

3.1 EXPOSITORY, HORTATORY & EPISTOLARY DISCOURSES.

3.1 EXPOSITORY DISCOURSE.

The EXPOSITORY DISCOURSE is used by the speakers of the Waffa language to describe new or unfamiliar things to those who have not seen them. They also use this discourse embedded in HORTATORY DISCOURSES.

In the material studied, unembedded EXPOSITORY DISCOURSES are different from the embedded EXPOSITORY DISCOURSES so two bidimensional arrays have been set up.

<u>EXPO DISC</u> =	+ <u>INTRO</u>	+ <u>POINT</u> ⁿ	+ <u>FINIS</u>	n = 2-3
(unembedded)	<u>SS</u> EXPO DISC	<u>Seq S</u> EXPO PARA EXPO DISC	<u>SS</u> _f <u>Cl</u> _f	

The unembedded EXPOSITORY DISCOURSE consists of three obligatory tagmemes, the INTRODUCTION, the POINT tagmeme and FINIS. The INTRODUCTION slot is generally filled by a Simple Sentence with the Predicate inflected for interrogative or imperative mood or the past tense (One example of a noun phrase has been noted.) In one text studied an EXPOSITORY DISCOURSE filled the INTRODUCTION slot and the final Predicate in this discourse was inflected for imperative mood.

Of the POINT tagmeme no fewer than two have been noted and no more than three. The fillers of these slots are EXPOSITORY PARAGRAPHS or EXPOSITORY DISCOURSES.

*Might be
something like
make DISC
APERATURE
= 1-sentence
9.58*

One example of a paragraph periphery plus a Sequential Sentence occurred.

The FINIS slot is always filled by a formulaic sentence or clause. e.g. inna aikioo kuavai 'that is all the talk' or inna aikioo 'that is all'.

<u>EXPO DISC</u> = (embedded)	<u>+(+ APER</u>	<u>+POINTⁿ)²</u>	<u>+ CONCL</u>	n = 1-4
	<u>SS</u> <u>AMP PARA</u> <u>HORT PARA</u> <u>EXPO PARA</u> <u>ANTI PARA</u>	<u>Seq S</u> <u>PARA</u> <u>HORT DISC</u>	<u>SS</u> <u>Seq S</u> <u>ANTI PARA</u> <u>EXPO PARA</u>	

The embedded EXPOSITORY DISCOURSE has two obligatory tagmemes, the APERATURE plus a POINT tagmeme or two POINT tagmemes.

The APERATURE slot is filled by a Formulaic Sentence (or PARAGRAPH) which has been described under paragraphs as PARAGRAPH PERIPHERY. This Formulaic Sentence sets off the POINTS of a discourse. When there is an embedded discourse filling the POINT slot this Formulaic Sentence becomes the APERATURE of the embedded discourse. Examples of AMPLIFICATION, HORTATORY, EXPOSITORY and ANTITHETICAL PARAGRAPHS have been noted filling the APERATURE slot also.

The POINT tagmeme has a maximum occurrence of four and one must occur. This POINT slot is filled most frequently by a paragraph. Only three of the twelve

*9/1/92
Hx*

paragraph types described under point 2 of this paper do not occur. These are CONTRAFACTION, REPORTED SPEECH and ALTERNATIVE PARAGRAPH types. These do occur embedded within the paragraph types so there is a possibility they may be noted later in further study. There are two examples of a HORTATORY DISCOURSE filling a POINT slot. The Sequential Sentence noted in this slot occurred following an APERTURE slot.

The CONCLUSION slot is generally filled by a Simple or Sequential Sentence but two examples with an ANTITHETICAL PARAGRAPH and an EXPOSITORY PARAGRAPH have been noted. In the examples studied the filler of this slot has the Predicate inflected for interrogative (with future tense) or indicative mood only.

FOUR EXPOSITORY DISCOURSES AND THEIR FILLERS.

EXPOSITORY DISCOURSE (Unembedded)

	<u>+INTRO</u>	<u>+POINT 1</u>	<u>+ POINT 2</u>	<u>+ POINT N</u>	<u>+FINIS</u>
1.	<u>EXPO DISC</u>	<u>EXPO DISC</u>	<u>EXPO DISC</u>		<u>CL f</u>
2.	<u>SS</u>	<u>EXPO DISC</u>	<u>Seq S</u>	<u>EXPO DISC</u>	<u>SS f</u>
3.	<u>SS</u>	<u>EXPO DISC</u>	<u>EXPO PARA</u>		<u>CL f</u>
4.	<u>SS</u>	<u>EXPO PARA</u>	<u>EXPO DISC</u>	<u>EXPO PARA</u> (Interrupted embedded <u>EXPO DISC</u>)	<u>SS f</u>

EMBEDDED EXPOSITORY DISCOURSES AND THEIR FILLERS.

EXPOSITORY DISCOURSE (Embedded)

	<u>+ APER</u>	<u>+ POINT 1</u>	<u>+ POINT 2</u>	<u>+ POINT 3</u>	<u>+ POINT N</u>	<u>+ CONCL</u>
<u>L.</u>		KNOW PARA	Seq S (Interrupted by EXPO PARA)	ANTI PARA	<u>HORT DISC</u>	<u>Seq S</u>
2.		NARR PARA			INT PARA	
3.		EXPO PARA			EXPO PARA	
4.	AMP PARA	INT PARA	EXPO PARA	HORT PARA	EXPO PARA	<u>SS</u>
5.	<u>SS</u>	EXPO PARA			EXPO PARA	
6.	HORT PARA	CONT PARA			INT PARA	
7.	<u>SS</u>	INT PARA				<u>Seq S</u>
8.	EXPO PARA	EXPO PARA	EXPO PARA	EXPO PARA	ANTI PARA	ANTI PARA
9.	<u>SS</u>	PAR PARA KNOW PARA EXPO PARA			INT PARA ANTI PARA NARR PARA	EXPO PARA
10.	<u>SS</u>	AMP PARA				
11.	SS	ANTI PARA AMP PARA			CONT PARA ANTI PARA NARR PARA	
12.	AMP PARA	EXPO PARA			ANTI PARA	
13.	AMP PARA	ANTI PARA			NARR PARA	
14.	<u>SS</u>	<u>Seq S</u>			ANTI PARA	
15.	AMP PARA	INT PARA				
16.	HORT PA	AMP PARA				
17.	SS	NARRA PARA				
18.	AMP PARA	EXPO PARA				
19.	SS	EXPO PARA			AMP PARA	
20.	ANTI P	ANTI PARA			<u>HORT DISC</u>	
21.	HORT P	NARR PARA				

3.2 HORTATORY DISCOURSE.

HORTATORY DISCOURSE is used to give instructions about how to live. The structure of this discourse is similar to the EXPOSITORY DISCOURSE. The major difference between the two is in the particular inflection found on the Predicates manifested in the final clauses of the sentences filling the particular slots of the discourse. In EXPOSITORY DISCOURSES the Predicates are inflected for past or future tense in the body of the discourse with imperative mood occurring only in the INTRODUCTION and APERTURE slots. In HORTATORY DISCOURSES the prominent inflection on the Predicates is imperative mood.

<u>HORT DISC</u> =	<u>(±)</u> <u>INTRO</u>	<u>+POINT</u> ⁿ	<u>±</u> <u>CONCL</u>	<u>+</u> <u>FINIS</u>
(unembedded)	<u>SS</u> <u>CONT PARA</u> <u>INT PARA</u>	<u>EXPO DISC</u> <u>ANTI PARA</u> <u>CONT PARA</u>	<u>Seq S</u> <u>AMP PARA</u> <u>HORT DISC</u>	<u>SS_f</u> <u>Cl_f</u>

n = 2-10

The HORTATORY DISCOURSE shows an array with four obligatory tagmemes. In one text studied there was no INTRODUCTION but the text began with an embedded discourse with an APERTURE taking the place of the INTRODUCTION slot. The fillers noted in the INTRODUCTION slot were Simple Sentence or CONTRAST or INTERROGATIVE PARAGRAPHS.

The POINT tagmeme was found to ^{occur} repeat a minimum of two ^{times} and a maximum of ten times in the texts studied. These slots were generally filled by HORTATORY and EXPOSITORY DISCOURSES. (One text only showed paragraphs as fillers of this slot).

This discourse type differs again from the EXPOSITORY DISCOURSE in that a CONCLUSION and FINIS both occur. The fillers of the CONCLUSION slot noted were Sequential Sentence, AMPLIFICATION PARAGRAPH and HORTATORY DISCOURSE.

The FINIS slot was filled by the same Formulaic Sentence of the Simple type or Clause as described in the EXPOSITORY DISCOURSE type.

<u>HORT DISC</u> = (embedded)	<u>+(+ APER</u>	<u>+POINTⁿ)²</u>	<u>+ CONCL</u>
	<u>SS</u> <u>ANTI PARA</u>	<u>Seq S</u> <u>PARA</u>	<u>SS</u> <u>Seq S</u> <u>INT PARA</u> <u>EXPO PARA</u>

n = 1-5

The HORTATORY DISCOURSE which is embedded shows the same bidimensional array as that described in the EXPOSITORY DISCOURSE. The differences lie only in the fillers and the number of POINT tagmemes noted. These differences are possibly due to lack of data studied.

In the POINT slot in this discourse type only seven of the twelve paragraph types have been noted. These are AMPLIFICATION, ANTITHETICAL, EXPOSITORY, CONTRAFACTION, NARRATIVE, PARALLEL and INTERROGATIVE.

The POINT tagmeme was also noted to be obligatory once but with a maximum occurrence of five.

The CONCLUSION tagmeme was noted to be the same as that described under the EXPOSITORY DISCOURSE with a difference in the paragraph fillers of this slot.

The most common fillers of this slot are the Simple and Sequential Sentences but examples with INTERROGATIVE and EXPOSITORY PARAGRAPHS have occurred. The Predicates manifesting the fillers of this slot are inflected for future tense and interrogative mood or past tense and indicative mood suffixes.

FOUR HORTATORY DISCOURSES AND THEIR FILLERS.

<u>HORTATORY DISCOURSE (Unembedded)</u>					
<u>INTRO</u>	<u>POINT 1</u>	<u>POINT 2</u>	<u>CONCL</u>	<u>FINIS</u>	
1. <u>CONT PARA</u> <u>EXPO DISC</u> <u>HORT DISC</u> (interrupted by EXPO DISC, Sentence Completed)				<u>CL_f</u>	
2. <u>HORT DISC</u>				<u>SS_f</u>	
3. <u>INT PARA</u> <u>EXPO DISC</u> <u>HORT DISC</u> <u>HORT DISC</u> <u>HORT DISC</u> <u>HORT DISC</u> (3) <u>EXPO DISC</u> (4) <u>EXPO DISC</u> (5) <u>EXPO DISC</u> (6) <u>HORT DISC</u> (7) <u>EXPO DISC</u> (8) <u>EXPO DISC</u> (9) <u>EXPO DISC</u> (10) <u>EXPO DISC</u>				<u>SS_f</u>	
4. <u>SS</u> <u>ANTI PARA</u> <u>ANTI PARA</u> <u>ANTI PARA</u> <u>ANTI PARA</u> (3) <u>CONT PARA</u>				<u>SS_f</u>	

EMBEDDED HORTATORY DISCOURSE AND THEIR FILLERS.

	<u>HORTATORY DISCOURSE (Embedded)</u>			
	<u>APER</u>	<u>POINT 1</u>	<u>POINT 2-4</u>	<u>POINT N</u>
1.	<u>SS</u>	ANTI PARA		<u>CONCL</u>
2.	<u>SS</u>	ANTI PARA		INT PARA
3.	<u>SS</u>	CONTRA PARA ANTI PARA ANTI PARA	Seq S AMP PARA ANTI PARA	<u>Seq S</u>
4.	<u>SS</u>	INT PARA	PAR PARA	EXPO PARA <u>Seq S</u>
5.	ANTI PA	INT PARA ANTI PARA		EXPO PARA <u>SS</u>
6.	<u>SS</u>	ANTI PARA AMP PARA	EXPO PARA AMP PARA (3) ANTI PARA (4) ANTI PARA	NARR PARA <u>Seq S</u> EXPO PARA

3.3 EPISTOLARY DISCOURSE.

This genre is a literary form developed in the last eight years since the Waffas have learned to read and write their own language. It has its own special features of opening and closure but mainly expounds the body of the letter with paragraphs like those found in EXPOSITORY and HORTATORY DISCOURSES.

A bidimensional array for EPISTOLARY DISCOURSE is:

+ <u>HEAD</u>	+ <u>APER</u>	+ <u>OPEN</u>	+ <u>POINT</u> ⁿ	+ <u>CLOS</u>	+ <u>GR/AD</u>	+ <u>PS</u>	+ <u>SIG</u>
Date Add Name	SS CI	SS Seq S ALT P AMP P	Seq S PARA EXPO D HORT D	SS CI CI _f	SS	Seq S EXPO DISC	Name SS CI Add

HEADING is not commonly used as the Waffa have only learned a little about letter-writing. Date, address, and name may be included but date is the most common filler of the HEADING slot.

APERTURE is obligatory and consists of just a noun with the vocative marker, Meree-o 'Mary'. More expanded is an exclamation plus the vocative slot, Boo Meree-o 'Sorry (dear) Mary'. This exclamation is a shortened form of the verb bookia 'sorry' (sympathy) and is used as a paragraph margin setting off POINTS in the discourse. The fullest form used is a Simple Sentence in the imperative mood such as:

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Boo Mereeya Suaisaya rikiaatee. 'Sorry, Mary and Joyce, you listen.' Another form of this that is lesser used is Boo Mereeo taanee. 'Sorry, Mary, you look.'

OPENING is not obligatory but occurs filled with an ALTERNATIVE PARAGRAPH.

ALT₁ : SS

<u>Ngia</u>	<u>yoketaamaida</u>	<u>variaannee?</u>
you	good	are

ALT₂ : SS

<u>Vara</u>	<u>maisamaida</u>	<u>variaannee?</u>
or	bad	are

'Are you well? Or are you sick?'

Simple and Sequential Sentences expounding the OPENING slot are:

<u>Hama</u>	<u>na</u>	<u>i</u>	<u>taunoo.</u>
not	I	you	see

'I am not seeing you (I can't talk to you face to face.)'

<u>Fai</u>	<u>ngia</u>	<u>aapi</u>	<u>Suaisaya</u>	<u>nnikiai</u>	/	<u>fai</u>	<u>ta</u>
fut	you	here	Joyce	come		will	we

<u>Quaasaya</u>	<u>ngiita</u>	<u>kua</u>	<u>kiaaravai.</u>
Quaaso	you-with	talk	say

'When you and Joyce come here, Quaaso and I will talk with you.'

One POINT is obligatory but three are average and five may be used. Each POINT is set off by a formulaic Simple Sentence which is a PARAGRAPH MARGIN (described under 2) when the POINT is filled with a PARAGRAPH or

*Can have
one-91
DIES, 1991
1991*

a Sequential Sentence. When an embedded DISCOURSE occurs this PARAGRAPH MARGIN becomes the APERTURE of the DISCOURSE. There seems to be no restriction on the type of paragraphs which occur filling this slot.

The formulaic sentence described under APERTURE of the DISCOURSE is used to set off each POINT or a further common example of Simple Sentence used is:

Vo kua voovai rikiaanee.
another talk one listen

'Hear another talk.'

In a pleading type letter the formulaic sentence is used after each slot within the PARAGRAPH to give emphasis.

CLOSURE slot is obligatory and filled by a formulaic sentence or clause, a Time Clause or noun phrase. The formulaic sentence or clause includes the word aikioo 'all' in some form.

Aikioo . kuavai.
all talk

'That's all there is to say.'

Kua aikioo
talk all

'All the talk'.

The Time Clause (e.g. heenainoo 'it is night') is used for good-bye in this slot.

The noun phrase commonly used for 'Amen' on prayers is employed by some writers to close their letters.

e.g. kua kutaa 'It is true talk.'

An optional GREETING slot may repeat the OPENING

of the DISCOURSE and be filled by a Simple Sentence as found in the OPENING slot used to inquire about one's health. e.g. Boo ngia Mereeya Suaisaya yoketaamaida variaanee? 'Sorry, Mary and Joyce, are you well?'

Mutually exclusive with the GREETING slot is an ADMONITION slot. It is filled by a Simple Sentence in the imperative mood. Some examples are:

Sa kiaatanna karaasa vitaanee.
not girls new get

'Don't get new (house) girls.'

Boo Meree-o Suaisaya ti kaanokiavaitana
sorry Mary Joyce our mothers-two

tuqinnama variatee.
well be

'Sorry, Mary and Joyce, our two mothers, be good (May you be well, prosperous).'

After all of these slots a POSTSCRIPT slot may occur adding another point to the letter. It may be filled by a complete EXPOSITORY DISCOURSE or a Sequential Sentence. An example of the former is given below.

APER : SS

Meree-o aavaa taanee.
Mary this look

POINT 1 : ALT PARA

ALT 1 : SS

Yoketainnonnee?
good

ALT 2 : SS

Vara maisainnonnee?
or bad

CONCL : AMP PARA

THEME : SS

Na ivaara i yaparakiaunoo.
I about it you ask

AMP : SS

Munniduuvaanoo i yaparakiaunoo.
Munniduu you ask

'Mary, look at this. Is it good? Or is it bad?
I am asking you about it. Munniduu is asking you.'

An example of the Sequential Sentence is as follows:

Meree-o ni yanaa sai fafaarainno niisi
Mary my letter back write me-to

tummuaivee.
come

'Mary, write me a letter and send it back to me.'

SIGNATURE is optional at the end of the letter but it occurs somewhere on the letter, in the HEADING or on the back. It has many exponents as the Simple Sentence, one or two names may be used and some writers put their name and address.

An example of a combined letter written by two men was just expounded by APERTURE, POINT 1, and SIGNATURE. The second section was a repeat APERTURE, POINT 2, CLOSURE for the whole letter and SIGNATURE of the second man.

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Notes were not studied extensively but they are quite brief. An example we noted was expounded by APERTURE filled by an exclamation plus vocative, only one POINT was filled by a DIALOGUE PARAGRAPH, an ADMONITION was filled by Simple Sentence in the imperative mood, CLOSURE was filled by a formulaic sentence and SIGNATURE was filled by a name.

On the following page a chart of eight letters studied in detail is presented to show the occurrence of fillers. At the end of the paper examples of EPISTOLARY DISCOURSE can be found.

EIGHT EPISTOLARY DISCOURSE AND THEIR FILLERS.

<u>EPISTOLARY DISCOURSE (Unembedded with embedded underneath)</u>									
<u>HEAD</u>	<u>APER</u>	<u>OPEN</u>	<u>PT 1</u>	<u>PT 2-5</u>	<u>GR</u>	<u>CLOS</u>	<u>AD</u>	<u>PS</u>	<u>SIG</u>
1.	<u>SS</u>		<u>EXPO D</u> <u>REAS P</u> AMP P	<u>EXPO DISC</u> <u>REAS P</u> NARR P ₁		<u>CL</u>			
2.	<u>SS</u>		<u>EXPO D</u> <u>ANTI P</u> AMP P	<u>EXPO DISC</u> <u>ANTI P</u> REAS P EXPO P		<u>SS_f</u>			name
3.	<u>SS</u>	<u>Seq S</u>	<u>EXPO DISC</u> <u>ANTI P</u> HORT P	<u>HORT DISC</u> <u>ANTI P</u> HORT P		<u>CL</u>			
4.	<u>SS</u> <u>CI</u>	ALT P	HORT P ANTI P	<u>HORT DISC</u> <u>ANTI P</u> NARR P ₁ <u>EXPO DISC</u> <u>EXPO P</u> HORT P		<u>CL_f</u>			names
5.	<u>SS</u>	<u>SS</u>	PARA P ANTI P	<u>EXPO DISC</u> <u>ANTI P</u>		<u>Seq S</u>			name add
6.	<u>SS</u>	<u>SS</u>	ALT P	HORT P		<u>SS_f</u>	<u>SS</u>		
7.	<u>SS</u>		<u>EXPO P</u> HORT P	NARR P ₁		<u>SS_f</u> <u>SS</u>		<u>EXPO</u> <u>DISC</u>	<u>SS</u>
8.	<u>SS</u>	<u>SS</u>	NARR P ₁ ANTI P EXPO P	<u>EXPO DISC</u>		<u>CL</u>			name

4. PARAGRAPHS IN NARRATIVE AND PROCEDURAL DISCOURSES.

The NARRATIVE₂ and PROCEDURAL PARAGRAPHS found in NARRATIVE and PROCEDURAL DISCOURSES are different from the other paragraphs in the Waffa language. Whereas other paragraph types comprise a number of short sentences the NARRATIVE₂ and PROCEDURAL PARAGRAPHS comprise a long string of sequential Predicates. These strings end with a Predicate inflected with either independent or dependent suffixes and the following sentence begins with a repeat of this Predicate inflected with dependent suffixes. This repeat makes the linkage margin of the next paragraph.

The linkage margin is a feature of the NARRATIVE₁ and NARRATIVE₂, PROCEDURAL and DIALOGUE PARAGRAPHS. It is at least a repeat of the Predicate which occurs in the final clause of the preceding paragraph. It may also repeat one or two clause level slots before the Predicate. The repeated Predicate is inflected with dependent medial suffixes (Sequence same subject and different subject or simultaneous different subject).

3.1 NARRATIVE PARAGRAPH₂.

The NARRATIVE PARAGRAPH₂ which occurs in NARRATIVE DISCOURSE is a long Sequential Sentence of the surface grammar. In CONTEMPORARY NARRATIVE DISCOURSE THE

NARRATIVE PARAGRAPH is collapsed with the Sequential Sentence. However in LEGEND NARRATIVE DISCOURSE and PROCEDURAL DISCOURSE the long Sequential Sentence is broken into further units ^{which cover it} to ~~cover~~ the parts of the discourse.

By means of the linkage margin (following a Predicate inflected with dependent suffixes) or the use of the word class <aikioo> this sentence is broken up into paragraph units. The repeat of the Predicate inflected with dependent suffixes occurs infrequently and the main criteria for breaking the long Sequential Sentence into paragraph units has been the use of the word class <aikioo>.

Each NARRATIVE PARAGRAPH₂ may be broken into dependent sentences that fill the BUILD-UPS. Up to eighteen BUILD-UPS have been found in one paragraph.

These BUILD-UPS may be filled with Simple Dependent Sentence, Sequential Dependent Sentence or Quotative Sentence.

No SPEECH tagmemes have been posited as Quotative Sentence may be embedded in a Sequential Sentence that fills a BUILD-UP. A BUILD-UP may be filled by a DIALOGUE PARAGRAPH.

113
11/13/73
9/15
D. L. H.
M. L. H.
C. L. H.
S. L. H.

The bidimensional array for NARRATIVE PARAGRAPH₂ is:

+BU ⁿ	n = 1-18
S Dep S	
Seq Dep S	
QS	
DIAL PARA	

Special feature: The sentence fillers of all slots are Dependent Sentences. The only place where an Independent Sentence occurs is filling the final slot of the paragraph.

A study of the intonation was made to help determine where to make breaks in the long Sequential Sentence. It was noted that falling intonation with a pause occurred co-inciding with certain grammatical features. The criteria finally used for breaking the long sequential strings of Predicates into dependent sentences were as follows:

1. A Predicate inflected with a different subject suffix occurring prior to a Quotative Sentence or prior to a completely different subject occurring in the following clause.
2. A verb phrase showing completive action occurring prior to a Quotative Sentence, if the verb in the phrase does not relate to the Base Formula of the Quotative Sentence. e.g.

Kiaapo ivakidi ni titaa kioo / tinoo, "Fai
patrol of. there-from me sent completely said will

a kava vararanee vice / Siyakaa kieeta
you again return go Siyakaa leaders

Riruai Tutuura vooyauvi vitee / fai tiee /
chief interpreter others bring will come

Ngaruquaina kuanaravee. "
Ngaruquaina will go

'The patrol officer sent me from there and said,
"You go back and bring the Siaga headmen, the chief,
the interpreter, and others and go to Ngaruquaina."'

3. Each quotation except those forming a DIALOGUE PARAGRAPH and ending in kiaa 'thinking' (Only when this is definitely 'thinking' with no formulaic introducer).
4. A Predicate inflected with a different subject suffix or a completive action verb phrase also marks the end of a Dependent Sentence when occurring prior to a time verb. (The break may occur prior to or after the time verb.)
5. A perfect aspect suffix occurring on a Predicate indicates the end of a Dependent Sentence when it is introducing a character in a story. e.g.
'There was a man living at Pasaaka.' (Occasionally the perfect aspect suffix inflecting Predicate occurring prior to a time verb also marks the end of a Dependent Sentence.)

*omnivorous
classification*

*Apply to verb
paragraphs*

It is to be noted that when an action response occurs following a Predicate inflected for different subject or a completive action verb phrase of the verbs 'see, hear, give, sit, go' it is not the end of the Dependent Sentence.

e.g. Na tauko / vaidi voovai nninoo.
 I see man a coming

'I see the man coming.'

As noted above downward intonation, which marks the end of a sentence in the surface grammar, has been used extensively to determine the above criteria. Occurrence of down-ward intonation, pause and one of these criteria were used to break up NARRATIVE PARAGRAPHS into Dependent Sentences. One use of down-ward intonation that was ignored in breaking into Dependent Sentences was listing of numbers and other nominal items.

In EXPOSITORY and HORTATORY DISCOURSES (as explained under section 3) the NARRATIVE PARAGRAPHS₁ have similar slots *that are similar to* as the ones found in the long Sequential surface grammar sentence, but they are made up of short independent sentences which *are* linked in the same way as paragraphs *which have the structure of* are in the long Sequential surface grammar Sentence. The only difference is that the NARRATIVE PARAGRAPHS₁ found in EXPOSITORY and HORTATORY DISCOURSES

have BUILD-UPS filled by independent sentences (with linkage margins) and in NARRATIVE DISCOURSE they are filled by dependent sentences (with no formal links between them).

Some paragraphs are putative S's.

EXAMPLES OF NARRATIVE PARAGRAPH₂.

BU 1 : Seq S

Kiaani / na hama oogoo tira / eeoo kiaa
saying I not refuse say yes said

klee / paasaivaa varee / ngiaammua yaaku
said letter got boys hand

saivai karasaidi mmuaavai aavaki ti yooqeedi
half new-from one there our place-from

diitada / vidadada / Kaasakaki kuaunnani //
stood went Kaasaka-in went

BU 2 : DIAL PARA

SP 1 : Seq QS

Vaidi Kaasaka kieetaiya ti ravaataida /
men Kaasaka leaders us chased

kiaanoo, "Fai vikio / aataruyaa ngii heenainai /
said will go path-on you night

sabi mmaguyaki vaikio / vati ngii rinaravai.
just forest-in be rain you fall

SP 3 : Seq QS

Kiaani / ta oogoo kiaa kiada kiaunnaano,
said we refused saying said said

"Suai tammaa ta ngiaunnaano."
sun middle we come

BU 3 : Seq S

Kiaa / ivakidi vidada / oo Ooraura vakiannaiya //
said there-from went went Ooraura slept

BU N : Seq S

Pataikiai / aataru tuai idaa kuaunna(vai).
morning path flat that way went

'When they said that, I didn't refuse but said yes and got the letter, and six of us boys stood up from here at our place and went a long way to the village of Kaasaka. The head men of the Kaasaka village held us back and said, "If you go, it will get dark while you are still on the road and if you sleep somewhere in the forest you will get wet." When they said that, we refused and said, "We are coming in the middle of the day." Saying that, we went a long way from there and went and slept at Ooraura. In the morning, we went on the path along the ridge.'

BU 1 : Seq S

Yeena tapiivaa raa kioo / numa taikiai /
fireplace fashion completely come look

ta ivaki variaunnano //
we there sat

BU 2 : Seq S

Ti yaaku rumisi kiaikiai / vakiaunnaiya
our hands shook completely slept

pataama kiaikiai / variaunnano / ari nnauvaara
morning completely sat his house

mayaanga yeenna paimainno / vaidi upisiiya
white man's food bought man black

yeennaatama tasipama kioo / ivaki isaraa kioo //
food-with with put there feasted completely

BU 3 : Seq S

Yeennaivaa vaidi ari mmoori varaiya mmikiai /
food man his work did gave

nnaavo //
ate

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BU 4 : Seq S

Tiitaata ti mmikiai / ta nnaa kiada / ivaki
us-with us gave we ate completely there

variaunnano //
sat

BU 5 : Seq S

Hannaikio / iva sikauvaa teerama kioo / ni
afternoon he money prepared completely me

mmioo / tinoo, "Varee" / oo Vuananara stuaakidiri
gave said get go Wanenara store-from

niini patiri paima kianee."
me-for battery buy completely

BU 6 : Seq S

Tikiai / na toosaivaata varee / oro patiri
said I flashlight got went batteries

paimama uyu varee / aataruuvau tummuauko /
bought pushed got path-on came

heenaikiai / heena tammaa tuma tauko / ari
night night middle came looked his

nnaataivo raunnaivaa mmata kioo / ivaki
wife daughter bore completely there

hara kioo varikiai //
push completely sat

BU N : Seq S

Ivaara pataikiai / diitada / heenanaanna titi
about it morning stood morning our

yooqee ngiaaree kiaa rikiannano / Niraiva
place come wanted heard Nirai

tinoo, "Hameeta" nnaakaraivo nnaamma nnainoo."
said not child milk drink

'Having fashioned the fireplace, he came and saw us sitting there. He shook our hands and we slept and in the morning we sat and he bought white men's food and put it with black men's food and had a feast there. He gave food to the men who did his work and they ate. He gave to us also and we ate and we sat there. It was afternoon and he got money ready and gave it to me and said, "Get it and go over to Wanenara and buy batteries from the store for me." He said that and I got the flashlight too and went and bought batteries and pushed them in the flashlight and came down on the path and it became dark, and in the middle of the night I came and looked and his wife had gave birth to a daughter and she was sitting there. In the morning we stood and wanted to come to our place and we heard and Nirai said, "The child is not drinking milk."

NARRATIVE PARAGRAPH

BU 1 : Sequential Sentence

Na Sudaaga heenanaanna vuru vaina variaaduu //
I Sunday morning slept be sat
 I was sleeping on Sunday morning.

BU 2 : Sequential Quotative Sentence

Ni noova numa ni yuruunno / tunoo, "Vaa
my mother came me woke up said past
 My mother came and woke me up and said, "Manavuii has
Manavuiiva mmaguyaki vioo kiainoo."
Manavuii forest-in gone completely
 gone in the forest."

BU 3 : Sequential Quotative Sentence

Tuduu / na rikiee / diitee / na kumimakama ree /
said I heard stood I crazily walked
 She said and I heard and stood and walked crazily and
numa kiaunoo, "Meree-o na Manavuiinnara buainara
came said Mary I Manavuii-for searching
 came and said, "Mary, I am going to search for Manavuii."
kuaunoo."
 going

BU 4 : Sequential Sentence

kiaukai a ai avu saivai tasuma kiee vainna /
I said you your eye half shut completed was
 I said and you were with your eyes half shut and
saivaadiri nnaasu reemi ni tooduu //
half-with only down me saw
 only with half of them you looked at me.

BU N : Simple Sentence

Inna na Biniqeenna viravai.
then I Biniqeenna went
 Then I went to Biniqee.

NARRATIVE PARAGRAPH, illustrating a dependent sentence ending
in a perfect aspect marker on the predicate.

BU 1 : Seq S

Kiaapo soyaadi diitoo / aapi ngioo ngioo / Kusiinga
patrol officer Soyaa-from stood here came came Kusing
The patrol officer stood up from Soyaa and came and came here
ti yoosinna aavaki vuru vaivo //
our village here-in slept was-^{pft}
and was sleeping here in our village Kusing,

BU N : DIAL PARA

SP 1 : Seq QS

Pataikio diitoo / erekeseena kuaivaa mmuakiaa
dawn stood election talk all
In the morning he stood up and gathered all the people

gioonna kiaapuuya nuunama kioo / iya kiaa mmi
women men gathered completed them told
and told them the election talk and

kioo / ivo tinoo, " fai ngia vaidi Kusiingaayaano
completed he said fut you men Kusing
he said, "If you men of Kusing

ngiaammuai voovai ni mikiai / na vitee / (erekeseena
boy one me give I take election
will give me a boy, I will take him and

kuaivaa hanigia ngii giaa ngii miaiveera)
talk turn you do you give-for
for turning and telling you the election talk

Kayaviita kuanaravee."
Kaiapit will go
go to Kaiapit.

SP 3 : Seq QS

Tikiai / vaidi Kusiingaaya yaata utida / ni
said men Kusing ear held me
He said and the men of Kusing thought and

Kiaano, "Fai eenoo kiaapaa tasipama kuanaravee."
said will you patrol officer with will go
said to me, "You will go with the patrol officer."

NARRATIVE PARAGRAPH illustrating the use of the class aikioo

words to break a long sequential surface grammar sentence

into a paragraph.

BU 1 : Seq QS

Mo kaano kooya kiaatanna voovai titaa kiada /
mother father girl another send completed

The parents sent another girl and

tunoo, "Vaa oota kuaivai. Oro taatee. Ivo
said has long gone go look she

said, "She went a long time ago. Go and look.

aaniinno iinne?"
what doing

What is she doing?"

BU 2 : Seq S

Mo aanna voovoonoonno kiaatanna voovoonoo tooriivaa
this another girl another bamboo

This, another girl, held a bamboo

utuoo / oro tooduunno / aanna nnayaava ivaki
held went looked this older sister there
and went and looked and this older sister,

kuabuaava kuaru roo varioonno / tunoo, "A numa
eldest girl music danced was said you come
the oldest girl, continuing to dance there said. "You

na rikiau akua aavaa rikiaanee."
I hear sound this listen

come and listen to the sound I am hearing."

BU N : Seq S

Mo ivaa oro rikiaanee tunna pikioo tirooma
she go hear-wanted left

She went up wanting to hear and left

tooriivaata tu kioo ivaki mmaakunna kuaruuvâara
bamboo-with held completed there bachelor's music
and she held the bamboo with her and there because of the

siringa akuaivaara tirooma kuaruuvaa roo varu
jaw's harp sound-about music dance be
noise of the bachelor, because of the noise of the jaw's

roo varududuu / tirooma mmataivo tatokooduu //
dance be ground broke up
harp, she continued to dance and dance and the ground broke up.

4.2 DIALOGUE PARAGRAPH.

DIALOGUE PARAGRAPHS are found in NARRATIVE DISCOURSE and in dramatic type PROCEDURAL DISCOURSE. They are usually embedded in a NARRATIVE PARAGRAPH, but may occur filling a slot in the discourse. They consist of an obligatory SPEECH 1 tagmeme and at least one other tagmeme.

An array for DIALOGUE PARAGRAPH is:

+SP 1	+SP 2 / (+SP 3 ± SP 4)		
<u>QS</u> <u>Seq</u> <u>QS</u>	<u>QS</u> <u>Seq</u> <u>QS</u>	<u>QS</u> <u>Seq</u> <u>QS</u>	<u>QS</u> <u>Seq</u> <u>QS</u>

SPEECH 1 must occur and either SPEECH 2 or SPEECH 3 must occur, but they do not occur at the same time. An optional SPEECH 4 may occur after SPEECH 3. The fillers are either a Quotative Sentence or a Sequential Sentence with a Quotative Sentence embedded in the CONSEQUENT slot.

Each SPEECH tagmeme may have one to three sentences filling the nucleus. These form various paragraphs as found in the EXPOSITORY, HORTATORY and EPISTOLARY DISCOURSES.

After a DIALOGUE PARAGRAPH or embedded Quotative Sentence a speech linkage margin usually occurs. It consists of some form of the verb 'to say' with medial sequential markers linking it to the succeeding sentence.

(When it occurs with a Predicate inflected with final verb suffixes it is filling a slot of a REPORTED SPEECH PARAGRAPH.)

When the speech linkage margin occurs following an embedded DIALOGUE PARAGRAPH in a NARRATIVE PARAGRAPH, it marks the end of the embedding. This speech linkage margin is always manifested with a Predicate of the verb 'say' and is a repeat of the Quotative Sentence Base Formula tagmeme. This linkage margin has an expanded form which occurs when the final tagmeme of the Quotation Base Speech tagmeme is repeated with no pause and no falling final intonation. Frequently this repeat of the final tagmeme of the Base Speech tagmeme is amplified giving added information to (and often the reason for) the original statement.

When the speech linkage margin following an embedded Quotative Sentence is deleted, either within a NARRATIVE or DIALOGUE PARAGRAPH, it is deleted for the following reasons: -

- (1) The statement filling the Base Speech slot is spoken by the speaker to himself.
- (2) It is a statement which is in answer to direct speech where another response is not expected.

- (3) When dialogue occurs involving other than third person the speech linkage margin is deleted following the direct speech, and there is no Base Formula for the following Quotative Sentence and again no linkage margin in the following sentence.

Examples of DIALOGUE PARAGRAPH.

SP 1 : Seq QS

Pataikiai / na kiaunoo, "Nninai / kaikaa nuaida /
morning I said come again walk
vooyauvaatavee."
another-with

SP 2 : QS

Kiauko / Tumauva ooqoo kiaa tinoo, "Ti
said Tumau forbad saying said our
fayai pinaavaitana inna aikioo varadara kuaaravee."
animal big-two that all right get go

'In the morning I said, "Come and we will walk around again and (get) other (animals)." I said that and Tumau forbade it and said, "We will take our two big animals, that's all."'

SP 1 : Seq QS

Vaidi Kaasaka kieetaiya ti ravaataida / kiaanoo,
men Kaasaka heads us chased said
"Fai vikio / aataruyaa ngii heenainai / sabi
will go path-on you night just
mmaguyaki vaikio / vati ngii rinaravai."
forest-in be rain you fall

SP 3 : Seq QS

Kiaani / ta ooqoo kiaa kiada / kiaunnanoo,
said we refused said saying said
"Suai tammaa ta ngiaunnanoo."
sun middle we come

'The leading men of Kaasaka chased us and said, "If you go, it will become night while you are on the path and you will (just|be) in the forest and the rain will fall on you." They said, and we refused and said, "We are coming in the middle of the day."'

3. SP 1 : Seq QS

Aikioo toonnonno / oto kaanaa tinoo, "na
realized went mother said I

naura ditara oo tauko / vaidiivo hama
yesterday day before went looked man not

itaivai. Na oo tauko / o vaidi yoketaavainno
that way I went looked oh man good

nnau varaivaki varinoo.
house up-in sitting

SP 3 : QS

Tikio / tinoo / kaano tinoo, "Mmannasa taara-
she said said mother said spirit two

vaitanaataivainno inna mmannasaivaata teennainna
two-with his spirit-with saw

kiannanoo.
are saying

SP 4 : QS

Tikio / raunnaivo oogoo tinoo, "Hameetavee.
said daughter rejected said No

Ari vaidi yoketaavai varinoo.
it man good sitting

'She realized it and went and said to the mother,
"Yesterday and the day before I went and looked
and the man was not that way. I went and looked
and oh, a good man was sitting in the house up above."
She said and the mother said, "You saw two spirits
with his spirit and are saying." She said and the
daughter rejected it and said, "No. It was a good
man."

SP 1 : QS

4. Rasaarava numa ni tinoo, "Napoo ai na
Rasaara came me said father say I

koonnama-ina iikiaunoo. A veeva iira
wrongly make you arrow making

aataruuvaa ni vitaakianee."
path me show

SP 3 : QS

na kiaunoo, "Varee / ngianee. Varee nninai /
I said get come get come

neenoo i vitainai..."
I you show

'Rasaara came and said to me, "Father, say, I am making it wrongly. You show me the way of making arrows." I said, "Get it and come. When you get it and come, I will show you..."

4.3 PROCEDURAL PARAGRAPH.

PROCEDURAL PARAGRAPHS are similar to NARRATIVE PARAGRAPHS. The completive action is however, used more frequently than different subject sequence suffixes used to mark the end of the long string of sequential Predicates into Dependent Sentences.

One type of PROCEDURAL PARAGRAPH is posited. Speech is used very rarely in most types of PROCEDURAL DISCOURSE. A dramatic type of PROCEDURAL DISCOURSE told in the first person uses DIALOGUE PARAGRAPHS.

The general type of PROCEDURAL PARAGRAPH is:

+ SET	+ST ⁿ	+TERM
<u>S Dep S</u> <u>Seq Dep</u> <u>S</u>	<u>S Dep S</u> <u>Seq Dep</u> <u>S</u> <u>QS</u> DIAL PARA AMP PARA	<u>S Dep S</u> <u>Seq Dep S</u>

n= 2-14

Special feature:

The sentence fillers are all dependent sentences. The only place where an independent sentence may occur is filling the final slot of the paragraph.

STEPS up to fourteen in number have been noted. The fillers are similar to those in NARRATIVE PARAGRAPHS. STEPS and TERMINUS have either Sequential Dependent Sentence or Simple Dependent Sentence filling them.

DIALOGUE PARAGRAPHS and AMPLIFICATION PARAGRAPHS also occur in STEPS. The optional SETTING is only filled by the linkage margin.

PROCEDURAL PARAGRAPHS are marked within a PROCEDURAL DISCOURSE by the occurrence of an independent verb, repeat of a dependent verb or the occurrence of aikioo 'all'. The latter is also used to introduce embedded discourse in PROCEDURAL DISCOURSE.

EXAMPLES OF PROCEDURAL PARAGRAPHS

ST 1 : SS

Kusiingaaya yatari yoketaa voovai hanaa
Kusing ones tree good one chop

rupauma kioo //
fell completed

ST 2 : SS

Rutooka kiaikiai //
cut up completed

ST 3 : Seq S

nnaata nnaakaraiya varau / numa yoosinnaivau
wife children get come village-there

yapa kiaavo //
put completely

ST N : Seq S

iva nnau heekaanaree kiaa kioo / yeena hokoba
he house build-want completely vine long

voovai rakeema roo kioo / ivaudi ratapu kioo /
one break move completely there tie completely

mmataama kioo / varoo / seera hara kioo //
mark completely get stick push completely

'The Kusing people chop and fell a good tree, they cut it up, the wife and children get it and come and put it there in the village, and when the man is about to build a house, he breaks off a long vine and ties it there and marks out the ground and sets marker sticks in (the ground).

SET : SS

Ai ni maapu vainna veevaivaa aikioo
say my son have arrow

ee iikiannanoo.
you made

ST 1 : Seq S

Vainna kiaayapuuva rakammua ree / numa
have shaft broken move come

huda kiae //
cooked completed

ST N : SS

sinnaanniivaa oro hatoku kiriima kieenna // aikioo
binding go cut scrape complete

'Say my son, you have made an arrow. You have broken off the shaft and come and cooked it (to straighten it), you went and cut binding vine and scraped off the insides.'

3. SET : SS

Hanuu taika kiada //
dig finish complete

ST 1 : AMP PARA (Dep)

THEME : SS

aikioo yanaivaa rutaku yamaama hooti kiada //
leaves pull off well spread complete

AMP : SS

mmatannauvaki hooti kiada //
grave-in spread complete

ST 2 : Seq S

aikioo numa varida / vaidiivaa taina raida //
come sit man pole carry

oto yapa kiada //
go put complete

ST 3 : AMP PARA (Dep)

THEME : SS
mmataivaki raammi kiada //
ground-on down complete

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AMP : Seq S

ivaara kaayau ratada ratadāda / mmataivaki
about him much cry cry ground-in

raammi kiada //
down complete

ST N : Seq S

aikioo yabaa apuuvaadiri rutaka hooti kiada /
banana leaves-with cut off spread completely

ivaki rummua apu kiada / mmataivaadi haukiaavai.
there cover put on completely ground-with bury

'They dig and finish (the grave), they cut off (banana) leaves and spread them well (in the grave), they bring the corpse tied on a pole and go and put it (near the grave), they put it down in the hole and cry very much for him, they cut off banana leaves and spread them and cover him and bury him with dirt.'

SET : SS

Varadada kiada //
work completely

ST 1 : Seq S

veeta utida / kama utida / kavii utida /
bananas plant taro plant sw potatoes plant

utu kiadaida //
plant completely

ST 2 : SS

hanuu iyauvaa kiaannaduu //
dig those put completely

ST N : Seq S

ti kaano kooya oo kaviivaa hanuu nnooduu /
our mothers fathers go sw potato dug ate

kamaivaa raruu iya mmira.
taro pulled them gave

'We worked (the gardens), we planted bananas, taro and sweet potatoes, we dug them, our parents went and dand dug and ate the sweet potabes and we pulled taro and gave it to them.'