

# 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> Seq S	NARR P <sub>2</sub> Seq S	NARR P <sub>2</sub>	NARR D NARR P <sub>2</sub>	Seq S	NARR P <sub>2</sub> Seq S	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 embeds 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    vaidi    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,      Anutuugaa  
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 write 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

14-015 : 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 # : Seq s

mmaanai    tii-kiai    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-kiai    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

raiga   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

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

## POINT 3 : EXPO DISC

APERTURE: EXPO PARA

TEXT : ss

Raiga   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

Yaagueegama 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 : CONTRAFACION 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. 'The message is finished.'  
that finished message

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

nnutuuyaataama 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<sup>ss</sup> 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 maisaivaa  
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 ngiaammuaupaitana  
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 Suaizo 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 Merec-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 vakiau / 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 yaparakiaunoo.  
I about you am asking

12 SIG ; SS Mmunniduuvaanoo i yaparakiaunoo.  
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   nnavaa   ivaki   oto   karaasa  
Ngaruquuto   his   house   there   went   new  
nnavaa   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-ss come looked-ds  
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   nnavaa  
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-ss there  
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 piki-oo /  
it went hear wanted -ss

tirooma tooriivaata tu kioo / 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-ss  
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-ds their feet  
mmataivo tatokooduu //  
ground broke up-ds

'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-ss 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.

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### 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-plur 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- 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.'