CHARACTERISTICS OF DISCOURSE TYPES IN KARKAR

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1. What is discourse?

There are various definitions, some of which are:

A complete utterance.

What happens between when a person opens his mouth and when he shuts
it again (provided he is not eating). Or between when a man picks
up his pen to write and when he has completed his effort and put
it down again.

A complete entity of communication. A stretch of language, complete
in itself, into which, in grammatical terms, sentences and
paragraphs feed.

Discourse is the key to language. As we consider this statement, we
are obviously defining discourse in the more common sense, mentioned in the
definition directly above. No smaller stretch of language could give us all
the knowledge we need about a language. It is only within the discourse that
we can discover the cues for the various lower levels, and those applicable
on the discourse level too. We gain perspective. So, discourse analysis is
not a luxury, but a necessity.

Each discourse has ~~some kind of~~ structure, a form, ~~a peg-board on which
to hang the entity.~~ Firstly there is ~~often a~~ an optional formulaic beginning, ~~that may
be termed~~ the aperture. ~~Like~~ An example is: "I am about to tell you a folk tale about the
Cassowary and the Hornbill". Then ~~we are likely to be clued in to~~ there is preliminary information on some ... ... the story
in what can be called stage for narrative discourse and introduction for
other types. In the body of the discourse we find episodes as slots in
narrative, and points as slots in expository and behavioural discourses. In
a procedural discourse ~~we have~~ there are procedures, and in drama ~~we have~~ there are acts. As
climax of a ~~narrative~~ discourse we have a peak (marking surface structure)

In narrative there may be a <u>peak</u> to markthe deep structure climax and <u>peak'</u> to mark the deep structure denouement(i.e. a decisive event which loosens up the story and makes resolution possible). In procedural discourse the peak may mark <u>target procedure</u> , in hortatory discourse a <u>climactic exhortation,</u> and in an expository discourse a <u>culminating explanation.</u> As we pass out of the body of the ~~paper~~, we come to the <u>Closure,</u> which wraps up the discourse in the manner suitable to that kind of discourse. Many discourses employ <u>finis,</u> a final formulaic ending. It may be something like "And now I have finished telling you the story of the Cassowary and the Hornbill".

A discourse is bound together by a <u>theme</u>. Minor characters may perform on the stage, descriptions,aopinions and explanations may be added, but the theme is a thread running through the entire discourse. To help us keep track of the theme, the communicator interweaves various strands through his to the end of his communidation. In narrative we are likely to recognise an <u>agent</u> (major participant)-line, or an <u>event-line</u> (a series of actions which conspire to bring the story to a close), whereas in a hortatory text a specific <u>idea</u> is explained or developed. The theme of the discourse is maintained, too, by the way the whole is linked together (<u>cohesion</u>). ~~Dramatisxs~~ Chronological order gives ~~dramatic~~ cohesion. Grammatical cohesion is evidenced in many ways: by the uses of tense; by particles, affixes; by deictics ('this' and 'that') and conjunctions; by expectancy chains (He shot him and he ____.); the way a main actor is referred to so you can keep track of him; repetibion, summary and preview; back reference and head-tail linkage. Another way to highlight the theme is to highlight something, to use devices for bringing somthing into focus (<u>prominence</u>).

2. Comparing types of discourse

In my consideration of Karkar discourse types I have concentrated almost completely on oral discourse, epistolary being the only written type I have investigated. I have several examples of both the recounted oral and written form of narrative. As these efforts at writing are thefirst ever written in the language, I feel that to judge written style at this stage is premature. The omissions and short-cuts evident in written text indicate to me that the men are writing slowly and with difficulty, and that in this particular area the style will in time become more like spoken style.

I suggest that discourse types can be divided into two camps Types: Hortatory, and sub-types such as Prayer and Evaluation, and to some extent Epistolary, engage the thinking process, the mind, the critical faculty, the dreative facultíes, as compared with other types of discourse (Narrative, Descriptive, Procedural) which involve memory, facts visible sights and processes. Abstract concepts versus the more concrete. The first kind are linked logically, the sedond chronologically.

Narrative is a vivid form of discourse. Procedural is 'how-to-do-it' or 'how-it—is-done'. Expository (which includes Descriptive) may include essays and scientific articles. Hortatory covers sermons and pep talks, geared to influence conduct.

Longacre made an interpretation of Keith Forster's forthcoming revision on Longacre's former work (1976.197-206) on the classification of discourse genre. I will attempt to draw up the chart at the end of the paper.

Longacre, in his paper "Narrative versus Other Discourse Genre" compares the types of discourse under the headings of Person, Orientation, Time and Linkage.

In narrative first or third person are used. The use of first person the style tends to be more formal. Generally in Procedural types, person is not particularly relevant. 'You', 'we all', 'I', 'he', inclusive or exclusive may be used. Any person may be used in Expository, more commonly third 3. We find second person mostly in Hortatory, though first, and even third may occur.

Narrative is actor-oriented, Procedural is goal-oriented, Expository is subject matter oriented and Hortatory is addressee-oriented.

In Narrative, accomplished time encodes as past or present. In Procedural, projected time encodes as either past, present or future. In Expository, time is not focal, and usually is not important in Hortatory.

Both Narrative and Procedural are employ chronological linkage, while the linkage in Expository and Hortatory is logical.

On the whole, deep and surface structures mesh in each specific type of discourse. But in some cases we might find a surface structure encoding something other than its primary encoding. "Thus, Narrative and Drama--clearly distinct fromeach other in surface structure but with similar primary deep structure encoding--may be used to give Procedure ('This is how a master builder built his house'), to explain a subject or to give moral lessons (fable and parable). In such cases, the deep structuresof Procedure, Exposition, and Exhortation are expressed in surface structure Narrative or Drama rather than in the genre where they primarily encode." (Longacre in Advances in Tagmemics 1974 359) p,359) A regimented person may recount his adventures in procedural style, rather than in narrative. (e.g. 1. I rose at dawn, and caught the 7 a.m. train. 2. First I went to the office to prepare the mail for posting. 3. Then...)

Longacre likes to arranges discourses in order of vividness. The most vivid discourse is drama; the next narrative. He regards expository is more vivid than hortatory, the sermon (in the narrow sense of pure exhortation) being possibly the dullest of all discourses. So, comparing Narrative and Hortatory, we could say that the dramatic linkage of the former is so great that the simplest of grammatical and dramatic devices are used, whereas, to keep up the interest of the audience, the preacher (or whatever) must employ varying devices in his exhortation.

3. Characteristics of the different discourse types in Karkar

Narrative

As Longacre says, a special characteristic of narrative is its preoccupation with the problem of participant identification. It is essential to keep track of the main characters of the story. Narrative is distinct from other types by having plot. It is because of the plot and how the communicator works it out that the reader or hearer finds it easier to absorb than any other type. Though it must be mentioned that ⁱⁿ some stories the plot is in very low relief. A narrative discourse is rarely completely narrative. Interest is added in various ways. At the beginning we might be treated to a description of a place, a person's appearance, the weather or the time. The communicator might express his opinions or talk to a character in the story, or make asides to the hearer or reader. An explanation might be inserted to clue the reader in. Questions might be asked. Speech and conversation are commonly found as important ingredients in a good narrative. Previews and summaries may occur.

We may expect every narrative discourse to have a structure— a framework on which the various parts can hang in order. *The theme, or what the story is about, is stated either in the Aperture or the Stage.* ~~In the first sentence or two of a narrative discourse we are usually told what the story will be about, though some stories begin straight in. This is called the~~ *If there is an* Aperture, *(see p.1.)* It may go like this: "I am about to tell you the story of a Cassowary and a Hornbill." Next follows the Introduction, ~~in which we might learn about~~ *specifying* the place and the time of the story, and ~~find out who~~ *specifying Introducing* the characters are. This is called the Stage. *Top pb inserted here.* The body of the narrative may be a unit, but in many cases it is divided into sections, the boundaries of which ~~are obvious in some way. Maybe~~ *may be made obvious by* a certain series of events ~~makingxwwww~~ which make a whole in some way. Or a new character or set of characters appears. Or the scene or the time changes. These divisions are called Episodes in narrative, but Procedures in procedural and Points in expositional and behavioural (hortatory) and Acts in drama.

[Left margin handwritten notes, read bottom to top:]
One - pan tioka antemni kikir kar - an farakóp - nae - nae. to
Cassowary and hornbill legend talk - at recount about to-start to

(Insert at asterisk 5.5.)
In a historical narrative names, places and specific times may be
far more important than in folk tales, whereas in folk tales suspense
and a dramatic climax are ,usually key features. (End of insert.)

    Within the body of the discourse, the tension is built up
until the <u>climax</u> is reached. This is called the <u>Peak</u>. Peak',
marking the deep structure <u>denouement</u> (see top p.2.) usually follows.
The climax and denouement wind down to the <u>post-peak</u> material,
followed by the <u>Closure</u> putting the final touches to the story.
<u>Finis</u> is the end, a formulaic ending like the formulaic beginning,
<u>Aperture</u>. Like "That is the end of my story of the Cassowary and
the Hornbill."
    Let us parallel this surface structure with the deep structure
as Longacre sees it. We can call the deep structure the <u>plot</u>.
The formulaic beginning of the aperture is at the surface level only.
The idea of <u>stage</u> or ,introduction is to 'lay it out'. The <u>pre-peak</u>
beginning the episode is the encoding of 'Get something going,
develop the conflict, keep the heat on'. ~~When~~ When the situation
is 'knotted up proper" we've reached the <u>climax</u>, the <u>Peak</u>. The
<u>denouement</u>'loosens it!. By the <u>post-peak</u> the final suspense is dis-
solving away—'Keep untangling!. At the <u>Conclusion</u> we 'wrap it up'.
And the Finis has surface features only.
    How is the structure of narrative encoded in Karkar grammar?
    The Aperture (if there is one) may begin with a simple statement
that such-and-such is the storyteller's name. The topic of the story
is fitted into a noun phrase or two, sometimes quite a mouthful.
For example:

Ono <u>arop fi néntépriaka aokkorak fáriaka tukupaoŋ-an</u> farákáp nai nai.
I   our-ancestors-gathering-and-eating-the-A.bird -at will recount.
                                 -and-going
'I want to tell you about (what happened when) our ancestors gathered and ate the A. and scattered.'
Distant and recent history are less likely to have this formulaic
                                 than legends
beginning, but get into the story quicker.
    In the introduction we (or stage) are likely to learn: who the main
characters are, what person is being used, when and/or where the event

happened, and what happened, or was getting ready to happen. e.g.

Ono   Fonde fek kumunek   ékiaka   nap mek mamek Dorotint
                                                house in   here in
I   on Thursday morning coming down into this house   with Dorothy

kar farákáp.

talked. 'On Thursday morning I came down into this house and talked with Dorothy.'

(In true narrative style, medial and final unaffixed verbs are used.)

One rare example has high adventure in the first sentence—the speaker
said something came and spoke to him in his dream. But he does not
say what the 'something' is or what it said till ~~later~~. The second
sentence ~~goes~~ which goes:

Sénonko,   ono yakré,   "Ésio! Onomp pusi."
It having said, I staying, "Thank you! My pussy."
'When it said that, I said, "Thank you! My pussy!" '
Remarkably early, a device for marking climax (i.e. quotation) is used.
After
     The aperture and ~~introduction have prepared us, and now we are re~~
          Stage
~~ready to get involved~~ in the plot. ~~Already we are entering the~~
                comes
               There is
~~episode and discovering~~ a conflict, which needs to be resolved.
Tension is built up in various ways. ~~Maybe~~ It may be indicated by a question showing
indecision:

Yao pwae mek aokwapnae aomp nának   yak.
Into the bush my I-will-go thought   remained
'The thought of going to the bush (to hunt) was with me. And too (the thought) that I would work.'
Téte mamek térenae aomp.
Too   here my I-will-work
It may be indicated
~~Maybe~~ by a character anticipating evil intent of the rogue and warning
his wife long before the rogue actually tries to accomplish his inten-
                                    often   in narrative
tion. He warns her (speech is ~~always~~ used to alert the listener, to
steer the story in a different direction, to reveal thoughts and
                     reach   (Peak)
intentions, to ~~bring~~ the climax ~~to bursting-point~~), using negative
result and completed past and command.
At the beginning of the build-up, or to speed the story up (and maybe
also to resolve a problem) short sentences may be used.
                         a man   that
For instance, after ~~Waruwa~~ has made up his mind he will go to the bush,
he says, Ono yam sámp. Nkan sámp. "I bilum took. Gun took."

The pace is speeded up, too, by the lack of ~~head-tail~~ tail-head linkage ~~used~~ which is typical of ~~so barefully in~~ other kinds of discourse, particularly procedural, where it ~~insures# the correct~~ specifies the order of events. Even the change-Of-referent marker is missed sometimes, and the abrupt start of the next sentence ~~clues us in~~ with a noun (the subject) shows to who is doing what, ~~though the subject will usually tell us:~~

Subject **Ko** **amfek** **yakré** **nérokopré** **yak.**
Pig at that staying grunting stay.
'The pig stayed there grunting.'

New Subject **Ono** **fér** **pwar ará** **nkeanko,**   "Kare! As.........."
I part the bushes finish there see-I-OS
'When I had finished parting the bushes (I said) "True! The dog..." '

As we approach the climax, other ~~rules~~ linguistic devices are employed as well. Repetition of an action or series of actions, or a formula, which can ~~occur in~~ specify less tense situations too, begins to make the hearer suspicious that something different is about to happen and change everything. So that by the time three brothers have interacted with the sorceress in the same way and met their fate, and there is only the youngest brother left, we know something different will happen. In this instance, there is no overt marker in the grammar. But in the story of how the red birds got their colouring, when all these birds have dipped ~~their~~ various parts of their bodies in the dead rogue's blood and showed it to the heroine, who ~~maintains~~ refuses to believe he is dead it says that that is the sum total of all the red birds. Then,

Pwar **mwarapo** **téte** " **yér - e.** "
Finish only (CS) too-focus ant sp. vocative.
'When they had all finished, then (she called) "O ant." '

Yer is a sudden, short-as-possible introduction to a new participant.

A common characteristic in (recent past, more particularly) history narrative is showing continuing movement ~~thus:~~ by prolonging the vowel and repeating the first syllable:
Yékiao **aopwek** **po...pokia**
Y. stream branch at go-going

Delays and deflecting our attention are other ways of heightening the tension just before the climax is reached. The main character might get a sudden idea or urge to change his course of action. All the

ruses for speeding up the pace may have been employed.   All of a sudden
'the moment' is being put off.
The story could have simply said 'Abraham-o osémaok sámp-ré fimp.'
(Abrahamo) asémaok   sámpré   yerakré   fimpré   yerakré
(Abraham)   knife   holding (walking around)holding(walking around)
'Abraham holding the knife...and...lifting it high... up high
Yerak 'walk (around)', aokwap 'go', tank 'sit' and 'yak' 'stay, is'
can also be used to prolong another activity.   So here it is used at
the height of the drama.

        As the climax is reached, we find it as often realised by a
short burst of speech, where previously there had only been narrative.

A cannibal (who is not too bad really) has resurrected the bones of
the heroine's husband and made a handsome young man.   He hides him
behind his daughter's and the heroine's sleeping mats.   The heroine
takes away her mat, then the daughter removes hers.

"Waakwe!   Arop kwapwe kare   má fii mek   má   tank!"
"Wow!   A good man   this corner in this   sits."
("Wow! There's a handsome man sitting here in the corner!")
To keep the suspense up till the last possible moment, the storyteller
            reveal the climax
will say it in the briefest way possible, i.e. in one word.

...aokwapiaka   pokiaka   nkeanko,   ko.
...going then   going up then see I CS pig.
' and going up I saw — a pig!'
Sometimes you think you've come to the climax, and it is a let-down
of what one would expect.   though it sometimes is the opposite
instead.   This too can be presented as above:

Sampisae   nkeanko,   mo.
Sampisae I (having expected to)see Cs   no.
'I (expected to) see Sampisae — but no (no-one was there).'
        The story may wind up very quickly after that, the denouement,
post-peak and maybe even the conclusion being fused together.   The
              is gone
tension drains away, and more often than not, the conclusion is
                    as
satisfactory and probably expected. (expectancy chain).   To show the
lack of tension we return to the true narrative style, containing
some head-tail linkage, medial verb endings, change of subject endings,
and un-affixed verbs sentence-final.

The Closure of a narrative contains as few words as possible, tying up the story. ~~The last sentence (the conclusion) winds up neatly.~~ e.g.

e.g.1.
Am	aropaomp	Nampurimp	porok	tapek	pumpuriaka
That	man-s-poss	N.-poss	body-at	there-on	stand on -ing then

opukur	tará	a......aokwapia	wai	ankwap	némpok.
step over	there	go-go-going	now	another	village at

'She stepped on and over that man Nampuri's body and went on and on till she came to another village.'
or

e.g.2.
Mámakia	maok.	antémi	narek pok.	Pán	apérok	yak.
Doing that-ing	at-that,	hornbill	up at go up.	Cassowary	ground-at	stay.

'So the hornbill went up (into the treetops). And the cassowary stayed on the ground.'

The second last example could have ended with 'stay' but the story-teller decided to imply it, ending in a locative. (This is fairly common.)

A finis is ~~more likely to be found~~ usual at the end of a folk tale, but may also end a historical narrative:

Pokianko	tákamao	koropia	asan	sámpomp	kar te
Go up-ing I Cs	snake possd	coming	dog-at	take 3 far past	talk focus

wae	tanté	mao.
now	that	it-subj.

"The story of my going up and the snake who came and took the dog, that's now it (i.e. that's the end of it)."

What keeps the Karkar narrative together? (Cohesion)

In the first sentence of a Karkar narrative (and other discourse types) the theme of the ~~whole~~ discourse is divulged. In narrative the theme ~~is more likely than not to be~~ may centre around a person, or persons, and in the case of many bird stories, birds and people. ~~And sorceresses.~~ Other animals can be participants too, and in folk stories can speak and act like people. In recent history 'I' might be the subject, and other relatives called by names or kinship relationships. Most other narratives would be in third person. A character might be introduced thus:

Am	arop	e	te	Mpérépan	tiaka	yupu	táráp	mwar	yakep.
That	man	name	focus	M...	and	daughter	,	only	stay-dual

'That man, named Mpérépan, just he and his daughter lived together.'

So the noun tells us it is a man. The noun phrase equational clause
tells us his name, and he is represented by zero in the rest of the
sentence.

Most participants are introduced by a noun, a name, a noun phrase or
a personal pronoun (I). Usually thereafter except when the subject
changes there is zero encoding. On rare occasions, mao, 'he' may
occur, and nárop 'his' (distant 3rd person?) [possessive] is used fairly frequently
rather than the usual 3s maomp. Also, where English would put
He said, "My...", Karkar would more frequently say it like our
indirect quote: He said, "His (distant third)(nárop)." When that
participant becomes subject again, he usually is mentioned as before.
One could maybe say that often the agent-line is tied together by
additional information on the participant as the story progresses.

Parts of a story are linked together by lexical cohesion. If
one were to read about chillies, preparing ground, making mounds and
troughs and planting, then about picking up a pig spear and a small
bag and going to the bush, one would suspect that the second part was
a different story.

The event-line is a strong ~~link~~ cohesive throughout the narrative. As
has been said before, verbs link in various ways. By medial verb
endings:

Kwarén sériaka	kar térépaopiaka	Faonkwe	Kwaromp	yaek	sánkia
To God saying then	instructing then	F. (dog)	God's	hand-at	giving

pwar	ará.
finish	there.

'Talking to God and asking Him (to heal the dog) we left Faonkwe in
God's hands.'

By change of subject:

Komunik	tákam [Subject 1]	am	te	téki	tanknonko	pwar	ará
Morning	snake	that	foc.like	that	sit 3s Cs	finish	there

wokae	fino [Subject 2]	némpok	pirákámpiaka	éknomp.
now	we excl	village-to	scattering then	come down 1pl.

'In the morning that snake was still lying there, then we scattered and came back down
to the village.'

on a pro-verb

Here the change of subject ∧ at the beginning of a sentence links it with the previous one.

Aenonko,   yupuao   aonkomar   óréképré   sempre   sánk.
He doing that CS wife   axe   drawing along holding   give
                    possd
'So (my) wife pulling along the axe, taking it gave it (to me).'

'Having done that' or 'Having done like that', with change of subject or with the medial ending, frequently ~~begin~~ begins a sentence, linking it to the previous one.

Tail-head
~~Head-tail~~ linkage is more likely to be found in less dramatic narrative, where the pace is unhurried. *This marks a paragraph break.*

Éntuparo   éké   sámpé   pok.   Éké   sámpé   pokiaka   tankré....
Mother subj coming holding go up. Coming holding going up sitting...
              down   *down*   *then*
The mother came down holding it and went up. Coming down holding it, she went up, then sitting down...'

Anaphoric
~~Back~~ reference ∧ also links

..ankár   am   yam   pom aropaomp   kor   kéri   yakámp   yam
must   that bilum   her husband's bones put in stay-3-past bilum

témá te   mánt   kakap ko   kor   fek.
this-that foc with it carry   sago   at
                         again   trunk

'..she (felt she) must repeatedly take the bag in which were her husband's bones when she went to wash sago.'

Both **am** and **témá té** refer back to the bag we all know about.

Then there is the expectancy chain: When we hear:

Ono   nkan   sámpiaka   as   warámpia
I   gun   taking then dog taking along
'I taking the gun and taking the dog along...'
we expect the words 'to the bush' and 'go' or 'go up'.

Quite often the text is linked somehow by time. Some customs require that certain activities be performed at specific times. ~~A travelogue may say, 'Next morning, after breakfast, we...'~~ The occasional use of past tense or completive past links in time perspective.

Descriptive text is not common, and is hard to elicit, as most people are more interested in what they have been doing than in explaining the look of a place or a thing to someone who has not shared his experiences. So, in amongst the description ~there will be~ explanations of other kinds or references to something both know about. For instance, when ~Waruwa~ a man was telling ~Council~ his councillor all about Lae he talked about Chinese stores and Chinese people, like those they had both seen in ~R~ Rabaul. The speaker, as he talks, is adapting his description to what he thinks are the presuppositions of the hearer. The most natural descriptive test is embedded in a narrative. This type of discourse differs from narrative in that it is area, space, position, appearance-oriented. Time is irrelevant. Unless one is describing a person, participants are out of focus, as are events. There usually is a theme, but little or no continuity within it, unless, perhaps, certain types of things are being told about a number of similar objects in succession. e.g. the characteristics of birds. Things may be in focus. Quotation does not generally intrude.

As I have already said, there is little continuity within the theme in most cases, so that it is hard to talk of the structure of a descriptive text. *Description does not* ~Rarely would it~ have an aperture, starting with a simple introduction, such as :

Yinomp   némp te   kwar numéri. 'Our village (stands on) red ground.'
Our   village foc. ground red
From reading the first few words it can be posited
~So we knew~ that the theme is our village.
Then follow the remaining facts, usually one new one to a sentence, and usually in some kind of order.
~The rest may be a random set of facts. If it began with a formulaic beginning, the discourse will probably end similarly.~

~However,~ The discourse is ~full of interest~ *distinguished* grammatically. Sentences are often shorter, rather than longer. There is economy of words, and precise definitions. There is little linkage within *tail-head linkage* and between sentences. There are few *anaphoric and cataphoric* references and particles. Positionals are common. For example:

me kor-kamp
head bone from(out from)   'out from the head'

ankwap mwae faek
other road? side   'at one side (parallel to the other)'

Some descriptive ~~texts may become involved enough to have~~.relative
clauses:

antémi yánk   paphomp   te
hornbill eggs put-3 sing/foc   '(the place where) the h. puts its eggs'

And

Apaok-ok   mwaek-nomp   tukup konomp   mwaeaaok
Abau -at road(-at)-from   go (pl) custom (1pl) road-along
'The road along which (people) go to Green River.'

                                        the habitual verb suffix
In the 'How to Identify Birds' description, ∧ 'customarily' is
                                    does
frequently used, but it ~~certainly would~~ not occur in most texts.
...we customarily recognise, it customarily does (i.e.ings) like that.
            intensive   'very'
The ~~adjectival~~ adverb -ráp may be found, appearing to pluralize and
intensify the quality of the adjective. e.g.
wi-   ráp   pwae numéri- ráp
sharp plu/quality?   feathers red-plu/quality

Word order appears freer, and ~~saxxxax~~ sentences may be fragmented.
For instance, the adjective may appear before of after the noun.
(In most text the order is more consistent, I think, determined by
which dialect is used.) Here is an example of a fragment, maybe an
addition:

...kur   -ri konomp.   Ant kur.
NG Eagle-call customarily. bird NG Eagle.
'...that's what we call the New Guinea Eagle. The New Guinea Eagle bird.'
        Event verbs are rare. Statives and equationals abound instead.
If linkage is required and there is no verb, the adjective takes it
(and ~~I think~~ nouns can too):
téte owur   yákáre-iaka   ao mek   ma mekamp   numéri.
too   crest   black-ing then cheek in there in from   red
'Also, the crest is black, and from the cheeks (grow) red (feathers).'

The stative verb in a sentence of S-Aj-St or Aj-S-St order is
optional where the form of a sentence is repeated:

      Many coconut is.
      Many betel nut.
      Many breadfruit.

Though one can come across pure <u>Procedural</u> text—the bare
bones, as it were—more commonly procedural material/fits into a narra-
tive framewokk, and is enlivened by personalities, collateral
information, evaluation, conversation, and sometimes specific times
and places. The theme of a procedural text in Karkar is almost always
an explanation of some cultural performance. e.g. How to Make Lime,
Customs about Death, or Marriage.

Procedural discourse is event-oriented. The sequence inwwhich
activities are performed is a vital element. Though the participants
are identified, the hearer's attention is not focussed on them so
much as on what they do, and how and when they do it. <u>Things</u> are
often in focus.

The structure of a procedural discourse is less involved than
that of narrative. ~~As likely as not,~~ Usually there will be little or no intro-
duction ~~to~~ of the topic ~~about~~ to be discussed. A bare bones procedural
about lime begins:

<u>Ono</u> <u>okwi</u>   <u>yankap</u> <u>naeria</u>   aokwapia.....
I   äime   cook   about to   going...
We learn of the woman's intention, and immediately she begins the
procedure, ~~right~~ in the first sentence.

In one on how to grow chillies, ~~we~~ it staäts ~~at~~ with the Stage. Waruwa gives
the time and the place ~~to~~ where he is going, the name of the ~~didiman~~, agricultural officer
then ~~clues us in~~ indicates to the topic through what he says.

"Onan   rambo   sápae."
to me   chillies give (immediate imper.)

~~That lime text begins at Stage too, I suppose.~~

The procedures or series of procedures move not towards a dramatic
climax, but towards the goal—the completion of the set of procedures.
So the ~~climax~~ goal will most likely occur right at the end of the dis-
course. To reach this, the steps are precisely defined, and carefully
ordered. If the style is more narrative, various kinds of additions
will occur through this part of the text. For instance, inCustoms

Concerning Death, a procedural ~~generously clothed in~~ with numerous narrative and background and collateral ~~other~~ features, we see such additions to the bare procedural text as

alternatives: "if a man dies—or a woman or a child..."

speculations on what kind of ~~xxx~~ person could have caused the
death

collateral information: they berate the woman for not looking after
her husband well enough, her neglect causing his death

details of who hit her and with what

reasons for dying listed

reasons for heating all one's tools, possessions, feet and hands
at the fire under the body.

The conclusion is ~~likely to be~~ usually brief. In "How to Make Lime", it takes up the ~~second half~~ of the last sentence.

Wurukupiaka	okwi	éknonko	wokwae	kokwapiaka	kor	mek	pap.
cooking then	lime	come down CS	now	picking up then	tin	in	put

The disourse on marriage customs, beginning with a formula, ends in a conclusion and a formula. ~~It is difficult to decide exactly where one ends and the other begins.~~

Conclusion
Aenonko	wokwao	tákarékaré	koropé	faop	yak.	Mámak	i	konomp.
doing this 3s CS	again	turning back	coming	good	stay.	like this we		customarily do

Finis
Yino	yupu	warámpnomp	te	mámak i konompan	farákápnamp	wae
we excl	wife our	buying	fod.	like this we customarily do	I have told	now

té	mao.
that	it

'So she turns round and comes back and settles down. I have now finished telling you how we take a bride.'

~~Perhaps~~ We have dealt with some of the grammatical encoding in the ~~immediately previous~~ preceding section.

If ~~xxxxxxxxxxxx~~ the storyteller is the participant, he will use ono, 'I', followed by zero representation until someone else becomes the subject. Most common is 'we customarily!..', followed by zero. If a group is performing, it is usual that no-one is mentione as subject after the introduction unless specific individuals ,or part

Time and space words, phrases and clauses give the setting
for the activities and processes. Props are identified both initially
and usually, ~~in~~ subsequently, by nouns, though sometimes the sub-
sequent ~~position~~ *identification* is zero. There are few if any particles.

    The types of verbs used can be either durative or punctiliar or
both, and, according to the procedure described, may have motion
verbs also. In pure procedural text there are likely to be more
verbs than any other ~~kind~~ *part* of speech. The text ~~is full of~~ *frequently employs* verbs with
medial verb endings. And the sentences usually end in the unaffixed
verb--the final form. The frequency of medial verbs ~~suggest we often~~ *correlates with*
~~find~~ long sentences. In some examples, there is little head-tail ~~xxx~~
linkage, while it is frequent in others. The habitual/customary
suffix is used often, particularly in the formulaic beginning or
ending, in explaining customs. And in speech ~~we may come across~~ *there may be* the
hortative mood, as someone suggest the start of a joint activity.
And in expanding the procedural to include ~~t~~the reasons for doing
whatever-it-is that way, ~~we come upon the~~ *there are* reason and negative reason
suffixes.

Apár	némpare	riaka	fár	yak	mo	anté.
ground	cold	reason	then	game	stay	no neg reason/consequence

Mámak	ri	te	iaka	ankank	ti	pákré	mámakré	yirunki	konomp.
do that	like	reas	foc ing	then things	gather	go down	like	that heat	customarily

'The ground could become ineffective and thus there would be no game there.
So for this reason we bring all our things down and heat them like this.'

Hortatory discourse, and sub-types such as Prayer, Evaluation and to some extent Epistolary are very similar. They ~~engage the thinking process, the mind, the critical faculty, the creative faculties~~ often express creativity, feelings, opinions. Thus more abstract matters are in focus. Time, space, and events, to some extent, recede, and the performer and statives take prominent position.

The general structure of a hortatory discourse is a little less definite than that of procedural. The possibilities of how to begin are varied. But within the first sentence or two the theme is establi lished. The body of the exhortation has no ~~set development, and a~~ linkage being shown logically climax, a final argument, may or may not exist. A series or two of thoughts may be repeated in ~~various ways,~~ overlays throughout A sermon may end in various ways. If it has been following a Bible passage, and the preacher has found some ordered points, he may climax the sermon with a specific exhortation, then recapitulate, and more likely than not, end somewhat formulaicly.

No doubt because the content of hortatory text is more disjoint- ed, ~~harder to listen to~~ and could be harder to follow than narrative, many ingenious devices can be used to hold the attention of the listener. These Techniques for enliven- ing the text are:

1) ~~Change of pace,~~ Variation in the length of sentences: (see the brief second sentence)

Aenonko	te	námo	te	am	fek	te	námwan	te
doing that	foc	we inc	foc	that on	foc		to us incl	foc
CS								

am	te	toi	sámp	mo.	Kwapwe	kare.
that	foc	sick pain	hold	not	good	truly

'So we do not get sickness from that. We are well.'

Change of pace orientation is noticed when, for instance, a point is being discuss- ed or a story is being told, and the speaker suddenly asks a rhetori- zal question.

2) Dramatic pauses.

3) Emphasis expressed in various ways. As by intensifiers:

Kwar ankérankam   té mao.
God   one of   that it/he   'There is one God and that's it!'

Ankár   Kwarént saráp   yak.
must, wholly   God with   solely stay
'We must remain wholly with God alone.'

4) By negative statement:

Kwar te ankwap yak mono.
God foc another stay not   'There is no other God.'

The example on p.19 has four in one sentence.

5) Or By contrast. 6) Or By use of focus marker (examples abound).

Then there are the poetic quality and linking devices of
8) repetition, 9) substitution, 10) parallels, 11) listing and 12) expansion:

Repetition: Aenomp ará yumo te, yumo te sékérép mono.
            he doing there you pl foc, you pl f fall down not
     'Because (God) does that you, I say you will not fall.'
(Here is another example of negative for emphasis.)

11) Listing or substitution:

Aeno nomp nánák   mek ①kwekér nánák yak.
so   our inc thinking in   lying thinking is

②Kákáank nának yak. ③Apáp mwanomp nának yak.
covetous thinking is   fear we will thinking is
'So in our minds there are lying thoughts. There are covetous thoughts. There are fearful thoughts.'

12) Expansion:

        (General)   (Specific)
Am   te yumo te mér mo rap? Yumo Wotapor Empikamp kom táworáp
that foc you foc know not q 2pl   you   Yuri 2   women (and)
    (General)   (Specific)
arop, némp-némp, Térowari, Kamperap, Pánánkár, Tékerapo.
men village-village, Troali, Kampriap, Panenkin, Tinkirabu.
'Don't you all know this? You people of WE, all the villages, T, K, P, T?'

Demonstratives are, used effectively in emphasis (maybe you
could call them back-reference):
Anaphoric reference is

Am te kwapwe kare yupu, am te kwapwe kare arop, am te
that foc good very woman that foc good very man that foc

kwapwe kare táráp.

gagd very child
' That (kind of person) is a good woman, a good man, a good child.'

A variety of verb moods and aspects is used. Though less verbial linkage is used than in narrative, nevertheless ~~we still find~~ *there are* some medial verb forms, change of subject, and ~~quite a few of the~~ *numerous* sentence initial *forms meaning* 'doing that then',or 'doing that CS'. Hortatory and command are often employed, with a few negative commands and some conditionals.

Hortatory:

...<u>tokwae</u> <u>kar</u> <u>warákár</u> <u>mwanapon.</u>
   big   very happy   we will/let us

Command:

<u>Tokwae</u> <u>karao</u> <u>yumo</u> <u>téne,</u>   <u>ao</u> <u>kipo.</u>
big   very possd you foc   like that 2pl com

'(Because of) his bigness, you too (must treat Him as important).'

Some conditionals and results are not marked, as can be seen from the next two examples.

<u>Kwar</u> <u>tene</u> <u>mao</u> <u>te</u> <u>yérék</u> <u>kor</u> <u>i</u> <u>konompono.</u> <u>Aenomp</u> <u>ará</u> <u>yumo</u> <u>te,</u>
God foc   He foc   watch well habitually He doing that you foc

<u>yumo</u> <u>te</u> <u>sékérép</u> <u>mono.</u>
You foc fall,down not

~~There are no overt indications (grammatically) for showing conditional~~
~~or reason-result, though negative result is specially marked.~~

What techniques are used for persuading the listener to change his behaviour? By logical argument:

<u>Maomp</u> <u>kar</u>   <u>man</u> <u>sámpea</u> <u>ankár</u>   <u>maomp</u> <u>yonkwae</u> <u>mek</u> <u>yarákwapiaka</u>
His talk to it holding wholly   our inc kiver   in binding then

<u>paokopnomp</u> <u>fek</u> <u>te</u> <u>Kwar</u> <u>Mar@pwar</u> <u>tia</u> <u>táráp</u> <u>Jésas</u> <u>námont</u> <u>yak.</u>
walk about with foc God Father   and child Jesus with us stay

'If we wholeheartedly take his words ~~and bind them~~ and bind them to our hearts, Father God and His Son Jesus remain with us.'

    2) By inferences in questions, such as mock surprise, or chiding, or persuasion to emulate or to avoid certain behaviour:

Re?   Yumo te Kwaromp kar te wao mo napon?
Really! You foc God's talk foc hear not 2pl q
'Really! Haven't you heard God's talk?'

3) Persuasion to emulate: "Are you Sarah's true daughters? If you want
to be Sarah's true daughters, obey your husbands. Submit to them."

       By straight out evaluation statements:
                          Implied:
"This is bad. (Don't do it. For this you will die)."

       And fourthly, commands:

Yumo ono okuman mámá sérnamp   am te fárákap kwapono.
you   I   now   this have said that foc cut   don't

'I have already said this, you are not to cut that.'

       Here are examples from two hortatory texts of how an argument
might run and what devices might be included:

Theme 1. 'Give thanks to God' (What God does, what we should do.?)
       God does... you be..
       God does... you behave like this...
                  badly
       If behave... God is not with you.
                  well
       If behave... God does well for you.
These ideas are repeated and varied in overlays.

Theme 2. 'You shouldn't cut the leg.'
       .Introduction: Our ancestors' custom.
       Rhetorical questions.
       . Information. God created man--arteries, circulation.
       Rhetorical questions, exhortations.
       Compounded information. The Government's opinion.
       Questions, exhortations.
       Final command. God didn't tell you to do it. Don't do it.

We could regard Evaluation as a minor discourse type. It is similar in some ways to Hortatory. One is not likely to find a whole text full of evaluation. Usually it is a small part of another kind of text. ~~And so~~ Often the evaluation is implicit and not explicit at all.. The evaluation, if stated, is more-or-less in cold blood, a blunt statement of facts. e.g.

"I, holding anger for Mankani, went into the bush to hunt, and a spirit came to try me. At other times, when I was walking about with a good conscience, nothing bad came to try me."

Here is an example of implicit evaluation:

A sorceress kicks the ~~butt~~ base of a tulip tree and causes ~~the~~ a little ~~adopt~~ adopted daughter to be imprisoned high up in its branches. Then ~~it says~~ she goes away and leaves her. But ~~we~~ the people know she is horrible, ~~we~~ are angry at her, and ~~we~~ wonder how on earth the child will come down.

The evaluation ~~can~~ may be of ~~oneself~~ the speaker himself, as in the example given above. ~~Or of second person~~ It may be of the addressee, which could ~~also~~ be called criticism, exhortation or encouragement, depending on its nature. Or it could be of a third person or a group of people.

Evaluation focuses on states, and on qualities of behaviour. It does not focus on ~~Not on~~ events themselves, but on the results and the effect they may have. ~~There are some~~ Evaluations may be expressed by exclamations, and some moods indicated:

Kwatae.	Wampweno.	Sokororé	yeraknompono.	Mao mwae nomp
bad	forget it!	nuisance	walks about	he road out-from

worékapmwanompanépe? pull out we will ? quest

Teki	yakea	sumpwi	a no.	Mákriteaka	pétia	tankápmwar.
like that	staying	3s must	doing	like that	leave	sit-pl let's die

'He's bad. We'll have to forget it. He continually made a nuisance of himself. (Inference——he deserved what happened) In what way (how on earth) shall we get it out! He will remain like that and he must die."Let's leave him like that and sit down."

So here we have Indicative Mood -no; simultaneous action -ré; dubitative interrogative??-anépe; future state (Veda), 3s jussive (Dorothy) -ano and 1pl incl hortatory -mwar.

Time, space and things are irrelevant. to evaluation Long spans of continuity, and climax are not characteristic features.

Prayer, ~~as we hear it now~~, is probably closely patterned on how the missionaries and Christians at Green River prayed. There is a type of prayer, however, which is strictly cutural, and could come under the category of hortatory or of explanatory. The verb térépaop describes what a man does when he asks his deceased father or brother to come to his aid by 'giving' him a pig when he goes hunting. It is also used of the speech a dying man makes to his family, instructing them on what to do with all his possessions, his Hood trees, his gardens, his~~areas~~ of bush and his rivers. He may tell them ~~And pessibly en~~ how to behave, and how to relate to various people.

~~However,~~ Prayer to God is an essential part of Karkar communication in a number of villages.

As with hortatory and epistolary, prayer is communication by [discourse] first person to second person, possibly with more focus on second. Third person is used in intercession. Stative and equational verbs are common, and ~~as this is usages of conversational style,~~ we find a variety of moods and aspects. Time and space are not generally prominent, and action verbs play only a small part. A prayer usually includes a number of topics, so there is little overall continuity, and no real climax.

Of all the communication forms, the prayer, being formal, has the clearest formulaic beginnings and endings. ~~Though~~ The formulae may vary slightly, nevertheless the speakers regard them as obligatory. This first sentence is ~~one~~ the formulaic beginning to all prayers. ~~used~~ When Weruwa my co-translator and I are about to start a morning's work: he usually follows it by the second sentence

O Kwar, Amote yimomp Naropwar ankerank. Yino kumunik koropea
O God, You foc our   Father   one.   We excl morning coming
'O God, you are our only Father. We are coming this morning, I being about to work with at

Dorothy. I am coming and

Dorotint térenaeria koropé tankré amwan turunkraé.
Dorothy work I about coming sitting you to   I am asking
   with   to   sitting and asking you.'

The prayer ends something like:

Aeriaka Jàsasomp e fek amwan má kar má farákápnamp
doing reas Jesus' name on you to this talk this I have recounted
wae té mao.
now that fit/finished
'So in Jesus' name the words I have said are finished.'

There is a variety of oratoricaly devices and *grammatical* characteristics. There is poetry in the parallelisms, and the listing:

"You made our hands, our feet, our eyes, our noses, mouths and ears."

"If You said, 'Eyes, get better!' they did.

"If You said, 'Legs, get better!' they did."

"Give us good thoughts. Give us peaceful, gentle livers."

Sometimes the true Karkar vocative is used, as one exclaims:

Ésio,   onomp   Naropwar-e!
thank you my   Father-voc   'Thank you, O my Father!'

Equationals and Statives occur frequemtly.

Kwar, amo te yinomp Naropwar kare té mao. Amo ankerankam.
God, you foc our   Father   true that it   You   of one

'God, you certainly are our true Father. You are one (there are no
others).'

Amo   apár-apar   nemp-némp   amo penankor   yaknap.
You ground-ground village-village You all   stay/are
'You are in all places and in every village.'

The person praying (a) may make a statement, (b) or request, or (c) declare God's usual behaviour:

(a) Mao yinan kákákáre sáp.
    He to us   strong   give   'He gives us strength.'

(b) Yonkwae kor   sápam.
    liver   bone give-us juss   'Give us good behaviour.'

(c) Yinan yonkwae porokwe sáp konap.
    us to liver   soft   give us habitually 2s
    'You continually give us peace.'

There are medial verbs, both same subject and change of subject; in the few longer sentences

Amo -ku   kwapérok yakiaka yinan yéroinap.
you yourself merely existing us to make-dist past-2s

'You yourself just were and you made us way back then.'

<u>Kwar</u> <u>yéro-i</u> <u>péti</u>   <u>yakre</u> <u>nkenapo</u> <u>apár</u> <u>mek</u> <u>arop</u> <u>yak</u> <u>mo</u>.
ground make-far put-far staying see 2s CS ground in man exist not
            past   past   sim

'You left off making the world, and looked---and there was no-one
there.'

        The whole range of tenses is possible. Far past completive
is seen above. Almost the same effect can be obtained by using a
time word and ~~the bare verb~~ ^{and only the verb root in} a statement:

<u>Wokuruk</u>   <u>narek</u> <u>yemar</u> <u>yero</u>.
long ago up above sun   make 'Long ago (you) made the sun up above.'

An example of past and CS is:

<u>Jisas</u> <u>ama</u> <u>sámpkérépapo</u>.
Jesus You send-past 2s (CS) 'You sent Jesus.'

The <u>-nap</u> in <u>nkenapo</u> at the top of the page is 2s near past.

The 'future' tense is commonly used for future ^{time} ~~as we know it~~, but is
also used to show doubt:

<u>Yino</u> <u>te</u> <u>apae</u> <u>fek</u> <u>sámp</u> <u>sá-ne</u> <u>-nemp</u>?
we foc what with take throw dfut 2
                          away

'With what shall we remove it?"

There are ~~abstract~~ qualities ~~made from~~ ^{indicated by} adjectives and verb endings.

<u>kokwae-na-namp</u>   <u>ará</u>.   <u>owipi-nomp</u>   <u>ará</u>.
lazy fut 1s   that   sleepy poss/ that
tired   3s

'that tendency of mine to get tired, the problem of my eyes wanting
to close.'

        Besides the dubitative aspect of the future tense, a number of
other moods are evident. ^{Here,} There is nothing overt in Reason-Result,
^{though it is usually marked. (See V.Rigden on Rhetorical Predicates in Karkar, (1978)'}

<u>Yinomp</u> <u>sin</u> <u>tokwae</u> <u>sámpea</u>.   <u>Aemp</u>   <u>té</u>   <u>man</u>   <u>ono</u> <u>okuman</u> <u>ésio</u>.
Our   sin big   taking   doing that that this- I   now   thank you
                                    poss   to

'You took our heavy sins, and so for this I thank you.'

Here is an example of the Reason/Purposive ~~Mood~~:

__Warop__ __kar__ __faopea__ __mériaka__   __warop__ __karaok__   __tukupmwanompria__..
your talk well-ing knowing   your word-along we will go reason
                          then
'We can understand your message well so that we will follow (obey)
your words.'

Desiderative Mood is encoded thus:

__Maon__ __sumpwiaka__   __yinan__ __éréképnomp__ __nae__ __yonkwaeré__...
he   dying then   we-to took 3s   fut liver-ing
'By dying He intended (wanted) to take (draw) us...

Conditional (I think it has a Desiderative ^{connotation} flavour too) ~~Mood~~ appears
like this:

__Yino__ __War__ __farmwanomp__ __nomp__ __kwamp__   __faop__ __sap__ __konap__.
we   food eat we will 1p if   well give us habitually 2s
'If we want to eat food You always provide for us well.'

And lastly there is ~~the~~ what I previously called Dubitative Negative,
which seems to suggest worry, 'lest something bad come about'. I
do not think these examples show this obviously at all:

...__yinént__ __yakré__   __tére__ __konompanté__...
  with us staying   work we habitually lest
'...if You are with us, we are able to work.'   ?

..__kákákáre__ __sáp__,   __tére__ __yaewor__. __Ae__ __konompanté__   kino __yino__ __okuman__
 strength give,   work helps He doing that lest   we   now
                                habitually
__kumunik__   __téreneriaka__...
morning at work we two are about to

' You give us strength, You help us to work. Because You always do this, we will be able
    to complete our work this morning.'   ?

The only written discourse type I deal with in this paper is
Epistolary. The level of education of the writer influences ~~has a lot to do with~~ the ~~setting-out~~ layout,
and even the content of a letter. Some of those with less education are
likely to put their name and address within the text of the letter,
sometimes more than once, or put their name at the top of the page.
However, I do not think this is significant.

Because a letter is an attempt to talk, or converse with the
receiver, ~~it is likely to apply the~~ letters contain the patterns of moods and aspects common in
conversation. ~~So~~ One finds conditionals, desideratives, ~~commands~~ and imperatives,
~~and solicitations~~. In comparison with Prayer and Hortatory, there
is often not such a close link in relating the behaviour and activ-
ities of the writer to the reader, unless it is a greeting, or show-
ing concern or feeling. Thus, we could say it is speaker-oriented.
Generally, other people mentioned are in the background.

There ~~will be~~ are usually narrative parts, giving dates and places and
people and events. If it is a letter from someone in the village
to someone outside, it is likely to be full of requests for things.
In comparison with (written) narrative, there are changes of topic and
the sentences are shorter and more clearly defined. There is little
linkage. Changes of topic are not overtly marked by beginning writers.

The formulaic beginning uses the European vocative:

<u>O Dorothy tiaka Veda</u>,   'O Dorothy and Veda,'   or

<u>O onomp nénae Yukumwar</u>,   'O my little brother Yukumwar,'
(see p.26 for Karkar vocative)
and is followed, maybe with slight variations, by:

<u>Ono amwan kar sér nae nae</u>.
I   you   to talk   say will   'I have something to say to you.'

Among more experienced writers, if change of subject is
necessary within a topic, this is overtly marked. If material is
added about the same subject and participant, in present examples no
link is indicated. In ~~my best~~ one example, the change of topic or an
introduction to a new topic is indicated by, 'I want to say a talk.'
with no link to the previous sentence.

The ~~first mention of a~~ participant ~~will be~~ is introduced by ''I', or by proper
names or kniship terms, and thereafter until there is a change of subject will be
~~have~~ zero encoding. ~~Though~~ There is a tendency in letters to write
'I' and 'you' frequently ~~more freely than in other types,~~ even inserting the
reader's name at ~~times~~ intervals.

The letter closes something like this:

<u>Onomp</u> <u>kar</u> <u>te</u> <u>wae</u> <u>té</u> <u>mao</u>.   <u>Onomp</u> <u>e</u>   <u>te</u> _____.
my   talk foc now that he   my   name foc   _____.
'That's the end of my talk.   My name is_____.'

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Appendix

Matrix of classification of Discourse Genre, mentioned on p.3:

Parameters

Discourse	Primary		Secondary			
	chron. link	agent orient.	proj. time		tension	
Narrative	+	+	stories	−	episodic	−
			prophecy	+	most	+
Procedural	+	−	how to do it	+	routine	−
			customs	−	involve struggle	+
Behavioral	−	+	hortatory	+	argumentation	+
			eulogy	−	non-argumentation	−
Expository	−	−	most	−	argumentation	+
			future stage	+	non-argumentation	