APPENDICES

(N.B. Tables and figures are numbered from 1 in each appendix.)
APPENDIX A

INVESTIGATION INTO TONES
INVESTIGATION INTO TONES

A.1 A sample list of minimal diads and triads was drawn up, and a survey organized and conducted among men and women in 22 locations within Huliland. 35 participants contributed speech samples, including some non-contrasting polysyllabic items. The result was more than 200 items that could be examined with the use of a mingograph.

A.1.1 Each meaning-item was first, A, produced in an environment in which it had been observed to occur naturally, then, B, uttered in triplicate, and finally, C, produced in a frame that was held constant, regardless of the item being recorded. This frame was:

bi ogoni 'x' lagane
  talk/word this 'x' is customarily said
  this word is usually pronounced 'x'

A.1.2 The second sample of B, the triple utterance, was expected to show the item buffered from the influence of initial-rising and final-falling intonation contours; the item produced in A was intended to assist in an exploration of tone perturbation; and the item obtained in C was designed to furnish data that would allow its tone features to be compared more easily with those of other items. It was anticipated that each production, A, B and C, would feed data into the other two.

A.2 The recordings were processed by setting the mingograph to print out in linear scale: (1) the sound intensity;
(2) an intensity integration pulse every 20 m/secs; (3) a duplex oscillogram of air turbulence at the recording head; and (4) the pitch curve of the utterance, calibrated from 70 to 500 cycles. Medium or low filters were used in processing recordings of male participants, while high filters were used for female voices. The oscillator tracer indicated the presence and quality of fricative and aspirated segments, but the trace critical for my purposes was (4), which indicated the pitch contour or curve.

A.2.1 The read-out of tone contrasts yielded by this survey is set out in table 1, which gives the tone contours of 24 minimal diads or triads as recorded in 21 locations spread across the Huli area. The key to the table is as follows:

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<tr>
<th>Tone contours</th>
<th>MAG</th>
<th>WAB</th>
<th>GUB</th>
<th>GAM</th>
<th>BAR</th>
<th>MOGOR</th>
<th>BUR</th>
<th>HAR</th>
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<tr>
<td>F</td>
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<td>Di - Diniga</td>
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<td>Db - Dibara</td>
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<td>Go - Godabi</td>
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<td>Ta - Taguano Te</td>
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<td>Pb - Pabaluma</td>
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<td>Hr - Haro</td>
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<td>He - Hedamali</td>
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Table 1: Tone survey data
A.2.2 Most recordings were made in the bush on portable audio-cassette recorders, and the quality produced was uneven. In some instances, when unwanted sounds intruded and overlay the tone contour too densely to allow it to print out clearly in envelope pattern, the filters and tracer were adjusted to obtain a simple line print-out. Such print-outs, because of the restriction in their pitch range, are generally less informative than print-outs in envelope form.

A.2.3 Some examples of the mingograms produced are given below by way of illustrating the data base for table 1.

A.2.3.1 Item 1, from Berali (Br) in the Gambe (GAM) area - 1,Br:GAM - figures 1-4. The 1S and 2S pronouns provide examples of a frequently occurring minimal pair contrasted by rising (R) and falling (F) tone contours. Figure 1 is an example of a triple utterance, B - see 4.2.1 above -, in which the second, buffered, utterance is interpreted as the one most probably recording the true tone contour.

The upper trace, (1), shows the intensity of the utterance, while (2) records that it endured across 440 m secs. The oscillogram trace, (3), records little turbulence, showing that the speaker was a little way away from the recording head. However, the trace that is important for this study, the tone contour, (4), was not affected by this, and registers clearly in envelope form, showing a rising contour.

A.2.3.2 Contrastingly, figure 2 shows a mingogram of 2S pronoun in which the tone contour, (4), is interpreted as falling.
Figure 1: IS frame A
Figure 3: 1S, frame C

Figure 4: 2S, frame C
Figure 6: gi 'fear' frame A
Figure 7: 'hand' frame C

Figure 8: 'fear' frame C
Figure 9: te 'story', frame A
Figure 10: te 'story', frame C

Figure 11: te 'tuft', frame A
Figure 13: 2P, frame A
Figure 18: 'excreta', frame C

Figure 19: 'come', frame A
The sound intensity, $(1)$, of this item is greater (it rises slightly above the range of the tracer), and the oscillogram $(3)$ is more active, with the subject speaking more forcefully. This forcefulness endures into figure 4, which records the utterance in the set frame, C. Here the item shows no perturbation, and retains its falling contour.

A.2.3.3 Similarly, the mingogram of 1S pronoun in figure 3 shows the tone contour persisting unperturbed by its environment - frame C, again.

A.2.3.4 Item 8, Br: GAM. Figures 5-8 record a monosyllabic item with contrasting falling (F) and level (L) contours. It could be argued that figure 6 shows gi 'fear' to have a slightly rising contour, but in the light of figures 13-18 (the minimal triad [ti], recorded by the same person) it is intrepreted as L.

A.2.3.5 Figure 9 is a mingogram of te 'story' (item 10, Amb: GUMU). It can be seen how the oscillogram records the air turbulence around the microphone caused by the aspirated segment [h]. Figure 10 shows that the item is subject to perturbation in the controlled frame, C, adopting a R contour. Similarly, te 'tuft' has its F contour (figure 11) perturbed to a R contour in the same environment (figure 12).

A.2.3.6 A minimal monosyllabic triad is recorded in figures 13-18. This is the form ti, item 2 Br:GAM. Figure 13 is intrepreted as a F contour, figure 14 as L, and figure 15 as R. The reason for interpreting figure 14 as L, not R, can be seen when figures 17 and 18 are compared: in frame C, ti 'excreta' maintains its rising curve more steadily than does ti 3P.
Figure 20: 3S, frame A

Figure 21: 'come', frame C
Figure 25: 'decoration', frame C

Figure 26: 'cassowary', frame C
Figure 27: 15, frame A

Figure 28: 25, frame A
A.2.3.7 A disyllabic pair (item 11, Amb: GUMU), showing a F and RF contrast in contours is shown in figures 19-22. Figure 19 is interpreted as F, and this supported by the item's contour in the controlled frame, C, illustrated by figure 21. In much the same way, figure 22 supports interpreting the tone curve shown in figure 20 as RF.

A.2.3.8 Figures 23-26 (item 13, Br: GAM) record a disyllabic F —> R contrast. These mingograms are not so clear as the previous ones, but it is still apparent that figure 23 can be argued as showing a F contour, and figure 24 a R contour. Both traces are fractured through intruding noise, and the dislocated traces have to be read as if lowered into their proper slots in the envelopes. Support for the interpretation of pitch curves is present in the mingograms of frame C, figures 25 & 26.

A.2.3.9 Figures 27-30 (item 1, Na: WAB) are mingograms with single line, rather than envelope, pitch curve traces. Figure 27 is interpreted as a rising tone, and this is supported by its contour within the C frame, shown in figure 29. The serrated edge of the curve in figure 28 is interpreted as an overall fall, and corroborative evidence for this is present in the mingogram of its occurrence in the C frame, figure 30.

A.3 Conclusion. It will be seen that the question of tone is complex and somewhat problematic. The evidence suggests that speakers employ either two or three contrasting tones with mono- and disyllabics, but that these tonemes are not employed in any uniform or consistent way across Huliland. General statements about tonal contrasts - eg that the minimal pair jari 'cassowary' and jari 'decoration' are distinguished by a low-
rising tone and a high-falling tone respectively — are difficult to maintain in the light of the evidence presented in table A.

A.3.1 About the most that can be said is that there seems to be a lot of agreement on the tones discriminating the 1S and 2S pronouns, and certain items (such as jari 'decoration') seem to be accorded the same tone in most/all areas.

A.3.2 Huli monosyllabics and disyllabics yield evidence of the four contrasting tones:

- Tone 1 (falling) : grave (à)
- Tone 2 (rising) : acute (á)
- Tone 3 (level) : macron (ā)
- Tone 4 (rising-falling) : circumflex (â)

These tones will now be described.

A.4 TONE 1 : FALLING

A.4.1 Both mono- and disyllabics showing this tone contour can be described as HM or ML falls. Examples of monosyllabics are given in figure 31a-d, and examples of disyllabics in figure 32a-d.

A.4.2 The pitchline of the mingograms given in figure 31 illustrates the salient feature of this tone: a downward glide. Although this tone is described as a HM or ML fall, it is not the length but the direction of the fall that is critical in interpreting its status.

A.4.3 In disyllabics, also, it is the direction of the tone contour that indicates whether or not an item is in this tone...
Figure 31: Tone 1 monosyllabics

Figure 32: Tone 1 disyllabics
group. Figure 32 exemplifies this with mingograms of disyllabic items.

A. 5 TONE 2: RISING

A. 5.1 Figures 33a-d and 34a-d exemplify monosyllabic and disyllabic tone 2 items, which can be described as LM, MH or, possibly, LH rises. Once again, it is not the length but the direction of the contour that is significant.

A. 5.2 The duplex oscillogram trace in figure 33a owes its shape to the fact that the speaker was a woman, and frequencies in her voice above 800 Hz were registered below the line.

A. 6 TONE 3: LEVEL

A. 6.1 Tone 3 monosyllabics have a pitch contour of HH, LL, or MM: usually the latter. Examples are given in figure 35a-d. The first mingogram could be interpreted as showing a slight rise in pitch, but this rise is not significant enough to suggest that the item is tone 1.

A. 6.2 Disyllabics of this group show a MM or HH pitch curve. Examples are given in figure 36a-d, and once again, there is evidence of a slight, non-tonemic rise.

A. 7 TONE 4: RISING-FALLING

A. 7.1 Both monosyllabics and disyllabics that carry tone 4 usually begin at M (although figure 37a seems to start at L), rise to H, and then fall away to M or to L. As with the other
tones, it is the directional pattern that is significant.

A.7.2 Figure 37a-d illustrates tone 4 monosyllabics, and figure 38a-d tone 4 disyllabics.

A.8 POLYSYLLABICS

A.8.1 Under this heading, polysyllabics of more than two syllables will be considered. With one possible exception, and excluding mono- and disyllabic diads and triads that have undergone affixation, there are no minimally contrasting items of more than two syllables. The possible exception is damene, which can be glossed as 'kinsfolk/friends' or 'kindred things', some speakers claiming that the meanings are differentiated by tone. However, in the survey damene was always produced as tone 4, whatever its environment or meaning.

A.8.2 The survey gathered data on tri-, tetra-, penta- and hexasyllabics. As was the case with contrasting diads and triads, no pattern of universal usage emerged, beyond there being a correspondence between three of the contrasting tones and the tonal patterns assigned to trisyllabics and above. These will be described briefly, in turn.

A.8.3 Trisyllabics. The four tones were not all found in the data, there being no example of a rising tone contour (tone 2).

A.8.3.1 Items with falling tone contours (tone 1), were such as the following:

dongone skin
mbalini sibling of opposite sex
hariga track
igibu vine
Figure 33: Tone 2 monosyllabics

Figure 34: Tone 2 disyllabics
Figure 35: Tone 3 monosyllabics

Figure 36: Tone 3 disyllabics
Figure 37: Tone 4 monosyllabics

Figure 38: Tone 4 disyllabics
A.8.3.2 Items with level contours (tone 3) were exemplified by

igiri boy agali man
jandare spear gambagwa cane grass

A.8.3.3 Items with rising-falling contours (tone 4) were such as

mememe accidently hamene brother
abwaga bird damene kindred

A.8.4 Tetrasyllables. Tone 2 was once again absent from the data.

A.8.4.1 Tone 1, falling, was exemplified by

igibali vine henemane truly
humburini abode of the dead hawalanga string game

A.8.4.2 Tone 3, level, was exemplified by

hogorale variety of banana
maramara variety of banana

A.8.4.3 Tone 4, rising-falling, was exemplified by

bibahende all, every babagane wing
angibuni sow, female hingiduli hiccoughs

A.8.5 Pentasyllabics. The data lacked evidence of both the first and second tones among five-syllable items.

A.8.5.1 Tone 3, level contour, was exemplified by

arangojabe bird miaramara variety of banana

A.8.5.2 Tone 4, rising-falling, was exemplified by

halombijane ankle elebajanga bird
homagaliba species of pandanus arangojabe bird
A.8.6 Hexasyllabics. Only two examples of six-syllable unaffixed, simple - ie non-compound - words were present in the survey, since in previous data collections these were all I had found. They were omitted by most participants, possibly because they were from another dialect, and unfamiliar. One of them, girolalemame 'scented shrub', was produced on a rising-falling tone (tone 4) by most of those who tackled it, while the other, a variety of sweet potato called telolobaijanga, was generally recorded as a level contour (tone 3).
APPENDIX B

SOME MINGOGRAPHIC DATA ON INTONATION
APPENDIX B

SOME MINGOGRAPHIC DATA ON INTONATION

These data are presented as samples that lend some support to the interpretation of intonation given in 4.4.

B.1 The first mingogram illustrates intonation 3 across an initial group, leading into the second, final, group, which is intonation 4. This is the interpretation given in 4.4.3.3.

B.2 The second and third figures illustrate stepping up, in both cases on the S pronoun. This is a device for giving salience to an item (cf 4.4.4.4): "Yesterday I went to the garden", and "Where were YOU yesterday?".

B.3 Figure 4 similarly gives salience to

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<td>hit/cut-STM</td>
<td>go-2S-IMP PRES</td>
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by stepping up in tone, indicated on the mingogram.

B.4 Figures 5-7 are mingograms that make up text 3 (cf 12.2.3), and illustrate the basis for the interpretation of the intonation contours ascribed to that text.
Figure 1

Figure 2

Figure 3

Figure 4
APPENDIX C

SAMPLE SURVEY OF VERB CLASSES & SEMANTIC FIELDS
APPENDIX C

SAMPLE SURVEY OF VERB CLASSES & SEMANTIC FIELDS

(Numerals indicate the class/es to which the verbs belong. The initial numeral shows the primary morpho-semantic classificatory category, and subsequent numerals - separated by full-stops - secondary semantic fields.)

a he 1.3 recline, support, lean against
a le 1 wilt, wither
abi bi 2 pay wergild
amburi bi 2.1 make shiverings, be cold
anda he 1 grow, spread, proliferate
ande le 1.3 incline, bank in flight
andiba he 1.2 control, secure, tie up
anga le 1 open, stretch
angwa he 1.2 by-pass, cross, step over
are bi 2 acupuncture
arema bi 2 repair thatch
areme le 1 say thanks, thank
ari bi 2 change
ariba he 1.2 tie, tether
arini he 1 become old, age
arini le 1 say again, repeat
au le 1 wither, fade
bai he 1.2 dismiss, throw away/down
bali he 1.2 have/be part full
bani he 1 appear, come to notice
bau le 1.2 scour
baulwa he 1.2 make dull sound
be 1 strike, hit
bega bi 2 peel, pare off
bereba he 1 disappear, pass from sight
bi 2 make, do
bibiau le 1 talk, speak, say, tell
biri le 1.3 shudder, shiver
biru 3 sit down, squat
boga bi 2.1 ripen
boge 1.2 pare down, whittle
bolangwa he 1.2 overtake, pass, cross in front
bondo le 1.2 leak, drip
bonge le 1.2 test, try
bü le 1 snap, break, give way
burugu le 1 moan, sigh
da le 1.2 intertwine, weave
da li 2.3 descend, come down
dabe 1.2 choose
dabi he 1 recover, regain health
dabu bi 2 pay brideprice
dagare bi 2.1 make cold, be cold
dago bi 2.1 reprimand, scold
dai bi 2 return
da le 1 harden
dali  he  1.3  descend, come down
dambi  he  1.2  conceal, cover
dambola  he  1  quieten, domesticate, tame
dano  he  1.2  incur debt
dano  henge  1  repay debt
dara  he  1  have empathy
dariba  he  1.2  control, tether
dawe  1  steam-bake in the ground
dawe  he  1.3  quiver, flutter, hover
de  hende  1  see
de  le  1.2  light, make to shine
degree  de  1  fray, wear
dembola  he  1  be silent, be still
dibi  2  cut, chop down, fell
dimagoli  he  1  have envy/jealousy, covert
dimbu  bi  2  join, make a joining
diri  le  1  stretch (oneself)
do  le  1  whistle
dō  le  1.3  strike/stick out, swim
doborobo  bi  2  exchange
dodo  le  1  snap, break
dogo  de  1.3  cut across
dondo  le  1.2  cut back, prune
dongeti  bi  2  disregard, disobey
donge  he  1  have motionlessness, be still
doro  bi  2  heat
doro  le  1.3  pursue, stalk, creep after
du  le  1  weave, plait
dū  le  1  sniff
duau  le  1  bark
dugwi  2.3  lift up, raise
dungwa  he  1.2  spread out, lay out, cover
duru  bi  2.1  scratch, itch
dwē  le  1  retch
e  de  1.2  draw a bowstring
eanogo  de  1  commit suicide by hanging
ela  he  1  touch
ema  bi  2.1  shake, tremble
embeda  he  1  forget
enene  he  1  have fear, be afraid
enge  he  1  betray, envy
ereba  he  1.3  disappear, pass from sight
ga  bi  2  chop into pieces
gā  bi  2.1  scream
gaba  he  1  become dry, dry out
gabu  bi  2.1  dry, wither
gaeia  bi  2  be fine (of weather)
gaei  bi  2.3  meet-and-greet
gai  bi  2  break-and-share (food)
gāi  le  1  meow
gambiru  3.2  insert, stuff
gandu  le  1.2  cut, clip (vine)
garali  bi  2.1  scratch
garere  bi  2  squabble over possessions
garēbi  le  1  be hungry, feel hunger
gāū  le  1  howl
gembo  le  1  show anger
gi  he  1  have fear, be afraid
gia le 1.2 dismantle, take down
gili bi 2 drag, draw, write
gini bi 2 play
go de 1.2 mound earth
go le 1 undress, take off
goba he 1 get old, rot
gomogomo le 1 grumble
gondo le 1.3 slip
gono wi 2 set a trap
gugu he 1 be overcast, be dull
gumu wi 2 set down land boundaries
gungu bi 2 fight with fists
guji 2 bake in ashes
ha de 1.2 untie, loosen
hā le 1 pant, gasp
hai bi 2 seek, look for
hāI he 1 smear, anoint, cover
halaga bi 2.1 dream, see a vision
hale he 1 hear, listen
hale he 1.3 remove (oneself), step aside
hālō he 1 stand still, rest.
hame le 1 like, love
he 1 have, be, exist
hende 1 sense, feel, experience
hene 1 have/carry (in a string bag)
he le 1.2 grunt, push
hiri 2 roast in flames
hundi 2.3 die down, recede
ibu 3 come
iraga he 1.3 rise, climb
kambu le 1.2 shatter, smash, break
keba he 1 have anger, be angry
kerja he 1 have anger, be angry
korali bi 2.1 scratch
le 1 utter, speak
li 2 adze
mali he 1.3 lean against, support, recline
mali li 2.3 dance a mali
manda bi 2.1 work-head, know, think
mi 2 take, give
mitangi bi 2.1 think, remember
mugu le 1 close, shut
nde le 1 betray
ndibu le 1.2 close, tighten
ne 1 ingest
ngi 2 take, give
ngola he 1.3 encounter, meet along the road
ngwā le 1 squeal
o he 1 mourn, lament, wail
palu 3 recline, lie down, sleep
pambu le 1 break, splinter
pu 3 go
pu te 1 urinate
tagā he 1 have shame, lose face
tai bi 2 seek, search for
te 1 emit, eject
ti te 1 defecate
tongo le 1 snap, break, give way, expire
tu le 1 blow one's nose
<table>
<thead>
<tr>
<th>turu</th>
<th>he 1</th>
<th>have well-being, be happy</th>
</tr>
</thead>
<tbody>
<tr>
<td>ungwi</td>
<td>2</td>
<td>pluck (fruit)</td>
</tr>
<tr>
<td>ware</td>
<td>1.2</td>
<td>herd, drove</td>
</tr>
<tr>
<td>wi</td>
<td>2</td>
<td>place, put down</td>
</tr>
</tbody>
</table>
APPENDIX D

GLOSSARY
## APPENDIX D

### GLOSSARY

Huli items that appear in the thesis are entered here in lexicon form, loan words being indicated in the usual way. Numeratives (7.6), determiners (7.7) and special lexical sets (cf 10.5.2.2) are mostly excluded. Nominals are indicated by 'n', and verbals by 'v', otherwise abbreviations are as in the body of the study, but in the lower case. Numerals indicate classes, and upper case single letters indicate the ev to which an item is normally assigned (thus: K signifies an item assigned to ka).

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
<th>Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>aba</td>
<td>father</td>
<td>n2K</td>
</tr>
<tr>
<td>abale</td>
<td>quickly; previously</td>
<td>adv</td>
</tr>
<tr>
<td>abe</td>
<td>yesterday</td>
<td>adv</td>
</tr>
<tr>
<td>abi bi</td>
<td>pay wergild</td>
<td>apv2</td>
</tr>
<tr>
<td>adagudi bi</td>
<td></td>
<td>apv2</td>
</tr>
<tr>
<td>adege</td>
<td>armpit</td>
<td>n1</td>
</tr>
<tr>
<td>äëä</td>
<td>blessing</td>
<td>n1</td>
</tr>
<tr>
<td>aea</td>
<td>descendant</td>
<td>n1B/K</td>
</tr>
<tr>
<td>aga</td>
<td>cloak</td>
<td>n1Ng</td>
</tr>
<tr>
<td>agali</td>
<td>man</td>
<td>n1k</td>
</tr>
<tr>
<td>agalinini</td>
<td>husband</td>
<td>n1k</td>
</tr>
<tr>
<td>agi</td>
<td>what?</td>
<td>adv</td>
</tr>
<tr>
<td>agi</td>
<td>what?</td>
<td>adv</td>
</tr>
<tr>
<td>ago</td>
<td>which? where?</td>
<td>adv</td>
</tr>
<tr>
<td>agwa</td>
<td>how?</td>
<td>adv</td>
</tr>
<tr>
<td>agwa</td>
<td>good! ah!</td>
<td>excl</td>
</tr>
<tr>
<td>agwane</td>
<td>ancestor</td>
<td>n1K/B</td>
</tr>
<tr>
<td>ai</td>
<td>ah!</td>
<td>excl</td>
</tr>
<tr>
<td>äïja</td>
<td>mother</td>
<td>n2B</td>
</tr>
<tr>
<td>ala</td>
<td>before; long ago</td>
<td>adv</td>
</tr>
<tr>
<td>alendo</td>
<td>afternoon</td>
<td>adv</td>
</tr>
<tr>
<td>alwa</td>
<td>sp. bird</td>
<td>n1B</td>
</tr>
<tr>
<td>aluba</td>
<td>reed grass</td>
<td>n1k</td>
</tr>
<tr>
<td>ama</td>
<td>maternal aunt &lt;--&gt; niece/nephew</td>
<td>n2B/K</td>
</tr>
<tr>
<td>ambwa</td>
<td>yellow clay</td>
<td>n1</td>
</tr>
<tr>
<td>amu</td>
<td>along across there</td>
<td>adv</td>
</tr>
<tr>
<td>anda</td>
<td>house; dwelling place</td>
<td>n1K</td>
</tr>
<tr>
<td>andane</td>
<td>covering</td>
<td>n1</td>
</tr>
<tr>
<td>andira</td>
<td>shelter</td>
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<td>andoba</td>
<td>soot</td>
<td>n1</td>
</tr>
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<td>andwane</td>
<td>owner</td>
<td>n1K</td>
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<td>anga</td>
<td>pandanus</td>
<td>n1K</td>
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<tr>
<td>angari</td>
<td>beard</td>
<td>n1</td>
</tr>
<tr>
<td>ange</td>
<td>bund</td>
<td>n1</td>
</tr>
<tr>
<td>angi</td>
<td>when?</td>
<td>adv</td>
</tr>
<tr>
<td>ani</td>
<td>thus</td>
<td>adv</td>
</tr>
<tr>
<td>ani</td>
<td>where?</td>
<td>adv</td>
</tr>
<tr>
<td>anona</td>
<td>sp. tree</td>
<td>n1K</td>
</tr>
<tr>
<td>au</td>
<td>here!</td>
<td>excl</td>
</tr>
<tr>
<td>auhe</td>
<td>dim</td>
<td>adn</td>
</tr>
</tbody>
</table>
aula everlasting daisy
aul e withered
aware close, nearby
ajane paternal uncle <-> nephew/niece
ajo sp. frog
aju axe
aju now; today
ba thigh
baba along with
bai sp. tree
bai he cast aside
bamba before
bame nothing
bapalo* buffalo
bare steep
baulwa dull sound
bajale good
bajwa well; good
be bamboo
be hit; kill
beba* paper
beda exists
bedaguli boil; swelling
bi make/do
bi word; talk; speech
bi te folktale
biabe work
biabe bi work
biango dog
bibahende all; every
biru sit down
bodo hide; nest
bolangwa he pass; step by
bu liver
bu le break; snap
bu de tear open
bule broken
buni liver
daa exists
da bi choose
da li descend
dabe choose
dade recede
dagia plank
dai bi return
daliga up above
dalimu loudly
daliwa strongly
dalo spouse-less
daloali leader of bachelor cult
dalu homeland
dalu rain
dalu tu raincape
dama spirit
damba bi mediator talk
dambale string sporran
<table>
<thead>
<tr>
<th>English</th>
<th>Plateau</th>
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<tbody>
<tr>
<td>related things/persons</td>
<td>nl1</td>
</tr>
<tr>
<td>bow</td>
<td>n1K/Ng</td>
</tr>
<tr>
<td>warrior; hunter; bowman</td>
<td>n1K</td>
</tr>
<tr>
<td>cowrie shell</td>
<td>n1Ng/K</td>
</tr>
<tr>
<td>blood</td>
<td>n1B</td>
</tr>
<tr>
<td>red</td>
<td>adn</td>
</tr>
<tr>
<td>swordgrass</td>
<td>n1K</td>
</tr>
<tr>
<td>steam-cook in the ground</td>
<td>v1</td>
</tr>
<tr>
<td>wake; dance</td>
<td>n1</td>
</tr>
<tr>
<td>sp. bird</td>
<td>n1B</td>
</tr>
<tr>
<td>eye</td>
<td>n1P</td>
</tr>
<tr>
<td>shine</td>
<td>v1</td>
</tr>
<tr>
<td>good</td>
<td>adn</td>
</tr>
<tr>
<td>only</td>
<td>adv</td>
</tr>
<tr>
<td>flying squirrel</td>
<td>n1B</td>
</tr>
<tr>
<td>sweet; tender</td>
<td>adn</td>
</tr>
<tr>
<td>face</td>
<td>n1K</td>
</tr>
<tr>
<td>many</td>
<td>adn</td>
</tr>
<tr>
<td>chop; fell</td>
<td>apvl</td>
</tr>
<tr>
<td>ground; soil</td>
<td>n1K</td>
</tr>
<tr>
<td>ghost</td>
<td>n1K</td>
</tr>
<tr>
<td>whistle</td>
<td>apvl</td>
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<tr>
<td>swim</td>
<td>apvl</td>
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<tr>
<td>dirt</td>
<td>n1K/Ng</td>
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<tr>
<td>retch</td>
<td>apvl</td>
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<tr>
<td>mediator</td>
<td>n1K</td>
</tr>
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<td>sugar cane</td>
<td>n1K</td>
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<td>sp. sweet potato</td>
<td>n1P</td>
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<tr>
<td>sp. tree</td>
<td>n1K</td>
</tr>
<tr>
<td>womens' mourning chant</td>
<td>n1</td>
</tr>
<tr>
<td>wail; cry</td>
<td>apv2</td>
</tr>
<tr>
<td>lift up; pull up</td>
<td>apv2</td>
</tr>
<tr>
<td>howl</td>
<td>apv1</td>
</tr>
<tr>
<td>break into</td>
<td>v2</td>
</tr>
<tr>
<td>twitter</td>
<td>apv1</td>
</tr>
<tr>
<td>new garden</td>
<td>n1Ng</td>
</tr>
<tr>
<td>yes!</td>
<td>pos</td>
</tr>
<tr>
<td>commit suicide</td>
<td>apvl</td>
</tr>
<tr>
<td>across over there</td>
<td>adv</td>
</tr>
<tr>
<td>bird</td>
<td>n1B</td>
</tr>
<tr>
<td>feather</td>
<td>n1</td>
</tr>
<tr>
<td>moon; rock</td>
<td>n1K</td>
</tr>
<tr>
<td>stone</td>
<td>n1K</td>
</tr>
<tr>
<td>shoot; sapling</td>
<td>n1K</td>
</tr>
<tr>
<td>morning</td>
<td>adv</td>
</tr>
<tr>
<td>pate; skull</td>
<td>n1</td>
</tr>
<tr>
<td>small; little</td>
<td>adn</td>
</tr>
</tbody>
</table>

 gabamanali* administration officer n1K
 gabamane* government; administration n1K
 gabwa wild adn
 gaebi fair up; be fine; apv2
 gahange new adn
 gai bi tire; be tired apv2
 gali baby n1B/K
 galone important adn
 gambe cane grass n1K
 gana ditch n1
ganarwa drain; large ditch
gandebo vision
handma sp. sweet potato
garere bi squabble over possessions
garo* car; tractor
gauni new
gāwā mouth bow
ge leg; foot
gesu* shoe
gebeali cave shrine curator; clan totem
gereba green leaf vegetable
gewa cane vine
gi arm; hand
gie he fear; be afraid
giambe hard
gimbu joint; joining
gin bi play
ginu mist
go type of arrow
gode mound earth
golie pen; cage
goloba vermilion clay
golobabi vermilion
gono trap
goti* court
gugu sp. nut tree
gumba shade
gumbwa shade
gungu bi fight
guni* corn
gununu sp. beetle; aeroplane
gurijage swing
guji bake in ashes
gwa bi hollow out
gwali glittering
gwane groove; hollow
habagwa sp. bird
habane fat
habe sp. tree
habia slime cabbage
habonu digging stick
habwabi greedy
hagabuni woman's sister
hai banana
hai he smear; spread
hale ear
hale he listen; hear
halō he be breathless
hama cleared ground
hame le like
hamene man's brother
hamigini clan
hamigini emene subclan
hanare* hundred
hangu alone; only
haño sp. bird
hari mountain; sky
hariga track
haroli member of bachelor cult
hāu he collapse
hē le push
hende sense; feel; see
hende pig rope
hendore softly
henene true; truly
henge plant
henge space
herelibi salt
hewa sp. tree
heji stand up
hi he sweep
hibu ne kindle
hina sweet potato
hiri roast
hirijule jaws' harp
hiwa sago
homakwi burial pall
home be sick; die
homogo wealthy man
hona / hone ginger pig
honabi gingerish; pale; whiteman
hondo to
hondo he wait
hondwa sp. banana
hone spirit stone
hongo strength
hongohe strong
horo day
horwa rafter
horombe midday
hubane bundle
hubi sp. shrub
hubwa wrapping
hungi sp. shrub
huru rodent
hurwa grass skirt

1 1S
1 2S
iba water
iba be water container
iba gana drain; song
ibi salt
ibu 3S
ibu come
igini son
igiri boy; young man
ilili custom
iman man's in-laws
ina 1P
ira tree; wood; fire
irabu bush
iraga he climb
iri hair
irigijidi sp. fungus
ija 1D
ka exists  
kaī poetry; praise  
kaī le praise; recite  
kango club  
karaǰakē cockroach  
kaju bi steal  
kē he lie  
keba digging stick  
keba he be angry  
kebeali cave-shrine curator; clan totem  
ko bad  
kōnō bladder  
koralī shallow pit  
kulāū he pet; fondle; pat  
kujama threatening; dour  
kwa sp. tree  
kwē sp. bird  
kwikwi bi have a formal dispute  
labolabo* cloth  
lai he swear  
lamu* lamp  
lau le sprinkle  
le utter  
le bi sew  
lebage sp. snake  
lebe two days ago  
lebene three days ago  
li adze; plane  
li up there  
lone again  
lotu* prayer service  
lu / luni long  
luma two days hence  
lumani three days hence  
lwabi sp. frog  
ma neck  
ma taro  
mabu garden  
mabwage marriageable  
madane bi be mean; be spiteful  
magadi* market  
mani later  
mali dance; burial platform  
mamage he guard  
mamali ancestor  
mama lore  
manjaji wise man; holder of lore  
manda wig; head  
manda bi know; think  
mandiri hair (on head)  
manga he dislike  
marasini* medicine  
majabu raincape  
mbagwa tree oil  
mbalape flat  
mbalini sibling of opposite sex  
mbira one
mbiraga darkness
mbirini meat
mbiru once
mbola sp frog
mbu peel, shaving
me nothing
mege bi mock; insult
mememe accidentally
mende second; other
mi take/give
minana by chance
mindi black pig
mindibi black/blue
mine catch
mini name; mind
misa* Mass
mitangi bi remember; think
mogo le start; be surprised
mone wasp
mu sand
muna dawn
mundu tobacco
mundu be tobacco pipe
muni* money

naga wi sharpen
nai across nearby
nama diging stick
nana down at the bottom
nano fungus
nde then!
ndoba tree sap
nduli wedge
ndwē le
ne ingest
ne tooth
nga exists
nga bi smell sweet
ngi give
ngu bi smell foul
ngwe worm
ngwa he farewell
ngwai he gather
ngwi nose
ni down below
ni sun
nigi nettle
nogo pig
nogoba fighting pick
nu string bag
nunu down across

o this; here
o women's mourning chant
oali local person
oba he smile; laugh
obene stranger
ogoni that
omwa sp. grub
one  wife  nlB
ore  very  adv?
pabe fence  nlNg
paboro bean  n1K
pada exists  ev
pada* minister; priest  n1K
pagida armband  n1
palu lie down  v3
pani retribution  n1
pau le crease; fold  apvl
paja shoulder  n1
pi stake  n1K
pi le stumble; fall  apvl
pi põ le slander  apvl
pi-em-bi* public motor vehicle  n1K
piāā he shake; shiver  apvl
pigane first  adv
pilipe bamboo flute  n1Ng/K
pini root  n1P/Ng
pira ten  num
po pungent odour  n1Ng
podagi pointed roofed  adn
pode quarter; butcher  apvl
pongo knot  n1Ng
pu go  v3
pu urine  n1Ng/B
pu vine; rope  n1Ng
pungunu poor man  n1K
pugwa swamp  n1B/Ng
pungwa soot  n1
puja sp. python  n1Ng
pu julabe ceremonial braid  n1

sande* Sunday  n2
sarere* Saturday; week  n2
sarere* emene Saturday  n2
sarere* timbuni Sunday  n2
siki* sick; ill  adn
sindaun* sit down  v2?
stoia* store  n1K
stretim* bi correct; put right  apvl2

tabage drum  n1
tabuhe decrepit  adn
tag a he lose face; be ashamed  apvl
tagira outside  adv
tag o addition  adn/adv
taiga* tiger  n1K
tambone cold  adn
tamu inside  adv
tamunguru sleeping mat  n1
tandaga pain  n1
tangwi paddle; churn up  v2
tani weed/s  n1K
tau dust  n1Ng
tau scrotum  n1K
tajanda high bush  n1K
ta  em it  v1
we got the necklace
we got the necklace
close the door
wash your hands
we heard
wearing my favorite
wearing my favorite
wearing my favorite
wearing my favorite
take the show
take the show
wash the woman
wash her face
wash the window
where Old Tree Gum?
where up there
where at the bottom
where he rezewait
where you once
where up over there
where sp. pitch
where s. chant

the me s. chatter
timedup as you
time check
timemun knifing leaves
timemun knifing leaves
until he be happy
thuong short
thit sp. pitch
thang thack
thu be cheer away
thu boundary
thom food
tomma spell; curse
tomma speech
thom title
thom store
thao be not
thao bridge
tho to gesture
then intestines
then arm
then arm
then arm
then arm
then arm
then arm
then arm
then arm
then arm
then arm
then arm
then arm
then arm
then arm
then arm

the stand! clump! story)
weli* oil n1Ng
wen fish n1B
wene shortly; soon adv
wi penis n1K/D/Ng
wi place; put down v2

jagibano poor man n1K
jago frog n1B
jakundi star n1K
jandare spear n1K/Ng
jari cassowary n1B
jari decoration n1Ng
jatagaja star n1K
jawi tomorrow adv
ji hold v2
jobage cryptic action/saying adn
jole crooked adn
jolo bi buy apv2
joroma bi decant apv2