



The Archive of the Indigenous Languages of Latin America

A I L L A

The University of Texas at Austin
www.ailla.utexas.org

Metadata = Catalog Information

Essential Information for your project

Your name

Your contact info email address, snail mail address, phones, etc.

Funder(s)

Description a blurb about the scope and duration of the project

Essential Information for each item you produce (recording, text, spreadsheet, database...)

Identifier the label that distinguishes this item and links it to related items

Title a name that is meaningful to the users and to you

Date of creation best format is international style: YYYY-MM-DD

Place of creation

Language be as specific as to variety as possible

ISO language code visit the SIL Ethnologue to find your code: <http://www.ethnologue.com/>

Speakers' names Their full names, spelled correctly

Genre keyword a short content identifier, e.g. narrative, wordlist, oratory, ceremony, ...

Equipment everything you used to create this item

Relations list every other item that this relates to, e.g. an interlinearization text

Description notes about the recording context and the content of the item



Languages	
English	<input type="button" value="Go"/>
Register/Login	
Welcome	
How to Use	
Search	
Depositors	
Rights	
Languages	
Help	
Links	
Contact	
AILLA papers	
Events	

Resource Information

Resource ID GUU003R002

Collection [Venezuelan Languages Collection](#)

Language(s) Yanomamĩ

Title Wayamou I

English Title

Spanish Title

Country Venezuela

Place Hapokashitha, upper Orinoco

Date Created 1993-04-12

Description Nocturnal ceremonial dialog among men that can last all night among the members of a community and one or more visitors. They are developed as successive duets in which first the young men participate, not yet very experienced in this oratorical art; then the senior men. They are usually dealing with commercial exchanges or different kinds of inter-community relations. This wayamou unusually has two participants.

Genres Oratory

1992. Yoroko : a Panare shaman's confidences. [English translation by Paul Henley and Muriel Pickington]. Caracas, Venezuela : Armitano Editores. - with Paul Henley

1978. Wapa : la comercialización de la artesanía indígena y su innovación artística : el caso de la cestería panare. (Caracas : Litografía Tecnocolor) - with Paul Henley and Prajedes Salas

1994. Diccionario Ilustrado Panare-Español, Índice Español-Panare: Un Aporte al Estudio de los Panare-E'ñepa. Caracas: Comisión Nacional Quinto Centenario Venezuela-España.

To cite this resource Mattei Müller, Marie Claude (Researcher), Thanĩwë (Speaker), Mosiruwë (Speaker). (1993). "Wayamou I". *Venezuelan Languages Collection*. The Archive of the Indigenous Languages of Latin America: www.ailla.utexas.org. Media: audio. Access: public. Resource: GUU003R002.

Contributors

Marie Claude Mattei Müller	Depositor
Marie Claude Mattei Müller	Collector
Marie Claude Mattei Müller	Researcher
Thanĩwë	Speaker
Mosiruwë	Speaker

Filename	Type	Language	Access Details
GUU003R002I001-sa.mp3	primary text	guu	Level 1 Details

**Gilles Polian Tseltal
Documentation Project**

Original Identifier	AILLA ID	Dur	Title	Language	Rights	Date
audio: 16/48 stereo. Mp3:128kbps stereo						
060610 Ch'aonil Carlos tío de Armando 1.mpg	TZH001R001I001	22:51	Conversation in Ch'aonil First Part	Tseltal	open access	6-Jun-06
060610 Ch'aonil Carlos tío de Armando 2.mpg	TZH001R001I001	18:42	Conversation in Ch'aonil 2nd Part (video)	Tseltal	open access	6-Jun-06
060610 Ch'aonil Carlos tío de Armando 1.eaf			Conversation in Ch'aonil First Part (transcription)		open access	
060610 Ch'aonil Carlos tío de Armando 2.eaf			Conversation in Ch'aonil 2nd Part (transcription)		open access	
060610 Ch'aonil-Atotonilco metadata.txt			About Conversation in Ch'aonil and in Atotonilco	Spanish		
060610 Atotonilco Familia Armando.mpg			Conversation in Atotonilco (video)	Tseltal	open access	6-Jun-06

Contributor	Description	Type	Relation
Armando Sánchez Gómez	A video-recording of an informal conversation between Armando Sánchez and his uncle Carlos in Carlos's house in Ch'aonil Community (Oxchuc)	Conversation	First of two parts
Armando Sánchez Gómez	A video-recording of an informal conversation between Armando Sánchez and his uncle Carlos in Carlos's house in Ch'aonil Community (Oxchuc)	Conversation	Second of two parts
Armando Sánchez Gómez		Transcription	transcription of "060610 Ch'aonil Carlos tío de Armando 1.mpg"
Armando Sánchez Gómez		Transcription	transcription of "060610 Ch'aonil Carlos tío de Armando 2.mpg"
			gives context of 060610 Ch'aonil Carlos tío de Armando 1.mpg, 060610 Ch'aonil Carlos tío de Armando 2.mpg and 060610 Atotonilco Familia Armando.mpg
Armando Sánchez Gómez	A video-recording of an informal conversation between Armando and his mother and brothers in their community Atotonilco	Conversation	

One filename containing all the essential metadata, courtesy of Roberto Zavala Maldonado

Sobre 31 - Oluteco:

Otilio de Dios, Petrona de los Santos y Antonio Asistente- Diálogo en casa de Otilio, Petrona y Antonio- 20-01-1995.wav

This gets turned into an AILLA id ==> PLO002R031I001.wav

CD 1

```
\file 2002_08_06_CF1_Am
\id NAH001R001I001
\author Flores Medina, Cristino
\orig Ameyaltepec
\age 68
\sex male
\date 6 Aug. 2002
\record_by Amith, Jonathan D.
\genre cuentos
\subgenre secular
\transcribed Inocencio Díaz (primera versión)
\theme Name: "Pedro de la tierra y Pedro del Cielo"
\device Haskins Laboratory recording studio; recorded onto hard disk;
recorded onto hard disk in aiff, converted to .wav
\mike Earthlinks
\format 44,100/16 bits/mono wav
\duration 25:49 (25:48.792 from original file of 26:12.617)
\folder Digital #1
\diskname C. Flores stories 2002/08
```

=====

Notes:

1. \orig = place of origin of speaker. I assume this is where it was recorded, but maybe it wasn't. Should have two fields: \orig and \place
2. Also, I don't necessarily know where Ameyaltepec is. Help me, by giving me the state or region and also the language code.
3. \date: better to use YYYY-MM-DD. Sometimes I can't tell if 09/11/07 is Sept or Nov.
4. a short prose description ("This is a traditional tale about two brothers who...") is extremely useful for archived resources.

JOEL SHERZER: KUNA DOCUMENTATION PROJECT: KUNA VHS: TYPOLOGY: MASTER LOG 2008
page 1

Gathering House Chanting and (spoken) interpreting

log#	description of recording	recorded header	transcriptions & publications	original machine	Date rec.	Typology	AILLA
1.4	Mulatuppu gathering house: men talking, followed by Cartii chief Olowiktinappi chanting, Lanni responding, and spokesman Armando interpreting "The Myth of White Prophet" 1: whole event TT: notebook (archived) handwritten (to be arch: high priority) digital (partial: to be arch: high priority) 2: partial event - the portion in VASB	men talking in gathering house, followed by Cartii chief Olowiktinappi chanting and spokesman Armando interpreting "The Myth of White Prophet"	transcribed; portions typed; portions in <i>Verbal Art in San Blas</i> . 1: archive all versions, as much as there is 2: chapter from VASB (archived)	Uher: 1 7/8, both sides	4/9/70	gathering-house chanting and inter-pretation	1. KUA001R002 complete version 2. KUA012R002 a portion - the opening segments from VASB
8.2	men talking in the Mulatuppu gathering house followed by Chief Mantiwekinya chants. [Pedro Arias interprets chant (10.3)] (not the whole event: the chant continued.)	Chief Mantiwekinya chants in the Mulatuppu gathering house April 18, 1970	no TT	Uher 1 7/8	4/18/70	gathering-house chanting	to be archived med (CUK025R006)
10.3	Mulatuppu gathering house: Spokesman Pedro Arias interprets chant by Mantiwekinya (8.2) part of same resource as 8.2	Spokesman Pedro Arias interprets chant by Mantiwekinya in the Mulatuppu gathering house April 18, 1970	no TT	Uher 1 7/8	4/18/70	gathering-house chanting interpretation	to be archived med (CUK025R006)

B: Agreement

In signing this agreement, I, Heidi Johnson, authorize AILLA to preserve and archive the materials included in this deposit and listed in Appendix A. Specific conditions regarding access to these materials are stated in Appendix B.

By depositing the materials:

- I state that I have the right to deposit these materials because I recorded or otherwise participated in their creation or because I have been given the right to deposit these materials by their creator.
- I grant AILLA permission to publish these materials electronically, distribute copies on CD or other media, migrate them to future formats and transfer copies to other archives, always respecting my AILLA access conditions.
- I grant AILLA permission to authorize others to use these materials for research, educational, and other reasonable non-commercial purposes, consistent with my AILLA access conditions and with AILLA's Conditions for Use of Archive Resources.
- I grant AILLA permission to publish, distribute copies, transfer to other archives, and use for any nonprofit purpose the metadata that describes these resources.
- I retain all other rights in the materials that I may have by virtue of having made the recording, text, or other items in the deposit, including without limitation, the right to copy, distribute and publish the materials and incorporate them in whole or in part into other works.
- I agree to keep my contact details up to date, and that if I am not contactable (according to AILLA's contact procedure), AILLA will make decisions about management of and access to materials taking into account the nature of the materials, my AILLA access conditions, and the interests of the language community.
- I release and indemnify AILLA and the University of Texas at Austin from any liability resulting from any direct or consequential loss, damage to, or misuse of materials, or resulting from any action related to the content of the deposit.

Following evaluation and accession of the materials, AILLA will send you

- an acknowledgement that the deposit has been completed;
- a list of the materials deposited;
- any requests for further information;
- information about how to access your deposit;
- information about how to keep your contact information and metadata up to date;
- a copy of this form.

Signature:



Date:

2007-03-29

GUIDELINES

2–Minute Guide to Intellectual Property Rights

What are copyrights?

Copyrights govern who can use a work in what way. Copyright holders have the right to:

make copies;	distribute copies;
publish;	publicly display;
publicly perform;	make derivative works.

Potential uses of language documentation:

- Archive with public access: if it can be public, it should be public
- Archive with limited access: make sure to specify conditions
- Publish whole work: e.g. transcribed/translated, CD, DVD
- Publish excerpts: e.g. grammars, articles, books
- Publish derivative works
- Public performance: e.g. broadcast
- Use whole/excerpts in classes (photocopy, download w/password)
- Commercial uses: e.g. Snoop Doggy Dogg samples Achuar ceremonials

How you can document consent:

- Signed license agreements
- Recorded license agreements (transcribed and translated)
- Relate agreement to resource via metadata
- In the metadata, document the Codes of Conduct adhered to, for future reference

10 Tips for Making Good Audio Recordings

The speakers you're working with are counting on you to do a good job of preserving their words. Make the best recordings that you can.

1. **Set up a "recording studio."** Protection from the wind, fabric to dampen echoes, a table for your equipment, chairs, lights for video...
2. **Worry about the wind:** a pleasant breeze will turn into constant, loud, obscuring noise in your recording.
3. **Unplug generators,** refrigerators, and other devices that hum.
4. **Practice with your equipment** to learn best placement for microphones, stands, lights, chairs, etc. Test headset microphones, too.
5. **Monitor your recordings.** Record a little, stop, listen, adjust, and then go on. Listen to what you recorded earlier and note any noisy intrusions that you can eliminate next time.
6. **Make copies** early and often:
 - a. back up to external hard drives daily;
 - b. upload to web storage;
 - c. send copies home with visitors;
 - d. make cds, prints, cassettes for your consultants.
7. **Do the metadata** when you make the recording. It's easier to do it on the spot than to reconstruct details later.
8. **Record header info** – language, date, place, speakers' full names – at the beginning of each recording. Speak clearly in a large-scale language (e.g. Spanish). Don't forget to include your own name in the metadata.
9. **Label every physical object** (flash card, cd, notebook) clearly in ink.
10. **Use folder names** and long, meaningful file names for digital files so you can keep your recordings sorted as you make them.

10 Tips for Making Good Video Recordings (from the E-MELD School of Best Practice)

1. **Choose a camera** that can record high-quality audio (linear PCM) at a minimum of 44.1 kHz, and be sure to set the camera to record at that sampling rate.
2. If you can afford it, **choose a 3-CCD camera**, rather than 1-CCD, because 3-CCD provides better resolution.
3. **Use an external microphone** of good quality. Attach the microphone to the speaker's lapel, not on top of the camera.
4. **Always record at SP**, not LP.
5. **Never use the digital zoom** function. It's all right to use optical zoom, but be careful -- some cameras switch automatically from optical to digital zoom.
6. When **filming at night**, it's better to switch the night shot setting to Off, because it emits enough light to make you think you're getting good video when you're actually not.
7. When **framing the shot**, hold the camera far enough away to entirely capture all gestures made by the speaker. But close enough so that the speaker fully occupies the screen.
8. **A separate audio recorder** may provide better sound quality; however, synching up the audio with the video can be difficult.
9. **Record header info**: Use the old Hollywood technique of beginning each scene with a clap (helps in synching up audio and video later) and a shot of a piece of paper showing basic metadata (date, location, name of speaker, etc.).
10. Be sure to **test all of your equipment** together *before* your trip, as well as any digitization procedures you intend to do in the field. A bad cable or incompatible device will be difficult to replace in the field.

10 Tips for Making Good Texts

1. **Make sure your data is readable and interpretable by others.** Someday someone else will want to look at it.
2. **Use Unicode** or a plain ASCII characters.
3. **Pay attention to formats.** Output format is more important than which tool you use to produce it. Basically, you can archive plain text: txt, xml, html. You can also use the archival version of pdf: pdf/a. Images can be tiff or jpg. If your text is impossible to understand when you output it in your archival format (eg formatting is lost), your text is useless.
4. **Document your orthography.** (The document might simply refer to the IPA.)
5. Use either a very **simple structure** (tab- or comma-separated) **or** structure encoded in **XML** and documented in a style sheet.
6. **Use linguistic terms and abbreviations common to your community of practice.** When that's not possible, document your terms.
7. **DO NOT RELY ON short-lived proprietary formats** like Microsoft Word or Excel. These are guaranteed to be unreadable in less than 10 years, possibly less time than it takes to finish your dictionary project!!!!
8. **DO NOT RELY ON short-lived academic formats** or structures, either. Remember hypercard? No? How about tagmemes? Make sure there's somebody supporting your tools and also generate output in archival formats frequently.
9. **Handwritten texts** are great if the writing is neat. You can scan these and archive the tiffs. Users get pdfs, which are better for most than xml files.
10. **Time-aligned transcriptions**, tiered analyses are ideal if you use software like ELAN that produces archivable formats.

TEXT EXAMPLES

- * hechili tlen motoca
- ← dime como te llamas
ni motoca ni ascension
- * me llamo ascension
quesqui xihuitl tiepia'
- ← Cuantos años tienes
nieuica 15 año
- * llevo 15 años
sencak tiak mechan in teh amo
- ← Siempre estás en tu casa tu no
cana tiequiza'
- * saber alguna parte
← sencak, como canak tiequiza'
- * siempre, no voy a ninguna parte
Canin tiak in escuela?
- ← donde vas a la escuela?
niecan deu curato
- * acá del curato
tlen año tiak
- ← en que años vas
nieak segunda año
- * voy en 2º año
Canin otiechih in mo primaria
¿dónde hiciste tu primaria

Número: 001_2004_16_02_001-019_VER

**Descriptor: 001_2004_16_02_001-019_VER_sjob'jel
lo'il_jokwanel_toj.doc**

TOJ: Ja slugar ja iti' ja t'usan slugar jastal b'a nupanel,
ESP: Por el motivo de esto, es un poco sobre el tema del casamiento,

TOJ: por ejemplo ja b'ajtan pregunta il este; jastal wax nupaniye ja
ESP: por ejemplo la primera pregunta de aquí es; cómo se casan las

TOJ: kristyano b'a il b'a komon ni.
ESP: las personas de esta comunidad.

TOJ: Juuu.
ESP: Sí.

TOJ: Ja' jawi.
ESP: Es por eso.

TOJ: Eso ja oj ja wab'yex jastal ja jastal wax nupani ja kristyano
ESP: ¿Lo que quieren escuchar es cómo se casan las personas de este

TOJ: wego.
ESP: tiempo ?

TOJ: Ja'i.
ESP: Sí.

TOJ: Pes ja najate mi ni mi' yuj xnupaniye b'a ley.
ESP: Bueno anteriormente no se casaban por la ley.

TOJ: Mi xnupaniye b'a ley.
ESP: ¿ Nó se casan por la ley?

TOJ: Mi' la nupanitikon b'a ley ja kilunej ja ke'n, jastal nupaniyon ja ke'n
ESP: No nos Casamos por la leyes lo que yo he visto, como yo me case

TOJ: mi' nupanelukon b'a ley.
ESP: yo no estoy casado por la ley.

TOJ: Ja'i.
ESP: Si.

TOJ: Ja och ja yab'al ja Dyosi ja ti' ya'awe kulan ja kostumbre ja untik
ESP: Cuando entro la palabra de Dios fue entonces que hicieron esa

Sna'jtsil Snoljel sok Spuktesjel A'tel b'a Tojol Ab'al. TOJ002R001I101

\id C:\TEXTS\ZOH001R003.TXT

28/Oct/04

\ref ZOH001R003 000

_no 00001

\zoq La Danza de Corpus Cristi

\fts La Danza de Corpus Cristi

\fte The Dance of Corpus Christi

\com narrado por Gelasio Sa*nchez Morales

\com 6/4/94, en San Miguel Chimalapa, Oaxaca, Me*xico

\com grabado por Benigno Robles Reyes, transcrito por HAJ,

\com traducido al espan~ol por GSM,

\com analisado y traducido al ingles por HAJ.

\com narrated by Gelasio Sa*nchez Morales

\com 4/6/94, in San Miguel Chimalapa, Oaxaca, Mexico

\com recorded by Benigno Robles Reyes, transcribed by HAJ,

\com translated into Spanish by GSM,

\com analyzed and translated into English by HAJ.

\com	Ortografi*a	Orthography
\com		
\com 7	pau*sula glotal	glottal stop
\com @	vocal medio central	mid central vowel
\com nh	nasal velar (ng)	velar nasal
\com tz	africativo alveolar (ts)	alveolar affricate
\com x	fricativo palatal (sh)	palatal fricative
\com j	glottal fricative (h)	
\com *	estre*s	stress

\ref ZOH001R003 001

_no 00002

\tx g@ yaja7ja*7 d@ korpus kristi7 d@ ney komaxan;

\mb g@ yaja7 -jaa7 d@ korpus kristi7 d@ ney ko -maxan

\sgl DEM antes -NPL2 DEM corpus christi DEM mismo SOC-sagrado

\egl DEM before-NPL2 DEM corpus christi DEM self SOC-sacred

\zoq G@ yaja7ja*7 d@ Korpus Kristi d@ ney komaxan,

\fts Antes antes el Corpus Christi es su dia grande (su santo),

\fte Long ago that Corpus Christi is his sacred day,

\com

\idx

\ref ZOH001R003 002

_no 00003

\tx 7@y kox@nhnhaxukpa;

\mb 7@y ko -x@nh -7a -xuk-pa

\sgl 3E SOC-fiesta -VERS1-3PL-INC

\egl 3E SOC-festival-VERS1-3PL-INC

\zoq 7@y kox@nhnhaxukpa.

\fts Hacen su fiesta.

\fte They have his festival.

\com

\idx

\ref ZOH001R003 003

_no 00004

\tx 7@y win7etztz@xukpa bi toro;

\mb 7@y win -7etz -7@y-xuk-pa bi toro

\sgl 3E CARA-bailar-SUF-3PL-INC DEF toro

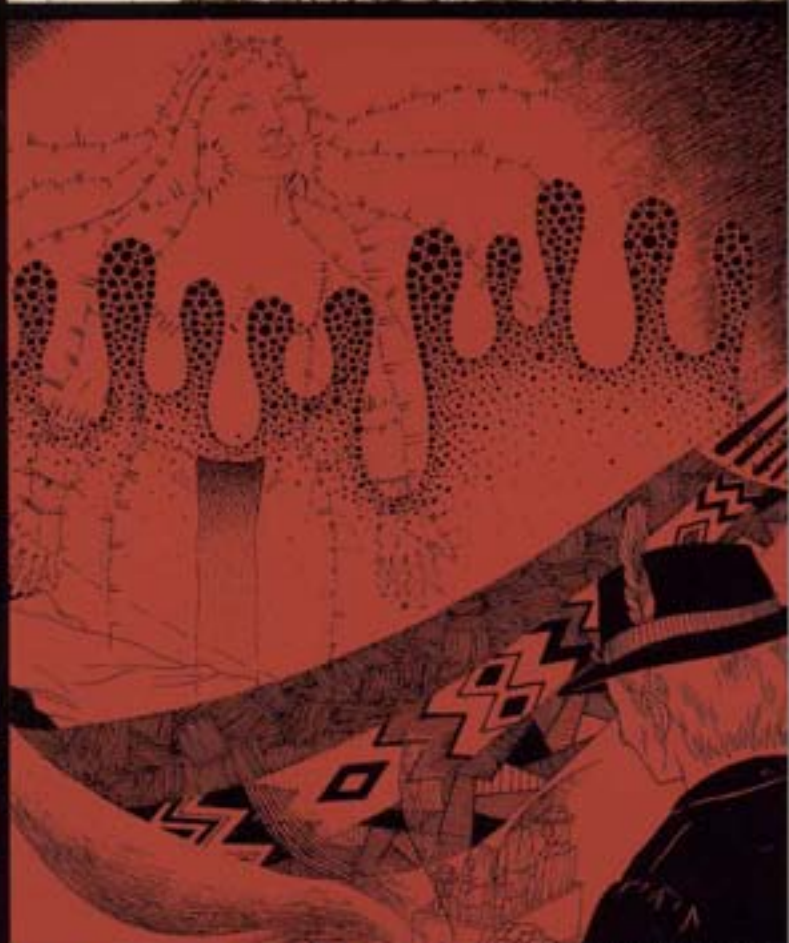
\egl 3E FACE-dance -SUF-3PL-INC DEF bull

(Jonathan Amith, Mixteco Language Documentation Project, XTY001R035I001.xml)

```
<?xml version="1.0" encoding="ISO-8859-1"?>
<!DOCTYPE Trans SYSTEM "trans-14.dtd">
<Trans scribe="REY" audio_filename="Mario Salazar Felipe_Yoloxochitl_El burro viajero" version="5" version_date="081027">
<Episode>
<Section type="report" startTime="0" endTime="734.032">
<Turn startTime="0" endTime="734.032">
<Sync time="0"/>

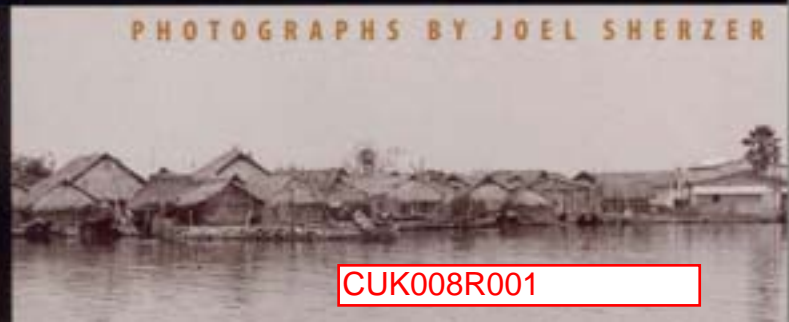
<Sync time="9.133"/>
ya1 kan5 ndi5 *bu5rru2** ti5 kua1'an1 *bia5je2** ndi5
<Sync time="13.703"/>
un3... i5yo2=ra1... i3in3 ta1 nda5'bi2 ndi5... i5yo2 *mbu5rru2** ja1na1=ra1
<Sync time="19.568"/>
i3kan5 ja1a4 ni1... ni1-chi3ndu5'u5=ra2 ta3yu2=ri5 tan3... tan3 kua1'an1=ra1...
<Sync time="27.394"/>
ja1a4 ni1-ndo3ko3o5=ra2=ri5... ndo13ko3o5=ra2=ri5 xa1'a5 tun5 tu15xa5 mi5i5 ku5u5=a2... kua1'an1=ra1 kua1'an1 kui1so3=ra2
tu5ti25 kan5
<Sync time="33.396"/>
i3kan5 ni1-ndo1o3=ri5 kan5 tan3... i3kan5 tan3 ndi13ki3'in3=ra2 kua1'an1=ra1... kua1'an1 ndu3ku5=ra2 tu5ti25
<Sync time="39.371"/>
i3kan5 ni1-xa1a1=ra1... ki13xa2a2=ra1 ndu5ku5=ra2 *mbu5rru2** ja1na1=ra1 ndi5... ko1o4 *mbu5rru2** ja1na1=ra1... ja13xi5 ba3
ndi3ka3'a3 ti5 kan5
<Sync time="46.768"/>
i3kan5 ja1a4 ni1-... ka5chi2 ka5'an5=ra2 ndi5 nda5a2 tu3 ku5u5=a2 kua1'an1 tu3 *mbu5rru2** ja1nde5 ndi5 yo5'o5 tu3
chi13ku3'ni2=o5=ri5 ndu1'be5 tan3 ko1o4=ri5 i5yo2... tan3 bi3tin3 ndi5 nda5a2 ba52 kua1'an1=ri5
<Sync time="56.3"/>
tan3 *mbu5rru2** kan5 ndi5 ti5 xi5ka3 *bia5je2** ku5u5=ri5... ji5'in5=ra2 ku5u5=ri5 ndi5 ti5 xi5ka3 xi5ko5 tu3tun5 ku5u5=ri5
ji5'in5=ra2... tan3
<Sync time="62.922"/>
ni1-xi1ka3... ni1-xi1ka3 ti5 kan5 ndi5... xa13xi5 ña3'a5 ndi3ka3'a3
<Sync time="66.837"/>
tan3 ti5 kan5 ndi5 tu5ti25 kua1'an1 kui1so3 ti5 kan5 ji5'in5=ra2 tan3... tan3 bi3tin3 ndi5... i3kan5 ni1-...
```

Stories,
Myths,
Chants,
and
Songs
of the
Kuna
Indians



COMPILED, EDITED, AND TRANSLATED BY **JOEL SHERZER**
ILLUSTRATED BY OLOKWAGDI DE AKWANUSADUP

PHOTOGRAPHS BY JOEL SHERZER



CUK008R001

The morphology of Zapotec pronominal clitics

George Aaron Broadwell
University at Albany, SUNY

1 Introduction¹

All Zapotec languages appear to show an alternation between full NP subjects of verbs and clitic subjects, at least for some persons. Subject clitics do not cooccur with a postverbal, non-pronominal subject.

Consider the following examples from San Dionisio Ocotepéc Zapotec (SDZ), one of the Valley Zapotec languages:

- 1) ù-dáw rée=biiny géhéht.
com-eat pl *person tortilla

'The people ate tortillas.'

- 2) ù-dáw réhby géhéht
com-eat=3p tortilla

'They ate tortillas.'

- 3) *ù-dáw réhby rée biiny géhéht.
com-eat 3p pl people tortilla

'The people they ate tortillas.'

Like many Zapotec languages, SDZ does have a construction in which a full noun phrase appears

¹ I thank Lee Bickmore and Pamela Munro for helpful comments and discussion. Special thanks to Luisa Martínez, who provided all the SDZ data discussed here.

The orthography for SDZ is adapted from the practical orthographies for other Zapotec languages spoken in the Valley of Oaxaca. In the SDZ orthography symbols have their usual phonetic values, with the following exceptions. <x> = /ɣ/ before a vowel and /ʃ/ before a consonant, <xh> = /ʃ/, <dx> = /dʒ/, <ch> = /tʃ/, <c> = /k/ before back vowels, <qu> = /k/ before front vowels, and <eh> = /e/. Doubled vowels are long. SDZ is a language with four contrastive phonation types: breathy <Vj>, creaky <V'V>, checked <Vː>, and plain <V>.

Glosses use the following abbreviations: 3 = 3rd person (ordinary), 3p = 3rd person plural, 3a = 3rd person animal, 3i = 3rd person inanimate, 3r = 3rd person respected, aff = affirmative, det = determiner, com = completive aspect, con = continuative aspect, cop = copula, neg = negative, p = possessed, pl = plural.

ZTU002R005¹



LA CIGARRA Y LA GUATUSA

CHIRISAGA DIGE SIGABA
 CIGARRA DESPUES GUATUSA

Chirísaga nq degéble sigabá ge. chá tál
 cigarra AG. decir P.REM. guatusa DAT. yo querer

chirísaga ge. bá mǐñ íále ñañiáñ sege bá
 cigarra DAT. usted no haber no valer en usted

wiáñ gle bá gule. Bá tirásege bá
 apostar estar usted con usied fuerte usted

bási béde ye básí kuéri kuéri chá nq
 más pequeño animal (gen.) más grande grande yo AG.

nq yé kuéri kuéri óñglámble julita
 AG. animal (gen.) grande grande vencer P.REM. todos

óñglámble julita bá mǐ íále ñañiáñ sege
 vencer P.REM. todos usted no haber no valer en

káre bá nq bué chá gule. degéble
 también usted AG. hacer ya con decir P.REM.

chá ñí. gáwa chirísaga nq degéble ále
 yo para pero cigarra AG. decir P.REM. vamos

chirísaga nq sigabá ge. Sigabá nq degéble
 cigarra AG. guatusa DAT. guatusa AG. decir P.REM.

mǐñ wǐñ. bá nq chá óñgláñ gle jái
 REFL. apostar usted AG. yo vencer estar este

Persistent Threads: Mayan Culture in Mayan Weaving

Ix'loom, Dr. Laura Martin
Exhibition lecture for
Ixchel's Thread:

Maya Weavings from the Bowdler Collection
12 October 2007 12.19.14.13.3 5 Aq'ab'al

PHOTOGRAPHS

archival format
presentation format
working format

W/USB
high quality (usb)
high quality mp3

PLEASE
Leave the computer
ON
so the conversion
can run overnight

24x7
1 year
4x100



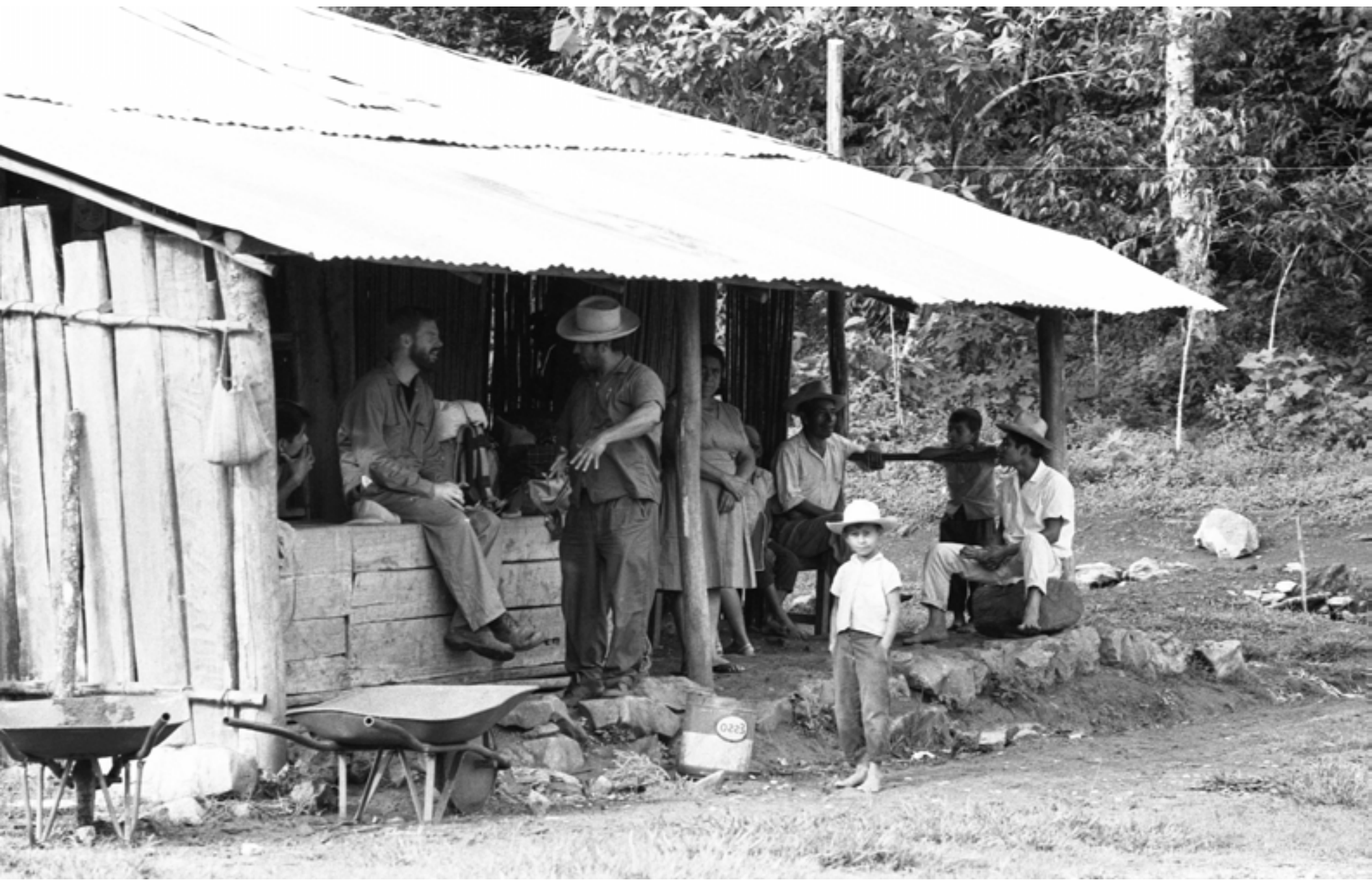


AUG 25 2009

Ashéninka Perené musicians, Peru. AILLA: PRQ001R028



Chol dancers, Chiapas, Mexico. AILLA: CTU005R001



John Fought with Chols, Chiapas, Mexico. AILLA: CTU005R001





Kuna chiefs chanting



Kuna researchers



Amazonian longhouse. MUL020R001





Oyster women on Rama Cay

Claudia Gordillo



Arthur Sorensen in Amazonia. MUL020R001



Carnaval in Tenejapa, Chiapas. Tseltales. AILLA: TZH003R037

