natʃi ɣewei age ɲimiɣi natʃi mʐo kadʒʲowei fu vo anawei sese sejo baki noɣu pom abo ha vedʒʲo ɲibi noɣu pom abo ʃʲoboʈʂo hebabi se ila iʂiɲ vemedʒʲe gaʂi-bela vemedʒʲe ʂipʲo vedʒʲo ɖuʂome se naŋko je dʒʲe a vea awu aɲ na dʒʲe awu aɲ na he a a veija awu aɲ na ɲimiɣi na ɖʐidʒʲo a ɖudʒʲobia gaʂi-bela ɖʐidʒʲo ana a ɖʐidʒʲo se noɣu pom je bo noɣu pom je bo na aʂma ʦiɣiʂa se ma sese naŋko he vedʒʲow hebi se se age se se he namiko a he namiko a vedʒʲebi se age age na dʒʲe age humo na dʒʲe se na dʒʲe a natʃidʒʲe he a ana veʈʂodʒʲobaba natʃidʒʲe a he ana sinɖa veʂi veɣiahuwe aʂma kinaʌe o kinaʌe aʂma ɖudʒʲoluwa ɲuʈoʈʂoki tʃʲeɲe ɖudʒʲoluwa ɲu ʈowgo tʃʲeɲe ɖudʒʲolu sige a age a ve humo se muko muko i age awu aɲ na dʒʲe ɖʐidʒʲoba sejo age sam humo na dʒʲe ɖʐidʒʲoba he bo dʒʲe ana ɖuɣiʦowba he ana

ɖuɣiʈʂowba je kaɣʈʂoba se i je ahugebamedʒʲe ʈokapu biɕa se mome saɖoɣ ulu a saɖoɣ ulu a ɖʐɨdʒʲobuwa se lɨhakɨʌi je ugo ʌikɨʌeʌi ɖabiɖa ja foɣpom ɲa foɣpom ɲa ɖʐɨdʒʲoɖaja anabame se i ahuge ʃipʲow i je i vebaʂome lɨha-kɨʌibamedʒʲe he na he i bo hage laɲhu hage laɲhu ɖʐudʒʲe maɖaŋhudʒʲoba ɖʐudʒʲe maɖaŋhu he i he i ɖaŋhuwe he ʈʂudʒʲew he he i ɖʐɨ laʌeɲe makoʂoaɖa u ɖase age muhu natʃi go ʃʲoboʈʂo kɨɲa ɖuma se i ŋɨ ʈʂuʌi sejo age he i a kʂɨ ɖʐɨ pʂɨɣi pom ɣe mʐo ʂɨgʐɨ sɨʈɨ ɣi ɣɨjoa ɣɨjokʂɨ ɣɨjoɖʐɨ ɣɨʈʂɨpʂɨɣi ɣɨʈʂɨpom ɣɨʈʂɨɣe ɣɨʈʂɨimʐo ɣɨʈʂɨɕɨgʐɨ ɣɨʈʂɨsɨʈɨ bɨɕa bɨɕajoa kʂɨ ɖʐɨ pʂɨɣi pom ɣe mʐo ʂɨgʐɨ bɨɕaʈʂɨ ʂɨgʐɨ he i muhu natʃibei a kʂɨ ɖʐɨ pʂɨɣi pom ɣe mʐo ʂɨgʐɨ sɨʈɨ ɣi ɣɨjo a ɣɨ jo kʂɨ ɣɨ jo ɖʐɨ ɣɨʈʂɨ pʂɨɣi ɣɨʈʂɨ pom ɣɨʈʂɨɣe ɣɨʈʂɨimʐo ɣɨʈʂɨɕɨgʐɨ ɣɨʈʂɨsɨʈɨ bɨɕa bɨɕajoa kʂɨ ɖʐɨ pʂɨɣi pom ɣe mʐo he mʐo je sam sam i awu natʃibei awu aɲ natʃibei ã ana ɖaɲe he ana ɖaʌeɲe he i he he anabamedʒʲe he na bo ha mowa he na bo he ʃiw je dʒʲe ʃiwbi fum je dʒʲe saɲeɣ dʒʲe saɲeɣ ɖʐɨwbi fuʈʂo dʒʲe fuʈʂo ɖʐɨwbi sejo ukʂo bo ano ɣɨbeʈʂɨ ʧʲeɲe í i sam ɣɨbeʈʂɨ ʧʲeɲe se je í ɖʐɨwbi sejo he he he i je imiɣibuwa he i ʃiɕɨ bo imiɣibuwa ʃiɕɨ bo ana ba jalu no a age maʧʲema age na dʒʲe ʃiɕɨ age age na dʒʲe muko ɖaaɲe age awu aɲ na dʒʲe ʃiɕɨ ɖaselaʌea ʧʲe ʃiɕɨ ɖaselaʌea ʧʲeme se he he na kʂɨ dʒʲe ɖuɣʈʂowba age dʒʲe fu go fu go ɖʐɨlaiʌea ʧʲeme age dʒʲe fu sudʒʲo se age fu go maɖʐɨlaʌe í dʒʲe fu masudʒʲo anabame noɣu pum go he aɲa vebaɲebawei aɲa a jakɨʌi noɣu biɕa ɖʐɨɣɨboɣa ʈʂudʒʲobodʒʲe dʒʲe ɲibiwei se he pom ajo ʈʂulaʌeɲe ɣɨbodʒʲe ʈʂufidʒʲobabi se biɕa se biɕa dʒʲe se he i bo ɖa ŋɨ ʈʂubammedʒʲe piɣɨ ɲi ge noɣu piɣɨ dʒʲe ɖadʒʲommewe ɣusso ɲi ma miɖʐɨ ɣusso ɲi ahuge ɖaɖo na je piɣɨ ɖaɲ ʧʲewa se ʈo noɣu piɣɨ jo ɖa law ʧʲewa se lɨhakɨʌi bo noɣu piɣɨ je ʈʂaɲʌeɲe lɨhakɨʌi bo he ʈʂaɲʌebi se hago je ɖa udʒʲo ɖa laɲɖabia lahuɲbaibi ɣokeaʈʂɨɖabi se i bo ano jeɣa ʃʲeʈʂɨw kadʒʲobi je maʈʂadʒʲo he i je veweɲe je veweɲe ɖa ʃʲebaʂomewei ɖʐokʂɨ no no go ba age ɖadʒʲobammewe jow ɲeʈo ʂivʐɨw ai sehu ɲikʂɨ no ɲe ai ʃipʲow a i ʈʂudʒʲo ɖaime se ʃipʲow se i aneme ɲeʈoawɲe dʒʲo kɨʌiwɲe se vi go ɨbʐaw a ɖuw se i dʒi i ʃʲedʒʲe ʃʲoɲ sɨdʒʲe zuɖaw ne ɖʐeɖaw na ge ʌiʌi ʌeɲe pʲo lamkoi pʲo laʌe ɣamla ge kadʒʲobiɲe hokʂuaʌe kaŋkoi ʃʲedʒʲe ɨldʒʲeʈʂɨ ge ʈʂɨɖaw ʃʲedʒʲe a je dʒʲe gahuadʒʲebi ʃʲoɲ go ʌigakɨʌeaʌeɲe melgu go kagaɲe ɨldʒʲeʈʂɨ ge ʃʲedʒʲe ʈʂɨ laɖaw na ge koski ge ʈʂɨke ʈʂɨaŋkoi ɨlgɨ a a ɖaɲe pura í koski ge ʈʂɨŋkoi koski a je ʈʂɨguɖabi setʃʲjo a je ʈʂɨguŋkoi setʃʲjo a ɖulu se i koski je ɨfoɖalu i unɖʐu go gʲe dʒʲe peʌelaʌe i udʐuge dʒilɖaw se i i ʈaʂaʈʂoʌe lakɨʌeaʌe i ʃʲedʒʲe ne u dʐɨimsɨ-dʐɨimʐɨʌeɲe koski ge ʈʂɨʌe se laʈʂo i uɖum ge pʲogo laʌeɲe guɖʐuʌiɲe ɨgʲe nai pamsɨ-pamʐaʌeɲe gimsɨ-gimʐhaʌeɲe se ʃʲoɲ ge moliɡi a veɖaw sɨge ʌiʌiʈʂo sedʒʲe pʲodʒʲobiɲe dʒiʌiŋkoʈʂo i ge dʒiʌɨmbalubi sɨgo nina a je kʂɨʂɨ a je uɖum ai bʐɨgo ʃʲedʐa pʲogoɲe la dʒikɨʌe í ʃʲedʒʲe koski veɖaw na dʒʲe hoʂɨ

hoɕiɲe kapʂe kiʂi je dʒʲe me makaɲeɲe ɖai ʃʲedʒʲe ne hoʌe nakʂi í se nina i í kiʂi í bʐiɲe kapʂeahiɲe ge ɕivo ge ve ge kaked͡ʒʲebi se ʃʲed͡ʒʲe ibʐaw je ge ʌiʌit͡ʂo i ʃʲed͡ʒʲe ne pʲokei-pʲoreit͡ʂo a a ɖaɲe ild͡ʒʲet͡ʂi ge d͡ʒʲe gʲe a bʐiɖaw sige í ʃʲed͡ʒʲe ne ʈʂikei-ʈʂivei lat͡ʂo se sina jomɖa ai sigo aŋasa a je a je gʲo ɖʐelai se kefʂi d͡ʒʲe gʐow a ʂiɖa gʲo ɖʐelai se i ɖʐaw ɖʐaw ɖaɲe se ʃʲoɲ i hai ʃʲed͡ʒʲe pʲo joɖama sejo ɖʐepʂelai je ɖʐepʂe sa ai i í sa ai ɖʐemɖud͡ʒʲebi ɖʐemɖuʌe sige age hoʌe i i sai vea ɖipʲa veaʌe ge ʃʲed͡ʒʲe koski veɖaw sige d͡ʒiŋkoibi d͡ʒi ʃʲed͡ʒʲe a i ki hopiɲeʌe ge udʐuge hokʂuɲe ʃʲed͡ʒʲe ibʐaw i pʲo joɖaw i d͡ʒʲe hokʂu í hoima mahoima ge hoʌiʌe hoima mahoima ɖaʌe mahobi hoʌe i koski a je ʃʲed͡ʒʲe pʲogu veɖaw a je lolaʌebi lokʂulaʌe la ɖʐe i ɖuw sa ai la ɖʐekuʌe loʌiɲe se i uvʐo ge ɲegolaʌe la ɖʐekʂud͡ʒʲoɲe ɖaŋkoibi se ʃʲoɲ ubʐaw mahohusaw ɖa joɲ bo i se ʃʲed͡ʒʲe koski a je laʌe ɖʐeʈʂaʌe lakʂuʌeɲe aŋasa je lakʂuʌe ɖʐem ɣabo ge ɖʐem ʃʲed͡ʒʲe d͡ʒʲe a a giga-gira ɖʐem ʃʲed͡ʒʲe koski laʌe i ɖʐem bo je hohoʌe sigo d͡ʒʲe mimsa a je a je gʲo ɖʐelai se nakʂi se ɣabo a set͡ʃi ɖʐemʲoiʌe mimsa i hoʌeɖaw hoʌewɖaw sai i kefʂi d͡ʒʲe ɲed͡ʐiʌiw na gigad͡ʒʲebi sinɖaʌe i í mimsa hoʌewɖaw ai ɖʐe iɲi mahow ɖa ge í je ɖʐe kunnu a je ɖuʌe i sa ai pʲolʈʂoa ga gaaʌe hohoʌe iʃi ge naw ɖaho ɖai gʲe ne pamsi-pamʐiaʌe i gʲe d͡ʒʲe lo koliɲe í i kolʌi ho jombo ge aŋasa d͡ʐi je sa ai suʈu joɖaw i hohuʌe i gaaɖaw hoʌe it͡ʃige d͡ʒilai a je í koski ge ʃʲed͡ʒʲe gaaɖaw ne lake-lare ʈʂiŋkoi sejo a se ɖʐe i ga pʲoa joɖaw í ɖʐe gimsi-gimʐiɲe loʌiʈino ɖaʂo naɖ͡ʐiʈ͡ʂi mukʂa ɖ͡ʐi ɖʐekei í koski go ʃʲed͡ʒʲe nai ʈʂikei-ʈʂijei lat͡ʂoʌeɲe a a ɖa ɖʐikei-ɖʐijei laʌe í loʌiɲe ɖ͡ʐiʈ͡ʂo ɖʐeke loʌiɣiʌeɲe í set͡ʃi ʈʂiit͡ʂo i koski go ʃʲed͡ʒʲe-sid͡ʒʲe na ʈʂiiʌeɲe ha kunnu a i ɖʐeɲe ɖuɲe gaaɖama se kunnu d͡ʒʲe na lola d͡ʒʲoaiʌe kaʂobiɲe ɖa i muhusa ɖ͡ʐi je sige kapʂed͡ʒʲebi i hage kad͡ʒʲo ɖaima sige muhusa je í ʃʲed͡ʒʲe koskiɲe laʌe ge ka muhusa ɖ͡ʐi suʈuʂi suʈuʂi ge kapʂe hoɲbanɖai lalgo se ʃʲed͡ʒʲe lakʂuʌed͡ʒʲe aŋasa je keʂi ʂi ɖʐelai se mimsa i howɖaw ge ɲeɖ͡ʐiʌiw na ʌigaɖaw se i a muhusa a hohuʌe muɖ͡ʐuɲe ɖamt͡ʃʲehoʌe ge i ʈʂoʌihoʌe ba keʂime t͡ʃʲe ɖamt͡ʃʲe í keʂi la ɖʐet͡ʂo ge la ɖʐeʈuɲe se ibʐaw i ɖʐiʈ͡ʂo aŋasa í í ɖʐiʌe keʂi i í ɖʐisa sinɖaɲe ibʐaw je i la i ʂilaŋkoi ʂilaʌe kawɲe nakʂi kabʐait͡ʂo i la ɖʐe ɖʐisaʌe sigo it͡ʃigo jo ʃʲed͡ʒʲe kʂi ɖ͡ʐi í ɖʐisa i laʌe ɖʐe ge idʐow kʂit͡ʃige ɖʐet͡ʂoʌe idʐow kʂi i d͡ʒʲe a a ɖʐidʒʲe ʃʲed͡ʒʲe ɖʐiʌe na ild͡ʒʲet͡ʂi ge gʲe ge ɖʐimsi-ɖʐimʐiaʌe naɖ͡ʐi ʦaʂi ʦaʂiɲe naɖ͡ʐi suʈu ɣabo ge suʈu kamkoʈ͡ʂoibi suʈuʂi suʈuʂi kalai set͡ʃi ge ʃʲed͡ʒʲe ibʐaw je ʃʲoɲ go i ʃʲed͡ʒʲe ne pʲo laʌe melgu go ʌigaʌe í koski ge ʈʂiad͡ʒʲoɲe ɖaŋkoi koski ge ʈʂiaɲe ɖaŋ hohoʌe it͡ʃi koski ʃʲed͡ʒʲe ʈʂi veɖaw a je moaɖa ŋipiɲe hoʌe a moaɖa se sige age hoʃihoʌe sigo aŋasa d͡ʐi kalai í hombanɖai se í ʃʲed͡ʒʲe í se moaɖaw se aʂai sige piɣi ge la ɖʐeɖaw se í aŋasa d͡ʐi je a a laɲe ʦa kalai se i suʈu kapʂe d͡ʒʲe i hoseʌe las inɖiŋ ge í keʂi í koski ge ʃʲed͡ʒʲe pʂi veɖaw se ai hage kad͡ʒʲema

hoʃìmhoʌe go aŋasa ɖ͡ʑɨ je ʈ͡ʂa kalaiɖa i ɖ͡ʑu ma a lakʂu kaɖabɲe ma go aŋasa ɖ͡ʑɨ je ʈ͡ʂa kalai sɨnɖaɖa i hosɨɲe i ʃʲed͡ʒʲe i ago piɣi go na la kaɖabɲe i se ʈ͡ʃʲe ɖaŋhu no jow mumu boɖa hage mad͡ʒi ma mumu boɖaw hoʌe no hage mad͡ʒiba am no ɲeɖ͡ʑɨ aɲe ʂɨmed͡ʒʲe no ɲege mi pʲe ɣod͡ʒʲo no jow o mud͡ʒʲo no o mufiaʌe ʃʲed͡ʒʲe d͡ʒʲe pʲoʌed͡ʒʲo no jow nɨna hamaʌiw a bʲe ge pʲe ʈ͡ʂɨw d͡ʒid͡ʒʲew hohuwʂɨme o se nɨna itʃʲige ba bo pad͡ʒʲo ɖuma ma se ɣabo ge bʲuʂɨ lɨve mapad͡ʒʲowa ma sɨge bʲu mapid͡ʒʲowa no ɖ͡ʑaha vi ɖaw la d͡ʒid͡ʒʲoɲe na se no ɣabo d͡ʒiw ɣabo ge na ana bu ʂɨpʲo howsa jo bu kaɖawa ʂɨpʲo ana howsa bu kaɖawa iɣi ɖamɖo buɖa anua na jow sɨge na ʃʲo po pow d͡ʒid͡ʒʲe ʧʲei je umsoma se kɨɲa poɖa kɨɲamboa poɖa na ɣɨw jo ɖɨ ɣɨw jo gid͡ʒʲo sɨna poɖama ʧʲewma ɲi ɖɨ ɣɨw ʧʲewwa ɖɨ ɣɨw jo gid͡ʒʲomaɖa ma na nɨna jo gid͡ʒʲo pobamaɖawa sese jo anua ge ba vige aɲe bʲeŋɖa ʧʲei je umsoma se bʲew je ma ɖamsaluma ba malɨbʑɨmɖoɖa ɖuma ɖawa ba vige aɲe bʲeɖaw je no ɖ͡ʑaha ʈ͡ʂɨ suw d͡ʒipɨned͡ʒʲo ɲe vé ʈ͡ʂaɲiw muw na ʈ͡ʂaɲiw ʈ͡ʂaked͡ʒʲoɲe no pesad͡ʒʲe ɣula kuʂɨd͡ʒʲoɲe ve vémba se u fow pʲe je d͡ʒʲe pesa baba um notʃì naɣɨɲ na ɨd͡ʒʲed͡ʒʲeɖabi pʲod͡ʒʲo pʲow d͡ʒid͡ʒʲo ɲe ve ɲuɖabi he hube a pʲod͡ʒʲoba ɲi ʂɨwa-ɖuwa u pʲowʂowa ubo na maʈʂɨkɨʌew no ʈuɣuɲe ge d͡ʒʲe ʂɨwa-ɖuwa d͡ʒi mi pʲe ɣowʂo ma ɲeɖ͡ʑɨʂɨlaime ʈuɣuɲe uluge mi pʲe ɣoɣla i ana ɲeʈɨkʂɨge ɖaɲd͡ʒʲe ʃʲoku ahuge ʃʲoku ʈɨkʂɨw ʧʲewbuwa ɲi ʃʲoku ʈɨkʂɨ ɣow babi sɨge ana ɨgʐɨ jo ana howsa jo ana buɖɨgabamme se iɣi howsa bufid͡ʒʲobuwa ma mɨsɨlbajo ɖamd͡ʒʲe bufid͡ʒʲo se ɨgʐɨʈ͡ʂɨ jo ɖaɲd͡ʒʲe gʐɨɖaw ge ba howsa bufid͡ʒʲobuwa ʃʲeɣe jo d͡ʒʲe howsa bufid͡ʒʲoba i ha ɖad͡ʒʲod͡ʒʲema ha ɖad͡ʒʲod͡ʒʲema pa aɲe ɖa veɖawa je ɣusso o ɲi je o kɨʈ͡ʂe pa ɖawbaba kɨʈ͡ʂe pa o pa ɲukʂu na ɖawʂowa seɖaɲd͡ʒʲe lɨhakɨʌi bó se pa d͡ʒʲe la ɖawbaba e no ahwa hube ge paɖaba mesa pabaɖawa ɨʃʲige piɖawa ɨʃʲige uwa naw piɖa jad͡ʒʲe ku maulu maɲ ʈo sɨʈʂɨ kʂɨbawa me u umaɖaba ba ɲege ɖu ʧʲeɖa semed͡ʒʲe me ʈʂu ɣod͡ʒʲoluɲe véhoʌe ba ɖu ʧʲeje ba ɲege ʧʲiɣa ɖajo ɖuja ʧʲemed͡ʒʲeɣa name jow he ɖ͡ʑɨɖu jakɨʌi he jow a aɲa a ʈʂumɖuawbaɲeba ũ jow ɲeʈo a ke ke d͡ʒimʲewɲe ɖ͡ʑɨwsa ʈʂupaɣlaluʂoawã ɖ͡ʑaha d͡ʒʲe ʈɨvad͡ʒʲo pɨlha d͡ʒʲe ʈɨvad͡ʒʲo nɨna ɲi maɖ͡ʑɨbʑamɖolu ʈɨvaɲe ʈʂuɣiŋguɖ͡ʑud͡ʒʲo kai ned͡ʒʲeɣa anua ba malɨbʑɨ ʧʲei ned͡ʒʲeɣa jakɨʌi kai bad͡ʒʲe hoɲe ɲege kad͡ʒʲoɖaʂowe we kai aje d͡ʒʲelɨwwa ba jow haŋe mad͡ʒiwmma ba mumu bow hoʌe haŋe mad͡ʒiba ũ jamkoa ɲeɖ͡ʑɨ aɲe ʂɨmed͡ʒʲe ba ɲe ge mi pʲe ɣod͡ʒʲoɖeja no ɖ͡ʑɨhuɖaw je ba jow o muw d͡ʒid͡ʒʲo ʧʲewa ũ o muʌe ʃʲed͡ʒʲe d͡ʒʲe pʲod͡ʒʲoɖeja áje d͡ʒʲelɨwwa no jalu ge nɨna hamaʌiw a je bʲe ge pʲe ʈ͡ʂɨw kɨɲbanɖa jad͡ʒʲeku makakuluba ba mahohuma no bo d͡ʒʲe itʃʲige ɖuɲd͡ʒʲowa ke kakud͡ʒʲod͡ʒʲemma am no itʃʲigo bo pad͡ʒʲo ɖuwʂɨme se nɨna i d͡ʒid͡ʒʲew ɣabo ge bʲuʂɨ lɨve maʈɨvad͡ʒʲoʂoma no vʲeɖaw aʂa i bʲu na pi piɖad͡ʒʲod͡ʒʲemaɲe vé ned͡ʒʲe ba ɖ͡ʑaha vi ɖaw la d͡ʒikʲed͡ʒʲoɖaja ũ se ba vi d͡ʒɨʌi ɣabo ge ana bu kaɖama

na õ ɨgʒɨʈʂɨ jo buŋɖaja ũ õ iɣiɖa buɖama õ am na ʃʲo pow dʒimaɖaʂɨme na na nɨna ɨlgɨ pom ɣe kuw gidʒʲo sɨna ʃʲo poŋmaɖa moʈo jo ma am moʈo guw a aʂa kakɨʌew ɖudʒʲo nobo maɖʐɨhuluwa sɨnɖaɖa ma am ɨkʲe jo gidʒʲo pobamaɖawa me me po kabai tʃʲewa ma am bʲeɖaʂɨme no vi ɖakedʒʲoɲe vʲewwa se nodʒʲe maʂɨvʐɨ ana hasadʒʲe maʂɨvʐɨ ɖa no vi maɖakeluba bʲewʌe uwa me bɨɖewvʐɨɖaɲe vé ma am am malɨbʐɨʂɨme áje dʒʲeliw ba huge ʈʂɨ suw madʒidʒʲoma ba vi ge o mukʲew na ʈʂakedʒʲoɖaja ʈʂaɲiw ʈʂakedʒʲo namedʒʲe u ɖaɲɖaʂɨme ba pesadʒʲe ʈʂɨ la kuʂɨdʒʲoɖaja pesa ʈʂawsaʂɨme aʂma ba naɣɨɲ zuɖaw go naɣɨɲ na ɨdʒʲe dʒʲeɖamma se na mapʲoladʒʲomma ɲuɖamma ujo pʲola se ubo a dʒʲe mapʲobuahuma a se vi ge ʈuɣuɲe ɖuwma ʈuɣuɲe ge mi pʲe ɣodʒʲo ʈuɣuɲe ɖuwma ɖʐaha namedʒʲe nodʒʲe ba vi ge how dʒiseme se ɲeɖʐɨʂɨbammedʒʲe nɨŋɨdʒʲobi se nɨŋɨme mi pʲe ɣow mi pʲe ɣodʒʲobi am ʃʲo dʒʲe ɖuwɖaʂoja aʂma he na ana aʂma ɲege iɣi hama a iɣibiʂɨme se iɣi buw i nodʒʲe me buɖʐɨdʒʲoɖuwa ba busɨwma o hajo buɲa mɨsɨlba jo buma ʃʲeɣe jo laɲe ʃʲeɣe iɣi jo dʒʲe bufidʒʲoma namedʒʲe u ɖaɲɖaʂɨme ba aʂma ama rani pa ɖaima ʈʂɨ ge ɖadʒʲoɲe vé o pa ma mo kɨʈʂe pa ma o pa dʒʲe ɖai ɲe véwwa se pa uɖamedʒʲe uba am ba hube dʐɨ-dʐɨ bo pawje bo paɖamma uwa paɖaʂoma ahwa ge goʈo ɣampi ge nɨna a je bʲu piɖa tʃʲeije uwa naw piɖa ma hama la ʂɨɖaʂoja sɨʈʂɨ kʂɨɲe aʂa umaɖaba ũ um namedʒʲe no aɲa a bá no bá no jow ɲu me ɖʐɨw dʒikubo no aɲa ɖʐɨfiaʌe no kadʒʲommewe no ɲege me tʃʃiɣa ɖadʒʲo ɖuwa ma ja dʐaha jo pɨlha ʈɨvaɲe u ʈʂu ɣobalabia am se ɨʈʂɨ u ʈʂuɣibamme sebaba mɨgʐɨw mazeɣiw am kai namedʒʲe kai kai jow ɖosa hube ɲegi bɨʂa jo ɖʐɨ jo haɖʐaɣ kʂɨ jo ɣɨʈʂɨ mʐo ɲeʈʂɨ iɲiɲ hulɨbʐo hulɨbʐo hulɨbʐome sese jo no ɲiɲ me no hulɨbʐo ajo ɣow nɨna me jow he ɲu ʈʂudʒʲo he í a ɲeʈʂɨlu a ɨʂa ɣoɖa je saɣa kɨna ɖʐemʲoɣ tʃʃi ʈʂuwma se ɲu je ʈʂudʒʲome no ɲiɲi nodʐa sese anua no jaha ba me ʈɨvadʒʲoɲe ɖʐeahu matʃʲa he í no me se ɲukʂu na kako ge tʃʲe ɣiwme nodʒʲe ai ɨdʐa jow ɲikʂɨ he ɲeʈow ʂɨvʐɨɖa hulɨbʐo a ana tʃʃi ʈʂuɣidʒʲo amʲow ʈʂuw ʈʂuɣidʒʲo kɨna dʒimʲoɣi ʈɨvaw ge amʲow ʈʂuɣidʒʲoma se i me ʈʂu hopɨnedʒʲome kai nobo vige ɖʐeŋkoibi no jaha saɣa ɲeʈʂɨ no ɲu ʈʂudʒʲo he i anu ɲikʂɨɣɨʈʂɨ ʈʂuɣidʒʲome jow ʈʂuɣdʒʲoɲe veɲe baʈʂɨ ge ɖʐeahu bá me ʈɨvadʒʲoɲe ɖʐeahu je ɣa no vi go me ɨɣalaw ge kakudʒʲobabije dʐahaliʈʂo ba me kutʃʲo piʌi ɖʐekudʒʲo ɖa se dʒʲo na ɲe ge kakuʌebia dʒʲosa na kaɣɨɖʐɨ malafiw ɖaiwa sejo ba dʒʲe jow ha ɖa ɣodʒʲoma ba dʒʲe ɖavolaʂoa ba saɣa dʒikudʒʲo medʒʲe ba madʒikulu kuw no ɣokʂɨdʒʲomewe dʐaha saɣaliʈʂo no bá ɣokʂɨdʒʲobia ba madʒikulu no ja ɣokʂɨʂaʈʂoɲeme ʈo ɖʐo mapɨʌiwɖa sejo hage hage ɖʐekʂaɣʌe tʃʲebamalo jow ɲeʈo ʂɨvʐɨw ɖʐɨɖaw hajo a he ɖosa hubʲe jow ɲegi bɨʂa jo ɖʐɨ jo haɖʐa kʂɨ jo ɣɨʈʂɨ mʐo he jaha saɣa no no ɲiɲ dʒʲe dʒʲeliw me me ɣusso ɲi dʒʲeliw tʃʲew me ɲukʂu na go no

huliɓʒ̪o a no ɲeʈʂi huliɓʒ̪o a me huliɓʒ̪o ajo ɣow me huliɓʒ̪o ajo ɣoʌeɲe ɲeʈʂilu ɣoɖaw kʂi saɣa ʈiva ɲe kina ʧʲe kina ʧʲe ɖʐ̪emʲewɣiɲe kina u jo ʧʲeɣiw ma se i ɲu je ʈʂudʒʲome nodʐ̪a sesei dʒʲe he ɖuw se no bá babo age dʒiŋlai ma ɲu ha ɖew moʂowa seɖamdʒʲe ɲu a ɖu me haɖamdʒʲe a ʧʲedʒʲoɲe ve ʈʂudʒʲoɲe ve dʒiawwa se ɖʐ̪iɖu ge bo ba ke kakuŋɲema sejo aɲe ɲegiadʒʲebi je no bo ɣa ʈo-pe makaɣiw je ɲegi makaɣiɣoɲ he saɣa dʒʲe ɖʐ̪o ɣa aɲe law dʐ̪umuw je ɣa kuʧʲo mapiʌiw name saɣa mekiʈʃʲo piʌivodʒʲoɖawe se no saɣa pakiʌeʌeɲe no he dʐ̪u bʐ̪eɣiʂi a ɲa kaʌiɖabiw siɲa ʈuko je dʒikiʌeadʒʲome ba piʌivodʒʲobamma name no dʐ̪aha saɣa ɖʐ̪ekiʌeadʒʲome mekiʈʃʲo piʌivodʒʲoɖawe se ɣa ɣabo ge bo kina maʈʂuŋhu ɣabo ge kaaw-dʒiw ge ɲidʐ̪i ɲilu ge vew na ʈʂula maʈʂufi ã nina ɣafopʂi ɣampʂi ɣabo ge dʒʲe nina aɲe ka na ja ɲikʂiɣiʈʂi u ʈʂu u a ʈʂuʂo dʒʲe na ʈo na mau a ʈʂudʒʲeʂoimme ʧʲe nina na se ɲu je uvʒ̪o uvʒ̪o ge lakiʌegʈʂoi moma ba ɖʐ̪u dʒikʂaʌewe no dʒikiʌadʒʲomewe ja ba no kuʧʲo madʒikiʌa ʧʲeɲe ɖʐ̪ekʂaʌeɲeme ba ɖʐ̪u ɖʐ̪ekʂaʌewe no saɣa kuʧʲo ɖʐ̪ekiʌadʒʲobamewe aɲa no aɲa je ʧi maʈʂuɣibiɖa ɣa ʈʂuɣiw amʲow ʧiʈʂuw naɲe seso ha ɖamdʒʲe a ʈʂudʒʲo sese ɖʐ̪ekiʌea se ʈʂuɣi se ʈʂuʌebaɲeba ʈʂuʌedʒʲobammewe bá no ma no dʒidʒʲo ʧʲebamme dʒidʒʲowa kai kai no ɲiɲ i zebsamam ʧʲewme ɲukʂu na ʧʲe ɣiwwa he ɲeʈo ʂivʒ̪iw kakuɖa ɲeʈo ʂivʒ̪iɖa ɲidʒʲe ana dʒimʲewɣi ke dʒʲe maʈʂuɣɖa he odʒʲe haɖʐ̪aɣ kʂi jo fuɣu mʒ̪o he ɖosa hube a aɣi dʒʲelu ɲikʂi he ʈʂuɣdʒʲome i maʧʲeme ɲeʈʂilu ɖʐ̪emʲewɣiɲe kina ʧiʈʂuɣdʒʲoma ɲi dʒʲe u maʈʂusiw sinɖaɖa se í mesame ʈʂuɣdʒʲome ɲikʂi hama a ɲu ɖuma no vi ge dʒidʒʲoɲe dʒiŋkoi ja ɖʐ̪iɖu maʈʂufidʒʲoma se mome dʐ̪aha saɣa mekiʈʃʲo piʌi dʒikua ma no vi ɖʐ̪edʒʲo a ɖulai je no dʒʲe mekiʈʃʲo piʌiɲe ʈʂaw-ʈuw ɖaʌeɲe ano ʈʂagow-ʈugow gi dʒidʒʲo mekiʈʂo piʌi ɖaʈʂiwbi sinɖaɖa nodʒʲe vi ge mekiʈʃʲo dʒi ɖadʒʲoɲe ve no madʒiluma am ma me sevʒ̪o ge ɖamdʒʲe ɖʐ̪ekufidʒʲobuwa ba am dʒʲo kiʌiwɲe piʌi ɖamʲedʒʲobi je no vi je mekiʈʃʲo dʒiw uɖawa ma ɖʐ̪iɖu ɖaʂe-ɖaɣew ɲegiaw ku ɣo sinɖaɖa moaʈʂidʒʲo ɖaiɖa no ɖʐ̪iɖu me kuʧʲo kakudʒʲoɲe ve saɣa me kuʧʲo saɣa saɣa-miɣa piʌiɲe vi ɖʐ̪edʒʲoɲeɲe ve no mekiʈʃʲo piʌiwbuwa am se baliʈʂo ɲumso ha ɲu ɖudʒʲema se dʐ̪aha la dʒiku ʈʂubabi se am seɖamdʒʲe ja dʐ̪aha ʈʂuɣbaɲeba ũ no no dʒʲe he vi ge dʒidʒʲoɲe dʒiŋkoi no vi ge dʒi kakuʌeɲe dʐ̪ahaliʈʂo makoʂoaw ma no maɖ̪ʐ̪eʈʂikʂaʌedʒʲoʂowa se he ʧʲepaɣdʒʲew he ba se ba ma dʒikulu kuw no gaɲ-miɣi na ɖaʂiʈʂiɲe ʈʂago-ʈugo ɖa ɣokʂidʒʲobia baliʈʂo dʐ̪aha makoʂoa ɖa dʒikudʒʲo ɖa se kai name nodʒʲe vi dʒidʒʲobe kai no ge ʈizhino go dʒiwwa huʂiɲe go ɲukʂu na ʈizhino ʧʲewa ɲi ɣusso ɲi huʂiɲe ʧʲewʂome huʂiɲe go dʒiwwa he ɖiva ʧʲeɣi itʃi ge dʒiwwa no maɖaŋhu ɣabo dʒʲe hagedʒʲemma ɲe dʒʲe hagedʒʲemma hãʂi dʒiwdʒʲemma ma ahuge ahu-ahu ge dʒiɣiwwa se uwa law

madʒiwbiɖa amʲow ʈɨvaw tʃʲe dʒiŋbaʌeme name ɖɨva ɨɲe ge dʒiw ɣabo akasa a ɖubama mo sɨge ɣabo ʂɨbʐa ɲiwmma no noɲiɲ je dʒʲeliwwa dʒʲeliw sapiɲ tʃʲewwa huʂɨɲe ge a ɲí ɲeʈʂilu ɨʂa moɖa mahosɨdʒʲo moma se hage ɣodʒʲe ma babo he ɣabo a ʈɨva ɖa tʃʲeɲbamalo ba ɲe hago sɨgeɲdʒʲema no ɖaŋhu dʒʲe maɖaŋhu ʈo ɲe udʒʲu ɖaɖaw ɨla pʂɨw semma ma no kʂɨhua ɲa ɣoɣiʌedʒʲowa ɨʃi na ʈo hoɖuw go dʒiɖa ɨʃi naɖa kʂɨhua ɲa mukʂo ɖɨva ɨɲe ɣoɲʌe ma ʈumona dʒʲe ha ɖʐɨɣ-ɖʐaɣ dʒʲe ɲiʂowa se ahu ahuge hohuɣɲe hosɨw ɖa ɣoɖaɣa uwalaw mahohuɖabiɖa amʲow hoɣoɲɖa how dʒiw se no ɖʐaha ɖʐaha saɣa how ɖakɨʌeaʌeɲeʂomewe ba ɲe ge se ɣabo je ʈʂubamalo no maɖaŋhuwa ako ba ɖʐehi ɣabo i me ʈʂuɣi semedʒʲeɣa jow ɲeʈo ʂɨvʐɨw ɲeʈo a ɖosa hube ɲegi biʂa jo ɖʐɨjo haɖʐaɣ kʂɨ jo ɣɨʈʂɨ mʐo ha no zebsamam sapiɲ dʒʲelu í ɲukʂɨ go tʃʲew sejo no ana tʃʲew ɲikʂɨ ɲeʈʂɨ ɨɣa-ɨɣa go mahosɨɣiw ʈɨvaɣilaje kɨna tʃʲeɲe zekɨʈʂoɣidʒʲoma se í me se í ɨrʈɨɖu je me ze hopiɲedʒʲome ba hago dʒiwwa huʂɨɲe go dʒima age ʂaɲ-gɨbʐɨ ɲeʈʂɨ age ɖʐutʃige dʒiɲa mukʂo ɖɨva ɨɲe je ge uɖʐu ge ɖʐeʌiɲe ma ɣabo kʂɨ ʂɨbʐaɣiwme ɣabo kʂɨ ʂɨbʐaɣiw jo sɨɖʐɨvʲe ge ba ɖʐedʒʲo ɖa se sɨɖʐɨvʲe uluŋ ge ɖʐeʌeɲe fɨʈa a ɖudʒʲomme se fɨʈa i ɖʐepʂaʌeɲe ge ɖʐe guɖow ɖʐeɲe guɖow ɖʐebʲo ɖʐegʲoɲe how je ɨɲe hohuvʐɨdʒʲoba sajo na ba ɖʐuɖamdʒʲe ɖʐe mukʂo ɖɨva ɨɲe hemma hajewa ɲe ɖʐɨbamedʒʲe nadʒʲe ɖʐe ʈʂudʒʲobuwa ba itʃi ge ʈumona dʒiw tʃʲe dʒima ɣabo ʂɨbʐa ɣabo ʂɨbʐa a ʈo umko ɣabo ʂɨbʐa ɖʐekɨʌeʌeɲe sajogo sɨɖʐɨve ge ɖʐewe baɲiɲ je hawa õ ba ʈɨzhɨno ge ɣowma se ɲi bo no bo mahosɨ moma sɨnɖaɖa am kema je amʲow no ɲe ge dʒʲe dʒikulaʂoa ba mukʂo ɖɨva itʃi ge aka madʒiɲɖaje notʃi ge dʒʲe dʒikuɲlaʂoa ɲeʈʂɨ ɨɣa go ʈo hoɖuw go dʒikuɖaw je ano ɲi dʒʲe ha maʈʂake maʈukʲefiɖa hu ʈolasa a ɲa bo ʈʂɨ ʈola a ɲa bo ʈukʲefidʒʲoʂowa notʃi ge dʒikuʌelaʂoa no ɲe je he ʈo ɣampi jo ɲe he ʈo ɣɨziɲe he i baba no ɲe ẽ se i no ɲe baba ba mukʂo ɖɨva ɨtʃi ge ɖʐe ba ke kaʈʂodʒʲomma ma ba makalu se a dʒikuʌe se ʈumona dʒiw tʃʲe dʒiɖabia sɨna how dʒiɲeme se ɲidʒʲe ja mahosiɲ ɖamdʒʲe se jow jo hosɨw ɖabaŋeba se ba dʒʲe notʃi ge dʒikuʌe se am kai namedʒʲe ba mukʂo ɨtʃi ge dʒidʒʲoʂommedʒʲe ja ja koʂoa maɖaŋhu ɖalaimedʒʲe no ɖʐɨʈʂoʂo se ja no ɖamdʒʲe la ɖʐeke ɲe am tʃʲow namedʒʲe a ɖaasabia ʈʂow akowa no ge ʈɨzɨno go dʒiwwa ba mukʂo ɖɨva itʃige ma akowa no uwa law age ɖʐoʈʂɨge madʒiɖa he hulɨbʐo ɲeʈʂɨ ge madʒiɖa haɲi ɣodʒʲema maɖaŋhuwa ma akoa ɣabo sɨge kʂɨ ɲiwmma mo abama ma ke ako ba dʒikea no ja ɖosɣa a ɲege dʒiʈʂoɣʈʂo na ma u vedʒʲobi ke name ana ɖawe mahosɨ moma no i ɲe haɲi ɣodʒʲema ʈɨzhɨno je no ge huɲeʂɨɣ sɨge ɣowwa ako ahu ahu ge ɲi hosɨɣiw ɖa ɣoɖa ɣa hoɣo vʲeŋɖaɣa uwalaw kuw madʒiɣbiw hoɣoɲ vʲeŋɖaɣa koʂoaidʒʲeʂoma i no koʂoaidʒʲeʂomaɲe ve dʒiŋbaʌeme huʂɨɲe ge ma ma no se huɲeʂo se no ɲe seibaba sa ɣo jowbaba se i ɲi

ɲeʈʂɨbabi huɲeʂo sese se ɣowbaba ma jow jow ɖaŋhudʒʲeba he ɖ̪ʐumadʒʲe hosɨɣiw ɖawɲe mazeɣbi jow jow ako no u ɖaŋhudʒʲeba ba ɲedʒʲe no u holaʌedʒʲeba ke ke name ako ba no ba vige madʒilu i ɲe ɖ̪ʐe me ʃʲehi jow ɲeʈo ʂɨvʐ̪ɨw ɲeʈo a ɖosa hube ɲegi bɨʂa jo ɖʐɨ odʒʲe haɖʐaɣ kʂɨ jo fuɣu mʐo ɣɨʈʂɨ mʐo odʒʲe haɖʐaɣ kʂɨ jo ɣɨʈʂɨ mʐo a no zebsamam sejo nodʐa a sapɨɲ dʒʲeliw ɲikʂɨ ɲukʂu go i no sina ʧʲewme se ɲikʂɨ jow ɲeʈʂɨ ɨɣa-ɨɣa go na kedʒʲe ma hosɨɣiw dʒimʲolaʌe kina ʧʲeɲe ʧi ʈʂuɣiwma se i me ʈʂudʒʲome ája ba haŋow dʒiwwa age ɖ̪ʐutʃige dʒiɲa mukʂo ɖiva itʃige se ba i ɲe ɖãhuɖaʂoma goʈo ɣafopʂɨ go ʈo siɖʐɨ ve go ɣabo sɨge uluŋ ge ɖ̪ʐemʲoaɲe sɨge ɖudʒʲobaba uvʐomaʂɨ mukʂo ɖiva ɨɲe hohuvʐ̪ɨdʒʲoba ma ba ʈʂupaseɖa ba dʒɨfidʒʲobama mo no la dʒikedʒʲoma ɣabo je abaʂowa se ɲeʈʂo me uwa ɖuwa ɲeʈʂo je ɖʐɨ pʂɨɣi ɖuwa se ba se a dʒikuɲe ma se ɖ̪ʐuɲeʈʂo a ɖamdʒʲe mukʂo ɖiva ɨɲe haŋe wa ʧʲe aŋasa na ɖamdʒʲe ɖʐɨbame na ɖamdʒʲe ʈʂudʒʲobuwa ma no mesame he ʧɨɣa ɖamkoiwa momedʒʲe ba a ɖ̪ʐebia no ɲe ge ɖ̪ʐe hu ʈola a ɖamdʒʲe ʈuʌea no he ʧɨɣa ɖafiaʌeɲe ja no ba mukʂo ɖiva ɨɲe ge la dʒikeɲe ba ʈɨʐɨno a ha vege haŋowge ɣoɲa nobo maɖaŋhu moma kema je dʒilaʌe notʃige dʒʲe dʒikulaʂoa mukʂo ɖiva i ɲe ge aka madʒiɲɖaʌe ɖ̪ʐo ahugomɖo se a ɣowbamma mo haŋo odʒʲe kɨɲa kuw ɣowma se i ʈʂua ba awu ba aɲ nadʒʲe se age ʂaɲi-gɨbʐ̪ɨ ɲitʃi age dʒikuʌeme ba makoʂoa ɖa notʃi age dʒikuse ʈʂow name mukʂo ɖiva itʃige dʒibow no ba itʃi ge la dʒi ʃʲeʌeɲe nodʒʲe age ʈo na ɨdʐa ge vi ge me ɖ̪ʐesedʒʲo ɖuwa um a ɖ̪ʐesebia ɨɲisabuwa mukʂo ɖiva i ɲedʒʲe ʈʂõ name áje dʒʲeliwwa he jow ba vige la dʒike ɖa he vi na aka ɖadʒʲobamma mo hama ʐamu dʒʲe kiʌedʒʲoma vi je uwa beŋɖaʌe se ʈʂo ɲe a ba ʈʂo aka ɖa zuba ɖaba se sejo hama zupʲodʒʲoluma he jow ɲi ɲi pʂɨɣi ɲi pom je aʂa maɖaʈʂɨfiɲe mowe vi je uwa beʈɨkɨliɲhoɖawma seɖamdʒʲe ɖa hopɨɲela se no vi je ʂɨpo kasa-ɣɨʈaŋ me ɖamgʐ̪ɨ jamɨkoa ɖ̪ʐɨɖu ge ɖʐu ɖululaimedʒʲe lɨbapʂadʒʲe me ɖa muahiʌewe se he ʈʂo ɲe aka ɖadʒʲobamma mo ʈo ɨlage kɨʈʂe ɲe dʒʲe ɖu sedʒʲe batʃi ma se ʃʲoʈʂɨ jo sɨge ɖ̪ʐutʃia uʈʂo natʃi ma seɖamdʒʲe ɖa hopɨɲela ba vi je no ʂɨpo ɖamgʐ̪ɨw a heɣi je pɨɣɨlam na zebla kaɖam ʂɨŋ ɖawʌe ʂɨpo ɖamgʐ̪ɨ ɨgʐ̪ɨ ɨgʐ̪ɨʈʂɨmadʒʲe kola la dʒʲoaʈʂɨdʒʲo ɖai se ʈɨkʂɨɲ je vi maɖamsɨdʒʲo mapʂɨdʒʲoɖabija so age he vi ɖaʌi he jow he i ɖamsadʒʲemedʒʲe a labapʂa zudʒʲo ɖaʌea aʂa beʈʂoɲdʒʲemma am se ɖama dʒʲe jow ɖaʈʂɨfidʒʲodʒʲema he ba viʌe ʂɨpo ɖamgʐ̪ɨɖa se ɖama dʒʲe jamkoa ge ɖ̪ʐɨɖu ge ɖʐu ɖulu laimedʒʲe se i dʒʲe ɖa muahiʌe sejo jamkoa ɖ̪ʐɨɖu ge ja maɖapuw ɲegiaʈʂedʒʲemedʒʲe ɖʐaha saɣaɖamdʒʲe ɖ̪ʐe muahibaɲeba labapʂa bo ɨm ʈʂow name jow ɲeʈo ʂɨvʐ̪ɨw ɖosa hube ɲegi bɨʂa jo ɖʐɨ jo haɖʐaɣkʂɨ jo ɣɨʈʂɨ mʐo no ɲiɲ ɖ̪ʐeliw ɲukʂu na ʧʲewme ɣusso ɲi go kew na je dʒʲeliw ʧʲewʂome dʒʲeliw nodʐa sese ɲikʂɨ ɲi ʧʲebõ ʧʲeɲe zebsamam ʧʲe ʈʂɨgiw i

sammewe ɲikʂɨ jow he vige dʒiɲe vi je kɨna ɖawma se vi go me ʈʂudʒʲome ma anua no ɨnɖa he jow haɖo ɖʐo la dʒikema tʃʲehoʌe no aka maɖafi no ʈʂo ɲe ɖʐo hoɖaʂoja ana veɖuw beŋɖaʌe ma ʈo beɲ ɖa howbawa go ʈʂo ɲe jow ɖaʌeɲe ɖʐo ɖafime ʈo ʈɨkʂɨɲ ɖu ʈɨkʂɨɲ go sedʒʲe ʂeʈa-ʂelahi ʈɨkʂɨɲ idʒʲe ʂemsaʌedʒʲowa ano ɖʐo haɖo po dʒikema tʃʲehoʌe no maɖafi makifiʌebi no aka maɖafiʌebi jow no ɖʐo ɖafiiʌemedʒʲeɣa he ʈʂo ɲe dʒʲe ɖasa ʈɨkʂɨɲʌe dʒʲe ʂemsaʌeɲe no ulu ge vʲeŋɖaw lɨbapʂadʒʲe me mudʒʲo ɖuɲ lɨbapʂa dʒʲe muɣoahaibi sedʒʲe notʃi wa sé kɨʈʂe ɲe maɖavʐɨ ɖamdʒʲe he no ʈʂuʌije ɖavʐɨdʒʲobawa aɲe pʂɨw moje me ʈo hoʌihi ʃʲoʈʂɨ ɨlajo agebaʌeme sɨge ɖosɣa natʃiʂoʌeme no he ɨkasabaʌeme notʃi je ɖʐo ɖafiiʌeɲemedʒʲeɣa he ʈʂo ɲe ɖaɲe ɖamʈʂɨa ɖaʈʂɨaʌeɲe ʈɨkʂɨɲbame ʂeʈa-ʂela veadʒʲobame udʐu go na ʂedʒʲobame ge ʈɨkʂɨɲ ɨɣe hohubamme sebamme ma lɨbapʂa mudʒʲo je se ʈɨkʂɨɲ i zuɖaw sɨge pʂɨɣ sese ɨkasa abaʌeme ahwa ge ɖamsɨ vewwa se ɣa ɖamsɨ veasawba maɲ bew beɖaʌeme se i dʒʲe me pʂɨsa-pʂɨɣa ɖaʌeɲe muahiʌewe name ʈʂow age ʈʂo ɲe go ɖaʌigbo jaha ha ava ɖaɲja aja ɖʐaɣa iɣa me ʈʂaʂnuɲ ɖabiʌe uʈʂo ava ɖa ʈʂake udʒʲoɣa ʈʂaʂnua ɖaba ʈʂaw a se ʂuwa ʈʂaɲʌedʒʲe ʈʂaʂnua ɖabiʌeme alha ɖʐeʂa name vi go dʒiʌe mekɨʈʂo kakuʌeɲe se sɨbe ɖamdʒʲe ɣi se mome kɨʈʂe poʌe kɨʈʂe jaha saɣa poʌebia vi ge madʒilu a ke name no kɨʈʂe povodʒʲome i he ana ɖa pʲe dʒʲe me ʈʂawsa ku ʈʂame udʒʲo ɖuwa ʈʂamgʐɨ ʈʂaw a kaɖa ʈʂaɲʌedʒʲe labapʂa dʒʲe ʈʂaʂnuabi ʈʂadʒʲe maʈʂaɣoɲʌeme pe naŋkoa dʒʲe je ʂapʲu je me ʈʂamgʐɨ fowa sɨɣa-gɨɖasaɲe ma he i me ʈʂamgʐɨ fo ʌe me se ʈo ʈʂokʂɨ je ana me ʈʂawsa ku ʈʂakea ma se se ʈʂokʂɨ ɨdʐaʌe he apʲoka ɨsiɲsa pʲola kuʂɨa ʈʂawsawa i ʈʂazɨʌe ʈo uʈu a ɖuw je ma no tʃʲe ɨtʃʲa veiʌe ɖaʂowa se kuʂɨɣ kuʌiɣɲe jahaɣa se i me ʈʂawsa ɖa pe je me ʈʂawsa kuɲe se ɖʐaɣa naɖʐa ʈʂaɲidʒʲome kai name sɨna ɖabia ubaɲe ba ha ɖaŋhu ɖaɖabiw se mapaʈukʂuafibi jaha se i ʈʂavʐɨbaɲe am no kɨʈʂe je pomʲoʌidʒʲoba kɨʈʂegʐe hage vedʒʲema se na no o kɨʈʂe je poivoɲeme ba vigelɨʈʂo dʐu je hoʌe vi gʐɨɖu ɖʐo dʒʲejo mekɨʈʂo kaku se ke kai jow ɲeʈo ʂɨvʐɨw ai ɖosa hube ɲegi bɨʂa jo ɖʐɨ odʒʲe haɖʐaɣkʂɨ jo ɣɨʈʂimzo jow ɲeʈo a no zebsamam sapɨɲ dʒʲeliw tʃʲewme ɲukʂu na ɲikʂɨ ɲi muhu-muhu ava ɲelu ge ava kɨnɖa ʈʂaw ma se ɨʈʂɨ je mesame ʈʂudʒʲome no jaha ɖʐaɣa ɖabawa ɖʐaɣa ʈʂamɣzima ɖʐaɣa ʈʂawsa ɖawa se se uʈʂo gɨɣampu sejow ava gim ɖa ʈʂadʒʲobo se no dʒʲe maliɓʐiw ɖaŋʌe se muhu vi ge kaɖa ɖʐe ɣaʈo ɣɨdʒʲobi sejo ava gim ɖadʒʲo dʒʲe kɨʈʂe po maɖuwa se mome no no dʒʲe vi ge ɖʐedʒʲo ɖaŋkoiba se ʈʂaʌe vi ge ɖʐedʒʲobaba mome ba hage sɨm ge madʒɨdʒʲomedʒʲe kɨʈʂe a pogɣi veʌea no jaŋkoa ja ɖʐɨɖu mekɨʈʂo kakuɲe no ɖulgɨa ja ɲegi ɣɨʌeɲe dʐaha saɣa ɖa ʈʂakeɲe ava gim se pʲe dʒʲe ɨdʐa ha pʲe ku ʈʂaʈʂoɲdʒʲodʒʲemma se jahabo no labapʂa ɖuwmadʒʲe kumɖʐoambi se se iɣi me ʈo sɨge ʂapʲu iɣi me vesawbo no mudʒʲoɲe veɖaɲ ɖawa se se

ibo kɨnɖa ku ʈʂadʒʲobia ʈʂokʂɨ ima ʈʂokʂɨ je se ɨɖʐa ha kuʂɨʈʂodʒʲodʒʲemma sɨna dʒʲe ahwa ge me la vewbo sɨna dʒʲe ɲibiʌe ʈʂula aɖɨ ufo ɖamdʒʲe ɖu ku ʈʂakedʒʲobammewe ʂɨpʂɨʈʂo ʈʂoɲe dʒʲeɖaʂoma ʈazɨ ge no dʒʲe ahwa ge ʈo no safu dʒi pʲo ʈʂadʒʲo tʃʲeɖa aʂa i pʲomɖʐo laʌe ma ɖabiɲe ve jaha je ɖʐaɣa naɖʐa he kufiambia labapʂa ʈʂaɲibabia no ʈʂokʂɨ ja vigo dʒi lapʲoʌeɲe ma jakɨʌi no kɨʈʂe ɖuʌeɲe ɖʐaha saɣalɨʈʂo ava gim naɲe se ʈʂokʂɨ naɲe se akapʲo naɲe kuʂɨɣi geɲewei jow je ɖʐaɣa ʈʂababi se ba dʒʲe maʈʂaɣoɲ ɖamadʒʲe no se aɲa kuʈʂobo no maɖafidʒʲoba jaŋkuageliʈʂo ba makoʂoaɖa kɨʈʂe je u pokʂoiʌe se kɨʈʂegʐe ʈo suʈo ge vewa no fu ge fɨlha sɨge dʒʲoʌihiwa udʐu ge am kai name dʒʲe no vi dʒidʒʲobei kai aja sɨna naɲɖaluʂowa no jadʒʲe kuw ahua ɲegi ɖʐɨ je ʂɨpʲo ɲe ɲepʂɨ dʒʲe madʒi gafiw ʂɨpo nɨŋɨ ʂi-ʂɨ nɨŋɨ ʂi-ʂɨ ba no uʈʂubo no uɲibo na no ɨɣɨbe na sɨna gahuaɲe veɖuw ɖa kumʈʂo-kumʈʂo ɖa naŋ ɖawʌe no he ɲegi ɖʐɨʂoma kudʒʲeba naw so jahalɨʈʂo mesame gabʐoaɖa no he ɲeɖʐa a he dʒikɨʌea he ɣoɲɖawʌe he no ɨɣɨbe ɲuɣ ɲuɣɖaw na ʂɨpʲo naŋʌeɲ ɲegi ɲegibamɲe ana nɨŋɨ ʂɨ vir-vir soba no usso soŋba sɨnɖa kɨɲa gʲe pu ɖamdʒʲe ɖɨgabaiba aʂa ɨgʐɨ nadʒʲema no bo ma ana ha dʒʲe maɖaŋhuw mɨga-kɨʂɨ dʒʲe ɖʐu ɖɨgedʒʲodʒʲema no maveŋhuabi ɲe a bo nɨna dʒʲe ɲi ɖʐu ɖɨgeɲe ʈikʂɨɲ a tʃʲeiwe tʃʲew ɖʐeiwe tʃʲedʒʲodʒʲe ɖʐu ɲiw no bo usso naŋɖa kɨna maɖaŋhuʌe he ɖa ɣoɲɖawʌe jahalɨʈʂo mesame vewɖaɲe ve he dʒihuaɖaw heluba maɲ he ɖʐeʂɨw je nadʒʲe ma mo so naw mɨʈɨ nadʒʲe mo ɨgʐɨ nadʒʲe ma nobo maɖaŋhu sebia se mɨga ɖɨgedʒʲodʒʲe nɨna ɲia nobo mɨgaw itʃɨge dʒʲe madʒikufiw no usso je nɨŋɨw ʂɨ-ʂɨ bo kɨna makahiŋhu ɨɲ ɣiŋwa me kuʈʂo ɖʐeba ɨɲ ɣi gadʒʲo ɖaba sɨna ɖaŋwa no mɨkʂawmadʒʲe madʒifiw je no kɨnɖa se mɨgaw itʃɨge dʒikufiŋhubi mɨgaw je a ɖuw ɖaŋhuɖama ba se a i je u tʃʲewʂoma no i me maluʈudʒʲea se ɖamdʒʲe ba ja ɖʐɨɖu ge ba ʈikʂɨɲ a ɖamdʒʲe dʒi ɖʐɨiɲema um ɖʐɨʌeɲe ɖulaimedʒʲe ʈikʂɨɲ a dʒi miʂɨ laiwe tʃʲepɨɲea no ge ge dʒi ɖoɣa dʒʲe la maʈʂafiw ʌaɖabi je ʈikʂɨɲ ɖamdʒʲe me hohipɨɲe ɖɨgeɲe ve kai i dʒʲe dʒiʈʂodʒʲebi tʃʲeima aja name dʒʲe ha ɖadʒʲodʒʲemma ɖoɣa ɨlgɨ kʂɨ ɖuw dʒʲe no jaha ʈʂambi se batʃɨge la mavema ɖoɣa aja no ɖoɣa dʒʲe ɖʐu malaiŋhu ɖaɖawa sɨnɖaɖa no ʂɨpʲo naɖaw se ɖamdʒʲe jaŋkoa ge aŋasa hohulaimedʒʲe dʒi ɖoɣa ɖamdʒʲe me laiwe tʃʲedʒʲobaba no am sɨna ɖamdʒʲe ɖa hopɨɲebaŋeba am kai namedʒʲe jow ɲeʈo ʂɨvʐɨw ɣusso ɲi go ɖosa hubʲe ɲegi dʒʲe bɨʂa jo ɖʐɨ bɨʂa jo ɖʐɨ haɖʐaɣ kʂɨ jo ɣɨʈʂɨ mʐo no ɲiɲ dʒʲeliw sapɨɲme ɲukʂɨ na tʃʲewʂome ɣusso ɲi dʒʲeliw tʃʲewme sesɨjo nodʐa sese ɲikʂɨ ɲu ʈʂuɣdʒʲo je usso naw ɲe je usso kɨna na ɣowma ɲe usso naw se me ʈʂuɣdʒʲome anua ba usso naɖa tʃʲe je me vewɖama kɨna kɨna ɖa naŋɖa he aʂa he na ɖʐeʂɨ-ɖʐeɣɨw tʃʲe naɖaw he i ma ɖawa he ɖʐeʂɨwbaɲe ve maɣoɖaʌeɲe mɨga dʒʲe me ɖɨgeɣi hopɨɲelaʂoa mɨgaw maɲ mɨgaw kagua ge ʈumona dʒidʒʲe tʃʲei se ʂakʲo mɨgaw se a ɖuʂo tʃʲeiwa e no

ʂakʲo se a ɖumaɲe ɖ͡ʐɨgd͡ʒʲomewe mɨgaw i um ani ʂakʲo mɨgaw ge nad͡ʐa ʈumona d͡ʒid͡ʒʲe ʈ͡ʃʲe ʈ͡ʂuɲhoi no aŋa na kihi ɖ͡ʐɨ hoʌe d͡ʒid͡ʒʲe ʈ͡ʃʲei pɨlhalaʌe kakud͡ʒʲolubi ʈ͡ʃʲei no ɖoɣa la vew je ʐumo na ha giʈuad͡ʒʲeʂoma kako je gud͡ʐu vebo ʈuɣofu je ʈ͡ʂɨ vew giʈoa ɖaba kai ɨnɖad͡ʒʲo ɖawe he ʈ͡ʂula ɖ͡ʐeʂi-ɖ͡ʐeɣɨw nabaɖaɲe vew sese sonaw miʈɨ ʂi ʂɨ mauɲe aɲe ʌiw naɲeme um mekɨʈ͡ʂo ɖoɣa-ɖoʈ͡ʂa d͡ʒʲe ʈ͡ʂaɲe mɨga d͡ʒʲe kakulaime mɨga d͡ʒʲe ɖad͡ʒʲo ɖawe kai name ɖoɣa ʈ͡ʂaɲe mɨga ɖaɲe hod͡ʒʲo ɖawe jaha ʈ͡ʂow hu nina me polaʌe hu me vʲuw d͡ʒive ana ʈ͡ʂaɲiw d͡ʒʲe me vehuɖabi ke ʈo ba aja ba ɲuw na ɖ͡ʐe ba laʌebia ud͡ʒʲobaba na kʂɨ d͡ʒisebamme aped͡ʒʲobaba anua se ɖ͡ʐo ɖ͡ʐɨ se se kunnu sɨgo se kunnu laɲe se ɨʂɨ je ʈ͡ʂɨʌe ha se ge hulkʂɨ ɖ͡ʐeahai se kunnu ɖew ɖew kʂɨʌi kʂɨha se baʌi baʌi na d͡ʒʲe ge kosɲea baʌi kosɨɲea ma sesa kunnu saw ɖud͡ʒʲowa se je kunnu na se ɖ͡ʐe sɨɖ͡ʐɨd͡ʒʲowa se sina ɖaʌe ɣuʈ͡ʂu ɣuʈ͡ʂu jo muʈ͡ʂuʌea ɨʂɨ na ɨnɖaʌeɲe agepʂeɣ go he hulkʂɨ ɖ͡ʐeasai he i ʈo ʃʲobo laɲe ma kʂugoʌeɲe ɲegoha kʂugoʌe ɖɨga ɖɨga go ʃʲobo d͡ʒʲe ɲegoha sɨt͡ʃʲiɲ je ubabai se ɣi t͡ʃʲewwa ɣi se a je nɨna a je se ɣi je gɨgd͡ʒʲevobia um se a ɣi d͡ʒʲe sama kʂɨ jo ɖud͡ʒʲo hod͡ʒʲe a je ɣimsow t͡ʃʲeibi a je ɣikupa se ɣimso se ɣikupa je ukussu ɖuwwa ke ke se ɣuɲ je la sese u ɖahagʌeɲe se ɣi je gɨ pamʲogbia se gɨ gɨ hu ge pa gɨ gɨ hu ge ɖɨmlɨ-ɖɨmlɨ ɖa ge ʈ͡ʂebo sina a je ʈo ʈo ɖ͡ʐekɨʌed͡ʒʲebei ɖ͡ʐekɨʌed͡ʒʲebei ʈ͡ʂɨ ɖ͡ʐuki ɖ͡ʐukivʐ̱iluwe i ki ʂɨd͡ʒʲowa ɨʂɨ ʌagʈ͡ʂod͡ʒʲowa mad͡ʐɨd͡ʒʲowa i ɖ͡ʐɨkɨʌe ɖ͡ʐɨʌe ud͡ʐu ge luɖolahalaʌe kid͡ʒʲobawa ɖ͡ʐɨɖaba ɖ͡ʐɨɖaba ɖ͡ʐɨɖaba ɖ͡ʐu labia kai ɖ͡ʐe lamʲobia lamʲobia ke ajo ud͡ʒʲeba ke ke kai aŋa nawa ʈo ʈo ʈo hu ɣɨʌi sɨge ɖew a ʈo ɖ͡ʐeŋkoibei ɖ͡ʐɨd͡ʒʲoɖaibei moluwe moluwe d͡ʐaw d͡ʐaw ɖa lɨgela kai jaŋkoa he ʈ͡ʂagow ge he ɖew he ibei he ɖew he na jow a ku ʈ͡ʂaʌed͡ʒʲommewe ɲi he he ɨsɨɲ na ana ɖawe nud͡ʐo nud͡ʐo ha ge ha lai je ma ɣumʂe ge gud͡ʐu law je maɣɨɲed͡ʒʲomewe gud͡ʐuɖubuɲe ɣubʐ̱ɨ po la ɣubʐ̱ɨ ge uvʲu pʲu laʌe maɣɨɲed͡ʒʲo gɨnaw ɲe ge gɨnaw lakufid͡ʒʲowa e ho ho pʲu laʈ͡ʂɨbi vew ɖ͡ʐɨɖua laʂoibi ʈ͡ʂow d͡ʐu d͡ʒʲe d͡ʐu guad͡ʒʲo ɨɲiɖabi ʈ͡ʂow kabo ja ana hu ge aɲe ɖ͡ʐɨɖu kuw ahu ge kew na ʈ͡ʂui ɖ͡ʐɨɖu kuw hu ɖa hu ge ɖa ɣome hu ɨbʐ̱am na hoɲe t͡ʃʲeibi ɲi je huge d͡ʒi ɖad͡ʒʲebi ʈ͡ʂow ʈ͡ʂow u ma ɲegialu ɲege kabowe jow ɲeʈo ʂɨvʐ̱iw ɲeʈo a ɖosa hubʲe bɨʂa jo ɖ͡ʐɨ ɲegi bɨʂa jo ɖ͡ʐɨ od͡ʒʲe haɖ͡ʐa kʂɨ jo ɣɨʈ͡ʂɨ mʐ̱o he jow ɲeʈo a no ɲukʂu na t͡ʃʲew nod͡ʐa a sapɨɲ d͡ʒʲeliw ɲukʂu na sina ɣukʂume t͡ʃʲeɲe ɲikʂɨ hu vʲuw ge hu vʲulaʌe kɨna kɨna t͡ʃʲeɲe hu vʲuw ma se i me ʈ͡ʂuɣd͡ʒʲome no d͡ʒʲe sina veɖawa ba se i hu vʲuw d͡ʒikewe t͡ʃʲed͡ʒʲoɲe veɖawʌe ɲed͡ʐɨ mamɨsaw ɖaŋgud͡ʐuɖa jow je ɲed͡ʐɨ u mɨsaɖabiʂɨme ʈ͡ʂow nɨna kʂɨ ɖ͡ʐɨ po laʌe ɖ͡ʐebo um ɨtʃʲa na ge vi ge haŋe d͡ʒid͡ʒʲema d͡ʒiɖawa ʈo a no ɲuw kʂɨ se a ɖuwa na kʂɨ ɲi ɲi kʂɨ ɲi ɖ͡ʐɨ ɖamd͡ʒʲe ubaɲewa ũ ʈ͡ʂow name d͡ʒʲe he a go he he hulkʂɨ ɖ͡ʐei a go na ma aja hu go kunnu na d͡ʒʲe ʂɨpʲo ʌiɖaʂa no u d͡ʒʲe malofiwɖai ʈ͡ʂow ʈ͡ʂow a ɖ͡ʐeʈ͡ʂɨbe age ɖ͡ʐe kʂɨbowe he na se ɨʂɨ kapʂeaŋwa se kʂɨ

ɖamdʒʲe baʌi na je ge ɣiɖʐaŋʂa aja dʒʲeliwwa no veɖaw a ge ha ɖamdʒʲe ɖaʌehaʌeɲe se a baʌi ʈʂimʲobamedʒʲe udʒʲo ɖumaɖaɲe imbia ʈo ɣuʈʂu ɖuɲʂime se ɣuʈʂu na age lahaw no hena age ɖaʌeadʒʲome um he kʂugomba sejo ha ɖadʒʲo ɖulua he i ma ʂa dʒʲe ɲiwa je siʈʃiɲ jo udʒʲobama kai sinɖaɲe ʈo se ha ʃʲokʂi la vedʒʲema sena ha ɖadʒʲowa he i ɣi tʃʲewmma ha je ufowwa ɛ̃ pamba he paaŋkoiba inɖa padʒʲobaɖabia ɛ̃ ɛ̃ he ɖamɖʐoadʒʲeba se ʈʂi aɖe imbia no se ɖʐe ɖʐu lawe haɖo aɖe uvʐomaʂi ʈʂi je kihu iʂi ʌadʒʲoma name ha jo ʈʂu ladʒʲowa i ke ke ke ke go ʈo sige dʒʲe ɖʲam a kalaiwa kai ʂipʲo palgoʂiɲa gʐobiloŋow lugo zeɣiadʒʲemewe hu je se kunnu iʂi dʒʲe ʈo ɖew a ɖuwa se ɖʐe lige labia aja dʒʲeliwwa e kai no a go na ligevodʒʲomewe ma a go he ɖʲam he he i ʈʂaʌeɲewa isiɲsa na ɲege gi kaɲewa ũ um ubʐi ge pʲuwʌe maɣiɲeadʒʲoma õ kai name dʒʲe ʈʂow he ho ba dʒʲe he ɣubʐi a um ʈʂow name dʒʲe apew pʲu ladʒʲebi ʈʂaw ʈuw dʒʲe apew ʈʂadʒʲebi kabo ɲege ja bʲe ge miʈi seɲeme ʈʂow namedʒʲe ʈʂow se ha veɖama ʈʂula no haɖo ʈʂaŋdʒʲowa se ba dʒʲe ʈʂi ʈʂala bamɖonaʌe se ba lasa-ʂigiɣ ɖadʒʲo dʒʲe maɖaŋhu ba se muhu-muhu ʈʂi je ʈupila-ʈupiʌe ɣoɖa no dʒʲe se ha maɖaŋhuʌeɲe ʈas suʈu ɣowbi ba je no sina miɬaw ɖaw ɖaɲ no haɖo ʈas keliw haɖo ʈas suʈuw ma ba se i dʒʲe ɖaŋhuɖama ba muhu-muhu ʈʂi ʈupila-ʈupiʌe ɣoɖa no dʒʲe ana ɖadʒʲoɲe ɖawba se kai tʃʲe hopiɲelaʂoa ulaimedʒʲe ja no dʒʲe ɖʐiɲe se ba ʈʂi maʈubamme ʈas bo no jaŋkoa ɖamdʒʲe ʈʂadʒʲobaba se no dʒʲe ano ba ʈʂi ʈuŋɖa ba me biɬobʐeɲɖa me ɖabʐeɲdʒʲoɲe no dʒʲe se i ɣobuwa se ba ʈʂi ʈʂamsoa no dʒʲe jaŋkoamɖo jaŋkoa ʈʂaɲe suʈu ɣodʒʲo a no vi dʒiɲe ɲe a ɣaʈo kunu ɖaɲe saw-sam na dʒʲe umsow go ɲikʂi ba ʈʂi ʈu ɣo jow ba ɲu u a tʃʲekiʌedʒʲeba ba muhu-muhu ʈʂi ʈu ɣo no muhu-muhu suʈu ɣobammedʒʲe ɲikʂi saw-sam nabo kako ŋidʒʲo ge dʒʲe idʐi-ulu malabi se ɲikʂi ana ɖadʒʲo ɖuwa no ahuagomɖo no dʒʲe vehu ɖaʂowa se no dʒʲe ba ke ʈʂi ʈʂalaima no dʒʲe sige tʃʲeɲdʒʲobaɲe ve ve ɣoɲ je jow ba jaha u a vehu tʃʲekiʌeɖa no he tʃʲei ɲikʂi sa na dʒʲe saw-sam na dʒʲe u jo zedʐiɲe u ɖatʂoɲe ʈo no aja aɲe na sa na kina ɖa ŋi ka kaɖama ɲikʂi dʒʲe sina ɖaɲewa bo-luko dʒʲe ɲikʂi se ba dʒʲe ʈʂi ʈu ɣoba no dʒʲe suʈu ɣoba ɖabanɖa bo dʒʲe ɲiwʌaɖabi se sina ba jow ʂipʲo u a tʃʲehuɖa ahuagomɖo ana zedʐiliʈʂolabia kai name dʒʲe jow jow umso umso go ba ʈʂi ʈʂamsodʒʲo tʃʲebamme no dʒʲe ʈas makeliɖʒʲobi no dʒʲe vi dʒidʒʲomewe am ajoɣa he tʃʲeime ana zedʐiɲe ana gaɣiw zedʐiɲe ba dʒʲe no zew ɖʐiwe no dʒʲe ba zew ɖʐidʒʲome ɲikʂi ajo go ba dʒʲe ʈʂi ɖʐuʈube no dʒʲe masuʈudʒʲomme ajo go gaɣiw ana zedʐi zedʐiɲe ɖaɲe ɲikʂi saw ɲikʂi sam na kinɖa ʂikedʒʲoma se poɣ poɣ ʂidʒʲobammewe kai name dʒʲe aɲa aɲa zedʐiɣbaɲeba jow ɲeʈo ʂivʐiw ɖin ɖosa hube ɲegi biʂa jo ɖʐi jo haɖʐaɣ kʂi jo ɣiʈʂi mʐo no ɲiɲ dʒʲeliw sapiɲ ɲukʂu na tʃʲewme ã sejo nodʐa sese ɲukʂu na dʒʲe i tʃʲewbame ɲi kʂi huliɬbʐo a ɲi kʂi ɲeʈʂi huliɬbʐo a jo ɣowʂo

hulɨbʒo a jo nɨname ɲi kʂɨɣʈʂɨ jaha he ʈʂuɣdʒʲo he i muhu mim kɨnɖa zeɖʐɨɣi ɲe ulu sese kɨnɖa zeɖʐɨɣi ɣow ma he i sɨna ɲugome ʈʂuɣ ʈʂudʐɨɣdʒʲome baɖʐɨmea no jaha no ɨke ge no ulu ge haʂoma a vehuŋɖa baɖʐɨmea ana ɖame udʒʲo ɖuwa ba dʒʲe ɲe veidʒʲema mo kɨna veidʒʲema no ulu ge veŋɖawʌe baɖʐim ba he muhu-muhu nɨna naɖʐa ʈas suʈu ɣoɖaw he i ʈʂame udʒʲo ɖuɲe veɖawa baɖʐɨmea no ha karni ʈʂɨ ʈuwma ʧʲehoʌe ba no zew maɖʐiw ɲeʈoa ba ʈas kelɨ ɲeʈoa ba kelɨba ɖaŋɖa se i hoʌe hoʌe lusuvʲuʌe no se i ʈuwwa name baɖʐɨmea no ɲikʂɨ kɨnɖa u ʂɨdʒʲoma a ʧʲeawe name ana ɖabe ba dʒʲe jow jow makelɨdʒʲobiɲe ʧʲewe kelɨw he i ʈʂabe no dʒʲe jow jow ʈʂɨ ʈuw he ʈʂaŋemme ba ʈʂafidʒʲoŋe veɖama se no zeɖʐɨdʒʲoboɣa baɣa pakɨʌegba ukʂumo dʒʲe mamʐolubiɣa ʈas suʈuw ɖʐeahi ʈo na ɲeɖʐa ge ɣohi suʈu ɣoba ɨʌa mo ɨʌa je ukʂumo mʐoʌeŋdʒʲe kaɣmedʒʲe no ba se ʧʲefidʒʲobi babo ukʂumo mamʐoluʌe gʲoa gʲoa ɖaʂiŋ se no namedʒʲeɣa ɲikʂɨ jow jow ba dʒʲe ʈʂabi ɖʐusuʈubi no dʒʲe ʈʂɨ maʈudʒʲobi ʈo nɨna na ba dʒʲe safum-miŋem na ʐamu kɨna kimɖʐɨ kɨna kiima ba dʒʲe ba ɨɖʐɨ ba ulu sɨge vebi no dʒʲe ʈʂɨ je ʈu ʈu ɲe je muhu-muhu ʈʂɨ ʈu dʒʲeɲɲe he ɣabo he i pʂɨw ɨʧʲe piŋe makaɣɲebi no dʒʲe ʈo noŋe ʂize noŋe ɖoze na kɨna vi ɲe ɖaŋe ɖa fuka-ʈʂɨʌe laku saw-sam na kɨna ʈʂakeima no dʒʲe jow jow no ɨɖʐɨ no ulu sɨna ge veŋebi he ʈʂɨ ʈu ɣow he i no dʒʲe ʈʂadʒʲobi ɲikʂɨ ʈʂow name dʒʲe jow jow ba dʒʲe ʈʂɨ ɖʐuʈube no dʒʲe ba dʒʲe ɖʐusuʈubei no dʒʲe ʈʂɨ maʈudʒʲomme ɲikʂɨ jow jow ana u ɨɖʐɨ melaɣ melaɣ ulu je melaɣʌeŋe agɨ na dʒʲe ɲikʂɨ sa na dʒʲe ɨɖʐɨ mɨsaŋe ulu mɨsaŋe kako-sako bɨɖaɖabia na dʒʲe fuw frahuagembo awuŋe aŋ nakʂɨ a je suʈu ɣoba awu bo ʈʂɨ ʈu ɣoba aŋ bo kelɨ ɣobaŋe ve na ɨɖʐɨ ge ɖuhu ɖa kako dʒʲe dʒiɣoɲ madʒiɣoɲ ɖai jow jow sɨna bɨmaɖaɖammewe ẽ jaha jo sɨna ɖadʒʲommewe no ha ɖa kaaɣiɖa no ha ɨɣeɲiw ɖa uʈʂoɲiw ɖa makaɣɨwwe se ana dʒibaŋeba sesejo ba mahohuma he no kako la dʒiŋ he na he i se no ɖuw ge ʈʂu he he muhu muhu he dʒiŋe ʈo aŋa na dʒʲe ɖʐila jow ɲeʈo ʂivʐiw a no zebsamam sejo sapiŋ dʒʲeliw i ʧʲew sejo no ʧʲewme jow ɖosa ɖosa hubʲe ɲegi biʂa jo ɖʐɨ odʒʲe haɖʐaɣ kʂɨ jo ɣɨʈʂɨ mʐo he a ɲikʂɨ jow dʒimʲoʌe aŋ ɲe saw nakʂɨ kɨnɖaŋe zeɖʐɨɣiŋe ʂɨdʒʲoma se i me ʈʂudʒʲome ʂaɲia aŋ ba kɨna lɨhakɨʌi zew ʧʲew dʒʲe maɖʐiw ɲe a ʧʃiɣa-ʧʃiʈʂadʒʲe ɖadʒʲo maɖaŋhuw hage kaɣʃi kaɣʃi ɖaŋgudʐuija ba je ɲe a ha dʒʲe maɖa ba se ha dʒʲe maɖaʈunow ʃʲo-mi dʒʲe maɖaʈunow he ba je ana ɖa kahibammedʒʲe ba ana sɨziw ʂikɨʌebammedʒʲe modʒʲommewe ba se kako-sakomadʒʲe u madʒiw ʌalahadʒʲebi no ba ʂiwa muhu-muhu ʈʂagʌeba ge suʈuw ɖʐeba ʈʂagʌeba suʈuw ɖʐeba he i kaɖa hohubaɖab ɲe a ʃʲo mi dʒʲe ɖaʈunola kako je no ɖʐɨhuɖawʌe ge ba na ʈʂui je kako je ʈʂula laʈu veʌeba ba mɨʂɨʌe kakʂuʈʂoi ʧʲeiwa ba je ha ɖagdʒʲowa ba ɖʐiw ge ʈʂu no ha ɖa kahii ʧʲeŋa hage kahiija se no ha ge kaw a mo se no muhu-

muhu se sukul d͡ʒi ɣoɖaw je ba ba se a ɖ͡ʐu ʈ͡ʂuija he name ʈo ʈ͡ʂugiw i ɖ͡ʐɨla no ɨɖ͡ʐa kɨɲa i ɖ͡ʐɨla ɲik͡ʂɨ kɨlas kako ɨʂa ɖa ɣowwa i ɨjaɲ mazeɲʂo ba kaɖã zew ɖaŋ je no kako ɖawe ʧ͡ʃeiɲe kako ɖalai se je ʃo magiʈ͡ʂo ʧ͡ʃe ʃo maɖalai ze ze kako d͡ʒe maɖa ʃo d͡ʒe magi ɖ͡ʐaha jo no kako d͡ʒe d͡ʒe mad͡ʒid͡ʒobi no ʂeʈ͡ʂɨ laʌe ʃo gi gi gi ɣod͡ʒobab he name d͡ʒe ɖ͡ʐɨɖu i masuʈud͡ʒoma ɖ͡ʐaha jo no kako d͡ʒe ɖaw mad͡ʒid͡ʒomme no ava ʈ͡ʂa maʈ͡ʂalujo no be ge d͡ʒi no ʃo po d͡ʒoɲ d͡ʒoɲʌe ɖ͡ʐaha jo no ʃo gi ɣod͡ʒowa kako d͡ʒe maɖad͡ʒoba kako d͡ʒe mad͡ʒid͡ʒobi ɖosɣa aɲ na na saw na sɨɲa mazeŋʂo aɲ ba no kaɖa ze mahoɣoɲʌe zeɲwa se a name d͡ʒe aɲa no ɖ͡ʐaha jo he ba zeɖ͡ʐɨɖaw ɖ͡ʐɨlaʌebi no ã kako ɖaw d͡ʒiʌe saɣa ava ʈ͡ʂaʌe kako ɖaw d͡ʒid͡ʒome kakuʌeɲe no no ɖ͡ʐow naɖ͡ʐa d͡ʒiɲe no ɖ͡ʐɨɖu ɖ͡ʐɨɖu mamɖuw ʃo upʲosa upʲosa mamɖuw gid͡ʒomme aɲ ba ʧ͡ʃe no u ɖ͡ʐɨlaɖamme no ahwa ge ahwa ahwa ge vebo no no ɖ͡ʐow na ɖa kai je ubaɖaba ɖajaɲe ve suʈu kaɣi hoʌe aɲ ba zeŋ je no u ɖ͡ʐɨɲ hoʌe no d͡ʒe me makamʲow ɖa kaɣiɖaʂobi aɲa ɖ͡ʐaha jo no ba ʧ͡ʃe je ha ʧ͡ʃeɖa ma zeɖ͡ʐɨɖaw ɖa ɣod͡ʒobammewe ke aɲa sina ɖabe no ba ʧ͡ʃew ɖ͡ʐɨɖa ɖ͡ʐɨɲe no ba ha ʧ͡ʃew ma no sina ɖad͡ʒobabe e ẽ ɖobawmma jow ɲeʈo ʂivʐɨw a ɲegi ɖosa hube ɲegi bɨʂa jo ɖ͡ʐɨ od͡ʒe haɖ͡ʐaɣ k͡ʂɨ jo ɣɨʈ͡ʂɨ mʐo ha a no zebsamam sapɨɲ d͡ʒeliw ɲik͡ʂɨ i ɲuk͡ʂu go ʧ͡ʃewme no anu d͡ʒebisow ʧ͡ʃewme ɲik͡ʂɨ aɲ aɲe sawɲe kɨnɖa aɲ-saɲeɣ kɨnɖaɲe aɲ a je ɨsaw i kɨnɖa zeɖ͡ʐɨd͡ʒoma se i me ʈ͡ʂud͡ʒome ʂaɲia aɲ ba lɨhakɨʌi ɲe a ʧ͡ʃiɣa ɖad͡ʒo d͡ʒe maɖaŋhu ʈ͡ʂagʌeba ɖ͡ʐehuaba ʈ͡ʂagʌeba ɖ͡ʐehuaba kako d͡ʒe mad͡ʒiw he ha ɖa kahiŋguɖ͡ʐuwwa ba se ba muhu-muhu kahiglobaiʂɨme ba ɲe a ʃo mi d͡ʒe maɖaʈunowa ba no ʃo mi ɖai d͡ʒe mahohuwa ba ge d͡ʒe mɨla-mɨʈ͡ʂaw ʈ͡ʂula d͡ʒibai ʧ͡ʃe kako je la d͡ʒiw ɖagʌeɲe ba mɨla-mɨʈ͡ʂaw ba na no ʈ͡ʂuɖa kako la d͡ʒigʌe ɖ͡ʐo ɲe uluŋ ge vegʌe ba ba sɨgo ɖ͡ʐekʂuʈ͡ʂoi sɨna ʧ͡ʃe ʈ͡ʂui kakumɖ͡ʐɨ sutʃi ɖamɖ͡ʐɨ ba ɲe kakuʈ͡ʂo ʈ͡ʂagʌe ba suʈuw ɖ͡ʐehuaba ana maɖaɖa ɖala ba se je ha ɖagd͡ʒowa ɖ͡ʐok͡ʂɨ kako ɨʂa ɖahid͡ʒoʂɨme i d͡ʒe sɨnababi ɖ͡ʐo veɖu veɖu sɨna ɨɣeɲiw ɖ͡ʐo ɖaʌe ɖaʌe a no ɖ͡ʐu ʈ͡ʂumʂɨ i ɨjaɲ i d͡ʒe haɖo mazed͡ʒowa i d͡ʒe zeid͡ʒo ba je zeɲeme no ba mau mazewa kako ŋɨʌeɲe ɲe a d͡ʒe kako ŋɨwʌe ŋɨlaʂoa se ɲe a d͡ʒe ʧ͡ʃiɣa ɖaʈ͡ʂɨwbi ba ʃo mi maɖame fum ge ba nugow ʂɨkɨʌeʌe ɨʃi upo ɖew nugow ʂɨkɨʌeʌeɲe ba mim-kiɣi lad͡ʒobi se na ana sɨzɨ ɣobamme kɨnɖaɲe ɖa ʈ͡ʂaked͡ʒowa ba vi jo maɖasɨw ɲe jo maɖasɨw lɨhakɨʌi aŋa ɖ͡ʐo ɖ͡ʐo ana awu aɲ na zeɖ͡ʐɨlaibi ɖ͡ʐo ɖ͡ʐo fow ɖ͡ʐo fow ɲu huʈ͡ʂoŋba ɖ͡ʐo ana hasa a d͡ʒe ɖ͡ʐo maʧ͡ʃiɲibʲo maʧ͡ʃiɲiɣo ʂɨkɨʌed͡ʒo ɖalaime ana ɖ͡ʐuɖa ba ʃo je ɖ͡ʐɨɖu ge gibala ɖ͡ʐo saɣa ge d͡ʒilaʂoa humɖ͡ʐuŋkoa ɖ͡ʐu ɨʧ͡ʃa ɖulubi ɖ͡ʐo sutʃi ɖa kakuʈ͡ʂoibi sejo go ba ɨɖ͡ʐow na polaʌe ʃo utʃ͡ʃosa abo ba d͡ʒe gifibaɲe mome ba he i zeɖ͡ʐɨw d͡ʒe mau ve ɖ͡ʐɨima ʈo hoa zeɖ͡ʐɨɲe aɲ zeɖ͡ʐɨw maɖ͡ʐɨw saw je maʧ͡ʃiɲiw ʂɨkɨʌed͡ʒowa aɲa jo ba maʧ͡ʃiɲiw ʂɨkɨʌebamme ɖ͡ʐawha ge ba mim-kiɣi

laɖamdʒʲe se im ɖaɲ dʒʲe ba magefidʒʲo ba mim na dʒʲe hoʂɲuʌe kaʈikʂaʌedʒʲowa he i zeɖʐɨwɲe he ha pɨve-pɨvew ɲu huʈʂongʲa ɖʐɨɖu ge suʈulaʂoa ʃʲo mi dʒʲe ɖawe tʃʲewa ba muhu-muhu jo ɖawe matʃʲewa ɨʌa ɨʌa ʃʲo mi ɖaʈunoʌe aɲ ɖʐo no zew i aɲ na zew mau ve ɖʐɨime sɨna mome ba kako ɖʐudʒiweɲe matʃʲewa kako dʒiw a je kako dʒilaʂoa se kako dʒiʌeɲe ba ɲegi kʂɨhua je ʃʲo utʃʲo aɲa giɖamdʒʲe udʒʲobuwa se ɲe age ɲibo ɲeʈʂɨ ge ɣow ninababi ɲi bo-luko dʒʲe ɲiw se ɲe ge ʃʲo-mi giɲe ɖa mavehome no aɲ mukʂom ja ɖabi no ɨɣɨbe na dʒʲe no uʈʂubo no ɲibo na dʒʲe naŋ no ʃʲo dʒʲe u magihifiw ʌaɖaw no me me giʈunoiwe tʃʲewa ba no mahoɣoɲʌe zew mowa hoɣoɲɖa zeɖʐɨw zewwa tʃiɲiw ʂikɨʌeweɲe no ba mazeɖʐɨdʒʲoɲe vehome ba matʃiɲiw ʂikɨʌeme ba ɖʐawha ge ʈo ɖʐu sa a tʃʲe kai se ɨsaw je se sɨna ɖa ɨɣeɲiw ɖa ɨjaɲ mazeɖʐɨw ɖa ɖʐei sɨna tʃʲedʒʲowa ɖʐuguw-ɖʐuʌiw na ɖʐuguw-ɖʐuʌiw naɨɖʐa ɖa ʂɨdʒʲomedʒʲe aɲ zeɖʐɨw ɖʐɨ ʂiweɲe se i zeɖʐɨwwa sinɖamedʒʲe aɲ no dʒʲe no dʒʲe ulu ge nɨlvo veʂoibi no haɖo zedʒʲowa he zew mome ɖʐo zeɖʐɨwbame ɖʐo mau mɨgʐiw ve ɖʐɨdʒʲo mome jahakɨʌi ʂikɨʌew ɖʐo se i dʒʲe ja aɲ na mau zeiwaɲe jalu ge ʈo ba tʃʲegʂoi sɨna sɨna ɖadʒʲome se ba ɖʐɨgɖaw labaɖamme sebamme ɖʐaha jo no dʒʲe ba sɨna ɖabadʒʲebija tʃʲeme ba no zedʒʲe mazedʒʲomme no kɨɲa ɖusa ma ba no kako dʒʲe u ŋɨɖɨgedʒʲomewe am kai name dʒʲe ba ge kako dʒiʂobi kai se ʈʂuw ʈʂo je ʈʂoɣɨɖʐibaba i kɨna hoɖudʒʲowa ma i je ɖʐugʐoɲɖaɲe ba ɖʐu ʈʂuɖa ʈʂoɣɖʐɨ je ʈʂuwwa se no ɖa ʈʂaʌeɲe kɨpa no ʈazɨ ge dʒʲe ʈʂoɣɖʐɨ uʈʂo ʈʂogʐom uʈʂo ano gʐow je ʈʂogʐomʂowa he ba ɖʐu ʈʂubʐeɲɖa ʈʂo gʐo je haɖo ʈʂogʐom tʃʲewwa i gʐoɖa ʈʂogʐom tʃʲewwa ʈʂoɣɨɖʐɨ je i ʈʂuɖa ʈʂoɣɨɖʐɨ tʃʲewwa he ɖʐu nugow ʈʂuɖa ma se a lakɨʌeha i no me zeɲ tʃʲea aɖe ba ʈʂapɨɲe ma ʈʂo na ʈʂogʐom je ʈʂogʐom uʈʂoʂowa ʈʂomsow ʈʂogʐom uʈʂo ʈʂoɣɨɖʐɨ uʈʂo ʈʂoɣɨɖʐɨ na je ʈʂo ava dʒʲe ʈʂudʒʲow ʈʂoɣɨɖʐɨ na je ʈʂuw ʈʂo avaɲe ʈʂoɣɨɖʐɨ nakʂɨ ʈʂuwwa se ʈʂuw i ʈʂo ava ʈʂoɣɨɖʐɨ tʃʲewwa ano ʈʂogʐom je uʈʂo gʐobʲo gʐoɣjow uʈʂo ɖuwʂowa ulbom je ɖʐuɲ udʒʲuwa se mava a se ɲuɣikɨʌeʈʂolaibi se nɨna na ʈʂuw je ɖʐuɖʐiɲɲa he no umsow ʈʂuw he ɖʐɨbalabia he ha maɖʐɨsɨw ɲuɣiɲwe tʃʲei no umsow je ʈʂuwa no ba mɨlaw i ʈʂuima ẽ sɨnaidʒʲoʂɨme ba se ɖʐu ʈʂuɖama se nɨna i a lakɨʌea se nɨna no me ze nɨna na ʈʂuɖʐɨw je i umso ʈʂuɖʐɨdʒʲobi ʈʂogʐom je udʒʲuɣ ɖaɲe gʐowʂo ano age ʈʂoɣɨɖʐɨ je ʈʂu ɖaɲe i me ulbow pʂɨw sɨna kadʒʲo me ɨsiɲ sejo ʈʂo ava je aɲaɲa ɨɖʐɨ pʂɨw kadʒʲowa ɨsaʈʂɨ na dʒʲe pʂɨw kadʒʲowa he ba umsow maveme no ʈazɨ ge ɖʐe hoa a ɲuɣi maɣoɲ ɖaʌeɲe ʂakʲom i a ba lakulʈʂoa ba i umsow ʈʂume dʒʲe kai no noɖum veɲebia no ʈʂasɨɣa dʒibaɲe no umsow ʈʂuw tʃʲeɲe ba name se ʂakʲom i ʈʂuw je ba umsow ɖʐɨɲɖamma i umsow maʈʂumɖawba i ʂɨpʲo umsow ʈʂuɖaba bambo ɲuɣiʈʂɨ fow hai dʒʲe ɲidʒʲowa no umsow ʈʂulʈʂowwa ba ɖʐuguw-ɖʐuʌiw ge dʒʲe ɖʐɨ ɖʐea kai ba aɖe no je ɖa homsoʌe

tʃʲewbi tʂudʐɨw je i mau tʂudʐɨɖawa i mɨlaw tʂudʐɨɖawa ɖaŋhuɖaʂoma i ba kɨnɖa ɖaŋhuɖa i ba umsow tʂudʐɨgdʒʲo tʃʲeɲe sebia i ba umsow tʂuɖa tʃʲe ba i kɨɲa umsow i ɲu tʂuw i mɨlaʈʂɨmwa ɖaŋhuɖaʂoma nɨna na ɲe ge dʒʲe mɨlaw mɨlaw tʂu na ʈɨma tʂu ɖʐeʂoma ɲumsa ɖʐeʂoma ɖaw mimbo se i ba i tʃʲew je umsow ɖʐɨɖamma ɖʐepʂeahu kʂapʂeahu mimbuwa ba i umsow ɖʐɨɖamme kai ɖʐokʂɨ ge ɲu mɨlaw dʒʲe umsow ɖʐɨɖammedʒʲe sɨna umsow ɖʐɨ ɣoʂobia no ha dʒʲe maɖaɲe se usso dʒʲe hopʂahu ɲu mapow zehii i tʃʲewa ma se ɖamdʒʲe ba ɖʐuguw-ɖʐuʌiw na dʒʲe ɖʐɨ ɖʐe tʂogʐow je ʈʂuwme tʃʲe ɖʐɨ ɖʐe kai ba ba je nɨna na je ʈʂɨɣobaɲeba ana dʒʲe ɲu tʃʲewʂomma tʃʲeɲe ba ha ɲu mazesɨw age no umsow tʂuw maɖʐɨɖaʌeɲe ha ɲu mazesɨw zewɖawwa tʂo je ava ɲiɖa je tʂo ɨɲiɲi je avawa tʂoava ʈʂuɖa i tʂoava tʃʲewwa me sama ahugo kew ʂɨʌeɖaw bʐɨga ɲiɣi go sɨna ɨɲiɲi ɲi kaʌiɖaw se i ha maɖʐɨsɨw ɲu zeŋve tʃʲei ba aɖe ava ɖʐaɣa i je ɖʐaɣa ava tʃʲedʒʲowʂowa tʂo i je ano tʂo uʈʂo tʃʲegdʒʲo tʂo i hogʌe ɖʐu avaba tʃʲegdʒʲowa i tʃʲeɖamdʒʲe ɨʂakaje tʂo avaɲe tʃʲedʒʲowa no fow ɲuɣiima mo ba fow ɲuɣiima aɖe ba je pʂeɣidʒʲo ʈʂaʈʂɨbaiʂɨme ba umsow tʂuwɲe he ha mɨlaw ɲuɣiŋ ba badʐa no maɲuɣiɲebia jow jo ba se tʂu ba ɖʐu tʂuɖama a lakɨʌewe tʃʲewa a lakɨʌewe tʃʲewa no i je i no ʂɨpʲo me zedʒʲo ba se ʂakʲom i ɲu tʂuw umso ɖʐɨɖamme ba la kutʃʲo a la ge nɨna na ha vedʒʲe ve ha zedʒʲe ze no se i maɣe tʂo ava tʃʲewwa i ava i tʂo tʃʲei ma ava je ɖʐaɣa baɣaɖam tʃʲe ɖuwʂowa ba se ba ʂakʲo a ba la kakuwe tʃʲeme dʒʲe i ba la lakua ba ɖʐɨw a ɲikʂɨ ja foɣlai ma ba sa hodʒʲo ɖase i no ukʂumʐo ʈʂeʈʂua vedʒʲowa i no ʂɨpʲo ʃidʒʲowa ɖʐokʂɨ ma ba a no ɲigɖu ɖadʒʲo name dʒʲe ba age go ɲigɖu ɖaha ba no ɲigɖu ɖaw dʒikuma name i ʈʂuɖaw ɖʐɨ laʌeɲewa name ha ɲigɖuɖaw ɖangʲa ba he ɲigɖu ɖʐɨɖuw zeŋbaibiʂɨme uvʐomaʂɨ ɲikʂɨɣʈʂɨ zeɣɨɲdʒʲo mowa se ba ɖʐu tʂuɖa ma se ʂakʲom i a bala lakubia ɖʐaha tʂuɣbaɲeba se ʂakʲom dʒʲe aka mome ɨɖʐa a ɲeʂɨ-ɲepʲe goʈo ɣafopʂɨɣ ɣampʂɨɣ go nɨna dʒʲe kɨɲa ɖuma bala laku se tʂo je ɲuɣibaɲeba ɖʐaha ma no no tʂazɨ go dʒi tʂo dʒʲe pi laʌe lakɨʌe ʃedʒʲofumme se no zu vew no ɖaɖa tʃʲew no maɖãhume no tʃʲegdʒʲo ma aɖe no dʒʲe sɨɲa mɨlaʈʂɨm ba ʂakʲom mɨlaʈʂɨm i umsow veɖamme ba no ɲu tʂuw mɨlaw veɖama se ɖamdʒʲe se tʂabei ɖʐaha se ʂakʲom bala lakulʈʂo ba se bala lakulʈʂola ɖʐaha tʂuɲe ma ɖʐaha tʂudʒʲobamme tʃʲe ba ɲuɣi je no ja ba ano ʂakʲom ukʂumʐo gɨdʒʲoʂomowe ke aɲe ɖʐuɲuɣiwe ja ɲuɣiw ɲe ge gaɲemowe ɖa se tʂabia se tʂabia no maɲuɣiɲɲebia ɖʐaha ɖʐahalʈʂo ɖʐɨpaɣbaɲebia ke name dʒʲe no kadʒʲobe no kadʒʲobe ke no no no kadʒʲobe jow ɲeʈo ʂɨvʐɨw u a a ɖosa hube ɲegi biʂa jo ɖʐɨ jo haɖʐaɣ kʂɨ jo ɣɨʈʂɨ mʐo ɣɨʈʂɨ mʐo a jo a no ɲiɲ dʒʲeliw ɣusso ɲi dʒʲeliw tʃʲewme sejo ɲukʂu na tʃʲewʂome sese jo nodʐa sese anu i dʒʲe na ɲukʂu na dʒʲe ɣusso dʒʲe ana tʃʲewbamme i nɨlvo go ako tʃʲewme ɲikʂɨ hulubʐo a ɣowme ɲikʂɨ ɲeʈʂɨ ɲikʂɨ

jow ɲikʂɨ me ʈʂuɣdʒʲoje he ʈʂo he i giw gʐow ʈʂuw he i ɲikʂɨ me zeɣdʒʲome anua he ʈʂo he i ʈʂuw ʈʃʲe je kɨna hoɖuw ʈʂoa ɖei ʈʂoɣɨɖʐɨ ʈʃʲeijere gʐow ʈʃʲehuajeɣa ã ba miɬaw ɲuɣilai ʈʂoɣɖʐɨ je gʐow ʈʃʲe ke no nugow na ʈʂui ɖʐɨhuwme ʈʂoɣɖʐɨ je ʈʂuwme ʈʂogʐomʲeɣa giwme ʈʃʲe ʈʂuhoɖuaɣa he aje ba miɬaw ʈʂui ʈʂo haɲi gʐoŋɖaw hohuɲa aɖe ʈʂogʐom je name dʒʲe name ulbow kaw ʈʃʲe se i ma ʈʂogʐom je ɖe ba miɬa nɨna na ʈʂuiwa ʈʂo gʐom he i usso dʒʲe ulbow pʂɨw kawme ʈʃʲe ba fowɣa ɖakiʌelaiʂa he nó no no nɨna ʈʂuw ɖʐɨhuɲwa ʈʂoɣrom je ulbo pʂɨw kaw sese jo ʈʂoɣɨɖʐɨ je usso je gʐow kaw ʈʃʲeho ɖamdʒʲe no ɖʐaha ʂakʲom i ba lakume no ʂakʲom ʈʂuɖaʂa ba i umsow ʈʂume no ɖʐu no ɖʐu ʈʂuɖama no i ʈʃʲew ɖʐɨdʒʲo i no ahwa se bala ʈʂuɖaw je kai ʈʂogʐom je ulbo pʂɨw kawme ʈʂoɣɨɖʐɨ jerere gʐow kawme ʈʃʲe ʈʂuhoɖaw dʒʲa ba je no miɬaw ba ʈʂula aɖʐuba ɲuɣiŋba ba mo ʂɨwa-ɖɨwa ana ɲuɣiwbaba ge ba ɖʐu ʈʂudʐɻgɖa no ʈʂudʐɻw na ʈʂudʐɻɖa no se ʈʂuwbi i no miɬaw maʈʂudʐɻdʒʲo umsow ʈʂudʐɻidʒʲo ʈʂudʐɻw nɨna na umsow ʈʂudʐɻidʒʲo se i no í ʈʂuɖaw no ɨke noke ɨmiɲi uluɣ ge he velaɖaw se name ʈo mukʂo mukʂom na re i ʈʃʲew je kɨnɖa umsow ɖʐɨ se i haʂɨ kʂapʂagdʒʲow ba hohuhiɲa i dʒʲe usso ɖuhojo umsow ze kaɣhoʌeme se ba ʈʃʲei jebamme lalu ʈʂo ava ʈʃʲe se a ʈʂo je dʒʲe ava ɖuwma namedʒʲeɣa ba ʈʃʲei hebamme he ava je dʒʲe ʈʂo ʈʃʲedʒʲobamma ba aɖʐuba ɲu ʈʂula ba fow ɲuɣiŋbaibia ʈo ba ze fomɖawɲe miɬa ɖangʲe se a nore ano na ʈʂupahoɖawɣa aɖe ba miɬaŋfumme ba nɨna na ʈʂuw dʒʲe maɖʐɨsɨ se no ɖʐaha ʂakʲom ba lakuɲebia ʂakʲom i no u ʈʂumɖaw ɖaʌeme ba ba fow ɲuɣiŋ hɨnɖaɖa ba nɨna na mau veɖaw se ma ɖaba ba fow ɲuɣii ava dʒʲe ʈʂo ɖuwma ba ʈʂui jebammedʒʲeɣa ʈʂo ʈʂoɣɨɖʐɨ ʈʃʲew dʒʲe ba ʈʂuɲe miɬadʒʲobaɖijã ano naɣa je gʐowme ʈʃʲe ʈʂuɖa usso dʒʲe udʒʲuɣ kaw ba fow ɲuɣibia ʈo ba ze fo zeɲdʒʲo se i miɬa zew ɖaŋwa ba kɨnɖa i ba i ba lakuwɲe ba i ha ɖadʒʲowa ba i umso ʈʂuɖaw i ba ba ɲuɣi fogʈʂodʒʲo ba se ba ʈʂui nɨna umsow ba ʈʂuidʒʲe ba mau no ɲigɖu maɖa ba ba ɲuɣi fow ɲuɣi um no ba ɲuɣi fodʒʲo zei no ɲigɖu maɖa ba fow ɲuɣiʂoime se ɖamdʒʲe ha ɖahu ɖʐaha ʂanum i ʂakʲom i ba lakuʌeɲe ɲikʂɨ seʂije i ɖʐɨw sese ɲikʂɨ se ʈʂugɖobala wõ se na mukʂom nabo se ʂakʲom i ʈʃʲei ge ɖʐɨdʒʲo ʈʃʲeʈʂɨdʒʲoʂaba se ba pi laku ba ʈʂazhɨ geɣa ʈʂo mazuhome ba ʃʲoba uʈu a zuʌe se dʒʲe ba ʈʂoɲe miɬa lakiʌedʒʲobaɖija ba ʈʃʲe seme namedʒʲeɣa ɲikʂɨ umsow miɬaw hoɣɨdʒʲoɣa ɖʐaha i ba lakuʌeɲe mukʂo a kʂɨ dʒʲe bɨdʒikuɖamewe se ɲikʂɨ se ʈʂuɣdʒʲome no ʈʂudʒʲoɣa kai ʂakʲom ba no ʈʂoɣɨɖʐɨ je usso je gʐow kawme ulbow kawme ʈʃʲe ʈʂuɖa age ibo no ʈʂoɣɨɖʐɨ jeɣa ʈʂuw kawʂo ʈʃʲe ʈʂuɖame ʈʃʲe ɲiɣɨʈʂɨ ɖʐaha saɣa ʈʂu se nameɣa kai name ɖʐaha ɲikʂɨ ba ʈʃʲew ge ba fow ɲuɣima no fow no ʈʃʲew ge kaima ɖʐaha hoɣɨdʒʲobammewe se ɖʐu fow ɲuɣiɖama sese i kadʒʲoʂoje ɖuʂowa ʈo mi je ɖaw pʲemsaa lalge mi ɖaw pʲewe ʈʃʲedʒʲe aŋa na mi mapʲesɨw ɖʐo kaɲe ge

ɣjoʌeʃʲeaʌeɲe madʒ͡iʌeʃʲeaɖa ɖaɖawa u ɖaɖaba no ano akɨʌa ge tʃ͡ɪmewʂobi notʃ͡ɪ a ʈumona dʒ͡ikumɖawɲe no ana tʃ͡ɪmewʂobi se apew dʒ͡ikuɖaw je kai ʈo ʦ͡aw ʈuw luhuʂɨɲeme ʦ͡aw ʈuw ɖaɲe ɖ͡ʐɨ ʈumona na am uʦ͡ɨɖaʂo se baɲe ha maʌiw se ɖa ɣoɲɖaw ano ɖ͡ʐo ʂɨwa hoʌewʂoje se ha maʌiw se ɖa ɣoɲɖawje se ɖamdʒ͡ʲe uʦ͡ɨɖaʂowa uɖaʂowa ma a aɲe ʌimɖaw manaʂowa ʈo igʐ͡ɨ me ʂaɲe ɖawge ɨgʐ͡ɨ me ʂaɖa se i tʃ͡ʲebaʂoalo ha ʌiw usso ʌiw manaʂo se ʃʲoʈʂ͡ɨ a jo pakɨʈʂ͡i-pagɨlilaʌe ɖ͡ʐe gaw ɖadʒ͡ʲewa no dʒ͡ʲe dʒ͡isewʂowa ɨʂa ʂa novzo͡ novzo͡ dʒ͡iw jo pakɨʈʂ͡i-pagɨlilaʌe gawɖa ɨʃɪ je me ɖuʌɨɣbaɖaʌeme kai ʦ͡adʒ͡ʲo ʈudʒ͡ʲo ʈo luhuʂɨɲeme luhuʂɨɲeme ʈo ako i dʒ͡ʲe la dʒ͡ikukeɖawre luhuʂɨɲeme eɣi ʈo akoa ʈo hu bama hu pʂ͡ila ɖ͡ʐia jow ɲeʈo ʂivʐ͡iw ɲeʈo a ɖosa hube ɲegi biʂa jo ɖ͡ʐɨ odʒ͡ʲe haɖ͡ʐaɣ kʂ͡ɨ jo ɣɨʈʂ͡ɨ mzo͡ hulɨbzo͡ ɲeʈʂ͡ɨ a no zebsamam no ɲukʂ͡u go tʃ͡ʲewme so nodʐ͡a ai sapɨɲ dʒ͡ʲeliw i ɲukʂ͡u go tʃ͡ʲe ɣiwme ɲikʂ͡ɨ ʈumona ʈʂ͡uɣiw dʒ͡ikubʲo dʒ͡iku ɣowɲe kɨna ʈʂ͡uɣiwma ama-ɲum se i me ʈʂ͡udʒ͡ʲome ajaa ʂɨpʲo dʒ͡imolɲekʂ͡aŋɖa ɲe jo nɨna na ɖuʂo ma tʃ͡ʲei ɖa no jow ɣabo ge noʃɪ nopo nama dʒ͡ʲe a dʒ͡iʈʂ͡ɨ-dʒ͡iŋaʦ͡ɨma ɖadʒ͡ʲebi se i po koɣiw a dʒ͡ihuŋɖaʂa aɲa madʒ͡ibanɖa koɣiw a dʒ͡ihuŋɖabi ma am aɲa odʒ͡ʲe ɖ͡ʐɨ piɣi kudʒ͡ʲebidʒ͡ʲebije age aja ɖ͡ʐotʃ͡ɪ ge bo how dʒ͡ʲe madʒ͡ikufiw dʒ͡iaɲe ɖaɖamdʒ͡ʲe se ha ha tʃ͡ɪɣa ɲibo vi ɖa ʦ͡awbaɖa vi ɲe ge ɖaʂe-ɖaɣeaʌe madʒ͡iw janɨlʈʂo no me how dʒ͡iŋdʒ͡ʲowaɲe ve he how dʒ͡ikuɖaw je ajaa usso na dʒ͡ʲe namoa jakɨl noɣolbu na magoɲfiw nadʒ͡ʲobiʂa am vew uʦ͡ɨɖaʂoma aɲe na dʒ͡ʲe no aɲe dʒ͡ʲe usso naŋguɖʐui tʃ͡ʲeɖa se i dʒ͡ʲe me ɖ͡ʐɨw naɲe mɨga-kɨʂibo maɖabaɖaja no ahwa ge ɖ͡ʐɨhuw je vi dʒ͡iw ge gaɲ tʃ͡ʲe ɖ͡ʐɨhuɖa no se i how naɲe dʒ͡iwwa no hu ʈola a ʈuvʐ͡ɨdʒ͡ʲoʂa jow ɲeʈo ʂivʐ͡iw ako i tʃ͡ʲe ɖakeɖa jow ɲi me me ʈʂ͡udʒ͡ʲoɲe veɖa ulu ge ɖʐawha ge ʈʂ͡uʈʂ͡oaɖamadʒ͡ʲe ha ɖaŋhu a kʂ͡ɨɖamadʒ͡ʲe ʈʂ͡ubamme sebabi aʂma ahuge ahuge kɨnaʌewetʃʲa muɖugʐ͡oasuɣusoa tʃ͡ʲeɲe moɣɨka ge moɣɨka ge aʂma muɖugʐ͡oasuɣusoa na ɲeʈʂ͡ɨ nɨɣa-nuɣum na mimsa na hu giw dʒ͡ibammedʒ͡ʲe ge hugeɖum ge ɣovoʌeɲe dʒ͡iʌi-biʌibʲawe no dʒ͡iʌi-biʌibʲawe tʃ͡ʲe ana ʈukɨʌeʌi ʈukɨʌeʌi sɨna sɨna ze ɖavo sɨna ze ɖaŋɖa mimsa na muhu hu hu hu giw hu je ɖa laʌe kaʈʂo ɲe ge kakuʈʂo ɲe ge kakuʈʂoʌe sesɨjo muhu na ka ʈʂu nawa hu giw dʒ͡ibammedʒ͡ʲe saɣa dʒ͡ʲe ɖ͡ʐɨɖu dʒ͡ʲe ɲi ha ze ɖadʒ͡ʲe se hugeɖum ge sɨna ha ha mɨʈɨ jo ze ɖadʒ͡ʲema sɨna zeime se na zeʈʂɨw í ʈʂu dʒ͡iʌi-biʌibʲavea no kaʌi-dʒ͡iʌibʲavea sɨna tʃ͡ʲe ze sɨntʃ͡ʲe nɨɣa-nuɣum na sɨna tʃ͡ʲe ʈʂu sɨntʃ͡ʲe ʈʂuɖa na kaʌi muhu na ʈʂubanɖa muhu na kai mimsa ɖ͡ʐo aʂa nuɣu hu giw dʒ͡iw ɖaʈʂowe na zekɨʌeima mazekɨʌeima ʈumuʈʂodʒ͡ʲo ɖ͡ʐɨʈumuʈʂowe tʃ͡ʲe se na nuɣu hu giw ɖaʈʂobi dʒ͡ibanɖa se aʂma sɨna zeʈʂoibi no kaʌi-dʒ͡iʌibʲavea no dʒ͡iʌi-biʌibʲavea sɨna tʃ͡ʲei sɨna tʃ͡ʲe se muhu na dʒ͡ibi se nɨɣa-nɨɣum í lɨge laɖaba ma lɨge laɲe aʂma lakuʌe se lakuʌe ɨliʃɪje aʂma í veʌeɲe i fum í koladʒ͡ʲoɲe veɲe i ge vʲew

he se he he bʲe go bosʈu kɨɲa ma kɨɲa bosʈu ɖuma bʲe go kɨɲa ɖuma fu-ʈʂɨbo vʲew lakeɣiʈʂɨ maʈʂomɖo fuʈomɨɖ͡ʐɨw í aka malaku se se í law ɨliʃi je se i i fum í kod͡ʒʲoɲe ve fubo bʲe go fu nabo fumi jo fuhu jo ɣofu jo fumʈʂow jo muɖ͡ʐo jo muɲu jo sob vʲew lakuʈʂɨɖabi laku se ɣumʂɨ je vogo sesjo mapulubi mapulubi ʈʃʲe ba vʲew lakud͡ʒʲomeɲe sɨna ʈʃʲe se kɨnaʌewetʃʲa se mim aʂma se mim muko ɖavow je muko ɖavow je niɣa-nuɣum zesiw nɨna ge d͡ʒʲe i ʈʂu niɣa-nuɣu í ɲu zew d͡ʒʲe ge nɨna na ʈʂu ɖa muko ɖavow je aʂma kɨnaʌewetʃʲa se mim i ɲiɲ je koʂoaɖa ã bʐivuɲim sɨntʃʲe sɨna ʈʃʲe i muko ɖavow i niɣa-nuɣu na ɲu zew i ɖ͡ʐɨsiw i zesiw muko i ʈʂuvo sɨna ɖaɲe ɨliʃi je se niɣa-nuɣu ɨliʃi je ge vuʈo-ɖizɻ ge aʂma fuʈomɨɖ͡ʐɨw í law d͡ʒɨɖaba law d͡ʒi ʈo jo age la kaŋ kaŋ kaʈʂolaibi je se na se niɣa-nuɣum ʂipo kam u ɖaŋ se na lɨge laɖawje mim je kai ɖʐo he mim i nɨna naɣɨʈʂɨ ʈʃʲeɣi aʂma mufu misɨ aʂma labʐɨɣɨɲe i ɨʈʂɨ ge samne ge ɖʐuɖawei ɨʈʂɨ ge ɖabamme ɖ͡ʐɨgd͡ʒʲobamme sɨnatʃʲe sɨna ʈʃʲeʌe sesjo na aʂma i se niɣa-nuɣum se i hu giw d͡ʒi mo ge mo ufobɨla kali ha d͡ʒʲe malaw ha d͡ʒʲe malaw mo ufobɨla je gilaʌe ɖʐebamme se mo ufobɨla je hu gi kaku i sɨna ɖuw sɨna ɖuw je i kalaibi je se na se mufu na se labʐɨ na haɖo ɖuɣiŋd͡ʒʲema ɖuʌebi me me aʂma ʂɨ ɨ ɨ me ʂɨgd͡ʒʲowa ʈʃʲe ʂiwɖaw sese age niɣa-nuɣu se lɨge laɖaw je pʲoa ɖ͡ʐɨg pʲoa ɖ͡ʐɨwɲe kai ɖɨgo ilɨʃi ilɨʃi ge miɖʐino ge vuʈo-ɖizɻ ge se í kod͡ʒʲoɲe fuʈomɨɖ͡ʐɨw la kaɲlaibije vuʈo-ɖizɻ je lakuɖabi kunugzo-kunuɣi go la kaɖabi se se lakuɖabi seseɣa i fum ɖ͡ʐɨɖabi ʈʃʲeɲe ano miʈɨ na miʈɨ na kɨna ɖaɣd͡ʒʲema ɲeɖ͡ʐɨ ʌikugd͡ʒʲema ha ɖʐɨgd͡ʒʲema ɖʐɨgbabiɲe se aʂma sɨna ɖaɲe sɨnɖa aʂma i fum í se makolaw ɲeɣɨziw kaŋ ʇabiɲ je se kimʲo ɣaɲe ɣaɲe í se kimʲo sɨnɖaɲe law í se kimʲo ɲeɣɨziw í se se moɣɨka no sese kimʲo sɨna ɖaɲe nɨna na sɨna ɖaɲe ɖ͡ʐɨmuɖ͡ʐoaha sɨntʃʲe sɨntʃʲe ʈʂuiwa um kai he awa jow no he no ba ba bafo a je he no sam anu ná ʃipʲow ʃiɲew ʈʂuwe ʈʃʲebo ɖʐu maɖaŋhume ʈʃʲeɖa no ɖaŋhuɖama ʈʃʲeiɖa named͡ʒʲe no ahuge aki awu na busulu-ɲeɣɨzɨ i kaʌi sejo ʃipʲow ʈʂuʌew ʃiɲew ʈʂuɲe kaʌikew se í ahuge ʂiʌiw na ɲi aki na ɲi awu na ʈʂud͡ʐɻɖaje se i ɲi d͡ʒʲe mimsa ɖʐo d͡ʒʲe ufu kusu ɖuw ɖ͡ʐɨlasawe ʈʃʲeɖa se i ɖ͡ʐɨlasaɖa se í ɖamad͡ʒʲe ɲi maɖ͡ʐihuw i maʈʂufiɲemme se ɲi ɖ͡ʐɨhuɖaw se he ʈʂuime ã sɨlɨlɨ aɖo sɨlɨlɨ aʈʂɨ nakʂɨ ɖaw se i ʈʂud͡ʒʲomewei se ʈʂuʈʂoaɖamad͡ʒʲe ɲeɖ͡ʐɨ-no awu ba maʈʂuʈʂoagɨd͡ʒʲed͡ʒʲo ha ʈʂud͡ʒʲo ahugo ha ʈʂuima se i ba makoʂoagɨd͡ʒʲeɖaɖawe he ʈʂuime ahuge uvzo ge ha ʈʃʲed͡ʒʲema ɲi aki na ʈʂuʌebaɖaw awu na ʈʂubaɖawje sɨlɨlɨ aɖo i aʌo ʂiwa ʂiwa naŋgud͡ʐu ʂiwa ʂiwa naŋgud͡ʐu uvzo go naw na ɲe jo d͡ʒʲo ɲe jo vo miga-kiʂɨ ɖaɲe fuɖ͡ʐɨ-miga ɖ͡ʐɨɲe fuɖ͡ʐɨsa miɡasa foki-ʂiki ʂiw ʈʂaɲiw-ʇuɲiw ɖ͡ʐɨɲe ana ɖaŋgud͡ʐu jo sonaw se se a je ɲe jo d͡ʒʲo ɲe jo vo na ʈʃʲeɲe ʃid͡ʒʲoɲe fuɖ͡ʐɨ ɖaɲe d͡ʒʲoʈʂɨ kʂuɲe kunnu ʂiʂa-kunnu ɖaɲe hoboje makabi bʲe gojo bʲe go ɖad͡ʒʲo se se a kamʲoaɖa miga na se sa a ʂiʂa-kunnu

ɖalaɖa se sa a i ɲuw aʈʂɨ sililɨ aʈʂɨ i aʌo í miga tʃʲeɲe ʃìdʒʲoɲe bʲe ge dʒiɲe fuhu kʂu fuhu kʂuʌeɲe sengʲe sefiw se ɖʐefiw ɖʐe sefiw se ɖʐefiw ɖʐe ɖaŋɖaje i ɲuw sengʲe miʈim tʃìgɨdʒʲem naʈʂɨ ge sekɨʌea miʈim tʃìgɨdʒʲem itʃìɲbamʲew aʈʂɨ sililɨ aʈʂɨ ɖʐesalabije mukʂom je í vo na gʲeŋ no vo na ɖʐu kʂudʒʲeʂoma sina tʃʲe ɖosahu saw ɖosa ɖow ɖow ɖomuhu saw ɖomu ɖow ɖow tʃʲe mukʂom je sɨntʃʲe baŋ i vo na gʲeŋ je sililɨ aʈʂɨ se ɖʐekɨʌea apea no kʂume no aja sɨnɖaɖa apea no no kʂuɲe no seame tʃʲeho ape ba no vo na ape ba kʂuɖaba no bei jaŋkoa no sa na kakubamme bei ɨʂɨ mavedʒʲomme tʃʲe i ava pʲe ɖa gʲeʂɨʌe ɨsa na makakuluje suʈo ge bʲo ɖʲam jo lugʐuɲe vehaʈʂɨʌe ɖʐɨɖu je ɨsa na fu sew dʒiʌe kakuɣiɲ poa-poa aɲa ha ʂoʂoma ha ʂoʂoma sɨka-sɨɣi ʂoija ʂoija sina tʃʲe ijaŋ i tʃʲewje aɲ ha ʂoŋhua no gʲesuɣu no gʲemɖʐa na ʂobaɖija ja dʒʲe tʃʲeʈʂohome poa aɲa ɲi ɲe a ha ʂoʂoma sɨka-sɨɣi ʂoija sɨntʃʲe aɲ ha ʂoŋhua no gʲesuɣu no gʲemɖʐa na ʂobaɖaja sina tʃʲe ve se saɣa je ɨsa na kuʈʂo kuʈʂo ava ɖa gʲesaɖa ɨsa na fu sew dʒiʈʂɨkɨɣaʈʂodʒʲebi fu sew dʒiʈʂɨahuɲe sililɨ acʈhɨ í ʧʲepasaɲe ʈʂɨdʒʲosa í ʧʲepasaɲe ɖʐɨdʒʲo ɖaŋkoi se se a je ge ufum ahuge i í ɣulo se i ge ʧìgɨdʒʲe-ɲepʂɨ ge kakɨʌeaɲe i sɨge mim laɲe agɨ saʌemebi je ifum ɖumebi je agɨmadʒʲe nugowɲɖabi je aʂma tʃʲe ifum i aʈʂɨ sililɨ aʈʂɨ dʒʲosa ʈʂɨdʒʲosa nakʂɨ laʌeɲe kaʌidʒʲobiɲe ɖai je se miʈim ʧìgɨdʒʲe miʈim se i tʃʲe agɨ í gi so ba awu sililɨ aɖo kalaibiʌea aɖo kalaibiʌea sɨntʃʲeiɖa i ho ɲeliʈʂɨ go ʈapʂo hokʂubanɖa je ɖaʌeɖa i ɨjaʌo kaŋlaibi aja ɖʐɨma ɖaɖabaɲe veɲe hoɲbanɖa kakɨʌeahuɲe se na miʈim na kakeɣiɲe usso je ʈʂeaʌe i noʈʂu-noɣi í ʈʂeaʌe i unuɣo í ɣɨʂɨʌii puɣɨdʒʲe ufu jo ɣulo golaʌeɲe ɲe ge lamʲodʒʲebi aja ɖʐɨma ɖaɖabaɲe vehoʌe se mukʂom se i ʧʲepasa ape mukʂom se i tʃʲepasa he ʈʂɨdʒʲosa ɖʐokʂɨ je se miʈɨ na nomɲow ɲeʈʂɨ ge meʌe dʒiibi se ʈʂɨdʒʲosa ɖʐokʂɨ je na noɣufo ɖʐumuime ɖʐokʂɨ je nogam ɖʐumu na nogam ɖʐumuime ɖʐokʂɨ noɣufo ɖʐumuiɲe kadʒʲoɖawe sinɖa nomɲow ɲeʈʂɨ kakɨʌeʌidʒʲobi sese a he na meʌe ɣodʒʲome meʌe ɣodʒʲoje na tʃʲeɲe bodʒʲome ʂinʂɨ ba ʂɨ ʂɨ ʂɨ ga laʌewe ɣuluvow ba vo vo vo ga laʌewe ʃʲoʈʂo ʈʂapʲow ba pʲo pʲo pʲo ga laʌewe ʈaɲoa ruguw ba rugu rugu rugu laʌewe musu hɨʈʂɨ ba hɨʈʂɨ hɨʈʂɨɲe hɨʈʂɨ ga laʌewe ana tʃʲeɲe se na go na go se i sina tʃʲeɲe boŋ sina tʃʲe boŋkoi sese a je ʈʂɨdʒʲosa se i dʒʲe ʈʂɨtʃìriɲe kɨʌig tʃʲuntʃʲui se dʒʲe ɖunɖuruwɲe ze kɨʌig zehuɲe miʈɨ na kabʐaja ɖʐebʐajahuɲe nakʂɨ ʈʂɨdʒʲosa je na kʂɨ nomɲow ɲeʈʂɨ ge kakɨʌeʌi kakɨʌeʌiwɲe i aɲe i kakɨʌe ʈʂu aɲea aja ge kakɨʌeaɖamme sinɖa aja sinɖadʒʲemme tʃʲe i aɲe i tʃʲe kuʈʂo law i aʌo i kuʈʂo law dʒiʈʂowe tʃʲeɖa i ɲuw dʒiaʈʂo se na fu sew dʒiŋlai miʈɨ na fu sew dʒilai sese a i je ʂuɖʐo ɖaɲe ʃʲoguɖʐɨ ge guɲ ʈʂow ʈʂow ʈʂow ʈʂow ʈʂow ʈʂowɲe ʈʂoɲe ʂuɖʐo ɖaɲe sɨntʃʲe ʈʂo ɣo miʈɨ na kʂuɣiɲ mɨɖʐa í pulu pulu kʂuɣiɲ mapa kai aɖo ba kʂube i aʌo aɖo i mɨɖʐa a pulula

kʂug kʂuw sese i ɲuw i iɻupʂo i mɨɖʐa je iɻupʂo jo ʂelagʌe ufombula jo fi lagʌe ɖʐɨ ɖʐuɲe mila no ge gaa gaahuwɲe miɻɨ na ze ʈʂɨŋ aja a gaabadʒʲebije haŋe kaɲdʒʲema maɖaŋhubije tʃʲe kai aɖo ba kʂu gahuʂoje aɖo ba jaŋkoa aɖo ba ʈʂɨlaʌe dʒikusewe sɨntʃʲe i miɻɨ na sɨntʃʲeʌe dʒiʈʂɨkɨɣahuɲe i aʌo i tʃʲe ʈʂɨ i ɲuw i he mufu je a gaabadʒʲese haŋe kahiʌe tʃʲe se silili aʈʂɨ i ɲuw i sina tʃʲe í kiɣiʈʂo jo fe ʈʂaʈʂɨhiɲba i ɲuw guɖʐukiʌe guɖʐukiʌeɲe i aʌo i pokʂɨ jo sulaʌe la kake lakɨʌeʌike lakɨʌeʌi ɨjaŋe í ɖʐɨ i aŋe i ava ɖaŋe ʈʂakehome ɲekuʈʂu ge uvʐo je ava ɖa ɖʐɨhome uvʐo je ɲekuʈʂu ge ʈʂolʈʂuiʌe ufum go jo kulu kulu misilba na hu hu ʈʂaŋ ava ɖʐɨhome ufum go jo kululʈʂui kululʈʂuiɲe misilba na hu hu ʈʂa anɖaɖa je ufum dʒʲe hoʂɲuaʌe hubʲe a kʂɨɲa ɣokemaɖaɖaw je hoʂɲuaʌeɲe kaɖige sibeliɡi i ba he sibeliɡi í maŋɨʈʂialuje ɖʐudʒikuwe tʃʲe ɖʐɨsame se dʐahabo ŋɨʈʂɨaʌembi tʃʲe dʒikugʈʂoba sejo ɖʐekugʈʂo kɨʈʂeliɡi í ɖʐɨsaʈʂo ba maŋɨʈʂialu ɖʐudʒikuwe tʃʲehome ŋɨʈʂɨambi tʃʲe ɖʐekug likʂɨɲ í ɖʐɨsaʈʂo se dʒʲe ŋɨʈʂɨambi tʃʲe nomɲow lapʂapʂa zamu muɣ ʂapʲu libʐɨ nomɲow ɖʐɨʈʂɨkɨɣaŋ ja dʒʲe ɖʐekugʈʂo ja dʒʲe ŋɨʈʂɨambi tʃʲe ɖʐekugʈʂoba jow ɖʐɨsabame dʐaha ŋɨʈʂɨambi tʃʲe ɖʐekugʈʂo ɖʐekug ɖʐekugʈʂo ɖaŋɖa ha maɖaŋhuʌeɲe ɣukuʈʂo ɣukuʈʂo i laŋe ba ajoje he ɣukuʈʂo í no maʌaluje ba ɖʐudʒikuwe anatʃʲeɖa ja je he nina ɲi nina ɖʐɨɖamadʒʲe tʃɪgɨdʒʲe dʒʲe madʒiw he tʃɪgɨdʒʲe dʒii he nina ɲi ɖʐɨwɲe ɲeɣulo dʒiŋ tʃɪgɨdʒʲe dʒii je silili aɖo silili nakʂɨ aʌo-ɲuw sina ɖaʌeɖa se se se sa a he ɲi nina ɖʐɨwɲe tʃɪgɨdʒʲe na ẽ ɲeɣɨlo dʒii ɖaɖa ja he ɲi miga tʃʲelai se a miɻɨne ge ɣukuʈʂo vogo ofo ʈʂɨvʐɨ ɖaŋe vogoŋe vew je he ana ɖawme se sɨnɖa vogo veʌeɲe sesɨjoje ge i tʃʲe i aɲ ɣukuʈʂo je no maʌalu je ɖʐu dʒikuʈʂowe ɖʐudʒikuwe ana tʃʲe ɣukuʈʂo je no maʌalu maʌaluɲe ve ɣoɲbei ɣoʂeahuɲe kai se ibei se ahugo jo silili aɖo silili aʈʂɨ nakʂɨ ʃɪpʲo aʌo-ɲuw ʃɪpʲo se he ʈʂudʒʲew hebei sapʂewɲe sapʂem nakʂɨ ahuge ʃɪpʲow ja sapʂe-kiɣi ʂiʌew miɻibo ʂaɣibo na miɻibo ʂaɣibo na sam na hadʒʲe mavew ze ɖaaŋ sapʂew í nina na ɲe ge aʌo na ɲe ɲuw na ɲe dʒidʒʲe í ʈʂɨ pʂɨ ɖʐɨwdʒʲe dʒʲedʒʲe uɣugu ge pʂɨ ɖʐɨɲ se ʈʂo ɖʐɨw dʒʲe ʈʂo i aɲ ge ʈʂupɨʌesaɖaw i ɨsaʈʂɨ aka ɖʐɨsaŋɖa i ɲum ɣumʂɨ ge kaaɣisa miʂɨɲ ɨtʃʲe ɨʌe na ʈʂaʈʂɨ kaaɣisaɖa lisa jo ʈapʂoɲe i ɲum í ʈʂɨlasa biʈʂaɖaɲe ve ɣumʂɨ ge ʈapʂo kiaidʒʲe se i ɲum í tʃʲe no a ʈʂo a gaaɲɖaba ʈʂoʈʂɨ a gaaɲɖaba sɨntʃʲewɲe ge se miɻibo ʂaɣibo na sam na ɖʐekeɣi laɣa ʈʂaʈʂo sɨnɖaŋ i aʌo í ʂɨwa ʂɨwa ana ʂɨwa ʂɨwa i aʌo í ge hu vʲuw dʒikedʒʲe sapʂewwa ɣuʈʂu ɣɨpa gowe gowe gowe tʃʲeɲe ɣuʈʂu ɣɨpa laŋe hu i muʈʂuʌeaɲe ʃiaʌe sɨnɖabi ʈʂɨ ɖʐɨwdʒʲe ʈʂɨ ɖʐɨwɲe nabo hu í vʲukʂoahuwɲe sapʂew ibo kɨʌiɲe baʌi udʐu je kɨʌi veaʌe miɻibo ʂaɣibo na ʈʂɨ laaŋ sɨnɖa iboje sɨnɖaŋgudʐu se nina na fu sew dʒikedʒʲe fu je ʃi uvʐo ge je fu ʃiije gowe gowe gowe tʃʲe sapʂewwa gowe gowe tʃʲe fu sekɨʌeiɲe fu ʃiwɲe sapʂew ibo ge bʲe ge ɣoɖɨgeɲ na

t͡ʂaaŋʌe iɬ͡ʂɨ umusa na t͡ʂat͡ʂɨaʌe sap͡ʂew babo d͡ʒʲe a ɖud͡ʒʲoʂome t͡ʃʲeʌe kat͡ʂɨk͡ʂaʌe kalaibije i ɲumsa je ɲed͡ʐa ge gud͡ʐuvo aja hagewa t͡ʃʲe ba aja go ʈo ge fupo-fuɣu gi kaɲlaʂoiwa ɖa d͡ʐo aja ʃi d͡ʒʲoaʌemaɖaɖaba ma ɲi ba aja ʃi mad͡ʒʲoaʌea ba aja go ʈo ge fumge fupo-fuɣu gi kalaʂoiwa ɨnt͡ʃʲe ze ɖa se aʂa na hu vʲuw d͡ʒike ʈ͡ʂo sɨʈɨɣɨlɨ je t͡ʃʲuɣoŋɖaje hu vʲuw d͡ʒike ʈ͡ʂo sap͡ʂewwa gowe gowe ɣut͡ʂu ɣɨpa gowe gowe t͡ʃʲe ibo sɨnt͡ʃʲe hu je vʲuʃiakeʌe hu í vʲufiahuɲe hu k͡ʂoahuɲe sap͡ʂew ibo na kɨʌi kɨʌi baʌi ud͡ʐu je ɖɨlgoaʌe na ʈ͡ʂɨ je t͡ʂɨŋ sap͡ʂew je ɣɨɲbei iʃɨt͡ʂɨ je bʲebʲu ɖʲam a se hu go gɨd͡ʐɨkɨʌewɲe sap͡ʂew iʃi jo baʌi ge mɨt͡ʂɨɣu mɨt͡ʂɨɣu ɖa peʌe mɨt͡ʂɨɣu veɲ se i d͡ʒʲe na kaaŋlaibi ʈ͡ʂɨ je gi kaaŋlai ge gikuŋɲe ʈ͡ʂɨ ulhu luhuŋ ɖaaŋ nat͡ʃibo fupu nɨt͡ʂotʃi ha ha suguɖ͡ʐu mɨg͡ʐɨ-mɨɣaw luhulawba se se id͡ʒʲe i ɲum i t͡ʃʲe na kaaŋlaibije aja hagewa t͡ʃʲe ba aja ge ʈo ge fum ge bʲebʲu ŋaɣo na magifiw gi kaɲlaʂoiwa ana t͡ʃʲe ʈa-a ɖ͡ʐo aja i ʃi d͡ʒʲoaʌemaɖa ɲi ba aja i ʃi mad͡ʒʲoawa jaŋkoambo ɖaʌeɖa i aʌo bʲebʲu ɖʲam je gikuʈ͡ʂo se ulhu luhuiʈ͡ʂod͡ʒʲo ulhu luhuiʈ͡ʂod͡ʒʲod͡ʒʲe hajo luhuid͡ʒʲod͡ʒʲema ʈɨge na se mɨʈɨbo ʂaɣɨbo na ulhu luhui na kat͡ʂɨsa ʈ͡ʂɨluhu luhui kat͡ʂɨsa je ɣumʂɨ ge gaahuɲe ge na t͡ʃʲe kat͡ʂɨsa í nukuɣuaɖa kat͡ʂɨsa i law d͡ʒiad͡ʒʲoɲe ɖaw mufo t͡ʂu ɣoɲbei age i ɲum ɖ͡ʐe miʂɨ lakʂut͡ʂaʌe sap͡ʂem je ɖ͡ʐe i laʌe lakaɲe i aʌo it͡ʃi gikuɖaw luhuaɲe holabije ge ʈɨt͡ʂɨ vod͡ʐo t͡ʂad͡ʐɨ vod͡ʐo se bʲebʲu je muloŋɖaw nak͡ʂɨ luhula luhulaʌeɲe sejo je se ja he mɨga na he kusu-gɨd͡ʐɨ ɨt͡ʂɨ vuʂɨw he ɣɨʂei iʂɨ je he iʂɨ vuʂɨw he i mɨga na ɖai se ge busulu awu iɬ͡ʂɨ ge d͡ʒiʈ͡ʂobe t͡ʃʲe busulu awu iɬ͡ʂɨ ge kat͡ʂɨɖɨbai se ɣɨʂew na kusud͡ʐɨ lumaʂɨw gɨd͡ʐɨd͡ʐɨ lumaʂɨw iʂɨ vuʂɨd͡ʒʲo kad͡ʐɨbai se i law d͡ʒiʈ͡ʂobuwa t͡ʃʲe ɖ͡ʐe sed͡ʒʲe ge na d͡ʒid͡ʒʲo t͡ʃʲe ɖaije ɖ͡ʐɨhuʌe sap͡ʂemsa je i k͡ʂavʐɨ ɖ͡ʐe busulu awu í t͡ʃʲe busulu awua aʂma kusud͡ʐɨ-gɨd͡ʐɨd͡ʐɨ lumaʂɨw t͡ʃʲevuʂɨid͡ʒʲo kat͡ʂɨɖɨbai ɖ͡ʐɨwe t͡ʃʲeɲ kad͡ʐɨbai a laɲe t͡ʂɨd͡ʐalaʌe la kaɲe iʂɨ í vuʂaɲe ɣɨʂei i t͡ʂuɲe ve t͡ʂu ve ɨɲum i sɨna na miʂɨɲ ɖaga-ɖaɣasaɖaw na t͡ʂɨlaɲe gʲelivo-gʲeliɲi ʈ͡ʂɨŋ miʂɨŋ sɨnɖa sɨgã agã naʈ͡ʂɨ ge d͡ʒi se mɨʈɨbo ʂaɣɨbo na d͡ʒi sap͡ʂew d͡ʒʲe d͡ʒike d͡ʒikɨʌeɲe se ge ɲe p͡ʂɨm p͡ʂɨm p͡ʂɨm ɣɨziɲe ɖaaŋɖawje d͡ʒikɨʌe ho se ɲe p͡ʂɨm p͡ʂɨm na ana muk͡ʂu jo bʲo bʲo bʲo kaaŋ mɨʈɨbo ʂaɣɨbo na t͡ʃʲe no ʈo ɲe p͡ʂɨm ʈo a no d͡ʒid͡ʒʲobi ʈo muk͡ʂu bʲo bʲo bʲo kaaŋ ʈo no d͡ʒid͡ʒʲobi t͡ʃʲe go laʈ͡ʂɨa ibo sap͡ʂew ibo ɲe ɨbʲo a je papamuɣo goʌeŋɖaw ja he kew na ʃɨpei se maʃɨpeʈ͡ʂowme papamuɣo goʌeŋɖaw t͡ʂɨŋ t͡ʂɨŋ se a t͡ʃʲe kai sap͡ʂew ba je ʈo sa ʈo sa a ba d͡ʒibe na ɖ͡ʐaɣa ɖaŋɲe bʐoɲoa mi je bʐoɲoaŋɲe veɲɖame ba se d͡ʒibe ɖaʌeɖa ano sap͡ʂew i ɲum í god͡ʒʲo muhu je se iɲbi ɖaʌeɖa sap͡ʂew it͡ʃi ge sɨge papamuɣo goɖaw sɨge d͡ʒiɲbanɖa ɖaʌeɖa i je ot͡ʂɨ-ovʐɨ t͡ʂakeɲ ʈukeɲ ɖ͡ʐaɣa t͡ʂakeɲ ɖaaŋ sɨnɖaŋ sejo ɖʐaha kahod͡ʒʲe t͡ʃʲepaʌe i ɲum iɬ͡ʂo fu ʃiw d͡ʒikud͡ʒʲoɲe t͡ʃʲepa sɨgã agã na t͡ʃʲe sejo kat͡ʂowd͡ʒʲe na t͡ʃʲe ge na t͡ʂagow la kaw na ha lakuɖawa saɣo ɨp͡ʂa a a a lakɨʌe ʃʲe sap͡ʂewboje id͡ʒʲe sed͡ʒʲe

kaʈ͡ʂaʈ͡ʂoʌe kaʈ͡ʂolaibije i ɲum ʈ͡ʃʲe aja hagewa ʈ͡ʃʲe ba aja ʈo ɖ͡ʐuʌilaidʒ͡ʲe kɨpew fuɲ la kaaŋlaʂoiwa ana ʈ͡ʃʲe i ɲum í ʈ͡ʂubʐ͡ʂe ʈ͡ʂubʐ͡ʂe-ʈ͡ʂuɣeŋɖa i ɲum ʈ͡ʃʲe ɖa ɖ͡ʐo aja ɖ͡ʐo aja í ʃi dʒ͡ʲoaʌemaɖab ɲi ba aja i ʃi madʒ͡ʲoa ʈo ɖ͡ʐuʌilaidʒ͡ʲe kɨpew fuɲ suɲe la kaŋlaiwa ɖaʌeɖa ɲegi pom ɣɨdʒ͡ʲema se a i ɲum iʈ͡ʂo sɨgã agã na fu ʃiw dʒ͡iku ge fu se i ge ɲekʂ͡u dʒ͡ʲe madʒ͡ʲei-mayei laaŋlaibi se miʈɨbo ʂaɣɨbo na sam nugo na sam na ʈ͡ʃʲe ɖa se sapʂ͡emsabo sapʂ͡emɲe sapʂ͡ew nakʂ͡ɨ ɲebo nakʂ͡ɨʈ͡ʂɨ ge ɖ͡ʐu dʒ͡iɲ ɖ͡ʐo fu la dʒ͡iɖaw na ɲi ɲekʂ͡u a vogoʌebei vogoʌebei ɨntʃʲe na maɖ͡ʐɨʌew zɨ zɨ ziw la dʒ͡iŋ sapʂ͡ew i ɲe je ɨlaɣ pi pum fu jo voʃia sinɖa ɲukʂ͡u ɖaaŋ ɲukʂ͡u ɖaaŋ je miʈɨbo ʂaɣɨbo na sam na mɨla ɖaaŋ je na bɨlaɖawɲe mɨla i sapʂ͡emsabame na sam na i na bɨlaɖaw sɨna mɨla ɖaaŋ ɲukʂ͡u ɖaaŋ ge miʈɨbo ʂaɣɨbo na sam na ɲukʂ͡u ɖaaŋ ɣɨʂei ʈ͡ʃʲewdʒ͡ʲe fupu nuʈ͡ʂotʃi na ʈ͡ʃʲe ɖaba kai na ʈ͡ʃʲe kai kai sapʂ͡ew ba ɖabe sapʂ͡ew ba ɖabe ɲukʂ͡u ɖabe ʈ͡ʃʲe sapʂ͡ew ge sebʲo-seɣjo gʲelɨvo i gʲelɨŋi i ʃʲeŋ ʈapuʌu ɣaga ʂɨŋ keifaɲe faŋ ʈ͡ʂaɖ͡ʐɨ utʃʲo aɲa ʈ͡ʃʲelaʌe ɲukʂ͡u ɖaaŋ se kai kai sapʂ͡em ba bai ʈ͡ʃʲe sapʂ͡em dʒ͡ʲe sinɖa gʲelɨvo-gʲelɨŋi je ʃʲeŋ ɣɨʂei na aɲa ɣɨzeŋ ʌenʈ͡ʂɨɲe meluɲe ɖaaŋ ɲukʂ͡u ɖaŋbabiɲe miʈɨbo ʂaɣɨbo na sam na ɲimʈ͡ʂɨɲʌeɲe kaʈ͡ʂɨkʂ͡aʌe se ɖ͡ʐaha jo fu ʃi ʈ͡ʂa aʌo-ɲuw na dʒ͡ikeɣiŋ miʈɨbo ʂaɣɨbo na fuʈ͡ʂɨ ɖaaŋɲe fu je liʂɨkeʈ͡ʂa ze ʈ͡ʂaaŋ na fuʈ͡ʂɨ ɖafiahuɲe sapʂ͡ew i lakɨʌe ʃʲe ahuge ahuge miʈɨbo ʂaɣɨbo aja ɖ͡ʐo no ɖ͡ʐo no ʈ͡ʂɨ pʂɨ ɖ͡ʐɨwje i ʈ͡ʂɨ pʂɨ ɖ͡ʐɨɖaw dʒ͡ʲedʒ͡ʲe uɣugu je lakɨʌe ʃʲe i ʈ͡ʂo ʈ͡ʂakeɖaw ʈ͡ʂo i aɲ ge ʈ͡ʂupɨʌesaɖaw isaʈ͡ʂɨ uku je lakɨʌe ʃʲewɲe sapʂ͡e se sapʂ͡ew i sinɖa ʃʲewɲe miʈɨbo ʂaɣɨbo na na fuʈ͡ʂɨ je dʒ͡ʲe vʲew se kaʈ͡ʂɨkʂ͡aʌeɲe ɲimʈ͡ʂɨɲʌe kaʈ͡ʂɨkɨɣahuɲe se ana ahugo ʃɨpʲow se busulu ɲeɣɨzɨ ɲeɖ͡ʐɨ ɲeɖ͡ʐɨ ɨɲa no ɨɲa jo busulu awu i ɲeɣɨzɨ aɲ i ʃɨpeɖ͡ʐɨʌew se i jow mukʂ͡om ʌaʌeɲe maʈ͡ʂusɨ maʈ͡ʂusɨɖamadʒ͡ʲe ba ɖ͡ʐɨgɨɖovowei í vehuɲe ba dʒ͡ʲe vehuʌeɲe ahugo ʃɨpʲow ʈ͡ʂuimewe sejo ufo a ʈ͡ʂudʒ͡ʲolu ufo a ʈ͡ʂudʒ͡ʲo mane jow ɲeʈo ʂɨvʐ͡ɨw a no sa ʈ͡ʂandʒ͡ʲe i i ɲiɲ je i ɲiɲ umsow je ʈ͡ʂandʒ͡ʲeme no sam ʈ͡ʂandʒ͡ʲe i ahuge í ape-awu na ʈagʐ͡e i kinɖa ʂiʌewma ʂɨgʐ͡ɨ i ɲuw ʂɨgʐ͡ɨ nakʂ͡ɨ kinɖa ʂiʌew ma se ʃɨpʲow se í me ʈ͡ʂuwe agɨ na lɨhakɨʌi ʂiʌiw a ɖ͡ʐawha ge he ɲi ɖulu a kew ɲi ɖulu a maʈ͡ʂuʌeme se ʃɨpʲow se i ɖ͡ʐu ʈ͡ʂudʒ͡ʲowa na haŋo la ɖaŋhudʒ͡ʲowa ɲi ʈ͡ʂuʌeɖame saw-sam salʈ͡ʂow salʈ͡ʂow jo ʈ͡ʂuɲe ɖaŋhudʒ͡ʲobi bʐ͡ɨgaɲeɣi jo ʈ͡ʂuɲe ɖ͡ʐawha ɖ͡ʐawha ge ɖamdʒ͡ʲe se ɲu se í mamuahuw ɖaŋhudʒ͡ʲoɲe se í se se ʃɨpʲow í me ʈ͡ʂudʒ͡ʲoɲe jow ɲeʈo ʂɨvʐ͡ɨw a ʈ͡ʂudʒ͡ʲome ɖ͡ʐodʒ͡ʲe ɖ͡ʐɨvowei se mesame ɖamdʒ͡ʲe no kɨɲa ɖaŋhuɖama no ɖaŋhuɖaw í ʈ͡ʂudʒ͡ʲome ahuge ʈagʐ͡e í ʂiʌeɖa a he ɲeʈ͡ʂɨ í huʈu í kinɖa ʂikeʌewma ʂɨgʐ͡ɨ nakʂ͡ɨ aʌo-ɲuw ʂiɖa sa a ʈagʐ͡e jo saʌew je i midʒ͡i í saʌe midʒ͡i jo midʒ͡i jo saʈ͡ʂow je ʈaziɲ í sa ʈaziɲ jo ʈaziɲ jo saʈ͡ʂow se í he mukʂ͡o odʒ͡ʲe fuɣua jo odʒ͡ʲe ɖ͡ʐɨ se fulɖ͡ʐua ɖ͡ʐɨdʒ͡ʲemme í ɖ͡ʐɨw jo dʒ͡ʲe odʒ͡ʲe kʂ͡ɨ kalaimme i ɖ͡ʐɨwmme se i jo saʈ͡ʂow se sanɖu ʈ͡ʃʲeɲe se i dʒ͡ʲe ɖ͡ʐɨʈ͡ʂowbi sesɨjo sanɖu i saw sanɖu saʌew je he he maikel na

ɖuw he ɖɨva na ɖuw he i he a jo saliʈʂotʂow he ɖuw he he ɲuʂɨ pum sejo i ɲuw ʂɨgʐɨ jo saw ze i ʂɨgʐɨ jo saw ze i mukʂo ʈʂombu í saʌe mukʂo ʈʂombu jo saw ze i mukʂo kalaw í saʌe mukʂo kalaw jo saw ze i ɖʐuʌiw í saʌe ɖʐuʌiw jo saw ze i ɖʐuʌiw jo se i saw ʈʂombu tʃʲeɲe ʈʂombu í ɲipeʈʂow ʈʂombu tʃʲeɲe saʌe ʈʂombu jo saw ze je mukʂo kalaw í ɲiʈʂow he he kalaw ɖuw he ɲuʂɨ pum i aʌo jo dʒʲe ɲuʂɨ pum i ɲuw jo dʒʲe ɲuʂɨ pum he ja he ʂiɲe mukʂo miɖʐaw ʈagʐe i ʈagʐe tʃʲeɲe i ʂiʌeɖa ɲeʈo je í ʂiw ze i he ɲeʈʂɨ je kinɖa ʂikewwo tʃʲehoʌe í sɨge aʂma sɨge ɲukʂuʈʂo ɲukʂu dʒiw sɨge ahuge ɲukʂuʈʂo ɲukʂuʈʂo tʃʲeɲe ana awu sawɣiw veɖuw sɨge dʒʲe sina ɖa ɲeʂɨ-ɲepʲe veɖuw sina ɖa ana ana amʲow ago dʒʲe amʲow sina jo aɖɨ jo ʈʂo jo ʈɨkʂiɲ jo ʂɨpʲo giʈu sɨge ge sɨge giʈuɲe sɨgo dʒʲe na dʒʲe ʂɨpʲo nɨlvo ɖaɲe ʈʂuɣiɲe sinɖaw sɨge dʒiw sa a sɨge dʒiw sa a aʂma sa a a na ɲukʂuʈʂo na ana vo ʃiiɲe ɲi awu ɲi awu ɖew dʒikuɖabiɲe na dʒʲe vo vo dʒʲe sɨge vo dʒʲe ʃiiɲe ɖaɲe liʂɨ-lɨbaw ɖa ɣoɖa je na na aja ba se í ɲukʂuʈʂo je kabʲa kabʲa ba na ʈʂɨdʒʲo tʃʲeiwa ba na ʈʂɨdʒʲo tʃʲe em ɖaɖame sina tʃʲe se ʈagʐe bo ma nó ɖʐu jo maʈʂɨdʒʲome tʃʲe maʈʂɨdʒʲome aʂma ɖʐaha dʒikudʒʲobamme sɨntʃʲe sese i ha ɣe ɖʐeŋhu í aŋasa na vo ku ku ʈʂaʌe vo ɨɣɨbe na kai ɖʐo fuɣɨbe na ɖʐudʒʲoawe ɖʐoma ɖawe ɖaʂɨʈʂɨ vewe tʃʲe fuɣɨbe aɲa ʂɨʈʂɨw ɖaʂɨʈʂɨ veʌeɲe se na í ʈʂɨw dʒikuɖabi ʈʂɨw dʒikuɖawjeɣa i boɣa i boɣa se ana na ɨʃɨmʈʂa je ho ho se fuɣɨbe na ʈʂɨŋ na bo ɣeʌe ɣeʌe ɖʐe í maʈʂɨlafi sinɖaɲe ana sina ɖaɲe se sa a ɲegi piɣi pum kuw sina ɖa fuɣɨbe jo ʈʂɨ ɲegi pum kuw seɣa fuɣɨbe je ʈʂɨmɖʐokʂahuɲe hajo maɖaŋhu se ʈʂɨlaʈʂodʒʲo ɖawɲe í kiɣi je ʈahuaʈʂobi ana liʈʂɨ ɖaŋʈʂo liʈʂɨ ɖa na bo í ɣeʌeɲe maʈʂɨlafi i bo sɨge í ɲukʂuʈʂo í ana paʈaɣ o ɲe ge gʲomʲoa ana na ma í maʈʂɨlagdʒʲedʒʲoɲe veʈʂɨ jo ana ɖa pakʂɨw sinɖaw sa ana í ɲukʂuʈʂo í o jeɣa ʈʂola dʒʲoaʈʂɨhibi se í ɲukʂuʈʂo je moɲebʲa ʈa moɲebʲa no ha ava ha ava ʈʂadʒʲowa no o jeɣa ba ʈʂola dʒʲoaʈʂɨhibi no nó ʈʂadʒʲo se ibabi gʲe je ígʲe gʲemso aʈʂa je íhu paʂuɲugʌe í veʈʂɨ je ʈʂɨʂɨɲi veʈʂɨ je ʈʂɨgaahuwɲe se na se ʈʂɨla na í ʈʂɨlaɲe ge patʃʲe ge law je patʃʲe ge law je patʃʲe ge laʌeɲe i patʃʲe go jo patʃʲe ge laʈʂoʌe lahuaʈʂoʌeɲdʒʲe i ana he aʂma he i ʃʲo sime jo miʂɨʌeɲe ge ɖʐuʌeɲe ge udʐu sɨge na aʂma je kapɨɣa bo kapɨɣa a sɨge sutʃʲai kai kai ba ba ba dʒʲe se í dʒi lawe tʃʲe í bo sɨntʃʲe ɖɨge sɨntʃʲe ɖɨge se dʒʲe i kinɖa ʌi ʌidʒʲema ʌi ʌi se kapɨɣa je dʒʲe beg se dʒʲe lakɨʌea na ɖʐɨ kai ɨmbʲa ɖaɖabʲa tʃʲewɲe sesɨjo í bo ɖaʈʂobabiɣa he aʂma je í he ʃʲo misa sɨ je í misa ɣo ɣoɲe kʂeɲe i se gʲofu bɨɖʐɨɖaɲe gʲogdʒʲe ʈo gʲog a gʲog ɖagɨdʒʲe se dʒʲe i usso ge dʒʲe hasa dʒʲe dʒʲe maɖab ʈo gʲopʂea a gʲopʂea i sinɖa i foag i foahuɲe kai se dʒʲe i foaʈʂodʒʲebei ʈʂow ʈʂow fɨgɨɣa jo ɲi seɣbowe tʃʲe í gɨɣe aʈʂõsa a je í ho ba bi ba he a ʈagʐe ba he a gʲobei ɲi ɲi na ge naɣa ge fɨgɨɣa ɖew ɖew ge gʲo seŋbanɖaɣa hm sɨge ɖew na bo se aʈʂoŋsa boɖo se í ʈagʐe ɖʐeʈʂɨkʂagʌe se dʒʲe i foag foahuɲe kai

se d͡ʒʲe i foat͡ʂod͡ʒʲebei t͡ʃʲeɲe sejobabi he nɨna kɨnɖad͡ʒʲoʌe ha ɖad͡ʒʲe mau ha ɖad͡ʒʲe mau t͡ʂow ajo ɲi he a je ɲi í fsɨ je kɨna hoɖuɖama hod͡ʒʲo had͡ʒʲe had͡ʒʲe i foahabi ɲí fsɨ jeɲe í fsɨ jeɲe hoɣid͡ʒʲo melaɣiɖama hoɣid͡ʒʲo t͡ʃʲe t͡ʂow ba fsɨ ɲí fsɨ gud͡ʐuɲe la he a d͡ʒimʲoɣi se í hoɣid͡ʒʲobamme ha ɖad͡ʒʲo ba ha ɖad͡ʐɨd͡ʒʲo ɲimme t͡ʃʲe sɨna t͡ʃʲewɲe a kuwɲe na fsɨ t͡ʂɨʌeɲd͡ʒʲe gud͡ʐu ʃʲeɣihoʌe nat͡ʃi je t͡ʂumt͡ʂuʂɨkʂɨw aɲa aɲa it͡ʃiboɣa ɨbosa akasa a t͡ʂɨsaɲe gʐobɨloɣsa a t͡ʂɨ it͡ʃi je se lakɨʌe se d͡ʒʲe i foa foahuɲe i sese kai i foad͡ʒʲebi t͡ʃʲe sesɨjo í kai ɲi aʂma i ɲi bo i í d͡ʒʲe sesɨjobabi je ɖew boɲe bot͡ʂobiɲe í d͡ʒʲe ge nad͡ʐa je í d͡ʒʲe ɖew boɲe nad͡ʐa je lamʲo sɨge ɣoʌeɲe ʈagʐe i ʂɨʌew je i sɨnɖa ʂɨɲe se aʂma sɨnɖawɲe aʂma ɖa nut͡ʂo ahuge nut͡ʂo-pat͡ʂo t͡ʃʲeɲed͡ʒʲe ɖuw se í sɨna t͡ʂɨw je ɖʐuwo t͡ʃʲehoʌe ʈivasaw saŋat͡ʂɨɲe ʂɨɲiw vand͡ʐa nakʂɨ nakʂɨ aʂma ɖaɲe i ha aɣa ɲiw se i i t͡ʂula ɖʐɨɲe na se sa a ɖagɨd͡ʒʲembamewɣa i bo maɖaŋhu sese nut͡ʂo kʂɨ je d͡ʒɨt͡ʂo na ʂɨt͡ʂɨ í ʃid͡ʒʲo ze í i ɨke jo gɨʌeɲe iɣim ge magɨw ɖʐuɖawe ɨke je gɨʌe iɣim ge magɨme iɣim ge ʈuŋot͡ʂoɲeme iɣim gɨɖ͡ʐɨʌeɲe ɨke je magɨɖ͡ʐime ɨke ge ʈuŋot͡ʂoɲeme sɨna t͡ʃʲe sɨnt͡ʃʲe se d͡ʒi se ɨbʐaw íʂo sɨnt͡ʃʲe d͡ʒi ana naɲe hoɖuw ɖa ɣobaɖaw je sɨnt͡ʃʲe se bʲu í gɨw ze i ɨke je gɨʌeɲe iɣim ge magɨw ɖʐuɖawe ɨke je gɨʌeɲe iɣim ge magɨwme iɣim go ʈuŋot͡ʂoɲeme sɨna t͡ʃʲe sejo iɣim ge gɨʌeɲe ɨke je magɨɖ͡ʐɨw ɖʐuɖawe iɣim ge gɨ ɨke je ma ɨke ge magɨme ɨke je ʈuŋot͡ʂoɲeme sɨnt͡ʃʲe sɨna t͡ʃʲewɲe se ɖɨgow i ʈoɲi í t͡ʂoɖaw maɖaŋhuma ʂɨt͡ʂɨ í t͡ʂoɖaw maɖaŋhuma awu ɖew a ɖumaɖaw je gaga t͡ʃʲeɲe kaa at͡ʃʲa no aɲa aɲa nó ɖʐɨmɖaw se i ɖʐo kʂɨhomewa no ze ɖʐo no ha a maɖagt͡ʂow ze ɖʐokʂɨ ɖahomewze í sɨna t͡ʃʲeɲe sɨna t͡ʃʲeɲe ahuge mukʂo ʈagʐe í ʂɨʌew se i sɨnɖa ʂɨʌeɲe sejo ka sɨge ɣow age na d͡ʒiɲe age kat͡ʂowe t͡ʃʲe lat͡ʂow sa a i kaw je no nó ana veɖuw nut͡ʂo na nó ana veɖuw ɖʐɨw t͡ʃʲeɲe i d͡ʒʲe kat͡ʂobiwɣa ge ʂɨʈiva sɨge kabiɲe sɨge na fulhu na na aʂma na seŋ na d͡ʒʲe i d͡ʒʲe me ɖʐɨd͡ʒʲobiɲe ɨbʐaw na ha maɖa nɨna ge ha maɖa na bo-luko na seɲe ɖa ka na mɨɖ͡ʐaw ʈagʐe ɣusso go mɨɖ͡ʐaw ʈagʐe kalaibi kalaibi t͡ʃʲe ho holaime iɣim je sɨge kut͡ʂo ge ɨke je age kaku sɨna ɖaɲe mukʂo ʈagʐe í ʂɨʌew ze i sɨna ɖaɲe ʈagʐe í na ʃid͡ʒʲoɲe ɖad͡ʒʲe maʃifi ɖad͡ʐɨ d͡ʒʲe maɖad͡ʐɨfi sɨnɖaɲe i foaʌeɲe i nɨna a ʂɨʌew je sɨna veɖuw ɲed͡ʐɨ-no ʂɨʌewme sɨnɖa ʈagʐe jo saw aʂma ʈagʐeɲe ʂɨgʐɨ jo saw ze i t͡ʂombu í saʌe t͡ʂombu jo saw mukʂo kalaw mukʂo kalaw jo aʂma d͡ʐuʌiw d͡ʐuʌiw jo se t͡ʂombu t͡ʃʲeɲe ɲipet͡ʂow a se t͡ʂombu jo he kalaw kalaw í ɲipet͡ʂow he kalaw ɖu ɲuʂɨ pum ɲuʂɨ pum se i jo sat͡ʂow salt͡ʂot͡ʂowze mimsa d͡ʒʲe no age at͡ʂum jo sawze i gezavamoʂome iɲiɲi je gezavamo jo sawze samkʲo ze i no sa he mimsa ɖamd͡ʒʲe samkʲo je zebsaw nat͡ʃɨge gʐɨ ɖaɲe sawze i t͡ʂand͡ʒʲeɲe no aɲ t͡ʂand͡ʒʲe iɲiɲi je ɲit͡ʂow he ɖuw sesɨjo muhusa he se mukʂo d͡ʐuʌiw í ɲiw se t͡ʃʲeɲe i ɲiɲ umsow je d͡ʐuʌiwme he saɲe he aɲa salt͡ʂo salt͡ʂow na d͡ʒʲe he ɖuw heme se sɨgo ʈagʐe go sebabei sesjo

t͡ʂumʲod͡ʒʲolumma jow ɲeɳo ʂivʐiw a hed͡ʒʲe a t͡ʂuʈʂod͡ʒʲomme jalge ɖage it͡ʃi t͡ʂuwbi jow ɲeɳo ʂivʐiw a hed͡ʒʲe no sa t͡ʂand͡ʒʲe i ɲi i he he ʃipʲow i t͡ʂuwe aŋa na kew ɲi ɖulu a t͡ʂuwe t͡ʃʲeɖaɣa i me t͡ʂuid͡ʒʲome no kɨɲa ɖaŋhusaɖama mukʂom lumum lumum t͡ʃʲeɲe he ɲi aʂma ʂiɡʐi jo saʌew sejo i í he lumum t͡ʃʲeɲe i i ɲiɲ je lumum t͡ʃʲe ɲiw je haɖo ɲiwwo t͡ʃʲeho í law je nokʂiɲ na fowɣud͡ʐu ɲeʈʂi t͡ʃʲeɲe nokʂiɲ nat͡ʃi go lawme ɡʐi ɖaɲe ɡʐi ɖaɲe age ɲi he ʂaɲ-ɡibʐi ɲeʈʂi a lakuɲe mukʂo ɖ͡ʐuʌiw mukʂo kalaw i saw ɖ͡ʐuʌiw í laiɲe i ɖ͡ʐuʌiw ɖulu seɣa t͡ʂʂeʌe-meʌe i ɖa ʂikeɲe ano na muhu t͡ʂʂeʌe-meʌe ɖaɲe ʂiɲe ɲeʈʂi-huʈu í safum-miɲem peɲe ukʲow-uɲjow peɲe ɖ͡ʐuguw-ɖ͡ʐuʌiw d͡ʒʲe ʃʲoʈuko kunu ɖaɲe ahuge na ɲem bupu í ɲem ɣusso í ɲem t͡ʃʲeɲe ɖa ʂiw se muhu je ɖʐɨt͡ʂɨkʂaʌewɲe ɖ͡ʐuʌiw ɖʐɨt͡ʂɨkʂaʌewɲe ɖ͡ʐuɣa ɖa mayokebi he ɲeʈʂi í ɖ͡ʐu nɨna ɲit͡ʂobi ɖaʌe ɲeʈʂi í nɨna ɲiɖaɣa no apeme se lumum i lumumɲe ɲiɖaw haɖo i mim ɖamd͡ʒʲe i muhu veɖuw ʂiɲe sɨɖʐɨ go muhu fɨvo go je mim sɨna ʂiɲe he ɲeʈʂi í t͡ʃʲeʌe d͡ʒʲe meʌe d͡ʒʲe ana ɲeʈʂilu-huʈulu ɖ͡ʐusa a d͡ʒʲe sap͡ʂe-kiɣi d͡ʒʲe magagd͡ʒʲew kɨɲawa ahugeɣa fu ɖaɲe ʈumo ɖaɲe ʂiwbi sɨna ɖaɖamd͡ʒʲe se i í t͡ʃʲeʌe i meʌe ɖaɲe i ɣak͡ʂiɲe ɲeɖʐɨ-no i ʈawgʲew i he nɨna ɲi kɨnda ɣak͡ʂiwma sɨnambo i d͡ʒʲe mim ɖamd͡ʒʲe sɨna ɣak͡ʂiɲe t͡ʃʲeʌe ɖafiɲe meʌe ɖafiɲe na ana kuvu-miɣiɲe ana map͡ʂeɣigd͡ʒʲew maluɣigd͡ʒʲew ajod͡ʒʲe nɨna t͡ʂaɣa-laɣaɲe fu maɖafiw ʈumo maɖafiw ɲeʈʂi a d͡ʒʲe sɨna ɖa sɨna ɖa ʂikeɲe i madʒikulumɖawɣa t͡ʃʲeʌe-meʌe ge d͡ʒʲe na t͡ʃʲeɲe t͡ʃʲeʌe-meʌe ɣoɖamd͡ʒʲe lumum madʒikulu ɖ͡ʐusa d͡ʒʲe ɲu mazew muhu na dʒikeɣ ɣobamalo i dʒikuwɲe sesjo laʌe i ɲumɨsaw se t͡ʃʲeɲe se ɲusʈu se d͡ʒiɲe se sa a sɨnɖaɲe he ɲeʈʂi ɖew huʈu ɖewze sɨna ɖa ɖaɲe ʂiwme ʂikeʌewme sesɨjo i í ʂiw je age ɲuk͡ʂu na d͡ʒʲe ɖaŋhuʌeɲe rani rani t͡ʃʲe rani lumum lumum i ge ge d͡ʒʲe dʒikuʌew i kako ɖa maʂɨɖamd͡ʒʲe t͡ʂʂula ʂɨɖamd͡ʒʲe ahuge ɲi hago kako ɖad͡ʒʲo hago ɖ͡ʐuɖaŋhuɲ ge d͡ʒʲe dʒikuʌew inɖira ganɖi i ɖulu ɲeɳo ahuge ɖ͡ʐohalal ɖulu ɲeɳo sɨge sɨge d͡ʒʲe dʒiɲe ɲerpakaw kaʈulama sejo i ɲuwʂo mukʂo ɖuʈʂa í la dʒikeɲe sɨge ged͡ʒʲe sesɨjo he ol inɖia d͡ʒʲe nó ape se mukʂom lumum lumum t͡ʃʲeɲe i lumum t͡ʃʲe t͡ʃʲe aka t͡ʃʲe ʂiɣiw je haɖowo t͡ʃʲeho i he ol je d͡ʒʲe kaɣiʃiɣiʌeɲe ɖ͡ʐunɨna a jo d͡ʒʲe ɖ͡ʐumim a jo d͡ʒʲe age bupu no miɖ͡ʐɨ ɣusso no he ɖ͡ʐu ma kaɣiʃiɣiwme no se lumum se i mukʂom je i kaʃiɣiʌe sɨna ɖaɖaɣa í he d͡ʒʲe i kaɣiʃiɣiʌewbi kaɣiʃiʌeɲd͡ʒʲe i keahuw a d͡ʒʲe he a jo he he d͡ʒʲe i kuʌiʌewwa no ape se lumum i kuʌiʌe he aɣa ge ɣam ge la na ɖew ɖaɖaba sɨnda sɨna ɖaɲe í ʂiwze i sɨna ɖa ʂiwme sɨnda i jo saw d͡ʒʲe i ɨsaw i ɨsaw ɨsaw t͡ʂombu ɖʐɨt͡ʂɨkʂaʌeɖamd͡ʒʲe ja he i jo t͡ʂombu jo saʌew je he kalaw t͡ʃʲe ɲi he ɖusaw he í ʂiʌe je i i ɖ͡ʐuɲe d͡ʒʲe map͡ʂeɣiw ɖ͡ʐuɲed͡ʒʲe maluwbi ɖ͡ʐuguw-ɖ͡ʐuʌiw d͡ʒʲe u ɖa age miɖ͡ʐɨ ɣusso ge d͡ʒʲe ɖ͡ʐuguw-ɖ͡ʐuʌiw kaɣiʃiɲe t͡ʃʲeʌe ɖazeʌe meʌe ɖazeʌe ɲuk͡ʂu nut͡ʂo ge d͡ʒʲe sɨna ɖaɲe sɨna ɖa ʂiɖaɣa i i i ɖʐɨt͡ʂɨkʂaʌeɖamd͡ʒʲe ja ʈogd͡ʒʲe lumum t͡ʃʲe iɲiɲ ɖuʌew se sa a

ɖuwme sinɖa nó ʂiw a d͡ʒʲe jow he ɲeŋo ʂivʐiw a ʈʂulaʌe ʈʂuʈʂod͡ʒʲomme no nó ʂiw a d͡ʒʲe no d͡ʒʲe ha maʌi-maɖuw ʂiɖamd͡ʒʲe nó ape nó lumum ɖ͡ʐiʈʂikʂaʌe i ɖ͡ʐiʈʂikʂaʌew jo isaw d͡ʒʲe ɖ͡ʐiʈʂikʂaʈʂoʌe ijaɲ maɖ͡ʐilubi isaw ɖ͡ʐiʈʂikʂaʈʂoʌe ɖ͡ʐiʈʂikʂaʌe agi na bo he kalaw na bo aɲasa je od͡ʒʲe ɖ͡ʐi kubalu ɖ͡ʐiʈʂikʂaʌewɲe agi na sapʂesa ɖ͡ʐiʈʂikʂaʌe ʧʲeʌe d͡ʒʲe meʌe d͡ʒʲe ɖʐu maɖaʈʂobi ʧʲeʌe a meʌe a ɖuɖamd͡ʒʲe no ape ɖ͡ʐiʈʂikʂaʌe ɖamd͡ʒʲe muhu d͡ʒʲe ɖ͡ʐiʈʂikʂaʌeɖamd͡ʒʲe no no s je no d͡ʒʲe he kiɲa ʧʲeʌe ɖaima kiɲa meʌe ɖaima no suʌiɲe no goɖalu jaɣa no ha maʌimme no goɖalu ɲeŋoze he ʂaɲi-ɣibʐi ɲeʈʂi a d͡ʒʲe ʧʲeʌe ɖaɲe meʌe ɖaɲe no d͡ʒʲe naɖ͡ʐa je muhu naɖ͡ʐa je ʧʲeʌe-meʌe ɖaɲe ge ɲukʂu nuʈʂo ge d͡ʒʲe no d͡ʒʲe sina ɖaɲe ʂiwme ɖa ʂi no ja d͡ʒʲe jaɣa no ha maʌibi jaɣa no he od͡ʒʲe fuɣua jo mad͡ʒʲe od͡ʒʲe a kuɖabi a no ha ʧʲeʌe ha meʌe ɖafiʌeŋhubi agi na jaɣa apeɖabiɖaɣa kai jaɣa ɖʐo ɖabei ʧʲeʌe ɖʐo ɖabei meʌe ɖʐo ɖabei no jaɣa ɣiɖ͡ʐiw ɣod͡ʒʲomme ʧʲeɲe no he ɣiɖ͡ʐiw ɣowmme agi na na suʌibe ʧʲeɲe ja bo ɲukʂu ɖʐiɲ nuʈʂo ɖʐiɲ ahuge nuʈʂo ɖʐiɲ masuʌilu ɲukʂu ɖʐiɲ masuʌilu ge ɲi ɲi ʂii ɲeŋo ge ɲi suʌi ʂiʌew ʧʲeʌe d͡ʒʲe meʌe d͡ʒʲe ja bo makaɣifibi ja bo ɲi ɖuɖu mukʂoabi puŋu ɖʐu ɣoŋupʲu kunu ʃi d͡ʒʲe mazesibi ɲu d͡ʒʲe mazesibi ha maʌibi ja agi na kai kai ɖʐo ɖa ʂibei ɖʐo ɖa ɖobei ʧʲe jaɣa he i he he kea he zemɖoaʌew hebabei aɖe no no no kakuw a ʂaɲ-gibʐi ɲeʈʂi nó age gʐi ɖa lawbi no ape i lumum i isaw ʈʂombu í gʐi ɖa laiʈʂo ge nó ɲeʈʂi je miɣi no geme miɣi no gejo nó sige jo gʐiɖaɲe ʂipʲo ɲeʈʂi iɣame sigojo gʐiɖaɲe he ʂaɲ-gibʐi ɲeʈʂi a lakuʌe lakuʌe lakuɖaɣa no se sa a no d͡ʒʲe ɲi mimsa ɲi se ŋuɣuɖa nogo boɖaɣa ɲi muhu na ɖ͡ʐiɖamd͡ʒʲe ʧʲeʌe d͡ʒʲe ɲi ɖa ʂiʈʂow meʌe d͡ʒʲe ɲi ɖa ʂiʈʂowɣa se a ɖa ʂiʌewme ja ʂiʌiw na d͡ʒʲe he ɲi ʂimbo ʂiwe ɲi ɖombo ɖowe he zeɖ͡ʐiʌei heme no nó awu í ɲiɲ d͡ʒʲe miɣi miɖ͡ʐa ɲi awu d͡ʒʲe ʂipʲo ʧʲeʌe-meʌe ɖa ʂiw sige miɣi no ge d͡ʒʲe awu i ɖa ʂiʌewme sinɖa ʂiʌew nina i jo sijo saw je no age ʂaɲi-gibʐi natʃi ge kaw je he he se se se ʃipʲowze he ʈʂuʌei heme um sebabei nina a d͡ʒiku no no d͡ʒikud͡ʒʲomewe nina no ʈʂand͡ʒʲetʃi ge d͡ʒikud͡ʒʲoba sinɖa ba notʃi ge d͡ʒi ano ɲi ʈʂula kaʃiwbuwa no ɖʐed͡ʒʲoba ma ma ma no aʂma d͡ʒid͡ʒʲowa no kad͡ʒʲommewe ɣuɖ͡ʐow jo miɬim ma ʂipo beɣi ŋusiɖawa i ana ʃʲobo a lahiɲe anɖa pu-pu muhusa na kina ŋuima sina ŋubaiba í um umso na se ʃʲobo a lagʌeɲe ʃʲobo a laʌeɲe mi ana ana aʈʂoŋsa aɲa aʈʂoŋsa a ɖa lagʌeɲe ma ana aʈʂoŋsa a ɖa lagʌeɲe ana ɖa ana pʂid͡ʒʲob ge mi ʌad͡ʒʲobi ũ he ibo um inɖa ŋuwɖaw ɖaiwa ʈʂa aja magd͡ʒʲo ɖaiʂime ũ sinɖa ma apʂam ɲi suŋuwbi sinɖa ʧʲe ɖawbi miɬim ʧʲe ɖawbi sinɖa se no ʧʲe ɖawbi sinɖa ʂipo ana ana kigogʌeɲe he anɖa sinɖa miɬim i ʌawɲe se itʃi moʂa ama goŋo se itʃi ge kʂiŋiko fon ɖuwa a je itʃi ama itʃi a je itʃi i ma itʃi ma ɖew ud͡ʐu se ajogo a ɣowwa aja meaw ha ɖagd͡ʒʲowa ʂipo ba i bulu na d͡ʒʲe mayew ʈʂula jo ma ɖʐuɖ͡ʐewe ʧʲeiwa ʂi matʃʲa ha d͡ʒʲe maɖagd͡ʒʲoʂowa ha d͡ʒʲe

maɖagdʒʲoʂowa anɖaha ɨke anɖaha aja ba ʂɨpo ʂakʈʂɨʈʂɨɖawa ɨke ɨke ge ho ɖala se aɲe ʂakʈʂɨʈʂɨw moʂo ana ʈʂa ʈʂa ʃi ɖaha a anɖaha ba ma se anɖag seme e ha mʐangʲa ha mʐangʲa ha sangʲa ba ufu ge ɖagdʒʲowa ha ɖagɖa a ge kʂɨ aja ʃʲeg ʃʲeg lahua ʃʲeg ʂɨdʒʲe a ɖuwa ke e ʂɨdʒʲe ʂɨdʒʲe ʂɨdʒʲe kʂɨ kai ɨʂa se a kʂɨ lakumbei ho ho ʂɨ ɨdʒʲe he ɨkɨn ɨkɨnwa mola a ɖudʒʲoluba he ɖuwa kai ɣabi ɣabi hago hoiɖa jal ja se ge dʒʲe mahowa ma jal ʂɨ ɨdʒʲe a lahuawwa m aɖ afidʒʲow a m aɖ afidʒʲow a anɖa ma ɖuwa m aɖ afidʒʲow a nodʐam ba noma ba noma ja ba no ɖɨpʲoadʒʲo ɖaŋkoimewe mola ɨnɖa ɨnɖa oi ʈʂandʒʲea age ɖʐe ɣoha age age age ɖʐe ɣoha ba ba vʐo ge dʒi ba ɣabia ba he na ʂɨpo nagɖama aʈe ma kakuluba ũ i dʒʲe fowɖe ɖaŋhudʒʲoba nɨna a dʒikulaibi ʧʲeɲe se ɲi jow ɖʐo ha ɖaŋkoija hesa-helu no dʒidʒʲoba ma nobo anei ɨʃi jo kawbuwa ama ʈʂandʒʲe ba ha ɖaŋkoija mɨlɨm í ʈua he fulhu dʒʲofsɨ ɨfsɨ ʈʂandʒʲea kunu ɖʐe laha ɲi ɲe ɖa labo he iʧi je nobo maɣofidʒʲowa ũ meaw ʧʲegme udʒʲoɖuwa hoɣoɲɖaŋwa meaw meaw ʧʲew hobo se ge ɲi kɨna ʧʲeima mɨlɨm i ge he anɖa dʒʲoagdʒʲeba aja ama iʧi meaw meaw ɖʐutʃiwa ako nobo ɨga ɣamuaɲba se ʂɨpo kʂewɖaw ɖalabʲa meaw meaw ʧʲe kʂewɲe anʧʲeiwa ama ʈʂandʒʲe ba hoɣoɲɖama ʧʲe ba sage how ɖagdʒʲe neiʈo meaw ama ʈʂandʒʲe ʂɨpo ʈʂepʂo ɲukʂɨ ɖawe sinɖa no ʧʲeiwa ɖʐokʂɨ haɖa ɣoɲja ma no se ba ɲukʂu ɖaŋwa ʧʲa ba mim ane dʒʲe ɲiwa aja aja mɨɖʐɨɖu mɨɖʐɨɖu aja mɨɖʐɨɖu aja mɨɖʐɨɖu aja mɨɖʐɨɖu aja mɨɖʐɨɖu aja mɨɖʐɨɖu aja nɨna na i bɨho ʈʂɨgɖa ʈʂow ɖʐebõ aja no kaɣoɲ ɖaŋɖabi se ʂɨpo ʂɨziw mola age se i ɖaba ʈo age ʂɨ ɖumowe he na kɨɣaha he na udʒʲeba udʒʲeba ajaka ʂɨpo naw itʃigo law dʒidʒʲeba i ʈʂa ʈʂaɲe ʃi ɖʐeiwa no dʒʲe sine ʃɨg ɖʐewa ʃi ɖʐeha am ago ago ago ɨɖʐa go na aja u ɖabaha age age age age ma age age ufu ge ɖai ka e e age age age ɨla ge udʒʲeba udʒʲeba aja ɖe na ʈoge í ho ɣoʈʂoɖaba ɨjaɲ ma kai ɨdʒʲe ɲiwei age ʃʲeha hage howwe ʧʲe age ʂɨpo ʂɨɖawa ũ ʈʂandʒʲe ɣusso gʲe ʃʲedʒʲo ʧʲei ʃʲekedʒʲe ma ʃʲeke ũ ʈʂandʒʲea ɨnɖa ʃɨg ana ũ ana ba age madʒʲe ɖaaɖaw hoa he ʈʂuw udʒʲeba he i ha ɲiʂɨgʐiɲwa ɖʐɨasalaiba ɨkeʈʂɨ dʒʲe no dʒʲe age laiʂoa se no aɲa ʧʲeɲe no goa dʒidʒʲoba ma bitʃʲ ge umsoma mi foʌeɲe fulhu dʒʲofsɨ ʧʲa ma no ɖʐuɖʐewe ʧʲewa ama i no me ɖagdʒʲowa notʃi notʃi age nagɖawa age ɖʐu ɣodʒʲoma ɣobʲa ba ɣofidʒʲobuwa haʈʂɨa haʈʂɨa anɖaiwa i haŋowa ba dʒiwma meaw meaw sɨge ɖʐeg ʈaɣaw ba aɲea ɣeɲʈʂɨɖawa no na kakuidʒʲoba ũ ʈo je ʃʲofu kʂɨ je ʂɨ homoahibei sɨnɖa sabse uʈʂoɲi fo ba no ɖɨgajoma aja ba ʂɨpo mauɖawa hola ɨkeʈʂɨ kʂɨ ɖuwje ʂɨpo maubaba ɨkeʈʂɨ a ge kʂɨ kakɨʌebamme ẽ kʂɨ kakɨʌeɖawa ɨm í howge ʂɨ aɲ a ʈʂɨlaŋbaɖa no mahoɣoɲba age dʒʲe ʂɨdʒʲe ɨnɖa age ɣa ɨlgɨ a age a ɖuwa ɨmisa um ba ɖaŋhuwma he a ʂɨpo sudʒuŋɖama me ɖa ɣoɲɲa ma ɖai how how hawa ẽ name no bʲo laʌedʒʲomewe hage vege ɣuw dʒidʒʲowa am ʈʂow namedʒʲe hoi am ajo dʒiʌidʒʲobaba gaɲewei ẽ ẽ ẽ ẽ

um am ẽ am sɨna munu ɣoisʉɨme bulu t͡sʉaɖaw na hoɲe ɣuwe ẽ bulu ho maɣubammed͡ʒʲe bʲunuɣa ɖud͡ʒʲobaba ma ja t͡sʉamo ɖʐɨd͡ʒʲowa u hoɲe bulu mat͡sʉaw mat͡sʉaw na u ho ho ɣusewei ẽ bʲunuɣa t͡sʉa fumpem veɖut͡sʉow kulaibije fumpem t͡sʉaɖut͡sʉod͡ʒʲobaba ma sɨnɖaɖa ẽ ɖ͡ʐɨmʈ͡ʂɨɣɨɲiwbaba ma sɨnɖaɖa se ne i hoɲe ɣusewei bulu t͡sʉavomed͡ʒʲe maubi lɨhakɨʌibo mɨɲabi t͡sʉalabi mɨkʂaw ɖʐeŋbi ulhu na ɖabi ɲi mɨkʂaw ɖʐemoad͡ʒʲobabi je sɨnɖaɖa hoɲe ɣuse mɨʉɨm na zehu d͡ʒʲe ɖuŋ bulu-ʂɨɲi d͡ʒʲe ane ɖuŋd͡ʒʲobi ẽ mɨʉɨm na mɨɖ͡ʐɨw t͡ʃʲewwa se i ahu go na sɨnt͡ʃʲe ʈʂuiwa mɨʉɨm na mɨɖ͡ʐɨw t͡ʃʲeɲe sɨnɖaɖa lɨhakɨʌi mɨɲabi pʲe ɣu t͡sʉaɖamad͡ʒʲe hoɲe ɣu t͡sʉaw am ɨɲesa ɖamad͡ʒʲe bulu me me ʈoɖaba am sɨnababiʂɨme ɖ͡ʐaha pɨlha ɨba bamɖo na ʂɨpo t͡sʉawsababa ɨba balai ge ɨba balai ge fumpem t͡sʉawsafowbaba ɨba bawɲe he ɨkɨn munukɨʌewɲe a t͡sʉawsad͡ʒʲobaba se me uluŋko abo me t͡sʉamgʐɨw hamɖ͡ʐaw ʌad͡ʒʲo moma ẽ am aɲe ɖ͡ʐɨmʈ͡ʂɨɣɨɲiŋɖa moma am pʲeɖ͡ʐɨ-pʲemz̥o ʈʂɨ t͡sʉaw ma am ẽ am ahugo na peŋgɨrɨ ku t͡sʉawd͡ʒʲe t͡sʉawsa t͡ʃʲei moma ẽ labapʂa ɨɣa naɲe kuʂɨ t͡sʉaw ma t͡sʉawsa t͡ʃʲeiwa sɨnɖaɖa ɲi d͡ʒʲe t͡sʉapɨɲed͡ʒʲoɲe ve ɣupɨɲewba um age hulʂe ge fow ɖuwbaba ma fumpem je am me apelaiba not͡ʃi bʲo gulaiba ma am kad͡ʒʲoba ʈʂow ʈʂow apew ɣulaɖaba no ɲeʂɨ upu t͡sʉad͡ʒʲo apew ɣulaɖaba no nɨna aɲe ɖuw moma sɨnɖaɖa no bʲo guw ɣulaʌewba aɲe ɖuwwa ana ɣuʂɨ ɣuʂɨ kaad͡ʒʲoba ma ana ɣuʂɨ ɣuʂɨ bʲo guw kuw ɲi ɲeʂɨ upu ɖu moma ɲeʂɨ-ɲepʲe upu ɖuw ɲi bʲo guw no biʂa ɖ͡ʐawwa se aɲe ɖuwwa se sɨnɖaɖa bʲo guw ɣulaʌeɲe ɲi ɲeʂɨ ɲe upu ɖuw uwa t͡sʉad͡ʒʲowa se am a a ɲeʈ͡ʂɨ go ɲibo he bo ha mowa ʈʂula kʂuad͡ʒʲobaʌeme gʲoɣɨɖo gʲoɣɨɖo ɖaad͡ʒʲobaʌeme anɖaɲe hoi lake-laɣe a ku t͡sʉaʌe a suko suko t͡sʉabaɲeba am gɨɖ͡ʐabaɖabiʂɨme am ana ku t͡sʉad͡ʒʲoba ẽ age d͡ʒʲe ɲiba apew t͡sʉad͡ʒʲo ɣulabaɖaba he i kumʲod͡ʒʲobei am kai kai ɖ͡ʐumʲobei ɨke ɖud͡ʒʲowa asa asa age me ɖ͡ʐehuaha fumpem ɣuw d͡ʒibõ ẽ ẽ no d͡ʒʲe ba ɲe ge me ɖ͡ʐeʌi hogsed͡ʒʲowa age ɖ͡ʐebʲa how ʈo aʂma hulʂe ɨpʂa ge ɣuw d͡ʒibaɲeba ʈʂow asa he ɨpʂa a d͡ʒi ɣubaɲeba hulʂe ɨpʂa he ibabi ajo d͡ʒibaɲebawã ɣabo je d͡ʒʲe gaɲewe u ho aɖe age d͡ʒʲe fumpem ɖuŋwa ʈʂow a ɣubabaw he fumpem na ʂɨpo t͡sʉawsababiʌeme age jal haɲe ɖuʌe a d͡ʒʲe a ɖuwa he fumpem nama asa ahugo mukʂom ahugo ɲi bupe-ɲipe ʂɨʌeɖaw na sɨgomɖo t͡sʉa ʂɨɖabihod͡ʒʲe na ahuge mɨɲa ge ana fumpem na aʂma ava mat͡sʉahuw mɨɲa mɨɲa ge kakɨʌebai moma he fumpem je sɨnɖaɖa na he i ɣulaʌeɲe peŋgɨrɨ ku t͡sʉa aʂma gɨɣampu nad͡ʐa sejogo aʂma ɖ͡ʐaɣa aʂma ɖ͡ʐaɣa nad͡ʐa ma peŋgɨrɨ ku t͡sʉaɲe ɖa ʂɨbaɖaba sɨnɖaɖa jad͡ʒʲeku he ɲi t͡sʉaluibi he fumpem je mɨɲa mɨɲa kakɨʌebaiwa se he hubʲe jo ɖalaʌe i aʂma ʂɨpo hubʲe ɖ͡ʐɨ pʂɨɣi kuw munu ɣoimaɖawa wã um how bulu d͡ʒʲe t͡sʉaŋɖaʂɨme ẽ bʲunuɣa t͡sʉawma ana fumpem hoɖuwbamma am am fumpem ge ane zehu mɨɖ͡ʐɨ vew hoɖuwd͡ʒʲe ɖuglobaʂɨme am am se he ɨɲesaɖaluba wã bulu t͡sʉabiʂɨme mɨɲa aboje ɲeɖ͡ʐɨ me

ʂɨgbammedʒʲe aʂma ʌadʒʲobaba ma keadʒʲobaba i ai ʂɨpo upulo a munuɖabei asa fumpem nama se noke go na ʂɨpo ʦamgʐɨwa wã seɖamdʒʲe fumpem ane ɲedʑɨ-no a veɖuw mɨɲa ge ɲi ʦaw-ʈuw mapaɖa ɣusso ɲi fumpem je mɨɲa ge ʦaw-ʈuw mapaɖa he i u a kakɨʌeibaɖaʂobʲa ẽ ahugo na je he i ʦaɲe ɨʧʲa se sapʂe naje he i ʦaɲe ʂɨbaɖabije ɣu ɣuɲe ma sɨntʃʲe ɲi aŋkʂom na ʧuiwa ma ɲibo maɖaŋhu moma sɨnɖaɖa se lɨhakɨʌi dʒʲe ɲi he ɣu ʦaluije am no dʒʲe ɨʌa je peŋgɨrɨ ku ʦapɨɲedʒʲowa ʦawsaɖaʂime he fumpem je no dʒʲe ahua jo ʂɨpo ʦaɣoɲ veŋɖawa sɨnɖaɖa ʦadʒʲo ʦadʒʲoɲe vew se jow ba dʒi polaʌe ɣuw he dʒiɖaw he am he hulʂe ɨpʂa a uɖaʂime no no fumpem dʒʲe kʂɨ ɖʑɨ ɣulabaɖalubiʂa ba apew ɣulaɖamma ʧʂow nameʤʲe kabo guɖammedʒʲe ʧʂow ba apew ɣulaɖaʂoma ʈo ɨpʂa ge dʒʲe ʂɨpo ɖuɲe veɖuɖawa no mahohubʲa ba nɨna kɨɲa ɖuwwa ba ɲe ge aʈa aʈaa kai he bɨlɨ gaɲewe ɣabo mauhodʒʲe no he ɣabo i jal ʂɨpo kʂuʌiwbabi ma ambʲa asa he fumpem me ɣulaɖaw ba ɲe a ɣu ʦabaɲeba ku ʦa akoa ɲi fumpem ʦadʒʲomewe ʧʂow ɲe ge kamʲobõ ʧʂow ʧʂow maɖʐedʒʲo ʧʲeiwa i asa he gɨɖʐaw ɣulabaɖaba se ana ku ʦabaɲeba ʧʂegɨɖʐaʌeɲe ma udʒʲobaba he i je ha ɲiʂɨgʐɨɲ ɲiwje sɨge dʒʲe ɖɨga ɖa notʃi mamɖʐoadʒʲeba age dʒʲe ɖuŋwa sɨge bʲo uluŋgedʒʲe ɖuluba gɨɖʐaw ʧʂeawei no dʒʲe age mi me pʲevodʒʲowa he ba fumpem ɣɨʦsɨ a ɖʐɨɖaw no he mi a ɖʐumʲodʒʲommewe am ɨke ɲiwma ɣɨʦsɨ ɨke ɨke ɖʐɨa sɨ peʌe suko sukow ku ʦasabaɲeba haɲa ʧo lɨ lɨ lɨdʒidʒʲeadʒʲebi o lɨ lɨ lɨdʒidʒʲeadʒʲebi ʧʲew je ziɲ ziɲ ziɖʐɨʂuɲuadʒʲebi ziʤidʒʲew ʧʲeɲ ʧʲeɲ ʧʲeʂuɲua ʧʲeʂuɲuadʒʲebi se i maɖʑɨ ladʒʲebija ʧʲeme se i ʧo lɨ lɨ lɨdʒidʒʲew o lɨ lɨ lɨdʒidʒʲew jow jo no mazɨɖʐɨdʒʲobiɲe se í ʧʲewwa vobʐaw voluhu ʧʲome ʧʲobʐaɲ ʧʲewje no nɨna na hama ʧʃɨɣa a ɖɨge no ʧʃɨɣa je ɖafiaʌeɲe ɨbʐaw no se ʧʃɨɣa udʒʲo se í mapʂɨfiw ɨbʐaw no pʂɨmedʒʲe ɲimʦʂɨɲiw se í ʧʲewwa ʧʲekɨlɨw go vobʐaw voluhu ʧʲome ʧʲobʐaɲ ʧʲew ze i no ɨbʐaw no mapʂɨfiw se i ʧʲewmewe ʧʃɨɣa ɖaʌeɲe pʂɨdʒʲo je ɲimʦʂɨɲ se í ʧʲew um ʂɨzaɣe no ʌahuw no ʌaɖabiw í ɖʐufekɨʌewe ʧʲew ze ahuge hama a ɲu mau uɖamadʒʲe ahuge ʧʲeaɖabi se í ɖʐuzekɨʌeʦsowe zekɨʌemedʒʲe maudʒʲo se ɲu ze í dʒʲoahuwbi ze i zekɨʌeʦsow ɖaŋɲe se í ʧʲewwa ʂɨzaɣe no ʌaɖaw ɖʐufekɨʌeʦsowe ʧʲew ze se í ʧʲewmewe ẽ ẽ goɣufo hoʧʂow lu vew makuw je no hama a ɖadʒʲoɲe veɲe dʒiku ɖaw ze í maɖafiʌe maɖafiʌew se í goɣufo hoʧʂow dʒiku lu vew maku se í ʧʲewwa ẽ nɨna naɲe kema a je ɲu zeɣilaije me pʂeɣimbo veɖuw zeɣilaije ba ʈoɲi nambo ʈoɲi-ʂɨʧʂɨ nambo ɨse sefo iɣi ɣi foɖama ʧʲew ze nó ba kɨɲa ɖaŋhufoɲe nó ba kɨɲa bo-luko ʈa foɖa wõ se i í zew ɖaw zewwa se i ẽ zekɨlɨ laɲe zew ʃiʦsɨɖʐa makiw ʃilubu kiwe poʦsɨɖʐa makiw polubu kiwe ʧʲew ze nó ba veɖabija ʧʲemedʒʲe vebʲo-veɣow je umsow vese mila-miʧʂaw mavedʒʲo se í ʧʲewmewe ẽ ẽ udʐugo uʧʂo ɖaɲe ʦakegsalaje ze i dʐow ɖahi ʈukegsalaje dʐow ɖahi sinambo nɨna

na sɨna ɖ̪ʐ̪uɖ̪aweɲe tʃ͡ʃʲedʒ͡ʲo ba vebʲo-veɣow veɖ̪aja tʃ͡ʃʲemedʒ͡ʲe umsowtʃ͡ʃi ve ɣowɲe se i tʃ͡ʃʲew ʃi͡tʂ̪ɨɖ̪ʐ̪a makiw ʃilubu kiwe po͡tʂ̪ɨɖ̪ʐ̪a makiw polubu kiwe po͡tʂ̪ɨɖ̪ʐ̪a makiw polubu kiwe luɳ̪ud͡ʒʲo lumad͡ʒʲo se í tʃ͡ʃʲewwa se i awu anawa aʌoɣɨt͡ʂ̪ɨ ɲuwt͡ʂ̪ɨ ɲeʂɨ-ɲepʲe ɣɨbʲe ajo se i kaguaje ajaɲe mavet͡ʂ̪ow ɲuwɲe mavet͡ʂ̪ow ave vew veɖ̪uw ɖ̪ai nɨna na ho zed͡ʒʲo ze ba haɖ̪o sɨnɖ̪ãvo sɨna ɖ̪ʐ̪uɖ̪a se ɖ̪ʐ̪aha ge ba hu gaa hu t͡ʂ̪ɨ t͡ʂ̪a ɣiw ʃʲoɲi gaa ʃʲed̪ʐ̪ɨ mussu t͡ʂ̪a ɣiw tʃ͡ʃʲeje ba ɖ̪ʐ̪ɨame ba nɨna na hama a ɖ̪amed͡ʒʲe ba fuso-ɲiso se í ɲi ze lased͡ʒʲo ɲi tʃ͡ʃʲed͡ʒʲo se í tʃ͡ʃʲewwa fuhu sut͡ʂ̪o ʈomed͡ʒʲe aɖ̪ɨ ɣu t͡ʂ̪a ɣiw tʃ͡ʃʲew je se na ɲu akasa a kaʌiwbaba se d͡ʒʲe i bó ɣiɳ̪uno i bó veɳ̪uno tʃ͡ʃʲewbaba se i he aneiwa awu ɖ̪ʐ̪a ɖ̪aɣiɲe no mim lad͡ʒʲobi mim laku ɣoked͡ʒʲobi baɲ í no la ɣokeɖ̪abi baɲ í no la ɣokeɖ̪awje ɖ̪ʐ̪aha ge soboʂuʌuw baɲ ɖ̪ʐ̪ɨʈʂ̪ɨkʂ̪aʌemed͡ʒʲe se í tʃ͡ʃʲew ze kiɣipʂ̪ɨ ʈakʲo ʃʲolbo ʌiɲ ɣulo ʈakʲoɲe huɳ̪uko ʌiɲ mane ɖ̪ulu iʂɨ ɖ̪ulu sejo ɖ̪ʐ̪a d͡ʒiɣimbo mad͡ʒiɣifiw ɖ̪ʐ̪ɨʈʂ̪ɨkʂ̪aʌebad͡ʒʲew me koʂoambo ɖ̪aw se i awu se i tʃ͡ʃʲewwa se i ɨɖ̪ʐ̪aɣɨt͡ʂ̪ɨ ɲi kʂ̪ɨ ɨɖ̪ʐ̪a d͡ʒiɣiʌeɲe hama a je ɖ̪asuvʲuɣi laʌeɲe se i tʃ͡ʃʲed͡ʒʲo ajo ɲi kʂ̪ɨ ɨɖ̪ʐ̪a maɖ̪aɣid͡ʒʲobei tʃ͡ʃʲeme sut͡ʂ̪o huɖ̪ʐ̪ɨ bɖ̪ʐ̪aɣid͡ʒʲebei siʃʲe nolu bɖ̪ʐ̪awbei tʃ͡ʃʲe je awu ajo kʂ̪ɨ ɲi kʂ̪ɨ ɨɖ̪ʐ̪a maɖ̪aɣid͡ʒʲomme se i tʃ͡ʃʲewwa zikɨliw go maɖ̪ad͡ʒʲobi ʈakʲoɣiwbi bɖ̪ʐ̪aɣiwbi ẽ goliviɲ hu t͡ʂ̪ɨ ma mabow ɣipʲo pum pu fu mabow mu mɖ̪ʐ̪oɣ pom haɖ̪o tʃ͡ʃʲewo tʃ͡ʃʲeho no mim lad͡ʒʲoɲe ɨɖ̪ʐ̪a ɖ̪aɲe veɖ̪aw ze i mim ɣoked͡ʒʲo ɣokeɖ̪abi se i ɲi kʂ̪ɨɣɨt͡ʂ̪ɨ maɣokeɣifiw bɖ̪ʐ̪aɣiaɲe ge ɖ̪osɨɣa natʃ͡ʃi ge kaʈʂ̪ɨkʂ̪aʌe kad͡ʒʲebija tʃ͡ʃʲeme se í tʃ͡ʃʲewje hu t͡ʂ̪ɨ ɣipʲo pom golivi maɖ̪ad͡ʒʲebei pu fu mu mɖ̪ʐ̪oɣ pom golivi maɖ̪ad͡ʒʲebei tʃ͡ʃʲew no maɣokefisaw se i tʃ͡ʃʲewwa ɲi kʂ̪ɨ maɣokeɣifiw se í tʃ͡ʃʲewwa noɣufo ʈukʂ̪oɲ noɣufo mɨsaɲ tʃ͡ʃʲew ze noɣufo ʈukʂ̪oɲ ɲeɖ̪ʐ̪ɨ sɨge ʌi i sɨge ŋase age ʌi age ŋasaw je nɨna ɲi ba tʃ͡ʃʲegd͡ʒʲe ẽɲe tʃ͡ʃʲeg ɖ̪ɨgow nɨna a je ɖ̪ʐ̪eku nɨna itʃ͡ʃi ge tʃ͡ʃʲed͡ʒʲe sed͡ʒʲe ẽɲe tʃ͡ʃʲeg i tʃ͡ʃʲeɖ̪aw vew akasa a je mavew ɖ̪ɨge í tʃ͡ʃʲew d͡ʒʲe ɖ̪ʐ̪ɨ age í tʃ͡ʃʲew d͡ʒʲe ɖ̪ʐ̪ɨw nɨna se i se i tʃ͡ʃʲew je noɣufo ʈukʂ̪oɲ veɖ̪uw noɣufo mɨsaɲ veɖ̪uw ɲeɖ̪ʐ̪ɨ ɲeɖ̪ʐ̪ɨ sɨge ʌi sɨge ŋase age ʌi age ŋase tʃ͡ʃʲew je ba tʃ͡ʃʲew d͡ʒʲe ɖ̪ʐ̪ɨ no tʃ͡ʃʲew d͡ʒʲe ɖ̪ʐ̪ɨ i akasa a mavew ɖ̪aw sɨna nɨna na tʃ͡ʃʲewwa loɣã-loɣe tʃ͡ʃʲeɲe t͡ʂ̪akɨla-t͡ʂ̪akuluw se i tʃ͡ʃʲewwa bʲumt͡ʂ̪ɨ ɨzebla kʂ̪ɨ haɖ̪o lawo tʃ͡ʃʲew ze ba ɲu akasa a je tʃ͡ʃʲegʈʂ̪oʌeɲe ba ba tʃ͡ʃʲeʈʂ̪oʌe maɖ̪at͡ʂ̪oɲe tʃ͡ʃʲeɲe uʈʂ̪o a zeʈʂ̪ow ɲu kʂ̪ɨ ɲu akasa a je ɲu kʂ̪ɨ ziw se í bʲumt͡ʂ̪ɨ ɨzebla kʂ̪ɨ ɖ̪ama ba ana tʃ͡ʃʲew nɨna ɲi ma miɬaw ʈʂ̪uw ba d͡ʒʲe ba ba ɲu a ʈʂ̪ugʈʂ̪o se ɲu d͡ʒʲoagʈʂ̪oʌe ɲu uʈʂ̪o lakɨʌe tʃ͡ʃʲegʈʂ̪o sɨnɖ̪aw se í bʲumt͡ʂ̪ɨ ɨzebla kʂ̪ɨ haɖ̪o ɖ̪awo ɖ̪ʐ̪uɖ̪aweiɲe sɨna tʃ͡ʃʲewwa miɬaw ʈʂ̪uw í tʃ͡ʃʲewba se suɣu hama a no gʐ̪ɨ suɣu ɖ̪aʈʂ̪oaɲe ɖ̪aahuwɲe nɨna ɣaɖ̪ʐ̪ɨ na kew na d͡ʒi keɣiɲe se i suɣu ɖ̪ʐ̪ahuw gʐ̪ɨ ɖ̪ʐ̪ahuw tʃ͡ʃʲew awu suɣu ɖ̪ʐ̪ahuw tʃ͡ʃʲew ze se sé hama ɖ̪aʈʂ̪u ɖ̪aw se í se ɨbo suɣu ɖ̪ʐ̪ahuw hama a fuɲ ɖ̪a voɲ ɖ̪amad͡ʒʲe ɖ̪ʐ̪ɨaʌeɲe ɖ̪ʐ̪ɨʌeɲe jow jo no se ɲu se i ɲid͡ʒʲobi mane i ulu gɨɖ̪ʐ̪aw sɨna maɖ̪ʐ̪ɨhud͡ʒʲobi se i kefʂ̪ɨ suɖ̪ʐ̪uw hu kiama ɖ̪ad͡ʒʲebi mi foama ɖ̪ad͡ʒʲemme jow jo

se i ɖ͡ʐuvebei sɨna ɖ͡ʐuɖabeiɲe sɨna t͡ʃʲewwa g͡ʐɨ suɣu suɣu ɖalai ze ɖ͡ʑa ɖ͡ʑahuw se i t͡ʃʲew suɣu ɖ͡ʑaw í se i ba ɖ͡ʐuima a ane ha p͡ʂɨdʒʲe ba ɖ͡ʐɨse ha t͡ʃʲed͡ʒʲe ba í ane ʈuno-ʂuzuɲe ɖa ʈuno-ʂuzu ɖa ɖa ɖaɲ ɖaɲ ɖaɲ ɖaɲʌeɲe ɖaʂuɲuahuw ɖ͡ʐɨʂuɲuad͡ʒʲebi se i no maɖ͡ʐɨd͡ʒʲobi t͡ʃʲew ze gɨɖ͡ʑɨ ɨʂɨ ʂɨd͡ʒid͡ʒʲema ɖad͡ʒʲemme aɖ͡ʐɨd͡ʒʲobi í ajo maɖ͡ʐɨd͡ʒʲobi ajo je ɖ͡ʐɨʂuɲuaɖabi se í t͡ʃʲew se gɨɖ͡ʑɨ ɨʂɨ ʂɨd͡ʒid͡ʒʲew jow jo ɣa no gɨɖ͡ʑɨ ɨʂɨ ʂɨd͡ʒid͡ʒʲewbei maɖ͡ʐɨd͡ʒʲobei se i t͡ʃʲewwa kunnuɲ kʂɨŋko ɲekʂɨ ɣa p͡ʂaɲɲe t͡ʃʲew je sapʂe ɲi ʈo nɨna u nugo na zɨwlai se se na t͡ʃʲeɣilai se se no ɲu je lakɨʌeʌeɲe no ʃimsaw ɲumsaw nó lamʲovoɲe nó lakɨʌew ze no na kʂɨŋko ze ɖ͡ʐemʲovomed͡ʒʲe sap͡ʂe no gaahu sap͡ʂe nó ɖ͡ʐud͡ʒʲe zewsa ɖ͡ʐud͡ʒʲe t͡ʃʲewsa sap͡ʂe no nugo naɣɨt͡ʂɨbo mazeɣifid͡ʒʲobi sap͡ʂe í zɨnawsa zɨw se í zɨnawsa zew se í kunnuɲ kʂɨmko je ɲekʂɨ ɣap͡ʂaɲɲe t͡ʃʲew se í t͡ʃʲewwa sap͡ʂe ɲí t͡ʃʲewwa ge gamʲovoɲe um awu ze ɣusobo ve͡ʈʂut͡ʂoi aɲ ze paʂize ve͡ʈʂu he ɲi saw na ɲi sam na awu ze awu í pʂɨt͡ʂad͡ʐɨw aɲ í ʂɨmz̧od͡ʐɨw mad͡ʑɨʌeɲe awu í t͡ʂat͡ʂoɲe aɲ í t͡ʂat͡ʂoɲeɲe ze ɖai nɨna na se i awu na zɨmzɨkʲoi nɨna t͡ʃʲewwa agɨ na zɨmzɨkʲohi moma kagua na ma magʲed͡ʒʲo fu gʲelahahi mat͡ʂad͡ʒʲo fu gʲelahahi ɖaw se í awu ze ɣusobo ve haɖo t͡ʂuivo aɲ je paʂize ve haɖo t͡ʂuivo mad͡ʐɨw zew mad͡ʑɨw nɨlvo mavew ẽ fuʈut͡ʃʲem kiɣig͡z̧o sakɨʌew ɣolbufuʈum kiɣit͡ʂɨ saɲ haɖo t͡ʃʲewo t͡ʃʲehoʌe awu ɲi sa he ut͡ʂoɲiw saɲe awu ze t͡ʂat͡ʂoɲe veɖuw awu ze ɖ͡ʐeɲe gɨt͡ʂo aɲ í gɨt͡ʂoi se se saw se sam í zɨkɨlɨw zɨw ze ba fuʈut͡ʃʲem kiɣig͡z̧o sakɨʌema ɖaɖamme awu t͡ʂat͡ʂod͡ʒʲo ɖai ɣolbufuʈum kiɣit͡ʂɨ sakɨʌe aɲ í gɨt͡ʂoi aɲ í t͡ʂat͡ʂod͡ʒʲo ɖai t͡ʃʲew zɨkɨlɨw zɨwwa saw ut͡ʂoɲiw sad͡ʒʲew saw na zɨd͡ʐɨw zɨwmewe na zɨw ha se i na se na t͡ʃʲed͡ʒʲo ze fuʈut͡ʃʲem kiɣig͡z̧o sakɨʌeɲ ɣolbufuʈum kiɣit͡ʂɨ sakɨʌeɲ od͡ʑumsa kʂukʲo saɲɲe ana t͡ʃʲewwa vɨɲ fot͡ʂa bz̧aw d͡ʒiɣi fot͡ʂa bz̧aw t͡ʃʲewwa je bosa ne ɲi bosa nema ɲi no sam jo ka saw no ama jo ka saw no ɲum jo ka saw na na bosabi na t͡ʃʲed͡ʒʲo je vɨɲ fot͡ʂabz̧aw d͡ʒiɣi fot͡ʂabz̧aw no se zew t͡ʃʲew mad͡ʑɨw kagua bosa humo na ape awu mahow mahosɨw je ape hopʂeɣit͡ʂo aɲ awu ze hopʂeɣit͡ʂoi na na t͡ʃʲe lusuvʲuɲe ba kema lusuvʲu zɨd͡ʒʲow ɖuija t͡ʃʲemed͡ʒʲe vɨɲ fot͡ʂabz̧aw no d͡ʒiɣi fot͡ʂabz̧aw no ba kʂɨpʲobz̧aw ba bá lɨbabz̧aw ba t͡ʃʲeɲe lusuvʲulai sɨna t͡ʃʲeɲe t͡ʃʲemud͡ʒʲomewe se i ma zew mad͡ʑɨw ɖalaija t͡ʃʲemed͡ʒʲe bosa humo apʲe awu mahosɨw ɖaɲe balu ge ɖuhu ɖa nó nud͡ʑo nó ʂɨ nó muɲe vehoʌe nó ana maho͡t͡ʂow he ane magõ͡t͡ʂow ze ɖamed͡ʒʲeɲe vew ze ba lusuvʲumed͡ʒʲe he kʂɨpʲo lɨbabz̧awsa ba t͡ʃʲeɲe t͡ʃʲemud͡ʒʲo ẽ bosaw na lusuvʲulaʌeɲe ba nó ʈo sɨta-sɨme nambo ɨ͡t͡ʂɨ pʂɨ ɖ͡ʐu lugod͡ʒʲowaɲe t͡ʃʲeɲ t͡ʃʲemud͡ʒʲomewe se i t͡ʃʲemuw ɨ͡t͡ʂɨ apʲe awu mahosɨlaimed͡ʒʲe ẽ se uha ke mɨɲeaʌeɲe d͡ʒ͡ʒɨna-mɨ͡tɨ ɣoabaɖabiw na t͡ʃʲed͡ʒʲo ze ho awu zekɨlɨw go zɨd͡ʒʲo ze puʈu ɖ͡ʐu ja gu ja gu ɣoʈupʲu kunnu ja ɣɨ ja ɣɨ t͡ʃʲew ze kew kem uwa keaɲe d͡ʒ͡ʒɨd͡ʒʲobi ɨɲi kuaɖaw na se na t͡ʃʲewmewe zɨkɨlɨw go ɣoʈupʲu kunnu ja ɣɨ ja ɣɨ awu ʂɨw ʈud͡ʒʲew

ʂɨw ɲiɣew tʃʲew ze sapʂe hamaʌiaha saw dʒʲe ɲiw sam dʒʲe ɲiw iɲi upo dʒʲe hamaʌiahubiw maɖaɣifiw sɨne ʌaɖaw ná ʂɨw ʈudʒʲew ʂɨw ɲiɣew tʃʲewwa ʈo baki sadʒʲewɲe bapʲe ɣɨvam na kʂɨmbo se na ʂɨw ʈudʒʲew ʂɨw ɲiɣew tʃʲewwa hu ná muʈʂow ʈʂɨ na ɣimiw tʃʲew ze muhu akaw awu a aɲ a se na kʂɨ na kʂɨ sa kʂɨ ɲibiw akasabʲo-akasaɣjo sa ve ɖaw se í hu ná muʈʂow ʈʂɨ ná ɣimiw ʈʂokʂɨɣe hu gudʐuw tʃʲewa akasabʲo-akasaɣjo agɨ a sakɨʌeababi i sejo masaʌebi ʃimiɣi ɖɨgʐɨw kɨʂɨ paw je nɨna nádʐɨ nálu ge mau sɨna vew nɨna ɨʃì mau ʃì piw se ɖʐaha saɣambo age ɖʐekudʒʲoɖala je ɲitʃì ge ɖʐedʒʲo se ɲe ge ɖʐedʒʲo ɖuw ze kagua ná ʃì mauja tʃʲeme se i ʃimiɣi pidʒʲo ɖaw ze age ɲe age ɲe go nɨna ɖʐu ɖamdʒʲe agɨ na ɖamdʒʲe sasovaveɲe ɖadʒʲowa se í ʃimiɣi piw tʃʲewa se nɨna ze i ɨʃì mau ɨdʐɨ ulu mau ɨdʐɨ ulu mau ɨdʐɨ ulu mauma se na tʃʲewwa sejo na kɨʂɨ tʃʲewbamedʒʲe se kagua ɨɲi mau i nɨna ná ʈʂadʒʲew ge hobammedʒʲe se ulu nakɨʌelaha aɲe paw aɲe agɨ ɨɲesa salai je ná sa na apu ʈuw ge hohise agɨ ze uwa luvu ɖa tʃʲe hogma howsaɖaɲe veɲe tʃʲew je i je u vedʒʲoʂo se ɨɲi je mauɲe i kɨʂɨ ɲeɖʐɨ-no kɨʂɨ tʃʲewa awu vew ʈuɣu-ʈumo kɨʂɨ ɖuʈʂɨdʒʲoʂowa se mau kɨʂɨ fuɲi ʈakew kɨʂɨ uʈʂo ɖudʒʲo bo ʈakew kɨʂɨ uʈʂo ɖudʒʲo he ʐaɣ muɣ ɖakɨʌew gaɣɨzɨ se í kɨʂɨ uʈʂo ɖudʒʲo sejo mau fow kɨʂɨbabi bó he nɨna ʈʂai je he i kɨʂɨ mau se i ʈʂohom ʈɨɣasam ʈɨɣasam ʈʂohom i kɨʂɨ ze kɨʂɨ ɨʈʂɨ ze i ba i jo ʈɨɣasam ʈʂohom tʃʲeɲe se kɨʂɨ ɨʈʂɨmewe se ɖʐoliʈʂo awu fum ge ɲi soboʂuʌuw ɖʐɨʈʂɨkʂaʌeɖamadʒʲe ba he ʈʂuʌei he i ba he i ʈʂuʌei je ba fum bá fum go kakɨʌeʌise na dʒʲe u ʈʂudʐɨidʒʲo ɖase sejo ɖʐo he ɖai he i ɖʐuguw-ɖʐuʌiw na dʒʲe he ɲu he í ɖʐɨ laɲe na sa na agɨ fum kakɨʌeʌii na dʒʲe ɲi ɲu í ɣusso no ɲu í madʒʲoadʒʲo bʐɨga jo nó ɲu í madʒʲoadʒʲo bamiʃì ʈʂumi ɲu mamoaʌedʒʲo se í ʈʂuiʌemewe ba dʒʲe ɖʐɨ la na dʒʲe sɨna ʈʂuidʒʲo ɖase wei jow ɲeʈo ʂɨvʐɨw a he ʈʂui hemewe bawu ɲimaɣugʐu dʒʲe ɲubʲu bɨɖʐɨw no he ʈʂuʌei hemewe bamiʃì mukʲo ʌiɖa ʈʂumi ɲu mukʲoɖa no bamiʃì maʈʂuʈʂuvo ʈʂumi ɲu maʈʂuʈʂuvoɖa no jow he bamiʃì he í ɲeʈo ʂɨvʐɨwhu a no he ʈʂuɲe ɖʐɨsɨvo ladʒʲo no sɨvo laɲe he ʈʂui hemewe kai fo dʒʲe maŋodʒʲo dʐu dʒʲe maŋodʒʲomewe awu ba dʒʲe fodʒʲe madʐudʒʲome ŋo dʒʲe maŋodʒʲome kai sebabei awa he aʂima ahua no ba nó aʂima ɣusso go zekɨliw me ʈʂuɖaw se i ma nobó maɖaŋhubi ũ sɨnɖaɖa se i ha ɲu ha ɲu je ha tʃʲewma se i se zedʐɨɖaw na ma ba se na me ʈʂuimedʒʲe um he ahua ge ba ʈʂuɖaw je ʈʂo lɨ lɨ lɨdʒidʒʲeadʒʲebi o lɨ lɨ lɨdʒidʒʲeadʒʲebi tʃʲew se i ha je tʃʲewwa sejo ma sejo a je aʂima ba nó a ʈʂuɖaluje vobʐaw voluhu tʃʲome tʃʲobʐaɲ tʃʲewje se i ha je tʃʲewwa o tʃʲiɣa ɖaɲ ɖaɲʌe mapʂɨlofiʈʂow se i o se í tʃʲewma õ uɖaʂime se i sejo a je ʂɨzɣe no ʌaɖaw ɖʐufekɨʌeʈʂowe tʃʲemedʒʲe ahuge ɨme zefiaɖabi se í ɖʐuzekɨʌeʈʂowe uɖaʂime name sejo a je goɣufo hoʈʂow lu vew makuw se i je sejo ʈoɲi-ʂɨʈʂɨ ɨse sembo se

foŋɖama se i je zewma se i ana zekɨlɨ laʌe sejo a je ʃɨʈʂɨɖʐa makiw ʃilubu ki la poʈʂɨɖʐa makiw polubu ki la ʧʲew je aʂima ɖʐow ɖaɖamdʒʲe umsow sina ɖa law í se kagua na bó miɬaw miɬʂaw ɖa uɖaʂime sejo a je hu gaa hu ʈʂi ʈʂa ɣiw ʃʲoŋni gaa ʃʲedʐɻ mussu ʈʂa ɣiw sina je se he aʂima fuhu suʈʂo ʈʂame aɖɨ ɣu ʈʂa ɣiw ʧʲe se i dʒʲe se ibamma se i dʒʲe se ibaba fuhu suʈʂo ʈomedʒʲe aɖɨ ɣu ʈʂa ɣiw ũ bʲu pimedʒʲe mufu misɨ ʈʂa ɣiw ɖʐɨwsaɖaʂime sejo ahua je kiɣipʂi ʈakʲo ʃʲolbo ʌiɲeme ʧʲew na je sesijo ma suʈʂo huɖʐɨ bʐawbei suʈʂo huɖʐɨ bʐawbei sejo sɨʃʲe nolu bʐawbi bʐawbei ʧʲeije ɨdʐa ana se í ʧʲewmma sejo a je hu ʈʂi ɣipʲo pom goliviɲ ʧʲeije goliviɲ ũ se i kɨntʃʲewwa maʈlab ba la ɣokeɲɖamadʒʲe maɣokeɖʐow kaʈʂikʂaʌeʈʂow sejo a je noɣufo ʈukʂoɲ noɣufo misaɲ ʧʲewje i nɨna a ɨdʐa maɖaw ɨdʐa ẽ ẽ ʧʲeg age ɨdʐa dʒʲe ẽ ẽ ʧʲeg sina ũ se í noɣufo ʈukʂoɲ misaɲ ʧʲew sejo a je he bʲumʈʂi ɨzebla giɖama ʧʲew je miɬaw ʈʂuw miɬaw ʈʂuw í ʧʲeɖaba wã sejo kefʂi suɖʐuw hu kiadʒʲebi ʧʲewje suɣu ɖʐaw í sejo kai jow jo ba gɨɖʐɨ ɨʂi ʂɨdʒidʒʲewbei ʧʲeme je kɨntʃʲewwa se í ɖʐɨʂuɲuaʌebi sejo kunnuɲ kʂɨŋko a ɲekʂɨ ɣa pʂa law ʧʲemedʒʲe ɣa aʂima nugo na umko ge ɖʐukamʲovowe se í ʧʲeɖaba wõ name awu je ɣusobow veʈʂuw aɲ je paʂɨze veʈʂu ʧʲemedʒʲe je awu na aɲ na idʒʲeɖ maɖʐɨw zew maɖʐɨw se aʂima fuʈutʃʲem kiɣigʐo sakɨʌeɲ sejo ɣolbufuʈum kiɣiʈʂɨ sakɨʌeɲ agɨ matʃɨɲiw sakɨʌeɖaw na sejo se na kɨɲa tʃʲewma ʧʲe hopɨɲeha se ɣolbufuʈum se ha ha ʧʲeahuw agɨ matʃɨɲiw sakɨʌe ɖaw na sejo a je viɲ foʈʂa bʐaw dʒiɣi foʈʂa bʐaw se i ha je ʧʲewwa bosaw na asɨ na bosaw ná ʧʲemuw sejo kew kew ná kew kew na ʧʲew je kɨna ʧʲewʌe kew ana sɨpo keaɖaw ná puʈu ɖʐu ja gu ja gu sejo ɣoʈupʲu kunnu ja ɣɨ ja ɣɨ sejo a je ʂiw ʈudʒʲew ʂiw ɲiɣew ʧʲew je kew ana aɲe keaʌeɲe ana saw sam ɲiw sejogo hu ná muʈʂow ʈʂɨ ná ɣimiw nɨna agɨ a sakɨʌe sejo ʃimiɣi ʃimiɣi ɖɨgʐɨw sejo go kɨʂɨ paw se na je sɨgo uʈʂo go nɨna ɖʐekug ɨʃi mau maʈlab ba nó ahua ʈʂuɖaw je bó he apʲew ɖʐɨ ladʒʲeba kai name i aʈʂu nonibamma aŋkʂomʲa se veʈʂɨje i hameʂa sina ʧʲewbamma sinɖaɖa i lɨhakɨʌidʒʲe veʈʂɨ ʧʲe maseʈʂɨfisawbi sina he aɲ zewmma nakʂɨ ɨdʐa ɖaɣimaɖawa um ẽ jow jow ɲeʈo ʂɨvʐɨw a ahuge ape ʂɨw awu ʂɨwjo kɨnaɖa ɲeɖʐɨ-no ɨɲagojo busulu awu í ɖadʐɨʌew gʐɨ ɖa kiɣi ʈʂuɲe kɨna ɖawma se í agɨ na ɖʐɨɖaɣa se í me ʈʂudʒʲo se fo se í jow ɲeʈo ʂɨvʐɨw a ʈʂudʒʲoɲe saw fo sam fo kɨna veɖuw ʂɨvʐɨw ʂɨvʐɨm ʧʲeɲe ʈʂudʒʲoɲe ʈʂudʒʲoɲe he ʈʂulai hemme ɖʐɨvowei ahuge no nó ʂiɖa a agɨ mimsa kʂɨ ɖuwze a ʧʲeɲe nugowze kiɣimʲe í ɲiɲje gʲezãvamo seʂo ɲi aʈʂumɲe aŋasage ʈʂuɖa aʈʂumɲe ʧʲe í ɨniɲ maɣukʂuwbi aʈʂum aʈʂum ʧʲe ɣukʂuw nakʂɨ ɨjaw í ɖulu sɨge ʈo mukʂo baʈʂaw sakʈʂa ape ʂɨw awu ʂɨw ɨʈʂɨ ʧʲeɲe idʒʲe sam a ɖʐɨʈʂowe ɨsawze sɨpa í laidʒʲome sɨntʃʲe pʂɨŋuɖʐuɖaɣa na muko dʒɨɲe ɖʐɨ na mukofow no na mukofow ʧʲeɲe saw fo sam fo ɨʈʂɨje ʈʂuɲe ɖaɣiwje i ɨjaw ɖulu ɲeʈoje

na aŋasa na mimsa na ɖ͡ʒɨijeɣa kaɲema ʧ͡ʃe ɖ͡ʒɨije makaɲe ʧ͡ʃe se mukʂo baʧʂaw ze ɖaŋɖaɣa na fu ʃi fu ʃiʌeɲe se fuje ʃiʌe g͡ʒɨ ʧʂugʌe fuje ʃiʌe se ɨjawboɣa fu ʃiw sesɨjo ɲegi ʂɨg͡ʒɨ a ibo usso naɖabi usso nawɲe ɲegi ʂɨg͡ʒɨ a fu ʃiwjo ɖ͡ʒɨʧʂɨkʂaʌewbi ɖ͡ʒɨʧʂɨkʂaʌe sesɨjo od͡ʒe kɨlɨm í ɨjaw ɖuluje aʂma i kako ɖawje i ɖ͡ʒɨ ŋɨbalu se a ɨjaw ɖ͡ʒɨʧʂɨkʂaʌe ɖ͡ʒɨʧʂɨkʂaʌew sejo i kuwɲebo nad͡ʒe mimsa nugowd͡ʒebi laɲebi ʧ͡ʃe na aʂma ʧ͡ʃekuʧʂoɖabiɖaɣa aŋasajebo makaɲe ʧ͡ʃeɖa na meʌe g͡ʒuɲe kew na ɖ͡ʒɨgɨd͡ʒe ɖ͡ʒɨgɨd͡ʒehoʌe mukʂo aʈuɣam na mukʂo labi na mukʂo a mukʂo ɖuʧʂa na kew kew d͡ʒikeɣi ɖ͡ʒɨ ɖ͡ʒɨgɨd͡ʒehoʌe na ɖ͡ʒɨɣibojeɣa kɨɲa ɖ͡ʒɨima ʃ͡ʒoʧʂɨ kunnu veɖuw ɖahaʧʂɨʌe had͡ʒe maʧ͡ʃe had͡ʒe mazew ɖawɲe baʧʂu nonibaba í ɲiɲ je kɨlɨmʂowa se í e ɣukʂuw aŋasage ɨjaw i aʂma í saw ʧ͡ʃeɲe ʧ͡ʃewbuwa ɨɲiɲimsowje kɨlɨm ẽ fu ɨjaw ɖulu aŋasage mukʂo baʧʂawjo ze fu ʃi ʧʂahuwba sɨnɖa ɨjawd͡ʒe ɖ͡ʒɨʧʂɨkʂaʌeɲe kuwɲe na lad͡ʒobi sɨnʧ͡ʃe se age ibo makaɲe i kako ɖad͡ʒoʂo sɨnʧ͡ʃe ɖawɲe se no kew na bakeɣ kai kew ɖ͡ʒod͡ʒɨ no ʧ͡ʃebo mad͡ʒɨme ʧ͡ʃe ɨjaki sɨnam na ɨjaki na mukʂo na bakeɣiɲe na meʌe ɣokeɲe ɖ͡ʒɨbanɖaɣa had͡ʒe maʧ͡ʃe maɖad͡ʒo ʧ͡ʃe ha maɖaŋhuʌe age ɨjaki ba sakʧʂa naʧ͡ʃige kap ʲeɲeʂɨme ʈo bawd͡ʒe se gaagɖaʂo ʧ͡ʃe ʧʂasɨɣa ʈog se age akia no no ɖaw no aʂma no ɖad͡ʒ ʲeʌea ʧ͡ʃemed͡ʒ ʲe ɖad͡ʒ ʲeʌea ʧ͡ʃemed͡ʒ ʲe kaɲebia no kamd͡ʒe maɖasɨ na ɖa bɨgeɲɖa kaɲebia sejo no ɖad͡ʒ ʲeʌea ʧ͡ʃeme no kako ɖap ʲeɲeʂɨme awud͡ʒe se gaaɖaʂo id͡ʒe se ʈog sɨnɖa sɨnɖawɲe go ɨjaki sɨnam ʧ͡ʃe ɖ͡ʒokʂɨ saɲeɣje ʧʂombu í ɖ͡ʒɨwje ɖ͡ʒokʂɨ ʧʂasɨɣa ʈowe ʧ͡ʃe ɖ͡ʒɨwma mamulad͡ʒo ufo ana ʧ͡ʃe ana ʧ͡ʃeɣiʌe mukʂo aʈuɣam na ɖ͡ʒɨ ma aki kabala mimsabo ʧ͡ʃe mimsaʂowa nod͡ʒe kako ɖawbi ɖ͡ʒo kɨɲa ʧ͡ʃeɖamd͡ʒe no maɖ͡ʒɨd͡ʒ ʲome sɨnʧ͡ʃ ʲewɲe zeɣ zeɣʌe mukʂo aʈuɣam kai nawa ʧʂo lɨ lɨ lɨd͡ʒid͡ʒ ʲead͡ʒ ʲebe o lɨ lɨ lɨd͡ʒid͡ʒ ʲead͡ʒ ʲebe se a ʧʂabe hage zed͡ʒ ʲo ɨʂɨ ɲibi hage ʧ͡ʃed͡ʒ ʲo ɨʂɨ ɲibi sɨna ʧ͡ʃe ʧʂaʧʂoʌeɲe ʧʂow ɨɲum í aʧʂum í ɖɨɣbow ʧ͡ʃe iboɣa ana ʧʂɨsaw-mɨɣaw veɖuw muhusa veɖuw ɨʧʂɨjo ahuge muhusa sad͡ʒ ʲoɲe ɖaɖawje ɲeɖ͡ʒɨ-no na mimsa puloʌiɣibaɖaw se veʧʂasad͡ʒ ʲe aŋeɲasa a ɨjasɨ natʃ͡ʃige d͡ʒi ɨɲed͡ʒ ʲe howsa a ɖa ʧ͡ʃe ɨjaki ɖuʧʂaɲe ɨjaʌo paɣiw nakʂɨ sula kɨʌi ɖ͡ʒɨgd͡ʒ ʲoba uɣa matʃ͡ʃew sɨnʧ͡ʃe ɖawɲe aŋasabo age ɖ͡ʒeg age ɖ͡ʒeg ɖ͡ʒod͡ʒ ʲe no kʂɨd͡ʒ ʲowa veʧʂasa ʈahula id͡ʒ ʲe ɲiguɖu ɖa i sɨna ʧ͡ʃew ana muhusa veɖuw veʧʂɨ ʧ͡ʃew ana ɲu zewd͡ʒ ʲe muhu veɖuw zew i aŋasajo sɨna na ɲiguɖu ze ʧʂɨlad͡ʒ ʲo ɖawɲe ɖ͡ʒeʧʂɨkʂaʌe se na í seŋboɣa maseʧʂɨfi ma maseʧʂɨfiw ɖawɲe na seʂuɲoaʌebi baɖ͡ʒɨ sɨɲaje nakʂɨ nakʂɨ me ɣeɖaw ʈo ʈo aŋasa aʧʂum age bala age bala ɲikʂɨ ʧ͡ʃeime ʧ͡ʃea ʧ͡ʃewɲe nakʂɨ ʧ͡ʃewɲe sejo kaku aʌo ʧ͡ʃi ɖ͡ʒɨd͡ʒ ʲoboze ba haɖo ɣe ɖ͡ʒewo ʧ͡ʃe naluv ʲoʧʂo nó kɨʌi ɖ͡ʒɨd͡ʒ ʲo ʧ͡ʃefume nod͡ʒ ʲe kʂɨgd͡ʒ ʲowa ma ɲiguɖu ɖ͡ʒuzea sɨnʧ͡ʃe sesɨjo ʧʂula ʧ͡ʃeɲe aɲa kew na sɨɲa kew buɣo se d͡ʒikeɣi ɣoɖaw se a ke ke kew ɖ͡ʒod͡ʒ ʲe ɖ͡ʒɨvowei husa í hu makaw husa í kawe ʧ͡ʃeɲe ana hu makaw no ze í koŋ ɨg͡ʒɨʧʂɨ

koladʒʲo ahuge kew na se baɲ i zewba atʂum zew ahuge awu na sɨna tʂuʌew kew na ɨgʐɨtʂɨ hu makaw í komedʒʲe í komedʒʲe ɨgʐɨtʂɨ kolaaɲeme tʃʲeɲe ʃipʲew sejo o bʲo guɖabiw i tʂɨme bʲo tʂɨbʐaɲeme bʲobʐaɲeme kɨtʂe bʲo guɖabi í se í tʂɨtɨ-tʂɨlɨme bʲo bʲobʐaɲeme ʃipʲew ɖuwwa kew ɖʐolʈʂo haɖo zeʈɨ-zelɨwõ ana tʃʲe ana tʃʲewɲe mo mo mo u ʈʂu u ʈʂu u ʈʂu sɨge u ʈʂu u ʈʂu tʃʲe ɖʐoje aɲe zeʈɨ-zelɨ no umsow umsow ʈʂudʒʲowa tʃʲe kai kai ba ha ɖaŋhuɖama ʈʂua tʃʲewɲe aɖe ano ana na mimsadʒʲe nugow muhusadʒʲe nugow na uʈuko ɖʐumufumme he ɲije kɨnɖa kawe tʃʲewo se tʃʲeag sɨntʃʲewɲe se aʂma age ɨjaʌo tʃʲe ɖʐu tʃʲeiwa ɖʐu tʃʲeiwa ʈʂuha ʈʂuha iɲiɲ ɖa ʈʂug tʃʲewɲe aɖe lofɨra na atʂo na se tʃʲeag sɨntʃʲewɲeɣa i um nakʂɨbo ɨɖʐa ɖaɣiɖabi sɨntʃʲe aŋa na ɖãhuɖaʂɨme ana ɖãʌeɲe sesɨjo ɨjamadʒʲe makaɲe ibo ɨʈʂɨjo makaɲe tʃʲeɖabi se i ɨɲum í atʂum í ɖʐɨtʂodʒʲo tʃʲebo ibodʒʲe he ʈʂuadʒʲebi umsowbamme kai maɖʐɨdʒʲobei tʃʲe ɖʐedʒʲebi kew na no tʃʲe ma ma ma ʈʂow aʌo baʈʂawa kew ɖʐo aʌo labia atʂodʒʲe nosa nosa hago nɨna mo haɖo ɖʐa kaʈʂuɣidʒʲowa haɖo ɲi gʐɨ suɣu haɖo tʃʲeɣidʒʲowa ɖʐɨwsaje tʃʲeɣibabo bo ɖoɣidʒʲo maʈʃʲeɖaʌe ɖʐɨwsaje tʃʲeɣibabo tʃʲeho mukʂo baʈʂawboɣa no ɲeso ɲeʈɨkʂɨɲe ʈɨkʂɨwje ɣumohuge ɖʐu ʈɨkʂɨliʈʂuagdʒʲowa semboɣa no no fuɣo a fuɣo kʂɨ ʈʂowe no mɨtʂɨ a mɨtʂɨ kʂɨ ʈʂowe maʈʂaɲewe no malaɲewe atʂo í malaɲewe ana tʃʲewɲe sɨna tʃʲeɖaɣa ɲi sesɨjo ʈʂow ʈʂow tʃʲe ɲi sejo bo ɖoɣi í boje ɖoag í boje ɖoagʌe ẽ i sɨntʃʲeɖa ɲi kʂɨ kʂɨ ɖa ɖʐɨwbi ɲi mɨɲew mɨɲew ɖʐɨdʒʲobi natʃʲi bo ɖobammedʒʲe age ɲibo sam maɖʐɨbi nabodʒʲe sam malaɲebi atʂo íbo malaɲe tʃʲeɖa ɲi ʃʲoboʈʂo aje ʃʲoboʈʂo kʂɨ kʂɨ ɖʐɨ baʂa saɣe nadʒʲe la dʒi gʲedʒʲe aɲe mo notʃʲi ge gʲemso aʈʂa pʂɨɣibo pʂɨɣi ɖʐɨg sejo fu nadʒʲe ɖoag ɖoatʂɨʌeɲe sehu kew na ɣaɖʐɨ kew na mukʂo aʈuɣam mukʂo mukʂo ɖuʈʂa mukʂo labi he na tʃʲew jowjo he ba bo ɖodʒʲebei mukʂo baʈʂawa sakʈʂa ɖʐo sakʈʂa ba kaʈʂudʒʲeʌea tʃʲemedʒʲe fuɲ a ɣaɖʐɨge sejo ɖususowjo kaʈʂudʒʲeʌea tʃʲemedʒʲe ɖususow ba ɣaɖʐɨge sehu sɨna kew na ʃʲoʈuko sɨna vew sɨna vewɲe hubʲe hubʲe kʂɨzeɣa nage kam kaɣdʒʲe lofɨra na atʂo na na ɖaw kaɣdʒʲewje sɨge aʂma boɣa mukʂo vɨlabo lofɨraɲe atʂo nakʂɨ se nakʂɨbo ano ahugomɖo ɨɖʐa ɖaɣiɖabi ɨɖʐɨ-ulu ɖaŋhuɖabi sɨnɖaɖa atʂo í se nakʂɨ se boɣia boɣiahuwɲ ɲi no sejo na kew na bakeɣiʈʂo ma he íje tʃi a matʃʲegɨɖʐazeɣa no no kaʈʂume ɣaɖʐɨge fuɲ ɖʐɨw tʃʲewbi na kaʈʂume fuɲ mimbo malaw tʃʲew se na nɨna latʂodʒʲebi tʃʲeɲe sejo a ɖaɣiʈʂowje atʂogo tʃʲeɣiʈʂowje ʈʂow ba kɨna wo tʃʲeho maɖʐɨɲe ɖʐɨwe tʃʲebame fuɲ ɖʐɨwe tʃʲebame atʂo ídʒʲe malaɲe tʃʲewɲe age baki aki sɨnam na tʃʲew atʂodʒʲe malaɲeme se ɨnuɣoze fuɲ a vogo age kiag ana tʃʲe ɨnuɣoze fuɲ a vogo age kiag sɨntʃʲewɲe sɨntʃʲewɲe i hage mavẽhuʌeɲe hage mavẽhuʌeɲe fuɲ a ɣaɖʐɨge ɖʐɨɲe ɖʐɨʈʂoʌeɲe bo ɖoɣiw sejodʒʲe atʂo í laʈʂoʌeɲe í ɖʐɨwsa tʃʲeʈʂoɲe i nɨna a ɨmuɣu

laʈʂow ana tʃʲe ana tʃʲe naɲe ana tʃʲe ɖaɣiwme he fo he í jow ɖʐo ʈʂuɲe ɖʐawha ʈʂuʌeɲe ɖʐo maʈʂuʌeme nina na haje sina ɨʈʂɨɖu siname hago ɖaŋhu ʈʂuŋhu se sina ɨʈʂɨɖu aje ʈʂuiʌeɖa aɲ í ʈʂuiʌeɖaɣa ɖʐo um ɨʈʂɨɖu anaʂobi ahuge ana ana ɖaɣiwbi ɖʐo ɖaŋhuɲe nina nadʒʲe ʈʂufidʒʲobi maɖãhu na na he ahuge aɲkʂom í ʈʂuʌeɖawje he ná fo na ɨʈʂɨjo ana aname tʃʲeɲe se na ʈʂudʒʲoɲe sinɖaʌeɲe ahuge ɲeɖʐɨ-no ɨɲa nina ɲi ʈuɣu-ʈumo ɲi gʐɨ ɖa kiɣi ʈʂuɲe sina laɣiɖaɣa se nemʲe í ɖaw se í ʈʂubamewe sinɖaʌeɲe sesijo ɖʐo he ana he nadʒʲe ahuge ɲeɖʐɨ-no ɨɲajo ɖaw se í se í ɖãhu ninajo maʈʂuʌeme ɖʐo haŋow ɖãhudʒʲowa se i ɖʐo he ʈʂuʌeime sinɖa jowhu ɲeʈo a he ʈʂuw gʐɨ ɖa kiɣi kaw saw fo sam fo ge ʈʂuw saw-sam ɖuw he ɖʐo ɣokeɲe ʈʂukew a fodʒʲe maɖʐukew vedʒʲe maŋokew ʈʂuɖalaʌeɲe baɲe-viɲe ʈʂuɖalaʌeɲe sumu-ɣiʌi a ʈʂuɖoaɲe sonaw-soŋɨwdʒʲe ɲidʒʲo sumu aka sumu pum ba ɖake ɖaɲe sesa a saw aka saw pum ba ɖake sam aka sam pum ba ɖake ʈʂuɲe he ʈʂuɖa ɖʐo ʈʂuɖaɲe he se í ʈʂume se sebabei seme se aʈʂu íbo ʂipo aŋage gʐɨ ɖaiɖaba ũ fu ʈʂaaɖaba itʃi sina kʂɨ kʂɨ ɖa ɖʐiwbamma a je sedʒʲe aɲ i ɲiɲʈʂomma ahuge baɲ i ɖa ʂiw muhu veɖuw muhusa veɖuw i mim maʂiwwa aŋasage he ɖʐombo sige i ana muhu ná kina ɖawma i sinɖa ʂiw veʈʂasaje ʈʃʲeba ijaw ɖuluze ijaw i iɲiɲdʒʲe maɖaw ʈʃʲewbuwa baɲ iɲiɲi ʈʂow ʈʂow kʂisiw dʒibowwe ʈʃʲe dʒike kʂisiw dʒike i ʃʲoŋgedʒʲe muhusa na maʌifiwdʒʲe i ʌi ana kʂɨ kʂeɲe kʂeɲe ana mussu gaŋ na ana mussu aɲa aɲa kapiɣasa sa kapiɣa a a guw guw lakudʒʲowa se ɣɨpa pʲe sinɖa mussu law sejo sinɖawɲe ʈʂow ʈʂow gore awu ɲikʂɨ jow ʈʂomaw maw dʒidʒʲobi huge dʒidʒʲobi tʃʲe huge dʒike ʈʂow ʈʂow awua dʒidʒʲobaba tʃʲe í veʈʂasaje ʈʃʲelagʈʂoʌeba idʒʲe kapiɣa a ɣize se ʈʂomawdʒʲe awua no ʈʂomawdʒʲe no gidʒʲoʂowa ʈʃʲe kai kai awu ba muhusa veɖuw mimsaɖamdʒʲe muhusa na batʃʲige makudʒʲome ʈʃʲeɲe i ʈʂomawdʒʲege dʒi ʈʂomaw make sinɖa ahuge ɨjaw í ʂɨize ɨjaw ʈʂomawdʒʲe dʒikeɲe ʈʂomaw maɖʐɨ sinɖaɖa i ɨjaw ɖʐɨʈʂikʂaʌeɖamdʒʲe uluvʲo ʈʂomawdʒʲe ma ʈʂɨdʒʲe lakuwme se baɲ i muhu veɖuw sejo ɣɨpa pʲoɲe mussuje kapiɣaʂo kapiɣa giku ʈʂakew i sina ɖaɲe ʂiw i ʂiwze sejo modʒʲe i vʲusiw dʒʲokʂudʒʲe i vʲusiw i mim maɖaw muhu kamʲe ɖa ʂiw muhu ɖa ɖa veʈʂɨ ɨʈʂɨdʒʲe i ɖasiw sinɖa veʈʂɨɲe puɣuɲe i sinɖa ʂiw i sinɖa ja ʈogdʒʲe i sinɖaɖaɣa ɲudʒʲe ɲudʒʲe aŋasajomɖo i ɲudʒʲe i zesiw sinɖaɖaɣa baɲ í ɖa ʂiw se i no ɖʐo ʈʂume sinɖa ɖʐodʒʲe sina veɖuw me ʧiɣiw ʂila aɲe mujom maɖaɖa ɖʐo ɖʐumuwge maɖʐumuʂeɖaʌe lihakiʌi muhusadʒʲe kinɖa kako ɖa ʂidʒʲoma mimsadʒʲe kako ahuge ɲije kako ɖaw sako ɖaw ɲiɖaɣa ɲi sinɖa ʂikewbabi jabo kako ɖaw sako ɖaw ɖuwbi se i aɲaje ʈʂumɖuagdʒʲobamme jei muhu na kam kaɖã ɖa ɖʐewbabi am ɖʐudʒʲe gualaimmewe kigo dʒiawe mimsaɖamdʒʲe anage gaabamme maugo gaadʒʲoʌeme udʒʲobuwa ʈʂula kuʈʂoadʒʲoɖuɲ aɖe ɣolbudʒʲe la veɳɖawa no ɲiɲi

najomewe sɨnɖa ɲukʂugo sɨnɖa ɨɖʐa lɨbapʂa pʂɨw dʒiwwa ɲeɖʐɨʂɨɖa ɣɨɲeaɖaba am vidʒʲe ɖaʌiʂɨdʒʲoɖijã kelaʂoiba a a nawã kagua na ɣɨɲeaɖaba am sɨnɖa giw giw ʌaŋɖabama pɨɣɨadʒʲoɖalaibe sɨge mamuɖuw ʈʂuwe tʃʲeiwa kʂɨ ɖʐawwa no zusawbabi se í goʈo ɣamlagedʒʲe gʐow me zuwwa hago lafiŋhu he gʐow nadʒʲe pʂɨadʒʲobabei ɲegialaibiɖa mɨse zɨɖamʲolaibe bulu zudʒʲeba u makewa ɲeɖʐɨʂɨŋɖa makefiʂa ɲeɖʐɨʂɨɖa pɨɣɨadʒʲoɖabaɖaba i uku maʈʂuadʒʲoɖuba um no mazuwba vi ɲime vi ɲiʌebi no mazuw ʈʂawba sɨnɖa ɨɖʐa ɖʐe he me zuse he pʲoi hebaba ɲikʂɨ ɨʂa zuwbaba ʂipo bʲeɖawe ho ba voʈʂa ladʒʲo tʃʲei ahugo kʂow naɖʐa kuʂɨ ʈʂaw uɖawa ɨɣa ʈʂɨkɨʌeɲe ma jalge sɨntʃʲe ʈʂume ano no gʐow na mapʂɨadʒʲobi pʂɨahubi se pʂɨ pʲogbabe tʃʲẽfumme u mapʲow zɨ ɖa ɖʐeŋma tʃʲea gʐow nadʒʲe ʈʂaɣoɲ ɖaiwa ʈʂow ije voʈʂe ɖaŋluiba ana me kuʈʂo ɖa ʈʂow he i kadʒʲobabawã ama ɣokʂɨʂuɲuahidʒʲoba ɲikʂɨ jow ama ʈʂow dʒibowe ba ɣokʂɨʂuɲuahidʒʲobi ɲikʂɨ í ɨmbʲa ɲegialaibiʂɨme ba vige ha ha zuwwa ama lɨbapʂa na uɖaluʂoma pɨɣɨabammedʒʲe ha ʈʂɨlaʌedʒʲodʒʲema kigo dʒiawe gaaɲewe fumpemdʒʲe ʂipo ɖuwa lɨbapʂa ɖuwge dʒikɨʌealaimma ɨmbʲa ama í vije ɨɲisaɲbaɖaʂɨme lɨbapʂa aɲe zuwma am molgi maɖawa ɨnɖa kuʈʂo gaaɲemewe ɲiɲije ɣuʈʂoɲmewe sé na nɨlvogo nó kʂeʈʂɨm tʃʲewme ama i lɨbapʂa muɲ tʃʲe me pʲow dʒisawe tʃʲeɖa pʲow dʒisawwa pʲe ku ʈʂadʒʲoɲe ve kai ama ba ʈʂuʂobei am ha lɨbapʂa muɲa miɲa abó aɲe zuɖamadʒʲe ɲeɖʐɨʂɨwjo mau ʌadʒʲo ɨɣidʒʲe lahudʒʲo mowje me ʈʂasaw zuɖawdʒʲe u zubaɖaba am ɖʐu pʂemedʒʲe uku ʈʂadʒʲo ɖuba me u dʒʲebaɖaba usso ɲiwdʒʲe moʂowa ala-miɬa dʒʲebaɖaba am pʲe ʈʂaw udʒʲoʂowa em keɖʐɨ kɨɲa zuɲa ba ɨɣi vedʒʲo ɨɣi zudʒʲobó uʈʂo veɖaʂojã he ibó ɨɣa ʈʂadʒʲo ɨjaɲ naɲe ana pʂɨ pʲoadʒʲobamma embʲa kuʈʂo madʒiw ɖaɲbi ɲegiaɲlaiʂɨme jow he mɨsaʈʂoɖaba ɖʐahajo ɲeɖʐɨʂɨmʲoʈʂobamme ba lɨbapʂa na umsow gʐadʒʲoba me kuʈʂo ahu me kuʈʂo zusawmedʒʲe ɨɣi lafiidʒʲowa buidʒʲowa se aibó ɲeɖʐɨʂɨɖa um ɲeɖʐɨje ɲeɖʐɨʂɨwge foadʒʲebi se sɨnɖaɖabiʂɨme kuʈʂo usso ɖahi kuʈʂo keahiwa se ɖʐu na pʂekʂoahi howsa ʈʂumʈʂuʂɨkʂɨw uku ʈʂuahi se i he naje uku ʈʂuaɲɖaʂoba ana hoɖu ɖʐu pʂeme he na kʂoadʒʲoɖuba ɲeɖʐɨʂɨ ajo ʂɨgʈʂobamme i pɨɣɨadʒʲoba gʐadʒʲoababa najo ba mazuwma janɨ am ɨɲisagebó fɨta maubammedʒʲe maɖafiw me ɨɣage ɖa zuwɲe mazew kakɨʌeɖaʂowa pʲe ʈʂawɖamdʒʲe ɨjaɲje ʂuɣo-ʂuɣo ʂɨɲɖaʂowa am ɨjaɲ na uɲɖaʂowa ɨdʒʲe u ɲiw ɖaɖawa a a ʈʂɨha a a lavoɲe ve he na ɨɣa ʈʂaw ubaɖawa he ana ɨlgɨ ufodʒʲe mauwa ɨʌa ɨʌekʂɨ amʲow ʈʂaw ubaɖawa am pʂɨla dʒʲoahuwɲe jalaʌe ʈʂuɖawɖaɲ ɨbʐam ba maʈʂũfumme pʂɨ pʲobabe tʃʲe se sɨnɖaɖa sena ʈʂaʌebe tʃʲeiwa gʐow he gʐowje ɨɣa ʈʂɨkɨʌe ʈʂaw uɖawa he i lɨbapʂa guɖʐum tʃʲewwa miɲa ai zu ʈʂaw sɨna lɨbapʂa ʈʂuw miɲage ʈʂaw he ana ʈʂuw guɖʐuw í zu ʈʂaw ubuwa sɨnɖaɖa miɲa a ʈʂadʒʲo tʃʲeɲe he

guʤuw í zuɖawa ama bobiʈa í se usso u maɖawa ukuge lubʲoaw ɖaɲɖawa mau ʌalaiba ɲeʤiʂibanɖa he libapʂa guʤuw kaɖãbaba he na gʒǫw nabo miɲa ai mauwa sinɖaɖa gʒǫw mazuwa uku ufoɖamdʒʲe pʲe ʦawlai dʒisawe tʃʲeɖa lai dʒiwwa kuʦo kuʦo pʲolaʌe kadʒʲobi tʃʲe kuʦo kuʦo ɖawbammewe kai pʲofia bʲo pʲo guladʒʲebi kabõ ʦow apew pʲoladʒʲeba apew ʦaɲeba mola no he ɖaŋkoluise apew ʦaɲeba gaɲ guw pʲolaɖaba apebaɲeba age laha nodʒʲe ɖahinɖa ʦa ʦahiba kuʦo ɖamisiɬaʌedʒʲoɖuwa ho kai itʃi ɖaʂobei ukʂe kabowei ɲegialaimme kabowe how ɣokʂiʂuɲuaɖabi a ɲegialaibi ke dʒi liɬapʂa pʲolaʌedʒʲodʒʲemma liɬapʂa siɓe zuɖawa zuɖawa maɲ no dʒi mahowa aʂa ɲeʤiʂiŋ piɣiadʒʲemma ɖǫo mimsaɖaʂoje ɖǫomko a no mukʂomfo ɣabo mauwei huʂɨ mauwei fumpem ʂipo ɖuwa ke ɣulaʌeŋhubʲa dʒikiʌealaibe he dʒikiʌeawbama he ibaba vi vibɨla he ibaba ɨmbʲa ʂipo ɨɲisaɖawa aa mesa zubãwa miɲa a aɲe mazudʒʲowama ɲeʤiʂɨ gʒǫadʒʲobuwa kuʈʂoawbamewe nakʂia fiʈa maumewe molgi maɖawei no ʈʂudʒʲomma no ɲiɲi no ɨɲiɲidʒʲe akasa a ɖuwbamewe sinɖa ɲi he a dʒikuʌe nakʂɨdʒʲe no liɬapʂa pʲola liɬapʂa ɨɣa pʲola ʦawe tʃʲeɲe he pʲoŋkoimewe liɬapʂa pʲomʲodʒʲommewe nakʂia ɣiɲew ɣiɲew na pʲosɲaʌe u u na pʲolagʌewe liɬapʂa ɣiɲeaɖamme liɬapʂa ɣusso ɲije ma ɣusso ɲigoje ɲi liɬapʂa ʦum tʃʲewbuwama se ɲukʂu natʃʲigoje tʃʲewwa seje gʒǫm íje ɲi ibamedʒʲe gʒǫm tʃʲewbabama he jebó liɬapʂa gʒǫm í gʒǫm tʃʲewbaba ẽ vidʒʲe ʈo aʂma ʦɨ ɖew ɖew ɖuw na pʂiase na ɖabɨlamedʒʲe udʒʲowa sebo ɖǫubó mapʂew ɲeʤi kaɖã ʂiŋbaije ʂiɬila-ʂiɬiʌeŋ sinɖa ɲi liɬapʂabó ɨdʒʲe madʒʲew a gʒǫaɲ usso ɲiw ɖaɲɖaʌeme usso ɲiɖamdʒʲe akɨʌaɖamdʒʲe ku ʦadʒʲoma amʲow ku ʦaadʒʲo pʲolagʌe am pʲe ʦaw udʒʲoʂoʂime kʂima la ɖǫe zuw ɖawwa se miɲabo ɨɣidʒʲe malafidʒʲoba am amʲow ʦadʒʲo ẽ am ɣiɲealaibi se ana pʂɨ pʂɨ pʲoadʒʲobaba ano ɖǫokʂɨ lal kuʦo dʒikumedʒʲe kuʦo dʒidʒʲo se i ano kuʦo madʒikuw ɖǫokʂɨ ɣokʂiw se no a luhuʂɨwdʒʲe ʤiaɲbi se ima jow a ɖǫokʂɨ ɣokʂiw a no ʂipo ɨkedʒʲe naŋɖabiʂa jow ɲeʤi mɨsakiʌeŋɖabiɖa ʂiwɲe ɨke naŋ se í ʈoge ɖǫu ze kaaŋʌe am piɣiadʒʲobaba am kuʦo zuwʂowa ma se ɲeʤi janɨ ɲeʤi aɲe ʂidʒʲewama kaɖaba ma sinɖaɖa ɲi ha kadʒʲodʒʲemadʒʲe ɲi maɖãhu mau kaɖa sinɖaɖa se ʐamu kiɖamdʒʲe ana mau ʌabaiba ma ɖʐu pʂewgeje am he ussodʒʲe ɲi ɨlgɨ a a dʒʲegoɲbaɖawa asgawɲe ve pʲobambama nodʒʲe notʃigebo goʈogebo ʈʂazʐibo fiʈa mau fiʈa mauɖa aɲe golim í nodʒʲe me mukewe tʃʲeho ɖǫe muwe tʃʲeɖa ɖǫe muwwa ma am ɲeʤi ana maɖaŋmedʒʲe u dʒʲedʒʲoʂowa ma he ije gʒǫombawa agoje ma am ɨlgɨ ufo ʦadʒʲe ʦamgʐiwa ma ago he ɣim í pʲolagʌeɲe ma nakʂia gʒǫw í a ʈʂagʌe he ije u me bɨkeagɖa kʂowɲe dʒi pʲola ʦag ɖǫokʂɨje ano maɖãhu pʂɨla dʒʲoaɖabije no ha tʃʲeŋhubiwã sinɖa no pʲoʈʂoaʌe age ɖǫeŋ ʈʂɨɣoɲ vehuw age ɣim age kʂakuhubei ẽ se gʒǫw na ʈʂaʌebʲa guʤuwge

ɖ͡ʐekuʈ͡ʂowbi ʧ͡ʃʲeiwa ɨɣa ʈ͡ʂaw uwa anu ɨɣe ʈ͡ʂaɖ͡ʒʲo ʧ͡ʃʲeibi se mise na ʈomoahibi se kuʈ͡ʂo no ɲiɲ pasamo mewe um am ɛ̃ ama ɖ͡ʐaha-pilihage he ɲu íge ɖaɖ͡ʐɻɖ͡ʒʲoma ama ja fumge he naɖ͡ʒʲe ɖ͡ʐaha-pɨlɨhage se na kinɖaima he ago ɣusso na sina ɖakɨʌɛd͡ʒʲobamma gɨɖ͡ʐɨ-gɨɣɨ na kine ha ha sinɖaima ɣussogo ɲuged͡ʒʲe sina ɖakɨʌɛd͡ʒʲobamma sinebó mowʂowa ama se ɲupim í ane ɣusso ɣusso ɲi ɖa ɣiwbi ũ sege se ɲupim ɲupim í ɖalabammed͡ʒʲe ɖ͡ʐekɨʌɛd͡ʒʲobamma ɖɨpʂaw ɲi pʂam ʧ͡ʃʲewge ʈo ɨkʂumʐo ʂɨpo pʂaɖawa ʧ͡ʃʲewba no ɲiɲi ɛ̃ no ɖãhuwwa he age ʃʲeha uɖaʂime he ijo kinɖa bela ʧ͡ʃʲewwa age i ɣiɖawa se ja ɨgʐɨge ʂɨpo ʈoɖawa um um ʃʲeha sinɖaɲe kakɨʌɛd͡ʒʲoʂowa ũ uʂime am sinɖa ũ ɖaɖamd͡ʒʲe makakɨʌe se se he na haɖo ʧ͡ʃʲe kakɨʌewwa se ɣussogo ane ane kakogo he kɨnʧ͡ʃʲed͡ʒʲobʲa se he ane ako na ʃipʲow ʧ͡ʃʲe ɛ̃ sinɖa se ɣusso kakɨʌeme ɖuwa wõ ɖaw se ɲi kʂɨd͡ʒʲe ɨnʧ͡ʃʲewbaba ũ sinɖa ɣusso í ɖad͡ʒʲome ʧ͡ʃʲe um se ɣiwge me ɖawa ũ ɲikʂɨ ana nina na kagua na kina ɖ͡ʐiima ɣusso íd͡ʒʲe sina ɖ͡ʐɨweɲe vew ɲi ʂɨpo um se kagua na ʂɨpo ɖuwa se ɣussogo ɨlgɨ ɖ͡ʐɨ ɖ͡ʐɨmed͡ʒʲe í ɖ͡ʐɨ ʧ͡ʃʲebi se ɣussogo í kinɖa ɖad͡ʒʲobʲa ɲupim ʧ͡ʃʲemɨg͡ʐɨwa am um ʂɨpo sinɖabamme ɣusso ʌad͡ʒʲobi kuʈ͡ʂo kakɨʌeme ud͡ʒʲoba ũ am sinɖame ɣid͡ʒʲoɖuwa ɲikʂɨ uɣud͡ʒʲo ʧ͡ʃʲewwa he ʃipʲowje hawa í ʧ͡ʃʲewma nobó hama maɖaɲe ve siname ajogo ho ɣid͡ʒʲoɖubaba ũ pʂaw ma pʂaw ɖɨpʂaw í pʂaw pʂ aw ɣiɖawa se se ɲi ɖɨpʂaw ʧ͡ʃʲewbuwa ũ am no ɲiɲi ho he he name he i ʧ͡ʃʲewma ɖãhugɖaba hiŋaɲe goʈaʌi nakʂɨ maŋisiwa u ahuaje simbego simfu nago ɲubʲu ʧ͡ʃʲeɲe hiŋa a jow se i ʂɨpo mɨg͡ʐɨʈ͡ʂɨw sinɖa i simfu na i siwa-ɖuwa ɖaʂe-ɖame ɖaŋguɖ͡ʐu ʂiwa-ɖuwa am maɖãhu ma maɖãhuba zeiʂime ɛ̃ am veiʂime am sinɖa ma sinɖaɲe ama ajakʂaje ha ʧ͡ʃʲewwa he í ʧ͡ʃʲewbamma ajakʂa o hesahe ɖãhuɖaluba he ɣusso ɣusso ná he he he ɣusso ɣussogo kiŋa ɖumama ama sɨge haʌe he he kakɨʌeme ɣussogo ama ane naje ɖuwma he abamma ɣussogo ná ɲiwma ma itʃ͡ʃi ɣussogo aʂima ane ahu ma mukʂom mukʂo na kine ɖaima aŋasa kaʌilai naɖ͡ʒʲe sine ɖad͡ʒʲobamma ɖãhuɖaba sinɖa ane ane ɣussogo kako kakɨʌed͡ʒʲoluma ɲi kinɖa ɖaʈunod͡ʒʲowa he haʌe ɣusso natʃ͡ʃi ha ha kakɨʌeige ha ʧ͡ʃʲe ɲiwwa he nabó ahu ɖuw ʧ͡ʃʲe maɖãhu ɣussogo aɖa aɖa kagua na se ama jatʃ͡ʃi heje ɣussosa ɲi ɲe ɖa ɣoibi se ana kawgema se bombu ɲe í se la kad͡ʒʲobamma mo sed͡ʒʲe ʌad͡ʒʲobamma ɛ̃ sé ɲi se í hage hod͡ʒʲowa hebi ũ ama ɣusso na ma ɣusso na kakoma kakoma makaw haɖo ʧ͡ʃʲe kawwa ɖai ɛ̃ maɖad͡ʒʲoʂoa am ɛ̃ ɲikʂɨ sɨnʧ͡ʃʲewbabiʂime ɛ̃ ʈʂu ɣowʂime se se í ɖad͡ʒʲo ʧ͡ʃʲewʂime se ɛ̃ ɲikʂɨ ɣusso ɣusso gana nuɣu ki nuɣu sinɖa ɣusso itʃ͡ʃi ɖaved͡ʒʲo ʧ͡ʃʲe ɖa ɣowwa ɲikʂɨ o sine ɲikʂɨ ɣid͡ʒʲobi se ɲikʂɨbó maɣisibi ɣussojo kew kew na ɲikʂɨtʃ͡ʃi í ho ʈʂime sineɲe ve ɲikʂɨ maɣiw sina ɣowbuwa am ɛ̃ ɛ̃ ɲi ɣusso na ɲitʃ͡ʃi ɣussogo ahugo ahugo bela gɨ ɲukʂu ɖaw ha ɖ͡ʐɨd͡ʒʲobʲa sű sɨ ɨlgɨ a ɖ í ʧ͡ʃʲewbi ɨlgɨ aje haʌe sɨ sɨ ha ʧ͡ʃʲew ɛ̃ ɛ̃ nod͡ʒʲe

ʂipo ɖawʂime uɖaʂime ɖ͡ʐɨlabʲa ɖ͡ʐɨd͡ʒʲome se nod͡ʐam nama ɣusso ɲu i ʂipo ɖa t͡ʃʲeiwa zi zi zew ɖa t͡ʃʲei ẽ ẽ se ɲik͡ʂɨ maɖãhubi ẽ ha ɖad͡ʒʲo t͡ʃʲeiʌe ẽ nuɣud͡ʒʲo a ʃipʲowje ʂipo í t͡ʃʲeiɲe ve ɣowwa kagua na ʂipo í ʃipʲow t͡ʃʲeibi am ɖubi no ɲiɲi jow ɲi he ɖ͡ʐo ɖ͡ʐɨ he ɖuw ɖ͡ʐo ɖ͡ʐɨ no he balaɖawje haɖo balawwa t͡ʃʲehoʌe he ɲi ɲu me t͡ʂud͡ʒʲoɲe ve ɲi he ʂikɨʌelai ɲibó lɨhakɨʌi ɲi ɲuje zed͡ʒʲo ʂipo aʂma aɲasa ʌaɖabi ɖ͡ʐu mazehibi vew nabó ɲuk͡ʂugo kaɖã kaɖã sɨna zehibaibi awu-aɲ nad͡ʒʲe he awa aɲaɲe maɣuk͡ʂud͡ʐɨʌebi sɨnɖaɖa he ɲu í kɨnɖaɲege uv͡ʐoge kɨnɖa lakad͡ʒʲoma se i ɲi kɨnɖaɲe makaɲuaɖɨged͡ʒʲoma makaɲuaɖɨged͡ʒʲo ɲiɣɨt͡ʂɨ kɨna zeɣid͡ʒʲoma sɨnɖaɲe se se i t͡ʂud͡ʒʲo ɖ͡ʐaha-pɨlɨhaged͡ʒʲe ɖaŋhud͡ʒʲo se í he ɖ͡ʐo he ɖuwje no he ɖuw ɲi ɲi kako ŋɨɲe ɲi ɨnɖa kako ŋɨ ŋɨʂɨ ŋɨʂɨɲe ɲi ɲu í makoʂoame ud͡ʒʲoɲe ve se í ɖ͡ʐo ɖ͡ʐɨ í me t͡ʂupaid͡ʒʲoɲe vema sɨnɖa haɖo t͡ʃʲemed͡ʒʲe he ɲubó ahuge he kako ɖaŋkoije kako ɖ͡ʐu ɖai ɲibó kako ɖ͡ʐu ɖaimabó ɖ͡ʐo ɖ͡ʐɨ ɖaŋhuwɖaʂojã maɖãhuma ɖ͡ʐuwa ẽ í ɲi ɣussogo awu ɖ͡ʐumɨsaɲ t͡ʃʲewwa awu ɖ͡ʐumɨsaɲ i ɲi ɲibo ige sɨɲa ɨɣage kako ŋɨɲe he ɲu í ɖakɨʌemɖod͡ʒʲobabiɲe ve se i ɲibo ɖawbi sɨnɖaɖa ɲid͡ʒʲe ɲid͡ʒʲe ɲi ɨd͡ʐa kako í kako ɖai a kɨnɖa ɖad͡ʒʲoma ibo ɲi ɖabaibi sɨnɖaɖa ɲid͡ʒʲe zeʈunod͡ʒʲo ɲi kɨɲa zesɨɖama ɲi se íd͡ʒʲe fow mɨɲew ɖãhufod͡ʒʲo se i ɖad͡ʒʲomewe ɲi i holaʂoa ɲibo he he he kakoje ahuge kakɨʌew he ahuge í ɖav͡ʐɨwjebama he kakoje ako na kako t͡ʃʲeɲe he holaʂoa ɖ͡ʐod͡ʒʲe he uv͡ʐo uv͡ʐomaʂɨ he kako í ɖav͡ʐɨwba awu se a se ajo a holaʂoa ha ha ɣiɖama ɲi ɣussogo vew ɲu se a ɖut͡ʂɨ se a ɖut͡ʂɨd͡ʒʲowama ɖud͡ʒʲowa se a sɨnɖa se i he akad͡ʒʲe mowluba he i mowa he he sɨnɖaɖa be kad͡ʒʲobi sɨnɖaɖa bela he ije i makad͡ʒʲoba he i ɣussogo sɨnɖaɖa se a bela bela sɨna kad͡ʒʲobi d͡ʒʲese he he ɖubi he mowa he a ajo aɖɨ aɖɨ ana kad͡ʒʲobi he ujo hola ɖ͡ʐo he na ŋɨsɨd͡ʒʲowa ma ŋɨsɨlame ud͡ʒʲowa ʂipo ud͡ʒʲowa ɲi he aka mowluba he sev͡ʐogo ɖakɨʌew kakojebi sɨnɖaɲe age he ɖuw he ako na ʃipʲew t͡ʃʲeɲema he ho ba he lag ujo hogwe ɖ͡ʐo ɖ͡ʐɨ a a ɖ͡ʐɨgd͡ʒʲome ɖ͡ʐo ako na ʃipʲowwa he i ma ɖ͡ʐo ɖ͡ʐɨ ŋɨsɨwʂoma me ŋɨ hopiɲeha he ŋɨha um me ŋɨ ɖ͡ʐeala se ɖala u ŋɨhiiʂime sɨnɖa ŋɨsɨɖaʂoʂime sɨwa-ɖuwa mowa ʂɨwa-ɖuwa sɨnɖaɖa he ɲi maŋɨsɨbi ɲi ɣusso ɲu apna ɣusso í ɲi maɖãhubi sɨnɖaɖa he í ɖãhud͡ʒʲo ɲi ŋɨd͡ʒʲo ɲi ɲi kako í ɖ͡ʐɨme ud͡ʒʲoɖuwa ma kɨnɖaɲe ɲi ɖãhud͡ʒʲoma se hebó ɲi ɲid͡ʒʲe he a ɲi ɣusso í mazeɖa kaɖã zeŋbamme ɖ͡ʐaha-pɨlha ɲi ɲu í ɖ͡ʐu zed͡ʒʲobʲa ɖ͡ʐu zed͡ʒʲo ɲibi ũ sɨnɖaɖa ɲi ɲijo ɖ͡ʐekeɣiɲe ma he ajo a kɨɲa aŋa ɖuma se nad͡ʒʲe ɲi zed͡ʐɨɲe ɲi zeɖa nad͡ʒʲe ɲi ɖ͡ʐɨlat͡ʂoɲe nad͡ʒʲe zet͡ʂod͡ʒʲobi sɨnɖaɖa se í ɖ͡ʐod͡ʒʲe ze se ɲegeɖamd͡ʒʲe haŋeɖamd͡ʒʲe haɖo t͡ʃʲeme ɲi ɖ͡ʐaha-pɨlɨhage kako ŋɨ ŋɨ kaɲe sɨge kako ŋɨ ŋɨ kawge ɖaŋhud͡ʒʲobabi sɨge ɖaŋhuland͡ʒʲobabi se he ɣussobo ajo he ɲe ɲe a maɖaŋhuʌebammed͡ʒʲe ke sɨge ka ɲi ɖ͡ʐu zed͡ʐɨd͡ʒʲowa ɖ͡ʐu mazed͡ʐɨd͡ʒʲobi sɨnɖaɖama se í zed͡ʒʲoɖuwama nod͡ʒʲe he kako ɣiw no kɨnɖa ɖãlawwa

tʃʲemedʒʲe nodʒʲe maɖãhuwbi nodʒʲe ɖ̪ʐombobabi me ŋɨʈa-ŋɨlaɣiw sɨna veɖuw ŋɨʈa-ŋɨlawbabi nodʒʲe se nó he awu ɖʐumɨsaɲ i ibó kɨɲa u ɖaija awu ɨɖʐa í na kako ɖakɨʌe sejo na kako aka maɖakɨʌeɖaɲe na he ɖudʒʲowa ɖ̪ʐo he homedʒʲe ɖ̪ʐo aʂma kɨna tʃʲewʌe ɲupim hohudʒʲo sɨnɖaɲe ɲuɣɨʌi ɖudʒʲobi he ɲupim hola he ɲupimbi ɲupimʲe hama ɖãhuɖaʂoma ɖ̪ʐo ɲupimʲe se í tʃʲewwa ɖ̪ʐo ɲupim í he í ɖalame ɖ̪ʐo ɣussogo ɣussogo he jalugo ɖubi he ɖuʂime he na age ɖ̪ʐekɨʌeʈʂɨdʒʲoba sɨnɖaɖa ɖ̪ʐo ɖaɲema ɣɨfidʒʲowa ajo sejo hebó ɲupimbame ɖafiawbi sɨnɖaɖa ɖ̪ʐo ɖ̪ʐo ɖ̪ʐotʃi ɖ̪ʐobó ɖuʈʂɨwʂobi se ɖala velabʲa ɖ̪ʐuma ɖadʒʲo ɖ̪ʐuma ɣusso na ɖadʒʲo nó ɖadʒʲo ja awu-aɲ na ɖadʒʲome se ɣussogo ɖadʒʲobabi nadʒʲe ɖãhumedʒʲe vew ɲí sɨnɖa sejo he ɲuɣɨʌije ɲuɣɨʌije hama ɖãhuɖama se se se ije jadʒʲe maɖafialubama ɖafiamɖʐɨ ɨɲi kulaibama se í ɖaŋkoiwama hesa-helu sɨnɖaɖa se i ɖafiawɲebó ɖ̪ʐo ʌadʒʲobi ɲibó he ʂɨʌilai ɲi lɨhakɨʌijo ɲi kɨɲa ɖãhuɖama he ɨkɨɲ ɲu na aka ɖãhubaɖabi ahugo kew-kem na zewbó ɲi mazesɨʌebi nabó kɨɲa ana kɨna tʃʲeʌe zeibi sɨnɖaɖa ɖ̪ʐo se na age age hoɲe zesɨse ana ɖãhufidʒʲowa ma sɨnɖaɖa ɖ̪ʐo hama ɖʐɨdʒʲomedʒʲe ɖʐɨlaʂoa se nó tʃʲedʒʲobo ɖ̪ʐo ana kɨna tʃʲewʌe he na ɣusso ɲu í u ɖãhulawe tʃʲedʒʲoɲema hama ɖʐɨdʒʲo ɖuma kɨnɖa ɖãhudʒʲoma se no nobo nobó awu ɖʐumɨsaɲ i ɨɖʐa ɖasaɲe no nodʒʲe he no no veɖawa ma sɨnɖaɖa no ɖaɣoɲ veɖabi sɨnɖaɖa nodʒʲe se sɨgo na ana ɖãhulavʐɨɲe sejo ɣiɲe ŋɨ ŋɨ ɣi ŋɨ ŋɨ ɣi ɖaɲe ma hesa-helubo nodʒʲe he he kako he í kɨnɖaɲe ladʒʲoma se í nodʒʲe nodʒʲe age ɖasaɲe ɖasaɲe no u veɖawa nobo ʂɨpo u veɖawa ma he í ɖawge sɨnɖaɖa ɖ̪ʐodʒʲe ɖʐaha-pɨlɨhage ɖʐaha-pɨlɨhage mowwa ɖ̪ʐo hesa-helujo ɖamdʒʲema ɖ̪ʐo la hesa-helujo ɖafidʒʲoba ɖ̪ʐo ɖadʒʲoɲe veima ɖ̪ʐodʒʲe veima uɖaɖaba sɨna ana ɖʐɨɣoɲ ɖawbaba ma sɨnɖa hesa-helujo ɖ̪ʐo ana maɖaɖaɖala haɖo tʃʲeme kako ŋɨʂɨ ŋɨʂɨɲedʒʲe ma ajogomɖo ɖafiba nobódʒʲe nodʒʲe ŋɨʂɨ ŋɨʂɨɲe ɖawbabi nodʒʲe se ŋɨ í ɖ̪ʐɨwbi nobo no ɖ̪ʐɨwbi aɲa kʂɨɲabó no ɲu í ɲu í ɖãhudʒʲo no ɖ̪ʐɨɲe no ɖãhuwbi sɨnɖaɖa ɖ̪ʐodʒʲe nóɖambo ɖafidʒʲowama kako ŋɨʂɨ ŋɨʂɨ ja ɖ̪ʐotʃi aʂa hama a ɖuɖamdʒʲe se tʃiɣa ɖaw í se tʃiɣa ídʒʲe ɖadʒʲoʂobi ɖ̪ʐo kako nádʒʲe ŋɨdʒʲoʂobi sé se a a kʂɨbó ɖ̪ʐu malakɨʌefidʒʲowawõ lakɨʌefiɲe ɖ̪ʐo ɨʂa ɖãhulabammedʒʲe makoʂoadʒʲobi u ɖãhudʒʲobi sebo ɲibó ɲegedʒʲe ɣusso zebaibi sɨnɖa u veima ɖ̪ʐo he ɣusso ɲu í uɖaʂime lɨhakɨʌibó vew ɖamɖ̪ʐoalaibi sɨnɖaɖa ajakʂa se bá ana gɨgdʒʲobi nagɖama se í sɨnɖawɲe ba hama naw vehuɲe ajakʂa tʃʲeibi se i ajakʂababa ẽ how ẽ se ɖadʐɨdʒʲo ɖadʐɨdʒʲobabiɲe ve se he ɖakɨʌeɖawje he ɣusso he ɣusso ɲi kɨɲa ɣusso ɖuma aŋajo ɖadʐɨdʒʲobi sɨnɖaɖa hebó ɖudʒʲo ɖudʒʲo ɖawbaba ma he kako na ɖ̪ʐo ŋɨhudʒʲo ɖ̪ʐo ŋɨhudʒʲodʒʲema maŋɨhudʒʲodʒʲema sé kaʌilai fumgo aŋa nabó ŋɨhudʒʲobaba he kako ẽ uʈʂo uʈʂo nádʒʲe na na ŋɨdʒʲoʂo se sapʂe aʂimabó ɣusso na ma uʈʂo nádʒʲe na nadʒʲe ŋɨfidʒʲoʂowa ma na

ŋiɣoɲɖame u veɖame ma ẽ hebó ɲi ɲubi siɳda he í ɖadʒ͡ʲowa ma ɖadʒ͡ʲo hebó he í ŋidʒ͡ʲobi siɳdame he í ŋi he í aʂma siɳda ha ɲi ɣusso veʈʂ͡ʲimedʒ͡ʲe aŋa nabó kako maŋiw ʧ͡ʃʲe maɖadʒ͡ʲobi nabó ŋidʒ͡ʲobabi se ŋibamme ná ɣusso ɖaɖʐ̩imedʒ͡ʲe na ɲego ɣusso maɖãhuɖamdʒ͡ʲe dʒibó ɖãhuladʒ͡ʲobi ɣussobó siɳdaɖa se a na makoʂoadʒ͡ʲobi na ɣusso zesidʒ͡ʲobi siɳdaɖa he ma ɖuwwa se ɣussogo ẽ ajo a ɖudʒ͡ʲowa se am adʒ͡ʲe ɖudʒ͡ʲo aka ɲiwbi se hedʒ͡ʲe he ɖuwa se he ʧ͡ʃʲeɲe na he ɖuw siɳda he he na he ɖuʈʂ͡ʲiwa se he ɖuwje í ma ɖudʒ͡ʲowa sé no maɖãhuwa na sine ɲu zedʒ͡ʲowa ʧ͡ʃʲema ahu ahu ahugo na se he ɣusso he kako í ɖãhumedʒ͡ʲe zefiɲebi sejo he kako í maɖãhu ɲi kaɖã zeŋbamme ahugo na ɖambo ɖ̪ʐ̪u zesidʒ͡ʲobʲa he ɲi he ɲi ʂiʌilai ɲidʒ͡ʲe ɲibó lihakiʌijo ɲi ɲubódʒ͡ʲe aʂima ʌaɖabi ahugo ɖambobo ɲi mazebi ná ɖambó kiɲa zewma ɲibó mazebi lihakiʌi lihakiʌijo ɲi iʧ͡ʃʲa iʧ͡ʃʲa sejo gabo-galow a kʂ͡ʲi ɖ̪ʐ̪i u zehibaibi sebó ʌalaiba se he kako maɖakiʌebamme ʌadʒ͡ʲobabi siɳdaɖa ano he kako í ɖafia he kako í ŋime vew ahugo nadʒ͡ʲe a ɖuʈʂ͡ʲidʒ͡ʲobaba ma kakoge ɣiʈʂ͡ʲidʒ͡ʲobaba na siɳdaɖa he kako í ɖafiamedʒ͡ʲe ajogo ano ŋisilamedʒ͡ʲe ja ahugo kiɲa u zeɖama kiɲa u ime ime ɲu kiɲa zeɖama ɖãhudʒ͡ʲobabi kakiʌedʒ͡ʲoluba se he nabó hebó ikin sejo ajodʒ͡ʲe ɖadʒ͡ʲoluba ma ʂipo ɖadʒ͡ʲo ɖuluba ɣussogo siɳdaɖa ɖ̪ʐ̪o ɖ̪ʐ̪o ɖaʈunola ɖ̪ʐ̪o kiɳda he kako kakiʌeɖaw ajo ŋisidʒ͡ʲobi ŋisiʌe ɖ̪ʐ̪o ŋiladʒ͡ʲobi ŋilawɲe sejo ɖ̪ʐ̪o ɖãhudʒ͡ʲobi ɖãhuʌe ɖ̪ʐ̪otʃi ɖ̪ʐ̪otʃi ana ɖ̪ʐ̪oɖʐ̩i ɖ̪ʐ̪olvʲuge ha veɖama se na ɖ̪ʐ̪o ʈʂudʒ͡ʲobi ja ɖ̪ʐ̪o ɣisilawɲe ɖ̪ʐ̪o ɣidʒ͡ʲobi ɣiɲe ɖ̪ʐ̪o kiɳda maɖafiwa ɖ̪ʐ̪o ɖafidʒ͡ʲowa se kiɳda maɖafidʒ͡ʲowa ujo ma hoi se ɲi ɣusso ɖãhuladʒ͡ʲowjo hama ɖadʒ͡ʲobi ja hama na ʃipʲow í ɲi ɖadʒ͡ʲobi veʌedʒ͡ʲome veʌedʒ͡ʲo sina ɖʐ̩aha-pilihago na ɖãhudʒ͡ʲo se ɖadʒ͡ʲobi ʧ͡ʃʲebamme se ɣusso ɲujo zeɲe ɖadʒ͡ʲobaba ma ma se ɣussogo zedʒ͡ʲobaba kakiʌedʒ͡ʲowa se hajoɖamdʒ͡ʲe ɖ̪ʐ̪ifidʒ͡ʲobuwa ma se ɣusso ɖãhuw nabó ɣusso ɖ̪ʐ̪isidʒ͡ʲobi uʈʂo nabó ɣusso ɖ̪ʐ̪uɖ̪ʐ̪isidʒ͡ʲobʲa se na ma sebó vedʒ͡ʲoʂo se elbombó ɖusime se lihakiʌibó ɖamkoluibi nina na a a kʂ͡ʲi kʂ͡ʲi sebó ɖ̪ʐ̪o husiwa ma se i ɖ̪ʐ̪o ɖaʌeɲe ɖ̪ʐ̪o ɖaɣoɲɖame ɖ̪ʐ̪o ɖafidʒ͡ʲoʂo ano na maɖaɣoɲmaɖa na maɖawa he i na he i íwa haɖo ʧ͡ʃʲe kakiʌewwa ʧ͡ʃʲema se haɖo ʧ͡ʃʲe kakiʌewwa ʧ͡ʃʲemedʒ͡ʲe sebó he he ʂiʌilai maɖãhuw aŋa na he ɖ̪ʐ̪o he vew na ja ɣusso ɖ̪ʐ̪u zeʈʂ͡ʲiima ɖ̪ʐ̪u maɖãhuma se na ɖãhuweɲe ve ɲi ɣusso ɲu í ɖ̪ʐ̪ukoʂoaweɲe ve se í ɖakiʌewwa he na ŋisilaweɲe veɲema ɖuʈʂ͡ʲidʒ͡ʲowa ma ɖuʈʂ͡ʲidʒ͡ʲobaba sige se sebó he he ɲí ʂikiʌelai ɲi zewbabi hebó iʧ͡ʃʲa ɣusso zeg iʧ͡ʃʲa zeg se haɖo zewwa ʧ͡ʃʲeme ɲibó ɲi ɲu í mazeʌebiɲe koʂoaʌebi ha ʧ͡ʃʲedʒ͡ʲoma se í ha ʧ͡ʃʲedʒ͡ʲoma maɖãhuaʌebi se zewbabi se í mazedʒ͡ʲo se ɲi he kako he ɖakiʌeɖaw vew ɲu a a ɖaɲe zedʒ͡ʲoma se a a ɲu í zedʒ͡ʲo he ɣusso he kako ɖakiʌeɖaw nawa ako na ʃipʲow ako na kako he ɖakiʌeɖaw how se ije gajebbó maʌadʒ͡ʲowama ɖʐ̩aha-pilihage nina na he aʂma ha ha sina ɖadʒ͡ʲoɖamdʒ͡ʲe vew he ɲejo

ɖ͡ʐu maɳad͡ʒʲo ʈ͡ʃʲeɳamd͡ʒʲe hebó he he ɲi he ɳamkoibi sɨge ɳuwbi se sɨge kaɲuaɳamd͡ʒʲe se ahuge he ana ɲe ɳa ɣoʌeɳawa hebó ɳud͡ʒʲobi sɨge ɖ͡ʐo hosɨd͡ʒʲobi he ɲu ɖ͡ʐo ɖ͡ʐɨ í he no ʈ͡ʂud͡ʐɨŋkoibi ɖ͡ʐo aɲa aŋabó maɣod͡ʒʲobi ɖ͡ʐo ɖ͡ʐɨ nugowd͡ʒʲobi sɨnɳa holʈ͡ʂu he na hohuʈ͡ʂowge ɖ͡ʐo ɲi kɨɲa aŋasa ɳa sɨna ved͡ʒʲobi se sɨnambóbabi se nad͡ʒʲe vew ɳud͡ʒʲobama sɨnɳawɲe ɖ͡ʐo ahuge ana ɲed͡ʒʲe ɳa ɣoɳawa ja ɖ͡ʐo sajo ɖ͡ʐo sa na na ana ɲe ɲid͡ʒʲobi sɨjo ɲe ɲid͡ʒʲobi sɨnɳawɲe na kɨnɳaɲe ɳãhud͡ʒʲowa ʧ͡ʃʲemed͡ʒʲe se í hoɲe hoɲe holaɲe ahuge na ɨnɳa ɣoɳawaɲe na ɳãhud͡ʒʲowa ma se se age ɳubi se hofid͡ʒʲo kibamme ɖ͡ʐo sɨge ɳaɲe ma ɖ͡ʐo hofid͡ʒʲobaba sebó no kɨnʧ͡ʃʲe ʧ͡ʃʲed͡ʒʲobʲa sebó he ɖ͡ʐo ɳubi ɖ͡ʐo kako ŋɨɣoɲ ɳaima maɳama se ɖ͡ʐu ŋɨɳoʌeɲe ɖ͡ʐu maŋima ɖ͡ʐu maŋima se nad͡ʐɨ naluge ɖ͡ʐo ɳambó ɳud͡ʒʲobi ɖ͡ʐo ɖ͡ʐɨbó ŋɨɣoɲɳabi se named͡ʒʲe nad͡ʒʲe ana ɖ͡ʐo ɳambó ana na ŋɨ ŋɨpʂefid͡ʒʲobi haɳo se kako ŋɨw haɳo ɲi makawwa haɳo makakɨʌewwa ʧ͡ʃemed͡ʒʲe ɣusso ɲibó kako ŋɨwge ɖ͡ʐud͡ʒʲe maɳabi ŋɨd͡ʒʲoge maɳa sɨnɳaɳa se a ɲi he maɖ͡ʐibi kako na sɨnɳaɳa se na maŋɨbi maŋɨwɳa se ajo a ŋɨʈa-ŋɨlahiʌe se aʂma ŋɨʈa-ŋɨlahiʌe mim lapɨɲe hamo ʈ͡ʂame ʈ͡ʂapɨɲe sɨnɳaibi se ɖ͡ʐo ɖ͡ʐoɖ͡ʐɨ sɨne ɖ͡ʐuɳad͡ʒʲoɳase kako ujo ŋɨ ujo ŋɨɲe kaʌɨɲe ɲi he ɲu í la kaked͡ʒʲomewe ɖ͡ʐokʂɨ sevʐogomɳo sevʐogomɳo ʈ͡ʂu ɣowmma se u ma ajod͡ʒʲe he he í maɳaɳɨgʲe ɳaɲema se se u u veɳaʂɨme se sɨnɳafid͡ʒʲowa ma sɨnɳafid͡ʒʲowa baje ɣiwgebó ɖ͡ʐo hesa-helu ma se he kako ɳubi he ajo he kako na ho hoɲe ŋɨpɨɲe sɨnɳa nabó age vew ɳuʈ͡ʂɨbi he na ŋɨlad͡ʒʲowjo ɖ͡ʐo hawa sebó ʂɨpo ɨʂa ɳãhulabamme ɣifid͡ʒʲowa ɖ͡ʐokʂɨ se í ɳa ɣowmma se i se i ujo ɣisɨd͡ʒʲo he kako ɳakɨʌeɳaw hebaba he í ŋɨɲema ɳãhud͡ʒʲo se ajo hoɲema la ajo se u ʂɨpo u veɳaba se i ʂɨpo u veɳabiʂɨme no maɳãhuwa se ɖ͡ʐo ɖ͡ʐo ɖ͡ʐɨd͡ʒʲe aɲaʈukovo ʧ͡ʃʲeɲe u sotʃ͡ʃìɳaʂɨme se name ɲi ɖ͡ʐekeɣiaɲema ɨʂa ɳaɲe ɨʂa he í kɨnɳaɲe ɲi ɳãhud͡ʒʲoma nɨna he mazesɨw he kagua na zepɨɲe zepɨɲe he ɣusso mazesɨwwe ɳaɲe ɳai na sɨna maɳaɳɨgʲed͡ʒʲo anawama kako ŋɨw ɲi ɳubi kako ɲi ŋɨɲe ɲi ɲud͡ʒʲe makoʂoame nugow nat͡ʃì uvʐoged͡ʒʲe ɲi u nad͡ʒʲe are he aŋasaje kako ŋɨʌeɲed͡ʒʲe ana i kaɳã ze maɳahiw kako ɲud͡ʒʲe makoʂoahuw ʂɨpo uɳaʂɨme he aŋasa je ʂɨpo ʧ͡ʃɨɲiɳaʂɨme nugow na sɨnʧ͡ʃʲe hod͡ʒʲobi sɨnɳaɳa se íma ɲi aŋa ɲi fum ʂɨkɨʌeʌilai nad͡ʒʲe ma se í ɖ͡ʐɨd͡ʒʲomewe sejo hama ɖ͡ʐɨd͡ʒʲo ɳuluma ɖ͡ʐoɖ͡ʐɨ kako ɲi ɣusso na se nabó lɨhakɨʌi holaimed͡ʒʲe kaɲuaʈ͡ʂɨlaibi ɖ͡ʐu uwa ze maɳahibi ba kai ɖ͡ʐe limɖ͡ʐo ɳawe ba ɳasɨd͡ʒʲoma ba ɳasɨɳamd͡ʒʲe ba ɲimʈ͡ʂɨɲd͡ʒʲobi ɲimʈ͡ʂɨɲʌe ba maɳaɲeɲe ɳahid͡ʒʲobi lɨhakɨʌibó se na ʌaʈ͡ʂɨlaibi sɨnɳaɳa se na maʌad͡ʒʲo se nabó ɲiʧ͡ʃì ɲi ɳuwbi se ɲukʂuje se ɲukʂu kɨɲa se ɲukʂu a kɨɲa ɳud͡ʒʲema ʂɨpo he ɲukʂu ɣusso ɳalaʌe ɲukʂujo ɳalaʌe ahugo na zew nabó ʂɨpo na ɳuɳa se í zebaɳabi sɨnɳaɳa lɨhakɨʌijo ɲibó se i se na aɲe maɖ͡ʐibi sɨnɳa he ɳaɲe veɲe ma sɨge sɨnɳa ved͡ʒʲo vewbaba ma he na he sɨnɳamed͡ʒʲe ɲibó ɖ͡ʐaha-pɨlɨhage

hoʌeɲe maɖãhuɖamdʒʲe ɲi ʈʂɨfidʒʲo haŋe ʈʂɨfidʒʲo sinebabi sejo hama a ɖʐɨdʒʲoɲe veɖalumma ɖʐ̪oɖʐɨ ɖuw na ɖʐɨla ha na maɖãhuma ma ano nodʒʲe maɖãhuɖamdʒʲe ʈʂudʒʲoʂowa kɨɲa ɖãhuɖama se i ʈʂudʒʲoʂowa sebó ɲitʃi ɣussoge ʂɨ sebó ʂɨbi ʂɨ ʂɨbi se se aʂma sɨ he na ɖʐ̪o ɖãhudʒʲoɖuwama kɨna tʃʲewma ɲitʃɨge ɣusso ɲu ɲugebó se aje aje ɨliɡɨ ɖʐɨ pʂɨɣi ɖubi sɨnɖaɖa he na natʃi ja me ɲubó kadʒʲobi se ɲi ɲu zew ɖangʲo ma ʌadʒʲowa ɛ̃ se sɨnɖaɖa ɲitʃi ɣusso ɲuje kɨɲa ɖa kɨɲa uɖa ajodʒʲe a ɲu a ɖuwjodʒʲe uʈʂo ʌabaibi uɖaʂime gɨrigʲo baje ba ha ɲu maɖʐɨdʒʲomma badʒʲe hama a ɖʐɨdʒʲoɲe veɖame ɖʐɨlaʂoa mo ba vew ɖãhuʈʂɨɖamma ɣussogo ɲupim tʃʲe ɖuwje ɲu ɲupim ɲupim um ɖʐ̪eɲe ʈʂɨdʒʲobi ɲupim tʃʲe ɖawɲe sɨge ɖʐ̪ekɨʌedʒʲowa se í ɖʐ̪o ɖʐ̪o ɖaʌeɲe ɖa veɲe vemedʒʲe sejo u se ɖʐ̪ekɨʌedʒʲobaba i jaŋkoa ʈʂai ɖa hopɨɲela ɛ̃ se ɖʐ̪ɨkɨʌe ɖʐ̪ekɨʌedʒʲobaba ma se i ba mowbi se ɲupim í ɖalabammedʒʲe ba mesetʃʲgedʒʲe batʃi ɖubi sɨgedʒʲe ba se í ɣifidʒʲo ɣifidʒʲo ɖaibi ɣifidʒʲo ha hama ɣidʒʲo sine ba se ɲupim ɖalabamme sejo ɣifidʒʲobaba ɲ ɨ he na me age ɲibi se age ɖuʈʂɨdʒʲoba se na ma sɨnɖaɖa ɖaʌeɲe ɣussogo ana ɣiw sejo se í kilaʌe hesa-helujo ɖʐ̪o ɖʐɨma ɖʐ̪o ɖʐɨ ɖʐ̪o ɖʐɨjo ɖʐ̪o ɖʐɨ aka moɖa uʈʂo nɨna nadʒʲe ʈʂuʈʂo se na nɨna uʈʂo na ʈʂuɖɨgʲeʈʂo sɨnɖaɲema sɨnɖaɖa se a hebó kaʈɨɣadʒʲobi na ajo a ɖãhu ajo a ɖãhumɲe sɨnɖadʒʲobi ʌadʒʲobiʂime nɨna uʈʂo maɖãhuw nɨna nadʒʲe ɖãhudʒʲobi ana ɣusso ɲu ɣusso ɲu tʃʲeɲedʒʲe ɖu ɖuwa sɨntʃʲeɲema uɖaʂime se ɣusso na dʒʲe kakɨʌeɖabi na ɲu ɖubi sɨntʃʲeɲe na dʒʲe ɖãhudʒʲowa ɣusso ná sebó ɣusso ɲi ɲubó sɨnɖaɖa se ɖa se í se í tʃʲedʒʲo na veiɖa se ɣusso ɲu je i ɖabi ibó moʂomma sɨnɖaɖa se ubi na aɲe nadʒʲe ʂɨpo kuʈʂo ʌadʒʲobi ɲitʃibó se a ɖudʒʲobi ʂɨpo liʂiɡɖamma ɖʐ̪oɖʐɨ he odʒʲe maʌalu he hubʲe ɖʐɨ pʂɨɣi a ɖafiadʒʲobi maɖafialu adʒʲe he kako ɖubi na ɖãhubammedʒʲe ɖʐ̪o kʂɨ ɣifidʒʲowa se ʂɨpo ana ʂɨpo zeɣoɲɖama se zeɣoɲɖame se lɨhakɨʌijo ɖalabʲa he mukʂo kew-kem he ɲi hulubʐ̪o gedʒʲe kɨɲa kew-kem ɖuma maɖʐɨlu a se a nadʐ̪a dʒi aʂma ɲu ze me ɖamedʒʲe ɖʐ̪o zesɨdʒʲowa naɖambó hesa-helujo dʒi ʈʂula ana kahi kahi kaʃi kaʃi ɣobaje ana maɖaɖa aɲkʂom awumukʂo na dʒi ʈɨvaɲe ma na ɲege nabó ʃipʲow ʈʂuw ʂɨpo u vewbabi sɨnɖaɖa se ʃipʲow í dʒi ɖʐɨpɨɲe aɲkʂom he ʃipʲow kɨnaiwa me ʈʂupɨɲea sɨntʃʲeɲe na dʒi ɖʐɨ ano nabó ʂɨpo liʂɨwjo ʈʂukɨʌedʒʲobabi sɨnɖaɖa se a ɖʐ̪o aka maɖãhudʒʲobi ɖʐ̪o ɨme ɲu nadʒʲe ɖãhudʒʲobi he ɲu ana tʃʲeɲɖawa se ɖãhu ɖãhuladʒʲobi sɨnɖaɖa sa ɖʐ̪okʂɨ se ɖʐ̪okʂɨ ha ɖadʒʲo tʃʲeiʌe ɖʐ̪okʂɨ ha ɖadʒʲo tʃʲeiʌe se ɖʐ̪okʂɨ gana nuɣuʌe maɣisɨ tʃʲeije se nadʐ̪a dʒi u zelaʌe zelaʌe ɣilabʲa sebó sɨna ɖafidʒʲobabi ʃipʲowje ɛ̃ ako na ʃipʲow ako na ako na tʃʲeɖabi supo ʂɨpo ʃipʲow hebó ʃipebi ɛ̃ huʂɨɲ na ɲi ɲuɲe huʂɨɲ ɲíɲe me uʈʂoɖabi se uʈʂoɖa veɖuwbó veɖuwbaba se a kʂɨ ɖʐɨ ma me na uʈʂo a zei ɲi uʈʂo a ze sɨnɖaibi sɨnɖaɖa he kako na ŋɨme ɖʐ̪o maʌadʒʲowa ma huʂɨɲgo

na kɨna ɲu zeɖama ago ɣusso na kɨɲa ɲu zeʌɖama ma kɨna ɲu zeɖama se i he kakoge ɖ̪ẓo hama ɖuma he na ajo a aʂma ʌadʒʲobaba se ɛ̃ he na ŋɨ he he kako í u ŋɨsɨladʒʲo ɖala haʌe pʂaw ɖɨpʂaw í ma pʂaw pʂaw ɛ̃ sebó pʂawbabi ana he pʂaw pʂaɖabi dʒʲese ukʂumẓo pʂaɖamedʒʲe pʂaw pʂa ɛ̃ se ɖɨpʂawdʒʲe tʃʲewbabi se ɖudʒʲowa se pʂaw pʂam pʂa he ana ɖudʒʲobi sembaba apeɖabiʌe apeɖamma apeɖabe ɲi ba gaɲ na hoivowe ɖ̪ẓuhowe hawa haje haje ɲibó ʃiʈʂɨdʒʲoba ũ he hawa i kiiwa ɖ̪ẓuɖa ɲeɖ̪ẓɨge kiwba ba age ɖ̪ẓuɣoa ba age ɖ̪ẓuɣoa age ɖ̪ẓebʲa he veɖuwwa veɖuw aɲawa ɖ̪ẓelaiba hawa ʈʂolo ɲi se na lai ɖ̪ẓedʒʲomewe ɲi maɖ̪ẓekulu sɨna ɲu ʈʂuwe ɛ̃ jaŋkoa ɖ̪ẓo ɖafiabamme ɖ̪ẓo hohudʒʲobabi ɖ̪ʲamʲo ũ ma se ɲitʃi na mabʲobẓawbuwa bʲobẓadʒʲo bʲobẓajo kaɲu na madʒikela ũ ɲibó ɨlgɨ a ɨlgɨ abaɖawa ũ aja sɨge hola ge ʈo ʈo ɖuwje mɨʈʂɨw ũ udʐuge ɖuwa ũ aja nɨna ʂɨpo guɖaba sɨge ʈo ũ ɲibó ʃiaʈʂɨdʒʲobaba ũ kahuaɲe ɲibó maʈʂadʒʲoʂo itʃi ana ɖalagʌeɲe na ʃiaʈʂɨdʒʲobaba umu age ɖ̪ẓukiwe tʃʲeiwa veɖuw bʲobẓadʒʲo tʃʲeiwa ɲeɖ̪ẓɨge mabʲobẓadʒʲoɖijã ana veɖuw ũ sɨnɖa ɲi ɲeɖ̪ẓɨge bom kiwbaʂa bom he bʲobẓahuɲe ɲeɖ̪ẓɨge ɲeɖ̪ẓɨ udʐuge kaʌidʒʲobaba ũ he ana ʂɨpo bʲobẓadʒʲobaba bʲobẓaʌeɲe ɲeɖ̪ẓɨ na mi kaɖã ʌaʈʂɨ ʈʂolo ɲi guɖ̪ẓu ɣobo guɖ̪ẓubʲa ɣoag ɣobʲa ídʒʲe me ɖ̪ẓaga ɖ̪ẓɨlaʂoa aja se anage ha ɖaɖa ɨlage veɖuw sɨnɖa se veɖuw hawa ba sɨge ɖ̪ẓuɖ̪ẓewe ɲitʃi maladʒʲommewe aja ɨʃige ʂɨpo naŋɖawa haje mɨʈɨ ɖ̪ẓelaiba he na haŋe kaʈʂɨdʒʲebʲa mɨʈɨ ɲi ʈow ɖ̪ẓelaiba ʈo ɲitʃi ɲitʃi na ʈow ɖ̪ẓelaiba na ʂuʌo na mimsa idʒʲe sɨnɖaɖa mimsababi ba muhusama no maɖawa i ɖadʒʲeʂowa i no maɖawa i ɖaɖawa haje he í ɖ̪ẓuɖa ɖ̪ẓuɖa ke bʲobẓadʒʲowa kakɨʌelaiba beɖi ba kaʌibi ʂuʌo ʂuʌo nadʒʲe mɨʈɨ ʌadʒʲobuwa ama ɖ̪ẓelaibe ʈo hola ama ɖ̪ẓealaibe haje ɖabu ɖabu mɨʈɨwe mɨʈɨwe haje ɛ̃ no ɖ̪ẓumuɲɖawa i nó ɖɨiwa i nó ɖɨiwa ɖ̪ẓuɖaŋɲa bá no moluwe ha ɖeɲ gujaa gujaa ɖ̪ʲam aɲa aɲa aɲa aɲa gɨtʃimge ɖuwa ɖuwa dʒidʒʲo dʒidʒʲowa aɖawei ɖɨge la ladʒʲo ubo bum akowa ba ama ɨɖ̪ẓa jodʒʲoma ha se i baa maɖadʒʲowa se i akowa ako akomewe í nɨlvo ɖawe nɨlvo ɖadʒʲoma wa ɖawe ba sɨnɖa ba ama ɨɖ̪ẓa jovodʒʲoma ɖonɖo ɖadʒʲoma ɖonɖo ai ɖonɖo ɖonɖo maɖadʒʲoma pa pa pa maɖaɲa jaŋkoa awutʃige ɖ̪ẓedʒʲo tʃʲema awutʃige ɖ̪ẓedʒʲoma awu ha lakudʒʲo tʃʲeija sɨgo wa awu ha lakudʒʲo tʃʲeija haŋe ɖ̪ẓedʒʲo tʃʲeɲa ha sejo ha ha lakudʒʲo tʃʲeiʌe ai hage ɖ̪ẓedʒʲea awu hage ɖ̪ẓedʒʲea ai ʈʂadʒʲo hai ʈʂadʒʲowa ɨgage ʈʂadʒʲo ɨgage ʈʂadʒʲo ɨgage ʈʂadʒʲobama sege maɖ̪ẓedʒʲo sege mɨʈɨ hã ɖudʒʲowa aɲ aɲɖ̪ẓa ai jowe ama ɨɖ̪ẓa ai jowe aɲ bai ɖ̪ẓe segoma ɲekʂɨ sɨne lasaɲekʂɨ ladʒʲomewe ba jovobe aɲ ɖ̪ẓe aɲa ɖ̪ʲam ladʒʲomewe aɲ ɖ̪ẓe ba aɲa ɖ̪ʲam ladʒʲomewe makʂedʒʲowa makʂedʒʲo ba aɲ ladʒʲoʂomewe makʂedʒʲo ba ha ʈʂadʒʲowa wã ako ɲekʂɨ ʈʂaɣoɲ veŋɖamawa ʈʂow bai aɲ la nɨladʒʲoʂowa ɖ̪ẓukʂebe nosasa homgẓiw í ɖ̪ẓu ze ɖaɲɲawa í ɖ̪ẓu ze ɖaɲdʒʲema ɖ̪ẓuzewe í udʒʲemma

how aŋwa aŋ t͡ʃʲea aŋ d̪͡ʐ̪u zeija bai ha mowa aŋ t͡ʃʲela aŋ ha awut͡ʃɪge d͡ʒisad͡ʒʲoŋe veima ba ɖ͡ʐ̪oloŋ ma ɖ͡ʐ̪oloŋje malaŋebʲa ɲik͡ʂɨ ai hagow ɖ͡ʐ̪oloŋ malaŋebʲa ai jobaŋebawei wei mak͡ʂed͡ʒʲomewe mɨt̪ɨ d̪ud͡ʒʲomewe hagow lad͡ʒʲowa ɲik͡ʂɨ ha mak͡ʂed͡ʒʲomewe ama d̪͡ʐ̪ɨd͡ʒʲo t͡ʃʲeiwa kai mome ʈ͡ʂabe d̪͡ʐ̪ud̪͡ʐ̪ewe jaŋkoa aŋ gid͡ʒʲoʂomewe bai ba se a ɖ͡ʐ̪umuababei jaŋkoa gilad̪awei d̪͡ʐ̪uk͡ʂebei ja ɨgʐ̪ɨbódʒʲe maugo ʈakɨʌiʈ͡ʂod͡ʒʲebiʂa akoa ʈakɨʌiwbamma ɨʃɪd͡ʒʲe ʈakɨʌila mak͡ʂed̪a d̪ond̪o d̪a t͡ʃʲew se k͡ʂewbama ba wa ha hai he d̪u t̪usom got̪oge d̪u t͡ʃʲeiwa ba mad͡ʒisad͡ʒʲoma ha ʈ͡ʂow d̪͡ʐ̪ed͡ʒʲobamma aŋ ama law d̪͡ʐ̪ed͡ʒʲo t͡ʃʲewa nod͡ʐ̪a d̪͡ʐ̪esad͡ʒʲoʂoma ama nad͡ʐ̪a d̪ond̪o d̪asebʲa kai ama ɨd͡ʐ̪a ai d̪ond̪o ai d̪ond̪o d̪ala d̪ond̪o d̪abʲa aŋ bai jaŋkoa ha ha lakuid͡ʒʲowa wei semed͡ʒʲe ba ai jobʲa no d̪͡ʐ̪ed͡ʒʲoba kad͡ʒʲoba no kai ɖ͡ʐ̪ond͡ʐ̪o d̪asabʲa majod͡ʒʲoma ai ad̪awe t͡ʃʲe age aja d̪aŋneme d̪age d̪age d̪aha i kai d̪age d̪age d̪aha ane d̪aŋne ane d̪age d̪age d̪aha kai age lag t͡ʃʲea d̪͡ʐ̪e laha d̪͡ʐ̪e laha kai d̪͡ʐ̪e laha d̪͡ʐ̪e laha kai d̪͡ʐ̪e laha t͡ʃʲea ge t̪o se na d̪͡ʐ̪e laha kai d͡ʒiaŋe aŋa d̪ʲam la aŋ í lad̪͡ʐ̪e d̪͡ʐ̪ɨwe kai labʲa aŋa ʂɨt͡ʂɨw lala aŋa ʂɨt͡ʂɨw lagwe akoa sɨge ajage d̪͡ʐ̪ukiwe se akomewe se i ẽ se i í makid͡ʒʲomewe ẽ se i ɲuɲuwa se ako akoa se i d̪͡ʐ̪u akoa he i d̪͡ʐ̪u t͡ʃʲeiʌe he i he ũ sɨnd̪a he ije he i hawa hed͡ʒʲe akowa t͡ʃʲea he i hai ʈ͡ʂad͡ʒʲo t͡ʃʲeja ʃʲoba ʃʲoba a ɣobʲa aŋ d͡ʒʲédʒʲé aŋa d̪ʲam kɨŋa d̪ʲam lad͡ʒʲo t͡ʃʲeiʌe kɨŋa d̪ʲam lad͡ʒʲo t͡ʃʲeija d̪ʲam ẽ aŋ jaŋkoa d̪͡ʐ̪ekud͡ʒʲomewe aŋ jaŋkoa d̪͡ʐ̪ekud͡ʒʲowa aŋ aŋ ha law d̪͡ʐ̪ed͡ʒʲea awu ha laʌewe t͡ʃʲeiʌe ha laiwe t͡ʃʲeiʌe aŋ aŋ law jaŋkoa la kakud͡ʒʲo t͡ʃʲeiwa mak͡ʂed͡ʒʲomewe ba ɲik͡ʂɨ a ɣovod͡ʒʲomewe a ɣovod͡ʒʲomewe ad̪e mak͡ʂed͡ʒʲowa t̪o awu awu awut͡ʃɪge d̪͡ʐ̪iʌibõ ʈ͡ʂõ awut͡ʃɪge d̪͡ʐ̪ebo ʈ͡ʂõ mak͡ʂed͡ʒʲo mak͡ʂed͡ʒʲo mak͡ʂeme jaŋkoa mak͡ʂeme no la d̪͡ʐ̪eked͡ʒʲowa mak͡ʂe mak͡ʂe mak͡ʂew ʌabi kai mak͡ʂe ʌabi mak͡ʂed͡ʒʲo mak͡ʂed͡ʒʲo mak͡ʂed͡ʒʲo haŋe d̪͡ʐ̪ed͡ʒʲea aŋ haŋe d̪͡ʐ̪ed͡ʒʲea haŋe d̪͡ʐ̪ed͡ʒʲea ʈ͡ʂow ʈ͡ʂow d̪͡ʐ̪ebowe moluwe a me a me ɣovʐ̪ɨwe ɲik͡ʂɨ ha d̪amd͡ʒʲe a suɲubõ aja ɨjaŋ haŋe d̪͡ʐ̪egd͡ʒʲewe t͡ʃʲei aŋ d̪͡ʐ̪elai aŋ aŋ d̪͡ʐ̪elaiba aŋ aŋ d̪͡ʐ̪elaiba ɲoge t̪o ɲo aŋ d̪͡ʐ̪ealaiba a hog hankoa no la kakuid͡ʒʲowa ɲik͡ʂɨ ai hagow malad͡ʒʲobawei lad͡ʒʲoma name not͡ʃɪge d̪͡ʐ̪eha no d̪͡ʐ̪ɨd͡ʒʲowa lad͡ʒʲome d̪͡ʐ̪ɨd͡ʒʲobuwa not͡ʃɪge d̪͡ʐ̪ed͡ʒʲome d̪͡ʐ̪uk͡ʂe ɲusom ɲoge d̪uwa ɲoge í a veaʌebiʌeme nó magid͡ʒʲomewe ʈ͡ʂo a a ɣobʲa ɲusom í d̪͡ʐ̪e laha ba amad͡ʐ̪a maɣosad͡ʒʲoma a d̪ond̪o d̪ala a he a d̪uwa ʃʲoba ʃʲoba age d̪uwa he ʃʲoba aŋa ho labʲa labʲa ho ʃʲoba ho ʃʲoba labʲa age aŋaɲuko d̪uwa age la la la la ubogo lala