

WAFFA SENTENCE, PARAGRAPH  
AND DISCOURSE

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# WAFFA SENTENCE, PARAGRAPH AND DISCOURSE

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# WAFFA SENTENCE, PARAGRAPH AND DISCOURSE

## KEY - PHONETICS AND SYMBOLIZATION IN WAFFA

<u>Symbol</u>	<u>Phonetics</u>	<u>Other Symbols</u>
a	^	/ = clause
aa	a'	// = dependent
b	<sup>m</sup> b	, = quotation
d	<sup>n</sup> d	. = independent
e	e	
ee	e'	
f	ph	
g	<sup>g</sup> g	
h	h	
i	i	P and S on dis
ii	i'	refer to dees
k	k	paragraphs an
m	m	sentences in
mm	m	and <u>PROCEDUR</u>
n	n	It refers to
ng	<sup>g</sup> g	structure pa
nn	n	and sentence
o	o	<u>HORTATORY</u> , &
oo	o'	<u>DISCOURSES</u> .
p	p	
q	<sup>q</sup> q	
r	r	
s	s	
t	t	
u	u	
uu	u'	
v	v	
y	y	

P and S on discourse examples refer to deep grammar paragraphs and dependent sentences in the NARRATIVE and PROCEDURAL DISCOURSES. It refers to surface structure paragraphs and sentences in EXPOSITORY, HORTATORY, & EPISTOLARY DISCOURSES.



# WAFFA SENTENCE, PARAGRAPH AND DISCOURSE

## KEY OF ABBREVIATIONS

AD	<u>ADMONITION</u>	Fp	far past tense
Add	<u>Address</u>	fut	future tense
ALT	<u>ALTERNATIVE</u>	futp	future plural
ALT P, PARA	<u>ALTERNATIVE PARAGRAPH</u>	futs	future singular
AMP	<u>AMPLIFICATION</u>	GREET	<u>GREETING</u>
AMP P, PARA	<u>AMPLIFICATION PARAGRAPH</u>		
ANTI	<u>ANTITHESIS</u>	HEAD	<u>HEADING</u>
ANTI P, PARA	<u>ANTITHETICAL PARAGRAPH</u>	HORT D, DISC	<u>HORTATORY DISCOURSE</u>
APER	<u>APERTURE</u>	HORT P, PARA	<u>HORTATORY PARAGRAPH</u>
BU	<u>BUILD-UP</u>	ig	interrogative mood
		impr	imperative mood neutral
		impp	imperative mood plural
		imps	imperative mood singular
CF	contrary to fact marker	ind	indicative mood
Cl	Clause	IO	<u>Indirect Object</u>
Cl <sub>f</sub>	Clause Formulaic		
CLOS	<u>CLOSURE</u>		
comp	<u>completive action</u>	n	<u>noun</u>
CONCL	<u>CONCLUSION</u>	NARR D, DISC	<u>NARRATIVE DISCOURSE</u>
conj	<u>conjunction</u>	NARR P, PARA	<u>NARRATIVE PARAGRAPH</u>
cont	<u>continuous aspect</u>	nom	nominalizer
		n ph	<u>Noun phrase</u>
D, DISC	<u>DISCOURSE</u>		
des	<u>desiderative action</u>	O, Obj	Object
DIAL P, PARA	<u>DIALOGUE PARAGRAPH</u>	old	older
ds	different subject marker	OPEN	<u>OPENING</u>
EXHOR	<u>EXHORTATION</u>	P, PARA	<u>PARAGRAPH</u>
EXPO	<u>EXPOSITION</u>	pl	plural
EXPO D, DISC	<u>EXPOSITORY DISCOURSE</u>	pft	perfect aspect
EXPO P, PARA	<u>EXPOSITORY PARAGRAPH</u>	poss	possessive
		pred	predicative
		PS	<u>POSTSCRIPT</u>
		PT	<u>POINT</u>
		pur	purpose

## WAFFA SENTENCE, PARAGRAPH AND DISCOURSE

QS      Quotative Sentence

reft      referent

S,Subj      Subject  
S, Sent      Sentence  
S<sub>f</sub>      Sentence Formulaic

SIG      SIGNATURE  
sim      simultaneous action  
Seq S      Sequential Sentence  
SS      Simple Sentence  
ss      same subject  
stat      stative aspect  
sw      sweet (potato)

T Cl      Time clause

Voc      Vocative

yr      younger

1s      first person singular  
1p      first person plural  
2s      second person singular  
2p      second person plural  
3s      third person singular  
3p      third person plural

## WAFFA SENTENCE, PARAGRAPH AND DISCOURSE

### 0. INTRODUCTION.

The Waffa<sup>1</sup> language is spoken by approximately 1000 people living at the headwaters of the Waffa River in the highlands of the Morobe District of New Guinea. It belongs to the Eastern family<sup>2</sup> of languages.

Because it is a highlands language it displays sequential sentence structure typical of this area. A sequential sentence is a string of clauses. Each clause is linked to the following by a dependent verb and the final clause in the string manifests an independent verb.

The sequential sentence could be described as being like a concertina. In the EXPOSITORY, HORTATORY and EPISTOLARY DISCOURSE genres there are a number of short sentences closed up together forming paragraphs. This resembles the concertina when it is closed. On the contrary, in NARRATIVE and PROCEDURAL DISCOURSE genre the concertina is opened and the discourses consist of one or two shorter sentences opening and closing the discourse with one or more long sentences making up the body of the discourse. Within this long string of clauses are embedded discourses, paragraphs and dependent sentences.

## WAFFA SENTENCE, PARAGRAPH AND DISCOURSE - 2

There are only three major sentence types in the surface grammar of the Waffa language: The Simple Sentence, containing a maximum of one clause, the Sequential Sentence containing a string of clauses and Quotative Sentence.

In some NARRATIVE and PROCEDURAL DISCOURSES this surface grammar feature is nullified by the occurrence of paragraphs and embedded discourses within this long sequential sentence. Some of the EPISODES of NARRATIVE DISCOURSE and some of the PROCEDURES of PROCEDURAL DISCOURSE are contained within one long sequential sentence.

Five Genre of discourse have been posited for the Waffa language. They are EXPOSITORY, HORTATORY, EPISTOLARY, NARRATIVE and PROCEDURAL.

EXPOSITORY DISCOURSE is used to describe new or unfamiliar things to people who have not seen them. It is used quite extensively in sermons.

HORTATORY DISCOURSE is used to give instructions about how to live ( e.g. to the young people about to be married). It is used in sermons and embedded in certain PROCEDURAL DISCOURSES, showing the old-time means of manipulating the spirits.

EPISTOLARY DISCOURSE 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 the short paragraphs found in EXPOSITORY and HORTATORY DISCOURSES.

NARRATIVE DISCOURSE is used for telling legends or recent happenings to an individual and these are usually related in chronological order.

PROCEDURAL DISCOURSE is used to describe how to make things as houses, traps, arrows, or to describe how the Waffa habitually do something as burying a person, marrying and making first gardens.

These last two discourse types are characterized by the long sequential sentence found in the surface grammar which is divided to show major sections of the discourse. These sections expounded by paragraphs which in turn have tagmemes expounded by dependent sentences.

There is frequent embedding of discourses and paragraphs in all the discourse genre.

In order to understand the structure of Waffa Discourse, the sentences will be described first. The paragraphs found in EXPOSITORY, HORTATORY and EPISTOLARY DISCOURSES, and these particular discourse genre will

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be described next. Then the paragraphs found in NARRATIVE and PROCEDURAL DISCOURSES and these particular discourse genre will be described.

### 1. SENTENCES.

<u>OUTER PERIPHERY</u>	<u>NUCLEUS</u>
Vocative Exclamations Attention Response Sentence Conjunction Sentence Topic	<u>Simple</u> <u>Sequential</u> <u>Quotative</u>

The Waffa Sentence consists of an Outer Periphery and a Nucleus. Within the Outer Periphery there is found such things as:- Vocative, Exclamations, Attention, Response, a Sentence Conjunction and Sentence Topic.

The Nucleus consists of a Simple, Sentence, a Sequential Sentence or a Quotative Sentence.

#### 1.1 Outer Periphery.

The tagmemes of the Outer Periphery occur most commonly near the opening of the sentence. However, some of them permute to positions within the interior of the sentence. Those noted to be of this group are Vocative, certain Exclamations and the Sentence Conjunction.

The Vocative, -o 'singular', -so 'plural' and -ree

'sympathetic' are expounded by personal names, kinship terms and other substitutes like noun phrases and Relative Clauses. Exclamation is expounded by various emotive expressions. Those noted to date are: o 'surprise', ae 'sorrow or joy (something which has happened at the instant of speaking)', ayoo 'feeling sorry for yourself when discomfort comes (e.g. rain falling on you)', mo 'well', na 'now (not time)', sue disgust, ee anger, boo sorrow, ooqoo 'forbid'. (The last two forms are tertiary stems of third class verbs.) Mo has been noted to occur following most of the above expressions. Attention is expounded by two known forms, ai attention of surprise and aree to gain attention while speaking (The latter is a shortened form of the sentence a reeti taanee 'You look across'.)

Response is expounded by the affirmative yo or eeyoo, the negative hameeta and the response asking for the utterance to be repeated aa. Only one sentence conjunction expounded by two forms of the demonstrative pronouns, inna 'that' and aanna 'this', have been noted.

Examples of Expressions :

o vaidi-ivo t-onno ti-noo, "o gioonna-a-vai-tana  
surprise man-S look-ss say-Ind surprise woman-this-reft-dual

ngia aanii-ra-ida ngia-a-nnee?"  
you what-pur-cont come-3p-ig

'The man looked with surprise and said, "Oh, why are you two women coming?'"

...ti-noo, "o mo na nau tii-ra-vai-vee. o  
say-ind surprise well I yesterday come-fp-stat-ind surprise

mo ni nnau-vo dee-pi-inno kua-i-nnee?"  
well my house-S where-place-cont go-3s-ig

...'he said, "Oh, well I came down yesterday. Oh, well, where has my house gone?"

A child watching his mother go off to work in the gardens will say: -

aee vaa ni noo-va vi-oo kia-i-noo.  
sorrow past my mother-S go-ss comp-3s-ind

'Sorry, my mother has gone.'

...ti-noo, "aee a dataama ki-eenna-nna fayai-vaa  
say-ind sorrow you how comp-ss-cont animal-0

a ruputua-nna-nnee?"  
you kill-2s-ig

'...he said, "How is it that you have killed the animals?"'

...ti-noo, "Aee va-ida ti vaati ti urunnaakara  
say-ind sorrow past-cont our husband our children

ti nnandi ti kata vayaa-va va-inno puara  
our nephews our yr brother old brother-S past-cont pig



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pinaa-nna    haara    ki-oo /    iya    h-oo vari-kiai /  
big-0        shoot    comp-ss    them    shoot-ss be-ds

haara    vara-da /    ngia-a-noo.  
shoot    get-ss        come-3p-ind

'... she said, "Oh boy, our husbands, children, nephews and brothers have killed a big pig, it was biting them and they shot it and they are bringing it."'

A woman sitting on the edge of a house where the rain is falling on her will say: -

Ayoo    vati    ni    rua-i-noo.    Hayu    vari-kiai /  
sympathy rain me    hit-3s-ind    move    be-ds

nee-ta    varia-ivee.  
me-with    sit-impn

'Oh dear, the rain is falling on me. Move over and I can sit (in the dry place) too.'

If water came flowing in the house on to his bed a man would say:-

Ayoo    nnoori    aa-vo    ni    mmaata    aa-vau    tii-noo.  
sympathy water    this-S    my    bed    this-on    came-ind

'Oh dear, this water is coming down on this bed of mine.'

The expression mo has a number of different uses. It is frequently used in an answer to a question and always occurs when answering an interrogative sentence in which mo is used twice to mean 'where'. (This is explained further in this section under Simple Sentence.) It is used in the body of a text as the expression 'well' and as an indicator of embedded material in a long Sequential Sentence. (This is explained further in section 4 under NARRATIVE PARAGRAPHS). Examples in a question and answer are:

'...tu-noo, "Mo ni naano-kiaiya mo." Tu-duu /  
say-ind well my sister-plural well say-ds

tu-noo, "Mo Siyaaka kuaru ra-ara kua-a-pi-vee."  
say-ind well Siyaaka music dance-pur go-3p-place-ind

'...she said, "Where are my sisters?" She said and he said, "Well, they have gone to Siyaaka to dance."'

Indicating embedded material in a discourse:-

...kaan-o koo-ya tu-noo, "O vaa hokobama  
mother-S father-pl say-ind oh past long

kua-i-vai." Mo raunna voo-vai titaa kia-da /  
go-3s-sat well daughter one-reft sent comp-ss

tu-noo, "Kua-nee...."  
say-ind go-imps

'...the parents said, "They have been gone a long time." They sent another daughter saying, "You go..."'

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The expression na translated as 'now' is used as a connective between parts or a reasoning device in a discourse. In a sermon the illustration is given and to bring it to a personal level this expression is used, then a pronoun such as 'we'.

<u>Na</u>	<u>ta</u>	<u>gioonna</u>	<u>kiaapu</u>	<u>Kirisitiina</u>	<u>tuana-iya</u>
now	we	women	men	Christian	true-plural

  

<u>yoketaama</u>	<u>yaagueeqama</u>	<u>inna</u>	<u>nmutu-uvaa-ra</u>	<u>yaata</u>
good	strong	his	name-0-about	ear

utua-ara-vai.  
hold-futp-stat

'Now we real Christian people will think very much about his (Jesus') name.'

<u>Na</u>	<u>aaru-uvo</u>	<u>kua-i-ti.</u>	<u>Vaa</u>	<u>mmuyai</u>	<u>veke-vau</u>
now	point-S	go-3s-cf	past	bone	across-on

  

<u>kuoonnama</u>	<u>rukiaa</u>	<u>kia-i-ti.</u>
bore	show through	comp-3s-cf

'Now if the point had gone in it would have bored across on the other side and shown through.'

The expression sue shows disgust or impatience.

If a person is asked to do work which he is not inclined to do he will say:-

<u>Sue</u>	<u>hama</u>	<u>ni</u>	<u>varaa</u>	<u>ta-i-noo.</u>
disgust	not	me	get	desire-3s-ind

'I don't want to do it (Literally:- It is not making me want to get it.)'

If a person doesn't want to go somewhere, when asked he will answer:-

Sue    hama    ni    kua    ta-i-noo.  
disgust not    me    go    desire-3s-ind

'I don't want to go.'

If a person asks another where he has put his pencil  
 he may answer:-

Sue    hama    na    i    seera-ivaa    ta-u-vai.  
disgust not    I    your pencil-0    see-1s-stat

'I haven't seen your pencil.'

The expression ee has been noted to occur by  
 itself and contiguous to the expression mo but the  
 meaning is not clear. It again has something of the  
 idea of disgust or anger.

If a man kills a pig and gives his friend a generous  
 helping and later the friend returns the gift with a  
 small portion, the man will say:-

Ee    mo    aa-nna    nnaaru    na    pinaa-vai    i  
       well this-0    before    I    big-reft    you

mmi-ra-vai-nna / aa-nna    a    pata-vai-nna    ni  
 gave-fp-stat-cont this-0    you little-reft-cont me

mia-nna-noo.    Fai    yapooma    na    kava    kiisa-vai  
 give-2s-ind    fut    later    I    again    little-reft

i    mmi-nara.  
 you    give-futs

'Well then a long time ago I gave you a big piece  
 but now you are giving me a small piece. Next time  
 I will give you a small piece.'

Ee na hokoba i mmia-u-kai / a hokobama  
I long you gave-1s-ds you long

ni mia tai-nna / a kiku-vai ni mia-nna-noo.  
me give desire-cont you short-reft me give-2s-ind

'I gave you a long one (bamboo of food) and you should give me a long one but you are giving me a short one.'

The expression boo is the tertiary stem of the verb bookia 'sorrow', sympathy' and used as an expression it has the same meaning. This expression is now also used as the equivalent to 'dear' in letter writing.

For example:

Boo ni nunna ha ti-ee / vaidi kia-nna-nnee?  
sorry my sister please come-ss man do-2s-ig

'Sorry, my sister, please, come down and be a person.'  
(to a girl who had changed into a bird).

If a child's mother goes to the gardens and stays the night the child will say:-

Boo vaa ni noo-va Biniquee kua-i-vai. Boo  
soorry past my mother-S Biniquee go-3s-stat soorry

fai gioono yeenna ni mi-nara-nnee? Boo fai  
fut who food me give-futs-ig soorry fut

na kati vai-nara.  
I just sleep-futs

'Sorry, my mother has gone to Biniquee. Sorry, who will give me food? Sorry, I will just go to sleep (without any).'

The expression oogoo is the tertiary stem of the verb

oogookia 'forbid' and it has a similar meaning.

...ti-noo, "Oogoo mo aa-nna dee-voo-no-onna  
say-ind dōn't well this-0 what-one-ind-cont

ni haa-na nii-kiai / na inna haa-na vata  
me shoot-pur come-ds I him shoot-pur chase

r-ee ngia-u aa-vaki-inno ni tii-nnee?"  
move-ss come-ls this-in-cont me say-ig

'...he said, "Don't, well, then who is this who is coming to shoot me and is speaking to me here while I'm chasing him to shoot him.'"

Following the example given above of the girl asking her sister to become a person again the girl replied:-

Oogoo vaa ee ni ruputua-nna-ni / vaa nene  
nō== past you me hit-2s-ds past I myself

ngi-ee / kati inneenna ki-ee / a-ta a-taa  
come-ss just thing comp-ss this-way this-way

kia-u-noo.  
comp-ls-ind

'No, you yourself hit me and I myself came and just became something and I am this way.'

The expression ai is used purely for gaining attention.

Ai aa-nna nii-nna haa-nna-noo.  
Ilook out this-0 me-cont shoot-2s-ind

'Look out then, you are shooting me.'

Ai nii-nna kiau raa-nna-noo.  
Ilook me-cont blood move-2s-ind

'Look, you are making blood run on me.'

Ai noo a reeri taa-nee.  
look mother you up look-imps

'Look, mother, look up.'

The expression aree is used in a discourse when describing something which the speaker wishes the listener to look at or take particular notice of. It is a shortened form of the sentence a reeti taanee 'You look across,' which is also used to gain attention when explaining or pointing out something.

When describing what happened when a power drill got out of hand this expression was used a number of times throughout the text.

Aree aa-vau-di tarasi-i-vau uti-n-ee tii-paya /  
look this-on-from trousers-that-on hold-des say-sim

tarasi-ivaa aa-vau keree ki-oo nni-i-vai.  
trousers-0 this-on tore comp-ss come-3s-stat

'Look, from here on his trousers, while he was trying to hold it (the power drill) it tore his trousers up to here.'

Aree vaidi-ivaa yuku aa-vaa pavua-ivo huda-ivo /  
look man-0 leg this-0 power-S cook-pft

vaa uuda va-i-noo.  
past sore be-3s-ind

'Look, the power drill burnt this part of the man's leg and there is a sore there.'

The expressions ooo, eeyoo and yo 'yes', given as a response are usually followed by a simple sentence.

For example:

Eeyoo    vaa    na    rikia-u-noo.  
yēs    past    I    hear-ls-ind

'Yes, I understood.'

An example of the sentence conjunction is:

O    i-nna    fai    na    di-ee    vai-na-na    tee-no /  
surprīse    that-O    fut    I    stood-ss    be-ss-cont    see-ds  
  
fai    puara-ivo    nni-nara.  
fut    pig-S    come-futs

'Oh then if I stand and watch the pig will come.'

Examples of the response hameeta 'no' are:

Raunna-ivo    ooqoo    ti-noo,    "Hameeta-vee.    Ari  
daughter-S    forbade    say-ind    no-ind    he  
  
vaidi    yoketaa-vai    vari-noo."  
man    good-reft    sit-ind

'The daughter denied it and said, "No. It is a good man sitting (there).'

...ti-noo,    "Gioonna-i-vai-tana    i-vau    kua-tee.  
      say-ind    woman-that-reft-dual    that-on    go-impp

Kata-ivo    reera    t-oo-nno / ti-noo,    "Hameeta  
brother-S    up    look-ss-cont    say-ind    no

oo    varia-nee."  
go    sit-imps

'...he said, "You two women go there." The younger brother looked up and said, "No, go and sit."



Mhew

The Sentence Topic is expounded by nouns, pronouns, clauses or a series of clauses inflected for Subject, Object, Location, Referent, Indirect Object, or Reference.

The Sentence Topic usually occurs first in a sentence but when Time occurs the Topic is displaced to second position in the sentence. The filler of this slot is the topic of the whole sentence. It covertly fills the slot for which it is inflected in at least one of the following clauses and it covertly fills slots other than that for which it is inflected in other clauses in the sentence. Once the topic is stated it is not referred to overtly again unless in a pronoun form or after a long included clause. An example has been noted where both Subject and Object occurred in this position.

The Sentence Topic also occurs in the final position of a sentence after the Predicate. In this position it is used to emphasize or give greater clarity. The Sentence Topic in this position occurs at the end of a long NARRATIVE or PROCEDURAL DISCOURSE or between sentences (Simple, Sequential or Dependent Sentences) within all the discourse genre. When it occurs between two sentences the filler of the sentence topic covertly fills the slot for which it is inflected in both the preceding and following sentences. Fillers inflected

for Subject, Object, Referent, Location and Reference have been noted to occur in this position.

Examples of Sentence Topic are:

Na kua-ara ni kia-a-ni / hama ni kua ta-i-kiai /  
 I go-futp me say-3p-ds not me go desire-3s-ds  
na varia-u-noo.  
 I sit-ls-ind

'"We will go", they said to me, I didn't want to go (so) I am staying.'

NOTE: The different subject suffixes on both of the dependent verbs are showing that a first person singular subject is to follow. The verb taa 'desire' is always third person and is always inflected for different subject.

Ni suai mmannammanna-ivo vaa na taana aunna  
 my time shadow(watch)-S past I yam platform  
hara-u-ko / (ni yaaku aa-vau yapa ki-ee /  
 make-ls-ds my arm this-on put comp-ss  
taana aunna hara-u-ko / ) vaa puti-kiai / vaa  
 yam platform make-ls-ds past die-ds past  
na var-ee / numa nnau-ki yapa-u-vai.  
 I get-ss come house-in put-ls-stat

'As for my watch, I made a platform for yams, I put my watch on my arm and made a platform for yams and it stopped and I got it and came and put it in my house.'

Na Udaanga-ivaa kua-ivaa na ngii piki-ee /  
 I Lord-poss talk-O I you leave-ss  
aa-pi Kusiinga vari-ee / hama tuqinnama rikia-u-noo.  
 here-place Kusing sit-ss not properly hear-ls-ind

'As for myself and God's talk, I left you and I am

WAFFA SENTENCE, PARAGRAPH AND DISCOURSE -17

sitting here at Kusing and I am not hearing it properly.'

Nituoo-nna kavii huda nii-ni mmi-i var-oo /  
sister-in-law-IO sw potato cook me-for give-ds get-ss

ni mia-ivee.  
me give-impn

'As for my sister-in-law, you cook and give her sweet potatoes for me and she must get it and give it to me.'

An example of Referent as Sentence Topic is:

Sukuura nnau-vaa-ra na kua-u-kai / ngia  
school house-O-about I go-ls-ds you

taara-vai-tana i-vaa ni yapara kia-a-ni /  
two-reft-dual that-O me ask comp-3p-ds

na "hama-vee" kia-a-duu / ngia taara-vai-tana  
I no-ind say-ls-ds you two-reft-dual

kaayau i-vaa-ra tuu-vaa vaa na tuma kia-u-kai /  
plenty that-O-refc say-O past I come say-ls-ds

heeka-a-noo.  
build-3p-ind

'As for the school house I went and you two asked me about it and I said "no" and you two said a lot about that so I came down and told them about that and they are building it.'

Object as Sentence Topic:

Na rikiu-u-kai / hama ngia rikiu-a-noo. Mmayaaya  
I hear-ls-ds not you hear-2p-ind message

aa-vaa hama ngia rikiu-a-noo.  
this-O not you hear-2p-ind

'I know you are not listening to this message. You are not listening to this message.'

Mmuakiaa    sai-na    sai-na-a-ya    kua    mmuakiaa-vai  
all           half-in    half-in-that-pl    talk    all-reft

i-vaki-di    nnaasu    fafaara-i-vai.    Anutuu-gaa  
that-in-from    only    write-3s-stat    =God-poss=

=mmaayaaya    ti    kua    atu    iri-yau-vaa-ta-ma  
news           our    talk    liver    bridge-thing-O-with

i-vaki-di    mmuakiaa    kua-vai    fafaara-i-kio / ...  
there-from    all    talk-reft    write-3s-ds

'All the people from everywhere print all of God's message only on it (the printing press). On it they print all God's message and books like our primers (with words such as liver and bridge)....'

## 1.2 Nucleus.

The Nucleus of the Waffa Sentence has three exponents the Simple Sentence, the Quotative Sentence, and the Sequential Sentence.

### 1.2.1 The Simple Sentence.

The Simple Sentence has a maximum of one clause in its Nucleus which consists of a Sentence Base expounded by Transitive, Intransitive and Equational Clauses and non-clausal sentences. Some of the outer periphery of a sentence, e.g. Vocative, Exclamations, Responses, may occur as well. The non-clausal sentences are of two types : (1) a noun or pronoun plus the indicative suffix -vee or the interrogative suffix -nnee , and (2) a noun or pronoun with the Exclamation mo 'well' preceding and following it which asks the question

'where'? In both of these types the nouns are inflected for subject, object or referent.

The answer to a rhetorical question is a Simple Sentence where the tertiary stem of the verb yopeekia 'able' is used with the optional indicative suffix -vee.

Fai    hama    a    yopeedma.  
fut    not    you    able

'You will not be able.'

Hama    a    yopeedma-vee.  
not    you    able-ind

'You definitely aren't able.'

Further examples of the Simple Sentence are:

Maisa-o.  
bad-vocative

'Bad one.'

Gioono-nnee?  
who-ig

'Who is it?'

Yoketaama    varia-nee.  
good    be-imps

'Be good.'

Hama    Anutuu-go    tii-yara    i-taa    kua    tii-vai.  
not    God-S    us-concerning    that-way    talk    say-stat

'God didn't say that way concerning us.'

Hama    ivo    yoketaa    mminnaa-vai.  
not    it    good    thing-pred

'It is not a good thing.'

Kutaa    tuanaa-vee.  
true    really-ind

'It is really true.'

Vaidi-ivo-vee.  
man-S-ind

'It is a man.'

Meree-va-nnee?  
Mary-S-ig

'Is it Mary?'

Mo    ki-ivaa    mo?  
well    key-O    well

'Well Where is the key?'

Mo    ni    sai-do    mo?  
well    my    other-pl    well

'Well where are the others?'

Mo    ni    mmataa-vai    mo?  
well    my    spear-reft    well

'Well where is my spear?'

Mo    nii    mo?  
well    me    well

'Well where is some for me?'

### 1.2.2 Quotative Sentence.

The Quotative Sentence<sup>3</sup> occurs as an independent sentence but more frequently embedded in the Base Consequent slot of the Sequential Sentence.

<u>Quotative Sentence</u> =	<u>+Base Formula</u>	<u>+Base Speech</u>
	Cl	SS
	'say'	<u>Seq S</u>
	Indicative	QS
	Future	PARA
	Imperative	<u>DISC</u>

Both the Base Formula and Base Speech slots are obligatory in the Quotative Sentence. The Base Formula slot is always filled with a clause in which the Predicate filler is the verb 'say' inflected for indicative mood, future tense, or imperative mood. (The indicative mood is the most common form used, with the other two forms found mostly within Quotative Sentences which are embedded within the Base Speech slot, i.e. a quotation within a quotation.) The Base Speech slot is filled by any sentence, paragraph or discourse. Examples are:

<u>Rasaara-va</u>	<u>numa</u>	<u>ni</u>	<u>ti-noo,</u>	<u>"Napoo</u>	<u>ai</u>	<u>na</u>
Rasaara-S	come	me	say-ind	father	say	I
<u>koonnama-ina</u>	<u>iikia-u-noo.</u>	<u>A</u>	<u>veeva</u>	<u>ii-ra</u>		
wrong-cont	made-ls-ind	you	arrow	make-nom		

aataru-uvaa    ni    vitaakia-nee."  
path-0            me        show-imps

'Rasaara came and said to me, "Father, say, I am making it wrongly. You show me the way to make arrows."'

Sirigai-da / tu-noo,    "Fai    vaidi    a-tai    aa-vaa  
pleased-ss        say-ind        fut        man        this-way this-0

ta    vara-ara-vai."  
we        marry-futp-stat

'Being pleased, they said, "We will marry a man like this."'

Hanna-i-kio / iva    sikau-vaa    teerama    ki-oo /  
afternoon-3s-ds he        money-0        prepared        comp-ss

ni    mmi-oo / ti-noo,    "Var-ee / oo    Vuananara  
me        give-ss        say-ind        get-ss        go        Wanenara

situaa-ki-diri    nii-ni    patiri    paima    kia-nee."  
store-in-from        me-for        batteries buy        comp-imps

'In the afternoon 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."'

Quotation within a Quotation:

...ti-noo,    "Napoo    mo    aanii-vaa-ra-inna    oto  
say-ind        father        well    what-0-about-cont        go

buaa    kia-nna.    Mo    nee-noo    ii-ni    iima    kia-u-vai.  
search        comp-2s        well    I-ind        you-for made        comp-ls-stat

A    ti-nara,    'Vaidi    yoosinna-vaki    varia-u-noo.'  
you say-futs        man        place-in        sit-ls-ind

Ti-nara.    Nee-noo    ta    taara-vai-tanaa-noo    ai-ni  
say-futs        I-ind        we        two-reft-dual-ind        you-for

iima    kia-unna."  
made        comp-lp



'He said, "Father, well what are you going and searching for. Well, I have made it for you (a new house). You will say, 'I am sitting in someone else's village.' I, both of us, made it for you." (The new house was made by two axes in the night and when the man woke up he was surprised and looked around for the shelter he had made.)'

### 1.2.3 Sequential Sentence.

Seq S =	+Base <u>Antecedent</u>	+ Base <sup>n</sup> <u>Antecedent</u>	+Base <u>Consequent</u>
	CI/Merged CI Medial	CI/Merged CI Medial	CI/Merged CI Final <u>Quotative</u> <u>Sentence</u>

n = 37

The Sequential Sentence consists of an obligatory Base Antecedent tagmeme followed by optional tagmemes of the same kind with the same kind of fillers (a Clause or Merged Clause). The fillers of these two slots always have their final Predicates inflected with medial verb suffixes. These verb suffixes indicate the Subject of the following Clause to be. the same as or different from the Subject of the immediate clause. The obligatory Base Consequent slot is filled by a Clause or Merged Clause with the Predicate inflected with verb final suffixes. The Quotative Sentence, also embedds in this slot.

The Sequential Sentence is used as a cover term for a number of dependent and independent sentences determined

by the occurrence of certain inflection on a verb or by verb phrases. These sentences have not been described fully in this paper but with further analysis would be posited to correlate roughly with the Waffa Verb Phrases described elsewhere.<sup>4</sup>

Where Sequential Sentences are linked together to form a paragraph (as described under NARRATIVE PARAGRAPH<sub>1</sub> and NARRATIVE PARAGRAPH<sub>2</sub> in sections 2 and 4) there occurs a Linkage Margin.

This Linkage Margin consists of a repeat of the final tagmeme of the previous sentence which has independent suffixes inflecting the verb in the Predicate slot. In the repeat tagmeme the verb in the Predicate slot is inflected with sentence medial suffixes. The usual form is a repeat of the Predicate slot only but other clause level slots may occur.

One other point to notice about the Sequential Sentence. The sequential suffixes showing a same subject in the following clause do not indicate tense of the following clause. The suffixes showing a different subject in the following clause do distinguish between far past, past and future tense for the following clause. The future tense suffixes however, sometimes indicate conditional relationships with the following clause so

there is no grammatical feature which clearly distinguishes a future tense from a conditional relationship. This is further complicated when these future medial suffixes may also indicate imperative mood. The presence of the clause level slot filled by the future tense indicator word fai does help to distinguish between future, conditional and imperative although it does not seem conclusive. When the fai is absent usually an imperative mood is indicated.

An alternative way of expressing a conditional relationship is by using a condition verb phrase. In this sentence the following clause always consists of a Predicate inflected for imperative mood. e.g.

A    vari-nar-ee    ti-ee / varia-nee.  
you   sit-des    say-ss   sit-imps

'If you want to sit, sit.'

Ngia    vo    suai    sorovuaraa    taa-r-ee    kiaa    kiada /  
you   another time   sea   see-des   say   comp-ss

binaata    vara-da / vi-da / Osiaapa-di    kaara  
peanuts   get-ss   go-ss   Osiaapa-from   car

vara-da / oto    Raiqa    taa-tee.  
get-ss   go   Lae   see-impp

'If at some time you want to see the sea, get peanuts and go and get a car from Osiaapa and go to Lae and see it.'

Examples of other Sequential Sentences:

Vi-da / Yanufaa-ya kua erekeseena-ivaa kiaa  
go-ss Yanufa-pl talk election-O do

mmi kia-da / ikiannaira ta Kurufa kua-unna-vai.  
give comp-ss day we Kurufa go-lp-stat

'We went and told the Yanufa people about the election and later in the day we went to Kurufa.'

Varu-duu / kaan-o raunna-ivo i-vau varu-uvo  
sit-ds mother-S daughter-S that-on sit-pft

varu-duu / mmuakiaa gioonna kiaatanna-vai  
sit-ds all women girl-reft

(ivo yokoo-duu) ivaa tee-da / mmuakiaa gioonna  
he grown-ds him saw-ss all women

kiaatanna-ivoo-noo i-vaa-ra kaayau sirigai-ra.  
girl-S-ind him-O-about much pleased-fp

'He lived there and his mother and her daughter also lived there, they were there when he grew up and all the women and girls saw him and they all were very pleased about him.'

Ti-kiai / i-vaa-ra varia-unna-no / suai-vo  
say-ds that-about sat-lp-ds sun-S

tamma-yaa nni-kiai / oo ta-unna-no / nnaakara-ivo  
middle-on come-ds went looked-lp-ds child-S

nnaamma nna-i-kiai / i-vaki pikia-da / diita-da /  
milk eat-3s-ds that-in left-ss stood-ss

nni-da-da / Kaasaka-ki vakia-unna-(vai).  
come Kaasaka sleep

'Having spoken, we stayed there concerning that and the sun showed that it was mid-day, so we went and saw that the child drank milk so we left there and came and slept in Kaasaka.'

#### 1.2.4. Sub-Type of Simple and Sequential Sentence.

A sub-type of both the Simple Sentence and the Sequential Sentence occurs. It has been noted only filling the Base Speech slot of a Quotative Sentence. This sentence is basically found in the imperative mood but the final Predicate in the sentence is always inflected with interrogative mood. It is a polite way of asking someone to do something.

There are three obligatory items to this sentence, (1) a marker ha (2) a Predicate inflected for second person and (3) a Predicate inflected for interrogative mood. (When the imperative different subject medial suffixes are used the final Predicate may be inflected for future tense and indicative mood instead of interrogative mood.) In a Simple Sentence with only one clause the Predicate is inflected with both the second person and the interrogative mood. The Sequential Sentence form is restricted to a few clauses with up to four noted. These Sequential Sentences are of three types, (1) where the imperative conditional different subject medial suffixes are used, (2) where the verbs 'see' and 'hear' (i.e. understand) are used following the marker ha to show endearment, (3) a Sequential Sentence with sequential suffixes marked for the same subject only. In the first type the Predicates prior to and

including the one inflected for different subject, are all inflected for second person and the Predicate following is then inflected for a different person. In the second and third instances all Predicates are inflected for second person. When the Predicate following the Predicate manifested for 'see' or 'hear' is inflected with the perfect final suffixes, sarcasm is indicated. e.g.

Ha kua-nna-nnee?  
please go-2s-ig

'Will you please go?'

Boo ni nnunna ha ti-ee / vaidi kiaa-nna-nnee?  
sorry my sister please come-ss man be-2s-ig

'Sorry, my sister, come please and be a person. (She had turned into a bird.)'

Ha nnii ta Yasuruu-nna kua-ara-vee.  
please come we Yasuruu-place go-futp-ind

'Please come and we will go to Yasuruu.'

Ai aa-vo diit-ee / ha kua-nna / var-ee /  
say this-S stand-ss please go-2s get-ss

yeerinnau aa-yau-vaki-di kiannu aa-yau-vaa  
forest this-pl-in-from fowl eggs this-pl-0

hitua r-ee nni-nai / tee-vaka nna-unna.  
get sim-ss come-ds we-also eat-lp

'Say, this one, get up and please go and get it and get these fowl eggs from there in the forest and come and we also will eat.'

Ha rikia-a / ngii yeenna ra-i-kiai-da /  
please listen-2p you food want-3s-ds-cont

ngia-a-nnee?  
come-2p-ig

'Please listen, are you hungry and coming?'

...kaan-o inna ti-nara, "Ha ta(a) a dee-pi  
mother-S him say-futs please see you where-place

nookiaa-nna-kua / numa yeenna-ra kuukuu kia-nna-nnee?  
walk-2s-pft come food-for whine say-2s-ig

'...the mother said to him, "Please look, where have you walked that you come and whine for food?"'

Fai iya yeenna ni mmi-da / kia-ara, "Ha  
fut they food me give-ss say-futp please

rikia-nna / a dee-pi nookia-nna-kua-inna yeenna-ra  
listen-2s you where-place walk-2s-pft-cont food-for

kia-nna.  
say-2s

'They will give me food and say, "Please listen, where have you been and you are asking us for food."'

Ha rikia-nna / a mmoori varaa-nna-kua-inna /  
listen-2s you work do-2s-pft-cont

yeenna-ra kia-nna. Ha rikia-nna / a ti nnaagiai  
food-for say-2s please hear-2p you us after

nookia-nna-kua / ta yeenna i mmia-ara.  
walk-2s-pft we food you give-futp

'Please listen, are you the one who has worked that

you are asking for food. Please listen, are you the one that has walked around with us that we will give you food.'

2. PARAGRAPHS IN HORTATORY, EXPOSITORY AND EPISTOLARY DISCOURSES.

Paragraphs in HORTATORY, EXPOSITORY & EPISTOLARY DISCOURSES in the Waffa language are expounded by sentences which have certain formal features as well as lexical meaning binding them together to form paragraphs. The relations which are expressed in these paragraphs are AMPLIFICATION, ANTITHETICAL, EXPOSITORY, REPORTED SPEECH, ALTERNATIVE, NARRATIVE, CONTRAFACTION, PARALLEL, HORTATORY, KNOWLEDGE, CONTRAST & INTERROGATIVE.

The fillers of the slots within each paragraph type are either Simple Sentence, Quotative Sentence, Sequential Sentence, or embedded paragraphs.

The following matrix shows each of the paragraph types which have been grouped according to similarities of the tagmemes within each type compared and contrasted with the tagmemes of each other type. The top parameter was set up according to the number of tagmemes which occur in each paragraph type. This holds true for all but three of the types. The first two columns have a maximum of four tagmemes. In the first column the



ANTITHETICAL, which has an optional STATEMENT tagmeme preceding the ANTITHESIS is an exception with a possibility of five tagmemes. The second column has an exception with the REPORTED SPEECH PARAGRAPH. This has a maximum of two tagmemes only. The following column has a maximum of three tagmemes and the last column a maximum of two. (Two of the four sub-types of the INTERROGATIVE PARAGRAPH have optional STATEMENT tagmemes which increase the number to three).

The paragraph types in each column contrast as to tight, balanced and loose. The tight paragraphs are bound together more closely by inflection on the final Predicates in the sentences than is so in the balanced and loose paragraphs. The balanced paragraphs have a balance of contrast between the sentences. The fillers of one or more of the clause level slots in one sentence are contrasted with similar fillers in the following sentence. The loose paragraphs have less restrictions and there is less cohesion between the sentences in each paragraph type than in the tight and balanced paragraphs.

When these paragraph types occur within a discourse there occurs a paragraph periphery setting off the points of the discourse. This periphery comprises of a

Formulaic, Simple or Sequential Sentence which is repeated in a similar form at the beginning of each POINT. e.g. In the text describing the sea each POINT began with the sentence 'The sea at Lae is very different.'

When the POINTS of a discourse are expounded by an embedded discourse this Formulaic Sentence is then the APERTURE of the discourse. It may expand to a paragraph when filling this slot.

TIGHT	1. AMPLIFICATION	4. REPORTED SPEECH	7. CONTRAFACTION	10. KNOWLEDGE
BALANCED	2. ANTI-THETICAL	5. ALTERNATIVE	8. PARALLEL	11. CONTRAST
LOOSE	3. EXPOSITORY	6. NARRATIVE	9. HORTATORY	12. INTERROGATIVE

## 2.1 AMPLIFICATION PARAGRAPH.

AMP PARA =	+THEME	+AMP	+ AMP	+ TERM
	<u>SS</u> <u>Seq S</u> AMP PARA REP SP PARA	<u>SS</u> <u>Seq S</u> AMP PARA PAR PARA INT PARA <u>QS</u>	<u>SS</u> <u>Seq S</u> <u>QS</u>	<u>SS</u> <u>Seq S</u>

Special Features:

1. Tense-person-number the same (except TERM)
2. Verbs the same - last verb in AMPLIFICATION slot may be different.

The AMPLIFICATION PARAGRAPH consists of a possibility of four sentences but the usual number is two, these being the two obligatory tagmemes, THEME and AMPLIFICATION. The optional AMPLIFICATION and TERMINUS tagmemes do not occur so frequently and usually only one occurs. Only one example has been noted where two AMPLIFICATION tagmemes and the TERMINUS tagmeme occur.

The first three tagmemes of the AMPLIFICATION PARAGRAPH have the following special features:

- (1) The tense-person-number on the Predicate manifesting the final clause in the sentence which fills each slot must be the same.
- (2) When the three tagmemes occur the verbs in the first two are always identical but the

optional AMPLIFICATION tagmeme usually has a different verb. When only the two obligatory tagmemes occur the verb in the second may be different. The tense-person-number in the TERMINUS slot may also be identical with the other three Predicates but it can also be different. The verbs are also different. The fillers of the TERMINUS slot take on a different form usually being a comment or a summary and some form of the verb itaakia 'that way' usually occurs. Some words which occur in the other three tagmemes must also occur in the TERMINUS tagmeme.

The main sentence types occurring in the slots are the Simple Sentence and Sequential Sentence. The Quotative Sentence has been noted to occur in the two AMPLIFICATION slots and embedding of paragraphs in the first two slots. AMPLIFICATION and REPORTED SPEECH PARAGRAPHS have been noted in the THEME slot and AMPLIFICATION, PARALLEL and INTERROGATIVE PARAGRAPHS in the AMPLIFICATION slot.

The outstanding feature of this paragraph type is that added information occurs in the AMPLIFICATION tagmemes.

The AMPLIFICATION PARAGRAPH consisting of the two obligatory tagmemes THEME and AMPLIFICATION also occurs in a dependent form embedded in a Sequential Sentence.

EXAMPLES OF AMPLIFICATION PARAGRAPH.

THEME : SS

Fai    mmata    aavau    variee    koonnakiainnaikua  
will    ground    this-on    sit    wrong

[fai    safuuma    Anutuugo    ari    i    mmii    vaidi  
will    straight    God    his    you    give    man

kaanaivaa]    fai    a    ikiana    yapaanara.  
real    will    you    fire-in    put

AMP : Seq S

Fai    ariinoo    avai    i    mminai /    fai    ikiayaa  
when    he    mouth    you    give    will    fire-on

yapaanara.  
put

'If you live on this earth and if you will have acted very wrongly, you (yourself) will put your real self which God did right to give you, into the fire (hell). When God himself says the word you will put yourself into the hell-fire.'

THEME : SS

[Gioonna    kiaapu    mmannasa    yapara    kiaya  
women    men    spirit    ask    say

yoketaama    yaata    utuatee.  
good    ear    hold

AMP : SS

Yaagueeqama    Anutuugaara    rataatee.  
strongly    God-for    cry

'You people who've asked the spirit i.e.(become believers), think well (i.e. center your thinking on God). Strongly desire God.'

THEME : Seq S

Fai ariinoo ari avai mmino / fai Yisuuva  
when he his mouth gives will Jesus

kua kutaa tuanaa fai tiinavai.  
talk true real will come down

AMP : SS

Fai kua kutaa tuanaa nnaagiai Yisuuva  
will talk true real afterwards Jesus

fai tiinaravai.  
will come down

TERM : SS

Kutaa tuanaavee.  
true really

'When he himself (God) tells him, Jesus will really come down. Afterwards, Jesus will really come down. It is really true.'

THEME : SS

Kuatee.  
Go

AMP : Seq S

Mo hama mmayaayaivaa ngii rikiaa tainai/  
well not message you hear want

kuatee.  
go

AMP : Seq S

Mmaanai vida / ngiingii mminnaivaara yaata utuatee.  
outside go your own things-about ear hold

'Go. Well, if you don't want to listen to the message, go. Go outside and think about your own things.'

## 2.2 ANTITHETICAL PARAGRAPH.

ANTI PARA =	+ STATE	+ANTI	+ THESIS	+ ELAB	+ TERM
	<u>SS</u> <u>Seq</u> S	<u>SS</u> <u>Seq</u> S AMP PARA REP SP PARA PAR PARA	<u>SS</u> <u>Seq</u> S AMP PARA	<u>SS</u> <u>Seq</u> S AMP PARA	<u>SS</u> <u>Seq</u> S

Special Features: -

1. Tense same
2. Verb same or antonym.

The ANTITHETICAL PARAGRAPH has two obligatory tagmemes, the ANTITHESIS and the THESIS. These two tagmemes are interchangeable. Preceding these two tagmemes there is an optional STATEMENT tagmeme, and succeeding them there are two optional tagmemes, the ELABORATION and the TERMINUS tagmemes.

The STATEMENT slot is filled by some statement which is to be considered in the following tagmemes of the paragraph. The examples noted have been in the past tense only. The three following tagmemes, the ANTITHESIS which is always negated, the THESIS and the ELABORATION tagmemes have a close relationship. When the ANTITHESIS precedes the THESIS the ELABORATION must also be negated or show a contrast to the THESIS. However, when the THESIS occurs first the ELABORATION tagmeme is not negated.

Two special features characterize the ANTITHETICAL PARAGRAPH.

- (1) The Predicates manifesting the final clause in the fillers of the ANTITHESIS, THESIS and ELABORATION slots must be identical for tense,
- (2) The verb <sup>which expounds</sup> manifested in these Predicates must be the same or an antonym.

The person-number is generally also the same but may be different. The TERMINUS slot is filled by a Simple Sentence or a Sequential Sentence which is a comment or admonition.

Each of the slots are generally filled by a Simple or Sequential Sentence. Paragraphs have been noted to fill the ANTITHESIS, THESIS and ELABORATION slots with an AMPLIFICATION PARAGRAPH occurring in all three and the REPORTED SPEECH and PARALLEL PARAGRAPHS also occurring in the ANTITHESIS slot.

The outstanding feature of this paragraph type is the contrast between the ANTITHESIS, the THESIS and ELABORATION slots.



EXAMPLES OF ANTITHETICAL PARAGRAPH.

THESIS : SS

Aa kua aavaa yaagueeqama yaagueeqama iikiatee.  
this talk this strong strong do

ANTI : SS

Sa ivaara muaraagakiatee.  
not about that weak

'Do this talk (what I have said) with great fervor.  
Don't be weak about it.'

THESIS : SS

[Mmuakiaavaara ausa mmuduuya mmino / ivo sai  
all-about stomach heart give he back

aiyara ausa mmuduuya i mmii / mmuakiaavoonoo]  
you-for stomach heart you give all

mmuuaa ausavai yapaanee.  
one stomach put

ANTI : SS

Sa vo tinni vo ausa yapaanee.  
not one forehead one stomach put

ELAB : AMP PARA

THEME : SS

Mmuuaa karaama varianee.  
one kind be

AMP : Seq S

Anutuugaa kuaivaara yaata utuee / mmuuaa  
God's talk-about think one

karaama hara kjee varianee.  
kind live completely be

'All of you who love one another be of one accord.  
Don't be thinking differently and cause divisions.  
Be one kind. Think about God's message and live  
as one.'

STATE : SS

Anutuugo    mmuaavaivee.  
God            one-is

ANTI : Seq S

[Anutuugo mmuaavoonoo    ngiauvaa    iinno / mmata  
God            only            sky            made            ground

aavaa    iima    kioo / mmuakiaa    yeenna    fayai  
this       made       completely all       food       meat

mmuakiaa    aa    mmayaanga    mminnaa    aavaa] hama  
all           this       white man       thing       this       not

mmayaangaivo    ariinoo    iivai.  
white man       he            make

THESIS : Seq S

Anutuugoonoo    kiaa    mmikio / iivai.  
God            do        give       made

ELAB : SS

Hama    sabi    ari    yaatayaadi    iivai.  
not       just    his    mind-in-from make

TERM : Seq S

Mmuakiaa    mminnaavai    Anutuugoonoo    ti    kiaa

ti    mmikiai / ta    iikiaunna.  
us    give       we    make

'God is one. Only God made the sky and this ground and the white man himself didn't make the food and all animals and all these white men's things. God told him and he did it. He didn't just make them from in his mind. God told us all things and we made them.'

STATE : Seq S

Toobunnaaya    puara    voovai    kaviiyaadiri    ruputu  
Toobunna's    pig       one       sw potato-from in hit

kiaukai / puara nakaaraiya niita buaaru kiaavai.  
completely pig owners me-with cross spoke

ANTI : Seq S

Kiaani / na hama saivaa kiauvai.  
saying I not back say

THESIS : Seq S

Kati iya kiaa mmiee / kiaunoo, "Kisangavee"  
just them do give said wild pig

kiaa hauvaivee." Kiauvai.  
think shot said

'From in the sweet potatoes (garden) I killed a pig of those Toobunna people and the owners spoke crossly with me. They spoke and I didn't answer back. But I just said to them 'I thought it was a wild pig and shot it'.'

ANTI : SS

[Gioonna kiaapu Yisuunna mmatiivaa nnee / inna  
women men Jesus' meat eaten his

nammariivaa ai kieetaivaki yapa kiee / nnaagiai  
fat-there your head-on put completely afterwards

mmannasa yaparainna / pinuma roosiima variannaivo ]  
spirit asked mirror like are

sa nnaagiai aataru maisaivaara yaata utuanee.  
not after path bad-about think

THESIS : SS

Yoketaama varianee.  
good be

ELAB : SS

Ai aataruuvaa yoketaama yaata utuanee.  
your path-about good think

'You people who took communion and were proud of it and afterwards have been saved, you are like good examples so don't think about the bad path anymore. Be good. Think well about your path.'

A sub-type of the ANTITHETICAL PARAGRAPH occurs with the following differences. (1) Between the ANTITHESIS and THESIS tagmemes there is a change of tense from far past or past tense in the ANTITHESIS to the present tense in the THESIS (or vice versa if the THESIS is first). The present continuous tense is characterized by the indicative mood suffix -noo. This occurs inflecting the final Predicate of the THESIS slot (or the ANTITHESIS if the THESIS is first).

(2) The clitic <-ina> which indicates that the following Predicate will be inflected for indicative mood (or with other suffixes showing continuous action) occurs suffixed (optionally) to the final Predicate of the ANTITHESIS slot and to the fillers of one or more of the clause level slots in the THESIS.

THESIS : SS

<u>Vaidi</u>	<u>ummuavo</u>	<u>tauraa</u>	<u>vaidi</u>	<u>yoketaavai</u>
man	down	first	man	good

variravainno.

sat

ANTI : Seq S

<u>Maisainno</u>	<u>rikioonno</u>	/	<u>tuma</u>	<u>ari</u>	<u>keegiaivakiinno</u>
bad	hear		come	his	doorway-in

<u>mararaaka</u>	<u>iira</u>	<u>ivakiinno</u>	<u>surinoo.</u>
tree type	fruit	in	hunt

'The man who is down below was at first a very healthy man. (But) now he is sickly, he has (just) come down (and is sitting) in his doorway with his bow set ready to shoot the birds eating the fruit of the mararaaka tree. (said by the stars about a sickly man they were about to help.)'

*Handwritten notes:*  
 Dialects  
 construction  
 1. being used  
 instead of  
 instead of

THESES : SS

Tauraa    na    vaidi    yoketaavai    variauvai.  
first    I    man    good    was

ANTI : Seq S

Aanna    na    maisa    kiakaida / ngia    nneakara  
now    I    bad    am    you    children

aayauvaa    ni    miaano.  
these    me    give

'First I was a healthy man. (But) now I am sickly and you give me these children (to watch).'

THESES : Seq S

Tinoo,    "Neneenoo    vaa    inna    ruputu    kiauko /  
he said    I myself    have    him    hit    completely

ni    vaavova    vioo    kiaivaina.  
my    brother    go    completely

ANTI : SS

Aavaki    na    kararuaunoo    yeennara    kaayau.  
here    I    sick    food-for    much

TERM : SS

Fai    duoono    yeenna    ni    minara."  
will    who    food    me    give

'He said, "I have beaten my brother and he has gone away. (But) here I am very weak because I haven't food. Who will give me food."

ANTI : SS

Aanna    hama    vaidi    ni    kiannu    aavaa    hituaavai.  
now    not    man    my    eggs    these    take

THESES : Seq S

Aanna    neneena    ngiee    ngiee / ni    kiannu  
now    I    come    come    my    eggs

*What kind of  
a language is this?*

aavaa     taunoo.  
these     see==

'Now (other) men haven't taken these (wild fowl) eggs of mine. (But) I myself am coming and coming and seeing these eggs of mine.'

THESIS : SS

Neenoo     iisi     kuanee     kiauvainno.  
I     you-to     go     wanted===

ANTI : Seq S

Gioonna     ukuavo     aisi     kuaikiaida / vaida     ruu  
woman     over     you-to     went     already     married

kiaanoo.  
completely

TERM : Seq S

Varinai / fai     na     mminnaa     voovai     i     iima  
sit     will     I     thing     one     you     do

kiaanara.  
completely

'I myself was about to go (to you). (But) the woman over there went to you and they have (already) married her (to you). You wait and I will do something to you (I'll get revenge.)'

### 2.3 EXPOSITORY PARAGRAPH.

EXPO PARA =	+TEXT	+(+ EXPO	+ RESULT <sup>2</sup> )
	<u>SS</u> <u>Seq S</u> ANTI PARA AMP PARA	<u>SS</u> <u>Seq S</u> AMP PARA INT PARA KNOW PARA CONT PARA NARR <sub>1</sub> PARA <sub>1</sub>	<u>SS</u> <u>Seq S</u>

Special Features: -

1. Tense-person-number different
2. Verb different

The EXPOSITORY PARAGRAPH consists of two obligatory tagmemes being the TEXT tagmeme and one other of the optional tagmemes, EXPOSITION or RESULT.

The special features of the EXPOSITORY PARAGRAPH are: - (1) the Predicates manifested in the final clause of the TEXT and EXPOSITION slots must be of a different tense-person-number. (2) The verb is also different in each slot. (3) The RESULT tagmemes are always in the future tense.

The fillers of each of the slots in the EXPOSITORY PARAGRAPH are quite frequently the Simple Sentence and Sequential Sentence. Paragraphs are embedded in both the TEXT and EXPOSITION slots. Those noted to date are ANTITHETICAL and AMPLIFICATION in the TEXT slot and

AMPLIFICATION, INTERROGATIVE, KNOWLEDGE, CONTRAST and  
NARRATIVE in the EXPOSITION slot.

EXAMPLES OF EXPOSITORY PARAGRAPH.

TEXT : SS

Itaira   nnamuru   tuanaiyaida   ngia   raikiaanoo.  
that way habitually true ones you are laughing

EXPO : SS

Neeta   itaira   nnamuruvai.  
I also that way habitually

'You who are truly and habitually that way (ready  
to cause a commotion in church) are laughing. I  
also am habitually that way.'

TEXT : Seq S

Na   tinai   /   fai   ngia   kiaara,   "Aanna   a  
I speak / will you say this you

ngiaammuuau   maisakua   fai   a   tiee   tiee /  
boy bad will you speak speak

makee   viee   /   harurinara."  
today go fall

EXPO : SS

Yo   inna   itaira   aataruuvo   mmuakiaaya   tiiki  
yes that that way path all us-in

vaivai.  
is

RESULT : Seq S

Fai   teteenoo   Anutuugaara   yaagueegaida /  
will we ourselves God-concerning strong

fai   Anutuugo   irisai   yaagueeaivaa   ti   mminai /  
will God repayment strength us give



ta yoketaama tupatupaa variaara.  
we good always be

RESULT : Seq S

Aa na taukai / [hama ta yopeema variaunnaya]  
this I see [not we able sit

ta ii mmayaaya ivaa tida / makee vida /  
we that message that say today go

mmaanai vuaiha maisa aataruuvaara yaata utuaara.  
outside quickly bad path-about think

'I am preaching and you will say, "You, the bad boy, you are preaching and preaching and today you will go and fall (into sin)." Yes, that tendency to behave that way is in all of us. If we ourselves are strong for God, God will give us a good repayment and we will always be good. Now I know that we who are not able to live (well) we will speak this message and go outside today and quickly we will think of the bad path.'

TEXT : Seq S

[Vaidi yoketaa yaagueegama Anutuugaara tupatupaa  
men good strong God-for always

mmuduuya ruainnaikua ] mminnaa mmuaararai uuda  
heart beating ones thing heavy sore

voovai i mmammaivau vaino / oo i nniita  
one your skin-on is you sick

pinaama ree / Anutuugaata makee kua tiee /  
much are God-with today talk say

tina(ra), "Ni mmuaararai mminnaivaa rugaanee."  
will say my heaviness thing rub out

RESULT : SS

Makee mmuaa heena fai mmuaa suaivai taikaana(ra).  
today one night will one day will finish

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RESULT : Seq S

Fai    a    nnaagiai    hanigiee    /    kava    diitee    variee    /  
will    you    afterwards turn                    again    standing be

inna    nnutuuvaara    yaata    utinara.  
his       name-about       think

'You who are a good man and are strong for God and always love him, if a heavy thing, a sore, is on your skin or you have much pain and talk today with God and will say, "Take away this thing causing me sorrow." Today, in a single night, it will be finished at one time. Afterwards if you repent and get up again (from your sickness) you will think about his name.'

# 2.4 REPORTED SPEECH PARAGRAPH.

REP SP PARA =	+SPEECH	+CLOSURE
	<u>Seq S (QS)</u> <u>QS</u> PAR PARA	<u>SS<sub>f</sub></u> <u>Seq S<sub>f</sub></u>

The REPORTED SPEECH PARAGRAPH consists of two obligatory tagmemes, the SPEECH and the CLOSURE. The SPEECH slot is always filled with a Quotative Sentence (often embedded in a Sequential Sentence) and the CLOSURE is filled by a Simple Sentence or a short Sequential Sentence which is formulaic. This sentence includes some form of the expression itaa kua tiivai, 'He said it that way' or just the Predicate inflected with independent final suffixes. (The Predicate only occurs especially in reporting speech in the first person.) In one example a PARALLEL PARAGRAPH embedded in the SPEECH slot.

EXAMPLES OF REPORTED SPEECH PARAGRAPH.

SPEECH : Seq QS

Nnaaru     ivo     Anutuugo     gioonna     kiaapu  
before     he     God     women     men

Isarairaiyaata     Yuraiivaki     variaiyaatama     ivo  
Israelites     Judea-in     lived     he

tinoo,     "Kua     karaasa     yeena     rau     kioovaa  
said     talk     new     vine     tied     completely

ngii     giaa     ngii     minara     suaivo     ]     aa     vaa  
you     do     you     tell     time     this     already

vainima     nninoo."  
close     come

CLOSURE : SS

Anutuugo     gioonna     kiaapu     Isarairaiyaata  
God     women     men     Israelites

Yuraiivaki     variaiyaatama     itaa     kua     tiivai.  
Judea-in     lived     that way talk said

'Long ago God said to the people of Israel and to those who lived in Judea, "The time I will tell you the new talk (covenant) is now coming close." God spoke like that to the people of Israel and the people who lived in Judea too.'

SPEECH : PAR PARA

PAR 1 : Seq QS

Sa     vaidi     voovoonoo     ai     mannaka     tiee /     kianee,  
not     man     one     yourself boast     say     say

"Na     vaidi     yoketaa     na     vaidi     pinaavai."  
I     man     good     I     man     big

PAR 2 : Seq QS

Sa gioonna voovoonoo ai mannaka tiee /  
not woman one yourself boast say

kianee, "Na gioonna pinaa na yoketaavai."  
say I woman big I good

CLOSURE : SS

Sa itaa kua kianee.  
not that way talk say

'Don't let a man boast about himself and say,  
"I am a good and big man." Don't let a woman  
boast about herself and say, "I am a big and  
good woman." Don't speak that way.'

SPEECH : Seq QS

Kiaatannavaitana ni kiaanoo, "Hama ti mmuduuya  
girls-two me said not us heart

ruainoo. Te isaraunna ngiaammuauya varaaravee.  
beat we play boys marry

CLOSURE : SS

Itaa kua kiaavai.  
that way talk say

'The two girls said to me, "We don't love them.  
We will marry the boys we play around with."  
They said that.'

SPEECH : Seq QS

...Kookiaiyaanoo kiaanoo, "Vo ngiaammuau  
fathers said another boy

vikiaivikiavaa ta mmiaara. Mmikio / ivoonoo  
across we give giving he

ari nunnaivaa sai tiisi titano ngiaivee.  
his sister back us-to send come

Fai a oo sabi varano / mo duoono aavaa  
will you go anyone marry well who this

mminara."  
give

CLOSURE : Seq S and SPEECH : Seq QS

Itaa kua kiaani / iya ngiari momonakiaani /  
that way talk say they their pouting

na yaata utuee / kiaunoo, "Iya nnoorinnikiiyauvaki  
I think say they faces-in

ikia harakiai uuda pinaayauvaata nookiatee."  
fire stick sore big-with walk

CLOSURE : Seq S

Na ni nannataino / na itaa kua kiaunoo.  
I me cross I that way talk say

'The fathers say, "We will give her to the boy over there. When we give her, he will send his younger sister in return to us and she will come. If you go over and marry anyone, well to whom will he give this one (his sister)." They (the parents) speak like that and they (the girls) are pouting and I think and say, "Burn their faces with fire so that they will have big sores." I being cross I say that.'

# 2.5 ALTERNATIVE PARAGRAPH.

ALT PARA =	± STATE	+ALT <sub>1</sub>	± ALT <sub>2</sub> <sup>3</sup>	± COMMENT
	<u>SS</u> <u>Seq S</u>	<u>SS</u> <u>Seq S</u>	<u>SS</u> <u>Seq S</u>	<u>SS</u> <u>Seq S</u>

The ALTERNATIVE PARAGRAPH consists of only one obligatory ALTERNATIVE tagmeme. However when only one ALTERNATIVE occurs the following one is understood. The ALTERNATIVE tagmemes can be repeated with slight changes in the fillers of each slot. However, because only four tagmemes occur as a maximum in this paragraph type, when the full array of repeated ALTERNATIVE tagmemes occur the optional STATEMENT or COMMENT tagmemes do not occur. The usual number of tagmemes occurring are two ALTERNATIVE tagmemes. The fillers of all slots are Simple or Sequential Sentence.

There are two features which characterize the sentence which fills the ALTERNATIVE slots of the ALTERNATIVE PARAGRAPH. (1) There is an optional marker vo or vara 'or' which occurs sentence initial and (2) the Predicate is always inflected with the interrogative mood suffix -nnce. (One example has been noted where the ALTERNATIVE PARAGRAPH is embedded in a Sequential Sentence and the final Predicate is inflected for indicative instead of interrogative mood.)

There is no restriction in the occurrence of the

marker vo or vara, 'or'. All possible combinations occur but usually there is symmetry and the same marker occurs throughout the paragraph.

The ALTERNATIVE slots are filled with sentences manifesting clauses which contrast either by using the negative, an antonym or a contrast of tense.

Another interesting feature is that the Predicate manifested in the ALTERNATIVE slots can be inflected with the medial sequence suffixes plus the interrogative mood suffixes. (Usually it is only ALTERNATIVE<sub>1</sub> slot which is inflected in this way.) This is the only place in the language where this occurs.

e.g. Vaa aita kua tuoonnonnee? Vo hama  
has you-with talk say-ss or not  
kua tiinnee?  
talk say

'Has she talked to you? Or hasn't she?'

# EXAMPLES OF ALTERNATIVE PARAGRAPH.

ALT<sub>1</sub> : Seq S

Na kuaaduu / vaa i ausaivo i nniitaroonnonnee?  
I went has your stomach you pained

ALT<sub>2</sub> : SS

Niiyara hama i nnannatainnee?  
me-concerning not you cross

'I went and are you angry? Or aren't you cross with me?'



ALT<sub>1</sub> : SS

[Vaa    Suaiso    ngieera    variivo]    vaa    aita    kua  
has    Joyce    far away    sit    has    you-with    talk  
tuoonnonnee?  
say

ALT<sub>2</sub> : SS

Vo    hama    kua    tiinnee?  
or    not    talk    said

'Has Joyce who is now living a long way away talked to you? Or hasn't she?'

ALT<sub>1</sub> : SS

Vo    a    deepi    kuanarannee?  
or    you    where    will go

'Where will you go?'

ALT<sub>1</sub> : SS

Vara    a    yatari    oyaivaki    yapaannanee?  
or    you    tree    base-in    put

ALT<sub>2</sub> : SS

Vara    a    yatari    tiduunnaivau    yapaannanee?  
or    you    tree    stump-on    put

COMMENT : Seq S

Vo    mmataivaki    vainainnaata /    hama    na    taanara.  
another ground-on is    not    I    know

'Did you put it at the base of the tree? Or did you put it on the stump of the tree? If it is on the ground, I won't see it.'

STATE : SS

Nnii    Koorigo    kuaaravee.    A  
come    Koorigo    will go

ALT<sub>1</sub> : SS

Vara    hama    i    kua    tainnee?    B  
or    not    you go    want

ALT<sub>2</sub> : SS

Vara    i    varia    tainnee?    B  
or    you stay    want

ALT<sub>3</sub> : SS

Vara    i    kua    tainnee?    H  
or    you go    want

'Let's go to Koorigo. Or don't you want to go?  
Or do you want to stay? Or do you want to go?'

ALT<sub>1</sub> : SS

Vo    hama    i    kua    tainnee?    A  
or    not    you go    want

ALT<sub>2</sub> : SS

Vo    i    varia    tainnee?    A  
or    you stay    want

ALT<sub>3</sub> : SS

Vo    i    kua    tainnee?    B  
or    you go    want

ALT<sub>4</sub> : SS

Vo    ee    aavau    varinarannee?    A  
or    you here    will sit

'Don't you want to go? Do you want to stay? Or  
do you want to go? Or will you stay here?'

*copy*

*Only a need -  
alteration in  
the word.*

*copy?*

## 2.6 NARRATIVE PARAGRAPH<sub>1</sub>.

NARR PARA<sub>1</sub> =

+BU <sup>n</sup>
<div>SS</div> <div>Seq S</div> <div>AMP PARA</div> <div>ANTI PARA</div>

n = 4

Special feature : Linkage Margin

The NARRATIVE PARAGRAPH<sub>1</sub> consists of a series of Simple or Sequential Sentences linked by the Linkage Margin. Up to four sentences have been noted to occur.

The Linkage Margin is a special feature which links surface grammar sentences in a paragraph or in a discourse. It does not occur as a margin to all paragraph types so it has not been described as a paragraph margin. It is a special feature in the NARRATIVE PARAGRAPH<sub>1</sub> as a Linkage between sentences. The Linkage Margin is a repeat of the last tagmeme of the preceding sentence with the Predicate of the repeat clause inflected with medial suffixes. (It is usually only the Predicate which is repeated.)

Linkage Margin has been noted to occur in other paragraph types (KNOWLEDGE, AMPLIFICATION & ANTITHETICAL) but not frequently.

The sentences in the NARRATIVE PARAGRAPH<sub>1</sub> which occurs in EXPOSITORY, HORTATORY & EPISTOLARY DISCOURSES are short but in the NARRATIVE and PROCEDURAL DISCOURSES

the sentences are much longer and the Linkage Margin indicates a paragraph.

EXAMPLES OF NARRATIVE PARAGRAPH.

BU<sub>1</sub> : Seq S

Nnaaru    Udaangaivaa    mmaapuuvaa    vaidi    maisaiivo  
before    God's    son    man    bad

ivo    ari    koonna    mmoori    aataruuvaa    yaagueeqaikio  
he    his    father's    work    path    strong

rikioo /    vaidi    maisaiivo    vaa    Udaangaivaa  
hear    man    bad    had    Lord's

mmaapuuvaa    hanigiaivai.  
son    turned

BU<sub>2</sub> : Seq S

Pinaama    kioo /    iva    hanigiaikio    rikioo /    [iva  
greatly    completely he    turned    realized    he

Udaangaivaa    mmaapu    tuanaavoonora    tuoo /    ari  
Lord's    son    real-because    his    his

koonna    mmoori    aataruuvaara    ivo    yaagueeqaivoonoo]  
father    work    path-about    he    strong one

ari    koonna    yaagueeqaivaatama    tasipama /    ivo  
his    father's    strength-with    with    he

mmatayaa    tiivai.  
ground-on    come down

BU N : Seq S

Tiivoonora    tioo /    vaa    ivo    yaataraivai.  
come down    because    has    he    won

'A long time ago God's son did his father's work well and the bad man (Satan) realized this and influenced him (Jesus). He greatly influenced him (Jesus) and he (Jesus) the one who, because he was God's true son he did his father's work well, he with God's power came down to the earth. Because he came down to the earth he overcame (Satan).'

BU<sub>1</sub> : Seq S

Nnaaru    ti    kaano    koo    iya    kaano    kooya  
before    our    mother    father    their    mother    father

varida / kaayau    iya    vueennama    variravai.  
sat    very    they    uncomprehendingly sat

BU<sub>2</sub> : AMP PARA

THEME : Seq S

Varida / mmatayaa    diaa    mminnaa    ivaara    pinaama  
sat    ground-on    standing things    about    greatly

iya    mmuduuya    riravai.  
they    heart    beat

AMP : Seq S

Kaayau    vaidi    ruputuoo / kaayau    vaidi    puara  
much    men    hit    much    men's    pigs

haara    nnoo / kaayau    sabi    voonna    nnaataivaa  
shoot    eat    much    just    another's wife

hoo / oro    sabi    mmuara    rainno / kaayau  
take    go    just    steal    want    much

itairavai.  
that way

BU N : Seq S

Itai    aataru    ivaarainno    tinoo,    "Tauraa    yeena  
that    path    about it    said    first    vine

rau    aataru    ivaa    hama    roosiivai."  
tied    path    it    not    like

'A long time ago our parents and grandparents lived without much understanding. They lived loving the things of the world very much. They killed a lot of people, they killed and ate a lot of other people's pigs, they committed a lot of adultery, they stole and they were very much that way. Concerning that behavior he (God) said, "It is not like the promise which was given first.'

BU<sub>1</sub> : INT PARA

QUEST : SS

Fai    dataama    vaidiivo    yaakuuvaa    utuoo /  
will    how    man    hands    hold

fafaara raanara.  
write

ANS : AMP PARA

THEME : Seq S

[ Vaa    aakiaivaki    vaa    ngia    aapi    taani /  
have    insides-in    have    you    here    seen

Mereeya    Suaisaya    iya    eega    tasipama  
Mary    Joyce    they    ink    with

yapa    kiada /    yaakuaadi    hanigiaavo  
put    completely    hands-with turn

rikioo /    tioo /    aakiaivakidiri    fafaarama  
realize    come    inside-from in    write

kioo /    mmaanai    vaa    tii    ivaa ]    roosiivai.  
completely outside    has    come    it    like

AMP : SS

Aakiaivaki    itaama    eegaiyauvo    kaayau  
inside-in    that way    ink    much

suvuaikio    vaivai.  
abounding    is

BU<sub>2</sub> : Seq S

Vaikiai /    iya    ivakidi    pipaaga    yoketaiyauvaa  
be    they    there-from paper    clean

varada /    mmeepinnai    raraivaki    yapa    kiaavai.  
get    down    front-in    put    completely

BU<sub>3</sub> : ANTI PARA

ANTI : Seq S

raraivaki    yapa    kiada /    masinaivaa    utu  
front-in    put    completely machine    hold

hanigia      kiaavo    rikioo /    masinaivo    aakiaivo  
turn            completely realize    machine      inside

mmuakiaavai    riveriveenno    varioo /    ivakidiri  
all               go around        be               there-from

haaya    kuaivoonoo    tuma    reemi    pipaagaivaa  
sticky    going        come       down        paper

araivaudi    utu    radoo    varikio    rikioo /  
edge-from-on hold pull    being       realize

pipaaga    voovai    verepi    kuaikio /    tuma  
paper       one        up        go           come down

voovai    utu    rada    kiaikio /    ivo    verepi  
one        hold    pull    completely it    up

kuaikio    rikioo /    pipaaga    mmuakiaavai    hama  
go           realize    paper      all           not

akiairaa    mmaanai    tiivai.  
quickly      outside      come down

THESIS : Seq S

Aakiaivaki    taaravooma    neetu    vioo    ranoo /  
inside-in      three            times       go        around

fuairainno    /    mmaanai    tiivai.  
overflow       outside      come down

BU # : Seq S

Mmaanai    tiikiai /    ta    dida    vaida    taunnano /  
outside      come        we       stand    being    look

ai    fafaaraivo    ivau    akiairaama    raataru    kiaivai.  
say    writing        there    quickly        glued        completely

BU N : SS

Kiaikiai /    ta    masina    aataruuvaa    taunnavai.  
completed    we       machine    path        see

'How will a man hold it (a printing press) in his hands and write. You have seen in the inside of the one (duplicator) here (in the village ) where Mary and Joyce put ink (in it) and turn it by hand and from inside it writes and (the paper) comes outside. It is like that. There is a lot of ink inside it like that. The ink is there and they get clean paper and put it down at the front. Having put it at the front they turn the machine and inside everything turns and a thing with spikes comes down and pulls the edge of the paper and while it is doing it, one piece of paper goes up and it (the thing with spikes) comes down and pulls another piece and it (the piece of paper) goes up and all the paper doesn't come outside quickly. It goes around three times inside then spills outside. It comes down outside and we stand and see that the writing has quickly been written on (the paper). It being there we see how the printing press works.'



## 2.7 CONTRAFACTION.

CONTRAF PARA =	+HYPO	+CONSEQ <sub>1</sub>	± CONSEQ <sub>2</sub>
	<u>SS</u> <u>Seq</u> S	<u>SS</u> <u>Seq</u> S	<u>SS</u> <u>Seq</u> S

Special feature:

1. Predicates inflected with -ti(ri)

The CONTRAFACTION PARAGRAPH consists of two obligatory tagmemes, the HYPOTHESIS and CONSEQUENCE tagmemes, with a further optional CONSEQUENCE tagmeme. All three slots have the restriction of Simple or Sequential Sentences as fillers with the final clause in each slot manifested by a Predicate inflected with the contrary to face<sup>t</sup> suffix -ti(ri). The HYPOTHESIS slot is usually filled with a Simple Sentence whereas Sequential Sentence is quite usual in the following two slots. The CONSEQUENCE<sub>2</sub> slot shows an amplification or an anthithetical relationship with the preceding CONSEQUENCE slot. The only tenses which occur in this paragraph type are past and far past.

EXAMPLES OF CONTRAFACTION PARAGRAPH.

HYPO : SS

Ngia     muaraagai     mmooriivaara     hama     Anutuugaa  
you     weak     work-about     not     God's

mmoori     ari     voo     mmooriivaara     kuaatiri.  
work     it     another work-about     go

'If you were going for work of no importance, not God's work, (but) some other work.'

CONSEQ : Seq S

Hama     ta     Kusiingadiri     ngieera     aataru     hokobamaira  
not     we     Kusing-from     far away     path     long

pinaa     aavaa     ta     yaata     utida / hama     ngii  
big     this     we     ear     hold     not     you

taara     ngiaunnatiri.  
to see     come

'We wouldn't have thought about this long, long trek from far away at Kusing and come to see you.'

HYPO : Seq S

Na     vicee / vaa     inna     [reemi     kuaneedaa]     nnaamuru  
I     went     had     then     down     gone     nest

sikitataivaa     tautiri.  
wasps     saw

CONSEQ<sub>1</sub> : Seq S

Vaa     aatuuna / hama     [ivo     vaidaa]     kuauti.  
have     afraid     not     it     being     gone

CONSEQ<sub>2</sub> : SS

Nene     voodaina     kuauti.  
I myself another way went

'(While) I was going and then if I had seen the wasp nest close down where I wanted to go. I would have been afraid and I wouldn't have gone the way where it was. I would have gone another way.'

HYPO : SS

Anutuugo    hama    sorovuaraa    ivaa    atau    mmiiti.  
God            not            sea            it            bounds    give

CONSEQ : Seq S

Vaa    nnaaru    ti    mmata    aavaudi    ti    vata  
already before us    ground    this-from us    chase

kioo /    nnoorivai    nnaasu    varikiai /    hama  
completely water    only    be    not

ta    vaidiia    variaunnati.  
we    men    sit

'If God hadn't given the bounds to the sea. It would have chased us from on our land a long time ago and there would be water only and we people wouldn't be here.'

HYPO : SS

Na    sa    iitiri.  
now    not    done

CONSEQ<sub>1</sub> : SS

Inna    mmuyai    inna    mmammaivau    kuaiti.  
his    bone    his    skin-on    gone

CONSEQ<sub>2</sub> : Seq S

Inna    aakiaivaki    ruaimi    kioo    vaikiai /    hatoka  
his    insides    break    completely be    cut

kiadaida /    inna    aakiaivakidi    varaati.  
completely    his    insides    get

'Now if it hadn't done (that). It would have gone on (into) his bone and skin. It would have broken off completely and remained inside him and they would have cut him and got it from inside him.'

## 2.8 PARALLEL PARAGRAPH.

PAR PARA =	+PAR <sub>1</sub>	+PAR <sub>2</sub>	+ PAR <sub>3</sub>
	<u>SS</u> <u>Seq</u> S	<u>SS</u> <u>Seq</u> S	<u>SS</u> <u>Seq</u> S

Special feature:

One nominal slot different.

The PARALLEL PARAGRAPH consists of two obligatory and one optional PARALLEL tagmemes. The fillers of each slot are either Simple or Sequential Sentences. The fillers in each slot must be identical but for the difference in one nominal slot.

EXAMPLES OF PARALLEL PARAGRAPH.

PAR<sub>1</sub> : SS

<u>Pinaa</u>	<u>nnaataiyauvo</u>	<u>ari</u>	<u>voo</u>	<u>karaiyauvai.</u>
big	wife	it	another	kind-is

PAR<sub>2</sub> : SS

<u>Vaatiyyauvo</u>	<u>ari</u>	<u>voo</u>	<u>karaiyauvai.</u>
husband	it	another	kind-is

'(Talking about cows) the cows are big, different (incomprehensible) altogether. The bulls are different (also).'

PAR<sub>1</sub> : SS

<u>Paipaivo</u>	<u>ivaki</u>	<u>tirooma</u>	<u>vaivai.</u>
knife	there		was

PAR<sub>2</sub> : SS

<u>Suruuvo</u>	<u>ivaki</u>	<u>vaivai.</u>
bow	there	was

'The knife was there. The bow was there.'

PAR<sub>1</sub> : SS

<u>Hama</u>	<u>Siimee</u>	<u>kuaunna.</u>
not	Siimee	go

PAR<sub>2</sub> : SS

<u>Hama</u>	<u>Bururunna</u>	<u>kuaunna.</u>
not	Bururunna	go

'We didn't go to (the river) Siimee. We didn't go to (the river) Bururunna.'

PAR<sub>1</sub> : Seq QS

Sa    vaiddi    voovoonoo    ai    mannaka    tiee / kianee,  
not    man       one       you    boast       say       say

"Na    vaiddi    yoketaa    na    vaiddi    pinaavai."  
I       man       good       I       man       big-am

PAR<sub>2</sub> : Seq QS

Sa    gioonna    voovoonoo    ai    mannaka    tiee / kianee,  
not    woman       one       yourself boast       say       say

"Na    gioonna    pinaa    na    yoketaavai."  
I       woman       big       I       godd

'Don't let a man boast about himself and say, "I am a good and big man." Don't let a woman boast about herself and say, "I am a big and good woman."'

## 2.9 HORTATORY PARAGRAPH.

HORT PARA =	<u>±</u> STATE	+EXHOR	<u>±</u> REASON
	<u>SS</u>	<u>SS</u> AMP PARA REP SP PARA	<u>SS</u> KNOW PARA EXPO PARA ALT PARA

Special feature:

Filler of EXHORTATION slot is imperative mood.

The HORTATORY PARAGRAPH consists of one obligatory EXHORTATION tagmeme preceded by an optional STATEMENT tagmeme and followed by an optional REASON tagmeme.

The optional STATEMENT slot is filled by a Simple Sentence making a statement in the past tense or imperative mood which is followed up with an exhortation referring to the statement made. The exhortation is always in the imperative mood. The EXHORTATION slot is filled by a Simple Sentence or an AMPLIFICATION or REPORTED SPEECH PARAGRAPH. The following REASON slot is filled by a Simple Sentence or by a KNOWLEDGE, EXPOSITORY or ALTERNATIVE PARAGRAPH. The final Predicate of the fillers of this slot are inflected for future tense with interrogative mood or the past tense.

EXAMPLES OF HORTATORY PARAGRAPH.

STATE : SS

Vaa    Kusiingaaya    haruruaanoo.  
have    Kusing ones    fallen

EXHOR : SS

Sa    ni    kuaivaara    unnakuavee    kiatee.  
not    my    talk-about    lies    say

REASON : SS

Na    ngii    taaravaitana    ngii    maapu    tuanaivo  
I    you    two    your    son    real

kua    kutaa    ngii    giaa    ngii    miaunoo.  
talk    true    you    do    you    give

'The Kusing people are sinning. Don't say that my words are lies. I, who am the true son of both of you, am telling you the truth.'

STATE : ANTI PARA

ANTI : SS

Nnaakaraiya    hama    yoketaama    variaanoo.  
children    not    well    are

THESIS : SS

Kaayau    nniitarainoo.  
very    sick

EXHOR : SS

Ngia    taaravaitana    nnaakaraiyara    yaaku    varaatee.  
you    two    children-for    hand    get (pray)

REASON: SS

Naia    ivaara    ngii    yapara    kiaunoo.  
I    about it    you    ask    say

'The children are not well. They are very sick. You two pray for the children. I am asking you to do that.'



EXHOR : SS

Sa    kiaatanna    karaasa    vitaanee.  
not    girl            new            take

REASON : Seq OS

Boo    taaravaitana    Quaasaya    Yavaasaya    kua  
sorry    two            Quaaso        Yavaaso        talk

kutaa    i    kiaa    i    mmiaunnanoo,    "Kiaatannaiya  
true    you    do    you    give            girls

tomeda    nnaamuruyavee."  
crooked    habitually

'Don't take new (house) girls. Sorry, you two,  
Quaaso and Yavaaso are telling you the truth saying,  
"Girls misbehave all the time."

STATE : SS

Fai    hama    ta    hokobama    mmata    aavau    variaaravai.  
will    not        we    long        ground    here        live

EXHOR : SS

Tete    variaara    suaivaara    gioonna    kiaapu  
we        sitting        time-about    women        men

Kusiingaaxaso    yaata    utuatee.  
people of Kusing think

REASON : SS

Fai    ta    tupatupaa    itaama    variaara(vainnee)?  
will we    always    that way    be

'We will not live long on this earth. You people  
of Kusing, think about how we live. Will we always  
be this way?'

## 2.10 KNOWLEDGE PARAGRAPH.

KNOW PARA =	+INTRO	+CONTENT
	<u>SS</u> <u>Seq</u> <u>S</u>	<u>SS</u> <u>Seq</u> <u>S</u> AMP PARA ANTI PARA

Special feature:

Formulaic filler of INTRODUCTION slot

The KNOWLEDGE PARAGRAPH consists of a formulaic sentence in the obligatory INTRODUCTION slot which always has the past tense marker vaa as the initial clause level slot in the sentence and the Predicate is always manifested by the verb 'see' inflected for past tense.

There is no restriction in the tense-person-number in the CONTENT slot.

The filler of the INTRODUCTION slot is a short Simple or Sequential Sentence of the formulaic type described above. The CONTENT slot is filled by a Simple or Sequential Sentence or an AMPLIFICATION or ANTITHETICAL PARAGRAPH.

EXAMPLES OF KNOWLEDGE PARAGRAPH.

INTRO : SS

Vaa   ngia   uruapu   Nainanna   ivaa   taavai.  
have   you   swamp   Naina   it   seen

CONTENT : Seq S

Vati   rira   suai   ivo   (pinaavai)   suai   taikio /  
rain   falling time   it   big-is   sun   shining

aayavai   vaivo /   vati   rira   suai   ivo   pinaavai  
dry   is   rain   falling time   it   big

hara   kioo   (varivai)   /   inna   kiisa   nnoori(vai).  
stick   completely sit   that   little   water

'You have already seen the swamp at Naina that in the rainy season it is big and in the dry season it is dry. In the rainy season when it is full that is just a small area of water.'

INTRO : SS

Vaa   ngia   taavai.  
have   you   seen

CONTENT : SS

Sukuura   ivaa   aataruuvaa   ari   voo   karai  
school   it   path   it   another kind

aataruuvai.  
path-is

'You know that going to school is very different (to anything you know.)'

INTRO : SS

Vaa   taunnavai.  
have   seen

CONTENT : AMP PARA

THEME : Seq S

Ta    taunnano    /    ti    mmamma    aavo    kaayau  
we    see                      our    skin            this    much

kainaama    iikiai    rikiada /    soopaivaa    varada /  
dirt           do           realize    soap           get

oro    nnooriiyakidi    raa    kiada    taunnano /  
go    water-with    wash    completely look

ti    mmammaivo    yoketaivai.  
our    skins           clean-are

AMP : Seq S

Yoketaikiai /    ta    nnida    /    vueeraivaa  
good           we    come           oil

vara    titi    mmammaivau    apida /    mmayaanga  
get    our own skins-on    put    white man's

mminnaivaa    [ inna    nnauvakidi    varaunna  
things           his    store-from    get

mminnaivaa ]    vara    titi    nnaba    aavau    iima  
things           get    our own skins on there do

kiada    taunnano /    ivo    yoketai(vai).  
completely look    it    good-is

'We know. We know that when our skins are very dirty and we get soap and go up and wash with water, our skins are clean. Being clean, we come and put oil on our own skins and we get the white man's things which we have bought from his store and put them on and it is good.'

## 2.11 CONTRAST PARAGRAPH.

CONT PARA =	+CIRCUM	+CONTRAST
	<u>Seq S</u> AMP PARA	<u>SS</u> <u>Seq S</u> ANTI PARA

The CONTRAST PARAGRAPH consists of two obligatory slots, the CIRCUMSTANCE and the CONTRAST. The lexical items of the fillers in the CIRCUMSTANCE slot must contrast with the fillers of the CONTRAST slot. (e.g. big and small, those who do wrong and those who stand firm (for God)).

The fillers of the two slots of the CONTRAST PARAGRAPH which have been noted are as follows. A Sequential Sentence or AMPLIFICATION PARAGRAPH fills the CIRCUMSTANCE slot and a Simple or Sequential Sentence or ANTITHETICAL PARAGRAPH fills the CONTRAST slot.

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EXAMPLES OF CONTRAST PARAGRAPH.

CIRCUM : Seq S

Ngia    yaata    utida / kiaanoo,    "Sorovuaraa    ivo  
you    think    say    sea    it

kiisa    mminnaavai.  
little    thing

CONTRAST : SS

Pinaa    mminnaavai.  
big    thing

'You think, "The sea is a little thing." It is  
a big thing.'

CIRCUM : Seq S

"Ngia    yoosinna    aavau    variaavo / ngii    mmammaiyauvo  
you    village    this    sit    your    skins

maisainoo."  
bad

CONTRAST : Seq S

Ta    aataru    nookiaunnano / ti    mmammaiyauvo  
we    path    walk    our    skins

yoketaainoo."  
good

'You sit here in the village and you are ashamed.  
We walk on the path and we aren't ashamed. (Said  
by girls who work hard to their lazy friends).

CIRCUM : AMP PARA

THEME : SS

[ Fai    mmata    aavau    variee / koonnakiainnaikua ]  
will    ground    there    sit    wrong-ones

[fai safuuma Anutuugo ari i mmii vaidi  
will straight God his you give man  
kaanaivaa] fai a ikiana yapaanara.  
real will you fire-in put

AMP : Seq S

Fai ariinoo avai i mminai / fai ikiayaa  
will he talk you give will fire-on  
yapaanara.  
put

CONTRAST : ANTI PARA

THESIS : Seq S

[Vaidi yaagueeqa kiainnaikua gioonna  
man strong completely-one woman  
yaagueeqakiainnaikua] o Yisuuya tiira  
strong-one Jesus coming

suainno fai vaa ivoota akiairaama kilee /  
time will already he-with quickly do

ngiau aapu kuanara.  
sky heart go

ANTI : SS

Na [a mmata aavau diaa mminnaivaara  
now you ground there standing things-about

yaagueeqakiainnaikua] hama yopeema fai kuanara.  
strong-one not able will go

'If you live on this earth and if you will have acted very wrongly, you (yourself) will put your real self, which God did right to give you, into the hell-fire. When God himself says the word, you will put (yourself) into the hell-fire. You men who will be standing firm, you women who will be standing firm when Jesus comes, you will go quickly with him into heaven. But you who stick to worldly things, you will not be able to go.'

## 2.12 INTERROGATIVE PARAGRAPHS (four types).

2.12.1 INT PARA<sub>1</sub> =

+ STATE	+ QUEST	+ANS/COMMENT
<u>SS</u>	<u>SS</u> <u>Seq S</u> AMP PARA	<u>SS</u> <u>Seq S</u> AMP PARA ANTI PARA CONT PARA

The INTERROGATIVE PARAGRAPH<sub>1</sub> consists of a real question and the answer or a comment regarding it. The two QUESTION and ANSWER/COMMENT tagmemes are obligatory. The STATEMENT tagmeme is optional. Only the Simple Sentence has been noted as a filler of the STATEMENT slot but both the Simple Sentence and Sequential Sentence have been noted to occur in the other two slots. The AMPLIFICATION PARAGRAPH also occurs in these two slots with the ANTITHETICAL and CONTRAST PARAGRAPHS occurring in the ANSWER/COMMENT slot only.

2.12.2 INT PARA<sub>2</sub> =

+ QUEST	+ ANSWER
<u>SS</u> <u>Seq S</u> AMP PARA	<u>SS</u> formulaic

The INTERROGATIVE PARAGRAPH<sub>2</sub> consists of an obligatory QUESTION tagmeme plus the ANSWER tagmeme. There are special features to be noted about the fillers of the





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in the ANSWER slot with the added information giving the answer to the question.

ANS/COMMENT

called COMMENT  
i.e. example

2.12.4 INT PARA<sub>4</sub> =

+ QUEST <sup>3</sup>	+ QUEST	+ANSWER
SS (Seg S) HORT PARA	SS HORT PARA	ANTI PARA

The INTERROGATIVE PARAGRAPH<sub>4</sub> consists of a series of questions (up to four have been noted) with an answer given specifically to the last one. There have only been two examples of this particular paragraph noted. In both of the examples the ANSWER slot was filled by an ANTITHETICAL PARAGRAPH. The filler of the ANSWER slot was inflected for past tense only in both examples. Of the two examples noted, the QUESTION slots were filled with Simple Sentences in one and a Sequential Sentence with HORTATORY PARAGRAPHS in the other. With further examples it is probable that the Simple Sentence and Sequential Sentence would occur in all the slots of the paragraph.

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EXAMPLES OF INTERROGATIVE PARAGRAPH (type 1).

QUEST : SS

Ivo     daira     suai     tiinara?  
he     what     time     will come

ANS : ANTI PARA

ANTI : SS

Hama     teeta     taunnavai.  
not     we also know

THESIS : SS

Ari     koovaanoo     taivai.  
his     father     knows

'When will he come? We also don't know. His father knows.'

STATE : SS

Vaa     gioonna     kiaapu     Kusiingaaya     haruruaanoo.  
have     women     men     Kusing     sinned

QUEST : SS

Mo     dataama     yaagueeqama     variaarannee?  
well how     strong     be

ANS : ANTI PARA

THESIS : Seq S

Boo     ta     Quaasaya     taarama     taunnani     /     yoketaama  
sorry we     Quaaso     two     look     well

tiriideeva     teeda     /     sarareevaataama     taanoo.  
Bible study     observe     prayer meeting     observe

ANTI : SS

Hama     ausa     mmuduuya     kutaa     hanigiaanoo.  
not     stomach heart     truly     turned

ELAB : SS

Homo     mminnamminnaa     maisaiivo     iyaki     vainoo.  
still     things     bad     in them     are

'The people of Kusing have fallen (into sin). Well how can they be strong? Sorry, both Quaaso and I see that they observe (attend) the Bible study and prayer meetings (but) they haven't truly repented. Sin is still in them.'

QUEST : Seq S

Datai      kioonno / ni      ratioovo      hama      vo      kua  
how      completely my      radio      not      another talk

tiinnee?  
speak

COMMENT : HORT PARA

STATE : SS

Boo      Meree-o      kuminaa      na      ni      sikauvaa  
sorry      Mary      nothing      I      my      money

i      mmiauvaivee.  
you gave

EXHOR : SS

Tuginnama      iikianee.  
well      do

'How is it that my radio doesn't speak another language (Pidgin)? Sorry, Mary, I gave you my money for nothing. Fix it up.'

EXAMPLES OF INTERROGATIVE PARAGRAPH (type 2).

QUEST : SS.

Fai    a    mmuaraagaino    /    dataama    fai    mmannasaivo  
will    you    weak                      how            will    spirit

yaagueeqama    i    tasipaanananee?  
strongly            you    with

ANS : C.l<sub>f</sub>

Fai    hama    yopeeda.  
will    not            able

'If you are weak, how will the spirit be strongly with you? It will not be able.'

QUEST : AMP PARA

THEME : SS

Fai    gioono    ngiau    aapu    kuanara.  
will    who            sky            heart            will go  
AMP : SS

Yisuunna    tasipama    tupatupaa    mmuuaa    karaama  
Jesus            with            always            one            kind  
varinara.  
be

ANS : Seq S

Na    yaata    utuaukai    /    hama    yopeedavee.  
I            ear            hold            not            able

'Who will go to heaven and sit together with Jesus always? I know that you are not able.'

EXAMPLES OF INTERROGATIVE PARAGRAPH (type 3).

STATE : SS

Hama    ta    titi    nnaara    mmata    aavau    sabi  
not    we    our    purpose    ground    here    just

variaunnavaivee.  
sit

QUEST : SS

Giaa    yaagueeqavaura    ta    gioonna    kiaapu  
whose    strength-on    we    women    men

ta    aa    makee    variaunnanoo.  
we    here    today    sit

ANS : SS

Anutuugaa    yaagueeqaivaura    ta    makee    variaunnanoo.  
God's    strength-on    we    today    sit

'We aren't just living on this ground for our own purposes. With whose strength are we people living today? With God's strength.'

QUEST : Seq S

Hama    gioono    ti    titaikiai    /    ta    aapi    ngiaunnanoo.  
not    who    us    send    we    here    come

ANS : Seq S

Anutuugoonoo    ti    titaikiai    /    ta    aapi    ngiaunnanoo.  
God    us    sent    we    here    came

'It wasn't just anyone except God who sent us and we are coming to this place.'

EXAMPLES OF INTERROGATIVE PARAGRAPH (type 4).

QUEST : SS

Na    kiau    kua    aavo    kua    kutaavainnee?  
I    saying talk this talk true-is

QUEST : SS

Mmatayaa    diaa    kuaivaara    ngii    yoketainnonnee?  
ground-on standing talk-about you good

QUEST : SS

Anutuugaa    kuaivaara    hama    ngii    mmuduuya    ruainnee?  
God's talk-about not you heart beat

QUEST : SS

Mo    gioono    mmata    aavau    ngii    iima    yapaivai.  
well who ground this you made put

ANS : SS (ANTI PARA - full example of ANTI PARA G  
given under 2.2)

Anutuugo    mmuaavaivee.  
God only

'Is that which I am saying the truth? Are you pleased about the worldly talk? Don't you love God's talk? Well, who made and put you on this earth? Only t God.'

QUEST : Seq S

Vaa    a    tauraa    Kirisitiina    aa    Anutuugaa    kiauvaa  
have you first Christian this God's blood

inna    mmaapuuvaa    kiauvaa    nnee /    inna    mmaapuuvaa  
his son's blood ate his son's

nnammari    nnaa    kiee /    nnaagiai    aaniivai    iikiannavai?  
grease ate completely afterwards what do

QUEST : HORT PARA

EXHOR : SS

Gioonna    kiaapuso    sa    tinni    yaagueeqakiatee.  
women       men           not    forehead strong

REASON : SS

Nnaagiai    ngia    aaniivai    iikiaavainnee?  
afterwards you    what           do

QUEST : HORT PARA

EXHOR : SS

Yisuunna    mmannasa    yoketaa    ivaara    yoketaama  
Jesus'       spirit           good        about       good

yaata    utuatee.  
ear        hold

REASON : SS

Ivo    tiira    suai    fai    dataa    kiaaravainnee?  
he       coming    time    will    how       be

COMMENT : ANTI PARA

THESIS : SS

Mmatayaa    diaa    mminnaa    aavo    sabi    heera  
ground-on    standing things    these    just    immorality

aavo    mmuara    raira    aavo    buaaru    tira  
these    steal        wanting these    quarrel    saying

rapiraivo    inna    tiiki    vaivai,    inna    mmata  
fighting    that       in us    is        that    ground

aavau    diaa    mminnaavaivee.  
here       standing things

ANTI : SS

Hama    ivo    yoketaa    mminnaavai.  
not       it        good        things



ELAB : SS

Mmata   aavau   diaa   uudavaivee.  
ground   here   standing   corruptible

'You who were first (called) Christians and took communion what did you do afterwards? You people don't reject him. What did you do afterwards? Think well about Jesus' Good Spirit. How will we be when he comes? These things of the world, immorality, stealing, anger, fighting, these are in us and are worldly things. They are not good things. They are corruptible, worldly things.'

### 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> <sup>n</sup>	+ <u>FINIS</u>	n = 2-3
(unembedded)	<u>SS</u> EXPO DISC	<u>Seq S</u> EXPO PARA EXPO DISC	<u>SS</u> <sub>f</sub> <u>Cl</u> <sub>f</sub>	

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.

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>+POINT<sup>n</sup>)<sup>2</sup></u>	<u>+ CONCL</u>	n = 1-4
	SS AMP PARA HORT PARA EXPO PARA ANTI PARA	Seq S PARA HORT DISC	SS Seq S ANTI PARA EXPO PARA	

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

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>		CL f
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>		CL f
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>
L.	KNOW PARA	Seq S (Interrupted by EXPO PARA)	ANTI PARA	HORT DISC	Seq S	
2.	NARR PARA			INT PARA		
3.	EXPO PARA			EXPO PARA		
4.	AMP PARA INT PARA	EXPO PARA	HORT PARA	EXPO PARA	SS	
5.	SS EXPO PARA			EXPO PARA		
6.	HORT PARA CONT PARA			INT PARA		
7.	SS INT PARA				Seq S	
8.	EXPO PARA EXPO PARA	EXPO PARA	EXPO PARA	ANTI PARA	ANTI PARA	
9.	SS PAR PARA KNOW PARA EXPO PARA			INT PARA ANTI PARA NARR PARA	EXPO PARA	
10.	SS 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.	SS Seq S			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			HORT DISC		
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>(t)</u> <u>INTRO</u>	<u>+POINT</u> <sup>n</sup>	<u>± CONCL</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<sub>f</sub></u> <u>Cl<sub>f</sub></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 <sup>occur</sup> repeat a minimum of two <sup>times</sup> 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>+POINT<sup>n</sup>)<sup>2</sup></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<sub>f</sub></u>	
2. <u>HORT DISC</u>				<u>SS<sub>f</sub></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<sub>f</sub></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<sub>f</sub></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>
				<u>CONCL</u>
1.	<u>SS</u>	ANTI PARA		
2.	<u>SS</u>	ANTI PARA		INT PARA
3.	<u>SS</u>	CONTRA PARA ANTI PARA ANTI PARA	Seq S AMP PARA ANTI PARA	Seq S
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	Seq S NARR PARA INT PARA 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> <sup>n</sup>	+ <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 <sub>f</sub>	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:

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

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

ALT<sub>1</sub> : SS

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

ALT<sub>2</sub> : 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  
more than  
one point  
in a paragraph*

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.



## WAFFA SENTENCE, PARAGRAPH AND DISCOURSE -103

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 <sub>1</sub>		<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<sub>f</sub></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 <sub>1</sub> <u>EXPO DISC</u> <u>EXPO P</u> HORT P		<u>CL<sub>f</sub></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<sub>f</sub></u>	<u>SS</u>		
7.	<u>SS</u>		<u>EXPO P</u> HORT P	NARR P <sub>1</sub>		<u>SS<sub>f</sub></u> <u>SS</u>		<u>EXPO</u> <u>DISC</u>	<u>SS</u>
8.	<u>SS</u>	<u>SS</u>	NARR P <sub>1</sub> ANTI P EXPO P	<u>EXPO DISC</u> <u>ANTI P</u>		<u>CL</u>			name

#### 4. PARAGRAPHS IN NARRATIVE AND PROCEDURAL DISCOURSES.

The NARRATIVE<sub>2</sub> 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 NARRATIVE<sub>2</sub> 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 NARRATIVE<sub>1</sub> and NARRATIVE<sub>2</sub>, 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 PARAGRAPH<sub>2</sub>.

The NARRATIVE PARAGRAPH<sub>2</sub> 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 <sup>which cover it with</sup> 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 PARAGRAPH<sub>2</sub> 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 PARAGRAPH<sub>2</sub> is:

+BU <sup>n</sup>	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 / vaidd     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 PARAGRAPHS<sub>1</sub> 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 PARAGRAPHS<sub>1</sub> 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 PARAGRAPH<sub>2</sub>.

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 kiainoo, "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-<sup>pft</sup>  
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 <sup>n</sup>	+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.'

## 5. NARRATIVE AND PROCEDURAL DISCOURSES.

### 5.1 NARRATIVE DISCOURSE.

NARRATIVE DISCOURSE is used in the Waffa language to tell a story, whether a present day happening or a long ago legend.

In CONTEMPORARY NARRATIVE DISCOURSES a bidimensional array would be:

+ <u>STAGE</u>	+ <u>EPIS</u> 1	+ <u>EPIS</u> <sup>5</sup>	+ <u>DÉ</u>	+ <u>ANTIDÉ</u>	+ <u>CLOS</u>	+ <u>FINIS</u>
NARR P <sub>2</sub>	NARR P <sub>2</sub>	NARR P <sub>2</sub>	NARR P <sub>2</sub>	NARR P <sub>2</sub>	NARR P <sub>2</sub>	<u>SS</u>
EXPO P AMP P	PROC P	<u>SS</u> <u>Seq S</u>		<u>Seq S</u>	<u>Seq S</u>	Cl

Up to eight final verbs may occur in one of these NARRATIVE DISCOURSES. These may be long surface grammar Sequential Sentences which form NARRATIVE PARAGRAPHS or just short Sequential Sentences.

In present day NARRATIVE DISCOURSES the STAGE slot is optional and is filled by NARRATIVE<sub>2</sub>, EXPOSITORY or AMPLIFICATION PARAGRAPHS. EPISODE slots are filled by NARRATIVE or PROCEDURAL PARAGRAPHS, Simple or Sequential Sentence. This is the only slot that is obligatory to this type of NARRATIVE DISCOURSE. Up to six EPISODE slots have been noted.

DÉNOUEMENT is optional and filled by NARRATIVE

PARAGRAPH<sub>2</sub>. ANTIDÉNOUEMENT and CLOSURE are also optional and expounded by Sequential Sentence or NARRATIVE PARAGRAPH<sub>2</sub>. FINIS is optional and is expounded by either a formulaic clause or a Simple Sentence. The word aikioo 'all' occurs somewhere in the FINIS. Either inna aikioo 'that's all' occurs or inna aikioo kuavai 'that is all I have to say.'

A bidimensional array for LEGEND NARRATIVE DISCOURSE is:

+ <u>TITLE</u>	+ <u>STAGE</u>	+ <u>EPIS 1</u>	+ <u>EPIS 3</u>	+ <u>DE</u>	+ <u>ANTIDE</u>	+ <u>CLOS</u>	+ <u>FINIS</u>
Cl	NARR P <sub>2</sub> <u>Seq S</u>	NARR P <sub>2</sub> <u>Seq S</u>	NARR P <sub>2</sub>	<u>NARR D</u> NARR P <sub>2</sub>	<u>Seq S</u>	NARR P <sub>2</sub> <u>Seq S</u>	Cl <sub>f</sub>

Legends have a TITLE sometimes filled by a Clause such as Pasaaka ivau mmaakuva varuvoonno 'There was a bachelor living at Pasaaka.'

STAGE is always present and filled either by a NARRATIVE PARAGRAPH<sub>2</sub> or a Sequential Sentence. EPISODES are obligatory and up to four have been noted in LEGENDS. This slot is filled by NARRATIVE PARAGRAPHS<sub>2</sub> or Sequential Sentence.

LEGENDS are highly embedded, especially ones with only one final verb at the end. They always have a DÉNOUEMENT that embedds a NARRATIVE DISCOURSE or a NARRATIVE PARAGRAPH<sub>2</sub>. One was noted to have an

ANTIDÉNOUEMENT and it was filled by a Sequential Sentence.

CLOSURE is obligatory and expounded by either Sequential Sentence or NARRATIVE PARAGRAPH<sub>2</sub>. FINIS is optional and filled by a formulaic clause similar to the one in CONTEMPORARY NARRATIVES.

A feature noted to occur in LEGEND NARRATIVE DISCOURSE in the DÉNOUEMENT is that the tense changes from far past to near past which then continues through the ANTIDÉNOUEMENT to the CLOSURE. There the tense changes back to far past again.

Generally CONTEMPORARY NARRATIVE DISCOURSES are told in the near past. These texts tended to be episodic.

Third person singular or plural is usual in the LEGENDS, while first person singular or plural is more common for CONTEMPORARY NARRATIVES.

In CONTEMPORARY NARRATIVE DISCOURSES, the different parts of the discourse, such as EPISODES and DÉNOUEMENT, are set out by the occurrence of paragraphs ending in a Predicate inflected with independent final suffixes. In LEGEND NARRATIVE DISCOURSE, there may be only two or three such paragraphs in the beginning of the discourse, then a long surface grammar Sequential Sentence occurs which may contain an embedded NARRATIVE DISCOURSE or long NARRATIVE PARAGRAPH<sub>2</sub>. This usually occurs in the DÉNOUEMENT.

Since there are no final verbs to indicate the parts of a discourse within this long Sequential Sentence, the markers of the class <aikioo> are used to mark the parts of the discourse.

This <aikioo> class of words is used as a special story-telling device in Waffa. Two of these are adverbs vuaiha/vuaise 'quickly' and tirooma/tireema 'carefully'.

The word aikioo by which the class is called is most frequently used and means 'all, finished, completed'. It is widely used in the FINIS of discourses.

Another word noted to be used as a story-telling device is the expression mo 'well'. (It is described under section 1 on Sentence Periphery).

In LEGEND NARRATIVE DISCOURSE vuaiha and tirooma and mo indicate the presence of an embedded discourse or a paragraph unit. Another function of tirooma and vuaiha is to set off embedded clauses that occur in a nominal slot on the clause level. These words occur infrequently in CONTEMPORARY NARRATIVE DISCOURSE.

Aikioo is always used towards the end of a NARRATIVE DISCOURSE, embedded or otherwise. In PROCEDURAL DISCOURSE it indicates an embedded PROCEDURAL DISCOURSE or a STEP within a PROCEDURAL PARAGRAPH. It is the only one of this class used in PROCEDURAL DISCOURSE.

This class of words is not used in EXPOSITORY, HORTATORY and EPISTOLARY DISCOURSE unless a NARRATIVE PARAGRAPH<sub>2</sub> as found in NARRATIVE DISCOURSE occurs.

In one particular text studied this class of words broke up the long Sequential Sentence in the following manner. A new EPISODE was signaled by mo beginning a quotation. Another mo indicated the action response. A tirooma was used in the last sentence to show that the EPISODE was finishing. Subsequent EPISODES employed mo and tirooma to indicate the beginning and end of the EPISODE in a similar way. One EPISODE began with o which is another expression indicating 'surprise'. In the last EPISODE only tirooma occurred marking the end of the EPISODE, then an aikioo occurred which signaled the beginning of the DÉNOUEMENT. Another aikioo signaled the beginning of CLOSURE.

In the text described above (the example is given at the end of the paper) this class of words broke the long Sequential Sentence of the surface grammar into paragraphs. Not every occurrence of these words can be used to indicate paragraph units and embedded discourses.



NINE NARRATIVE DISCOURSE AND THEIR FILLERS.

CONTEMPORARY NARRATIVE DISCOURSE (All NARRATIVE PARAGRAPHS noted as fillers in this chart are NARR PARA<sub>2</sub>.)

<u>STAGE</u>	<u>EPIS 1</u>	<u>EPIS 2-5</u>	<u>DE</u>	<u>ANTIDE</u>	<u>CLOS</u>	<u>FINIS</u>
1. NARR P	NARR P	Seq S NARR P SS	NARR P	Seq S	Seq S	CL <sub>f</sub>
2.	NARR P	NARR P Seq S				SS <sub>f</sub>
3.	NARR P	NARR P	NARR P	Seq S	Seq S	CL <sub>f</sub>
4. NARR P	NARR P	NARR P	NARRP		NARR P	
5. EXPO P	PROC D	NARR P		Seq S		
6. AMP P	NARR P	NARR P Seq S			NARR P	CL <sub>f</sub>

<u>LEGEND: NARRATIVE DISCOURSE</u>							
<u>TITLE</u>	<u>STAGE</u>	<u>EPIS 1</u>	<u>EPIS 2-4</u>	<u>DE</u>	<u>ANTIDE</u>	<u>CLOS</u>	<u>FINIS</u>
1. CL	Seq S	NARR P	NARR P	NARR P		Seq S	CL <sub>f</sub>
2.	Seq S NARR P	NARR P	NARR D NARR P	NARR D	Seq S	Seq S	CL <sub>f</sub>
3.	SS NARR P	Seq S	NARR P	NARR D		NARR P	

NOTE : This chart shows both unembedded and embedded discourse fillers.

## 5.2 PROCEDURAL DISCOURSE.

PROCEDURAL DISCOURSE is used to describe how to make things as houses, traps, arrows or to describe how the Waffa habitually do something as burying a person, marrying and making first gardens.

There are three sub-types. The bidimensional array for Type 1 is:

+ <u>STAGE</u>	+ <u>PROC 1</u>	+ <u>PROC</u> <sup>3</sup>	+ <u>TARG P/</u> <u>+APPEAL</u>	+ <u>CLOS P</u>	+ <u>CONCL</u>
DIAL P	PROC P	PROC P	PROC P    EXP P	PROC P	PROC P

Type one is very embedded, mainly with other paragraph types. The optional STAGE is filled by DIALOGUE PARAGRAPH. The texts of this type have PROCEDURAL PARAGRAPHS for the PROCEDURE slots. TARGET and CLOSING PROCEDURES are filled by PROCEDURAL PARAGRAPHS or an APPEAL slot occurred only once and was filled by an EXPOSITORY PARAGRAPH. TARGET and CLOSING PROCEDURES do not occur in the same text with APPEAL. CONCLUSION is filled by a PROCEDURAL PARAGRAPH and is optional.

Type 2 PROCEDURAL DISCOURSE

<u>+ STAGE</u>	<u>+PROC 1</u>	<u>+ PROC<sup>3</sup></u>	<u>+ CLOS PROC</u>	<u>+CONCL</u>
<u>SS</u>	<u>Seq S</u> <u>PR</u>	<u>SS</u> <u>PROC P</u>	<u>SS</u>	<u>Cl</u>

Two texts showed type two. It had optional STAGE filled by Simple Sentence and obligatory PROCEDURES filled by PROCEDURAL PARAGRAPH, Sequential and Simple Sentence. Up to four of these slots were noted. CLOSING PROCEDURE with the exponent Simple Sentence occurred optionally and an unusual CONCLUSION slot always occurred manifested by a Clause. It is the topic of the story.

Type 3 PROCEDURAL DISCOURSE

<u>+ TITLE</u>	<u>+STAGE</u>	<u>+PROC 1</u>	<u>+ PROC<sup>n</sup></u>	<u>+ TARG P</u>	<u>+ CLOS P</u>	<u>+ CONCL</u>	<u>+ FIN</u>
<u>SS</u>	<u>NARR P<sub>2</sub></u>	<u>PROC D</u>	<u>PROC D</u>	<u>PROC P</u>	<u>PROC P</u>	<u>SS</u>	<u>SS<sub>f</sub></u>
<u>Cl</u>	<u>PROC P</u> <u>SS</u>	<u>PROC P</u>	<u>PROC P</u>			<u>Cl</u>	<u>Cl<sub>f</sub></u>

n = 13

Type three had the most slots and was used by the young men. (The older generation used the first two types). The third type has an optional TITLE filled by a Clause such as Sesooyaivaa iira aataruuvo 'the way of making (eel traps) with pandanus.' This was only noted once and in an embedded discourse. Much more

common in this slot was a Simple Sentence, usually with imperative mood suffixes inflecting the Predicate. e.g.

Ii    nnabiyaa    kuaivaa    rikiaatee.  
that eel trap    talk    hear

'Listen to that talk of the eel trap.'

Sometimes future tense is also used in the Simple Sentence filling this slot.

STAGE is obligatory and filled by a Simple Sentence that gives a preview or NARRATIVE or PROCEDURAL PARAGRAPHS. The PROCEDURES are filled by PROCEDURAL DISCOURSE or PARAGRAPH and at least two are obligatory. The optional TARGET PROCEDURE is filled by a PROCEDURAL PARAGRAPH and CLOSING PROCEDURE is expounded by a PROCEDURAL PARAGRAPH. The optional CONCLUSION slot is a Simple Sentence or Clause, telling what the story has been about. The optional FINIS used the usual formulaic sentence found in NARRATIVE DISCOURSE. It was not used extensively in this type of PROCEDURAL DISCOURSE.

Type 1 is spoken in the first person singular and uses DIALOGUE PARAGRAPH to convey the PROCEDURES. In the DIALOGUE PARAGRAPH in both texts of this type, a long embedded discourse occurred. One had a PROCEDURAL DISCOURSE embedded and the other a HORTATORY DISCOURSE. Both were written in the present or near past tense.

Type 2 tells of long ago practices and is set in the far past. The speaker uses first person plural to tell what they habitually did. The speaker uses short sentences or paragraphs, sometimes only a linkage margin and one other clause occurred in a PROCEDURE.

Type 3 is just the opposite and uses long sentences and paragraphs and discourses broken by aikioo 'all'. It is told in third person plural or singular and in the near past tense.

In the PROCEDURAL DISCOURSE a new PROCEDURE is signaled by a Predicate inflected with independent or dependent suffixes (with a linkage margin beginning the following sentence) or by the word aikioo 'all'. In embedded PROCEDURAL DISCOURSE an aikioo signals the beginning of a new PROCEDURE filled by a PROCEDURAL PARAGRAPH, or a new STEP in a PROCEDURAL PARAGRAPH. The other words of the class of <aikioo> found in NARRATIVE DISCOURSE are not used in PROCEDURAL DISCOURSE.

A chart showing the PROCEDURAL DISCOURSES studied in detail and their fillers follows on the next page.

All discourse examples occur following this in one section at the end of the paper.

FIVE PROCEDURAL DISCOURSES AND THEIR FILLERS.

PROCEDURAL DISCOURSES (Unembedded and embedded discourses and their fillers are shown on this chart.)

<u>TYPE 1</u>									
<u>TITLE</u>	<u>STAGE</u>	<u>PROC 1</u>	<u>PROC 2-4</u>	<u>TARG P</u>	<u>CLOS P</u>	<u>CONCL</u>	<u>FINIS</u>		
1.	NARR P <sub>2</sub>	PROC D PROC P	PROC P		PROC P				
2.	SS PROC P	PROC P PROC D	PROC P	PROC P	PROC P	SS	SS <sub>f</sub>		
3. SS CI	SS	PROC P	PROC P PROC D		PROC P	CI	CI <sub>f</sub>		
<u>TYPE 2</u>									
1.	SS	Seq S	PROC P			SS	CI		
<u>TYPE 3</u>									
1.	DIAL P	PROC P	PROC P	PROC P	PROC P	PROC P			
				<u>APPEAL</u>					
				EXP P					

## 6. CONCLUSION.

This description of the sentences, paragraphs and discourses in the Waffa language does not propose to be final or complete. It is an over-all picture of what is happening on these levels of the Waffa language.

The problem of surface grammar versus deep grammar is far from being solved for this language. The biggest problem has been how to bring the long Sequential Sentence of the surface grammar into phase with what is happening in the discourse as a whole. The differences between the sentences and paragraphs set up in NARRATIVE and PROCEDURAL DISCOURSES reflect the attempts to bring the surface and deep grammar in phase.

An alternative analysis would be to say that the long Sequential Sentence and NARRATIVE PARAGRAPH<sub>2</sub> are collapsed in all DISCOURSE genre (instead of just the CONTEMPORARY NARRATIVE DISCOURSE), and that the further divisions made by the word class <aikioo> are in the deep grammar. The infrequent occurrence of the dependent verb repeated forming a dependent paragraph (in the present analysis) would then be analyzed as a sentence.

The sentences and paragraphs set up in NARRATIVE and PROCEDURAL DISCOURSES differ widely from the sentences and paragraphs found in EXPOSITORY, HORTATORY

and EPISTOLARY DISCOURSES. Both surface and deep grammar are in phase here.

The positing of the twelve paragraph types in the EXPOSITORY, HORTATORY and EPISTOLARY DISCOURSES has covered the relationships usually found in the sentences of other languages. The sentence types set up are therefore of a general nature (Simple, Sequential and Quotative) and are the fillers of the slots in the paragraph types. Within a Sequential Sentence further relationships which are usually posited as sentence types occur between the clauses and the relationships are signaled by verb phrases and Merged Clauses. These relationships between the clauses could be further posited as Dependent and Independent Sentences.



FOOTNOTES

<sup>1</sup>The Waffa language is spoken by approximately 1000 people in the headwaters of the Waffa River, Kaiapit Sub-District, Morobe District, New Guinea.

<sup>2</sup>The Eastern Family of languages (Gadsup-Auyana-Awa-Tairora) is defined by S.A. Wurm in "Australian New Guinea Highlands Languages and the Distribution of their Typological Features." (American Anthropologist, Part 2, Vol. 66, Number 4). The authors lived in the village of Kusing at the Headwaters of the Waffa River and collected material for this paper over a total of 3 years during 1962-1970.

<sup>3</sup>There is a further Quotative Sentence in the deep structure which encodes as a Quotative Clause. The quotation is a short succinct Simple Sentence usually comprising one word and it fills the Object slot of a Clause. Thinking is also sometimes expressed in a Clause. In this case the quotation is longer and the tertiary stem of the verb 'say' fills the Predicate slot.

<u>Mereeva</u>	<u>ivau</u>	<u>variaunoo</u>	<u>tikiai</u> /	<u>na</u>	<u>inna</u>
Mary	there	sitting	said	I	her

<u>feenakiee</u> /	<u>ivau</u>	<u>variauvai.</u>
pushed	there	sat

'Mary said, "I am sitting there" but I pushed her away and sat there.'

Ngia      taaravaitana      ivaa      ni      yapara      kiaani /  
you      two      that      me      ask      completely

na      hamavee      kiaaduu /      ngia      taaravaitana ...  
I      no      say      you      two

'You two asked me about the school house, I said  
no and you two...'

Na      kuaara      ni      kiaani /      hama      ni      kua      taikiai /  
I      go      me      say      not      me      go      want

na      variaunoo.  
I      stayed

'We will go, they said to me, but I didn't want to  
go (so) I am staying.'

<sup>4</sup>These suffixes and verb phrases have been described  
in "Waffa Syntax-Verbs and Verb Phrases" (Mary Stringer  
and Joyce Hotz, 1969, unpublished). Four of the verb  
phrases described in this paper have now been re-  
classified as Merged Clauses because of the occurrence  
of other clause level slots occurring within the verb  
phrase. These are:- completive, compound, directional  
(not fully analyzed in the paper), and unit verb phrases.

Certain of the verb phrases occurring in the Sequential  
Sentence occur with the Predicate inflected only with  
the sequential suffixes showing a same subject in the  
following clause. These are: - sustained action,  
simultaneous action, impulsive action, conditional action,  
unfulfilled action, unfulfilled purpose action, frustrated  
purpose action, impending action, benefactive and avolitional.

Other verb phrases and the Merged Clauses listed above occur with the Predicate inflected for same subject or different subject. The verb phrases in this category are:- continuous action, stative action, progressive action, desiderative<sub>1</sub>, desiderative<sub>2</sub>, and purposive action. The negative verb phrase has particular inflection and shows an antithetical relationship with the following clause.

EXPOSITORY DISCOURSE

The Printing Press

Waffa

This discourse consists of an INTRODUCTION, 2 POINTS, and a FINIS.

INTRODUCTION : EXPOSITORY DISCOURSE

APERTURE : HORTATORY PARAGRAPH

EXHOR : Simple Sentence

Nnaakaaso    rikiaatee.  
children    listen

'Listen, children.'

REASON : Simple Sentence

Masina    kua    fafaara    raivaa    [ti    kua  
machine    talk    writing       our    talk

tupatupaa    Yinisiisaivaatama    Marakaa  
always    Genesis-with    Mark

yanaa    aa    heena    ngia    varaa    ivaata  
book    this    night    you    got    with it

fafaarai    masinaivo]    ari    voo    karai  
writing    machine    it    another kind

pinaa    masinavai.  
big    machine

'The printing machine that always writes our language, Genesis with Mark, the book you've just got, is a great big machine.'

POINT 1 : AMPLIFICATION PARAGRAPH

THEME : Simple Sentence

Vaa    vaiddi    mayaangaiya    tuqinnama  
already men    white    well

vaidi      upisiiya      vitaama      kiaani /  
men          black          shown          completely -ds

vaidi      upisiiyaanoo      fafaara      kiaa(vai).  
men          black          operate          completely

'Already the white men have shown the black men well and black men operate it.'

AMP : Simple Sentence

Mmuakiaa      saina      sainaaya      kua      mmuakiaavai  
all              one side      another side      talk all

ivakidi      nnaasu      fafaaraivai,      Anutuuqaa  
from there      only          write          God's

mmayaaya.  
message

'In it only is God's message written in all the languages from all places.'

CONCLUSION : Sequential Sentence

Ti      kua      atu      iriyauvaatama      ivakidi      mmuakiaa  
our      talk      liver      bridge-with      from it      all

kuavai      fafaaraikio /      masina      fafaarai  
talk          writes      -ds          machine      writing

aataruuvaa      fai      na      tinai /      rikiatee.  
way          will      I          say -ds      listen

'In it is written all talk, the primers also (with words like liver and bridge in it) and I will speak about the way of the printing press and you listen.'

The Printing Press

POINT 1 : EXPO DISC

APER : ss

Ari voo karai masina pinaa-vai.  
it another kind machine big-pred  
 It is another kind of machine, it's big.

POINT 1: NARR PARA

BU 1 : IG PARA

QUEST : ss

Fai dataama vaidi-ivo yaaku-uvaa utu-oo  
future now man-S hand-O hold-ss  
 How will a man hold it with his hand and

fafaara-na(ra).  
write-fut s  
 write.

ANS : AMP PARA

THEME : seq s

vaa aakia-i-vaki vaa ngia aa-pi ta-a-ni  
past inside-that-in past you this-place see-2p-ds  
 You have seen here in the inside and

Meree-ya Suaisa-ya iya eega tasipama yapa  
Mary-and Joyce-and they ink with put  
 Mary and Joyce put ink with it and

kia-da yaaku-aa-di hanigia-a-vo riki-oo ti-oo  
comp-ss hand-with turn-3p-ds hear-ss come-ss  
 they turn it with the hands and it comes down and

aakia-ivaa-diri fafaarama ki-oo mmaanai vaa  
inside-obj-from wirte comp-ss outside past  
 writes from inside and comes down outside

tii ivaa roosi-i-vai.  
come it like-3s-Stat  
 like that.

AMP : ss

aakia-i-vaki i-taama eega-iyau-vo kaayau  
inside-that-in that-way ink-plural-S much  
 Inside like that the ink is really abounding.

suvuaiki-oo      va-i-vai.  
abound-ss      is-3s-Stat

BU 2 : Seq s

va-i-kiai    iya    i-vaki-di    pipaaqa    yoketa-iyau-vaa  
is-3s-ds    they    that-in-from    paper    good-plural-0  
Being, they from in it get clean paper and

vara-da    mmee-pi-nnai    rara-i-vaki    yapa    kia-a-vai.  
get-ss    down-place-    front-that-in    put    comp-3p-Stat  
put it down in the front.

BU 3 : ANTI PARA

ANTI : Seq s

rara-i-vaki    yapa    kia-da    masina-ivaa    utu  
front-that-in    put    comp-ss    machine-0    hold  
Having put it on the front, they hold and

hanigia    kia-a-vo    riki-oo    masina-ivo    aakia-ivo  
turn    comp-3p-ds    hear-ss    machine-S    inside-S  
turn the machine and the machine, all the inside

mmuakiaa-vai    riverivee-nno    vari-oo    i-vaki-diri  
all-reft    go around-ss    sit-ss    that-in-from  
is going around and from there the sticky thing

haaya    kua-ivoo-noo    tuma    reemi    pipaaqa-ivaa  
wing    go-S-Ind    come    down    paper-0  
comes down and is holding and pulling on the edge

arai-vau-di    utu    rad-oo    var-i-kio    riki-oo  
edge-on-from    hold    pull-ss    sit-3s-ds    hear-ss  
of the paper and one paper goes up

pipaaqa    voo-vai    vere-pi    kua-i-kio    tuma    voo-vai  
paper    one-reft    up-place    go-3s-ds    come    one-reft  
and it comes down and

utu    rada    kia-i-kio    ivo    vere-pi    kua-i-kio  
hold    pull    comp-3s-ds    it    up-place    go-3s-ds  
holds and pulls another and it goes up and

riki-oo    pipaaqa    mmuakiaa-vai    hama    akiairaa  
hear-ss    paper    all-reft    not    quickly  
all the paper does not come outside quickly.

mmaanai    tii-vai.  
outside    come-Stat

147013 : Seq s

THESIS : seq s

aakia-i-vaki    taaravooma    neetu    vi-oo    ran-oo  
inside-that-in three    times    go-ss    around-ss  
It goes around inside three times and it spills over

fuara-inno    mmaanai    tii-vai.  
overflow-ss outside    come-Stat  
and comes outside.

BU 4 : Seq s

mmaanai    tii-kiiai    ta    di-da    vai-da    ta-unna-no  
outside    come-ds    we    stand-ss be-ss    see-lp-ds  
Coming outside, we are standing and looking and

ai    fafaara-ivo    i-vau    akiairaama    raataru    kia-i-vai.  
say writing-S    that-on    quickly    stick    comp-3s-Stat  
say, the writing is quickly glued on there.

BU N : ss

kia-i-kiiai    ta    masina    aataru-uvaa    ta-unna-vai.  
comp-3s-ds    we    machine    path-0    see-lp-Stat  
Being glued, we see the machine path.

POINT N : EXPO DISC

APER : AMP PARA

THEME : ss

masina-ivo    ari    voo    kara-i-vai.  
machine-S    it    another kind-3s-Stat  
The machine is another kind.

AMP : ss

pinaa    masina-(vai).  
big    machine-pred  
It is a big machine.

POINT 1 : EXPO PARA

TEXT : ss

hama    fai    yopeema    ti    yoosinna    i-tai vai/vai-nara.  
not    fut    able    our    village    that-way be-fut s  
That kind of machine would not be able to be in our village.

EXPO : ss

Ukaruba    vai    masina-vai.  
Ukarumpa    being    machine-pred  
It's a machine for being at Ukarumpa.



POINT 2 : AMP PARA

THEME : Seq s

fai    tupatupaa    mmuakiaa    kua-vai    sai-nai-di  
fut    always    all    talk-reft    half-other-from  
They will always walk and get all the talk from all the

sai-nai-di    tokpereesa-iya    nuai-da    vara-da    numa  
half-other-from language-pl    walk-ss    get-ss    come  
languages and will come and write it

i-vaki-di    nnaasu    fafaara    kia-ara.  
that-in-from only    write    comp-fut  
only in there.

AMP : seq s

fai    yapooma    ta    suai    nnaagiai    yanaa    pinaa  
fut    later    we    time    afterwards book    big  
Later we will want to translate a big book and

hanigiaa-r-ee    ti-da    fai    ta    hanigia    ki-kio  
turn-fut-des    say-ss    fut    we    turn    comp-ds  
we will translate it and they will write

Anutuu-qaa    mmayaaya-ivaa    i-vaki-di    fafaarama    ti  
God-pos    news-O    that-in-from    write    us  
God's news in it and give it to us and

mmii    ta    vara-ara.  
give    we    get-fut p  
we will receive it.

FINIS : clause formulaic

I-nna    aikioo  
that-O    all  
That's all.

INTRODUCTION : ss

maakara kiaatanna ngiaammua Kusiinga-a-ya vaa ngia  
 children girls- boys Kusing-this-pl past you  
 Young girls and boys of Kusing,

sorovuara-ivaa tee-da-nnee.  
saltwater-0 see-ss-Int  
 have you seen the sea?

POINT 1 : EXPO DISCAPERTURE : AMP PARA

THEME : AMP PARA

THEME : ss

sorovuara-ivo ari voo kara-i-vai ngiau aa-vaa  
saltwater-S it another kind-3s-reft sky this-0  
 The sea which is another kind (i.e. beyond all comprehension)

roosi-i-vai.  
like-3s-Stat  
 is like this sky.

AMP : ss  
pinaa mminnaa-vai.  
 big thing-pred  
 It is a big thing.

AMP : AMP PARA

THEME : seq s

nmoori Siimee-va kua-i-kio Ikunno kuai ivo vi-oo  
 water Siimee-S go-3s-ds Ikunno go S go-ss  
 The water Siimee goes and Ikunno which goes, goes and goes

vi-oo oto Umiqaa-yaa nuunama ki-oo mmee-pi-ivo  
 go-ss go down Umiqaa-on meet comp-ss down-place-S  
 and goes down and meets the Umiqaa and that which goes

pinaa nmoori-vai vi-oo vi-oo Raiqa oto  
 big water-reft go-ss go-ss Lae go down  
 is down below is a big water and it goes and goes to Lae

sorovuara-i-vaki ra-ivo sorovuara-ivo ari voo kara-i-vai.  
 saltwater-that-in move-2Perf saltwater-S it another kind-3s-St  
 and it goes down and moves in that sea and is there and it is  
 another kind.

AMP : ss

AMP : simple s

pinaa-vai   ngiau   aa-vaa   roosi-i-vai.  
 big-reft   sky   this-0   like-3s-Stat  
 It is big, like the sky.

POINT 1 : ANTI PARA

ANTI : ss

hama   vaidd   voo-voo-noo   sorovuara   sai-nai   vari-ivo  
 not   man   one-S-Ind   sea   half-other sit-Perf  
 A man living on one side of the salt water

sai-nai   nnii-vai.  
 half-other come-Stat  
 doesn't come to the other side.

THESIS : seq s

kanuu-nnaano   sai-nai   var-oo   nabiisa-yaa   kua-i-kio  
 boat-inst   half-other get-ss   coast-on   go-3s-ds  
 He gets a boat and goes to the shore

sai-nai   var-oo   nabiisa-yaa   nnii-vai.  
 half-other get-ss   coast-on   come-Stat  
 and another man gets it and comes to the other shore.

ELAB : ss

siipa   barusa-ano   nnaasu   vaidd   var-oo   nua-i-vai.  
 ship   plane-inst   only   man   get-ss   walk-3s-Stat  
 Men get a ship or a plane only and walk about.

POINT 2 : ANTI PARA

ANTI : ss

hama   ti   yoosinna   i-tai   voo-vai   va-i-vai.  
 not   our   village   that-way one-reft is-3s-Stat  
 There isn't one like it in our village.

THESIS : KNOWLEDGE PARA

INTRO : ss

vaa   ngia   uruapu   Naina-nna   ivaa   ta-a-vai.  
 past   you   swamp   name-place   it   see-2p-Stat  
 You have already seen the swamp at Naina.

CONTENT : seq s

vati   ri-ra   suai   ivo   (pinaa-vai)   suai   ta-i-kio  
 rain   fall-nom time   it   big-reft   sun   shine-3s-ds  
 At the time of rain it is big and the sun shines and

aaya-vai   vai-vo   vati   ri-ra   suai   ivo   pinaa-vai  
 dry-reft   is-Peft   rain   fall-nom time   it   big-reft  
 it remains dry and at the time of rain it

hara   ki-oo   (var-i-vai)   i-nna   kiisa   nnoori-(vai).  
 stick   comp-ss   sit-3s-Stat   that-0   little   water-pred  
 sits there big and that is a little water.

ELAB : ss

hama   i-ta-i-vai.  
 not   that-way-3s-Stat  
 It is not like that.

## POINT 2 : EXPO DISC

APERTURE : ss

raiqā   sorovuara-ivo   ari   voo   kara-i-vai.  
 Lae   sea-S   it   another kind-3s-Stat  
 The saltwater at Lae is very different.

POINT 1 : seq s

ngia   vo   suai   sorovuara   taa-r-ee   kiaa   kia-da  
 you   another time   sea   see-fut-des say   comp-ss  
 If at another time you want to see the saltwater

binaata   vara-da   vi-da   Osiaapa-di   kaara   vara-da   oto  
 peanuts   get-ss   go-ss   village-from   car   get-ss   go  
 take some peanuts and from Osiaapa get a car and go down

Raiqa   taa-tee.  
 Lae   see-imp p  
 and see Lae.

## POINT 3 : EXPO DISC

APERTURE: EXPO PARA

TEXT : ss

Raiqa   sorovuara-ivo   ari   voo   kara-i-vai.  
 Lae   sea-S   it   another kind-3s-Stat  
 The saltwater at Lae is very different.

EXPO : CONTRAST PARA

CIRCUM : seq qs

ngia   yaata   uti-da   kia-a-noo,   "sorovuara   ivo  
 you   eat   hold-ss   say-2p-Ind   sea   it  
 You think and say, "That saltwater

kiisa mminnaa-vai.  
 little thing-pred  
 is a small thing."

CONTRAST : ss

pinaa mminnaa-(vai).  
 big thing-pred  
 It is a big thing.

POINT 1 : IG PARA

STATEMENT : ss

sorovuara ivaa sai-vai hama ta ta-unna-vai.  
 sea it half-reft not we see-lp-Stat  
 We haven't seen half of that saltwater.

QUESTION : seq s

sorovuara ivo vari-oonno-nno dee-pi sai-vai kua-i-nnee?  
 sea it sit-3s-cont where-place half-reft go-3s-Ig  
 That saltwater continues to sit and where does the other half go?

ANSWER : AMP PARA

THEME : ss

nnoori ivo Anutuu-qaa yaaku-voo-no var-i-vai.  
 water it God-pos hand-S-inst sit-3s-Stat  
 That water sits by means of God's hand.

AMP : seq s

Anutuu-goono-noo sorovuara ivaa atau rummua  
 God-inst-Ind sea it mark strike  
 By God's hand he put the boundary to the saltwater and

ki-oo atau mmi-i-vau nnaasu var-i-vai.  
 comp-ss mark give-that-on only sit-3s-Stat  
 it sits only on the boundary he gave it.

CONCLUSION : CONTRAF PARA

HYPO : ss

Anutuu-go hama sorovuara ivaa atau mmi-i-ti.  
 God-3 not sea it mark give-3s-CF  
 If God hadn't given the boundary to the salt water.

CONS : seq s

vaa nnaaru ti mmata aa-vau-di ti vata ki-oo  
 past before our ground this-on-from us chase comp-ss  
 Already a long time ago it would have chased us from on

nnoori-vai nnaasu var-i-kiai hama ta vaidi-iya  
 water-reft only sit-3s-ds not we men-plural  
 our land and there would be water only and we people

varia-unna-ti.sit-lp-CF

wouldn't be here.

FINIS : S<sub>f</sub>I-nna aikioo-vai.

that-O all-pred

That is all.



P S

# RESULT : Sequential Sentence

5

Yaagueegama mmoori [ngia yaata utida  
strongly work you think -ss  
kuaa] ivaara yaata utu kiada vaida /  
go about think completely-be -ss  
mmooriivaa iidada / mmooriivaa yaatarada /  
work do work complete  
fai ngia kaanaivaa fayaivai faivoono  
when you whole animal dog  
heerayaama / fai gutu kiada / fai ivaa  
kill-like when bite completely-will it  
nneeda / numa tiisi mmuru utu ti  
eat -ss come to us vomit us  
mmikiai / fai ngia nnaa mmuaivaa  
give -ds will you eat one  
fai ta nneeda / fai ta yoketaama  
will we eat -ss will we well  
Anutuugaara yaata utuaara.  
God-about think

'Today from this airstrip, when we shake your hands you two will live at that school and don't be weak (wanting to quit). Be strong. Don't walk around to those plantations and joke with the women and girls and talk silly talk. Be thinking much about the work for which you've thought and gone and do the work and complete it and when you, like a dog kills an animal, bite the essence (of the message) and eat it and come and vomit it out and give it to us (like a mother dog vomits up meat for her pups) and what you eat, we will eat and think well (really live) for God.'

## CONCLUSION : INT PARA

### QUEST : Simple Sentence

2

6

Vaida ngia taaravaitana rikiaa(nnee)?  
have you two listened



P S

'Have you two listened?'

COMMENT : ANTI PARA

THESIS : SS

2.1 7 Ni kuaivaa arinaima rikiaatee.  
my talk really understand

8 ANTI : Seq S

Sa vida / ni kuaivaa pikiada / kuatee.  
not go -ss my talk leave-ss go

9 ELAB : SS

Yaagueeqama yaata utuatee.  
much think

'Really understand my message. Don't  
go and forget my message. Think about  
it much.'

POINT 2 : HORT DISC

APERTURE : Simple Sentence

10 Taatee.  
look

POINT 1 : CONTRAFACTION PARAGRAPH

CONDITION : SS

3 11 Ngia muaraagai mmooriivaara hama  
you weak work-about not

Anutuugaa mmoori ari voo mmooriivaara  
God's work it another work-about

kuaatiri.  
went

CONSEQUENCE<sub>1</sub> : Seq S

12 Hama ta Kusiingadiri ngieera  
not we Kusing-from far away

aataru hokobamaira pinaa aavaa  
road long very this

P S

ta yaata utida / hama ngii taara  
we thought -ss not you to see

ngiaunnatiri.  
come

'If you were going about worldly work  
and not God's work, but another work.  
We would not have considered and come  
to see you from Kusing on this very  
long, far away road.'

POINT 2 : Seq S

13

Yoketaama Anutuugaa mmooriivaara ngia  
well God's work-about you

taaravaitana kuaara iikiaaniida / ta  
two for going do -ds we

Kusiingadi aataru hokoba aavaa kaayau  
Kusing-from road long this very

aataru ivau ngiaunnano / ti yukuuyauvo  
road there came -ds our feet

ti nniitaraikiai / ngii taaravaitana  
our pained -ds you two

ngiiiyara yaata utida / nnidada /  
about you thought -ds ss came -ss

makee ta Ukarumpa ngii tasipama  
today we Ukarumpa you with

varida / ta aavaudi nnida / fai teekiai /  
sit -ss we here-from come -ss will see -ds

ngia barusaivaki karada / vikiai / fai  
you plane-in climb -ss go -ds will

ta kava vararanada / titi yoosinna  
we again return -ss our village

kuaara.  
go

'(Because) you two are going because of

WAFFA SENTENCE, PARAGRAPH AND DISCOURSE -161

P S

God's good work, we came from Kusing on this long road and on the road our feet hurt us much and we thought of you two and came and today we sit at Ukarumpa with you and we have come here (to the airstrip) and will look and you will climb into the plane and go and we will return again to our village.'

POINT N : ANTI PARA

THESIS : SS

4 14

Na mmoori sukuura ivaara yaagueeqamaida  
now work school about strong

variatee.  
be

4.1 15

ANTI : AMP PARA

THEME : Seq S

Sa varida / aapi titi yoosinnara  
not sit-ss here our village-about

yaata utuatee.  
think

AMPME Seq S

16

Sa sabi gioonna kiaatanna  
not any women girls

tesinaivaki gioonna kiaatanna  
plantation-at women girls

aataru ari voo karai ivaara  
way it another kind about

na tuginnama ngii giaa ngii  
I properly you tell you

minai / tuginnamaida yaata utuatee.  
give-ds well think

17

RESULT : Seq S

Tuginnama yaata utidaida /  
well think-ss

P S

sukuura ngiengie yaata utida  
school yourselves think-ss

kuaa ivaa yaagueeqama iidadaida /  
go it strongly do-ss

fai Anutuugaa kuaivaa ngia  
will God's message you

yaataradaida / fai numa ti  
complete-ss will come our

yooqee varida / fai Anutuugaa  
village sit-ss will God's

mmayaayaivaa yoketaama fai mmuakiaa  
message well will all

gioonna kiaapu ngii kaano kooya  
women men your mother fathers

kiaa mmikiai / fai iya rikiaara.  
tell give-ds will they understand

'Think well and strongly do the school that you yourselves have elected to go to and when you have completed learning God's message and you come and sit in our village, you will tell God's message rightly to all the people and your parents and they will understand.'

CONCLUSION : Seq S

18

Na kua paanaa ivaa ngii giaa ngii  
I talk short it you tell you

minai / ni kuaivaa puaisa utu varadaida /  
give-ds my talk strongly hold get-ss

Raparama sukuura aakiaa ivaki oro variatee.  
Lapolama school inside there go be

'The short message that I have told you remember it as you go and live at the school at Lapolama.'

FINIS : SS

1( 19

Inna aikioo kuavai.  
that finished message

'The message is finished.'

P S

HORTATORY DISCOURSE

INSTRUCTIONS FOR BIBLE SCHOOL STUDENTS 2

Waffa

This discourse consists of INTRODUCTION, 2 POINTS,  
a CONCLUSION, and a FINIS.

INTRODUCTION: CONT PARA

CIR : Seq S

1 1 Kutaa ta titi yooqee hara kiada /  
truly we our place lived completely - ss  
yamaama ta variaunnaanoo.  
well we are sitting

CONT : INT PARA

QUEST : Seq S

1.1 2 Hama ngia aanii mmooriivaara  
not you what work-about  
buaama rada nookiaanoo.  
searching go-ss walk

3

ANS : Interrupted Sentence

Anutuugaa mmoorivaara ...  
God's work-about

'Truly, we were living well at our place.  
About what work are you going to search for?  
About God's work...'

APERTURE : ANTI PARA

THESIS : SS

2 4 Ngia taarama oro sukuura iwaki  
you two go school there  
tuginnama variatee.  
well do

P S

ANTI : SS

5

Sa mmatayaa diaa mminnaivaara  
not ground-on standing things-about  
pinaama yaata utuatee.  
much think

6

RESULT : Seq S

Anutuugaa nnutuuvaata mmaapuvaata  
God's name-with son-with

nnutuuvaatama tasipama yoketaama  
name-with with well

varida / sikuuraivaa iidada / suai  
sit-ss school do-ss time

nnaagiai ngii sukuuraivo taikanai /  
after your school finished -ds

fai numa ti yoosinnaivaki hau  
will come our village-in plant

utu kikio / fai ivoonoo pinaavai  
completely-will<sub>ss</sub> he large

vainno / fai iira vaino / fai  
be-ss will fruit be-ds will

fai Udaangaivaa kuaivo fai ti  
will Lord's message will our

yooqeevaki yaagueeqainai / fai ta  
place-in strong -ds will we

yoketaama fai Udaangaivaa mmoori  
well will Lord's work

aataruuvaara fai ta yoketaama  
way-about will we well

yaata utuaara.  
think

'You two go and do well at the school.  
Don't think a lot about worldly things.  
Attend school well with God and his  
son's names with you and later when  
your school is finished and you come

P S

and plant (the message) at our village, it will be large and there will be fruit and the Lord's message will be strongly established in our place and we will think properly about the Lord's work and way.'

POINT 1 : ANTI PARA

ANTI : Seq S

3 7

Hama      sukuura      ivaki      [vaa  
not      school      there      already

ngiaammua      voovoonoo      tauraa  
boy      one      first

varioo /      ivo      sukuura      ivaa  
been-ss      he      school      it

aataruuvaa      taivoonoo]      fai  
way      seen      will

ivoonoo      mmoori      aataruuvaa      fai  
he      work      way      will

ngii      giaa      ngii      minai /      ngia  
your      tell      you      give-ds      you

ivaugiataa      iikiaara.  
there-along      do

3.1 8

THESIS : AMP PARA

THEME : Seq S

Karaasavaki      ngiengie      taaravaitana  
new-at      you      two

sukuura      ivaara      yaagueeqama  
school      about      strongly

Anutuugoonoo      ngii      hanigiaikiai/  
God      you      turned-ds

aanna      makee      fai      ngia      taarama  
now      today      will      you      two

WAFFA SENTENCE, PARAGRAPH AND DISCOURSE -166

P S

Raporuma    sukuura    ivakira  
Lapolama    school    there-to

kuaara.  
go

AMP : Seq S

9

Udaangaivaa    yaagueeqaivaa  
Lord's    strength

tasipama    fai    ngia    taarama  
with    will    you    two

yoketaama    varida /    mmoori  
well    sit-ss    work

aataruuvaa    iikiaara.  
way    doo

Interrupted Sentence from page 1

Ivaara    aanna    ngia    buaama    rada nookiaano.  
about it now    you    search    going-walk  
ss

'A boy hasn't been at that school before and seen the way of it and told you about it and you could follow it. God has prompted you two strongly about a school in a new place and now today you two will go to the school at Lapolama. With God's strength you two will be well and do the work well. About this now you will search and go.'

POINT L : EXPO DISC

APERTURE : HORT PARA

EXHOR : SS

4 10

Sa    mmatayaa    diaa    mminnaivaaraida    yaata  
not    ground-on    standing things-about    think

utuatee.

REASON : KNOW PARA



WAFFA SENTENCE, PARAGRAPH AND DISCOURSE-167

P S

REASON :: KNOW PARA

INTRO : SS

4.1 11

Vaa ngia taavai.  
have you seen

CONTENT : SS

12

Sukuura ivaa aataruuvaa ari voo  
school its way it another  
karai aataruvai.  
kind path

'Don't think about worldly things. You know. The way of school is a very different way.'

POINT 1 : NARR PARA

BU 1 : Seq S

5 13

Nnaaru Udaangaivaa mmaapuuvaa vaidi  
long ago Lord's son man

maisaiivo ivo ari koonna mmoori  
bad he his father's work

aataruuvaa yaagueeqaikio rikioo / vaidi  
way faithful - ds was - ss man

maisaiivo vaa Udaangaivaa mmaapuuvaa  
bad had Lord's sons

hanigiaivai.  
tempted

BU 2 : Seq S

14

Pinaama kioo / iva hanigiaaikio rikioo /  
greatly completely he tempted - ds was - ss

iva Udaangaivaa mmaapu tuanaavoonora tuoo /  
he Lord's son real-because - ss

ari koonna yaagueeqaivaatama tasipama  
his father's strength-with with

ivo mmatayaa tiivai.  
he ground-on came down

P S

BU N : Seq S

17 Tiivoonora tioo / vaa ivo yaataraivai.  
came-because has he won

'A long time ago God's son did his father's work well and the bad man (Satan) realized this and influenced him (Jesus). He greatly influenced him (Jesus) and he (Jesus) the one, who, because he was God's true son he did his father's work well, he with God's power came down to the earth. Because he came down to the earth he overcame (Satan).'

POINT 2 : ANTI PARA

ANTI : SS

6 18 Na ta vaidi mmatayaaya hama fai  
now we men ground-on not will  
yopeema ti vayaanna roosii kiaaravai.  
able our brother like be

THESIS : Seq S

19 Fai ta Sataango ari nammari maisaiavaa  
if we Satan his grease bad  
ti mmineai / fai ta muaraaga kiaara.  
us give-ds will we weak be

'Now we men of the earth are not able to be like our older brother (Jesus). If Satan gives us his bad grease (he tempts us) we will be weak.'

POINT 2 : HORT DISC

ABERTURE : SS

20 Ngia taaravaitana tuqinnama yaagueeqama  
you two well strongly

sukuura ivaa iikiatee.  
school that do

'You two do that school well and strongly.'

POINT

P S

POINT 1 : ANTI PARA

STATE : NARR PARA

BU 1 : Seq S

7.1 21

Na ipi varina iikiauko / inimaiva  
I there sitting was -ds medical orderly

tinoo, "Oro tuqinnama ngiaammuaுவaitana  
said go well boys-two

kua kiaa mmianee."  
talk say give

BU N : Seq S

22

Kiaa ivo yaagueeqama ni titaikiai /  
said he strongly me sent -ds

na ngiauvai.  
I came

'I was sitting there and the medical orderly said, "Go and tell the talk well to the two boys." He said and strongly sent me and I came.'

THESIS : Seq S

23

Aa makee ta numa yoketaama barusaivaki  
now today we came well plane-in

ngia karaara iikiaani / ta mmayaayaivaa ngi  
you climbing do -ds we message you

ngia ngii mmiaunnaivaa tuqinnama variatee.  
do you gave well be

ANTI : Seq S

24

Sa oo sukuuraivaki varidaida / mmatayaa  
not go school-in be -ss ground-on

mminnaivaara yaata utuatee.  
things-about think

ELAB : Seq S

25

Yaagueeqaidada / sukuuraivaa yaataradaida /  
strongly -ss school complete -ss

P S

ngiingii   yooqee   ngiatee.  
your own   place   come

'Now today we come and you are about to climb into the plane and we have told you the message well and you must be good. Don't go and sit in the school and think about worldly things. Be strong and complete the school and come to your own place.'

CONCLUSION : AMP PARA

THEME : SS

8   26   Ivaara   makee   na   ngii   kiauvaa   tuqinnama  
about it   today   I   you   say   well

ni   kuaivaa   rikiaatee.  
my   talk   listen

AMP : Seq S

27   Rikiadaida /   tuqinnama   yaagueeqama   sukuuraivaa  
listen-ss   well   strongly   school

yaataradaida /   ngiingii   yooqee   kuatee.  
complete-ss   your own   place   go

'About it I am speaking today, and you must listen well to my message. Listen and well and strongly complete the school and go to your own place.'

FINIS : Clause Formulaic

Kua   inna   aikioo   kua   kutaa  
talk   that   all   talk   true

'That's all the talk, true talk (amen).'

EPISTOLARY DISCOURSE 6.

Waffa

This EPISTOLARY DISCOURSE consists of a HEADING, APERTURE, OPENING, 4 POINTS, ADMONITION AND CLOSING.

P S

HEADING : Kusing Avutaroo Kuraaga Pipuaari  
Kusing Avutaroo month February

1 1 Suai 2 Nuanu 1969 APERTURE : Simple Sentence  
day 2 year 1969

Boo Meree Suaiso ni yanaa aavaa taatee.  
sorry Mary Joyce my letter this look

2 OPENING : Simple Sentence Boo hama na ngii  
sorry not I you

1 3 taunoo. POINT 1 : ALT PARA  
see

ALT 1: nSeq Sio Fai na vice / sukuurainarannee?  
will I go-ss school

4 ALT 2 : SS Vo hama sukuurainarannee?  
or not school

POINT 2 : Seq S PARA

2 5 PERIPH: SS Vo kua voovai rikiaanee.  
another talk one hear

6 ADMON : Seq S Vaa na Sudaaga yanaa voovai  
have I Sunday book one

varaunoo.  
got

POINT 3 : INT PARA

3 7 PERIPH SS Meree-o vo kua voovai rikiaanee.  
Mary another talk one listen

8 QUEST : Seq S Dataikioonno / ni ratioovo  
How -ss my radio

hama vo kua tiinnee?  
not another talk speak

- P S POINT 4 : HORT PARA
- 4 9 STATE : SS Boo Merece-o kuminaa na ni  
 sorry Mary uselessly I my
- sikauvaa i mmiauvaivee.  
 money you gave
- 10 EXHOR : SS Tuginnama iikianee.  
 well do
- 11 REASON : SS Ni ratioovaara na i kiaunoo.  
 my radio-about I you talk
- 12 ADMONITION : SS Tuginnama iikianee.  
 well do
- 13 CLOSURE : S<sub>f</sub> Aikioo kuavai.  
 all talk-is

'Kusing (village) Avutaroo (writer) month February, day 2, year 1969. Sorry Mary and Joyce, look at this my letter. Sorry, I am not seeing you (talking face to face). Will I go and School? Or won't I school? Listen to another talk. I have got one of the Sunday books. Mary, listen to another talk. How is it that my radio doesn't speak another talk? Sorry, Mary, I have uselessly given my money to you. Do well. I am talking about my radio. Do well. The talk is finished.'

EPISTOLARY DISCOURSE 7.

Waffa

This discourse consists of an APERTURE, 2 POINTS,  
CLOSURE, SIGNATURE and POSTSCRIPT.

P S

APER : n Meree-o.  
Mary

1 1 POINT 1 : EXPO PARA

TEXT : Seq S Na nnaaru ni niitaraikiai /  
I before me sick-ds

na vakiauko / Ngasakiinga Kipuuva numa pasaa  
I slept-ds Ngasakiinga Kipuu came communion

ti mmivaivee.  
us gave

2 EXPO : SS Neetama yoteraidootama ta aapidi  
I-with old women we here-from

pasaa nnaunnavavee.  
communion eat

2 3 POINT 2 : NARR PARA

BU 1 : SS Gioonna kiaapuuya mmamma yoketaido  
women men skin good

oro Toobunnadi pasaa nnaavai.  
go Toobunna-from communion ate

4 BU 2 : SS Nnaa kiaunnano / Puuraiva mmuaavoonoo  
ate completed-ds Puurai only

oro Rumukausaadi pasaa nnaivai.  
go Rumuka-from communion ate

5 BU N : Seq S Vaivo / pataikio / aapi kava  
slept-ds dawn-ds here again

vararanoo / nniivai.  
returned-ss came

P S

6 CLOS : S<sub>f</sub> Kua inna aikioovaivee.  
talk that all-is

7 SIG : SS Mmunniduuvaanoo yanaivaa raunoo.  
Mmunniduu letter is writing

POSTSCRIPT : EXPO DISC

8 APER : SS Meree-o aavaa taanee.

3 9 POINT 1 : ALT PARA

ALT 1 : SS Yoketainnonnee?  
good

10 ALT 2 : SS Vara maisainnonnee?  
or bad

11 CONCL : SS Na ivaara i yaparakiunoo.  
I about you am asking

12 SIG ; SS Mmunniduuvaanoo i yaparakiunoo.  
Mmunniduu you am asking

'Mary. Before I was sick and I slept and Ngasakiinga and Kipuu came and gave communion to us. I with the old women ate the communion from here. The people who were well went and ate communion from Toobunna. Having eaten, Puurai only went and ate communion from Rumuka. He slept and in the morning he returned again here. That is all the talk. Mmunniduu is writing the letter. Mary, look at this. Is it good? Or is it bad? I am asking you about it. Mmunniduu is asking you.'



EPISTOLARY DISCOURSE 13.

Waffa

This discourse consists of a HEADING, APERTURE, OPENING,  
3 POINTS, GREETING, CLOSURE AND SIGNATURE.

P S

HEADING : Date

Suai 9 1970  
day 9 1970

1 APERTURE : SS

Boo Mereeya Suaisaya rikiaatee.  
sorry Mary Joyce listen

OPENING : SS

2 Ngia yoketaama variaannee?  
you well are

POINT 1 : NARR PARA.

BU 1 : Seq S

1 3 Ta taaravaitana ngii pikiada / barusaivo  
we two you left-ss plane  
ti varoo ngio ngioo / Korooka kioodoo //  
us took-ss wcame-ss came-ss Goroka put-ds

4 BU 2 : Seq S

Ivaki hokoba suai variaunnano / namaivo  
there long time sat-ds clouds

ngioo / hekeekiai //  
came-ss parted-ds

5 BU 3 : Seq S

Nnidada / Maundhakeena numa ruo / ivakidiri  
came-ss Mount Hagen came landed- from there  
ss

pensin   varoo / kava   ti   vitoo   ngio   ngioo /  
petrol   got-ss   again   us   took-ss   come-ss   come-ss

Laporama   kiooduu //  
Laporama   put-ds

6   BU 4 : Seq S

Barusaivakidi   reemma   rada / kii   aapi  
plane-from   down   stepped-ss   let   here

taaree   tida   taunnano / aanna   vaidi   voovai  
see   want-ss   looked-ds   here   man   one

taguaada   ivau   duoo   vaikiai //  
bare   there   stood   was-ds

7   BU 5 : Seq S

Mo   kii   aapi   taaree   tida   taunnano / aanna  
well   let   here   see   want-ss   looked-ds   here

gioonna   voovai   ti   too / kava   mmuai  
woman   one   us   saw-ss   again   one

karaama   taguaada   voonoonna   aanna   ti   too  
kind   bare   one   here   us   saw-ss

ivau   vaikiai //  
there   was-ds

8   BU N : SS

Na   kaayau   aatuu   kiauvai.  
I   very   afraid   completely

'Day 9 (of March) 1970. Sorry Mary and Joyce, listen. Are you well? We two left you and the plane took us and came and came and put us at Goroka. We sat there a long time and the clouds came and parted. We came and landed at Mt. Hagen and got petrol from there and it took us again and came and came and put us at Laporama. We stepped down from the plane and wanting to see here we looked and here a man was standing without many clothes. Well when we wanted to look, we saw and here a woman looked at us and again in one kind she was bare and was looking at us there and I was very afraid.'

POINT 2 : ANTI PARA

- 9 (Paragraph Periphery) Mereeya Suaisaya rikiaatee.  
Mary Joyce listen

2 10 ANTI : SS

Kaayau hama ti roosiikiaa ngiaammuauya  
many not us like boys

Raporama variaanoo.  
Laporama are

THESIS : SS

- 11 Ngiari vaa yokovaa kiaaya nnaasu variaanoo.  
They already elders completely only are

'There are not many boys like us at Laporama.  
There are only those who are already elders.'

POINT 3 : EXPO PARA

- 12 (Paragraph Periphery ) Boo ni noo Meree  
sorry my mother Mary

Suaisaya kua voovai rikiaatee.  
Joyce talk one hear

3 TEXT : PAR PARA

3.1 13 PAR<sub>1</sub> : SS

Hama savooraataainoo.  
not shovels

14 PAR<sub>2</sub> : SS

Hama paipaataainoo.  
not knife

EXPO : Seq S

- 15 Kaayau vaidiia suvuakuaavo / nneera mmoori  
many men abound -ds eating gardens

varee / mminnaivo hama yopeema vainoo.  
work-ss things not enough are

'Sorry my mothers Mary and Joyce, listen to one talk. There aren't any shovels. There aren't any knives. Many men abound and there isn't enough things for working food gardens.'

GREETING : SS

16 Boo ngia Mereeva Suaisava Kavuaava  
sorry you Mary Joyce Kavuaa

Tidaava Paraniiso ngia yoketaama variaannee?  
Tidaa Paraniiso you well are

CLOSURE : cl

Heenainoo.  
Night

SIGNATURE : name

Quaaso

'Sorry, Mary, Joyce, Kavuaa, Tidaa, Paraniiso, are you well? (Good) night. Quaaso.'

NARRATIVE DISCOURSE

The Trip to Wonenara

Waffa

This NARRATIVE DISCOURSE consists of STAGE, 6 EPISODES, CLOSURE, and FINIS.

P S

STAGE : NARRSPARA

BU 1 : Seq S

1 1 Nnaaru ngia Ausatarairiaa Amerikaa variaani /  
before you Australia America sat-ds

na Yasurunnadi ngiee rikiakukai //  
I Yasuru-from came-ss heard-ds

2 BU N : Seq QS

vaidiia ni kiaanoo, "Paasa varee /  
men me said letter get-ss

Vuananara kuanee."  
Wonenara go

EPISODE 1 : NARR PARA

BU 1 : Sequential Sentence

2 3 Kiaani / na hama ooqoo tira / eeoo kiaa  
said-ds I not refuse say-but yes said

kiee / paasaivaa varee / ngiaammua yaaku  
completely-letter get-ss boys hand  
ss

saivai karasaidi mmuaavai aavaki ti  
half new-from one here our

yooqeedi diitada / vidadada / Kaasakaki  
place-from stood-ss went-ss Kaasaka-in

kuaunnani //  
go-ds

BU 2 : DIALOGUE PARAGRAPH

2 SPEECH 1 : Sequential Quotative Sentence

2.1 4      Vaidi    Kaasaka    kieetaiya    ti    ravattai /  
              man       Kaasaka    leaders    us    chased-ss  
  
              kiaanoo,    "Fai    vikio /    aataruyaa    ngii  
              said       if       go-ds    path-on    you  
  
              heenainai /    sabi    mmaguyaki    vaikio /  
              night-ds    just    forest-in    sleep-ds  
  
              vati    ngii    rinaravai."  
              rain    you    fall

SPEECH 3 : Sequential Quotative Sentence

5            Kiaani /    ta    oogoo    kiaa    kiada /    kiaunnaanoo,  
              said-ds    we    refused    say    completely-said<sub>ss</sub>  
  
              "Suai    tammaa    ta    ngiaunnaanoo."  
              sun    middle    we    coming

6      BU 3 : Sequential Sentence

Kiaa /    ivakidi    vidada /    oo    Ooraura    vakiaunnaiya //  
       said    there-from    went-ss    went    Ooraura    slept-ds

7      BU N : Sequential Sentence

Pataikiai /    aataru    tuai    idaa    kuaunna(vai).  
       dawn-ds    path    flat    that way went

'Before you sat at Australia and America, I came from Yasuru and heard, the men said to me, "Get a letter and go to Wonenara."'

'They said, I didn't refuse but said yes and got the letter and six boys here from our place stood up and went and we went in Kaasaka. The Kaasaka men's leaders chased us and said, "You will go and it will become night on you on the path and you will sleep just in the forest and the rain will beat you." They said and we refused and said, We are coming in the middle of the day.' They said, and we went from there and we went and slept at Ooraura. It was dawn and we went on that flat path.'

EPISODE 2 : Sequential Sentence

- 8 Tuai aataru idaa vidada / oo taapiivaa  
flat path that way went-ss went mountain
- oyaivakidi taapiivau reera kuaunnononono /  
base-from mountain-on up went-ds
- suaivo tammaayaa nnikiai / raari rada /  
sun middle-on come-ds up walked-ss
- taapiivaudi vida / haatapada / mmeepiivau kuaunna(vai).  
mountain-from went-ss go down-ss down-on went

'We went and went on that flat path and we went and from the base of the mountain, we went up on the mountain and the sun came on the middle (it was mid-day) and we walked up and we went from on the mountain and came down the other side and went down below.'

EPISODE 3 : NARRATIVE PARAGRAPH

- 3 9 BU 1 : Sequential Sentence

Mmeepiivau vidadada / vaidd Vuananara yooqeevaa  
down-on went-ss men Wonenara place

reemi taunnano / vainima vaikiai //  
down looked-ds close was-ds

- 10 BU N : Sequential Sentence

Vidada / oto taunnano / Ngaruquuto ari nnaata  
went-ss went looked-ds Ngaruquuto his wife

raunnaiya ari yooqeevaki hara kiada / ivaki  
daughters his place-at lived completely<sub>ss</sub> there

variaavai.  
sat

'We went down and we looked down at the Wonenara men's place and it was near. We went and went down and looked and Ngaruquuto, his wife and daughters lived at his place and they sat there.'

11 EPISODE 4 : Simple Sentence

Ngaruquuto   ari   nnavvaa   ivaki   oto   karaasa  
Ngaruquuto   his   house   there   went   new

nnavvaa   heeka   kiaivaki   yeena   tapiivaa   raivai.  
house   built   completely-in   fireplace   fashioned

'Ngaruquuto went down and at the new house he had built, fashioned the fireplace.'

4 12 EPISODE 5 : NARRATIVE PARAGRAPH

BU 1 : Sequential Sentence

Yeena   tapiivaa   raa   kioo / numa   taikiai /  
fireplace   fashion completely- come looked-ds  
ss

ta   ivaki   variaunnano //  
we   there   sat

13 BU 2 : Sequential Sentence

Ti   yaaku   rumisi   kiaikiai / vakiaunnaiya /  
our   hands   shook   completely-ds   slept-ds

pataama   kiaikiai / variaunnano / ari   nnavvaara  
dawn   completely-ds   sat-ds   his   house-about

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

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

14 BU 3 : Sequential Sentence

Yeennaivaa   vaidi   ari   mmoori   varaiya   mmikiai /  
food   men   his   work   did   gave-ds

nnaavo //  
ate-ds

15 Tiitaata   ti   mmikiai / ta   nnaa   kiada / ivaki  
us-also   us   gave-ds   we   ate   completely- there  
ss

variaunnano //  
sat-ds



BU 5 : Sequential Quotative Sentence

- 16 Hannaikio / iva sikauvaa teerama kioo /  
afternoon-ds he money prepared completely-ss  
ni mmioo / tinoo, "Varee / oo Vuananara  
me give-ss said get-ss go Wonenara  
stuaakidiri niini patiri paima kianee."  
store-from for me batteries buy completely

17 BU 6 : Sequential Sentence

- Tikiai / na toosaivaata varee / oro patiri  
said-ds I flashlight-with got-ss went batteries  
paimama uyu varee / aataruuvau tummuauko /  
buy push got-ss path-on come down-ds  
heenaikiai / heena tammaa tuma tauko /  
night-ds night middle came looked-ds  
ari nnaataivo raunnaivaa mmata kioo /  
his wife daughter bore completely-ss  
ivaki hara kioo varikiai //  
there lived completely-sat-ds<sub>ss</sub>

18 BU 7 : Sequential Sentence

- Ivaara pataikiai / diitada / heenanaanna  
about it dawn-ds stood-ss morning  
titi yooqee ngiaaree kiaa rikiaunnano //  
our place come wanted heard-ds

19 BU N : Quotative Sentence

- Niraiva tinoo, "Hameeta nnaakaraivo nnaamma  
Nirai said not child milk  
nnainoo."  
eating

'He fashioned the fireplace and came and looked  
and we sat there. He shook our hands and we slept  
and it was morning and we sat and he bought white

man's food concerning his house and he put it with black men's food and he made a feast there. He gave food to the men with whom he worked and they ate. He gave to us also and we ate and we sat there. It was night and he prepared money and gave it to me and said, "Get it and go over and from the store at Wonenara buy batteries for me." He said and I got the flashlight also and I went up and bought batteries and pushed them in and got it and came down on the path and it became night and in the middle of the night I came down and looked and his wife had bore a child and she was sitting there. About that it was morning and we stood and in the morning we wanted to come to our place and heard and Nirai said, "The child is not drinking milk."

# EPISODE N : Sequential Sentence

20 Tikiai / ivaara variaunnano / suaivo tammaayaa  
said-ds about it sat-ds sun middle-on

nnikiai / oo taunnano / nnaakaraivo nnaamma  
came-ds went looked-ds child milk

nnaikiai / ivaki iya pikiada / diitada /  
ate-ds there them left-ss stood-ss

nnidada / Kaasakaki vakiaunna(vai).  
came Kaasaka-in slept

# CLOSURE : Sequential Sentence

21 Kaasakaki vakiaunnaiya / pataama kiaikiai /  
Kaasaka-in slept-ds dawned completely-ds

heenanaanna aapi titi yooqee tummuaunnava.  
morning here our place come

'She said and about that we sat and the sun came to mid-day and we went over and looked and the child drank milk and we left them there and stood and came and slept at Kaasaka.'

'We slept at Kaasaka and it was the next morning and in the morning we came down here to our own place.'

FINIS : Aikioo 'All'.

NARRATIVE DISCOURSE

The Bachelor

Waffa

This NARRATIVE DISCOURSE consists of a TITLE, STAGE,  
4 EPISODES, a DÉNOUEMENT, a CLOSURE, and a FINIS.

P S TITLE : Simple Sentence

1 1 Pasaaka ivau mmaakuva varuvoonno //  
Pasaaka there bachelor was

'There was a bachelor from Pasaaka.

STAGE : Sequential Sentence

2 Oro Kururunaa ivaki hara kioo  
go Kururunaa there lived completely-ss

varuduuda / Pasaaka ivau Aarigunaa  
was-ds Pasaaka there Aarigunaa

nnaata vaatiiya heenna hudeera.  
wife husband pandanas cooked

'He went up to the Kururunaa (stream);  
(meanwhile) a man and his wife from Aarigunaa  
were cooking pandanas fruit at Pasaaka.'

EPISODE 1 : NARRATIVE PARAGRAPH

BU 1 : Sequential Quotative Sentence

2 3 Heenna hudada varidaida / raunnaapuuyaida  
pandanas cooked-ss were-ss daughters

tunoo, "Oro tiini nnoori vitaatee.  
said go for us water get

Nnoori heennakira vitaatee. "  
water for in pandanas get

P S BU 2 : Sequential Sentence

4 Tuḏuu / oro nnoori vitaaree kiaa / vioo  
 said-ds went water get wanted went-ss  
vioonno / oro rikiooduunnoonno / kiaatanna  
 went-ss went listened-ds girl  
voovoonoonno oro rikiooduunno / aanna  
 one went listened she  
nnooriivakiinno tooriivaa yapa kioo  
 in the water bamboo put completely-ss  
rikiooduunno //  
 listened-ds

5 BU 3 : Sequential Sentence

Mmaaku hama nnaata vareeravoonoo  
 bachelor not wife marrying one  
nnoori siriivaki hara kioo / mmataivaki  
 water edge -ss ground-on  
varuuvoonno //  
 sat

BU 4 : Sequential Sentence

6 Mo aanna tirooma kiaatannaivaa toonnoonno /  
 he girl saw-ss  
ivaki siringaivo ( sa siringa akuavai  
 there jaw's harp not jaw's harp music  
utunnara) / siringaivaa ivaki ruḃo varuduu  
 great jaw's harp there playing-was-ss  
toonnoonno //  
 saw-ss

BU N : Sequential Sentence

7 Kiaatannaivo tooriivaa oro reeri  
 girl bamboo went up

P S

nnooriivaki   yapa   kiooneema   vauduu /  
water-in   put   completely-like was-ds

ivau   kiaatannaivo   kuaru   roo /   siringa  
there   girl   danced   -ss   jaw's harp

akuaiwaara   kuaru   roo   roo   tooduu /  
music-about   danced   -ss   danced-<sub>ss</sub> realized-ds

kiaatannaivaa   yukuuvo   nniitarooduu //  
girl's   feet   hurt-ds

'(While) they were cooking the pandanas fruit, they said to their daughters, "Go up (to the Kururunaa stream) and get water for us." "Go up and get water for the pandanas fruit." And the girls got ready to go off and get water. One went and went and (when she) got (there) she heard (music). She went up (to the stream) and listened. She put the bamboo water container into the water and listened. The bachelor, who hadn't (yet) taken a wife, was sitting in a hole (under the waterfall) at the edge of the pool. He was playing his jaws harp. It was great music. He watched the girl come up and put the bamboo water container into the water near by. She left the bamboo where she put it and began dancing because of the sound of the jaws harp. She danced and danced until her feet hurt.'

EPISODE 2 : NARRATIVE PARAGRAPH

BU 1 : Sequential Quotative Sentence

3 8

Mo   kaano   kooya   kiaatanna   voovai  
mother   father   girl   one

titaa   kiada /   tunoo,   "Vaa   oota   kuaivai.  
sent   completely-<sub>ss</sub>said   has   long   gone

Oro   taatee.   Ivo   aaniinno   iinne?"  
go   look   she   what   doing

P S

BU 2 : Sequential Sentence

- 9      Mo    aanna    voovoonoonno    kiaatanna  
          she       another           girl
- voovoonoo    tooriivaa    utuoo / oro    tooduunno /  
          another       bamboo       held-ss    went       looked-ds
- aanna    nnayaava    ivaki    kuabuaava    kuaru  
          her       sister       there    oldest       danced
- roo    variooonno / tunoo,    "A    numa    na  
          -ss       was-ss       said    you    come    I
- rikiau    akua    aavaa    rikiaanee."  
          hear       music    this       hear

BU N : Sequential Sentence

- 10      Mo    ivaa    oro    rikiaanee    tunna    pikioo /  
          it       went    hear           wanted       -ss
- tirooma    tooriivaata    tu    ki-o / ivaki  
          bamboo-with    held completely-<sup>ss</sup> there
- mmaakunna    kuaruuvaara    siringa    akuaivaara  
          bachelor's    music-about    jaws harp    music-about
- tirooma    kuaruuvaa    roo    varu    roo  
          music       danced-<sup>ss</sup> was       danced-ss
- varududuu    tirooma    mmataivo    tatokooduu //  
          was-ds       ground       broke up-ds

'The parents sent another one of the girls and said, "(Your sister) has been gone a long time. Go up and see. What is she doing?" She took a water bamboo and went up and looked. The older sister, who was dancing there said, "Come and listen to the music I am hearing." The younger sister went up wanting to hear (the music). She took the bamboo with her and there, because of the music of the bachelor, because of the music of the jaws harp, she danced and danced until the ground broke up.'

P S

EPISODE 3 : NARRATIVE PARAGRAPH

BU 1 : Sequential Quotative Sentence

4 11 o kaano kooya tunoo, "O vaa hokobama  
mother father said oh has long  
kuaivai."  
gone

BU 2 : Sequential Quotative Sentence

12 Mo voovai titaa raunna voovai titaa  
another sent daughter another send  
kiada/ tunoo, "Kuane. Keenaa toori  
completely- said go again bamboo  
varee / oro taanee."  
get-ss go look

BU 3 : Sequential Sentence

13 Mo oro ivo vitaanee tuoo rikiooduu /  
went she get wanted- heard-<sub>ss</sub> ds  
aanna nnooriivakidi siringa akuavai vuduu  
she water-in-from jaws harp music went-ss

BU N : Sequential Sentence

14 A nnayaakiava roovaki a ivaata  
older sisters dancing-in them-with  
ivau siringa akuaivaara kuaruuvaa  
there jaws harp music-about danced  
reeda varududuu / tirooma iya yuku  
-ss were-<sub>ds</sub> their feet  
mmataivo tatokooduu //  
ground broke up-<sub>ds</sub>

'The parents said, "She's been gone a long time." They sent another daughter and said, "Go. Get another water bamboo and go up and see." She went up and when she was about to get the water she heard the sound of the jaws harp from in the water. She danced too, where her sisters were dancing and they continued to dance and their feet broke up the ground.

P S

EPISODE 4 : NARRATIVE PARAGRAPH

BU 1 : Sequential Quotative Sentence

- 5 15 Kueedanna titaa kiada / tunoo, "Kueedao  
youngest sent completely-<sub>ss</sub> said Youngest  
kuanee." Viee viee / oro taanee.  
go go-ss go-ss go look  
Vaa oota kuaadavee. Ngari nnooriivaki  
have long gone they water-in  
oro aeniivai iida / varidaida / hama  
go what doing-ss be-ss not  
vuaiha vita rada ngiaanoo."  
quickly get moving-<sub>ss</sub> come

16 BU 2 : Sequential Quotative Sentence

- Kueedava keenaa toori varoo / vioo  
youngest again bamboo got-ss went-ss  
vioo rikiooduu / tunoo, "A numa  
went-ss heard-ds said you come  
rikiaanee. [Ta rikiaunna akua aavaa]  
listen we hear music this  
[nnoori aavakidi tii aavaa] rikiaanee."  
water here-from come this hear

17 BU 3 : Sequential Sentence

- Rikiooduu / aanna siringa akuavai vuduu /  
heard-ds it jaws harp music went-ds

BU N : Sequential Sentence

- 18 Kueedavaata ivaki iya roovakiinna  
youngest-with there they dancing-in  
(sa kuaru utunnara) / siringa akuaivaara  
music great jaws harp music-about  
tirooma reeda varuduu //  
danced-ss be -ds



P S

'They sent the youngest one saying, "Younger one, go up and see. They went a long time ago. They went up to their water place and what are they doing that they haven't got it quickly and come?" The youngest one got another water bamboo and went and heard (the sound). They said, "Come and listen. Listen to this music we hear, this music which is coming from in the water." She heard the music of the jaws harp. The younger one danced too, there where they were dancing (it was great dancing) and because of the noise of the jaws harp they continued to dance.'

DÉNOUEMENT : NARRATIVE PARAGRAPH

BU 1 : Quotative Sentence

6 19

Aikioo Kueedava tunoo, "Aakianna  
youngest said near by

mmaakunna Kururunaa nnooriivaki varira  
bachelor Kururunaa water-in sitting

ivaa kuaru akuaivaaraida oro reeda  
his music sound-about went dancing-<sub>ss</sub>

variaanoo."  
are

BU 2 : Sequential Sentence

20

Vita roo vuduu //  
got moving went-<sub>ds</sub>

BU 3 : Simple Sentence

21

Tirooma mmaakuunna kuasiivo fuukainno  
bachelor's lips swelled-<sub>ss</sub>

vuduu //  
went-<sub>ds</sub>

P S

BU 4 : Quotative Sentence

- 22 Tunoo, "Mo ta kiaunnani / ngia kuaiyaida /  
said well we told-ds you went  
oro vari kiada / raavovoonno / mmaakunna  
went sat completely-ds bachelor's  
kuaru akuaivaara ngii pirisainoo."  
dance music-about you tired

BU N : Sequential Quotative Sentence

- 23 Yau utidaida / kaano koova riridada /  
stick held-ss mother father beat-ss  
pikiada / tunoo, "Aikioo vida / ngiengiee  
stopped-ss said all right go-ss you yourselves  
mmaakunna kuabuaao eenoo varaanee.  
bachelor oldest you marry  
Tauraa oo raannaivoonoo varaanee."  
first went dancing-one marry

'The younger one said to herself, "Just here close by on the other side, the bachelor is sitting in the Kururunaa river. Because of his song they are dancing." She got the water and went (home). The bachelor's lips were becoming swollen. (The parents) said, "Well we told you to go and you went but you went up and stayed and continued to dance and now you are tired because of the bachelor's song." They, the parents, took sticks and beat them and then they said, "That's all right, you yourselves go and the oldest one, you marry the bachelor. The one who went and danced first, you marry him."

CLOSURE : Sequential Sentence

- 24 Tuduu / aikioo vioo / mmaakunna ari  
said-ds went-s bachelor she  
vareeravai. Kuabuaavaanoo.  
married oldest one

'They said that and she went off and married  
the bachelor. She was the oldest one.'

FINIS : Clause Formulaic

Inna    aikiio  
that's    all

'That's all'.

Making an Eel Trap

APERATURE: Simple Sentence

Ii nnabiyaa kua-ivaa rikiaa-tee.  
that eel-trap talk-obj hear-imp p  
Listen to the eel trap talk.

STAGE: Simple Sentence

Vo suai ngiaammua muuakiaa-ya nnabiyaa iikia-a-vai.  
another sun boy all-plural eel trap make-3p-stative  
Another time all the boys made eel traps.

PROCEDURE 1: PROCEDURAL PARAGRAPH

STEP 1: Simple Sentence

Nuanu-ki toori-ivaa hanaa r-oo ki-oo.  
year-in bamboo-obj cut sim-ss comp-ss  
In the new year he cut the bamboo and put it.

STEP 2: Simple Sentence

Avai-vaa ruvuari ki-oo.  
mouth-obj chop comp-ss  
He chopped off the mouth (of the bamboo).

STEP 3: Simple Sentence

Ata-ivaa hatooma ki-oo.  
joint-obj knock out comp-ss  
He knocked the joints out.

STEP 4: Simple Sentence

Kapuaa nneeru-uvaa iima ki-oo.  
animal bait stick-obj made comp-ss  
He made the bait stick.

STEP 5: Simple Sentence

Apu mmaara-ivaa rugooqa ki-oo.  
spring thing-obj cut out comp-ss  
He cut out the place for the spring.

STEP 6: PROCEDURAL PARAGRAPH

STEP 1: Sequential Sentence

<u>Kuagiaunna-ivaa</u>	<u>vo</u>	<u>suai</u>	<u>vari-oo</u>	<u>mmatai-nno-nno</u>	<u>toori</u>
lid-obj	another	sun	sit-ss	mark-ss-cont	bamboo

Another time he sat and marked the lid and

<u>avai-vaki-di</u>	<u>sookuya-ivaa</u>	<u>rummua</u>	<u>ratapu</u>	<u>ki-oo.</u>
mouth-in-from	vine-obj	push	tie	comp-ss

wrapped around and tied the bamboo mouth with vine.

STEP N: Simple Sentence

<u>Mmatai-nno-nno</u>	<u>ki-oo</u>	<u>vo</u>	<u>suai</u>	<u>vari-oo</u>	<u>mmuaanaa</u>
mark-ss-cont	comp-ss	another	time	sit-ss	one time

He marked it and another time he sat and

<u>kuagiaunna-ivaa</u>	<u>ii-nno-nno</u>	<u>taika</u>	<u>ki-oo.</u>
lid-obj	made-ss-cont	finish	comp-ss

made the lid in preparation and finished it.

STEP 7: Sequential Sentence

<u>Vari-oo</u>	<u>utirana-ivaa</u>	<u>rummua</u>	<u>reeta</u>	<u>ki-oo.</u>
sit-ss	vine-obj	push	across	comp-ss

He sat and thrust the vine across close on the side.

STEP 8: Simple Sentence

<u>Avu</u>	<u>yeena-ivaa</u>	<u>rummua</u>	<u>reeta</u>	<u>ki-oo.</u>
eye	vine-obj	push	across	comp-ss

He thrust the eye vine across close on the other side.

STEP 9: Sequential S

<u>Var-oo</u>	<u>oto</u>	<u>toori-i-vaki</u>	<u>mmoyannana-ivaa</u>	<u>yap-oo</u>
got-ss	go	bamboo-that-in	vine-obj	put-ss

He got it and went down and put the other vine in the bamboo and

<u>utirana-ivaa</u>	<u>yapa</u>	<u>ki-oo.</u>
vine-obj	put	comp-ss

put the first vine.

STEP N: Simple Sentence

<u>Rumunnai-nno-nno</u>	<u>taika</u>	<u>ki-oo.</u>
close up-ss-cont	finish	comp-ss

He closed it up and finished it.

PROCEDURE 2: PROCEDURAL PARAGRAPH

SETTING: Simple Sentence

Rumunnaama taika ki-oo.  
He closed it up and finished it.

STEP 1: Simple Sentence

Var-oo nnoori mmaaga-ivaki oto ki-oo.  
got-ss water bank-on go comp-ss  
He got it and went down on the water's bank and put it.

STEP 2: Simple Sentence

Apuu-vaa hanaa r-oo ki-oo.  
spring-obj cut sim-ss comp-ss  
While he cut the spring, he put it.

STEP 3: Sequential Sentence

Konovaakia-ivaa vara raammi apu-uvaa tasipama utu-oo  
split vine-obj got down spring-obj with held-ss  
He got split vine and held it down with the spring and

raammi konovaakia-ivaa-nnaadee utu-oo apu-uvaa vara  
down split vine-obj-first held-ss spring-obj got  
held down first the split vine and got the spring and

raammi mmooka-i-yau utu-oo hara ki-oo varadu  
down back-that-on held-ss push comp-ss trigger  
held it down on the back and pushed it and

fuu ki-oo.  
set comp-ss  
set the trigger.

STEP 4: Simple Sentence

Utirana-i-vaitana haru ki-oo.  
vine-that-two tied comp-ss  
He tied the two vines.

STEP 5: Sequential Sentence

Sinana-ivaa haru ki-oo varadu fuu tuvuaara mmataama  
vine-obj tied comp-ss trigger set half opened marked  
He tied the vine on the spring and set the trigger and push it half

ki-oo      ta-i-kio      aikiooma      va-i-kio      haisaru      ki-oo.  
comp-ss    see-3s-ds    all right    be-3s-ds    goes off    comp-ss  
open and marked it and looked and it was all right and it went off.

STEP 6: Sequential Sentence

Ta-i-kio      aikiooma      kuagiaunna-ivo      numa      toori      avai-vaki  
see-3s-ds    all right    lid-sub    come    bamboo    mouth-in  
He looked and the lid came all right and

ramuunnaama      kia-i-kio.  
closed up      comp-3s-ds  
closed up the bamboo mouth.

STEP 7: Simple Sentence

T-oo      vaata-ivaa      rau      ki-oo.  
see-ss    bait stick-obj    tied    comp-ss  
He looked and fastened the bait stick.

STEP 8: Simple Sentence

Sikau-vaa      haru      ki-oo.  
stone-obj    tied    comp-ss  
He tied it on a stone.

STEP 9: Simple Sentence

Susuka      seera-i-vau      kudakaa      ki-oo.  
sharpened stick-that-on    put in    comp-ss  
He put a sharpened stick in the bamboo.

STEP 10: Simple Sentence

Yeena-ivaa      rakeema      i-vau      haru      ki-oo.  
vine-obj    broke    that-on    tied    comp-ss  
He broke a vine and tied it on there.

STEP 11: Simple Sentence

Yeekana-ivaa      reeti      i-vau      utu-oo      rau      ki-oo.  
frog-obj    across    that-on    held-ss    tied    comp-ss  
He held a frog across on there and fastened it.

STEP 12: Simple Sentence

Vara      raammi      ki-oo.  
got      down      comp-ss  
He got and put it down.

STEP 13: Simple Sentence

Fuu      ki-oo  
set      comp-ss  
He set it.

STEP 14: Simple Sentence

Kuagiaunna-ivaa      tuvuaara      ki-oo      nnoori-i-vaki      yapa      ki-oo.  
lid-obj      half opened comp-ss      water-that-in      put      comp-ss  
He put the lid halfway open and put it in the water.

STEP N: Simple Sentence

OO      voovai      itaama      ki-oo      oo      voovai      itaama      (ki-oo).  
go      one      that way      comp-ss      go      one      that way      comp-ss  
He went over and did that way to another and another.

PROCEDURE 3: PROCEDURAL DISCOURSE

TITLE: Noun Phrase

Sesooya-ivaa      ii-ra      aataru-uvo.  
pandannus-obj      make-nom      path-subj  
The way of making it with pandannus stalk.

PROCEDURE 1: PROCEDURAL PARAGRAPH

STEP 1: Sequential Sentence

Sesooya-ivaa      hanaa      r-oo      rakana-ivaa      ruvuari-oo  
pandannus-obj      cut      sim-ss      bottom-obj      chop-ss  
While he cut the pandannus stalks, he chopped the bottom off and

avai-vaa      ruvuari      ki-oo.  
mouth-obj      chopped      comp-ss  
he chopped off the mouth.

STEP 2: Sequential Sentence



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Rakana-i-vaki-ra      kuagiaunna      voo-vai      i-nna      avai-vaki-ra  
bottom-that-in-to      lid      one-ref      that-obj      mouth-in-to  
He made a lid for in the bottom and one for in the mouth and

voo-vai      rakana-i-vaki      kuagiaunna-ivaa      iima      rumuunnaama ki-oo.  
one-ref      bottom-that-in      lid-obj      made      closed off comp-ss  
closed them off.

STEP 3: Sequential Sentence

Avai-vaki-ra      i-vaa      iima      mnooyannana      yeena-ivaa      haru-oo  
mouth-in-for      it-obj      made      vine      vine-obj      tied-ss  
In the mouth he worked it and tied it with vine and

utirana-i-vaitana      haru      ki-oo.  
vine-that-two      tied      comp-ss  
tied the two vines.

STEP 4: Sequential Sentence

Var-oo      oto      nnoori-i-vaki      yapa      ki-oo.  
got-ss      go      water-that-in      put      comp-ss  
He got it and went and put it in the water.

STEP 5: Sequential Sentence

Mmaaga-i-vau      vari-oo      yeena-ivaa-di      utuoo      rumuunnama      ki-oo.  
bank-that-on      sit-ss      vine-obj-with      hold      close up      comp-ss  
He sat on the bank and held and closed it with a vine.

STEP 6: Simple Sentence

Vaata      voo-vai      hanau      rau      ki-oo.  
bait stick one-ref      cut      tie      comp-ss  
He cut and fastened a bait stick.

STEP 7: Simple Sentence

Apu-uvaa      vaata-i-vaki-diri      hara      ki-oo.  
spring-obj      bait stick-that-in-from push      comp-ss  
He pushed in the spring from on the bait stick.

## Making an Eel Trap p. 200

### STEP 8: Simple Sentence

Fuu    ki-oo.  
set    comp-ss  
He set it.

### STEP 9: Sequential Sentence

Var-oo    oo    nnoori-ivaki    yapa    ki-oo.  
got-ss    go    water-inj    put    comp-ss  
He got it and went and put it in the water.

### STEP 10: Sequential Sentence

Makemakee    nuai-nno    vari-oo    haitatuu-nno    kapuaa    rai-nno  
all the time walk-ss    sit-ss    watch-ss    animal    want-ss  
All the time he was walking and watched and wanted meat and

ivaari    hai-vaa    var-oo    yap-oo    mmannammanna    nuai-nno  
eel    kill-obj    get-ss    put-ss    over and over    walk-ss  
he got the eel it killed and put it and over and over he was walking

vari-oo    kapuaa    rai-nno    vari-oo    ivaari    hai-vaa    var-oo  
sit-ss    animal    want-ss    sit-ss    eel    kill-obj    get-ss  
and was wanting meat and got the eel that it killed and

yap-oonno-nno  
put-ss-cont  
continued to put them

Ta-i-kio    ivaari-ivo    vi-oo    vi-oo    mmuaa    vaidi-vai  
see-3s-ds    eel-sub    go-ss    go-ss    one    man-ref  
He looked and the eels went and went and one man was finished and

taika    ki-oo    vo    vaidi-vai    yaaku-u-vaitana    va-i-kio.  
finish    comp-ss    another man-ref    hand-that-two    be-3s-ds  
another man's two hands were (there were 30).

### ST N: Sequential Quotative Sentence

T-oo    ti-noo.    "I-nna    aikioo    ni    pirisa-i-noo.    Vaa  
see-ss    say-Ind    that-obj    all    me    tired-3s-Ind    past  
He looked and said, "All right, it makes me tired. I have

na nnabiya-ivaa-ra nookia-u-ko ni yeenna mmoori-ivo  
 I eel trap-obj-about walk-1s-ds my food garden-sub  
 walked about for eel traps and my food gardens are overgrown with bushes.

mmaguya orodi-noo.  
 bushes overgrown-Ind

# CLOSING PROCEDURE: PROCEDURAL PARAGRAPH

## STEP 1: Sequential Sentence

Aikioo nnabiya-iyau-vaa piki-oo habati kati nau  
 all right eel trap-pl-obj leave-ss remove just on the side  
 He left the eel traps and lifted them up and

kagaari ki-oo.  
 throw comp-ss  
 just threw them on the side.

## STEP 2: Simple Sentence

Ivaari-iyau-vaa ruputu ki-oo.  
 eel-plural-1-obj hit comp-ss  
 He killed the eels.

## STEP N: Sequential Sentence

Ari rufaara mmi-oo ari utua-ra mmi-oo ari kaanaa  
 his dance partner give-ss his string bag-for give-ss his mother  
 He gave to the ones who danced with him and gave to the ones who

mmi-oo ari koo-nna mmi-oo ari vayaa-nna mmi-oo  
 give-ss his father-obj give-ss his brother-obj give-ss  
 made string bags for him, he gave to his mother and to his father

ari nnunna-iyaa mmi-oo ari nnaata nnaakara-iya mmi-oo  
 his sister-obj give-ss his wife children-pl give-ss  
 and to his brother and to his sister and to his wife and children and

nnee-da      varia-a-vai.  
eat-ss      sit-3p-stative  
they ate and sat.

CLOSURE:    Noun Phrase

I-nna      nnabiyaa      ii-ra      aataru-uvo.  
that-obj   eel trap   make-nom   path-sub  
That is the eel making path.

FINIS:    Clause formulaic

I-nna      aikiioo.  
that-obj   all  
That's all.

P S

PROCEDURAL DISCOURSE

Planting New Gardens

Waffa

This discourse consists of a STAGE, 4 PROCEDURES,  
a CLOSING PROCEDURE and a CONCLUSION.

STAGE : SS

- 1 Sirusa kavii mmoori ta nnaayee kieevati  
Sirusa sw potato gardens we bride bridegroom  
karaasaya vareera.  
new work

'We, the new bride and groom, made sweet potato gardens at Sirusa.'

PROC 1 : Seq S

- 2 Varadada / ivau varu utu kiada / ivau  
working-ss there worked planted completely there  
hamutu kiadaida / vi vida / oo Biniqueennaida  
weeded completely went went-ss went-ss Biniquee  
yaaku kavii mmoori vareera.  
parents sw potato gardens worked

'Making them, we began to plant and weeded and went and went and went and made sweet potato gardens for our parents at Biniquee.'

PROC 2 : PROC PARA

SET : SS

- 1 3 Varadada kiadaida //  
making-ss completely-ss

4 ST 1 : SS

aapiiyauvaa hanuu tete nneedaida //  
here dug we ate-ss

P S

ST N : Seq S

5      nneeda / mmidaida / oo Binigeennaida  
ate-ss      gave-ss      went      Biniquee

yaaku   kavii   mmoori   varaanna(na).  
repayment sw potato gardens made

'Having made them, we dug them there and  
ate them ourselves. We ate and gave them  
and went over to Biniquee and made sweet  
potato gardens as repayment to our parents.'

PROC 3 : PROC PARA

SET : SS

2      6      Varadada   kiada //  
made-ss      completely-ss

ST 1: Seq S

7      veeta   utida /   kama   utida /   kavii   utida /  
bananas planted      taro      planted      sw potatoes planted-ss

utu   kiadaida //  
planted completely-ss

ST 2 : SS

8      hanuu   iyauvaa   kiaannaduu //  
dug      those      completely-ds

ST N : Seq S

9      ti   kaano   kooya   oo   kaviivaa   hanuu  
our   mother   fathers went sw potatoes dug

nnooduu / kamaivaa   raruu   iya   mmira.  
ate-ds      taro      pulled      them      gave

'Having made them, we planted bananas, taro,  
and sweet potatoes. Then we dug them.  
Our parents went and dug and ate the sweet  
potatoes and we pulled the taro and gave  
it to them.'

P S

PROC 4 : PROC PARA

SET : SS

3 10 Iya mmi kiada //  
them gave completely-ss

ST N : SS

11 aari yabaivaa hatoka iya mmira.  
ah bananas cut them gave

'Having given to them, we cut bananas and gave to them.'

CLOSING PROC : PROC PARA

SET : SS

4 12 Mmi kiadaida //  
gave completely-ss

ST N : SS

13 aikioo tete vara utu nnaannana.  
we got planted ate

'Having given to them, we ourselves worked and planted and ate.'

CONCLUSION : SS

14 Yaaku sau utuaannaiyauvaa.  
repayment planted things

'These are the things we planted for repayment to our parents.'