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INTRODUCTION

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

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

It was not possible for the authors to devote very much time to the revision of the materials, and it was unavoidable for the basic nature of the materials, which were primarily tailored for elicitation purposes rather than for teaching, to remain unchanged. However, a considerable amount of revision work was devoted to the elimination of mistakes, errors and other unsatisfactory features of the sentence materials provided,
and a lengthy introduction added to both courses providing basic information on features of the phonology and grammar of Pidgin. This, it is hoped, may make these courses more useful for students of Pidgin.

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

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

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

a) The use of "blackbirded" labour from Melanesia on the Queensland sugar-cane fields as from the middle of the nineteenth century. These natives who belonged to many different Melanesian speech-communities whose languages were mutually unintelligible, had to resort to Beach-la-Mar as their principle means of intercommunication, thereby developing it from a simple, restricted trade language to a rich and elaborate native-style language suitable for expressing all their cultural needs. Upon their repatriation to Melanesia - often to areas other than their original home islands - they contributed to the spread of this language.

b) The appearance of German trading and later colonial interests in the Pacific in the second half of the nineteenth century. Through their activities, a developed form of Beach-la-Mar utilised in inter-native communication had been well established in New Britain in the 1880's when Rabaul became the German administrative capital. This language blended with the also highly developed form of Beach-la-Mar spoken by
the returning labourers from Queensland and the resulting language, as the direct fore-runner of present-day New Guinea Pidgin, spread rapidly through many parts of German- and later Australian - New Guinea. Since World War II, it has been making increasingly rapid inroads into Papua as well, and is today spoken by well over half a million people in Papua-New Guinea, with the number of its speakers and its territory expanding with ever-increasing speed.

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

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

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

It is not intended to include in this publication anything like a detailed grammar of Pidgin in general, and of Highlands Pidgin in particular, but a reasonably systematic sketch of some of the most important structural features of Pidgin, including remarks on some of the characteristics of Highlands Pidgin, have been given. The discussion has been presented in a form which, it is hoped, may be intelligible to the users
of this volume, very few of whom are likely to have had any linguistic training, but many of whom may have had some high school training in traditional English grammar.

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

NOTES ON HIGHLANDS PIDGIN PHONOLOGY

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

CONSONANTS

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

The remaining consonants are pronounced as in English.

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

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

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

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

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

**VOWELS**

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

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

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

ái  always a diphthong, much like i in bite in standard southern British (not broad Australian) English, e.g. taim = time.
áu  always a diphthong, much like ou in house in standard southern British (not broad Australian) English (more accurately, like au in German Haus), e.g. haus = house, hut.
ái  a diphthong, unless followed by word-final -im, e.g. nois = noise; but not diphthongal e.g. in sóim (i.e. so-im) = to show somebody something.
áə  diphthongal in word-final position, e.g. moa = more, very, but not in gó̱p (i.e. gó-άp) = to climb.
áɑ  diphthongal in word-final position. In Highlands Pidgin often replaced by uwa, e.g. dúa ( dúwa) = door.
áu  diphthongal in word-final position, e.g. prái = naked, but not in pránga (i.e. prá-i-nga) = to break wind (without much perceptible smell, but perceptible noise).
ɨə  diphthongal in non-word final position, i.e. siót = short but not in kónpésio = confession.
ɨu  diphthongal in non-word-final position, e.g. niús = news, but not in várváliu = procession.
fa  diphthongal at the end of monosyllabic words, i.e. words consisting of one syllable only, e.g. sfá = chair, but not in křap (i.e. kř-áp) = government official, pü-pía (i.e. pü-pi-a) = rubbish.
ɨə  diphthongal in giáman = a lie; to tell a lie.
áe  always diphthongal, e.g. náem = name.
áo  always diphthongal, e.g. dáonbilo = down.

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

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

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

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

- abráis to be separate from, away from
- abrísim to avoid something
- anánít underneath
- antáp above
- bihain later (also bífain)
- bihánísim to follow someone
- bilás dancing ornament; to dress up
- bilásim to put dancing ornaments on somebody; to dress up somebody
- biláp to believe something, in something, to be of the opinion that...
- bilápim to believe someone
- bilóng of
- bilóngén of him, her, it
- longén to him, to it (abbreviated from long élm which if used, is emphatic)
- loháp over there
- namél middle
- nogát no
- ologéta all, entirely
- pfkiníni child
- puláp full
- pulápim to fill something
- sikáu wallaby
- tasól but; only
- tumás very

Pronouns containing the dual and trial markers -tupela and -tripela are either stressed on the first syllable which is more common, e.g. yúmitupela = we two (including the person addressed), yútripela = you
three, or carry their stress on the syllables -tu- and -tri-. No systematic discussion of Pidgin intonation will be given here, but a few remarks on intonation will be found in the Grammar Notes, especially in the parts dealing with Clauses.

NOTES ON GRAMMAR

BASES

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

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

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

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

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

**NOUN (PHRASE)**

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

**NOUN DETERMINANTS**

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

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

In many instances, the three features referred to above are expressed by noun + *bilong* + noun (or noun phrase, clause, etc.) e.g. *plang bilong paɪt = a fighting shield; man bilong lukautim sɪpsɪp = an (indigenous) shepherd; man bilong tiriŋ (or: drinɡ) = a (habitual) drinker*, etc.

The choice between the three possibilities, compounding, noun + noun, and noun + *bilong* + noun is lexically determined and its listing a dictionary matter (see also Prepositions and Prepositional Phrases).

**POSSESSION**

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

PERSONAL PRONOUNS

Basic Forms

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

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

The pronouns remain unchanged when they are the objects of verbs, e.g. em | lukim mi = he sees me. The third person singular form em is often omitted when it is the object of a transitive verb, e.g. mi lukim = I see him, or mi lukim em = I see him.
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<td>yutupela you two</td>
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**Note:**

<sup>1</sup>bilong em = his, hers, its, and long em = to him, her, it are usually abbreviated to longén and bilongén. The full forms, if used, are emphatic, i.e. bilong ém = h i s! (not mine). The abbreviated forms are not used in the third person non-singular forms in which em appears, i.e. bilong (em) tupela = their two’a.

<sup>2</sup>ologeta (ol, ologera) can be added to the plural forms of the first and second person to indicate large numbers, e.g. yupela ologeta = all of you (many).
Emphatic Personal Pronouns

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

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

Reflexive Personal Pronouns

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

DEMONSTRATIVE PRONOUNS

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

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

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

A more emphatic form is em tasol, e.g. em tasol i tokim mi pinis = t his (one) told me, em tasol! = t his is it.
DISTRIBUTIVE AND RECIPROCAL FORMS

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

THE PARTICLE i

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

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

Exceptions:

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

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

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

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

c) Before predicative pas = stuck in expressions referring to blind, deaf and dumb i is often omitted, e.g. hai bilong mi (i) pas = I am blind (lit. my eye is stuck) yar (or: yau) bilongen (i) pas = he is deaf (lit. his ear is stuck).
2) i + bilong + noun or pronoun cannot constitute a predicate by itself in Highlands Pidgin. i must be preceded by em (or: tupela, tripela, olo in the case of plural subjects) or followed by a noun, e.g. tispela dok em i bilong mi, or: tispela dok i dok bilong mi, or: tispela dok em i dok bilong mi = this dog is mine. Tispela dok i bilong mi is not idiomatic. (Note what has been said above in lb, in this connection)

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

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

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

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

Similarly, i is placed between larim = to let, allow (somebody to do something) and a verb following it immediately, without an intervening object. If the clause contains an object indicated by a separate word (noun or pronoun), it is usually placed between larim and the other verb (see the first paragraph of 5)).
Examples: larim i go = let him go; larim i kaikai = let him eat; but: larim em i kaikai = let him eat; larim dok i kam insaet = let the dog come in; etc. However, if the object consists of a noun with adjuncts, it can optionally be placed after the verb which follows larim. In such a case, no i appears between larim and the second verb; e.g. larim tispela tupela man i kaikai, or: larim kaikai tispela tupela man = let these two (indigenous) men eat; larim olo tispela traipela pik i go, or: larim go olo tispela traipela pik = let all these big pigs go.

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

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

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

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

With traipim = to try, no i is placed between it and the verb following it (unless the latter is go = go away, kam = come, or stap = to be; to continue; to be at rest; to stay, see 6)). The object usually follows the second verb.
Examples: mi tra i im wok im sup ia = I try to make an arrow; em i tra i im li pt ima pi m di wai i he vi = he tries to lift the heavy tree; but: em i tra i im i kam long tis p e l a ples = he tries to come to this village.

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

If the object of a clause or sentence containing a reference to an attempted action is placed at the beginning of the clause or sentence for emphasis, tra i im follows the verb which it determines, without i appearing between the two, e.g. akis mi wok im tra i im = I try to make an axe; tis p e la sup ia bilong yu em yu la ik i pe im, mi wok im tra i im = I try to make this arrow for you, the one which you want to buy. If the object is not overtly indicated, a clause such as mi wok im tra i im = I try to make it denotes emphasis on the object.

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

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

| ken   | = may       |
| laik  | = near future |
| mas   | = necessity |
| tra i im | = attempted action |
| kirap | = starting action |

Examples: yu ken i go = you may go away (but: yu ken kis im tis p e la = you may take this); mi la ik i go = I shall soon go away (but: mi la ik kaikai = I shall soon eat); yu mas i stap = you must stay (but: yu mas wok im haus = you must build a house); yu tra i im i kam = try to come! (but: yu tra i im wok im sup ia = try to make an arrow); em i kirap i go = he began to go away (but: em i kirap tok tok = he began to speak).

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

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

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

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

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

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

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

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

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

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

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

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

BASIC FORMS

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

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

PARADIGM OF BASIC VERB FORMS, kaikai = eat

Affirmative

| sg     | 1 mi kaikai          |
|        | 2 yu kaikai          |
|        | 3 em i kaikai         |
| d1     | 1 incl. yumitupela (i) kaikai |
|        | 1 excl. mitupela (i) kaikai |
|        | 2 yutupela kaikai     |
|        | 3 (em) tupela i kaikai |
| tl     | 1 incl. yumitripela (i) kaikai |
|        | 1 excl. mitripela (i) kaikai |
|        | 2 yutripela (i) kaikai |
|        | 3 (em) tripela i kaikai |
The basic temporal meaning of these single forms is that of a general present or general past, according to context. However, they can have other temporal meanings, without the addition of special tense marking particles and auxiliaries, if it is clear from the context that, for instance, an indefinite future is being referred to, or if adverbs of time appear in the sentence which clearly indicate the time of the action, e.g. tumara long morning taim mipela i kaikai tispela kakaruk = tomorrow morning we (excl) shall eat this chicken (see Tenses).

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

It is very important to note that the affirmative answer to negative questions, which call for no in English, requires yesa = yes as answer in Pidgin, and vice versa, e.g. kiap i no stap? = is the patrol office not in? Answer: yesa = no (he is not in), or: nogat = oh yes (he is in); yu no
kisim pe pinis? = have you not received your pay? Answer: yesa = no (I have not). Failure on the part of Europeans to understand this feature of Pidgin is the cause of many misunderstandings.

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

In interrogative clauses containing a third person subject, with the predicate consisting of an interrogative word or expression, the particle I does not appear before the predicate (see The Particle I, 1b), e.g. tispela man wusat (or: huset)? = who is this (indigenous) man?

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

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

IMPERATIVE FORMS

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

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

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

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

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

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

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

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

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

TRANSITIVITY

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

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

Subclass 1

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

- amamas = to be happy, delighted
- beten = to pray
- dai = to die
- driman = to dream
- go = to go away
- hambak = to boast
- kam = to come
- kamap = to come to (a place)
- kamdaun = to come down
- kliraut = to depart
- lap = to laugh
- les = to be tired (of); to idle
- lukluk = to look, look at
- marimari = to pity
- nildaun = to kneel down
- ronewe = to run away
Note: In a more detailed classification, it may be possible to separate lukluk and perhaps tenkyu from the other verbs listed above and regard them as constituting a subclass lb, with the bulk of the verbs belonging to subclass la.

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

Examples to the whole list:
ol i lap = they laugh
yumi wokabaut = let's walk
mi lukluk long yu = I look at you
mi marimari long yu = I pity you
mi tenkyu long yupe at = I thank you (all)
mi driman long yu = I dream about you (but: I had a dream is mi lukim driman pinis, lit. I saw a dream).

Subclass 2

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

3Used before direct quotes, always with another verb of speaking preceding it (see Subordinate Clauses, 10).
dring (or: tiring) = to drink
kaikai = to eat
lindaun = to bend
pekpek = to excrete
pilai = to play
pispis = to urinate
save = to know

= to clear (table); to remove (to the place where it belongs or is normally stored)

Examples: 'em i kaikai taro = he eats taro
mi dring wa ra = I drink water (but: pikinini i dringim susu =
the baby sucks milk, natnat i dringim blut = the mosquito
sucks blood)

yu lindaun liklik diwai = bend the sapling
yupela pilai susap = play the Jew's harp (all of you)!

Subclass 3

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

ainim = to iron
autim = to tell
baiim = to pay someone; to buy;
sell

banisim = to fence in, off
bekim = to give back
behainim = to follow

4But dringim (or: tiringim) = to suck
5But kaikaiim = to bite
6Also intransitive = to bend down (oneself)
7Transitive e.g. in pekpek wa ra = to excrete water (i.e. have diarrhoea)
8Transitive e.g. in pispis blut = to urinate blood
9And its compounds such as luksave = to recognise, smelsave = to recognise
by smell
10Occasionally used with -im, but not in set idioms such as takewe tebol =
clear the table
11The basic meaning of baiim is to pay, and though it can be applied to
to buy and to sell, the emphasis is on the handing over of money by the
focal or central person to someone else, e.g. mi baiim kot = I pay a fine
(lit. pay the court); mi baiim meri = I buy a woman, (i.e. pay for her).
If baiim means to sell, na kisim moni = and take money is usually added
after it, e.g. mi baiim taro na kisim moni = I sell taro (note that the
subject pronoun is not used before kisim in this).
bringim = to take to a definite place
daunim = to swallow; to suppress, defeat
dringim (or: tiringim) = to suck
gipim = to give
harim = to hear; to understand; to obey
hamarim = to hammer
haskim = to ask
hatim = to heat up
holim = to hold in hand
inapim = to satisfy, fulfil
kaikaim = to bite
karim = to carry; to take to an indefinite place
karkarim = to carry about
katim = to cut
kilim = to hit, kill
kisim = to take, receive
klinim = to clean
kolim = to call somebody (or something) something
kotim = to sue, take to court
krungutim = to bend; to court
larim = to let, allow
 lukim = to see
makim = to mark, select, point at; to promise something specific
mekim = to do, cause, make something (mostly something abstract)
metarim = to measure
mumuim = to cook in the earth oven
nilim = to nail

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

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

14 hatim bel = to excite

15 karim i go = to take there, take away from here, karim i kam = bring towards this place
painim = to look for; to find
peim = to pay for something, buy
pilim = to feel
planim = to bury
pulapim = to fill
putim = to put (down)
rabim = to rub
reidiim = to make ready
sakim = to shake (up); to push back; to disobey
salim = to send
sapim = to sharpen
saripim = to cut grass
slubim = to push
soim = to show
splaim = to spear
stretim = to put right; to correct; to straighten
taitim = to tighten; to stretch; to pull hard	
tambuim = to forbid something or somebody something
tanim = to turn (something), translate
traelim = to try
tromoiim = to throw
wasim = to wash (something)
welim = to oil
winim = to blow

Subclass 4

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

16 painim = to look for, painim pinis = to find
17 The usage of balim and peim differs markedly from English to buy and to pay. If in a given case, in a situation referred to in English by to buy, the emphasis is on the handing over of money or something else in exchange for something, the Pidgin equivalent is peim. If however, the emphasis is on the handing over of money etc. to someone, the Pidgin equivalent is balim. Conversely, English to pay is balim if paying to someone is thought of and peim, if paying for something is the primary meaning. (see also footnote 11).
18 In sakim tok = to disobey
most important members of Subclass 4a:

- **bagarap** = to be, get, ruined, spoilt
- **bagarapim** = to ruin, spoil

- **bilas** = to decorate oneself
- **bilasim** = to decorate someone or something

- **boil** = to boil (i.e. be boiling)
- **boillim** = to boil (something)

- **bruk** = to break (i.e. to get broken)
- **brukim** = to break (something)

- **bung** = to gather, come together
- **bungim** = to collect

- **hait** = to be hidden, hide oneself
- **haitim** = to hide (something)

- **hangamap** = to hang (i.e. be hung up)
- **hangamapim** = to hang up

- **harlap** = to hurry (oneself), be hurried in a hurry
- **hariapim** = to hurry (somebody)

- **hop** = to open (by itself)
- **hopim** = to open (something)

- **kalabus** = to be, get, imprisoned
- **kalabusim** = to imprison

- **kalap** = to jump
- **kalapim** = to jump over something

- **kamap** = to appear; come to, arrive
- **kamapim** = to create; to reveal

- **kamaut** = come out
- **kamautim** = to pull out

- **kapsaet** = to spill, run out (of liquid); to get upset, overturned
- **kapsaetim** = to spill (i.e. someone spills a liquid); to pour out; to overturn

- **karamap** = to be, get, covered up
- **karamapim** = to cover up

- **kirap** = to start (i.e. begin on its own accord)
- **kirapim** = to start (something); to awaken

- **klia** = to stay away (from)
- **kliaim** = to clear; to explain

- **kros** = to be angry, get annoyed
- **krosim** = to scold, tell off

- **lus** = to be lost, gone
- **lusim** = to lose; to leave something behind

- **marit** = to be, get married
- **maritim** = to marry someone

- **pairap** = to explode
- **pairapim** = to blow up (something); to shoot off

- **pas** = to be, get, stuck
- **pasim** = to fasten; to hold up, to tighten

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19 With the *sarip*, a sharpened hoop iron

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

21 Also *bagarapim*
plen = to finish, come to an end  plenlm = to finish something
pore = to be afraid      porelm = to frighten
raun = to go round       raunlm = to surround; to chase
raus = to get out, be removed  rauslm = to remove (without regard to the place to where something is taken)
ron = to run             ronlm = to chase
sanap = to stand         sanaplm = to erect
senls = to change (by itself)  senlslm = to change (something)
sem = to be ashamed       senlm = to shame, put to shame
siger (or: skel) = to be balanced sigerlm (or: skellm) = to weigh something; to share out something; to balance
slek = to slaken (by itself); to get deflated  sleeklm = to loosen; to deflate
slip = to lie (on something); to sleep  sliplm = to lay down; to fell
stap = to stay; to stop (by itself); to be stopped staplm = to stop (someone)
surik = to move back (by itself)  suriklm = to move back something
swim = to swim; to float  swimlm = to float something; to dive for something

Examples: duwa i hop pinls = the door fell open, yu hoplm duwa = open the door; supia bilong mi i ken i bruk = my arrow will break, yu no bruklm supia bilong mi = don't break my arrow; wara i kapsae = the water got spilled, meri i kapsae lm wara = the woman spills the water; pos i sanap i stap lohap = a post is standing over there, olo man i sanaplm pos = all the men stand up (i.e. erect) a post.
The verbs of Subclass 4b appear in three functions:
a) In intransitive function without -lm added to them.
d) In transitive function, but without -lm added to them, in which case long is placed after them before the object. In this usage, the transitivity is incomplete, i.e. the action is aimed at an object, but is not carried through to its conclusion, or does not necessarily arrive at a full result or leave a very marked impression upon the object. In the case of skul long in the meaning to give instruction to, the transitivity is also non-specific and general in addition to being incomplete.

22 If something is removed to be put away where it belongs, tekewe is used. According to emphasis, either rausim or tekewe can be used in the same situation, e.g. rausim skin bilong kaukau = remove the skin of the sweet potato (and throw it away anywhere), tekewe skin bilong kaukau = remove the skin of the sweet potato (and throw it away at a certain place, such as a rubbish heap)
Note: many of the verbs included above in subclass 4a can also appear with long placed between them and a noun following them. However, in such instances, the function of long is to indicate a local or instrumental relationship, not to point towards the object which is the entity towards which the action is directed as a goal, e.g. in bottle bruk long bokis = the bottle broke in the box, long indicates where the action took place, whereas in mi lain long rit = I learn to read, long denotes the object or goal of the action of learning. Again it ought to be stressed that in a scientific linguistic description based on purely structural criteria, the attitudes taken to the relationships expressed by long as indicated above would be different.

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

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

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

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

skul = to go to school; to undergo training
skul long = to learn something (without necessarily fully acquiring the knowledge or skill aimed for);24 to give instruction to, teach (in general terms, with no focus on the subject matter, also
skulim = to teach someone something (specific, at the same time on the assumption that the persons taught will fully acquire the knowledge or skill taught); to reprimand somebody25

23 Readers of this volume who know German may be reminded in this of the difference between lernen and erlernen.

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

25 The word(s) denoting the thing(s) taught is (are) introduced by long, e.g. mi skulim olo man long wokim kanu = I teach the men to make canoes
lain = to stand in line, be lined up
lain long = to learn something (specific, without necessarily fully acquiring the knowledge or skill aimed for); to learn about
lainim = to line up (people or things); to put in order; to arrange; to learn something specific (expecting to fully acquiring the knowledge or skill aimed for); to teach someone something specific (expecting that the person taught will fully acquire the knowledge or skill taught)

singaut = to call out, shout (as an action)
singaut long = to call, shout for someone or something (without necessarily succeeding in bringing him, or it, close to the person calling)
singautim = to call, shout for someone or something (succeeding in bringing him or it close to the person calling)

stat = to start, be started
stat long = to start something (without necessarily being successful at this)
statim = to start something (successfully)

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

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

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

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

30 Only used if a noun object follows, not used before verbs, e.g. statlm ensin = to start the engine (successfully)
goap = to go up, climb  
goap long = to climb  
   (as an action)  
   (part of the way) \[31\]  
goap-im = to climb up  
   (all the way)

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

Subclass 5

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

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

bringimap = to start, be the  
   initiator of, something in a contributory fashion  
bringimapim = to start, be the  
   initiator of, something exclusively

\[31\] Long after goap can also indicate a local relationship if a certain  
point is mentioned up to which the climbing process progresses, e.g. em  
i goap long het bilong diwai = he climbed to (i.e. as far as) the crown  
of the tree

\[32\] I go up to a tree is mi go kamap long diwai
brum = to sweep, carry out the action of sweeping
braiv = to drive, carry out the action of driving (a car)
kaun = to count (as an action)
laik = to like (doing something) (usually before verbs, with i following it)
lego = to let go (as an action)
liptimap = to heave, carry out the action of heaving or lifting
pulimap = to pour, carry out the action of pouring, filling in
rait = to write (as an action)
rit = to read (as an action)
somap (or: sanap) = to sew (as an action)
stil = to steal (as an action)
troaut (or: traut) = to vomit (as an action)

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

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

At the same time, verbs of subclass 5b can appear without the suffix -im, but with long interposed between them and an object following them. They can also appear with -im suffixed to them, and an overt object directly following them, or the object being understood only. The difference in meaning between the verbs without -im, but long following them, and those with -im is comparable to one facet of that observed with similar verbs belonging to subclass 4b: the transitivity indicated by verbs without -im,
but long after them, is incomplete, i.e. the action is understood as being aimed at an object, without necessarily reaching the point of being carried out in full and achieving a complete result, or making a thorough impression upon the object. At the same time, verbs with -im denote a transitivity which is complete, i.e. the action directed towards an object is carried through entirely with full results, or a strong impression is made upon the object, e.g. tok long man = to talk about something to a man directing words at him, without necessarily achieving the result of his taking notice of the words directed at him or heeding them, tokim man = to tell a man, i.e. achieving the result of his taking notice of the words and heeding them; wet long = wait for (i.e. the person expected may not arrive), wetim = await (in the sense that the expected person will definitely arrive); etc.

The most important verbs of Subclass 5b are:

bikmaus = to shout (as an action)

bikmaus long = to shout at someone (without him necessarily taking much notice)
bikmausim = to shout at someone (with him taking notice)

bilip = to believe (in general; as an action; with another clause following)
bilip long = to believe in somebody
bilipim = to believe somebody

gris = to flatter, flirt (as an action)
gris long = to flatter someone, flirt with someone (without necessarily making an impression)
grisim = to flatter someone, flirt with someone (impressing the person)

kik = to kick (as an action)
kik long = to kick at somebody or something (not necessarily hitting it)
kikim = to kick somebody or something (hitting it)

lukaut = to watch out (expecting danger) (as an action)
lukaut long = to beware of; to watch out for; to look after (without necessarily being successful)
lukautim = to take care of something, look after something (successfully); to look for (game and plant food in a hunting and gathering situation, successfully)

paît = to have a fight, to have a pungent taste
paît long = to hit at something or someone (without necessarily hitting him)
paîtim = to hit something or someone

34 e.g. mi bilip em i no inap = I believe he is not able to (do it)
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>poto</strong></td>
<td>to take photos (as an action)</td>
</tr>
<tr>
<td><strong>poto long</strong></td>
<td>to take shots of (the action of taking shots is stressed - whether the shots will result in (good) photos is outside the focus)</td>
</tr>
<tr>
<td><strong>potoim</strong></td>
<td>to photograph (obtaining pictures with certainty)</td>
</tr>
<tr>
<td><strong>pul</strong></td>
<td>to pull; to paddle (a canoe) (as an action)</td>
</tr>
<tr>
<td><strong>pul long</strong></td>
<td>to pull away at (but it may not move); to paddle (but the canoe may not move much)</td>
</tr>
<tr>
<td><strong>pulim</strong></td>
<td>to pull (and it moves); to paddle a canoe; to seduce a woman</td>
</tr>
<tr>
<td><strong>puspus</strong></td>
<td>to mate (as an action)</td>
</tr>
<tr>
<td><strong>puspus long</strong></td>
<td>to have sexual intercourse with someone (unsuccessfully)</td>
</tr>
<tr>
<td><strong>puspusim</strong></td>
<td>to have sexual intercourse with someone (successfully); to impregnate</td>
</tr>
<tr>
<td><strong>siut</strong></td>
<td>to shoot (as an action)</td>
</tr>
<tr>
<td><strong>siut long</strong></td>
<td>to shoot at something or someone (without success)</td>
</tr>
<tr>
<td><strong>siutim</strong></td>
<td>to shoot something or someone 36</td>
</tr>
<tr>
<td><strong>smel</strong></td>
<td>to smell, sniff (as a transitive action)</td>
</tr>
<tr>
<td><strong>smel long</strong></td>
<td>to sniff at something or someone (without success)</td>
</tr>
<tr>
<td><strong>smelim</strong></td>
<td>to smell something, notice its smell</td>
</tr>
<tr>
<td><strong>smok</strong></td>
<td>to smoke (as a transitive action)</td>
</tr>
<tr>
<td><strong>smok long</strong></td>
<td>to smoke at (a cigarette, pipe etc.) (while the burning of the tobacco continues)</td>
</tr>
<tr>
<td><strong>smokim</strong></td>
<td>to smoke (a cigarette, pipe etc.) (finishing it off)</td>
</tr>
<tr>
<td><strong>ting</strong></td>
<td>to think, i.e. have a thought to have a flash of memory 37</td>
</tr>
<tr>
<td><strong>ting long</strong></td>
<td>to give something a thought (without clearly formulating it); to recall something (imperfectly)</td>
</tr>
<tr>
<td><strong>tingim</strong></td>
<td>to think something over (thoroughly, in detail); to remember (i.e. recall) in detail; to keep in mind</td>
</tr>
<tr>
<td><strong>tingting</strong></td>
<td>to think i.e. ponder, consider; to remember (in detail) 37</td>
</tr>
<tr>
<td><strong>tingting long</strong></td>
<td>to think about something (without getting a quite clear mental picture); to remember (i.e. recall at length, but not in full)</td>
</tr>
</tbody>
</table>

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

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

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

was = to watch out (as an action)

wet = to wait (as an action)

win = to surpass (as an action)

wok = to work, do work (as an action)

Examples:

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

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

39 waswas = to wash oneself

40 winim also means to blow on, blow something

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

42 mi harim smel bilong smok is also commonly used for I smell smoke
Subclass 6

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

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

kuk = to be defeated; kuk = to cook (as an action) kukim = to cook something, burn something; to defeat

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

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

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

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

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

It may perhaps be possible to include strong in this subclass as well, though it is somewhat debatable whether it can in fact be regarded as having a transitive function when appearing without long or -im, in the
meaning to insist (as an action) or whether it is, in such cases, to be considered as a predicative adjective.

\[
\begin{align*}
\text{strong } & = \text{ to } \\
\text{harden } (\text{i.e. insist (as an action)}) & = \text{ to } \\
\text{to become } & = \text{ to }
\end{align*}
\]

Examples: taim ren i pinis graun i strong = when the rain stops, the ground hardens (again); em i strong long ol = he insists on something towards them, or he puts pressure on them; strongim tispela pos = strengthen this post.

**TRANSITIVITY AND OBJECT(S)**

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

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

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

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

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

45This concept is also commonly rendered by: tispela meri, pastaim mi no lukim pes bilongen = as far as this woman is concerned, I did not see her face first
object, e.g. mi gipim wanpela bikpela akis long tispela man = I give this man a big axe; mi bekim yu wanpela pik = I give a pig back to you; \(^{46}\) mi salim pas long masta = I send the European a letter; em i soim mi kundu bilongen = he shows me his drum; etc.

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

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

ASPECT AND TENSE

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

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

ASPECTS

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

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

\(^{46}\) See Transitivity, Subclass 3), about the precise meaning of bekim.
i. brukim paia(wut) = the man is (or: was, will be) breaking firewood
(same implications as above); etc.

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

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

Verbs followed by i stap (either immediately or, if an object is present in the clause, with i stap placed after it, with adverbial adjuncts following i stap if they are present) or preceded by stap indicate actions which are continuous, have started at a time which is before the point of time immediately preceding the one at which the action takes place, continue at the same level of intensity during the time referred to, and it is implied that the action will continue after that time, with indefiniteness concerning the length of time during which it will continue, e.g. em i kaikai i stap = he is (was, will be) eating continuously, goes on eating (the action started a while ago, continues at the same level of intensity, and is not expected to end soon); olo i stap toktok, or: olo toktok i stap = they are (were, will be) talking continuously (same implications as above); man i no i stap = the man is (was, will be) going away continuously (i.e. he is moving away at a steady rate); tupela i katim diwai i stap, or: tupela i stap katim diwai = they two are (were, will be) chopping trees (down) continuously; planti meri i wokabaut i stap long ples balus = many women are (were, will be) walking around continuously on the airstrip; etc.

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

There is a difference in meaning between Verb + i stap and stap + verb: with the latter, the focus is on the action denoted by the verb, whereas with the former, the focus is on the continuous nature of the action, e.g. em i stap toktok = he is talking, i.e. his action of talking is continuous.

3) Verb + pinis: Completed Actions

Verbs followed by pinis denote actions which have been completed at the time referred to in the clause concerned. Pinis follows the verb immediately if there is no object, e.g. mi kaikai pinis = I have (had, will have) eaten. If an object is present, pinis mostly follows it, e.g.
mi siutim pinis pinis $^{47} = I$ have (had, will have) shot the bird. If the object is accompanied by an adjunct (or nau, see 4) below pinis can precede it, e.g. mi siutim pinis wanpela pinis, or more commonly: mi siutim wanpela pinis pinis = I have (had, will have) shot a bird. If the verb is accompanied by a direct object, and an indirect object precedes the latter without long, pinis can optionally be placed between the two if the direct object carries an adjunct, e.g. em i gipim mi pinis wanpela gutpela naip, or more commonly: em i gipim mi wanpela gutpela naip pinis = he has (had, will have) given me a good knife, but: em i gipim mi naip pinis = he has (had, will have) given me the knife. If the verb is accompanied by a direct object plus an indirect object with long before it, pinis may optionally precede the direct object. This is more usual in those instances in which the direct object is accompanied by an adjunct than in those in which this is not the case, e.g. em i gipim pinis wanpela akis long tispela man, or more commonly: em i gipim wanpela akis long tispela man pinis = he has (had, will have) given an axe to this man. With skulim and lainim, the two verbs constituting subclass 2 of the double-object verbs (see Transitivity and Object), pinis can optionally precede the direct object, (this is not met with if the direct object is a singular personal pronoun), or stand between the direct and indirect objects, or follow the latter, e.g. em i skulim pinis tispela masta long tok ples, or: em i skulim tispela masta pinis long tok ples, or most commonly: em i skulim tispela masta long tok ples pinis = he has (had, will have) taught this European the local language, but: em i skulim mi pinis long tok ples, or: em i skulim mi long tok ples pinis = he has (had, will have) taught me the local language.

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

To emphasise the notion of the completion of an action as expressed by pinis, tru may be added after it, e.g. em i wokim banis pinis tru = he has entirely completed the building of a fence.

$^{47}$ mi siutim pinis pinis is sometimes heard. In this sentence, emphasis is placed on pinis, and it means I have (had, will have) shot a bird (not something else)
4.) Verb + nau: Actions just started

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

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

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

An acceptable free English translation which approximates this meaning is the one suggested above, i.e. I have just decided to go away soon. To translate it as I will have gone away soon is quite incorrect, because it refers to the action of going away as a completed action which the Pidgin sentence does not imply. The Pidgin sentence mi laik go pins nau would approximate this meaning, but it is more exact than the English sentence in which it is left unclear whether in the situation which will prevail in the near future and in which the action of going away on the part of
the subject will have been completed, the subject has gone away just a little earlier or some time before. In the Pidgin sentence given above, the action of going away is clearly described as having only just been completed when that situation materialises in the near future.

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

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

5) Verb + yet: Actions still continuing

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

6) Verb + gen: Actions repeated

Verbs followed by gen indicate actions repeated once, usually after the elapse of some time. The word order valid for the position of gen are the same as those discussed for pinis (see above 3)). Examples: em i kaikai gen = he eats (ate, will eat) again (he is eating again = em i kaikai gen i stap); em i siutim gen wanpela muruk, or: em i siutim wanpela muruk gen = he shot (will shoot) a cassowary again; em i gipim yu gen wanpela liklik naip, or: em i gipim yu wanpela liklik naip gen = he gave (will give) you
(one) a small knife again. If pinis appears together with gen after a verb, gen usually follows pinis, i.e. in the above example: em i gipim yu pinis gen wanpela liklik naip, or: em i gipim yu wanpela liklik naip pinis gen = he has (had, will have) given you a small knife again.

7) Verb + nating: 48 Purposeless Action

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

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

8) save + Verb: Habitual Actions

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

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

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

48 With high-pitched intonation on the (stressed) first syllable, as opposed to nating with low-pitched intonation on the first syllable = perhaps
9) kirap + Verb: Beginning Actions

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

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

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

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

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

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

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

49 The three a's indicate length of the vowel
1) Verb + i go, i kam: Actions directed away from or towards Speaker; (i go) Actions going on and continuing for a long time

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

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

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

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

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

Examples: olo i toktok i go = they go on talking (and will continue to do so for a long time); mipela i kaikai i go = we go on eating and will go on doing so for a considerable time).
12) Verb + tasol: Restricting Emphasis on the Action

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

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

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

13) Several Aspect Markers with one Verb

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

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

+ i stap = (the above) action is continuing at the time referred to
+ pinis = (what is referred to above) has been completed, come to an end
+ nating = (the abovementioned completion of action(s)) occurred for no apparent reason
+ nau = (the abovementioned unmotivated completion of action(s)) has just taken place

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

TENSES

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

However, the following tense markers occur:

1) bin + Verb: General Past

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

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

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

Verb forms whose subject is immediately preceded or followed by bai denote actions taking place at an Indefinite future point of time. If the
subject is mi = I or yu = you (one), and bai follows the subject, i is inserted between bai and the verb, e.g. bai olol wokim haus = sometime in the future they will build a house; tispela man bai tumara i brukim wara i go pinis = sometime tomorrow this man will cross the river (in a direction away from us) (and will go away); bai mi lukim, or: mi bai i lukim = I shall see (it) sometime in the future; etc.

3) ken i + Verb: Definite Future

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

4) laik + Verb: Near Future

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

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

5) klosap i + Verb: Very Near Future

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

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

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

6) nau immediately preceding the Subject: Immediate Future

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

7) No Tense Marker

No special tense markers exist for the present tense, but verb forms
followed by i stap or preceded by stap often denote actions carried out in the present provided the context does not exclude the present; e.g. olo itoktok i stap = the men are talking; dok i pait i stap = the dogs are fighting; pikinini i stap krai = the baby is crying; etc.

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

8) Several Tense Markers with one Verb

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

Combinations of tense and aspect markers with one verb can constitute references to very complicated tense and aspectual situations; e.g. bai tispela man klosap i kisim sik pinis nau = at some indefinite point of time in the future this man will be just about to face the situation in which he will have just started to complete contracting an illness, i.e. i kisim sik pinis = he has completed contracting an illness + nau = (the above situation) has just started bai + tispela man = places what is mentioned above into the indefinite future with reference to this man + klosap = this places the future event into a point of time where the happenings mentioned are about to take place

OTHER VERB FORMS (MOODS, ETC.)

1) ken + Verb: Permission

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

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

50 mi no mas daunim tispela maresin = I am under no obligation to swallow this medicine
In some Pidgin dialects, no distinction is made between \textit{ken + verb} = Permission and \textit{ken + i + verb} = Definite Future (see Tenses, 3)) because either \textit{ken + verb} is used for both or the definite future, with its marker, is not present in them. However, it is recommended to the learner that he make the distinction.

2) \textit{inap + i + Verb: Ability}

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

3) \textit{save pasin bilong + Verb, or gat save bilong + Verb: Competence}

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

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

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

\textsuperscript{51} \textit{gat save bilong} also indicates \textit{to have some knowledge of something
make them); botol i save bruk = bottles can break (they do it habitually under certain unfavourable circumstances); mi save taitim tispela kundu bilong yu = I know how to put a skin on this drum for you; mi no save mekim pala' bilong yu = I do not know how to make a fire for you.

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

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

4) mas + Verb: Necessity, Coercion, Obligation

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

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

5) laik + i + Verb: Desire, Wish

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

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

6) mekim ± i + Verb: Causative

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

7) larim ± i + Verb: Tolerating

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

8) trailm + Verb (or Verb + Object + i + trailm, or Verb + trailm); Attempt

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

APPLICATIVE (OR BENEFACTIVE) FORMS

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

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

The distinction between otherwise identical applicative and possessive forms rests with stress: with applicative forms, the noun or pronoun denoting the beneficiary carries the sentence stress, whereas with possessive forms, the noun denoting the object possessed carries it, and if
the possessor is emphasised, the noun or pronoun referring to it carries an additional stress; e.g. mi brumim háus bilong yú = I shall sweep your house, mi brumim háus bilong yú = I shall (sweep) your house, but: mi brumim háus bilong yú = I shall sweep the house for you.

ADJECTIVES

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

Subclass 1

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

bikpela = big
blakpela = black; dark blue
blupela = blue
braunpela = brown
draipela (or: traipela) = large
grlnpela = green, light blue
gütpeela = good
hatpela = hard
loongpela = long

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

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

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

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

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

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

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

- draipela (or: traipela) = dry
- haptela = hot
- klinpela = clean
- kolpela = cold
- raunpela = giddy (with hai = eye)

sappela = sharp
strepela = straight; correct
strongpela = insistent
taitpela = tight
yelopela = yellow

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

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

Subclass 3

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

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

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56 See footnote 52
57 See footnote 53
58 See footnote 54
59 See footnote 55
60 Can also belong to subclass 4
61 Also higher numbers: nambatri = third, nambapo = fourth, etc. However, nambatu etc. following the noun mean first-rate, second-rate etc.
62 If used of persons, especially Europeans, it means strange, odd (of behaviour and thinking)
63 Can also belong to subclass 5
Examples: lapun meri = old woman, meri i lapun = the woman is old, liklik haus = small house, haus i liklik = the house is small.

Subclass 4

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

- belhat = hot tempered
- bruk = broken
- daun = low
- giaman = false
- hait = hidden
- hambak = vain, proud
- kals = left (side)
- kela = bald
- klia = clear(ed)
- kros = angry
- longwe = distant
- malomalo = soft
- marlt = married
- mau = ripe
- nambawan = first-rate
- nambatu = second-rate
- nating = empty, useless, worthless
- nogut = bad
- pas = stuck
- pret = afraid
- siut = right (side)
- schle = loose
- tambu = forbidden
- tan = done (of food)
- taranggu = unfortunate
- tru = genuine, real
- tulait = bright
- yarpas = deaf

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

- Ingglis = English
- katolik = Catholic
- Siaman = German
- popl = Catholic
- Siapan = Japanese
- talatala = Protestant
- Pisln = Pidgin
- sewende = Seventh-Day Adventist

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

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

64 Can also be used as a member of subclass 5

65 See footnote 61 on p. 54

66 See footnote 60 on p. 54

67 Often in an insulting sense.
tok i Inglis = the language is English; bokis diwai = wooden box, bokis i diwai = the box is wooden; etc.

Subclass 5

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

<table>
<thead>
<tr>
<th>Bagarap</th>
<th>Belhat</th>
<th>Dal</th>
<th>Dotl</th>
<th>Hangiri</th>
<th>Hevi</th>
<th>Kros</th>
<th>Krum</th>
<th>Krungut</th>
</tr>
</thead>
<tbody>
<tr>
<td>ruined</td>
<td>hot-tempered</td>
<td>dead</td>
<td>dirty</td>
<td>hungry</td>
<td>heavy</td>
<td>angry</td>
<td>angry</td>
<td>crooked, bent</td>
</tr>
<tr>
<td>mau</td>
<td>pulap</td>
<td>redi</td>
<td>senis</td>
<td>xchanged, changed</td>
<td>wankain</td>
<td>same (as something else)</td>
<td>wankain</td>
<td>loose</td>
</tr>
</tbody>
</table>

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

SEVERAL ADJECTIVES ACCOMPANYING A NOUN

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

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

68 See footnote 64
69 See footnote 63
na appearing between the two adjectives.

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

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

COMPARISON OF ADJECTIVES

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

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

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

ADJECTIVES FUNCTIONING AS NOUNS

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

ADVERBS

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

1) Adjectives as Adverbs

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

2) Nouns and Noun Phrases as Adverbs

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

3) Verb Phrases as Adverbs

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

4) Words which are predominantly Adverbs

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

arawe = differently
aste = yesterday
baimbai = eventually, after a while
bek = back
bihain = later
bihaintaim = late
bipo = previously, formerly, earlier
bipotaim = early
daunbilo = below
gen = again
hariap = hurriedly
hia = here
inap = enough
isi = slowly; in a low voice
klosap = nearly; very soon
klostu = nearby
kwik(taim) = quickly
lohap = over there
longtaim = for a long time
maskl = never mind
nabaut = around
nateng = in vain; purposelessly
nating = perhaps
nau = now; very soon; just now
ologeta = entirely
oolera = thus
olosem = thus
olotaim = always
pastaim = in front of
pastaln = at first, first
plentitaim = often
tasol = only
tede = today
tumas = very	
tumara = tomorrow	wantaim = together

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

5) Position of Adverbs in a Sentence

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

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

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

71 Mostly functioning as a demonstrative, see Demonstrative Pronouns

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

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

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

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

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

klosap = almost⁷⁵      taim = when⁷⁷
liklik taim = soon      watpo = why? (angry question)
natink⁷⁶ = perhaps      wasamara = why? (rude question)

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

PREPOSITIONS AND PREPOSITIONAL PHRASES

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

⁷⁵klostu in some dialects, see Tenses, 5)

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

⁷⁷As an introductory word to a dependent clause, not an interrogative
On the other hand, long denotes essentially spatial relationships, and also relationships between objects which is less close and permanent than those indicated by bilong, such as wok long gaten = work in the garden as opposed to wok bilong gaten = garden work, rum long slip = a room for sleeping, as opposed to rum bilong slip = bedroom (also rum slip, see Noun Determinants).

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

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

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

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78 See inap below

79 together with (on an equal footing) = wantaim
**long hai bilong** = in front of (a person)  
**taim bilong** = during  
**long tispe la hap** = on this side  
**long hap i kam** = on the other side, on that side  
**long narapela hap** = on the other side, on that side  
**long hap i go** = on the other side, on that side

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

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

1) **inap** = until

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

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

2) **olo sem** = like, as, than

Examples:  
kanu bilong mi i olo sem tispe la = my canoe is like this one;  
em i moa strong plea olo sem yu = he is stronger than you (see Adjectives).

3) **wanta im** = (together) with

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

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

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

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

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

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

**INTERROGATIVES**

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

The basic interrogative words in Pidgin are haumas = how much, how many?, we = where?, wusat (or: huset) = who? and wonem = what, which? Except for we = where?, these can function as nouns, pronouns, adjectives or adverbs. It may only be mentioned that haumas when functioning as a noun object, tends to stand at the beginning of a clause. Examples: haumas yu kisim pinis = how much did you get?; yu lukim wusat (or: huset) = whom do you see?; wusat (or: huset) i brukim pinis akis bilong mi = who has broken my axe?; wonem i stap lohap = what is over there?; yu lukim haumas pik pinis = how many pigs did you see?; wusat (or: huset) man i sindaun i stap klostu long paia = who (lit. who man) is sitting near the
fire?; yu singaut i stap long wonem meri = which woman are you calling for?; tispela haus bilong wonem lain = which clan owns this house? (for the omission of i in this sentence see The Particle i, lb)); yu gipim pe long haumas man pinis = how many men have you given (their) pay? We functions only as an adverb, and also appears in the adjectival phrase bilong we = belonging to what area (or place)? and in westap (see below). It is not found after long. In other functions, (long) wonem hap is used to express where? (see below). Examples: dok bilong yu i stap we = where is your dog?; tispela man bilong we = where is this man from?

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

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

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

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

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

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

INTRODUCTION

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

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

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

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

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

c) mi sanap i singaut = I stood up shouting

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

d) mi sanap singaut = I stood up to shout

If the performance of an action creates a situation in which the second action can be performed, this is expressed by omitting all links between the two clauses. The subject marker is not repeated in the second clause.
This construction is only met with after go = to go away, kam = to come, verbs derived from these such as kamap = to come down, goap = to go up, etc., stap = to stay, to stop, remain, sanap = to stand up, sindaun = to sit down and other verbs denoting postures such as nildaun = to kneel down, slip = to lie down, etc., ron = to run, verbs derived from it such as ronewe = to run away, and is sometimes also heard after bung = to come together, to gather; e.g. em i go lukim = he went to see it; em i ron siutim pisin = he ran to shoot the bird (this concept would usually be rendered by em i ron i go (or: i kam) siutim pisin, indicating direction away from (or towards) the focal point of the situation described); etc.

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

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

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

e) mi sanap long singaut = I stood up in order to shout

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

f) mi sanap bilong singaut = I stood up in order to shout.

If an action is performed for the purpose of performing another, and the stress is on the second action, this is expressed by placing bilong between the two clauses, without repetition of the subject (or of if it occurs in the first clause).
g) mi sanap, orait, mi singaut = I stood up. Then I shouted.

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

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

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

i) mi sanap, orait na, mi singaut = I stood up. Then I shouted!

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

COORDINATE CLAUSES

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

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

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

\(80\) tasol = but stands at the beginning of a clause, in contrast to tasol = only which stands after the word which it determines (see Aspects, 12)).
Sentences referring to a number of choices of action contain a repetition of 0, e.g. em i go kisim pis, o em i go siutim kapul, o em go raunim muruk, mi no save = I don't know whether he went to catch fish, or shoot tree kangaroos, or hunt cassowary.

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

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

SUBORDINATE CLAUSES

Introduction

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

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

1) Relative Clauses

Relative clauses in Pidgin differ from the main clauses which they follow in either having no overt subject, or in having the subject of the main clause - or its object if the relative clause determines that one and not its subject - taken up in them by em. The end of the relative clause is often marked by a pause, and its last syllable has a high-pitched intonation. The continuation of the main clause after it has the ordinary intonation of a non-subordinate clause and it is mostly introduced by em (if its subject is in the singular) or by ol (if its subject is in the plural), unless the verb of the main clause is go = to go away, kam = to come, or stap = to be, to stay. With these verbs, em and ol are only used if emphasis is placed on the subject of the main clause. Examples: meri i wokim tispela bilum i stap we = where is the woman who made this netbag? (Even is no pause is inserted after bilum in speaking, both the syllable -lum of bilum and the i following it have high-pitched intonation...
because the \( i \) coincides with the beginning of the falling intonation contour of a sentence-final clause. On the other hand, in a sentence 
\( \text{tispela bilum i stap we} = \text{where is this netbag?} \) the syllable \(-\text{ulum}\) of bilum has the highest intonational pitch because it carries the sentence stress, and the \( i \) following it has a lower pitch). \( \text{Man i kam kamap este abinun, em i papa bilong mi} = \text{the man who came last night is my father.} \) (Even though \( \text{em} \) is used to introduce the second part of the main clause \( \text{em i papa bilong mi} \) is not likely to be mistaken for a relative clause, because it ends a sentence, and the intonation contour is falling, not ending on a high note); \( \text{dok i sindaun i stap ananit long haus bilong yu em i kaikaiim pinis lek bilong mi} = \text{the dog which is sitting under your house has bitten my leg.} \)

An example of a clause accompanied by two relative clauses: \( \text{sapos i gat planti moa man i kamap yet i laik i gon nisait long haus yu tokim ol i tok: nogut yupela i go long haus, haus i pulap i stap} = \text{if many more men come still who want to go inside the house, tell them that they should not go into the house, (because) it is full (lit. if there are many more men who come (and) who want to go inside the house ....).} \)

As can be seen from the example, no connecting conjunction is used in Pidgin to link two relative clauses accompanying the same main clause (in English, and appears between two such relative clauses).

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

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

\(^{81}\)If the relative clause determines a subject which indicates a plurality of human beings, \( \text{em ol} \) appears often instead of \( \text{em} \) to refer to it.
papa bilong mi i ranim pik em i bagarimapim pinis gaten bilongen = my father is chasing the pig which has destroyed his garden.

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

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

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

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

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

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

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

The Pidgin equivalents of English whoever and whichever in relative clauses are wusat (or: huset) and wonem, and the relative clause beginning with these words begins the sentence; e.g. wonem (or: wusat) man i laik 1 karim kago bilong mi, em i mas kam tokim bosboi = whichever man wants to carry my loads should come and tell the (indigenous) supervisor; wusat (or: huset) i save pasin bilong wokim haus, em yet i ken i wokim = whoever knows how to build a house will (be the one to) build it.

2) Place Clauses

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

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

3) Time Clauses

In Pidgin sentences, temporal relations are not infrequently expressed by sequences of clauses, with or without na placed between them, and the
exact temporal meanings involved are indicated by the context; e.g.

mi wokabout i stap long bus na mi lukim haus bilong pisin I stap antap long diwai, lukim plnis, mi goapim diwai = (when) I was walking around in the bush, I saw a bird’s nest up in a tree; (after) I had seen it, I climbed the tree; mi goap yet, wanpela han bilong diwai I bruk na mi pundaun plnis i go = I was climbing a tree - (when) I was still climbing, one branch of the tree broke and I fell down.

If a conjunction is used, the concept expressed in English by when is rendered by taim or long taim, and the temporal clause usually precedes the main clause; e.g.

mi taim mi kam bek long ples mi lukim wanpela pik i stap kaikai gaten bilong yu = when I came back to the village, I saw a pig eating your garden; long taim mipela i toktok yet, graun i kirap guria = when (i.e. while) we were still talking, the ground began to tremble (i.e. an earthquake started); taim bai mi lukim em mi ken l gipim = I’ll definitely give (it) to him when I see him (sometime).

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

The concept expressed in English by whenever is rendered in Pidgin by long wonem taim or by ologeta (or: olgera) taim; e.g.

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

The exact time of an action is referred to by stre t long taim, e.g.

stre t long taim manki i laik kisim kiau long haus bilong plsin han bilong diwai em i sanap i stap longen i bruk na em i pundaun plnis long graun i kam = just when the boy was about to take the egg from the bird’s nest, the branch on which he was standing, broke and he fell down to the ground (towards the man telling of this event).

The concept rendered in English by until + a clause is expressed in Pidgin by inap or inap long taim + a clause (see Prepositions and Prepositional Phrases), e.g.

em i laik i slip inap long taim san i go daun = he wants to sleep until the sun sets.

The concept expressed in English by since + a clause is rendered in Pidgin by long taim, usually followed by inap = until, e.g.

long taim mun i kamap inap nau mi no lukim wanpela blakbokis = since moonrise
(until now) I have not seen a (single) flying fox.

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

4) Manner Clauses

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

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

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

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

5) Conditional Clauses

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

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

82 A similar construction is used in Pidgin to express the concept indicated in English by not so + adjective + as + noun or pronoun, i.e. em i no fupela inap olosem tispela man = he is not so good as this man.
marker. The definite (ken i), near (laik i) and immediate (nau-) futures are not used in the main clause in such cases. Oralt is not met with as a conjunction in such sentences. Example: sapos em i kam plnis bai ml gipim em wanpela akis = if he came, I would give him an axe.

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

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

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

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

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

6) Causal Clauses

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

However, it is very commonly found that the casual clause precedes the main clause, without a special conjunction introducing it, and the main clause follows it either with no conjunction, or with oralt or olosem interposed between the two clauses, (see 7) Purpose and Result Clauses for the semantic differences between these three possibilities); e.g.
aste mi stap sik, (orait, or: olosem) aste mi no inap i wok long gaten =
yesterday I was ill, (so) I could not work in the garden (yesterday) (i.e.
I could not work in the garden yesterday because I was ill (yesterday));
mi kaikai planti kaukau pinls (orait, or: olosem) mi no hanggiri = I am
not hungry because I have eaten much sweet potato (lit. I have eaten much
sweet potato (so) I am not hungry).

7) Purpose and Result Clauses

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

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

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

A result clause whose subject is the same as that of the main clause
is introduced by bilong, or by olosem if the concept expressed in the
second clause is the direct result of the action referred to in the first
clause, e.g. olo man i save katim planti diawai bilong ol i gat planti paiaut, or: olo man i katim planti diawai olosem ol i gat planti paiaut = all men (habitually) cut down many trees so that they have much firewood.

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

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

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

8) Concession Clauses

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

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

9) Noun Clauses

Noun clauses in Pidgin have no distinguishing characteristics, and precede (as subject) or follow (as object) other clauses without a
conjunctio. When functioning as subjects, they do not contain a subject marker, whereas as objects, they may appear with (see below, 10)) or without a subject, i.e. sanapim tispeka pos (em) i hatwok tru = *it is really hard work to erect this post; mi save em i barata bilong yu = *I know that he is your brother. Noun clauses functioning as objects without containing a subject marker are technically those following auxiliaries such as laik i (expressing desire, wish), e.g. mi laik i silitim kapul = I like shooting tree kangaroos. The detailed discussion of this belongs into the realm of professional linguistics, and this is not the place to go into it.

10) Indirect Discourse and Reported Speech

Clauses containing subject markers and constituting the direct objects of verbs denoting actions of speaking and thinking fall into two categories: a) one in which the person of the subject is referred to from the point of view of the narrator of the whole event (indirect discourse) and b) one in which it is referred to from the point of the subject of the verb denoting the action of speaking or thinking (direct quote or reported speech). An example may illustrate this: he told me that I had to draw water is commonly rendered in Pidgin by either em i tokim mi pinis mi mas pulimapim wara i go (more commonly: mi mas pulimapim wara i go, em i tokim mi pinis), or by em i tokim mi (or: toktok long mi) pinis i tok: yu mas pulimapim wara i kam. In the first of these two sentences, the subject of the clause mentioning the drawing of water is marked by mi = I, i.e. is named (as in the case in the English version) from the point of view of the narrator who is the same as the individual to whom the subject marker mi refers in the examples. At the same time, the narrator who views himself as the focal point of reference in the narration (see Aspects, 11) describes the action of drawing water as moving away from him (the context indicates that this action is presumed to be followed by that of taking the water to the person denoted by the subject of the other clause). In the second sentence given above, the subject of the second clause is marked by yu = you (one), i.e. is named from the point of view of the subject of the first clause whose words are quoted directly in the second clause. This entails that the subject of the first clause is the focal point of reference in the narration (see Aspects, 11), and in consequence the action mentioned in the second clause is described as moving towards him. This latter way, i.e. utilising direct quote, of describing situations which in English are usually referred to by indirect discourse is very frequently met with in Pidgin, and can be
very confusing to Europeans. At the same time, it is quite unambiguous, whereas indirect discourse (referred to under a) at the beginning of this section) can lead to misunderstandings. It is important to note that the direct quotes must be preceded by i tok (or, less commonly, i splk). If the verb of the first clause is not tok, it must be followed by either i tok or i splk (i splk does not occur as a main verb, only as a quotation introducer after another verb of speaking). The same applies if the verb of the first clause is tok, but does not immediately precede the beginning of the second clause. Other examples: papa billong mi i toktok (long mi) pinls i tok: mi mas kilim splk = my father has told me that he must kill a pig (lit. my father spoke (to me) and said: 'I must kill a pig'); nambawan barata billong mi i toktok (long mi) pinls i splk: yu mas go kamautlm kaukau long gaten = my elder brother told me that I must go and pull out sweet potatoes in the garden (lit. my elder brother spoke (to me) and said: 'you must go to pull out sweet potatoes in the garden'); mi mas brukim graun long gaten, papa billong ml i toklm ml pinls = my father told me that I must dig up the garden; wantok billong mi i toklm ml pinls i tok: yu mas bringing i kam kalkal = my friend83 told me that I had to bring food (lit. my friend said to me: 'you must bring food'); tispela man i tok nating long mi i tok: yu mas bringing kalkal i kam = this man told me (without having any right to do so84) to bring him food (lit. this man said idly to me: 'you must bring food').

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

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

84 i.e. he is not a wantok or relative of the narrator, and the latter feels therefore under no obligation to heed the request.
may or may not take notice of what he says, e.g. "em i tok: mi kam bek tumara long moningtaim = he said he would come back tomorrow morning (lit. 'I'll come back tomorrow morning').

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

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

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

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

As can be seen from some of the examples given above in this section, indirect discourse can also be indicated by clauses which are not connected
by any special markers. Other examples: masta I salim pas plnis ml mas bringim motoka I kam = the European sent a letter (to say) that I had to bring the car (to him); papa bilong ml I singaut plnis, mlpela mas putlm billas nau = my father has called out (saying) that we had to put on the (dancing) ornaments immediately.
MATERIALS IN HIGHLANDS PIDGIN

NUMERALS

wanpela

one

tupela
two

tripela
three

popol
four

palp
five

skips

six

seven

eet
eight

halb

nine

nain

ten

tenpela
ten

wanpela ten wan
eleven

tenpela na wanpela

eleben

wanpela ten tu
twelve
tenpela na tupela
twelv

wanpela ten tri

thirteen
tenpela na tripela


tupela ten
twenti
twenti ten

tuspen

tuspen ten

twenty

wanpaun

twenty-one

wanpaun wan

tripela ten

thirty
terti

forty

popela ten

fifty

one hundred

**NOUNS**

<table>
<thead>
<tr>
<th>Noun</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>man</td>
<td>(indigenous) man</td>
</tr>
<tr>
<td>meri</td>
<td>(indigenous) woman</td>
</tr>
<tr>
<td>lapun man</td>
<td>old man</td>
</tr>
<tr>
<td>lapun meri</td>
<td>old woman</td>
</tr>
<tr>
<td>mankl</td>
<td>young boy</td>
</tr>
<tr>
<td>pikinini</td>
<td>child</td>
</tr>
<tr>
<td>pikinini meri</td>
<td>male child</td>
</tr>
<tr>
<td>yangpela man, i no marlt</td>
<td>female child</td>
</tr>
<tr>
<td>yangpela meri, i no marlt</td>
<td>young unmarried man</td>
</tr>
<tr>
<td>papa</td>
<td>young unmarried woman</td>
</tr>
<tr>
<td>mama</td>
<td>father</td>
</tr>
<tr>
<td>tumbuna man</td>
<td>mother</td>
</tr>
<tr>
<td>tumbuna meri</td>
<td>grandfather</td>
</tr>
<tr>
<td>barata nambawan (bl long man)</td>
<td>grandmother</td>
</tr>
<tr>
<td>barata nambatu (bl long man)</td>
<td>elder brother of man</td>
</tr>
<tr>
<td>susa } nambawan (bl long man)</td>
<td>younger brother of man</td>
</tr>
<tr>
<td>slsta</td>
<td>elder sister of man</td>
</tr>
<tr>
<td>susa } nambatu (bl long man)</td>
<td>younger sister of man</td>
</tr>
<tr>
<td>slsta</td>
<td>elder sister of woman</td>
</tr>
<tr>
<td>barata nambawan (bl long meri)</td>
<td>younger sister of woman</td>
</tr>
<tr>
<td>barata nambatu (bl long meri)</td>
<td>elder brother of woman</td>
</tr>
<tr>
<td>susa } nambawan (bl long meri)</td>
<td>younger brother of woman</td>
</tr>
<tr>
<td>slsta</td>
<td>elder sister of man</td>
</tr>
<tr>
<td>susa } nambatu (bl long meri)</td>
<td>younger sister of man</td>
</tr>
<tr>
<td>slsta</td>
<td>elder sister of woman</td>
</tr>
<tr>
<td>barata</td>
<td>elder brother of woman</td>
</tr>
<tr>
<td>susa } nambawan (bl long meri)</td>
<td>younger brother of woman</td>
</tr>
<tr>
<td>slsta</td>
<td>sibling of same sex</td>
</tr>
<tr>
<td>susa } nambatu (bl long meri)</td>
<td>sibling of opposite sex</td>
</tr>
<tr>
<td>slsta</td>
<td>child of ...</td>
</tr>
<tr>
<td>plkininni bilong ...</td>
<td>son of ...</td>
</tr>
<tr>
<td>plkininni man bilong ...</td>
<td>daughter of ...</td>
</tr>
<tr>
<td>plkininni meri bilong ...</td>
<td>wife of ... (man speaking)</td>
</tr>
<tr>
<td>meri bilong ... (man i toktok)</td>
<td></td>
</tr>
</tbody>
</table>
smolpapa
smolmama
man bilong ... (meri i toktok)
kantirli
tambu
man bilong mekim polsin
merilman
hal
nus
yar
yau

tis
tit
	
tang
maus
askit
pes
gras bilong het
het
pes (+ gesture)
gras bilong askit

gras bilong hal
	nek
baksait bilong nek
wara bilong hai
sol
han
han antap
skru bilong han
han daunbelo
han (bilong holim)
pam (bilong han)
pingga
kapa bilong pingga
bikpela pingga
pingga nambapaip
pingga nambapo
pingga nambatri
pingga long namel
pingga nambatu

father's brother, guardian
mother's sister, guardian
husband of ... (woman speaking)
mother's brother
affines, in-laws, relatives
sorcerer
people
eye
nose
ear
tooth
tongue
mouth
chin, jaw
forehead, face
hair
head
face
beard

{ eyebrow
eyelash
neck, throat
nafe of neck
tears
shoulder
arm
upper arm
elbow
lower arm
hand
palm of hand
finger
fingernail

thumb
index finger
middle finger
fourth finger


liklik pingga

nem bilong ologeta pingga wonem?
yu kolim wanpela wanpela.
paipia

little finger
what are all the fingers called?
Enumerate them.
fist

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

bros
brus

susu bilong meri
bel
baksait
as bilong sindaun
mit antap long lek; mit hia
(+ gesture)
skru bilong lek
baksait bilong lek
mit daunbelo long lek
bun bilong lek
lek
lek ologeta
ananit bilong lek
bles bilong wokabout long lek
pingga bilong lek
kapa bilong lek
skin
gras bilong skin
blut
bun
ologeta bun
klok
pam
(+ gesture)
hat

chest
female breast
belly
back
buttocks
thigh
knee
calf
shinbone
leg
sole
toe
toe nail
skin
body hair
blood
bone
heart
intestines
liver, lungs
blakliwa
wetliwa
girls (bilong man)
liklik hul long bel
blsnis
samting bilong man
kak
bokls bilong meri
kan
sua
susu (bilong sua)
bol
dewel (bilong man l dai pinls)
masalai
tambaran
dewel (bilong man, bilong diwai)
long graun
driman
mi lukim driman (pinis)
yu lukim driman (pinis)?
mi no lukim driman (pinis)
yu no lukim driman (pinis)?
em l lukim driman (pinis)
mitupela
yumitupela
mitripela
yumitripela
mipela
yumi
yutupela
yurtripela
yupela
(em) tupela
(em) tripela
olo; ol; em ol; em
em ologeta
liver
lungs
fat (body fat)
navel
male genitalia
female genitalia
sore
pus
testicle, scrotum
ghost
spirit
shadow (of man, tree)
dream
I dreamt
did you dream?
I did not dream
did you not dream?
he dreamt
we two (I and he, not you)
we two (I and you)
we three (I and he and he,
not you)
we three (I and you and you, or
I and he and you)
we (excluding you)
we (including you)
you two
you three
you (all)
they two
they three
they
they all
Note: in Highlands Pidgin, the distinction between the first person forms including and excluding the person addressed is often neglected, and the forms without yu- (i.e. mitupela, mitripela, mipela) used in both meanings.

pen
mi gat pen
yu gat pen
mi no gat pen
het bilong mi pen
san
san i kamap
san i go (n)daun (pinis)
san i stap long namel
i belo (pinis)
mun
mun i kamap
go (n)daun (pinis)
mun i (n)dai (pinis)

raunpela mun 

bikpela mun 

nupela mun

star
liklik mun 

hewen
klaut
sno (i pas long maunten)
klaut i parap
klaut i lait

lait olosem bunara long hewen
(rei i pinis, na lait olosem
i kamap)
ren
ren i kamdaun
tulait
moningtaim
tudak
nait

pain
I have pain
you have pain?
I do not have pain
my head aches
sun
sun rises
sun sets (has set)

sun stays in the zenith
it is noon

moon
moon rises
moon sets (has set)
the moon has dwindled to a
new moon

full moon

new moon
first quarter

star

sky
cloud
fog, mist (on the hills)
thunder
lightning
rainbow (the light on the sky
after rain that looks like a
bow)

rain
it rains
day
morning
night
early part of the night
evening
noontime
1 p.m.
midnight

water
river
pond
current (in water)
the river has a strong current
sea
wave
tide
high tide
low tide
ground, earth
stone
mud, soft ground
sand
beach, coast
island
bay, harbour, passage at sea
shore
mountain
ridge of a mountain
valley
level ground (like airfield),
plain
bush, forest
garden
fence
drain
swamp
moor
wind
wind blows
wind starts blowing
high wind
night wind from the interior
(on coast)
north wind from sea (only used on north coast)
N.W. monsoon
S.E. trade wind
dry season
wet season
east
west
north
fire, firewood
firewood
smoke (of fire)
ashes
white ashes
black ashes, charcoal
cinders
native tobacco
cigarette
road, path
food (in general)
tree
branch
leaf
crown of tree, treetop
trunk
bottom of tree, tree stump
root
vine, liana
forked branch
fruit
bark
blossom, flower
sword grass
alang alang grass
grassland
cane grass (wild sugar cane)
pitpit bilong wokim haus

pitpit bilong wokim banis

pitpit bilong kaikai
mambu
kanda
rop i gat nil
rop daka
saksak
kaukau
taro
yam
mami
suga
banana
karoka
karuga
kokonas
drai
kula
kumu
kabibi
(lip) daka
kamban
sel bilong kamban
stik bilong kamban
sol (bilong kaikai)
bilinat
kasang
bin
kaplak
arurut
muli
anien
hebsen
rais
sayor
gras nogut
blut (bilong diwai)

kind of cane grass for making walls of houses
kind of cane grass for making fences
kind of cane grass, edible bamboo
cane, rattan
lawyer cane
betel pepper vine
sago
sweet potato
taro
yam
sugar cane
banana
(pandanus palm
pandanus fruit
coconut
ripe coconut
green coconut for drinking
green vegetable
betel nut
betel pepper (leaf)
lima
lime
gourd lime
spatula lime
salt
peanut
bean
bread fruit
arrowroot
lemon
onion
pea
rice
vegetables, greens
weed
sap
kon
tanket
kapok
yal
lombo
manggros
wall saksak
wall limbun
limbun
linbon
papai
talinga
poopoa
sarar
tapiok
dok
pik
tel bilong dok
gras bilong dok
pisln
win(g)
han
gras bilong pisin
nus bilong pisin
tel bilong pisin
kiau (bilong pisin)
hau bilong pisin
sikau
kapul
muruk
momot
rat
blakbokis
liklik blakbokis
balus
guria
kanal
kokl
kotkot
kokomo
corn
border plant
kapok tree
casuarina
capsicum
mangrove
nipa palm
black palm
areca palm
mushroom
edible mushroom
pawpaw
stinging nettle
cassava
dog
pig
dog's tail
dog's fur
bird
wing
feather
beak
bird's tail
egg
nest
wallaby
possum
tree kangaroo
cassowary
bandicoot
rat
flying fox
bat
pigeon
goura pigeon
seagull
cockatoo
crow
hornbill
kokoruk, kakaruk
longpela nek

tarangkau
tara(n)gau
pato
wail paul
paul bilong bus
kokoruk bilong bus

kumul

tarangkau
tara(n)gau bilong tudak
kalangar
snek
bigpela snek
moran
pukpuk

palai
bigpela palai
snek i gat gip
snek i gat paiit
snek i save mekim dai man

rokok
pis
mario

ambusa
popis
bulmakau bilong solwara
bonon
bulmakau bilong solwara
plupela pis

par
eipa
stingiri

sak
sopis

fowl, hen
crane
hawk, eagle
duck
wild fowl, scrub turkey
bird of paradise (with red bushy tail)
owl
parakeet
snake
python, carpet snake
crocodile
lizard
goanna
venomous snake
frog
fish
eel
porpoise
dugong
blue parrot fish
stingray
shark
swordfish
mellsa
maus gras
kak
(k)urlta
tauka
gamsel
klamsel
glrlgrl
lalai
tambu
torosel
trausel
skin billong trausel
grinpela trausel
pislama
kina
wusta
skin kina
kina
golip
kuka

kindam
lang
natnat
binatang
bembe, bimbi
anis
korakum
liklik snek
binen
ninik
plantihan
kakalak
laus (i save kalap)

{ sea pike
    barracuda
    catfish
    flying fish
{squid
    octopus
    squid
    clam, shell
    cowrie shell
    trochus shell
    small cowrie shell
    turtle
    turtle shell
    green turtle
    trepang
    oyster
    oyster shell
    goldlip mother-of-pearl shell
    crab
    crayfish
    prawn
    lobster
    fly
    mosquito
    butterfly
    ant
    red ant
    worm
    bee
    wasp, bee
    centipede
    cockroach
    flea
laus (i save sindaun long gras bilong het)
musmus
grasop
snek bilong drinkim blut
spaida
anis bilong kaikai haus
haus
ples
planti haus
banis bilong haus
dua
het bilong haus
pos
diwa bilong haus
pos i sanap
pos i slip
rigel
graun bilong haus
bet
pilo
ples bilong paia
supia (bilong troim long han)
bunara
supia
rop bilong bunara
stik bilong pait
plank bilong pait
rop
bikpela rop
strongpela rop
bek
bilum bilong man
bilum
baskit
klos bilong kanaka (man)
laplap bilong kanaka
louse
bed bug
grasshopper
leech
spider
termite
house
village
wall
door
roof
post
vertical post
horizontal post
rafter
floor
bed
head rest
fireplace
spear
bow
arrow
bow string
club
shield
string
rope
( man's ) bag
string bag
woman's bag
basket
male dress
Note: Beach natives use "kanu" to refer to the outrigger or sailing canoe only, the waterway canoes without outrigger are called "por" by them. Riverine natives, however, use "kanu" for all canoes.
sel
mas
pul (bilong kanu)
saman bilong kanu
angka
umben
huk
baskit bilong pis
trap
sail
mast
paddle
outrigger
anchor
fish net
fish hook
fish trap
trap

ADJECTIVES AND RELATED EXPRESSIONS

bikpela
liklik
haus i bikpela
tumas
tumas tru
bikpela liklik tru
longpela
s(i)otpela
gutpela
nogut
sik
mi sik }
m i g at sik
aste me sik }
aste mi gat sik
hapaste mi sik }
hapaste mi gat sik
mi orait, mi no sik
hanggiri
mi hanggiri
hanggiri long wara
mi hanggiri long wara
les pinis
mi les }
skin bilong mi i les
les (oltaim i no wok)
mi les }
oltaim mi no wok
big
small
the house is big
very
very much
fairly big
long
short
good
bad
sick
I am sick
yesterday I was sick
the day before yesterday I was sick
I am well
hungry
I am hungry
thirsty
I am thirsty
tired
I am tired
lazy
I am lazy
I am sleepy
I am dizzy
I am exhausted; my mind is wandering
red
white
black
yellow
green
hot
I feel hot
cold
I am cold
it is cold
lame
I am lame
blind
I am blind
I am one-eyed
one-eyed
def
I am deaf
dumb
he is dumb
sore
emotionally affected (in positive or negative sense)
I am sorry
I am pleased
I am happy
happy
full
empty
kam kwik(talm)
 hariap i kam
 kam hariap
 kam is1
 nupela (haus)
 olpela (haus)
 (haus) i sting
 malomalo
 strongpela (oloose ston)
 strongpela man; man i gat bun
 man (i) malomalo
 raithan
 han s(i)ut
 (han) kais
 draipela }
 traipela (oloose pik)
 draipela }
 traipela (oloose man)
 i gat gris (oloose pik)
 merl bun nating
 bel(i)hat }
 kros
 bel bilong mi (i) hat }
 mi kros
 yangpela (oloose yangpela dok)
 em i yangpela
 wetgras
 wetpela gras }
 gras bilong mi (i) wetpela
 'meri i gat bel
 blkpela (+ gesture)
 liklik (+ gesture)
 antap (+ gesture)
 daun (+ gesture)
 s(1)ek (oloose rop)
 seksek (oloose pos)
 stre(t}
 (oloose pos)
 (oloose tok)

come quick
come slowly
new (house)
old (house)
rotten (house)
soft
hard (like stone)
strong man
weak man
right hand
left hand
fat, big (pig)

fat, big (man)
it is fat (pig)
thin woman
angry

I am angry
young (dog)
it is young
grey hair(ed)

I have grey hair
the woman is pregnant

thick (of things)
thin (of things)
high
low

loose (rope)
shaky, not firm (post)
straight (post)
right, correct (speech)
krungut
kruketimnabaut
krum
I no strett
hevi
i no hevi
doti
ml doti
I gat pipla
switpela (olosem suga)
i (gat) pait (olosem muli)
i (gat) pait (olosem sol)
dan (pinis) (olosem kaukau)
tan (pinis)
i no dan
tan
mau (pinis) (olosem banana)
i no mau
I gat wara
I no drai
draipela traipela
weil (pinis) (olosem rot)
rabis (olosem rabisman)
(man) i gat planti kago
(meri l) marit
i no marit
longlong
kranki
em l kranki
wankain
tupela samting wankain
crooked
{ wrong
incorrect
heavy, difficult
not heavy
light
easy
dirty
I am dirty
{ it is dirty
there is rubbish
sweet (sugar)
sour (lemon)
bitter, acrid (salt)
cooked (sweet potato)
raw, uncooked
ripe (banana)
unripe
wet
dry
slippery (road)
poor, impoverished (man)
rich (man)
moved (woman)
unmarried, single
insane, mad
stupid, wrong
he is stupid
{ same
identical
alike
the two things are alike
Various Verb Forms

different
different (of things); odd (of persons)
the two things are different round

VERBS

how would you ask another man in your language "do you eat?"?

how would you ask me in your language "do you eat?"

the man eats

right, "the man eats" is ".....", now how do you say "he eats"?

I eat

you eat

do you eat?

he eats

we two eat

give us two food, we two want to eat

we two are hungry, give us food

we two are hungry, give us food, we two want to eat.

we two eat, tell this man

you two eat

do you eat? (sking two other men this)
em tupela i kaikai
yumi tripela kaikai
mitripela kaikai
yutripela (i) kaikai
yutripela (i) kaikai? (sipos yu
haskim tripela man olosem)
em tripela i kaikai
yumi kaikai
mipela (i) kaikai
yupela (i) kaikai
yupela (i) kaikai?
em ologeta i kaikai
ol i kaikai
sipos yu yet (i) kaikai, yu
kolim "yu kaikai" olosem wonem
long tok ples?
mi no kaikai
yu no kaikai
yu no kaikai?
behain mi kaikai
mi ken i kaikai (behain)
baimbai mi kaikai, bai mi kaikai
nau mi kaikai
mi kaikai nau
mi klosap i kaikai
mi laik kaikai
nau
behain
tumara
haftumara
aste
hapaste
tude, tede
bipo
longtaim bipo
olotaim
pastaim
gen
mi ken kaikai

they two eat
we three eat!
you three eat
do you three eat? (asking three
men this)
they three eat
we eat
you all eat
do you (all) eat?
they eat
if you yourself eat, how do you
say "I eat" in your language?
I do not eat
you do not eat
do you not eat?
I shall eat later
I shall (certainly) eat
I shall eat (some time)
I shall eat (immediately)
I have started eating right now
I shall eat soon

{ now, immediately; just begun;
in the immediate future
later
tomorrow
day after tomorrow
yesterday
day before yesterday
today
formerly
long ago
always
(at) first
again
I may, am allowed, to eat
I want to eat
I shall eat tomorrow
the day after tomorrow I shall eat
I ate at some past time
I have eaten
I ate formerly
I ate today
I ate yesterday
I ate the day before yesterday
I ate a long time ago
tomorrow morning
tomorrow evening
last night (early)
yesterday morning
I am eating now (and continue)
if I say to you "eat", how do I say that in your language?
do not eat
eat later
if I say to you "he should eat!" how do I say it in your language
let him eat!
I hit you
I hit you two
he hits me
I hit your dog
I see his pig

I sit down and eat
I walk on the road and smoke
I stand and talk
I stand up and talk
let's sit at the fire and talk
I have walked for a long time
and now I am tired

I have finished eating and
(shall) go to sleep

I eat first, then I shall go

stop talking and eat

don't talk, but eat

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

I have finished working and
am tired

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

I have finished breaking the
firewood and shall sit down

I come and see you

I came earlier, and I see
you (now)

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

I see you, you are standing
(there)

I hit you and you cry

I show you my bow, look at it

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

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

I have made a bow for you, it
is finished

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

while you were coming slowly,
I finished eating, and now you have come (i.e. arrived)
the man has fallen down and is lying on the ground

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

Sentences with Verb Forms Indicating Condition

if you do not take it you will die

if you take this medicine, you will be all right

if you see him, give him an axe

if you come tomorrow, you will receive food

if I hit you, you'll cry

if you hit my dog, I shall hit you

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

if you come tomorrow, I shall give you food

if you cook sweet potatoes, I shall eat

if you will cook sweet potatoes, I shall eat

if he has a bow, I shall take it away from him
si pos (aste) mi gat bunara pinis,  
mi inap (i) gipim yu pinis

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

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

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

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

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

VERB LIST

kaikai  
kai lia i m

dring(k) or: (tirim, tiring) wara  
dringim

sanap

sanapim

sanap i stap

sindaun

sindaun i stap

kirap

dai

toktok

singaut

singautim

ron i go

wokabout

kisim i kam

kisim i go

kisim

gipim mi

gipim yu

gipim em

paltim

brukim

bruk

pundaun

slip

slip long graun

lukim

lukluk (i stap)

wasim (+ gesture)

eat

bite

drink water

suck

stand up

erect, stand up something

be standing

sit down

be sitting

get up

die; faint; to long for  
(dai long)

talk

call out

call (somebody)

run (away)

walk

bring

take away

take

give me

give you

give him

hit

break (something, transitive)

break (by itself), go to pieces

fall down

sleep, lie

lie on ground

see

look

watch
harim
singsing
krai
stillim
kukim kaukau
haskim
bekim tok
winim paia

goap long diwai
  
goapim diwai
  
klrap long diwai
kalap
lap
poret
sigerimapim skin
  
  skrapim skin
  
troim
troomei
tromoi(im)
tromwe(im)
salim
krosim
harim smel
smel bilongen i kamap
subim wara
swim
waswas
wasim pikinini
painim
painim pinis
luautlim sikman
mumuim
mumu
pasim muimu
rausim muimu
pasim duwa
opim duwa
wetim man
wet i stap

hear
dance, sing
cry
steal
cook sweet potatoes
ask
answer
blow fire

climb tree

jump

laugh

be afraid

scratch skin

throw

throw away

send

scold

smell (something, transitive)

it smells

swim

wash (oneself)

bathe

wash child

search, look for

find

look after sick man

cook in earth oven

earth oven

close earth oven

open earth oven

close door

open door

wait for a man

be waiting
glaman
tok(tok) glaman
wokim supia
wokim haus
wokim banis
wokim bilum
go
go antap
go daunbilo
kam
tanim
tantanim
)tanim samting
soim mi
soim yu
soim em
mi soim yu bunara bilong mi
mi soim bunara bilong mi
long yu
hait
haitim
lusim (no save painim pinis)
.lusim i stap
lusim ples
behainim mi
behainim lek bilong mi
behainim yu
behainim lek bilong yu
behainim em
behainim lek bilongen
karim long sol
mitupela
yumitupela { (i) bung long rot
go pas
siubim
pulim
ston i tanim tanim (or: tantan(0m))
i go
deviate from truth; err; lie
tell lie
make arrow (or spear)
build house
make fence
make netbag
go away
go up
go down
come
turn (something)
turn (oneself)
turn (something)
show me
show you
show him
I show you my bow
hide (oneself)
hide (something, transitive)
lose
leave behind
leave a place
follow me
follow you
follow him
carry on shoulder
we two meet on the road
pass by
push
pull
stone rolls (away)
bird flies
shoot
miss (shooting)
kick
dog bites my leg
whistle
vomit
cough
sneeze
tremble, shiver

\{ bend down
bend (something, transitive)
cut wood
break (fire)wood
shake tree
forget

remember
take a walk, stroll about
rest, take a short rest
be resting, rest, take a long rest
excrete
urinate
hang up
lift up
pull out a sweet potato
fill
pour out
erect a post
return (give back) a pig
clean knife
remove (from where it is, to anywhere)
throw out rubbish
mark ground
skin swells up
two women quarrel
decorate oneself
remove to put away
sigerimautim kaikai  

skelimautim kaikai

stap

stap!

pasim man

tupela man i tok  

plei

pilai

putim baksait long diwai

diwai i seksek

go  
nisait long haus

insait

go arasait; go ansait

nisait

insait

bilong haus

arasait; ansait

antap long haus

anavit long haus

pisin a sinadun antap long haus

dok i slip anavit long haus

man i sanap (i stap)(long) arare (bi)long haus

man i sanap (i stap) klostu long diwai

rausim (tispela) man

man i dai pinis

planim man

man i dai pinis, yupela planim

yupela (i) planim pinis?

mipela (i) no planim pinis,
mipela (ken i) planim

tumara tasol

mipela planim pinis longtaim bipo

brukim graun

wokim hul

maritim

kisim  

meri

distribute food

stay

stop!

stop, arrest, a man

two men joke, make fun

lean against tree

tree shakes

enter house

go outside

inside of house

outside

on top of the house

under the house

a bird is sitting on the house

a dog is sleeping under the house

a man is standing beside the house

a man is standing near the tree

throw (this) man out

a man died

bury a man

a man has died, you bury him

have you buried him already?

we have not buried him yet, we shall bury him only tomorrow

we buried him a long time ago

dig

make a hole

marry a woman
skin i wara
    tuhat i kamap iong skin
    tuhat wara i kamdaun
    tirm daunim (+ gesture)
    lapim (+ gesture)
dok i lapim han blong mi
    laplap i bruk
    so(i)mapim
    laplap i bruk, yu so(i)mapim
    rausim gras (bilong pisin)
    taitim bun (+ gesture)
    taitim skin
    katim rop
    katimapim pik
    sapim nalp
    pasim rop
    pullmapim wara
    grisim man
    lainim tok pies
    skulim
    lainim kaikai
    ol i bung
    bungim kaikai
    putim olo kaikai wantaim,
    bungim kaikai i stap
    mekim klia graun
    laikim man
    p(o)retim man
    mekim p(o)ret man
    smok
    smokim brus
    pulim brus
    brumim
    sekan
    pulim kanu taitim pui
    kanu i kapsait
    kolim
    naem nem
    naem nem}

perspire (skin is moist)
perspire (droplets on skin)
swallow
lick
dog licks my hand
the loincloth is torn
sew
the loincloth is torn, sew it up
pluck feathers
stretch oneself
cut rope, string
cut up pig
sharpen knife
tie rope, string
draw water
flatter a man
learn a native language
train (someone)
display food (as at a singsing)
they gather, come together
collect food
put all food together
clear ground
to like a man
frighten a man
smoke (tobacco)
sweep
shake hands
paddle
canoe capsizes
say name
name (noun)
INTERROGATIVE EXPRESSIONS

yu wusat (or: huset)?
yu tupela wusat (or: huset)?
em wusat (or: huset)?
sipos yu toktok long meri, yu kolim olosem wonem long tok pies?: "yu wusat (or: huset)?"
mi nambawan barata bilong tispela man hia
em i papa bilong mi
yu lukim wusat (or: huset) long hap?
yu gipim (pinis) kaukau long wusat (or: huset)?
yu go long wusat (or: huset)?
yu lusim wusat (or: huset) i kam?
yu go wantaim wusat (or: huset)?
yu sanap i stap klostu long wusat (or: huset)?
mi go long nambawan barata bilong mi
mi go longen
tispela wanem (samting)?
em wanem (samting)?
sipos yu lukim wanpela samting em i olosem ston (diwai, pisin), na yu laik i haskim olosem: "tispela (or: em) wonem" yu kolim wonem long tok pies?
wonem meri i kukim kaukau pinis?
yu lukim wonem meri?
yu go long wonem meri?
wonem diwai i pundaun pinis?
wonem pik i bagar(im)apim gaten bilong mi (pinis)?
wonem bunara i bruk pinis?
who are you?
who are you two?
who is he?
if you speak to a woman, how do you say to her "who are you"? in your language?
I am the elder brother of this man
he is my father
whom do you see over there?
to whom did you give the sweet potatoes?
to whom do you go?
from whom do you come?
with whom do you go?
you are standing close to whom?
I go to my elder brother
I go to him
what is this?
if you see something like a stone (tree, bird) and ask: "what is this?" How do you say that in your language?
which woman cooked the sweet potatoes?
which woman do you see?
to which woman do you go?
which tree fell down?
which pig destroyed my garden?
which bow broke?
which water is good for drinking?
how many men have come?
with how many men do you go?
how many houses are there?
how many arrows are there?
how much salt is there?
how much water is there?
there are two bamboo tubes full
how much water (or: salt) did you give him?
I gave him one bamboo tube full
where do you come from?
I come from Goroka
where do you go?
I go to Goroka
where do you live?
I live at Goroka
when did you come here?
when will you go back home?
I came here last night
why have you come?
I have come to talk to you
about what do you want to talk to me?
your pig has broken through my fence and ruined my garden
Why is he hitting that dog?

Why is this man hitting that dog?

He has bitten his leg.

The dog has bitten the man's leg.

What is he hitting the dog with?

What is the man hitting the dog with?

He is hitting the dog with a stick.

The man is hitting the dog with a stick.

The man is hitting it with a stick.

The dog's owner comes and says: "You must not hit my dog."

If you hit my dog, I'll hit you.

How did you come here?

I came over the mountain.

I came through the bush.

I came by the river.

How will you cut up the pig?

I shall cut up the pig with this long knife.

I am hitting the dog.

This man is hitting the dog.

He has bitten his leg.

The dog has bitten the man's leg.

What is he hitting the dog with?

What is the man hitting the dog with?

He is hitting the dog with a stick.

The man is hitting the dog with a stick.

The man is hitting it with a stick.

The dog's owner comes and says: "You must not hit my dog."

If you hit my dog, I'll hit you.

How did you come here?

I came over the mountain.

I came through the bush.

I came by the river.

How will you cut up the pig?

I shall cut up the pig with this long knife.

I am hitting the dog.

This man is hitting the dog.

He has bitten his leg.

The dog has bitten the man's leg.

What is he hitting the dog with?

What is the man hitting the dog with?

He is hitting the dog with a stick.

The man is hitting the dog with a stick.

The man is hitting it with a stick.

The dog's owner comes and says: "You must not hit my dog."

If you hit my dog, I'll hit you.

How did you come here?
I shall cut up the pig into seven large pieces only.

how do you fasten a bowstring?

Show me

I'll show you: I fasten a bowstring like this, look

whose pig is this?

this pig belongs to my father

this pig is my father's

my father's pig broke your fence

whose are those two pigs?

whose are those three pigs?

whose are those many pigs?

these two pigs belong to my father

these three pigs belong to my father

these two pigs belong to my two younger brothers

this pig belongs to that man

to whom does this child belong?

this child belongs to this man and that woman

to whom does this net bag belong?


this net bag belongs to my mother
this net bag belongs to my elder sister
this net bag belongs to this woman
whose house is that?
whose garden is that?
whose bow is that?
whose axe is that?
this house belongs to this man
this garden belongs to these two men
this bow belongs to my father
this axe belongs to my father
this house belongs to my elder brothers
this house belongs to his friend
this house belongs to this man
this house does not belong to this man

If you ask a man: "does this house belong to this man?" how do you say it in your language?
How do you say in your language "does this house not belong to this man?"

this egg belongs to a wild fowl

this egg belongs to a wild fowl

that nest on the tree belongs to a cockatoo

this feather belongs to a bird of paradise

this is a possum skin (i.e. it belongs to a possum)

this branch belongs to a casuarina tree

this is a border plant leaf (i.e. belongs to a border plant)

this bone belongs to a cassowary

this fence belongs to my garden

this hair belongs to my younger brother

this hair belongs to this man

this blood on the ground belongs to this man

this blood on the ground belongs to my father

whose pig broke my fence?

my father's pig broke your fence

this man's pig broke your fence
blilum bilong wusat (or: huset) i pundaun pinis long paia?

blilum bilong mama bilong mi i pundaun pinis long paia

haus bilong wusat (or: huset) i paia pinis?

haus bilong nambawan b(a)rata bilong mi i paia pinis

klau bilong wailpaul i pundaun long graun na i bruk pinis

klau bilong kakaruk bilong bus i pundaun long graun na i bruk pinis

whose net bag has fallen into the fire?

my mother's net bag has fallen into the fire

whose house has burnt down?

my elder brother's house has burnt down

the wild fowl's egg fell down and broke

EQUATION STATEMENTS

tispela diwai i kapok

tispela diwai i wail limbun

tispela diwai i karoka (or: karuga)

tispela diwai i yal

tispela pisin i tarangkau (or: taranggau) (or: balus, etc.)

tispela pikinini i pikinini man (or: pikinini meri)

tispela wara (i stap) long hap i raunwara

tispela graun i stret i ples malomalo

tispela ples daun i ples malomalo

tispela hap namel long
tupela maunten i ples malomalo

tispela rot hia i rot bilong Guroka

tispela man i man bilong mekim poisin

tispela man i man bilong stil

this tree is a kapok tree

this tree is a black palm

this tree is a pandanus tree

this tree is a casuarina tree

this bird is a hawk (or: pigeon, etc.)

this child is a boy (or: girl)

that water over there is a pond

this plain is a swamp

this valley is a swamp

this road is the road to Goroka

this man is a sorcerer

this man is a thief
tis p ela man i man bilong (toktok) giaman

tis p ela pis i sak
tis p ela pis i kak
tis p ela haus i haus man

tis p ela tupela haus i wanpela haus man na wanpela haus meri

tis p ela ologeta (or: olgera) man i wanpela lain

tis p ela tupela diwai i tupela kapok

tis p ela tripela diwai i tripela wail limbun

tis p ela planti diwai i planti karoka (or: karuga) (or: yal)

tis p ela diwai i no kapok

tis p ela diwai i no wail limbun

tis p ela diwai i no karoka (or: karuga)

tis p ela diwai i no yal

tis p ela tupela diwai i no tupela kapok

tis p ela tripela diwai i no tripela kapok

tis p ela planti diwai i no planti kapok

tis p ela kanu pastaim i wail limbun (i stap)

tis p ela man i papa bilong mi

this man is a liar

this fish is a shark

this fish is a flying fish

this house is a men's house

these two houses are a men's house and a women's house

these men are one (working) group

these two trees are two kapok trees

these three trees are three black palms

these many trees are many pandanus trees (or: casuarinas)

this tree is not a kapok tree

this tree is not a black palm

this tree is not a pandanus tree

this tree is not a casuarina

these two trees are not two kapok trees

these three trees are not three kapok trees

these many trees are not many kapok trees

this canoe was a black palm tree

this man is my father

my younger brother is a liar

this burnt-down house was a men's house (or: my house)

this firewood was a casuarina tree
this meat was my pig
the man who came yesterday was my father
the man who died yesterday was my father

VARIATION FOR PERSON IN EQUATION STATEMENTS

are you my father?

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

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

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

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

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

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

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

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

I say to them two: "you two are my elder brothers"
I say to them two: "you two are not my elder brothers"

many young boys come (at night) and I ask them: "are you (all) my younger brothers?"

all the young boys answer (and say): "we are your younger brothers"

all the young boys answer (and say): "we are not your younger brothers"

a man standing over there, and I ask this man here "is he your friend?"

a man is standing over there, and I ask this man here "is he not your mother's brother?"

a man is standing over there, and I ask this man here: "is he not your friend?"

a man is standing over there, and I ask this man here: "is he your elder brother?"

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1 Exercise great care in the use of pren, in view of the fact that its primary meaning is that of lover. If pren is used by the interrogator with reference to a person of the same sex as the informant, and the informant happens to be familiar only with the meaning of lover of pren, then the interrogator may lay himself open to ridicule in the eyes of his informant. It is preferable to use wantok for friend.
tispela man hia i bekim tok na i toktok i tok: "em i wantok bilong mi"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

correct answer

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

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

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

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

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

correct answer

tispela man hia i bekim tok na i toktok i tok: "em ologeta (or: olgera, or: ol) i wantok bilong yu"

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

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

are you the luluai?

are you the tultul?

are you the sick man?

are you the thief?

are you the doctorboy?

I am the luluai

I am not the luluai
mi no tultul
mi slikman
mi no stilman
mi no doktabol

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

REFLEXIVE FORMS

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

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

RECIPROCAL FORMS

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

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

APPLICATIVE FORMS

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

you make a bow for me
you make an arrow for me
you make a string bag for me
you make a house for me
the man answers (and says):
"all right, I shall make a bow for you"

the woman answers (and says):
"all right, I shall make a string bag for you"

the man answers (and says):
"all right, I shall build a house for you"

the man answers (and says):
"I shall not make a bow for you"

the man answers (and says):
"I shall not build a house for you"

you make a bow for us two
you make an arrow for him
you build a house for them two

the man answers (and says):
"all right, I shall make a bow for you two"

the woman answers (and says):
"all right, I shall make a string bag for you two"

the woman answers (and says):
"I shall make a string bag for him"

the woman answers (and says):
"I shall not make a string bag for them two"

the man answers (and says):
"I shall not make a bow for you two"

you draw water for me

all right, I'll draw water for you
yu go long gaten na kamautilm
(wanpela) kaukau bilong mi
yu katlm tispela paia bilong mi
yu go daun long wara na klslm
pis bilong mi
mi woklm bunara bilong em

mi karim i go tispela bunara
bllongen pinis (em i les pinis,
1 no Inap (i) karim)
mi woklm pinis tispela bunara
bllong em
mi wokim bunara bilong yu
mi pulimaplm wara bilong yu
mi wokim (wanpela) supia bilong
yu
mi woklm tupa supia bilong yu
mi wokim bunara bilong em
(bilong man)
tispela misis i laik i peim
bunara. Yu tokim tispela
man hia i tok: "yu wokim bunara
bllongen (or: bilong
tispela misis)"

mi kilim pinis wanpela momot
bllong dok bilong mi
mi ken i kisim lang bilong pisin
bllong mi
mi painim kaikai bilong muruk
bllong mi yet
mi wokim banis bilong ol(o)
(or: olgera) pik
mi wokim banis bilong putim
ol(o) (or: olgera) pik
nlsait (insait) longen
mi wokim pen bilong supia
bllong mi

go into the garden and pull out
a sweet potato for me
cut this firewood for me
go to the river and catch a
fish for me
I make a bow for him (I make his
bow)
I carried this bow for him (he is
tired, he cannot carry it)
I made this bow for him
I make a bow for you
I draw water for you
I make one arrow for you
I make two arrows for you
I make a bow for him (a man)

this white woman wants to buy a
bow. You say to this man here
"you make a bow for her (or:
for this white woman)"

I killed a bandicoot for my
dog
I shall catch a fly for my (pet)
bird
I am (still) looking for food
for my (pet) cassowary
I make a fence for the pigs
I make a fence for the pigs
(in idiomatic Pidgin: to put the
pigs inside it)
I make a dye for my arrow
I make a dye for my shield

I make a bow-string for my bow

I am (still) looking for string for my bag

I am looking for (or: I am making) a handle for my axe

I am making a bow for you

we two are making a bow for you

we three are making a bow for you

we are making a bow for you

he is making a bow for you

they two are making a bow for you

they three are making a bow for you

they are making an arrow for you

they are making a string bag for you

they are building a house for you

you make a bow for him

you two make a bow for him

you three make a bow for him

you all make a bow for him

I make a bow for him

we two make a bow for him
we three make a bow for him
we make a bow for him
he makes a bow for him
they two make a bow for him
they three make a bow for him
they make a bow for him

the bird catches an insect for its young
the cockatoo steals food for its young
the dog picks up a stick for the boy
I am making a bow for you
I roll this stone out of your garden for you
I shall burn all this grass for you, don't burn it yourself
I have peeled the sweet potato for you
I shall carry this tree for you (i.e. a tree intended for a person other than the one for whom the action of carrying it is intended), don't carry it yourself, you are very weak
I shall sweep the house for you
I'll shoot a bird for you
I shall break firewood for you
I shall make a fire for you
I shall cook a pig for you in the earth-oven
mi ken i kisim i kam kaikai bilong yu  
mi ken i rausim gras bilong pisln bilong yu  
mi ken i putim pen long supia bilong yu  
mi ken i sapim tspela naip bilong yu  
mi ken i taitim tspela kundu bilong yu  
I shall bring food for you  
I shall pluck the bird for you  
I shall paint the arrow for you  
I shall sharpen this knife for you  
I shall put a skin on this drum for you  

COMPETENCE FORMS

yu save wokim bunara bilong mi?  
yu save wokim supia bilong mi?  
yu save wokim bilum bilong mi?  
yu save wokim k(l)anggal bilong mi?  
yu save wokim banis bilong mi?  
yu save wokim haus bilong mi?  
i no gat save bilong wokim bunara  
i no save wokim bunara bilong yu  
yu save pasin bilong wokim bunara?  
i save pasin bilong wokim bunara  
yu save wokim bunara bilong mi?  
i save wokim bunara bilong yu  
I can you make a bow for me (i.e. do you know how)?  
I can you make an arrow for me (i.e. do you know how)?  
I can you make a string bag for me (i.e. do you know how)?  
I can you make a large singsing ornament for me (i.e. do you know how)?  
I can you make a fence for me (i.e. do you know how)?  
I can you make a house for me (i.e. do you know how)?  
I cannot (i.e. do not know how to) make a bow  
I cannot make a bow for you (i.e. I don't know how)  
I can you make a bow (i.e. do you know how)?  
I can make a bow (i.e. I know how)  
I can you make a bow for me (i.e. do you know how)?  
I can make a bow for you (i.e. I know how)
yu save sapim tispela naip bilong mi?
mi no save sapim tispela naip bilong yu
mi save sapim tispela naip bilong yu
yu gat save bilong katimapim tispela pik? (or: yu save pasin bilong katimapim tispela pik?)
yu save katimapim tispela pik bilong mi?
mi save katimapim tispela pik bilong yu
mi no save katimapim tispela pik bilong yu
yu save wokim gaten bilong mi?
mi no save wokim gaten bilong yu
mi save wokim gaten bilong yu
yu save kukim kaikai bilong mi?
mi no save kukim kaikai bilong yu
yu save pasin bilong pilai susap?
mi no save pasin bilong pilai susap
yu save pasin bilong mekim paia?
yu save mekim paia bilong mi?
mi no save mekim paia bilong yu
mi save mekin paia bilong yu
yu gat save bilong taitim tispela kundu?
yu save taitim tispela kundu bilong mi?
mi no save taitim tispela kundu bilong yu
mi save taitim tispela kundu bilong yu
can (i.e. do you know how to) sharpen this knife for me?
I cannot sharpen this knife for you (i.e. I don't know how to do it)
I can sharpen this knife for you (i.e. I know how to do it)
can you (i.e. do you know how to) cut up this pig?
can you cut up this pig for me (i.e. do you know how)?
I can cut up this pig for you (i.e. I know how)
I cannot cut up this pig for you (i.e. I don't know how)
Note: When "can" is used in the following sentences it is to be understood as meaning "know how to", and "cannot" as meaning "not know how to".

yu save wokim gaten bilong mi?
mi no save wokim gaten bilong yu
mi save wokim gaten bilong yu
yu save kukim kaikai bilong mi?
mi no save kukim kaikai bilong yu
yu save pasin bilong pilai susap?
mi no save pasin bilong pilai susap
yu save pasin bilong mekim paia?
yu save mekim paia bilong mi?
mi no save mekim paia bilong yu
mi save mekin paia bilong yu
yu gat save bilong taitim tispela kundu?
yu save taitim tispela kundu bilong mi?
mi no save taitim tispela kundu bilong yu
mi save taitim tispela kundu bilong yu
can you make a garden for me?
I cannot make a garden for you
I can make a garden for you
can you cook food for me?
I cannot cook food for you
I can play the Jew's harp?
I cannot play the Jew's harp
can you make a fire?
I cannot make a fire for you
I can make a fire for you
can you put a skin on this drum?
can you put a skin on this drum for me?
I cannot put a skin on this drum for you
I can put a skin on this drum for you
can you paint this arrow for me?

I cannot paint this arrow (for you)

I can paint this arrow for you

can you paint this arrow for me?

this dog knows how to catch bandicoots

this dog does not know how to catch bandicoots

this dog knows how to catch bandicoots

this dog does not know how to catch bandicoots

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

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

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

this pig knows how to break fences

this pig knows how to break fences

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ABILITY FORMS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

all right, we two shall sleep beside the water, tomorrow morning the water will have gone down, it will be shallow, then we two can cross it and go to the other side
yesterday the water was shallow, my elder brother could ford it and could go to the other side

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

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

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

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

can you climb (on) this tree?

yes, I can climb this tree

no, I cannot climb this tree

can you break this stick?
I can break this stick
I cannot break this stick

can you break this stick for me?

I cannot break this stick for you

we two cannot lift this tree (trunk) for you
mi tupela (I) no lnap (I)
'Ilptitapim (na I karim I go)
tispela diwal bilong yu

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

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

wara I talt Tumas, em I lnap (I)
karim yu I go, nogut yu go
long wara

tispela ston I hevl (Tumas),
slpos mi troim I pundaun long

tispela stik, em I lnap (I)
brukim

we two cannot lift (and carry)
this tree (trunk) for you

this tree is rotten, it may fall
down, and it can kill you, do
not go too close to it

the current is very strong, it
can carry you away, do not go
into the water

this stone is heavy, if I throw
it down on this stick, it can
break it

**ATTEMPT FORMS**

yu save wokim bunara?
can you make a bow (i.e. do you
know how?)

Note: When "can" and "cannot" are used
in this section, they are to be
understood as meaning "know how to" and
"don't know how to".

I cannot make a bow, but I shall
try

can you make an arrow?

I cannot make an arrow, but I can
try to make an arrow

can you make a fence?

I cannot make a fence and I shall
not try to make a fence

can you make a house?

I cannot make a house, but I
shall try to make a house

I cannot make a house and I
shall not try to make a house
yu save saplm tspela nalp?
ml no gat save blong saplm tspela nalp, tasol ml ken i trailm (saplm tspela nalp)
ml no gat save blong saplm tspela nalp, na ml no ken i trailm saplm tspela nalp
ml no gat save blong katlimaplm tspela plk, tasol ml ken i trailm katlimaplm tspela plk
ml no gat save blong katlimaplm tspela plk, na ml no ken i trailm katlimaplm tspela plk
ml no save pasin blong woklm gaten, tasol mi ken i trailm woklm gaten
ml no save pasin blong woklm gaten, na ml no ken i trailm woklm gaten
ml no save pasin blong kuklm kalkai, tasol mi ken i trailm kuklm kalkai
ml no save pasin blong kuklm kalkai, na ml no ken i trailm kuklm kalkai
ml no save pasin blong pilai susap, tasol mi ken i trailm pilai susap
ml no save pasin blong pilai susap, na ml no ken i trailm pilai susap
ml no gat save blong mekim paia, tasol ml ken i trailm mekim paia
ml no gat save blong makim paia, na ml no ken i trailm mekim paia
mi ken i trailm woklm bunara blong yu
mi no ken i trailm woklm bunara blong yu
mi ken i trailm woklm supia blong yu
can you (i.e. do you know how to) sharpen this knife?
I cannot sharpen this knife, but I shall try (to sharpen this knife)
I cannot sharpen this knife and I shall not try to sharpen this knife
I cannot cut up this pig, but I shall try to cut up this pig
I cannot cut up this pig and I shall not try to cut up this pig
I cannot cut up this pig, but I shall try to cut up this pig
I cannot cut up this pig and I shall not try to cut up this pig
I cannot make a garden, but I shall try to make a garden
I cannot make a garden and I shall not try to make a garden
I cannot cook food, but I shall try to cook food
I cannot cook food and I shall not try to cook food
I cannot play the Jew's harp, but I shall try to play the Jew's harp
I cannot play the Jew's harp and I shall not try to play the Jew's harp
I cannot make a fire, but I shall try to make a fire
I cannot make a fire and I shall not try to make a fire
I shall try to make a bow for you
I shall not try to make a bow for you
I shall try to make an arrow for you
I shall not try to make an arrow for you

we two cannot cross this river, but we two can (or: shall) try to cross this river

we two cannot cross this river, but we two can try to cross this river

we two cannot cross this river, and we two shall not try to cross this river

I cannot climb this tree, but I can (or: shall) try

I cannot climb on this tree, but I can try to climb this tree

I cannot climb this tree and I shall not try to climb this tree

I cannot climb on this tree and I shall not try to climb on this tree

I shall try to break this stick for you

I shall not try to break this stick for you

we two shall try to lift this tree (trunk) for you

we two shall not try to lift (and carry) this tree (trunk) for you
FORMS INDICATING NECESSITY, COERCION OR OBLIGATION

we have walked a long way, we are all very tired, we must sit down and rest a while (i.e. regain our breath)

I could not wait for you yesterday morning, I had to go to work in my garden

I could not come to your house yesterday, (because) I had to make a fence

I could not come to your house yesterday, (because) I had to heat stones

I could not come to your house yesterday, (because) I had to put the garden in order

I could not come to your house yesterday, (because) I had to put grass on the roof of my house

I could not come to your house yesterday, (because) I had to look after a sick man

I could not come to your house yesterday, (because) I had to talk to the luluai

I could not come to your house yesterday, (because) I had to erect a post
we two have no skin for this drum, tomorrow morning we two shall have to go to the bush to shoot a possum (or: tree kangaroo).

there is not much firewood here, later we must go to cut down a tree and chop firewood.

I made a bowstring for my younger brother yesterday, he himself did not know how to make a bowstring, so I had to make a bowstring (for him).

my elder brother is sick, he cannot chop firewood, so I (shall) have to chop firewood.

the dog is hungry, it must eat.

the pig is thirsty, it must drink.

the dog is tired, it must have a rest.

the dog is tired, it must sleep.

we are not tired, we need not sit down.

I could wait for you yesterday morning, I did not have to work in my garden.

I could come to your house yesterday, because I did not have to make a fence.

(yu)mitupela (i) nogat skin bilong tispela kundu hia, olosem tumara (long) moningtaim (yu)mitupela (i) mas go long bus bilong si(utim) kapul paia(wut) i no planti, behain yumi (or: mipela) (i) mas go katim diwai na katim paia(wut)

aste mi wokim rop bilong bunara bilong nambatu b(arata bilong mi pinis, em yet i no save wokim rop bilong bunara pinis, orait, mi mas wokim rop bilong bunara (bilongen) pinis nambawan b(arata bilong mi i sik, em i no inap (i) katim paia(wut), orait, (behain) mi mas katim paia(wut) dok i hanggre (or: hanggiri), em i mas kaikai pik i hanggre (or: hanggiri) long wara, em i mas drink wara dok i les pinis, em i mas malolo dok i les pinis, em i mas slip mipela (i) no les (or: lek bilong mipela i no bagarap), mipela (i) no mas sindaun mi inap (i) wet i stap long yu (or: wetim yu) aste long moningtaim, mi no mas go brukim graun long gaten bilong mi pinis aste mi inap (i) kam long haus bilong yu pinis long wonem aste mi no mas wokim banis
I could come to your house yesterday because I did not have to heat stones
I could come to your house yesterday because I did not have to put the garden in order
I could come to your house yesterday because I did not have to put grass on the roof of my house
I could come to your house yesterday because I did not have to look after a sick man
I could come to your house yesterday because I did not have to talk to the luluai
I could come to your house yesterday because I did not have to erect a post

we two have a skin for this drum, we two shall not have to go to the bush tomorrow morning to shoot a possum (or: tree kangaroo)

there is plenty of firewood here, we shall not have to go to cut down a tree and chop firewood
I did not have to make a bowstring for my younger brother yesterday, he himself knew how to make a bowstring so I did not have to make a bowstring for him
my elder brother was sick, but he is well again, he can chop firewood himself, so I shall not have to chop firewood
the dog is not hungry, it does not have to (i.e. need not) eat
the pig is not thirsty, it does not have to drink
the dog is not tired, it does not have to have a rest
the dog is not tired, it does not have to sleep
you must make a bow
you need not make an arrow
you need not make a string bag
you must make a house
you must draw water
you need not draw water
my father has said (to me), I must (or: need not) draw water
I must (or: need not) draw water. My father told me so
you must (or: need not) go into the garden and pull out a sweet potato
you must (or: need not) chop this firewood
I must (or: need not) kill a bandicoot. My father told me so
I must (or: need not) look for a string. My elder brother has told me so
I must (or: need not) pluck the bird. He has told me so
he has said (to me), I must (or: need not) pluck the bird
my father has said the dog must go out of the house
my father has said the pig need not go out of the house
my father has said the pig must stay outside
my father has said the dog must eat
my father has told me I must (or: need not) kill a bandicoot
my father has told me that he himself must (or: need not) kill a bandicoot
the man addressed must (or: need not) draw water. My father has told him so
my father has said (to him), he (i.e. the person addressed) must (or: need not) draw water
you must make a bow (for me)
you need not make an arrow for me
you must make a string bag for me
you must make a house for me
you must (or: need not) draw water for me
I must (or: need not) kill a bandicoot for my dog. My father has told me so
I must (or: need not) look for a string for my bag. My elder brother has told me so
he has said the dog must (or: need not) bring a stick for me

I am thirsty, I must draw water

my father is thirsty, he tells me I must draw water

the sun has set, I must light a fire

the sun has set, my elder brother tells me I must light a fire

the tree is nearly cut through, it must fall down very soon

my elder brother left this place two days ago, he must arrive at his place by now (or: very soon)

the river flooded yesterday, much rain had fallen for a long time, the river had to flood

the branch on which he was standing broke, and he had to fall down (i.e. he could not help falling down)

you all have not received food today, you must be hungry

the tree is only cut a little, it does not have to fall down soon

the river flooded yesterday, but not much rain had fallen, it did not have to flood
the branch on which he was standing did not break, he did not have to fall down
you all have received food, you need not be hungry
he is thirsty, and he tells me that I must go and draw water (for him)
he is thirsty, I must go and draw water (for him)

**Dialogue (1)**

**tispela wonem?**
who is this?

**man hia wusat?**
what is this?

**tispela man wusat?**
who is this?

**kolim naem bilong yu**
what's your name?

**yu go we?**
where do you go?

**yu kam we?**
where do you come from?

**yu stap we?**
where do you live?

**yu laik wonem samting?**
what do you want?

**yu kam bilong wonem?**
why have you come?

**yu kam meklm wonem?**
why have you come (indignant and emphatic question)?

**meklm wonem yu kam?**
I want my pay

**watpo yu kam?**
how much did you get?

give me some tobacco and paper

**mi laik i klsim pe**
I have not much, I cannot give you any

**haumas yu klsim pinis?**
call your friend, he will give you some

**gipim mi sampela brus na pepa**
all my friends have gone home to the village

**mi no gat planti, mi no inap (i)**

**gipim yu**

**singautlm wantok bilong yu i kam, em i ken i gipim yu**

**olo wantok bilong mi l go long ples pinis**

**DIALOGUES**
give this letter to the European in charge of the store, he will give you ...

you must not take it, it is mine have you brought firewood?

whenever you bring good firewood I'll give you tobacco come here to me come to me you come with me take all the loads and let us go take all my things to Mr. ... 's house take everything out of the car and put it on the ground watch this case, it (or: its contents) is breakable nothing in it must break

do you know where the administrative office is? I don't know who knows it? I'll show you, follow me is the senior officer not in? No oh yes, he is in the officer has left when will he come back? it is after 12 o'clock, he may have gone home to eat call the driver
yu kirapim sip na behainim
tispela rot
tispela rot i go we?
pastaim i go long ples balus,
behain i tanim i go long haus
tiring (or: dring)
yu ken i pasim sip nau
pasim sip!
sip i bagarap

sip i bagarap pinis
sip bilong mi i pas pinis long
rot, singautim planti man i
kamap kwiktaim bilong siubim
(em) i go
yutripela man kisim savel (or:
spet) na brukim i rausim graun
analt long sip na paslain long
wil bilongen
óralt, yupela ol i siubim strong
nau
hauskuk, yu ken wokim kaikai na
lainim tebol long tripela masta
slutim kaikai
tispela abus i no tan pinis,
tekewe, bringim narapela

kolwara i kam
nogut yu kapsaetim kopim
mipela kaikal pinis, tekewe
tebol na rausim pipia

mekim bet bilong tispela tupela
masta, em tupela i laik slip
long haus bilong mi na, tumara
(em) tupela i go pinis

start the car and drive down this road
where does this road lead to?
first it leads to the airstrip,
then it turns and leads to the hotel
stop here
pull up (emergency)!
the car has broken down (said if it
may not be possible to start it
again)
the car has broken down (for sure)
my car is stuck on the road, call
many men to come quick and push
it

you three take spades and dig out
the soil from under the car and
in front of the wheels

now, all of you push strongly
cook, prepare the meal and
lay the table for three
bring the food
this meat is not well cooked, take it out and bring other
meat ("rausim" would mean "throw it away")
bring drinking water
don't spill the coffee
we have finished eating, clear
the table and throw the scraps out
prepare beds for these two
Europeans, they will sleep in my house and will leave
tomorrow
Dialogue (3)
do you work for the Administration?
no, I do not work for the administration
what is your work?
I want to study your customs (or: your language)

that's good, but why do you do this?
all the Europeans who are in New Guinea do not know your customs.
If I can study them well, I shall type them down and send the paper to all of them. They can learn about them then.

I should like to work for you as personal servant. I know all about our customs. I can tell you about them.
sorry, I have a personal servant who works for me
have you worked for a European before?
yes, I have a letter (of recommendation) of his which he gave me

how long did you work for him?
I worked six months for him
Why did you leave him?
he went home (i.e. left New Guinea)
are you married?
no, I am single
right. I'll stay here for one month. You can work for me as a personal servant. After a month you will (have to) leave me.

I should like to go with you (i.e. when the month is up)

sorry, after one month I shall leave New Guinea

I should like to go to ... by the river. You have many canoes. If you give me one, I shall go to ... and send it back.

we are many men here and we have not very many canoes. We cannot give you one.

but, I can see many canoes over there. To whom do they belong?

they belong to many men who came here to visit their friends who live at our village.

all right, I shall ask them. Perhaps one of them will go with me to ... I have an outboard motor and the man can idle.

my brother has arrived, he will go with you.

the jeep has run out of petrol.

does a European live nearby ("stap" could mean "stay temporarily")?

Mr. ... 's house is nearby.

is he at home?
Will you take this letter to him and bring the can of petrol he will give you

If you bring it, you can go with me to ... (i.e. you may have a jeep ride)

Is the luluai here?

No, only the tultul is here

Call the tultul

Greetings, tultul

I should like to stay at your village for a long time

We have no house good enough for a European to stay in, we are only bush natives

There is no rest-house in our village

Never mind, you can build a house for me

When will you come to stay?

I shall come to stay the day after tomorrow. Can you build a house quickly? I shall pay well

All the men and women work in the gardens now, we cannot build a house quickly

If you build the house quickly, you (personally) will receive a good axe, and I will pay everybody (else who assists in building it)

All right, I shall send this boy to call all the men and women
perhaps they will not listen to
the boy, if you yourself call
them they will all listen and
come

where should we build the house?
Specify the place

would it be all right if you
build it there?

build it in the following manner:
have a bedroom in it, a sitting
room, and include a washroom.
Build the toilet beside (i.e.
outside) the house. The kitchen
may be built over there

my child (son) can look after
you, he can cook and wash
clothes

ask the women to sweep the ground
around the house (i.e. to keep
the pigs away)

do you want to buy food?

ask everybody to bring food,
firewood and water, I shall
buy it

have you got a bucket for draw-
ing and bringing water?

I give you everybody's pay, you
share it out

call ten carriers to carry my
things. I want to go to ...

Dialogue (5)

masta i lam we?

ml kam Australia

tru! Masta i lukim New Guinea
bipo?

where do you come from?
I come from Australia

really! Have you been to New
Guinea before?
mi no lukim, mi kam nambawan
taim tasol tispela taim
masta i save pisin gut, kisim
tok pisin olosem wonem?
mi gat wantok i stap long ples
bilong ml, em i lukim New
Guinea plnis, em i lainim mi
plnis
masta i wok long gauman?
nogat, mi kam bilong painautim
as bilong pesin bilong olo
kanaka
tru! Masta i laik mekim tispela
bilong wonem?
nogut olomasta i stap long New
Guinea i no save as bilong
pesin bilong yupela, sipos mi
painautim as bilong pesin
bilong yupela plnis mi ken i
paitim long masin i ken i
salim long ologeta masta bilong
ol i save pesin bilong yupela
nambawan, masta i gutpela masta
tru
masta mi painim wok, masta mi
ken wok long yu olosem manki-
masta, mi save kuk, save wasim
klos, save luka'im haus, mi
tu mi save ologeta pasin bilong
mipela, mi ken i tokim yu
yu wok long narapela masta bipo?
yesa, mi gat pas em i gipim mi
plnis, masta i laik i lukim, em
orait, yu ken wok long mi olosem
mankimasta, yu stap marit?

no, this is my first visit
you know Pidgin well, how did
you learn it?
I have a friend at home who has
been to New Guinea. He has
taught me
do you work for the Adminis-
tration?
no, I have come to study the
customs of the natives
really! Why do you want to do
this?
all the white people who live in
New Guinea should not be
ignorant of your customs. When
I have learnt your customs I
shall type them down and send
the paper to all the white
people so that they will know
your customs
excellent. You are very good
I am looking for work. May I
work for you as personal servant.
I can cook, wash clothes, and
look after the house. I also
know all about our customs and
I can tell you about them
have you worked for another white
man before?
yes, I have a letter (of recommen-
dation) he gave me. Perhaps
you would like to see it. Here
it is
all right, you can work for me
as a personal servant. Are you
married?
I am not married. I am alone.

I'll stay here for three weeks only. Then I leave this place and go far away.

I should like to go with you.

sorry, I have a personal servant at the place to which I shall go. He is waiting for me.

oh, really? I am sorry.

SENTENCES ILLUSTRATING SITUATIONS IN QUESTIONS, ANSWERS AND STATEMENTS

Set 1

Patrol Officer, a man has beaten me, and I have come to tell you.

the Patrol Officer answers and asks, who beat you?

that man hit me.

when did he beat you?

he beat me yesterday afternoon.

what did he hit you with, with a stick, an axe or a knife?

he hit me with his hand only.

where did he hit you, on your head, on your chest or on your arm?

he hit my back twice.

three times.

four times.

why did you two fight?

I had given him a pig a long time ago, and he did not return it.

we were quarrelling, and he hit me.
**Set 2**

This house is rotten, let's build a new house

All women and boys should go to pull up kunai grass and pitpit and bring it

Men, let's all go into the bush to fell trees and make posts

---

**Set 3**

If it is cooked, bring it here, if it is not cooked, leave it and come (back)

Break the sweet potato and peel it

---

**Set 4**

Are there many fish in this river?
yes, in this river there are many fish and eels

tomorrow morning we shall go to the river to catch fish

let us two go through the river and go to the other side of it

this river is very big, we two cannot go through it

we two shall sleep beside the river, tomorrow morning when the river is small, we two can go through it

you two carry this tree away

this tree is very heavy, we two cannot carry it

two men will go to help you two

good, (now) we can carry the tree

it is cold here, light a fire

there is no firewood, I cannot make a fire

I give you an axe, go into the bush, cut a tree down, and bring firewood

this firewood is very bad, it is wet, it does not burn, it does not catch fire

throw this firewood away and bring other firewood
putim tispela paiawut long san
na draiim

Set 8
mi hanggri long wara, meri yu go
long wara na pulimapim wara
bilong mi
tispela wara, em i orait long
dring o nogat?
tispela wara i nogut, kapsaitim
na bringim i kam narapela wara

Set 9
tispela haus i paia, yu pulimapim
wara na bringim i kam kwik na
kapsaitim long haus bilong mekim
i ndai paia
nogat, paia bikipela tumas, mi no
inap (i) mekim i ndai paia

Set 10
mi laik lukim singsing, ol i
singsing klostu?
ol i singsing klostu, (yu)-
mitupela go lukim
ol i putim bilas i stap

planti meriman (or: manmeri) i
kamap, ol i kalap kalap i kam
ol i singsing pinis, na ol i
sindaun na i kaikai

Set 11
mipela kilim pik, yupela putim
ston long paia i hatim ston
ston i hat i stap, putim kaukau,
taro na pik long mumu, na
karimapim mumu

put this firewood in the sun and
dry it

I am thirsty, woman, go to the
river and draw water for me

is this water good for drinking
or not?
this water is bad, pour it out
and bring other water

this house is on fire, you draw
water and bring it quick and
pour it on to the house, to
put out the fire
no, the fire is too big, I cannot
put it out

I should like to see a dance, do
all people dance nearby?
all people dance nearby, let's
go and see it
all people are ornamenting
themselves now
many people are coming, they are
jumping and jumping
they have finished dancing, they
sit down and eat

let's kill a pig, you put the
stones into the fire and heat
the stones
Now the stones are heated up, put
the sweet potatoes, the taro and
the pig into the earth oven and
Now all the food is cooked, you cover up the oven
open up the earth oven and distribute the food to all the people, they will eat.

I have decided to go soon, but beforehand I want to see your drum, bring it and show it to me, I shall look at it and go the skin of this drum is broken, we shall put a new skin on this drum
we have no skin
tomorrow morning we shall go to the bush to kill a possum and to take its skin
I have a skin, I shall give it to you
if you give us the skin, what should we give you for it in exchange?
I give you the skin, and you give (me) a small knife in exchange
now we shall put the skin on the drum
hit the drum and listen if its sound is good or not
its sound is no good, put resin on the skin
now its sound is very good
Set 13

tispela bunara i no gat rop, pasim rop
mi no save pasin bilong pasim rop long bunara
yu tra'lim pasim rop long bunara
tispela rop i malomalo tumas, putim strongpela
mi pasim rop long bunara pinis
yu lukim, tispela bunara i gutpela o nogat?
yu tra'lim siutim
tispela bunara i gutpela tumas, supia i go longwe

Set 14

kisim naip na katim tispela rop
mi no inap i katim, naip i no gat sap
kisim ston na sapim naip

Set 15

pik i brukim banis bilong mi
pinis na i kaikai olo kaikai bilong gaten bilong mi
yu lukim tispela pik pinis? Em i pik bilong wusat?
mi no lukim, haskim tispela lapun, em i stap long tispela hap, atink em i lukim
pik i kaikai gaten bilong yu, em i pik bilong liklik barata bilong mi
singuatim liklik barata bilong yu i kam, mi gat tok

this bow has no string, put a string on it
I do not know how to put a string on a bow
you try to put a string on the bow
this bowstring is very weak, put a strong one (on the bow)
I have put the string on the bow look, is the bow good or not?
try to shoot
this bow is very good, the arrow flies a long way

take a knife and cut this rope
I cannot cut this rope, the knife is not sharp
take a stone and sharpen this knife

a pig has broken my fence and has eaten all the food in my garden
did you see the pig? Whose pig was it?
I did not see it, ask this old man, he lives here, perhaps he has seen it
the pig that has eaten your garden is my younger brother’s pig
call your younger brother (to come here), I want to talk to him
Pik bilong yu i kaikai gaten
bilong mi pinis, yu pasim pik
bilong yu
sore tumas, mi stre tim gaten
bilong yu

Set 16
mi wokabaut ologeta de, na mi
les pinis i stap
orait, yumitupela sindaun
lohap bilong kisim win

Set 17
yupela ologeta bringim i kam
kaikai, mi laik i peim
mipela (i) nogat kaikai, mipela
(i) no ken i gipim yu

Set 18
ol i kukim kunai, planta smok
i kamap
win i kamap na bringim i kam
smok long tspela hap
pasim duwa, nogut smok i kam
nisait long haus

Set 19
tispela rot i nogut, i go antap
na i go daunbelo olotaim
ren i kam daun i stap, yu wet i
stap, taim ren i pinis yu ken
i go
planti ren i kam daun pinis, rot
i nogut tru, em i wel pinis, yu
ken i slip long haus bilong mi,
tumara long moningtaim yu ken i
go

Your pig has eaten my garden,
tie up your pig
I am sorry, I shall put your
garden in order

I have been walking all day, and
I am very tired
all right, let us (two) sit down
over there to rest (for a short
while)
you all bring food, I want to
buy it
we have no food, we shall not
give you any

the people are burning grass,
much smoke is rising
the wind is blowing and brings
the smoke here
shut the door, the smoke should
not come into the house

dthis road is not good, it goes up
and down all the time
it is raining now, you wait, when
the rain stops you go
much rain has fallen, the road is
very bad, it is very slippery,
you sleep in my house and go
tomorrow morning
Set 20
'pisin i sindaun-i stap long
diawai, yu siutim
mi siutim pinis na gipim long
yu, yu kamautim gras na kukim,
yumitupela ken i kaikai

Set 21
yu lukim wonem samting?
mi lukim wanpela sikau long bus
mitupela (i) nogat bunara,
mitupela (i) no inap (i) siutim
bunara bilong mi i stap long
haus, yu ron i go na bringim
i kam
yu siutim popaia, sikau i ronewe
pinis

Set 22
aste liklik barata bilong mi i
goap long diawai, na i pundaun
i brukim lek bilongen
tispela diawai i sting, em i ken
i pundaun na paitim-met bilong
yu, nogut yu go klostu long
tispela diawai

Set 23
sipos pik bilong yu i go nisait
long gaten bilong mi, mi ken i
siutim
sipos yu siutim pik bilong mi,
mi ken i siutim yu

Set 24
mi singautim mama bilong mi
pinis, tasol em i no kam
mi singautim yu pinis, bilong
wonem yu no kam?
a bird is sitting on the tree,
you shoot it
I have shot it and give it to
you, you pluck the feathers and
cook it, we two shall eat it
what do you see?
I see a wallaby in the bush
we two have no bow, we two cannot
shoot it
my bow is in the house, run and
get it
you have missed it, the wallaby
has run away
yesterday my little brother
climbed a tree, fell down and
broke his leg
this tree is rotten, it will fall
down and hit your head, do not
go close to this tree

if your pig goes into my garden,
I shall shoot it
if you shoot my pig, I shall
shoot you
I called my mother, but she did
not come
I called you, why did you not
come?
boy, on the tree there is a bird's nest, climb the tree and look, whether there are eggs in the nest or not
if you see eggs, bring them

we make a fence, we cut many pieces of wood and plant them into the ground to make a fence
tomorrow we shall go into the garden to break the ground
I am a weak man, I cannot break the ground

this old man has been sick for a long time, now he has died
one man has died, we make a hole and bury him

many women are walking on the road, let us two go and look at them
if you walk on the big road, all people can see you

many men are hiding here, we two are going to seek them
why are they hiding?
I don't know, we two want to ask them

this man is sick, you look after him

I do not know how to look after a sick man, call the doctorboy, he can look after this man

do you understand this language?

I do not understand it

I understand it only a little

I understand this language only a little

wrap up the bananas, the flying foxes should not eat them at night

there are many flying foxes in the bush they tend to come to the banana gardens at night

I hide the food, you should not eat it

but I am hungry

you have eaten a lot, you must not eat more

a man is coming far away, who is it?

he is very far away, I cannot see his face
two men were having a fight, and one man has shot the other with a bow and arrow
we two are going to cut that arrow and pull it out

many men go into the house, now the house is full
if many more men come still who want to go inside, you tell them that they should not go into the house, because it is full

are there lice in your hair? You are scratching your head
there are (no) lice in my hair

I see smoke far away, is there a house?
climb on a tree and look
a village is in the distance

a piece of wood is in the water, the water is carrying it away
is it a piece of wood cut by man, or is it just a (natural piece of) wood?

these clothes are wet, put them in the sun and dry them
when the clothes are dry, take them and put them into the house

while he is chopping firewood, we sit and talk

I have cut a tree down, and it is lying on the ground

are there crocodiles in this river?

there are some but not many

bring the canoe to the river bank

the current is very strong in this river

the paddle is broken, bring another one and give it to me

push the canoe into the water

you pull the canoe into the river

the current has upset the canoe who came in that canoe?

put up the sail, there is a good wind

the waves are very big, they can upset our canoe

taim klos i drai pinis, kisim na putim long haus

Set 41
long taim em i katim diwai, mipela(i)sindaun na toktok
ml katim diwai pinis, na em i slip long graun

Set 42
i gat pukpuk long tispela wara?

I gat tasol i no planti

Set 43
bringim i kam kanu long hap wara
tispela wara i tait tumas
tispela pul i bruk, bringim i kam narapela na gipim mi
si ubim kanu i go long wara
yu pulim kanu i kam long wara
tait i kapsaitim kanu
wusat i kam long tispela kanu?
putim sei, gutpela win i kamap pinis
si i bipkela tumas, em i inap(i) kapsaitim kanu bilong yumi (or: mipela)
Before, before in nineteen-fifty-one, at the time when the (my) grandparents were not yet coming to Wabag - no, not nineteen-fifty-one, at first I made a mistake: nineteen fifty! I went to stay at Wabag. I looked after sick people, and I went to stay at the border between Hagen and Wabag at a place by the name of Pinabais, near Hagen. I went to stay at that place and all the natives said: "We often kill a (kind of) big snake, a (kind of) big snake lives in this area. They take all men and swallow men into their bellies and jump into water intending to kill these men. One time one man went and cut firewood in the bush. He went and cut firewood in the bush and he saw a big pig, a wild pig which this big snake had killed (and) put down, and it had gone. (And) one native went to cut firewood and he found this big wild pig, and he took it and put it into a house. He put it inside one house and he saw one big snake and he made a fire and heated a big stone. He heated a big stone and he was watching out for this snake. And (if) this snake was to come, he was to put this stone inside its mouth and push it down altogether into (its) belly and this native thought this big snake would die. So he heated a big stone and he was watching out in this house. And
he made a hole, made a hole inside this house. And he made one big hole, and he heated a stone and put this pig inside (the house) and he was watching out. (And) this snake had killed a big wild pig during the night and had put it (down) and had gone and it wanted to eat again in the afternoon, (and) it came looking for this pig. It was looking for it and came and it was not there, and it went to follow these tracks of the man. The man had pulled this pig inside the house and it (the snake) went and this man took this big stone and this snake was very big of mouth in half of it staying on the ground and the other half opening up (i.e. being lifted away from the ground) and going up. And it came inside this house and this man took the big stone which he was heating more - he took this stone and put it inside its mouth and put it down altogether into (its) belly. And it was threshing about and it wanted to carry this house with it, this was a big snake. It wanted to carry the house (with it) and wanted to take out the man too at the same time. This man who was standing in the middle of it had just made a big hole, this man jumped and went down quick into the hole, and this big snake pulled this house from the ground with its body and carried it away altogether into the bush. This snake ran away and the big
tispela haus wantaim long graun
na em i karim i go ologeta long
bus. Tispela snek i ronewe na
traipela ston ologeta hat i stap
i bruk nabeut na em i kalap i go
pinis long wara, na bikpela wara,
na em i go i ndai.

Note: The speaker makes extensive use of directional indication with
actions (i.e. i go, i kam), e.g. em i painim i kam na ... em i
behainim tispela lek bilong man i go = "it was looking for it and it
came and ... it went to follow these tracks of the man". These direc­
tional markers have been translated literally by "came" and "went" to
approximate the meaning expressed by the Pidgin forms. The exact mean­
ing of the above passage is: "it was looking for it moving in the
direction towards the man and ... it followed these tracks of the
man moving in a direction leading away from where it had been".

Text 2 (narrated by a speaker of Enga, Western Highlands District)

Orait na, narapela taim tu,
tispela wanpela kanaka i tokim
mi tu long tispela taim, long
tispela bikpela snek i kam na
mipela save kilim, bikpela
tumas. Orait na wanpela taim
mi tokim i tok: "i possible kilim
tispela snek? Orait, mi yet
lukim, orait, yupela kilim,
nogut yupela giaman". Mi tokim
olosem na wanpela taim, taim as
bilong mun na mi kam, mi kisim
ologeta maraesin na ologeta kai­
kai tu mi laik kisim long Wabag
na mi kirap long prainde mi kam
ologeta long Wabag. Orait na,
wanpela meri em i go pulimapim
wara, orait na, em i lukim wan­
pela traipela snek long tispela
ples. Mi kam pinis long Wabag
na em i lukim. Mi kam pinis
long Wabag na tispela meri i go
pulimapim wara na em i lukim

And another time as well this
(one) native told me also about
this time, about this big snake
which came and which we (i.e.
they) often killed, a very big
one. And once I said: "Is it
possible to kill this snake? I
myself will see it (to ascertain)
(if) you killed it, you must not
lie". That is what I said.
(And) once, at the beginning of
the month, I came, I took all the
medicines (the speaker is a
doctorboy) and also all the food
which I was about to take to Wabag
and I started on Friday (and)
came all the way to Wabag. (And)
one woman went to draw water and
saw one big snake at that place.
I came to Wabag and she saw (it).
I arrived at Wabag and
this woman went to draw water and she saw one big snake lying on the road. And she was walking quite a long way, and its tail was a long time in coming and its head went the other way into the bush. And she found its middle on the track. And she went and told this to all the men in the village. She went and told many men. She went to call something like ten men or so and they came, (and) they sharpened a thick stick and carried this thick stick too which they had cut, and they carried it. They carried it and came and this was the thick stick which they had sharpened, they came to stand it up close to (the place) where the snake was. They stood it up close (to it) and all men were watching this thick stick and the axe head (apparently one had been put on the ground as a marker) and they wanted to break its head. And they had taken some rope there as well. And they were all watching and the snake was going along and going along and all watched for its tail. They all looked for its tail. As soon as it came close to this stone they took its tail and turned it quickly towards that stick which they had stood up there. They tied it with some rope too. They tied it strongly. And this head of it had gone a long way and it came (back) again and it looked, it felt that this tail of it was tied on to something. (And) its
head portion turned and came and it came close to this stick and all the natives who were watching broke its head. (And) all the natives broke its head and they killed this big snake. (And) they killed it and many men carried this snake away, and one emaciated woman had died and they were crying over her and were preparing food for (i.e. in honour of) this emaciated woman who had died (and) it was the clan of the deceased. (And) when I had received my ration issue in Wabag and (I) went to my little station, they all showed this long bone-thing to me, thick and many bones. (They said) "and we all killed this big snake and we ate it up. We were looking out for you on Friday and came to look (for you) and you did not come on Friday and we, many men, we were going to cook this snake in the earth oven, and we ate it yesterday, on Saturday". That is what they all told me, and on Monday I went to my station in fifty, nineteen fifty, at that time.

Note: The tendency to omit i before verbs with third person subjects in cases in which several verbs follow each other in a close-knit narrative sequence is quite noticeable in this text.
As bilong tispela stori, bipo tupela barata i stap, na, ol i mekim, tupela barata kirap nau, em i kirap, giamanim em, na tispela barata bilongen kirap, giamanim em, tupela bipo mekim olosem bagarapim skin bilong tupela. Nau tispela stori mi laik i kamautim. Na nambawan taim nambawan barata i go putim trap long bus. Kisim dok na i go putim trap; trap long bus long muruk. Muruk i go i go i tailmapim long tispela rot, na barata bilongen i go kisim, i kam putim long arare bilong ples. Na i tokim nambatu barata bilongen i tok: "barata, yu go kisim muruk na kukim, kaikai wantaim olo pikininini meri". Na nambatu barata bilongen kirap i go lukim nau. I go lukim na i go kisim i kam 'kukim, kaikai wantaim olo pikininini meri. Na nambatu barata bilongen kirap (h)askim nambawan barata i tok: "yu kilim olosem wonem?" Na nambawan barata bilongen kirap giamanim nambatu i tok: "mi go wokabaut long bus, painim nau, muruk i wokabaut, na mi ron nau, mi rausim bulum bilong mi, long narapela hap. Na mi ron i go yet, mi rausim pulpul bilong mi long narapela hap. Mi ron yet mi painim, mi lusim bunara bilong mi long narapela hap. Mi ron yet i go i go i go i go, mi bagarapim lek bilong mi, skru bilong mi, rausim skin, blut i ron nating, mi ron ron ron i ron

The basis of this story: before, two brothers were living, and according to all (all make it) the two brothers got up, he (i.e. one of them) got up and deceived him (meaning the other one) and this brother of his got up and deceived him. Before, the two made it like this and hurt each other (hurt the skin of each other). Now I should like to tell this story. First the elder brother went to put a trap into the bush. He took a dog and he went to put a trap, a trap in the bush for a cassowary. The cassowary was going along and (the trap) tied it up on this road, and this brother of his went to get it and brought it and put it beside (his house) in the village. And he spoke to his younger brother and said: "Brother, you go and take the cassowary and cook it (and) eat it together with all children (and) women". And his younger brother got up to go and have a look. He went to have a look and went to get it and came to cook it and eat it together with all children and women. And his younger brother got up and asked the elder brother: "How did you kill it?" And his elder brother got up and deceived (lied to) the younger one and said: "I went to walk in the bush, I was searching, and the cassowary was walking, and while I was running, I threw my net-bag (man's net-bag) away to one side and I was still
running and I threw my loin cloth to one side. I was still running (and I was) searching, (and) I left my bow at one side. I was still running and went on and on and on, I hurt my leg, my knee, lost skin, the blood was running down like anything, I was running and running and running after it, and I went and held on to it. And I killed it, I brought it and you cooked it and you ate it. And if you want to make it like this (yourself) you may do it.”

And his younger brother heard it and said: “All right, you my elder brother have acted thus and I, I shall try it”. And his younger brother slept then, and in the morning he got up and went to the bush and went to go to look for one small bird like a sort of chicken and he found it, and he hung on to it and was running and running and he left his netbag on one side. He was running still (and) he left his bow, his netbag and all his things he left laying about in the bush. And he was still running, he went to look for it and he went to hold it. And this brother of his hurt his knee and his leg, he ran up against a tree or a stick or something and the blood ran like anything down his leg. And he went on to hold on to this bird (and) brought it. He came to hide it near the village and he came to tell his brother, his elder brother. And he said: "Brother, I have killed a
dok, i makim samting bilong olo bipo. Na i wokim tispela samting na i kisim i go long wara, long raunpela wara, liklik wara. Na i go putim nau, i kam bek, slip, na kirap i go lukim nau moningtaim, na mari i go daun long tispela garamut. I stap nau, i go lukim na i kilim. Kilim, kisim i kam putim klostu long ples, na i kam tokim barata bilongen, na i tok: "barata, yu go kisim mari o na kukim kaikai wantaim olo pikinini meri, wantaim". Na em i go kisim na, kukim kaikai wantaim, na kirap haskim nambatu barata bilongen i tok: "yu kilim olosem wonem"? Na em i kirap tok: "o barata, mi kukim traipela kaukau, planti moa. Mi kukim, mi kisim traipela bilum, mi pulimapim, mi karim i go long het bilong plang. Mi go sindaun long het bilong plang, mi wok long kaikai tispela kaukau, mi pinisim tru, mi kirap na pundaun. Mi kalap i kam daun long raunpela wara, mi siubim han i go, mi holim mari o. Yu ken mekim olosem". Na nambawan barata bilongen em i harim tok: "o liklik barata bilong mi yu trailem olosem, na mi ken". Na em i kisim nau, stat long kukim kaukau nau, kukim pinis, kisim traipela bilum, pulimapim long bilum bilongen, karim i go antap long het bilong plang. Na em i go i stap, kaikai pinis, kirap nau, kalap i kam daun long raunpela wara, em i kam bagarapim han, skru bilongen, tasol i pilim nating na, giaman bilongen, cassowary and I have come and you go and get it, cook it and eat it, together with all the children and the women". And he went to look (at it) and he said: "Oh brother, you did not kill a cassowary, you killed a small bird, a useless bird". And he went to take it and he came to cook it (and) eat it. And his brother heard it and was very much ashamed (took a big shame). He went to get it and went to make it, he went to cut a little wild pandanus tree in the bush. And he made a little signal drum out of this, and he took a dog and he made something which belonged to the old days (i.e. he worked some magic) and he made this something and took it to the water, a pond, a small pond. And he went to put it there, he came back, slept, and he got up to go to have a look in the morning, and an eel had got into this drum. It was there, and he went to see (it) and he killed it. He killed it, took it and came to put it close to the village and he came to tell his brother and he said: "Brother, you go and get the eel and cook it (and) eat it together with all the children, and women". And he went to get it, cooked it and ate it together (with them) and he got up to ask his younger brother: "How did you kill it?" And he got up and said: "Oh brother, I cooked big sweet potatoes, a lot of it, I cooked it (and) I took a big net bag, filled it and took
it to the end of a board (apparently a board placed on top of a tree). I went to sit down on the end of the board, and I was working on eating these sweet potatoes, I finished them all, I stood up and fell down. I jumped and came down in the pond, I stretched my hand out (pushed my hand) and held an eel. You may do it like this". And his elder brother heard this talk (i.e. was listening): "Oh my little brother, you tried it like this, and I may (too)". And he took it, started to cook sweet potatoes, cooked them, took a big net bag, filled them into his net bag (and) took them up to the end of a board. He went to stay (there), he ate them up, stood up, jumped and he came down in the pond, and he hurt his arm, his knee, but he was suffering in vain (because of) his (i.e. his brother's) trick, he stretched out his hand into the water (and) held a small fish. He held the fish and he went to hide it near the village.

Note: This text gives good illustrations of aspects, especially of the use of nau after a verb to denote an action which is taking place at a given moment and has just begun, and of kirap (literally rendered by "get up" in the translation) referring to beginning actions. The speaker tends to omit i before verbs with third person subjects in cases in which several verbs follow each other in a narrational sequence.
Text 4 (narrated by a speaker of Gadsup, Eastern Highlands District)

It is like this. There were not many people, only (and) two men of the same descent line (skin of one man), only (and) two men, one the elder and one the younger (i.e. brothers). And the two were living.

The two were looking all the time and in one area smoke was rising. And the elder brother of them leaves his place (he stands up from his place) and he goes. He goes in that direction and he goes to see an old man.

This man goes to see that old man staying there. The old man says: "There are not many people (here), I live alone". And this man says: "I was looking from my place and smoke was coming up all the time (and) I have come to you, I have come to look for you". That is how he talked.

Now this is like that. This old man says: "The night has come (i.e. the night has begun), grandson, we two will sleep". He speaks like this to this man. And this man sleeps together with this old man and, in the morning, the old man gets up and prepares food for this man. And this man eats (and) he comes (back) to his place.

It is as follows. This old man sharpens a stick. He sharpens it (and) gives this man two sticks. When he gives them, the old man speaks as follows. He says: "You take these two sticks,
you go, you go to put them on the track. Then you go to drink water, you come back, you come to look at these sticks". That is how he talks. This man goes to put those sticks down, goes away, then) goes to drink water and comes back. He comes and looks (and) two women are standing on that track. And this man speaks and becomes ashamed and these two women say: "When you went to get us two, we two were coming. You have come to take us two, now let us go". They speak like this, and this man comes to take (these two) women (and) they go to his place. He takes these two women and goes (there).

He takes the two women, he goes, (and) his younger brother says: "Brother, you can give me one and you (take) one". He speaks like this. His elder brother says: "I cannot give them to you, I went to get them elsewhere". That is how he talks.

His elder brother speaks thus. The younger brother sleeps, when the morning arrives he comes to this place; he comes, he would like to see this old man. He follows the tracks of his brother.

It is thus, this younger brother of his comes to this old man. The old man stands up (and) gives him two sticks, and this man takes them back to his place. It is thus: he takes the two sticks, he comes to a track, he comes to stand up the two sticks
bilongen. Na i kisim tupela meri, em i kam long ples, em i kam tok long barata bilongen. Em i tok: "yu kisim tispela meri na yu gipim mi tispela meri bilong yu." Em i tok olosem, na nambawan barata bilongen i tok: "nogat, em tispela lapun i gipim mi na em gipim yu. Mi no inap sensin." Em i tok olosem.

Orait, olosem, nambawan barata bilongen em i no harlm tok bilong nambatu barata bilongen. Orait, nambatu barata bilongen kirap pulim tupela meri bilong barata bilongen. Olosem, na tupela i pait nau, i pait long pait, pait long meri. Pait na nambatu barata bilongen pulim meri bilong nambawan barata bilongen. Em i go long wanpela hap.

Olosem. Em i pulim meri bilong nambawan barata bilongen, em pulim, em i go long wanpela hap. Em i go wokim gras. Wokim gras i stap, nambawan barata bilongen kisim bunara, supia, em i kam pait wantalm nambatu barata bilongen. Na nambatu barata bilongen i kros long nambawan barata bilongen, em i go long wanpela hap.

Olosem, mipela nambawan, em olo masta, i nambatu, nambatu bilong mipela. Olosem, em i stori bilong mipela, ol i save tok olosem. Na tispela taim, mipela i save harim.

In the track, he goes to drink water (and) two women stand on the track. It is like (it was) with his brother. And he takes the two women, he comes to his place, he comes to talk to his brother. He says: "You take this woman and you give me this woman of yours". He speaks like this (and) his elder brother says: "No, that old man gave this one to you and he gave me her. I cannot exchange them". He speaks like that.

It is like this. The elder brother does not listen to the words of his younger brother. The younger brother gets up and abducts the two women of his brother. It is thus, and the two fight, they are locked in fight, they fight over the women. They fight and the younger brother abducts the women of his elder brother. They go to one side.

It is thus. He abducts the women of his elder brother. He abducts them, he goes to one side. He goes to do (his) hair. He is doing (his) hair, (and) his elder brother takes a bow (and) arrows, he comes to fight with his younger brother. And his younger brother is angry with his elder brother, (and) he goes to one side.

It is thus. We are the elder (brother), they, the European people, are the younger, they are the younger (brother) of us. It is thus, this is our story, they customarily tell it like this. And now we hear it customarily.
I olosem, lapun man ol i save tokim mipela long olosem, na nau mi tok long tispela stori bilong mipela. Na i pinis nau.

It is thus, the old people they tell us this and I was going to tell this story of ours. It is now finished.