

## Organised Phonology Data

### Kombio Language (XBI)

#### Dreikikir – East Sepik Province

Linguistic Classification: Torricelli Phylum; Kombio Stock; Kombio Family

Population census: 2772 (2000) (Approx 500 scattered elsewhere in Papua New Guinea)

Major villages: Yaureng, Waim, Yalengel, Sumbuk, Muyem, Miringi, Yamark, Yasuknu (Puapniaip + Kumbum), Yetnimbun/Yetnimbiem/Yasselol/Yasimboriek, Makupmanip, Serpmel, Sakapm, Tong, Niumuatil, Yakulmp (there are 15 + other smaller villages)

Linguistic work done by: SIL

Data checked by: Joan (Henry) Farr, 2009 (from manuscript written August, 1990)

Consultant approved – 2011.

#### Phonemic and Orthographic Inventory

/	ɑ	ɑ̃	ɛ	ɛ̃	i	ɪ	ɨ	k	k̃	l	m	n	o	õ	oʷ	p	r	s	t	t̃	u	w	/
<	a	ai	e	ei	i	ɪ	ɨ	k	kn	l	m	n	o	oi	ou	p	r	s	t	tn	u	w	<
<	A	Ai	E	Ei	I	--	I	K	Kn	L	M	N	O	---	Ou	P	R	S	T	Tn	U	W	<

#### Consonant Phonemes

	Bilabial	Alveolar	Palatal	Velar
<b>Plosive</b>	p	t		k
<b>Nasal</b>	m	n		ŋ
<b>Tap/Flap</b>		r		
<b>Fricative</b>		s		
<b>Approx</b>			j	
<b>Lateral Approx</b>		l		

/w/ labio-velar approximant

/p̃m̃/ bilabial stop plus nasal

/t̃ñ/ alveolar stop plus nasal

/k̃ŋ̃/ velar stop plus nasal

NOTE: All data from a central dialect spoken in Miringi Village, unless otherwise marked. List of abbreviations found at end of document.

CONSONANT PHONEME EXAMPLES

	PHONETIC	PHONEMIC	ORTHOGRAPHIC	GLOSS
<b>p</b>	[ <sup>h</sup> ɸa]	/pa/	< pa >	'spirit'
	[ni.p <sup>h</sup> iek <sup>h</sup> ]	/nipjek/	< nipiek >	'mucous'
	[tu.βu. <sup>h</sup> rik <sup>h</sup> ]	/tupurik/	< tupurik >	'hip'
	[ <sup>h</sup> a.mbu]	/ampu/	< ampu >	'to try'
	[ <sup>h</sup> koɸ]	/kop/	< kop >	'ashes'
<b>m</b>	[mi. <sup>h</sup> ni]	/mini/	< mini >	'who'
	[a. <sup>h</sup> mu]	/amu/	< amu >	'descend (RL)'
	[lo. <sup>h</sup> wam]	/lo wam/	< lo wam >	'ironwood tree'
	[mwa. <sup>h</sup> ʔɛn]	/mwajɛn/	< mualien >	'bubbles'
	[ <sup>h</sup> mblo]	/mplo/	< mplo >	'hotwater sago'
<b>pm̥</b>	[p <sup>h</sup> ṁmõmb]	/pmomp/	< pmomp >	'back'
	[ja.p <sup>h</sup> ṁmũ. <sup>h</sup> nɛmp <sup>h</sup> ]	/japm̥unɛmp/	< yapmunɛmp >	'heart/mind/thought'
	[jip <sup>h</sup> ṁ]	/jipm̥/	< yipm >	'you-pl'
	[p <sup>h</sup> ṁm <sup>h</sup> ɛmp <sup>h</sup> ]	/pm̥jɛmp/	< pmiɛmp >	'conch shell'
	[sp <sup>h</sup> ṁmũ]	/spm̥u/	< spmu >	'pain (fig. = tired of)'
<b>w</b>	[wi. <sup>h</sup> ɛn]	/wien/	< wien >	'moon'
	[ <sup>h</sup> lu. <sup>h</sup> wu]	/luwu/	< luwu >	'sago'
	[mwa]	/mwa/	< mua >	'vine, rope'
	Never word-final			
<b>t</b>	[ti. <sup>h</sup> kɪr]	/tikɪr/	< tikir >	'to scratch'
	[a. <sup>h</sup> tik <sup>h</sup> ]	/atik/	< atik >	'when'
	[ <sup>h</sup> wat <sup>h</sup> ]	/wat/	< wat >	'to throw'
	[a. <sup>h</sup> ndun]	/antun/	< antun >	'to cut (RL)'
	[ <sup>h</sup> tri]	/tri/	< tri >	'to put on (clothes)'

<b>n</b>	[ <sup>1</sup> no]	/no/	< no >	'to ascend'
	[ <sup>1</sup> a,nu]	/anu/	< anu >	'village open central area'
	[a. <sup>1</sup> wun]	/awun/	< awun >	'sun, day'
	[wu. <sup>1</sup> ndu]	/wuntu/	< wuntu >	'to die, be unconscious']
<b>tn</b>	[ <sup>1</sup> t̃ṇṇĩ.mon,ɛl]	/tnimoneɪ/	< tnimonel >	'middle'
	[ <sup>1</sup> ji,t̃ṇṇɛ]	/jitne/	< yitne >	'house'
	[ <sup>1</sup> at̃ṇ]	/atn/	< atn >	'to walk, stand (RL)'
	[ <sup>1</sup> t̃ṇṇʲɛ]	/tnjɛ/	< tnje >	'rain'
<b>s</b>	[sa. <sup>1</sup> kal]	/sakal/	< sakal >	'bushknife'
	[a. <sup>1</sup> ser]	/aser/	< aser >	'to see (RL)'
	[ <sup>1</sup> wus]	/wus/	< wus >	'animal, meat'
	[ <sup>1</sup> srop <sup>h</sup> ]	/srop/	< srop >	'funnel'
<b>r</b>	[ <sup>1</sup> ra]	/ra/	< ra >	'to give birth'
	[ <sup>1</sup> ji,ru]	/jiru/	< yiru >	'pig arrow'
	[ <sup>1</sup> ar]	/ar/	< ar >	'to remain (RL)'
	[ <sup>1</sup> kr̥ɛk̥ṇ]	/kr̥ɛk̥ṇ/	< kriekn >	'outside'
	[ <sup>1</sup> jer <sup>h</sup> k̥]	/jerk/	< yer <sup>h</sup> k >	'eggshell'
<b>k</b>	[ku. <sup>1</sup> ko]	/kuko/	< kuko >	'crazy'
	[a.t̃ṇ. <sup>1</sup> k̥ <sup>h</sup> ɛr]	/atikɛr/	< atiker >	'to explode (RL)'
	[ <sup>1</sup> we <sup>h</sup> k̥]	/weik/	< weik >	'day after tomorrow'
	[ <sup>1</sup> krak̥ <sup>h</sup> ]	/krak/	< krak >	'trash'
	[ <sup>1</sup> ṇgu]	/ṇku/	< nku >	'male animal'

<b>ŋ</b>	[wa.ŋiŋ.ʔge.pʔŋmɛl]	/waŋiŋkep̄mɛl/	< wankinkepmel >	'weakened'
	[sa.ʔŋgʷorkʰ]	/saŋkwork/	< sankuork >	'jump'
	[ʔjɛŋkʰ]	/jɛŋk/	< yenk >	'arrow'
	[wa.ʔlɛŋ]	/walɛŋ/	< walenk >	'a sprout (to be planted)'
	[ʔŋgu]	/ŋku/	< nku >	'male animal'

<b>ŋ</b>	[ʔkʰŋŋõ]	/kŋo/	< kno >	'younger sister'
	[ti.ʔkʰŋŋĩn]	/tiŋŋin/	< tiknin >	'sound, pronunciation'
	[ʔyikʰŋ]	/yikŋ/	< yikn >	'you(sg)'
	[ʔskʰŋŋɛŋkʰ]	/skŋɛŋk/	< sknenk >	'fern'
	[ʔkʰŋŋʷǎn]	/kŋwan/	< knuan >	'younger brother'
	[ʔwɔlkʰŋ]	/wɔlkŋ/	< wolkn >	'small crawling bug'

<b>j</b>	[ʔjapʔm]	/jap̄m/	< yapm >	'lungs; front'
	[ai.ʔjimp]	/aijimp/	< aiyimp >	'to ask, call out'
	[o.ʔjokʰŋ]*	/ojokŋ/	< oyokn >	'fish' (W)
	[ʔmʲɛn]	/mjɛn/	< mien >	'nephew'

Never word-final.

<b>l</b>	[ʔla]	/la/	< la >	'go (level, go east)'
	[ʔwu.ʔlɛ]	/wulɛ/	< wule >	'body'
	[ʔal]	/al/	< al >	'to eat (RL)'
	[ʔplok.ʔplokʰ]	/plokplɔk/	< plɔkplɔk >	'towering (tallest)'
	[ʔwɔlpʔm]	/wɔlp̄m/	< wolpm >	'wind'

## Vowel Phonemes

	FRONT	MID	BACK
CLOSE	i	ɪ	u
NEAR-CLOSE	ɪ		
CLOSE-MID	e̞i		o, oi, oʊ
OPEN-MID	ɛ		
OPEN	a̞i		ɑ

VOWEL PHONEME EXAMPLES

	PHONETIC	PHONEMIC	ORTHOGRAPHIC	GLOSS
<b>i</b>	[ˈi.ju.wəm.bəl]	/ɪjuwompəl/	<iyuwompel>	'round'
	[ˈjikʰŋ]	/jikʰŋ/	<yikn>	'you(sg)'
	[a.ˈtikʰ]	/atik/	<atik>	'when'
	[ˈmi]	/mi/	<mi>	'what'
<b>ɪ</b>	[jɪ.ˈki]	/jɪki/	<yiki>	'to lift up (IR)'
	[jɪ.mbi.ləmp]	/jɪmpilemp/	<yimpilemp>	'to turn'
	[ˈmblɪs.mblɔs]*	/mplɪsmplos/	<mplismplos>	'very tired'
	Never word-initial or word-final.			
	-			
<b>ɪ</b>	[ˈirpʰm]	/irpʰm/	<irpm>	'pluralizer'
	[mi.ˈndaŋkʰ]	/mɪntaŋk/	<mintaink>	'creek, waterhole'
	[ˈnʰa.ŋgɪ]	/njanɣi/	<nianki>	'corner'
<b>u</b>	[u.ˈtu]	/utu/	<utu>	' <i>garamut</i> (slit gong drum)'
	[ur.ˈmbuŋkʰ]*	/urmpuŋk/	<urmpunk>	'basket' (W)
	[ˈku]	/ku/	<ku>	'where'
	[ju.ˈpul]	/jupul/	<yupul>	'to do (IR)'
	[ˈmo.u.lɛ]	/moule/	<moule>	'person'

<b>o</b>	[o.p <sup>ˈ</sup> m̥mweip <sup>ˈ</sup> m̥]	/opmweipm/	< opmueipm >	'listen and understand'
	[ju. <sup>ˈ</sup> wolmb]	/juwolmp/	< yuwolmp >	'egg'
	[ku. <sup>ˈ</sup> ko]	/kuko/	< kuko >	'crazy'
<b>ei</b>	[eip <sup>ˈ</sup> m̥]	/eipm/	< eipm >	'to hear, listen'
	[se <sup>i</sup> seik <sup>ˈ</sup> ŋ]	/seiseikŋ/	< seiseikn >	'slowly, carefully'
	[a. <sup>ˈ</sup> kei]	/akei/	< akei >	'to make (RL)'
	[ke <sup>i</sup> .e. <sub>1</sub> lel]	/keielel/	< keielel >	'this'
<b>ε</b>	[ε.ʰεk <sup>ˈ</sup> ŋ]	/εpekŋ/	< epekn >	'bamboo water tube'
	[se. <sup>ˈ</sup> sek <sup>ˈ</sup> ŋ]	/seseikŋ/	< sesekn >	'older sibling'
	[wu. <sub>1</sub> le]	/wule/	< wule >	'body'
	[wa. <sup>ˈ</sup> ŋgɜp <sup>ˈ</sup> m̥]	/wankep̄m/	< wankepm >	'heavy (weight)'
<b>ai</b>	[a <sup>i</sup> p <sup>ˈ</sup> m̥]	/aipm/	< aipm >	'bird'
	[a <sup>i</sup> .jimp]	/aijimp/	< aiyimp >	'ask, call out'
	[ka <sup>i</sup> k <sup>ˈ</sup> h]	/kaik/	< kaik >	'leg, foot'
	[ <sup>n</sup> di. <sup>ˈ</sup> ma <sup>i</sup> ]	/ntimai/	< ntimai >	'bow (for shooting)'
<b>a</b>	[a. <sub>1</sub> lop <sup>ˈ</sup> m̥]	/alopm/	< alop̄m >	'vine species'
	[a. <sub>1</sub> βel]	/ael/	< ael >	'type of blindness'
	[ka. <sup>ˈ</sup> kak <sup>ˈ</sup> ŋ]	/kakakŋ/	< kakakn >	'grandparent'
	[ma]	/ma/	< ma >	'a cry'
<b>oi</b>	[oi.jimb]*	/oijimp/	< oiyimp >	'ask (RL-Mwi dialect)'
	[t <sup>ˈ</sup> ŋnĩ.mboi. <sup>ˈ</sup> el]	/tnimpoīel/	< tnimpoīel >	'new'
	[a.p <sup>ˈ</sup> m̥mõi]	/apmõi/	< apmoi >	'to leave (RL)'
<b>o<sup>u</sup></b>	[o <sup>u</sup> p <sup>ˈ</sup> m̥]	/oup̄m/	< oupm >	'banana' (W)
	[lo <sup>u</sup> mb]	/loump/	< loump >	'fence' (W)

## Suprasegmentals (tone, stress, length)

### STRESS

Stress is not being analyzed as phonemic, as it is not contrastive. However there are complications in discerning stress because pitch, length, and/or intensity do not function together. There is a strong tendency to stress the last syllable in any word, and in words of more than two syllables there may be one or two secondarily-stressed syllables, most frequently alternating secondary-stress and unstressed. Stress can shift with affixation and/or adjust to the stress pattern of the following word or morpheme. Reduplicated words tend to be stressed equally. Below are two examples illustrating when stress features do not work together followed by one example showing shifting stress.

[a.<sup>1</sup>pul]                                      /apul/                                      < apul >                                      ‘to do (RL)’

(In the above example, the first syllable has some lengthening of the vowel whereas the ballistic emphasis is on the second syllable, giving some sense of stress on both syllables.)

[a<sup>i</sup>.<sub>1</sub>ek.wa<sup>i</sup>.<sup>1</sup>jo]                                      /aiekwa<sup>i</sup>jō/                                      < aiekwaiyo >                                      ‘to mock, ridicule’

(In this example, the second syllable has some rise in the pitch, whereas the final syllable has both rise in pitch and some lengthening of the vowel.)

[a.<sup>1</sup>ga<sup>i</sup>]                                      /aŋka<sup>i</sup>/                                      < ankai >                                      ‘tomorrow’

[a.<sup>1</sup>ga<sup>i</sup>.<sup>1</sup>el]                                      /aŋka<sup>i</sup> el/                                      < anka<sup>i</sup>el >                                      ‘tomorrow-(dep.cl.)’

In the first example, the word in isolation, the stress is on the second and last syllable. However when it is followed by the clitic *-el*, which has a variety of meanings including marking a dependent clause, the stress moves from the second syllable to the clitic, with some secondary stress on the first syllable.

As regards the combining of stress features, in the first example the stressed syllable combines both ballistic strength and a rise in pitch. In the second example, the primary stressed syllable *-el* has all three features – length, pitch, and ballistic strength.

Additional research, perhaps using machine analysis would be advisable in this area.

### TONE

There is no phonemic or phonetic tone. Natural speech tends to have a rising intonation pattern which drops sharply at the end of the utterance. This intonation pattern is sometimes exaggerated in storytelling to emphasize.

## Syllable Patterns

		STRESSED	UNSTRESSED
V	Phonetic	[ <sup>1</sup> e <sup>1</sup> ]	[a. <sub>1</sub> ko.pi. <sup>1</sup> tek <sub>1</sub> ]
	Phonemic	/e <sup>1</sup> /	/akopitek <sub>1</sub> /
	Orthographic	< ei >	< akopitek <sub>1</sub> >
	Gloss	'to plant'	'small'
VC	Phonetic	[ <sup>1</sup> as]	
	Phonemic	/as/	
	Orthographic	< as >	
	Gloss	'to roast'	
VCC	Phonetic	[ <sup>1</sup> ant <sup>h</sup> ]	
	Phonemic	/ant/	
	Orthographic	< ant >	
	Gloss	'we'	
CV	Phonetic	[ <sup>1</sup> lo]	[si. <sup>1</sup> kir]
	Phonemic	/lo/	/sik <sub>1</sub> /
	Orthographic	< lo >	< sik <sub>1</sub> >
	Gloss	'tree'	'to tear (IRR)'
CVC	Phonetic	[ <sup>1</sup> φer]	[ <sub>1</sub> kur. <sup>1</sup> kwan]
	Phonemic	/p <sub>1</sub> er/	/kur <sub>1</sub> kwan/
	Orthographic	< per >	< kurkuan >
	Gloss	'to sharpen'	'to fall from height (an object)'
CCV	Phonetic	[ <sup>1</sup> tro]	[ <sub>1</sub> kra. <sup>1</sup> təmp <sup>h</sup> ]
	Phonemic	/tro/	/kratemp/
	Orthographic	< tro >	< kratemp >
	Gloss	'to state both sides of a case, argument, as in a court'	'to clean/weed (a garden)'
CCVC	Phonetic	[ <sup>1</sup> krak <sup>h</sup> ]	[ <sub>1</sub> kwər. <sup>1</sup> φe]
	Phonemic	/krak/	/kworpe/
	Orthographic	< krak >	< kuorpe >
	Gloss	'trash'	'there (distant)'
CCVCC	Phonetic	[a. <sup>1</sup> prəmp <sup>h</sup> ]	
	Phonemic	/aprem <sub>1</sub> p/	
	Orthographic	< aprem <sub>1</sub> p >	
	Gloss	'to puncture (RL)'	
CVCC	Phonetic	[ <sup>1</sup> tilk <sup>1</sup> tilk]	
	Phonemic	/tilk tilk/	
	Orthographic	< tilk tilk >	
	Gloss	'sound of a beating heart'	
CVCCC	Phonetic	[ <sup>1</sup> wurmp <sup>h</sup> ]	
	Phonemic	/wurmp/	
	Orthographic	< wurmp >	
	Gloss	'men's toilet'	



### Conventions: Phonological

The stop plus nasal sequences are being analyzed as a single phoneme. Reasons for this decision are covered in detail in the Supplement to Kombio Organized Phonology Data paper. Though the alveolar stop plus nasal most frequently uses a palatalized nasal, it occasionally is pronounced with a regular [n]; native speakers hear no significant difference. They operate as a unit when palatalized or labialized and have predictable allophones in specific environments that differ from the individual stop or nasal allophones.

There are no phonemic voiced stops; the voiced phone only appears following a homorganic nasal and so has been analyzed as an allophone of the voiceless stop. This process has been used to determine syllable breaks: when the preceding nasal causes the stop to voice, both are in the same syllable, whereas when the stop remains voiceless there is a syllable break between the nasal and the stop. Word finally this voiced stop allophone devoices to varying degrees; both these processes have been described and illustrated at more length in the Supplement paper referred to above.

The bilabial voiceless stop /p/ shows additional complexity not seen in either alveolar or velar positions. For example, it is the only stop which has a fricative allophone word initially and intervocalically. There are both voiced and voiceless fricatives; rules governing these are indicative but not totally consistent and are discussed and illustrated at more length in the Supplement paper, but one example of each is given here.

[ <sup>h</sup> ʰuk̚ŋ]	/puk̚ŋ/	< pukn >	‘river’
[tu.βu.rik̚ <sup>h</sup> ]	/tupurik/	< tupurik >	‘hip’

The many consonant modifications (labialization and palatalization) are being interpreted as consonant sequences primarily due to syllable patterns and evidence that /w/ and /j/ function elsewhere as consonants. Please refer to the Supplement paper for more information.

Most of the vowels have consistently predictable nasal allophones when preceding or following a stop-plus-nasal phoneme and occasionally when both preceded and followed by a strong nasal consonant. A few of the vowels have an additional allophone. Details can be found in the Supplement paper.

The Kombio language has a considerable amount of morphophonemically-driven variation. Rules governing this and examples taken from text can be found in the Supplement paper. It is because of one of these morphophonemic processes in particular, which forces a /k/ to drop, that the apostrophe has been added to the orthography as noted below.

**Conventions: Orthographic**

The labialization and palatalization of a wide range of consonants is written orthographically with vowels rather than semivowels. These then are not complex vowel sequences or syllable breaks, as they may appear to be from first glance at the orthography. For example:

[ <sup>h</sup> m̥ep̚m̚]	/mjɛpm̚/	< <b>m</b> iepm >	'food, mouth'
[nɪ.mbi.ʔɛk̚ŋ]	/nimpiljɛk̚ŋ/	< nimpil <b>i</b> ekn >	'mud'
[ <sup>h</sup> m̥b̥wɔn]	/mpwon/	< m <b>p</b> uon >	'brother'
[ja.p̚ <sup>h</sup> mm̥w̥ɔ̃.nɛmp]*	/jap̚mwonɛmp/	< yap <b>m</b> uonɛmp >	'heart, mind'

The phoneme /ŋ/ is written with <n>, thus under-differentiating that letter. However the pronunciation rule is that <n> is pronounced [ŋ] when preceded or followed by a velar consonant.

The grapheme <i> under-differentiates between three phonemes : /i/, /ɪ/, and /i/. This is because of a strong resistance among native speakers against any kind of special characters or unusual spellings as well as the fact that there are no minimal pairs distinguished only by these phonemes.

Words beginning with [u-] and [i-] are pronounced with preceding semivowels when utterance initial ([wu-] and [ji-]); for consistency, they are therefore always written with the initial consonant even when utterance medial. This is an area, however, that could profit from further testing with native speakers, who may prefer either a consistent vowel-initial spelling or a spelling that follows pronunciation. Examples showing isolation first, then same word in text, include:

[ <b>w</b> u.ʔrun]	but	[ʔjet̚ŋ. u.ʔrun]
/wurun/		/jetn wurun/
< <b>w</b> urun >		< yetn <b>w</b> urun >
'the bush/wilderness' – 'to walk (IR) in the bush'		
[ <b>j</b> i.ʔtɛ]	but	[ju.ʔkwa.li.ʔtɛ]
/jite/		/jukwal jite/
< <b>y</b> ite >		< yukual <b>y</b> ite >
'fire' (or)		'light/kindle a fire'

This addition of semivowels also marks syllable break preceding /u/ or /i/ word medially and thus can sometimes distinguish minimal pairs as in first two examples below.

[a <sup>i</sup> mp]	/a <sup>i</sup> mp/	< aimp >	‘shoot’
[a <sup>i</sup> .jimp]	/a <sup>i</sup> jimp/	< aiyimp >	‘ask’
[jumb]	/jump/	< yump >	‘shoot (IR)’
[juu.wup]	/juwup/	< yuwup >	‘find (IR)’

The orthography also contains an apostrophe <'>. This is used to mark a word-initial missing letter due to morphophonemic processes between two linked words in a phrase. Most often it is a /k/, although in one case it is an /n/ (second example below). This does not apply to every k-initial word, but only a restricted list. Most often, there is a word break before the apostrophe to minimize extra-long words that might have to be broken at the end of a line. Details in Supplement paper as previously mentioned. One brief example of each is included below:

/jap<sup>m</sup>unemp/ + /kuret/ is pronounced as [ˈja.p<sup>m</sup>ũ.nɛ.mbu.ˈrɛtʰ],  
and written <yapmunemp 'uret>. Literally means 'heart – bad'  
(The initial /k/ in /kuret/ disappears following final stop in preceding word.)

/ap<sup>m</sup>/ + /na/ is pronounced as [ˈa.pma] and written <apm'a> - 'I want/intend'  
(The initial /n/ in the particle 'na' disappears following the stop-plus-nasal /p<sup>m</sup>/.)

### Sample Text

(This text was was excerpted from one given orally by Jonathan Manwarm in March 2008. It is archived with SIL data in full as a digital aural media file.)

### Phonemic:

Kēielel apma njek ninsi wulap<sup>m</sup> weĩŋk apul ar wompĩtne antilelel ar ak<sup>ŋ</sup>wun o kompjo. an nak aser ant aser nto njimin wulap<sup>m</sup> weĩŋkel. ant aser saŋk, ant aser saŋk mamp, apma sukweĩmp walimp saŋk apulp Transformation (*sic*), ninsi suk<sup>ŋ</sup>el wulap<sup>m</sup> weĩŋk apulel ar wompĩtne antilelel.

OK (*sic*). ant ar, ant wunempwāijimp, ant apul njampep<sup>m</sup> mwatip<sup>m</sup> aijimp wulap<sup>m</sup> weĩŋk na kil tikiremp ant jap<sup>m</sup>unemp na ka ant eikusuk<sup>ŋ</sup> mentitmaken eikusuk<sup>ŋ</sup> ka eip<sup>m</sup> saŋk wulap<sup>m</sup> weĩŋkel, moule mamp antempel mentitmaken eikusuk<sup>ŋ</sup>, njĩŋkilap<sup>m</sup>, wasjamel, maken nĩŋkje. ant eikusuk<sup>ŋ</sup> ka sirkemp mjep<sup>m</sup> na jupul njampep<sup>m</sup> mwatip<sup>m</sup> jer jer awun wie awun wielike<sup>ŋ</sup> na ser pwik<sup>ŋ</sup> wulap<sup>m</sup> weĩŋkel na nĩnĩŋk japelel. ant eikusuk<sup>ŋ</sup> eip<sup>m</sup> saŋk aŋkilel, ant apul sopa kil nakel. ant mentit, ant jap<sup>m</sup>unemp like<sup>ŋ</sup>el antemp maken

njin̄kilap̄m antilel ar jītnē likek̄n̄ likek̄n̄. nti maken njin̄kilap̄m nti jap̄munemp likek̄n̄el. ant  
 ŋkwan wan̄kep̄m, ant apul san̄k antuel apulp na ŋkwan wan̄kep̄m jintemp nti wampwamp  
 antempel nti wompitnē wein̄k, ntjejarkup antilel, mamintomp antilel, ant ŋkwan wan̄kep̄m  
 apulp mi mpweik̄ manmak̄n̄ apulel na napol wakir̄pm antuel mpweikel̄ aimp moule wuntuel,  
 o napolp kitap̄m o njumpwāiel antilel o nokwap mimi jo kitap̄m. ant ŋkwan wan̄kep̄m njatel,  
 ant ŋkarkemp mjep̄m, nana apul njampep̄m mwatip̄mel jimp wāiek̄ keip̄mel na ŋkwan  
 wan̄kep̄m antilel eikusuk̄n̄ silep ant manmak̄n̄ antilel.

ant apul njatel, ant eip̄m san̄k wulap̄m wein̄k ka nak na, jip̄m apul akosep̄m, jip̄m apul  
 njampep̄m mwatip̄m. ant apul njampep̄m mwatip̄m, wul njampep̄m mwatip̄m antilel ar  
 wurun, ar jītnē, apul njampep̄m mwatip̄mel antilel. likek̄n̄ likek̄n̄ ant apul na ant nakimp  
 wulap̄m wein̄k, ninsi mi kitip̄ kitip̄ j'ŋkopmilm̄ njilmpnjumpwāip̄m antilel ak̄n̄wunel na ant  
 arok̄n̄ eip̄m san̄k wulap̄m wein̄kel na moule mit̄n̄kel karok̄n̄ antemp ant akeī wampen na  
 ant eip̄m san̄k wulap̄m wein̄kel? nti eikusuk̄n̄ ŋkark ŋkark, nti ar k̄n̄wamp, nti apul kuko,  
 nti njin̄kilap̄m ŋkweip̄ wan̄kup kuretel na nti apul mimi, ninsi kuretel ar moule, apul  
 mwalak̄n̄tan̄kemp, ninsi kureturetel, njok̄n̄ kureturet. nti moule aip̄m mpjenel no nteŋteŋk.  
 nti nak ant, karep̄ nti nak san̄k minteŋkel na wus wompitnē antilel na jer ant likek̄n̄ likek̄n̄  
 wuntu, jump ant, jikeī ntimaī jump ant. ....

### Orthographic:

Keielel apm'a niek ninsi Wulapm Weink apul ar wompitne antilelel ar Akwun o Kombio.  
 Ant nak aser, ant aser nto nimin Wulapm Weinkel. Ant aser sank, ant aser sank mamp,  
 apm'a sukueimp walimp sank apulp Transformation, ninsi suknel Wulapm Weink apulel ar  
 wompitne antilelel.

OK. Ant ar, ant wunempwaiyimp, ant apul niampepm muatipm aiyimp Wulapm Weink na  
 kil tikiremp ant yapmunemp, na ka ant eikusukn mentitmaken eikusukn ka eipm sank  
 Wulapm Weinkel, moule mamp antempel mentitmaken eikusukn, ninkilapm, wasiamel,  
 maken ninkie. Ant eikusukn ka sirkemp miepm na yupul niampepm muatipm yer yer awun  
 wie awun wielikekn na ser puikn Wulapm Weinkel na ninink yapelel. Ant eikusukn eipm  
 sank ankilel, ant apul sop'a kil nakel. Ant mentit, ant yapmunemp likeknel antemp maken  
 ninkilapm antilel ar yitne likekn likekn. Nti maken ninkilapm nti yapmunemp likeknel. Ant  
 nkuan wankepm, ant apul sank antuel apulp na nkuan wankepm yintemp nti wampwamp  
 antempel nti wompitne weink, ntieyarkup antilel, mamintomp antilel, ant nkuan wankepm  
 apulp mi mpueik manmakn apulel na napol wakirpm antuel mpueikel aimp moule wuntuel, o  
 napolp kitapm o niumpuaie antilel o nokuap mimi yo kitapm. Ant nkuan wankepm niatel,  
 ant nkarkemp miepm, nana apul niampepm muatipmel na yimp Waiek Keipmel na nkuan  
 wankepm antilel eikusukn silep ant manmakn antilel.

Ant apul niatel, ant eipm sank Wulapm Weinkel ka nak na, "Yipm apul akosepm, yipm apul

niampepm muatipm." Ant apul niampepm muatipm, wul niampepm muatipm antilel ar wurun, ar yitne, apul niampepm muatipmel antilel. Likekn likekn ant apul na ant nakimp Wulapm Weink, "Ninsi mi kitip kitip ninkopmilmp nilmpniumpuaipm antilel Akwunel na ant arokn eipm sank Wulapm Weinkel na moule mitinkel karokn la antemp ant akei wampen na antemp ant eipm sank Wulapm Weinkel? Nti eikusukn nkark nkark, nti ar knuamp, nti apul kuko, nti ninkilapm nkueip wankup kuretel na nti apul mimi, ninsi kuretel ar moule, apul mualakntankerm, ninsi kuret 'uretel na niokn kuret 'uret. Nti moule aipm mpienel no ntenktenk. Nti nak ant, karep nti wok ant sank mintenkel na wus wompitne antilel na yer ant likekn likekn wuntu, yump ant, yikei ntimai yump ant." .....

### Free Translation:

Now I want to tell what God is doing in our home-village in Akwun or Kombio. We speak seeing, we've seen God's hand. We've seen talk, we've seen head talk, I want to explain the talk about Transformation [English used] that God is doing in our home-village.

OK. We remained, we were thinking, we prayed [lit: closed eyes] asking God that he would show us an idea/thought, that all us men-women who listen to God's talk, head men, all men-women, children, young-men, young-women. We all avoided food [fasted] and remained remained praying two or three days to see God's desire/will arrive openly. We all heard his talk, we all did what he said. We men, we were one-thinking with our wives (and) children in our individual houses. The wives (and) children, they were one-thinking. We took-down heavies [forgave sin], we did talk about taking down heavies with those from other places and from our own place, our clan, our closer-relatives [brothers], we repented of what our ancestors did long ago spear-fighting and killing people dead, or arguing about ground or pandanus or whatever (things of) the ground. When we finished, we avoided food, and prayed, etc. asking God to forgive our sin from our ancestors to us.

When we'd finished doing (that), we heard God say, You did well, you prayed. We prayed (did eyes closed) in the bush, at home, we prayed. We individually did (it), and we said to God, What is it that continues-to-tie-up our Akwun intestines livers gallbladders [all the inner identity of a person] and we do not listen to God and many people do not sing [worship] and listen to God's talk? They all don't care, they stay in the village, they do crazy (things), the kids smoke bad tobacco [marijuana], they do various things, bad things hitting/injuring people, doing adultery/illicit-sex, bad-bad things, bad-bad work. The police (lit: hawk-men) often come. They rebuke us, already they've told us strong talk that (they) will burn our village, hit us individually dead, shoot us, use arrows (gun?) shooting us. ....

**Orthography Chart**

Phonemes	Kombio	Pidgin
/a/	< A, a >	< A, a >
/ai/	< Ai, ai >	< Ai, ai >
/b/		< B, b >
/d/		< D, d >
/e/	< E, e >	< E, e >
/ei/	< Ei, ei >	< E, e >
/f/		< F, f >
/g/		< G, g >
/h/		< H, h >
/i/	< I, i >	< I, i >
/ɪ/	< I, i >	< I, i >
/i/	< I, i >	
/k/	< K, k >	< K, k >
/kn/	< Kn, kn >	
/l/	< L, l >	< L, l >
/m/	< M, m >	< M, m >
/n/	< N, n >	< N, n >
/ŋ/	< Nk, nk >	< Ng, ng >
/o/	< O, o >	< O, o >
/p/	< P, p >	< P, p >
/pm/	< Pm, pm >	
/r/	< R, r >	< R, r >
/s/	< S, s >	< S, s >
/t/	< T, t >	< T, t >
/tn/	< Tn, tn >	
/u/	< U, u >	< U, u >
/v/		< V, v >
/w/	< W, w >	< W, w >
/j/	< Y, y >	< Y, y >
/z/		< Z, z >

**Abbreviations Used:**

C = Consonant

Mwi = a northern dialect of Kombio

V = Vowel

dep.cl = dependent clause

IR = Irrealis

*sic* = exactly as it appeared in the oral text

RL = Realis

W = Wampukuamp (western dialect of Kombio)

Y = Yanimoi (southern dialect of Kombio)

### **Bibliography**

Farr, Joan (Henry). 2011. 'Supplement to Kombio Organized Phonology Data. Manuscript. SIL, Ukarumpa.

Henry, Joan. 1990. 'Organized Phonology Data for Kombio.' Manuscript. SIL, Ukarumpa.

Henry, Joan. 1992. 'Kombio Grammar Essentials'. Manuscript. SIL, Ukarumpa.

Henry, Joan. 2000. 'Dialect Survey – Kombio Language'. SIL, Ukarumpa.

Henry, Joan. 'Kombio-English Dictionary'. In process. Archived 2002 – SIL, Ukarumpa.