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# A COLLOQUIAL SINHALESE READER

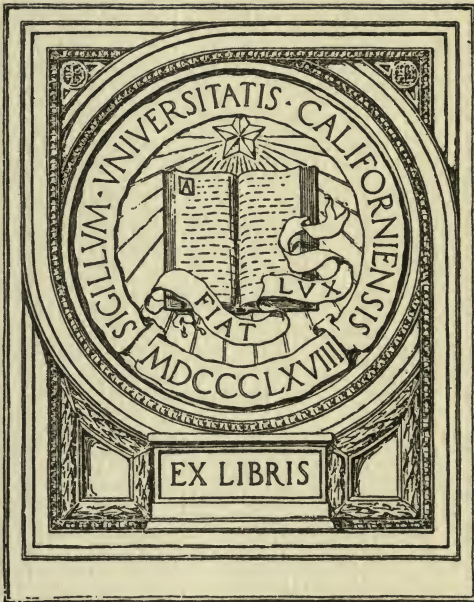
H. S. PERERA & DANIEL JONES

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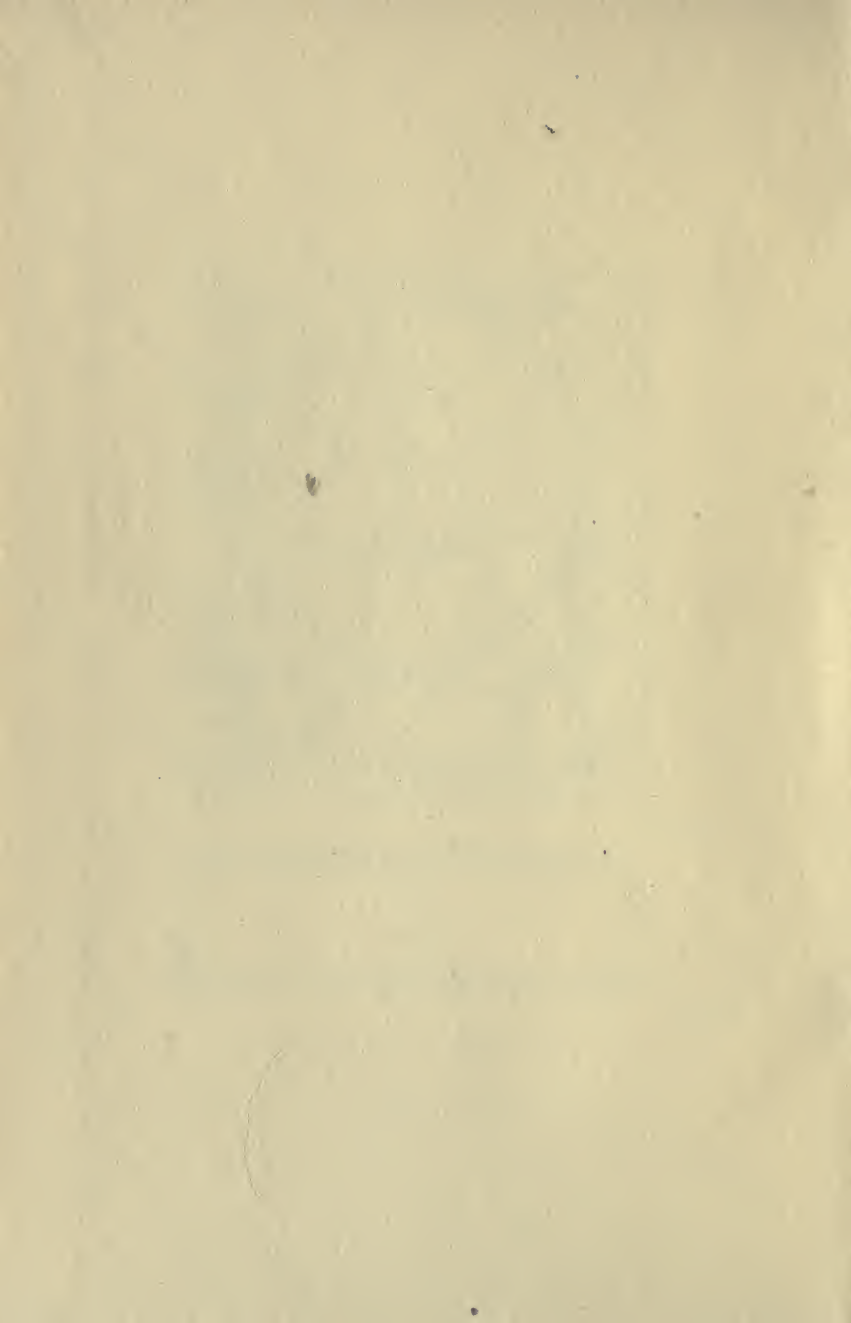
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**A COLLOQUIAL SINHALESE READER**



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# A COLLOQUIAL SINHALESE READER

IN PHONETIC TRANSCRIPTION

(WITH AN INTRODUCTION ON THE PHONETICS  
OF SINHALESE)

BY

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## PREFACE

FOR the benefit of readers to whom phonetics is a new subject we would explain that phonetics is the science of pronunciation. The primary object of this science is to analyse the mechanism of speech with the greatest possible accuracy.

Phonetic theory is mainly concerned with describing how speech-sounds are made, and with instructing language learners how to learn to produce foreign sounds. Phonetic transcription is an adjunct to the study of phonetics. It is a special kind of writing based on the principle "one letter per phoneme."<sup>1</sup> Its object is to inform the reader what sequences of sounds are used in particular words and sentences.

This book is not primarily a treatise on the phonetics of Sinhalese, but we have thought that a useful purpose would be served by giving a certain amount of information on this subject in the Introduction.

Learners of the language must remember that in order to profit by the texts it is essential that they should first be able to make the isolated Sinhalese sounds. To do

<sup>1</sup> See Introduction, § 6.

this with complete success requires a certain study of phonetic theory under the guidance of a teacher.

Learners of Sinhalese using this book should read the texts aloud, taking each sentence at first slowly and gradually increasing the speed. They should endeavour to work them up to the rate of five or six syllables per second, which is about the average rate at which a Sinhalese speaks.

H. S. PERERA.

DANIEL JONES.

UNIVERSITY COLLEGE, LONDON,

*January 1919.*

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## INTRODUCTION

### OBJECT OF THE BOOK

1. THE object of this book is to record with the greatest possible accuracy one form of colloquial Sinhalese. The form chosen is that used by the first author in ordinary talking.

2. From observations he has made on the speech of others, he has reason to believe this style of speech to be fairly representative of the colloquial language of the better educated inhabitants of Colombo. It is, of course, quite different from the literary language.

3. It is hoped that this record will prove helpful to those who wish to learn to speak colloquial Sinhalese, as well as to those interested in general phonetics.

### VALUES OF THE PHONETIC SYMBOLS

#### SOUNDS AND PHONEMES

4. A *speech-sound* is a sound of definite acoustic quality produced by the organs of speech. A given speech-sound is incapable of variation.

5. Most languages contain a very large number of



distinguishable speech-sounds. But fortunately it is not necessary in phonetic writing to have separate symbols for each sound, owing to the fact that many of the sounds fall into groups called phonemes.

6. A *phoneme* is defined as a group of related sounds of a given language which are so used in connected speech that no one of them ever occurs in positions which any other can occupy.

7. Thus the *k*'s in the English words *keep*, *call*, are distinct speech-sounds, but they belong to the same phoneme (the English *k*-phoneme). This is because the first variety of *k* only occurs before the sound *i:*, and the second does not occur in that position in English. The two kinds of *k* can without ambiguity be written with the same letter (*k*) in phonetic writing. Likewise the *n*'s in the Sinhalese words *kan:də* ("hill"), *kan:diə* ("mound"), are different sounds, but they belong to the same phoneme, viz. the Sinhalese *n*-phoneme. The first kind of *n* only occurs in Sinhalese before *t* and *d*; the second only occurs before *ṭ* and *ḍ*.

8. Speech-sounds which belong to the same phoneme cannot distinguish one word from another; failure to distinguish them on the part of a foreign learner may cause him to speak with a foreign accent, but it will not as a rule make his words unintelligible. On the other hand, if the foreign learner confuses one phoneme with another, he will confuse different words of the language.

9. It is generally only necessary in phonetic writing to have symbols for the phonemes. The use of the different sounds belonging to any given phoneme is, in most languages, determined by simple rules which can be stated once for all, and which can be taken for granted in reading phonetic texts.



## THE SINHALESE PHONEMES

10. The colloquial Sinhalese language contains twenty-eight essential phonemes. There are also two non-essential phonemes (bracketed in the following list), which occur only in borrowed foreign words; they are not used by all speakers.

11. The phonemes are represented in International Phonetic notation by the letters **p, b, t, d, ʈ, ɖ,<sup>1</sup> k, g, tʃ, ɟ, m, n, ŋ, l, r, (ʀ), s, (ʃ), ɦ, v, j, i, e, æ, œ, a, â, o, u, ə.**

12. Several of these phonemes include more than one sound, *e.g.* the **n**-phoneme (§ 23), the **s**-phoneme (§ 28), the **m**-phoneme (§ 45), the **g**-phoneme (§ 46). In what follows, the term "the Sinhalese sound so-and-so" is to be taken to mean the normal value of the Sinhalese phoneme.

## FORMATION OF THE SINHALESE SOUNDS

13. The most typical sounds belonging to each Sinhalese phoneme are indicated roughly in Table I. (p. 4).

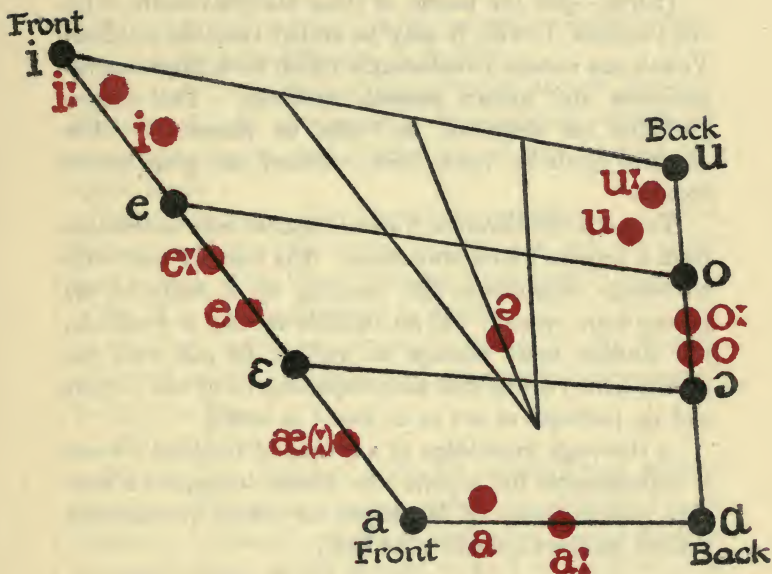
<sup>1</sup> The symbols **ʈ, ɖ**, have been used for the retroflex plosives, as these signs can be shown on psychological grounds to be superior to the conventional **ʈ, ɖ**.

[TABLE



TABLE II.

## TONGUE-POSITIONS OF SINHALESE VOWELS



A diagram illustrating the tongue-positions of the Sinhalese vowels, by reference to the Cardinal Vowels. (The dots indicate the positions of the highest point of the tongue.)

Cardinal Vowels, *black*.

Sinhalese Vowels, *red*.

14. The formation of the vowels is shown with greater precision in Table II. (above). In this diagram the tongue-positions of the vowels are compared with those of the eight Cardinal Vowels. Any student who is familiar with the Cardinal Vowels will get from this

diagram a good idea of how the Sinhalese vowels are formed and what they sound like. A similar diagram for English vowels will be found at the beginning of D. Jones' *English Pronouncing Dictionary*.<sup>1</sup>

[NOTE.—For the benefit of those not yet familiar with the Cardinal Vowels it may be stated that the Cardinal Vowels are certain vowel-sounds which have fixed tongue-positions and known acoustic qualities. The tongue-positions are described in books on phonetics. The acoustic qualities have been recorded on gramophone records.<sup>2</sup>

To learn the Cardinal Vowels requires oral instruction from a teacher who knows them. The student may with advantage supplement this teaching by a study of the gramophone records. If no suitable teacher is available, the student must manage as well as he can with the gramophone records and such explanations of the tongue and lip positions as are to be found in books.

A thorough knowledge of a system of Cardinal Vowels is indispensable for anyone who wishes to acquire a first-rate pronunciation of languages for which phonetically trained teachers are not to be had.]

#### SUPPLEMENTARY DETAILS REGARDING THE SOUNDS AND THEIR FORMATION

15. All the descriptions given here are subject to the general remark in § 43.

<sup>1</sup> J. M. Dent & Co., London.

<sup>2</sup> Two records of the Cardinal Vowels have been made by the Gramophone Company, Hayes, Middlesex. They are numbered B 804 in the Company's catalogue, and they are issued as one double-sided record, price 3s. 6d.



1. *Consonants*

16. The voiceless plosives (**p**, **t**, **ʈ**, **k**) are generally (but not necessarily) followed by a slight "aspiration," as in normal English.

Initial voiced plosives (**b**, **d**, **ɖ**, **g**) are only slightly voiced.

17. **p**, **b**. Articulation as in English.

18. **t**, **d**. True dentals, not alveolar sounds like the English **t**, **d**. In pronouncing the Sinhalese sounds the tip of the tongue just shows beyond the edge of the upper teeth.

19. **ʈ**, **ɖ** have their point of articulation a little further back than that of the English **t**, **d**, but not so far back as that of the Tamil retroflex ("cerebral") sounds.

20. **k**, **g**. Articulation as in English.

21. **ʧ**, **ʤ**. Affricates, somewhat similar to the English sounds of *ch* and *j* in *church*, *joy*; they are not accompanied by lip-rounding.

22. **m**. As in English.

23. **n**. This Sinhalese phoneme includes four distinct sounds. The most typical sound is alveolar (as in English). A dental variety is used when **t** or **d** follows. A post-alveolar variety is used when **ʈ** or **ɖ** follows. A somewhat palatalized variety is used in the group **nj**.

The presence of these varieties being always determined by the nature of the following sound, it is not necessary to indicate them by special signs in phonetic transcriptions.

24. **ŋ**. The English sound of *ng*, as in *long*.

25. **l**. A variety of **l** with medium resonance, about as in English *learn* (not as in *feel*).

26. **r**. The normal Sinhalese variety of **r** is "flapped," *i.e.* it is the sound arrived at if rolled **r** (which is a series

of taps of the tip of the tongue against the "teeth-ridge") is reduced to one single tap. Sinhalese *r*, though more usually flapped, is often reduced to the corresponding fricative sound *ɹ*. (*ɹ* is similar to the English variety of *r* heard in *draw*.)

27. *ɸ*. "Bi-labial *f*." Similar to the sound made in blowing something to cool it. In Sinhalese it only occurs in borrowed words of European origin, and in interjections.

28. *s*. The Sinhalese *s*-phoneme includes three main varieties—the normal, the advanced, the retracted. All are a kind of slightly "lisped" *s*, *i.e.* a sound intermediate in character between the English *s* and the English *θ* (*th* as in *thin*). The advanced variety (used only before *t* and *d*) has a point of articulation further forward than the typical value; the retracted variety (used only before *ʈ* and *ɖ*) has a point of articulation further back than the typical value.<sup>1</sup> The Sinhalese *s*-sounds probably differ from English *s* by leaving a wider air-channel at the point of articulation; it is also probable that the "front" of the tongue is a shade flatter than in English.

29. *ʃ* resembles the English sound of *sh*, but is not accompanied by lip-rounding. This sound is only used in borrowed foreign words, chiefly words borrowed from Sanscrit. In this book such words are written with *s*, this being the more usual pronunciation.

30. *ɦ*. A partially or completely "voiced" *h*. As *h* in the English word *inherent*, when said quickly.

31. *v*. A weak glide-sound, in the normal form of which the tongue starts in a neutral vowel position (as for *ə*) and the lips start close together but not quite in complete contact. This position is not maintained for any appreciable time, but the tongue and lips immediately

<sup>1</sup> Compare the *s*'s in *istaraj* ("excellent"), *istesəmə* ("station").



proceed to the position of the following vowel. There is no perceptible friction accompanying the sound.

The Sinhalese sound *u* might be regarded as a sort of frictionless voiced correspondent to *ɸ*.

32. *j*. The English sound of *y* in *yes*. This is another frictionless glide-sound. The tongue starts at or near the position of the vowel *i* and immediately proceeds to the position of the following vowel.

## 2. *Vowels*

33. *i*. When long, the Sinhalese *i* has a tongue-position slightly lower than and retracted from Cardinal Vowel No. 1 (see Table II.). It is thus similar to the most usual English sound of *ee* in *see*; the Sinhalese sound is, however, a pure one (not diphthongized as so frequently in English).

When short, the Sinhalese *i* has a tongue-position a shade lower than that of the long sound; but the difference in quality between the short and long sounds is not so great as between the English vowels in *see* and *sit*.

34. *e*. When short, approximately as in the English word *get* (average educated Southern English pronunciation). When long, the tongue-position is a shade higher than this; the difference is, however, slight (see Table II.).

35. *æ*. Situated almost midway between Cardinal Vowels Nos. 3 and 4 (see Table II.). The sound is very similar to the Southern English sound of *a* in *cat*.

36. *æ̃*. A nasalized *æ*. Resembles the French sound of *in* in *fin*.

37. *a*. When long, the phoneme has a value about half-way between Cardinal Vowels Nos. 4 and 5. The tongue-position is thus slightly in advance of the most usual value of English *a* in *father*.

When short, the phoneme has a value a little nearer to Cardinal Vowel No. 4 (see Table II.).

38. *ã*. A nasalized *a*.

39. *o*. Two varieties of *o* are distinguishable in Sinhalese, one of which is used when the vowel is long and the other when it is short. Both varieties are situated between Cardinal Vowels Nos. 6 and 7, the short one being nearer to No. 6 and the long one nearer to No. 7 (see Table II.). The lip-rounding is weak. Both sounds are quite distinct from all the English *o*-sounds.<sup>1</sup>

40. *u*. When long, Sinhalese *u* has a tongue-position rather lower than and probably slightly advanced from Cardinal Vowel No. 8 (see Table II.). The lip-rounding is weak. It must thus be carefully distinguished from the numerous English ways of pronouncing *oo* in *too*. In particular, the Sinhalese *u*, unlike the English phoneme, has no tendency towards diphthongization.

When the vowel is short, the tongue-position is probably a little lower still, and the lip-rounding is still less than for the long sound (see Table II.). The Sinhalese short *u* is something like the Southern English vowel in *put*, but it has rather less lip-rounding than this.

41. *ə*. A "central" vowel, similar to the English sound of *a* in *along*.

#### DIPHTHONGS

42. The following diphthongs occur in Sinhalese :  
*e:i*, *ei*, *æ:i*, *ai*, *o:i*, *oi*, *u:i*, *ui*, *iu*, *eu*, *æ:u*, *æu*, *au*, *o:u*, *ou*, *ae*.

#### UNDER-ARTICULATION OF UNSTRESSED SYLLABLES

43. Unstressed syllables are very laxly articulated in Sinhalese. During the pronunciation of such syllables

<sup>1</sup> Many Scotch people use Cardinal Vowel No. 6 in *hot* and Cardinal Vowel No. 7 in *home*.

the tongue and lips seem to make the absolute minimum of motion necessary for rendering the sounds recognizable and the words intelligible.

44. Most of the Sinhalese phonemes contain special sounds generated by this tendency to reduce tongue and lip motions to a minimum.

45. Thus in intervocalic *m* the lips do not always quite meet; in other words intervocalic *m* is often replaced by a nasalized *v* (*ṽ*). For instance, *namə denek* ("nine persons") is often pronounced *naṽə denek*. Again intervocalic *v*, as in *an:dəvənəva* ("I dress," trans.), is often reduced to a hardly perceptible movement of the lips. So also the *j* in such a group as *-əjə-* does not nearly reach the *i*-position.

46. Intervocalic *d* tends to become the corresponding fricative *ð* weakly pronounced;<sup>1</sup> intervocalic *g* tends either to become the corresponding fricative *ɣ* (weakly pronounced) or to disappear altogether. Thus *ædægənə* ("pulling") tends to become *æðægənə* or *æðəənə*. *æge* ("hers") is usually pronounced *æe* in conversation.

47. Intervocalic *n* can sometimes be scarcely heard. Thus *baninəvə* ("I abuse") is often pronounced almost, if not quite, *bainəva*.

## THE SOUND-ATTRIBUTES IN SINHALESE

### LENGTH

48. Length is a very important element of speech in Sinhalese. All vowels and most consonants occur both long and short, and many words are distinguished by the presence or absence of length in a vowel or a consonant.

<sup>1</sup> *ð* is the English sound of *th* in *then*.

Compare :

<b>go:na</b> ("deer")	<b>gona</b> ("bull")
<b>æ:tə</b> ("to her")	<b>ætə</b> ("bones")
<b>pa:rə</b> ("road")	<b>parə</b> ("of low character")
<b>ka:tə</b> ("bitter")	<b>katə</b> ("mouth")
<b>kan:də</b> ("hill")	<b>kañdə</b> ("trunk")
<b>mal:ə</b> ("bag")	<b>malə</b> ("flower")

49. When sounds are long, the fact is indicated where necessary in the phonetic transcriptions by placing the mark **:** immediately after the symbol of the sound. Placed after the symbol of a plosive consonant the mark **:** is to be taken to indicate prolongation of the "stop" of that consonant.

50. In most cases length is a "significant" element of speech in Sinhalese; its use is not regulated by any rules. In the following special cases, however, rules can be formulated.

51. (1) Terminal consonants of words are always long, *e.g.* the **t** of **anit** ("the other"), the **ŋ** of **maŋ** ("I"). In consequence of this rule, it is possible to simplify the phonetic transcription by omitting the length-mark in these cases.

52. (2) Terminal vowels of words may be pronounced either long or short at pleasure, except in a few words where the vowel is always long. In the phonetic transcriptions no length-mark is placed after such vowels, except in those words in which the length is essential (*e.g.* **gez**, **ridi:**).

53. In the groups **mb**, **nd**, **nɗ**, **ŋg**, **nj**, the first consonant is sometimes long (and is so marked in the phonetic transcriptions) and sometimes exceedingly short. As it happens to be very unnatural for English people



to make nasal consonants short in such positions, we have thought it desirable to mark the shortness specially, by placing the mark  $\sim$  over the symbols of these sounds, thus,  $\tilde{m}b$ ,  $\tilde{n}d$ ,  $\tilde{n}r$ ,  $\tilde{\eta}g$ ,  $\tilde{\eta}j$ . (This mark is really superfluous, and should be omitted when the simplest type of phonetic transcript is desired.)

54. In all other medial consonant-groups (such as  $kv$ ,  $lg$ ,  $lv$ ,  $mp$ ,  $st$ ) the first of the two consonants is always long. It is not necessary to mark this length in phonetic transcriptions.

55. The groups  $\tilde{m}b$ ,  $\tilde{n}d$ ,  $\tilde{n}r$ ,  $\tilde{\eta}g$ ,  $\tilde{\eta}j$ , are felt by Sinhalese speakers to belong syllabically to what follows. Thus the word  $fiu\tilde{\eta}gak$  ("much") is divided syllabically thus  $fiu-\tilde{\eta}gak$ .

### STRESS

56. Stress (force-accent) is not a "significant" element of speech in Sinhalese. In other words, it is not possible to convert one Sinhalese word into another by altering the position of the stress.

57. Stress may be represented, when necessary, by placing the mark ' at the beginning of the stressed syllable.

58. All stress in Sinhalese is weak, *i.e.* the difference in force between stressed and unstressed syllables is not so great as in English. It is sometimes quite difficult to say which syllables in a sentence are stressed.

### *Word-Stress*

59. If a word of more than one syllable requires to be stressed in the sentence, the speaker may put the stress on any syllable he likes. There are no strict rules

regulating the position of the stress in words of two or more syllables. There are, however, certain tendencies, of which the principal are described below.

60. In what follows, the term "long syllable" is used to denote a syllable containing either (1) a long vowel, or (2) a diphthong, or (3) a short vowel followed by two consonants, or (4) a short vowel followed by a long consonant. For the purposes of syllable length, the groups *m̄b*, *ñd*, *ñḍ*, *ṅg*, *ṅj*, count as single consonants.

61. *Tendency No. 1.*—If there is one long syllable in a word, there is a tendency to put the stress on that long syllable.

62. Thus there is a tendency to stress the first syllable of *'in:əva* ("to be"), *'gæ:nulamea* ("girl"), the second syllable of *bo'fi:denek* ("many"), *mi'nis:u* ("men"), the third syllable of *piti'pas:e* ("behind"), *davə'sakda* ("one day"), the fourth syllable of *kakulu'an:tə* ("to the crabs"), the fifth syllable of *pirimila'me:k* ("boy").

63. *Tendency No. 2.*—If there are two or more long syllables in a word, there is a tendency to stress the first of those long syllables.

64. Thus there is a tendency to stress the first syllable of *'gæ:nulame:k* ("girl"), *'pas:en:da* ("on the following day"), *'pa:t:əle:tə* ("to the workshop"), *'nəuva:mə* ("when bent"), and the second syllable of *mi'nis:ruŋ:ge* ("of men"), *e'leuva:mə* ("when driven").

65. *Tendency No. 3.*—If a word consists of two short syllables, the tendency is to stress the first syllable.

66. Thus there is a tendency to stress *'bəri* ("cannot") on the first syllable.

67. *Tendency No. 4.*—If there is no long syllable in a word of three or more syllables, the tendency is to stress either the first syllable of the word, or the second syllable,



or to distribute the stress equally over the first two syllables.

68. Thus **pirimi** ("male") is generally pronounced either 'pirimi or pi'rimi or 'pi'rimi, **mufunokərə** ("without mixing") is generally pronounced either 'mufunokərə or mu'funokərə or 'mu'funokərə (whenever it is felt to be a single word).

### *Sentence-Stress*

69. In the sentence, the most important words from the point of view of meaning receive stress. Less important words tend to lose such stress as they would have if said alone.

70. Thus in the sentence 'men:ə loku 'pintu:reak ("here is a large picture"), **men:ə** ("here is") and **pintu:reak** ("picture") are stressed, while **loku** ("large") has no stress.

71. The words which appear important to a Sinhalese are not necessarily those which a European might be inclined to regard as important. Thus many English people would be inclined to stress **loku** in the above sentence.

### *Rhythm*

72. Whenever possible, the rapidity of saying the unstressed syllables in a Sinhalese sentence is so arranged as to make the stresses follow each other at approximately equal intervals of time. The result is to give a marked rhythmical character to the language. Sometimes an extraordinary number of syllables are crowded into one "stress bar," in order to effect the equality of intervals.

73. The usage is best illustrated by appending a musical notation to Sinhalese sentences. Thus :



'men:ə | 'pirimi lamea | 'met:ze urdə | 'danəgafiagənə | 'in:əua.  
 ("Here the boy is kneeling on the mattress.")



'epitə penenə | 'kan:de.  
 ("On the hill in the distance.")

### INTONATION

74. Intonation (voice-pitch) is not a "significant" element of speech in Sinhalese; that is to say, words are not distinguished by pitch as they are, for instance, in Chinese.<sup>1</sup> Intonation is not even used to any large extent for conveying "expression" or subtle shades of meaning, as in English. (Sinhalese has an elaborate system of particles which answers this purpose.)

75. Nevertheless intonation must be attended to by the learner of the language, otherwise his speech will sound strange.

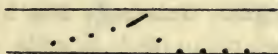
76. Intonation is best represented by a system of dots and lines placed in reference to two horizontal lines indicating the upper and lower limits of the ordinary speaking voice. The dots represent approximately level pitches, and the lines represent rising or falling pitches. Each dot or line has reference to one syllable.

77. Sinhalese intonation has not yet been fully in-

<sup>1</sup> Except in a few isolated cases. Thus the sound *m* pronounced with a high rising pitch means "eh?"; pronounced with a low falling pitch it means "all right." Both words are very common. The former may be distinguished in writing when necessary by adding a rising pitch mark ' (*m̂*).

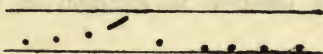
vestigated, but the main features appear to be as described below.

78. The normal complete Sinhalese sentence has an intonation of this type :



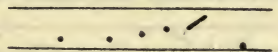
79. This typical intonation is so placed that the high rising pitch  $\nearrow$  is somewhere on what may be considered the most important word in the sentence ; it is immaterial where that word may be in the sentence.

80. The following are examples :



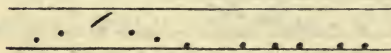
**e:gol:o tæ:g:ak araŋ a:va.**

("They came bringing a present.")



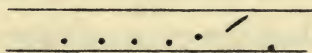
**maŋ gamətə gie næ.**

("I did not go to the village.")



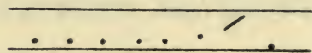
**gifin tienəva:də m̄bə koləmbətə?**

("Have you been to Colombo?")



**m̄bə me:kə kəla ne:də?**

("Didn't you do this?")

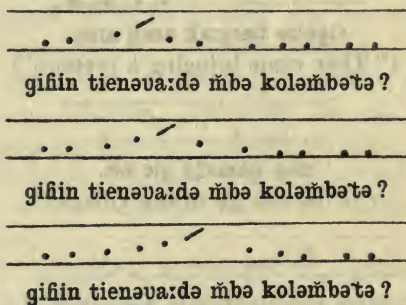


**e:kə kərdune næ ne:də?**

("Didn't it break?")

81. In many sentences different speakers might feel different words to be the most important. Consequently there is often much latitude in the choice of the word which is to receive the high rising pitch. For instance, in the sentence **giffin tienəva:də mbə koləmbətə?** some might put the high rising pitch on **giffin** and others might put it on **koləmbətə** instead of on **tienəva:də** as above.

82. Moreover it appears that the high rising pitch may be placed on any one of the syllables of the important word. Thus considering **tienəva:də** to be the most important word in the above sentence, the following intonations are possible, in addition to that indicated in §77.





## SCRIPT FORMS OF NON-ROMAN LETTERS

t	<i>ʈ</i>	ʃ	<i>ʃ</i>
ɖ	<i>ɖ</i>	h	<i>h</i>
tʃ	<i>tʃ</i>	v	<i>v</i>
dʒ	<i>dʒ</i>	æ	<i>æ</i>
ŋ	<i>ŋ</i>	ə	<i>ə</i>
F	<i>F</i>	:	<i>:</i>

## SPECIMEN OF PHONETIC WRITING

(First Four Lines of Text 1)

*menʂ wɖrɔʂʈ pʉnɪʃi ɡæmulamek*  
*ea dampɔʂʈ ɔhʂriʂkut sudu*  
*hʂɔʂekut ratu redʂkut æŋdʂla*  
*tiennɔa. eae atʂɔʂʈ valʂlut*  
*kanʂɔʂʈ arunʒʂlut tiennɔa.*  
*ea ɡeʂʈ piʂtipasɛŋ midule inɔa.*  
*ɡei bitɪ sudui. uluahaui*  
*dʒanelʂɔʂʈʈ nil tiɪntʂ ɡala*  
*tiennɔa.*





ENGLISH TRANSLATIONS

A. A. PRITCHARD

TEXTS

## ENGLISH TRANSLATION

### 1. AN UP-COUNTRY GIRL

Here's an up-country | small girl. She | "dam"<sup>1</sup> colour  
"ofæriæ"<sup>2</sup> and | white jacket and | red cloth | is wearing.

On her hands bracelets and | in her ears earrings |  
there are. She | behind the house | is in the garden.  
The walls of the house are white. To the doors and  
windows | blue paint | has been rubbed.

Many men | are going on the road. From Dumbara  
to Kandy | how an elephant is being brought | the small  
girl | is looking. On the elephant's back | a man is.  
Holding its trunk | another | is going on foot. On the  
two sides of the road | there are houses. On the hill  
appearing in the distance | a beautiful bungalow | is.  
Rather than being near the road | to be in the bungalow  
on the hill | the girl wishes. You wish | in which place  
to be ?

### 2. LIONS

Here | a lion and lioness and three little ones | are.  
To the goat's little one | "elupætia" | as we say, [so] to  
the lion's little one, "siŋ:ŋæpætia" | we say.

The lioness | stretched on the ground | is. The large  
lion | behind | is standing. One little lion | near the

<sup>1</sup> The name of a berry.

<sup>2</sup> The cloth thrown over the shoulder in the woman's dress.

## SINHALESE :

### 1. urdərətə gæ:nu-lame:k

men:ə urdərətə | puntʃi gæ:nu-lame:k. ea | dam:pa:rətə  
ofəriəkut sudu fiæt:ekut ratu red:əkut | æñdələ tienəva.

eae atuələ valəlut | kaŋuələ aruŋ:gəlut | tienəva. ea  
| getə pitipas:ej | midule in:əva. gei bit:i sudui. uluahau  
ɟane:ləvələtə | nil ti:ntə | ga:la tienəva.

minis:u boho:denek | pa:re janəva. dum:bərə fiitə  
nuərətə | ætek genəjanə fiəti | puntʃi gæ:nu-lamea |  
bala:gənə in:əva. æta:ge pitə urdə | minifik in:əva.  
fiõrdəvələ al:agənə | tavat ek:enek | pain janəva. pa:rə  
depæt:ə | geval tienəva. epitə penenə kan:de | las:ənə  
baŋ:gəla:vak | tienəva. pa:rətə kit:uə in:əva:tə varda |  
kan:də urdə baŋ:gəla:ve in:rdə | gæ:nu-lamea kəməti. m̃bə  
kəməti | kofie in:rdədə ?

### 2. siŋfiəo

men:ə | siŋfiə:kut siŋfiədenekut | pətau tun:denekut  
| in:əva. eluage pətiatə | elupətia kia | kiənəva vage |  
siŋfiəage pətiatə | siŋfiəpətia kia | api kiənəva.

siŋfiədenə | bimə digə:vela | in:əva. loku siŋfiəa |  
i:tə pitipas:ej | fiitəgənə in:əva. ekə siŋfiəpətiək |

mother | is lying on the ground. The other two | is playing.

The lion's, lioness's, the little ones' | eyes, ears, tails | appear to us.

Two children standing on a side | at these animals | how they are looking | you see, is it not? Those children | are Sinhalese children. One | is a girl. The other | is a boy.

### 3. COCONUT TREES

Here are some coconut trees. A man is climbing one. In it many coconuts | are. Away from the trees | there is water. The water appearing between the trees | is of a red colour.

The grass is green. The leaves of trees are also of that colour. But | "tæmbili"<sup>1</sup> coconuts | are red.

To the cart | two bulls is tied. Near the bulls | a man is. The pair of bulls is white. The cart is a "baræ karat:reak."<sup>2</sup>

Now let us count the coconut trees. Six trees are very near. Sixteen | because they are very far off | appear small. In all the trees | "how many nuts there are" | do you think?

### 4. A RAILWAY CARRIAGE

Here | to a railway carriage | men are entering. They | unlike the men of our country | are people having a different colour and dress. Mother, father, son and daughter | are in it. They are English.

The father is wearing a hat. He | is looking at the time by his watch. The girl is seated. How she has the doll beside her | look. She is pulling the window curtain.

<sup>1</sup> The name of a particular kind of coconut.

<sup>2</sup> The name of a special kind of cart.



mau laŋgə | bimə pereli in:əva. anid:en:ə | sel:an-kərə-  
nəva.

siŋfiə:geɪt siŋfiədenəgeɪt pætəvu:geɪt | æs | kan | valga  
| apətə penenəva.

lamai den:ek | pæt:əkiŋ fiɪtəgənə | me satun difa |  
bala:gənə in:ə fiəti | mbəla:tə penenəva | nɛ:də ? e: lamai  
| siŋfiələ lamai. ek:enek | gæ:nulame:k. anit:ek:ena |  
pirimi lame:k.

### 3. pol gas

men:ə pol gas va:geak. minifik gafiakətə janeva.  
e:ke | pol gedi fiuŋgak | tienəva. / gasvələtə efiain | vaturə  
tienəva. gas atərem penenə vaturə | ratu pa:tai.

tanəkolə nil pa:tai. gasvələ kolat e pa:tai. numut |  
təmbili pol | ratu pa:tai.

karat:ətə | gon: den:ek bændəla tienəva. gon laŋgə |  
minifik in:əva. gom:-barnə sudui. karat:ə barə  
karat:eak.

dəm pol gas ganəŋkərəmu. gas fiajak bofiomə  
kit:uen tienəva. dafiaseak | bofiomə epitə fiin:da |  
puntiətə penenəva. se:rəmə gasvələ | gedi ki:ak tienəva  
kia:də | mbə fiitan:ə ?

### 4. re:l:u karat:eak

men:ə | re:l:u karat:ekətə | minis:u ætulvenəva. e:gol:ə  
| ape rətə minis:uŋ uage novə | venə pa:təkut ənduməkut  
æti ajəvəlui. am:ai | tart:ai | putai | duai | e:ke in:əva.  
e:gol:ə iŋ:giɪri:sika:reoi.

tart:a top:riak da:gənə in:əva. ea | at:orəlo:sue  
vela:və balənəva. gæ:nu-lamea vardiuela in:əva. bo:nik:a  
lanŋin tia:gənə in:ə fiəti | bala:paŋ. æ dʒane:lə red:ə  
ædəpədə in:əva.



The boy | on the mattress | is kneeling. To push the train | he seems to be trying. He also | has a hat on. Trousers and coat | he is wearing!

The girl has no "ofəriə."<sup>1</sup> On her hands no bracelets. In her ears no earrings. This railway carriage | from those in our Ceylon | is somewhat different.

The mother loves the children very much. The children listen to what the mother says.

## 5. AN ELEPHANT

Here is an elephant and | a little child. The child | is sleeping on the ground. To the child a piece of cloth | is put on!

On the elephant's trunk | broken from a tree | a branch also is.

It with it | the flies that come to rest on the child's body | drives away. The child having raised one hand | with the elephant's trunk | is trying to play.

The elephant's large ear and | small eye and | its long tusk | appear to us.

To the elephant | how many tusks are there? How many eyes? How many ears? How many legs?

There appear to us | one tusk, one ear and one eye | only. The child's two hands, and two legs | appear to us.

The sky, the grass, a small "de:va:le,"<sup>2</sup> | also three coconut trees | appear to us. The elephant and child are in the foreground. The "de:va:le" and trees are | a very long way off. More than the "de:va:le" and the trees | the elephant appears to be tall. That is | because it is near.

<sup>1</sup> See note 2, p. 20.

<sup>2</sup> A particular kind of temple.

pirimi lamea | met:ε urdε | danegafiagεnε in:εva. re:l:uε  
tal:ukεrεla arin:r:dε | εa vε:anjkεrεnεva vagei. εa:t |  
top:riak dama:gεnε in:εva. kalisεmεkut ko:t:εkεkut |  
εndεla tien:εa.

gε:nu-lameatε ofεriak nε. ate valεlut nε. kanjvεlε  
aru:γ:εlut nε. me re:l:ru karat:ε | ape lanjkεrεve ε:vatε  
varda | tikak venεsi.

am:εa lamaintε bofiomε a:dεrei. am:εa kiεnε de lamai  
afianεva.

## 5. εtek

|men:ε εtekut | pordi lame:kut. lamea | bimε nida:gεnε  
in:εva. lameatε redi kε:l:εkut | an:dεva tien:εa.

εta:γε fioη'dεvεle | gafiakiη kardε:gat | at:εkut tienεva.

u ε:keη | lameage εηjge vafian:r:dε enε mεs:εη | elεvεnεva.  
lamea ekε atak us:εa | εta:γε fioη'dεvεlat ek:ε | sel:εη-  
kεran:r:dε fiadεnεva.

εta:γε loku kanat | puntji εfiεt | uge digε sudu daleat  
| apεtε penenεva.

εta:tε | dalε ki:εk tienεva:dε ? εs ki:εdε ? kanj ki:εdε ?  
kakul ki:εdε ?

apεtε penεn:ε | ekε dale:εkut ekε kanεkut ekε εfiεkut |  
pamεnai. lameage at dekat kakul dekat | apεtε pene-  
nεva.

afiasat tanεkolat puntji de:vε:lekut | e εrε polgas  
tunεkut | apεtε penenεva. εta:t lameat in:ε | laηgai.  
de:vε:let gasut tien:ε | fiuηgak ε:tai. de:vε:letat gas-  
vεlεtat varda | εta usεva vage penenεva. e | ulaiηgiη in:ε  
nisai.

## 6. A RAILWAY STATION

Here is a railway station. Under the bridge | how the train comes | look. Three carriages, one engine | there are. It is not a very long train.

Till the train comes people | are looking on, on the platform. Some people | are standing. Some | are walking. Yet others | are sitting. Let us count and see. Three gentlemen, two ladies, a small child and a baby.

There, a gentleman | because he is late | is coming up running. To get into this | will it be difficult for the gentleman? Till the next train comes | on the platform | will he have to walk up and down?

Over the top of the door of that room | "Porters' Room" | painted | you see is it not? A porter is | the station coolie. There a porter | is coming dragging some boxes.

On the top of the door of another room | "Ticket Office" | is painted. Men having gone into it | take tickets. There | two gentlemen | having taken tickets | are coming out of the room.

## 7. THE JACKAL AND THE CRABS

One day | a jackal on the embankment of a tank | was crying. Having dug holes in the embankment | being in them | some crabs having heard this crying | having come out | "Why are you crying?" | they asked.

"My kinsmen having driven me away from the forest | how can I be without crying? Where shall I now live?" the jackal sobbing cried. Then the crabs | "Why did they drive you from the forest?" | asked. The jackal to it [*i.e.* their question] thus answered: "Because I said I could not go with them to catch crabs | they drove me away."

## 6. re:l:u iste:səmak

re:l:u iste:səmak men:ə. pa:ləmə ja:tiŋ | re:l:uə enə  
fiə:ti | bala:paŋ. karat:ə tunai, endʒiŋ ekai | tien:e. e:kə  
væ:die digə re:l:uak nevei.

re:l:uə enə kam minis:u | pælætʃo:me urdə bala:gəne  
in:əva. samafiərə denek | fi:təgəne in:əva. samafiərə  
denek | ævidinəva. tavat aʒəval | i:ndəgəne in:əva. balan:də  
ganəŋkərəmu. mafiat:uru tun:denai | no:nəvəru den:ai |  
po:di lameai | be:bi.

an:ə | ekə mafiat:ək | parak:uvela nisa | duəgəne  
enəva. me:kətə nægen:də | mafiat:eatə ama:ru vev:vidə?  
anit re:l:uə enə-kaŋ | pælætʃo:me | fiakmaŋ kəran:də  
vev:vidə?

arə ka:məre uluafiau pa:die | "po:tərlage ka:məre"  
kia | gafiala tienəva | mbəla:tə penenəva ne:də? po:tər  
kian:e | iste:səme kulika:reatai. an:ə po:tərkenek |  
ba:dupet:i ædəgəne janəva.

tavat ka:məre:kə uluas:e | "tikæt:u ka:məre" kia  
gafiala tien:a. minis:u e:kətə gifin | tikæt:u gan:əva.  
an:ə | mafiat:uru den:ek | tikæt:u araŋ | ka:məre i:ndəla  
eliətə enəva.

## 7. nariai kakuluoi

davəsakda | nariək vəu kan:r:diak urdə | a:ndəa:nda un:a.  
kan:r:die val fiaragəne | eva ætule fiiti | kakuluan:tə me  
æ:ndi:mə æfila | uŋ ifələtə ævit | æi mbə a:ndan:e kiəla |  
æfiua.

mae næ:dæ:ʒo ma:və kæleŋ eleua:mə | matə na:nda  
in:də puluan:də? maŋ itiŋ in:e kofie:də kiəla | naria  
ikigagafia æ:ndua. etəkətə kakuluo | æi e:gol:ə mbəvə  
kæleŋ eleue kia | æfiua. naria | i:tə mefiemə ut:ərədun:a.  
e:gol:aŋ ek:ə kakulaŋ al:an:də jan:də matə bæ kiua:mə |  
ma:və eleua, ʒə kiəla.



“Oh, good, kind-hearted jackal. You stay here. We will protect you” | the crabs said. The jackal agreed to this | and stayed there.

On the following night the moon shone brightly. The jackal | suggested a walk in the moonlight. They said, “Oh dear, we are afraid to go beyond where we could see our holes.”

Then the jackal said | “Do not be afraid, I shall protect you.” Then all of them | went for a walk in the forest. Having gone under a tree | having stopped a little | the jackal began to howl. Then a crowd of its kinsmen | came there. All the jackals having joined together | having caught the poor crowd of crabs | ate them all leaving none.

#### 8. THE METAL-WORKER AND THE BRACELET

When silver was given for making articles | by mixing much copper | a habit of cheating | many metal-workers have.

“Make a bracelet of pure silver.” | One day | his mother entrusted silver to a silversmith. “You are my mother who loves me. Then | with regard to your bracelet | can I cheat?” the son said.

A few days afterwards | the metal-worker went and gave to his mother a heavy bracelet of silver. But that night, no sleep came to him. To the habit of cheating | should one say how far he had become a slave | while making the article | he forgot the love he had for his mother. Now when he remembers his cheating | no sleep comes to him.

Immediately in the night, having gone to his workshop, | without mixing any copper at all | he again made a fine silver bracelet. On the following day, having put this bracelet on his mother’s hand, | he took the other bracelet and went away. Afterwards | having a good conscience | he was able to sleep in the night.



ane: si:de:vi fioṅdə fiitak æti naria. ṁbə mēfie iṅdiŋ.  
api ṁbəvə a:ras:akəran:ǰǎ kia | kakuluo kiua. naria  
e:kətə kəmətiuela | etənə un:a.

pas:en:da ra:trie fiāṅdə fioṅdətə pə:ua. naria | fiāṅdə-  
pə:ne əvidin:rdə jan:rdə kata:kəla. uŋ kiua | ane api  
valəval nepenənə durə jan:rdə bajai kia.

naria etəkətə kiua | bajəven:rdə epa, maŋ ṁbəla:və  
prəve:s:anŋ kəran:ǰǎ kiəla. i:tə pas:e ser:rəmə ek:ə | kəle  
əvidin:rdə gia. gəfiak jətətə gifinŋ | tikak nəvətunə:mə |  
naria si:kian:rdə patan:gat:a. etəkətə uge nə:də:jo  
ranŋfuak | eten:tə a:va. nari ser:rəmə ek:əfiuvela | dup:at  
kakuluan tikə al:agənə | ekekvat nə:rə kə:va.

### 8. barda:lai valal:ai

bardu fiədi:mətə ridi: dun:a:mə | təmbə siuŋgak  
mis:ərekərə | vantŋa:kərənə siritak | noek bardal mini-  
s:uŋ:ge tienəva.

tanikərə ridi:enŋ valal:ak fiadan:rdə kia | davəsakda |  
bardal minifikutə eae mau ridi: ba:rədun:a. “ṁbə matə  
a:dərə æti mae am:ai. itinŋ | ṁbe valal:ə gənat | vantŋa-  
kəran:rdə matə puluan:də?” kia | puta kiua.

tikə davəsəkətə pas:e | barə ridi: valal:ak barda:la  
tama:ge mautə gifin dun:a. numut eda rə ea:tə nin:dəgie  
nə. vantŋa:keri:me purud:ətə | koŋ:ərə va:luela fiitiadə  
kiuot | barduə fiadənəkətə | am:atə tibunə a:dəret matə-  
kənətiuvuna. dəŋ vantŋa:və siŋiivenəkətə | nin:dəjan:e nə.

evəle:mə rə pat:ələ:tə gifin | təmbə po:d:akvat muhu-  
nokərə | fioṅdə ridi: valal:ak a:et fiədua. pas:en:da me  
valal:ə am:age ate daməla | anit valal:ə araŋ a:va. i:tə-  
pas:e | fioṅdə fiərdəsa:ksiak ætuə | rə:tə nida:gan:rdə  
pulanjuuna.

## 9. WATER

Water to us even more than fire | is needful. For drinking, cooking, bathing, washing clothes and that kind of thing | we need it. Without water | rice being boiled does not become "bat."<sup>1</sup> Even for baking bread, even for keeping our bodies clean | it cannot be without it. Besides, | for farmers to farm, | water is certainly necessary.

It is by rain | that the land receives water. In Ceylon, in the northern and eastern provinces | rain is very scarce. In the districts which have hills rain is more abundant.

By the flowing away of rain-water | rivers and streams are formed. For farming | rain-water is collected in tanks. When rain-water has soaked into the ground | springs are formed by it. Water comes to wells | from springs.

People bathe in rivers, streams and ponds. They wash clothes. They take the water from wells for drinking. Having pipes | the tanks made for conducting water to cities | are kept clean; if one should bathe and wash clothes in them | great hindrances would arise to the health of people. Often | when the hot season becomes longer than is usual | wells, tanks, ponds being exhausted | famines arise.

<sup>1</sup> Ordinary boiled rice.

## 9. vaturə

vaturə apətə gin:dərətət varda | o:nəkərənəva. bon:r'də |  
 ujan:r'də | na:n:r'də | redi apul:an:r'də | jana:di der:valvələtə  
 | apətə e:kə o:nə. - vaturə nətutə | fia:l tæm:bila bat ven:e  
 næ. pa:m pulus:an:r'dəvat | ape səri:rə pirisiñduə tia:  
 gan:r'dəvat | e:kə nətutə bæ. e:ærə | goiantə goitəŋ-  
 kəran:r'də | vaturə o:nəmai.

væfi vəsi:men tamai | poləvətə vaturə læben:e. laŋ-  
 ka:ve | uturu nægenəirə palax:tvələtə | varusa:və bofiomə  
 fiijgai. kañdu tienə palax:tvələtə væfi væ'di.

væfi vaturə gala:jæ:meŋ | gaŋ:ga | o:jəval | fiædenəva.  
 goitəŋ pinisə | væuvələ væfi vaturə ek:afaukərə tienəva.  
 væfi vaturə poləvətə bi:gat:a:mə | eiŋ ulpat fiædenəva.  
 liŋvələtə vaturə unan:e | ulpatvəlinui.

minis:u gaŋ:ga o:jəval pokunuvələ na:nəva. - redi  
 apul:ənəva. liŋvələ vaturə bon:r'də gan:əva. paip:rə dama |  
 nuərəvalvələtə vaturə gəni:mətə fiada tienə vəu | pirisi-  
 ñduə tia:gan:əva; evae na:n:r'də | redi so:dan:r'də giot |  
 minis:uŋ:ge sani:petə loku ba:da pəmine:vi. noekvitə |  
 gri:sməka:le o:nəva:tə varda dikuna:mə | liŋ | vəu |  
 pokunu fiñdi | sa:ŋətə fiatəgan:əva.



## VOCABULARY

THE alphabetical order of the phonetic symbols is, a, ǎ, æ, ǣ, b, d, ǰ, ǧ, e, ə, ɛ, g, ɦ, i, j, k, l, m, n, ŋ, o, p, r, s, t, ʈ, ʧ, u, v. (The long sounds are placed before the corresponding short sounds.)

In the vocabulary are given after each noun its plural, and after most verbs their principal parts, viz. the past tense and the past participle.

a:dəre, love  
 a:et, again  
 a:ras:a:kərenəva, I protect  
 a:va, came  
 adinəva, æd:ra, ædəla, I pull  
 afianəva, æfɪəua, afiala, I  
 ask  
 afiasə, afiasəval, sky  
 ajə, ajəval, person  
 -ak, a  
 al:agan:əva, al:agat:ra, al:a-  
 genə, I hold  
 al:ənəva, æl:rua, al:ra, I catch  
 am:ra, am:rəla, mother  
 ama:ru, difficult  
 an:dəvənəva, æn:deua, an:-  
 dəvəla, I dress (another)  
 an:ə, there  
 aǎdinəva, æn:da, aǎdəla, I  
 dress

aǎdəaǎda, crying  
 aǎdənəva, aǎrdua, aǎdəla,  
 I cry  
 ane:, oh dear  
 anid:en:ra, the other two  
 anit, the other  
 ape, our  
 apətə, to us  
 api, we  
 apul:ənəva, əpul:rua, apul:ə-  
 la, I wash clothes  
 arañ, having taken  
 arə, that  
 arəgenə, having taken  
 aruŋ:gəle, aruŋ:gələ, earring  
 at:ə, atu, branch  
 at:orəlo:suə, at:orəlo:su,  
 watch  
 atə, at, hand  
 atərəŋ, from among



æ, she  
 ædædə, pulling  
 ædægənə, pulling  
 æge, hers  
 æfiæ, æs, eye  
 æfiənəva, æfiuna, æfila, I hear  
 æfiua, I asked  
 æi, why  
 ændəla, having dressed  
 ændumə, ændum, dress  
 ændirəmə, the crying  
 ændua, I cried  
 æŋgə, æŋgəval, body  
 æta, ætru, elephant  
 æti, having  
 ætuə, having  
 ætulə, inside  
 ætulvənəva, I enter  
 ærə, besides  
 ævidinəva, ævidra, ævidəla,  
 I walk  
 ævit, having come

baxda:və, baxda:val, hind-  
 rance  
 bərnə, bə:nəval, a pair  
 bə:rədenəva, I entrust  
 bəda:la, bədal:u, metal-  
 worker  
 bəduə, bədu, article, thing  
 bədupət:riə, bədupət:ri, box  
 bəjə, fear  
 bəjəvənəva, I fear  
 bəla:gan:əva, I see, look after  
 bələnəva, bəlua, bələla, I  
 see, look  
 bəndinəva, bən:da, bəndəla,  
 I tie  
 bəŋ:ɡəla:və, bəŋ:ɡəla:val,  
 bungalow

bərə, heavy  
 bərkərat:ə, a cart drawn by  
 two bulls  
 bə, cannot  
 bəndəla, having tied  
 bə:bi, bəbila, baby  
 bi:gan:əva, I drink up  
 bimə, biŋ, ground  
 bit:riə, bit:ri, wall  
 bə:nik:ra, bə:nik:o, doll  
 bəfi:dena, many persons  
 bəfiomə, much  
 bənəva, biua, bi:la, I drink

da:gan:əva, I put on  
 dafiaseə, sixteen  
 daleə, dalə, tusk  
 dam:pa:tə, purple coloured  
 dama:gan:əva, I put on  
 damənəva, dəm:ra, daməla,  
 I put  
 danəɡafagan:əva, I kneel  
 davəsakda, one day  
 davəsə, davas, day  
 dex, dex:val, thing  
 dex:val:le, dex:val:ləval, temple  
 dekə, two (things)  
 denra, two (persons)  
 denə, people  
 denəva, dun:ra, di:la, I give  
 depət:re, on the two sides  
 -də (*interrog. partic.*)  
 digə, long  
 difia, towards  
 duə, du:vəru, daughter  
 duəgənə, running  
 dum:bərə, name of a district  
 dun:ra, I gave  
 duprat, poor  
 durə, far

**ɔʒane:lə, ɔʒane:lə**, window

**e:**, that, those

**e:kə, e:va**, it

**e:ɡol:ɔ**, they

**e:va**, those things

**ea, e:ɡol:ɔ**, he

**eda**, that day

**efiainj**, away from

**eiŋ**, from it

**ek:afukərənəva**, I collect

**ek:afuvenəva**, gather together

(*intrans.*)

**ek:enek**, one person

**ek:ə**, with

**-ek**, a

**ekə**, one

**eleua**, I drove off

**eləvənəva, eleua, eləvəla**, I

drive off

**eliətə**, out

**elua, eluo**, goat

**elupætia, elupætio**, kid

**endʒiŋ:ekə, endʒiŋ**, engine

**enəva, a:va, ævit**, I come

**epa**, do not

**epitə**, far

**etentə**, thither

**etənə**, there

**etəkotə**, then

**evələ:mə**, at once

**ga:la**, having rubbed

**ga:nəva, gə:va, gaila**, I rub

**gafia, gas**, tree

**gafianəva, gæfiəva, gafiala**,

I strike

**gan:əva, gat:a, arəgenə**, I

take

**ganəŋkərənəva**, I count

**gaŋgə, gaŋ:ga**, river

**gə:nu**, female

**gənə**, about

**gəni:mə**, the taking

**gediə, gedi**, nut, fruit

**ge:, geval**, house

**genəjanəva**, I take away

**gia**, I went

**gihij**, having gone

**gin:dərə**, fire

**giot**, if one should go

**goija, gojo**, farmer

**goitəmə**, farming

**gona, goŋ**, bull

**gri:sməkə:lə**, hot season

**fi:l**, boiled rice

**fi:rəgan:əva**, I dig for myself

**fiədənəva, fiədua, fiədəla**, I

try, make

**fiəjə**, six

**fiakmaŋkərənəva**, I walk up

and down

**fiəndə, fiəndəval**, moon

**fiəndəpa:nə**, moonlight

**fiətəgan:əva**, arise

**fiədənəva, fiəduna, fiədila**,

I become

**fiədi:mə**, the making

**fiət:ə, fiət:a**, a Sinhalese

lady's dress

**fiəti**, manner, how

**fiərdəsa:ksiə**, conscience

**fiin:da**, because

**fiindənəva, fiindənəva, fiindənəva**,

be exhausted

**fiijgə**, scarce

**fiitə, fiitəval**, heart

**fiitə**, from

**fiitəgan:əva**, I stand

fi'tinəva, fi'tia or un:a,  
fi'təla, I am, stop  
fi'oṇḍə, good  
fi'oṇḍətə, well  
fi'oṇḍəvələ, fi'oṇḍəvələval,  
trunk of an elephant  
fi:kiəṇəva, I howl  
fi'uṅgə, many, much

i:tə, to it  
i:təpasə, afterwards  
-i, is  
ifiələtə, up  
ikigagafia, sobbing  
in:rə, to be  
in:rəva, un:a or fi'tia, fi'təla,  
I am  
iṇḍəla, from  
iṇḍəgan:rəva, I sit  
iṇḍiṅ, be (*imperat.*)  
iṅ:gi'risika:rea, iṅ:gi'risika:  
reo, Englishman  
iste:səma, iste:səṅ, station  
itiṅ, them

janə:di, that kind of  
janəva, gi'a, gi'fiṅ, I go  
ja'tətə, to under  
ja'tiṅ, under  
-jə = inverted commas

ka:mərə, ka:mərə, room  
ka:da:gan:rəva, I break off  
kakulə, kakul, leg  
kakulua, kakuluo, crab  
kan:rə, kaṇḍu, hill  
kan:rədi, kan:rədi, hillock, edge  
kanə, kaṅ, ear  
kanəva, kə:va, ka:la, I eat  
kaṅ, until

kalisəmə, kalisaṅ, trousers  
karat:ə, karat:rəval, cart  
kata:kərəṇəva, I talk  
kə:l:rə, kə:li, piece  
kə:va, I ate  
kəle, kələ, forest  
kəməti, is wishing  
kəməti:venəva, I agree  
kenek, one (person)  
kərəṇəva, kəla, kərəla, I do  
ki:ə, how many  
kia, kiəla = inverted commas  
kiəṇəva, kiua, kiəla, I say  
ki:rəuə, near  
ki:rəuṅ, near by  
kiuot, should one say  
ko:r:təkə, ko:r:t, coat  
kofie, where?  
kole, kolə, leaf  
-kotə, when  
koṭ:rərə, how much  
ku:li, coolie, labourer

lamea, lamai, child  
laṅka:rə, Ceylon  
laṅgə, laṅgiṅ, near by  
las:rənə, beautiful  
ləbenəva, ləbuna, ləbila, it  
is received  
liṇḍə, liṅ, well  
loku, large

mafiat:ea, mafiat:uru, gentle-  
man  
maṅ, I  
matəkənətikərəṇəva, I forget  
mau, mauvəru, mother  
mae, my  
məs:a, məs:o, fly  
m̄bə, you

me:, this, these  
 me:kə, merva, this, these  
 me:fe, here  
 me:fiemə, in this way  
 men:rə, here  
 met:re, met:rə, mattress  
 -mə, when, even  
 midule, midul, garden  
 min:fiə, minis:rū, man  
 mis:ərəkərənəva, I mix  
 mufukərənəva, I mix  
  
 na:n̄da, not crying  
 na:nəva, næ:va, na:la, I bathe  
 naria, nari, jackal  
 navətinəva, nævətuna, nævə-  
 tila, I stop  
 næ:, not  
 næ:dæ:ja, næ:dæ:jo, relation  
 næ:rə, not leaving  
 nægenəirə, east  
 nægenəva, næguna, nægila,  
 I get up into  
 nætuə, without  
 nævətuna, I stopped  
 ne:də, is it not?  
 nepenənə, not appearing  
 nida:gan:əva, I sleep  
 nil, blue  
 nin:dəjanəva, sleep comes  
 nisa, because  
 no:na, no:navəru, lady  
 noek, many  
 noekvite, often  
 novə, not  
 nuərə, nuərəval, city  
 nuərə, Kandy  
 numut, but  
  
 or:nə, it is necessary  
 or:nəkərənəva, I need

ofərijə, ofəri, a cloth thrown  
 over shoulder  
 oja, that person  
 oje, ojeval, stream  
  
 pa:ləmə, pa:lan, bridge  
 pa:rj, bread  
 pa:rə, pa:rəval, road  
 pa:tə, pa:təval, colour  
 pa:diə, pa:di, step  
 pa:je, pa:jeval, foot  
 paip:e, paip:rə, pipe  
 pala:tə, pala:t, district  
 pamənə, only  
 parakruvenəva, I am late  
 pas:e, after  
 pas:en:da, on the following  
 day  
 pa:t:əle, pa:t:əla, workshop  
 pa:taŋ:gan:əva, I begin  
 pə:ua, shone  
 pələ:tfo:me, pələ:tfo:m,  
 platform  
 pəminənəva, pəminuna,  
 pəminila, occur  
 pət:rəkij, on a side  
 pət:əva, pət:au, little one (of  
 animals)  
 pinisə, for  
 piri:mi, male  
 piri:sindua, in a clean way  
 pitə, pitəval, back  
 pitipas:əŋ, behind  
 perələnəva, perələna, perə-  
 lila, I turn over  
 penənəva, penuna, penila, I  
 appear  
 po:tər, po:tərvəru, porter  
 po:d:ə, a little  
 po:di, small



pokunə, pokunu, pond  
 pol, coconut  
 poləvə, earth  
 puluaŋ, able  
 pulus:ənevə, pilis:ua, pu-  
 lus:əla, I bake, burn  
 purud:ə, habit  
 puta, putru, son

ra:triə, ra:tri, night  
 ranŋvə, ranŋvu, crowd  
 ratu, red  
 ratə, ratəval, country  
 ræ:, ræ:val, night  
 red:ə, redi, cloth  
 ridi:, silver

sar:geṭe, sar:geṭə, famine  
 samafiərə, some  
 sanirpe, health  
 sata, satru, animal  
 səri:re, səri:rə, body  
 se:rəmə, all  
 sel:rəmə, sel:raŋ, play  
 sirdə:vi, kind  
 sifi venəva, it comes to my  
 mind  
 siŋfiə, siŋfiə, lion  
 siŋfiədənə, siŋfiədən:u, lioness  
 siŋfiəpætia, siŋfiəpætio, lion  
 cub  
 siritə, sirit, custom  
 so:dənəva, se:dua, so:dəla,  
 I wash  
 sudu, white

tat:ria, tart:əla, father  
 tal:ukərənevə, I push  
 tama:ge, his

tamai (*emphatic partic.*)  
 taṁbə, brass  
 tanəkole, tanəkole, grass  
 tanikərə, alone  
 tauat, more  
 təm:benəva, təm:buna,  
 təm:bila, I boil  
 təṁbili, kind of coconut  
 ti:ntə, ink, paint  
 tia:gan:əva, I keep  
 tienəva, tibuna, tibila, is  
 (referring to things)  
 top:riə, top:ri, hat  
 tun:dəna, three persons  
 tunə, three

tikə:truə, tikə:tru, ticket  
 tike, a little

uz, uŋ, it (of animals)  
 uṛə, up  
 uṛəratə, up-country  
 ujenəva, iua, ujəla, I cook  
 ulpətə, ulpat, spring  
 uluas:ə, uluaŋiau, top of a  
 door  
 una, was  
 uŋ, they (of animals)  
 us:ənəva, is:ua, us:əla, I lift  
 usə, tall  
 ut:ərədenəva, I answer  
 -ut, and  
 uturu, north

va:rdi venəva, I sit  
 va:geak, some  
 va:l venəva, I become a slave  
 varda, more



uage, as	-uat, even
uafianəua, uæfiæua, uafiala, settle upon	uature, water
uafinəua, uæsra, uæfiæla, it rains	uæfi, rain
ualal:ə, ualəlu, bracelet	uæsi:mə, the raining
ualə, ual, hole	uævə, uæu, tank
ualge, valga, tail	ue:vide, will it be?
uantʃa:və, uantʃa, deceit	vela:və, time
uantʃa:keri:mə, cheating	venas, different
uantʃa:kərənəua, I cheat	venə, other
uarusa:və, rain	venəua, vuna or una, vela or vi, I am, become
	vuna, I was

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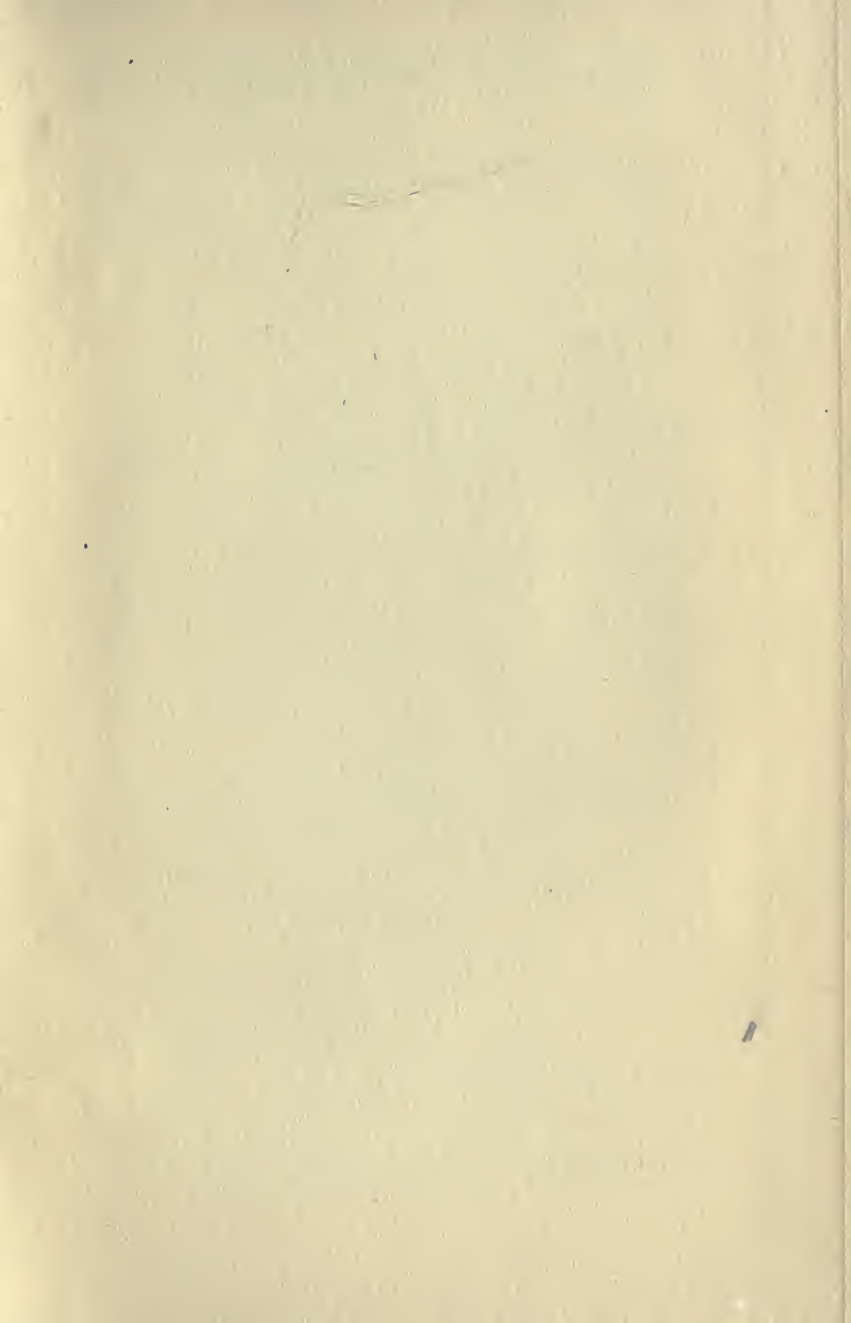
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