DISCOURSE GRAMMAR

STUDIES IN INDIGENOUS LANGUAGES OF
COLOMBIA, PANAMA, AND ECUADOR

PART 2

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DISCOURSE GRAMMAR:

STUDIES IN INDIGENOUS LANGUAGES

OF COLOMBIA, PANAMA, AND ECUADOR

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TUCANO DISCOURSE, PARAGRAPH, AND INFORMATION DISTRIBUTION

by Betty Welch

While this paper is not without interest in regard to the contrasting features of various discourse genre in Tucano, its main interest for the reader is likely to be Section four 'Information Distribution' and Section five 'Prominence'. Information is classified as to new information, known information, preview (a special category of new information), topic flashback (a special category of known information), and background information. New information in turn is distinguished into primary information, which refers to events and actions that carry the story line, major locations (for example, in a travelogue), and specific times; and secondary information, which refers to events not of major importance and to locations and times which are similarly of minor importance. Information that is both new and primary typically occurs in the independent clause, that is, the one-clause base of a Simple Sentence or the final base of a sequence sentence. Secondary information typically occurs in the medial base of Sequence Sentences, or in the sentence margin of a Simple Sentence. Secondary information can also be given in noninitial sentences of certain Explanatory and Paraphrase Paragraphs. Introduction of secondary information may be deliberate on the part of the speaker whenever he wants to slow down the time-line at an important point in his narrative. Known information is frequently used as recapitulation in backreference, that is, as a recap base in certain sentence types. Known information also figures in certain Paraphrase Paragraphs where it occurs along with gradual introduction of new information. Preview is cataphoric and topic flashback is anaphoric. Background information occurs typically in the Stage of a discourse but is not necessarily limited to that place. Certain crucial clitics which are relevant to the discourse level are discussed toward the end of Section four. Prominence (Section five) is achieved by departing from the prevailing subject-object-predicate order in one of two ways: that is, either by permuting some element to postpredicate or by permuting the object to a position before the subject.
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<td>Different Subject</td>
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0. Introduction

The Tucano language\(^1\) has been studied by the writer and her co-worker, Miss Birdie West, under the auspices of the Summer Institute of Linguistics since July, 1963. A tagmemic grammar analysis of stem derivation through sentence has been completed (unpublished paper) as well as a Practical Grammar and a Pedagogical Grammar.\(^2\) Although the writer and her co-worker speak Tucano continually while among the Tucanos, there has been the realization that there is a lack of fluency in certain areas which are related to the structure of paragraph and discourse. The sentences were for the most part well-formed, but there was a certain choppiness and lack of flow in conversation, particularly in telling a story or relating an event.

For this reason the writer had a great deal of interest in studying paragraph, discourse and information distribution at the linguistic workshop on discourse. The present paper deals with only two discourse genre, Narrative and Explanatory, with the paragraph types found in these discourse genre, and with the ways in which information is introduced and carried through a discourse. Sentence types are summarized briefly.

1. Discourse

The present study is based on four Narrative Discourses and three Explanatory Discourses (two embedded) which have been studied in depth (total of 335 sentences) plus various other Narrative and Explanatory Discourses which have been examined somewhat less thoroughly in an attempt to test the conclusions of this paper.

1.1 Narrative Discourse

The following types of Narrative Discourse have been found thus far: Legend/Persoinal Narrative, Travel Narrative, Dramatic Narrative.

Legend/Persoinal Narrative. ±Aperture ±Stage ±Episode\(^n\) ±Pre-peak ±Peak ±Peak' ±Postpeak +(±Closure ±Finis). Legend Narrative has a relatively slow time-line with much embedding of paragraphs and frequent Paraphrase Paragraphs. The Peak and Peak' (when it occurs) are clearly marked. Personal Narrative is a discourse in which the narrator is personally involved or which involves a relative of the narrator. In Personal Narrative the time-line moves more rapidly than in Legend Narrative and there is less embedding.

Travel Narrative. ±Aperture ±Stage ±Episode\(^n\) (±Peak) ±Closure +Finis. Travel Narrative has a rapid time-line. There are an indefinite number of Episodes. If Peak occurs (rare), it is in an embedded discourse. The particular Travel Narrative studied is a split narrative. The participants begin together, split up, and eventually come back together at the end of the discourse.
Dramatic Narrative. +Stage +Episode^n +Peak ±Peak' +Closure +Finis. Dramatic Narrative is characterized primarily by Dialogue Paragraphs with some Narrative Paragraphs to carry the time-line. There is a clearly marked Peak.

1.1.1 Beginning, Peak, End of Narrative Discourse

Beginning of Discourse. The Aperture or Stage of Legend Narrative Discourse frequently is an embedded Explanatory Discourse or an Explanatory Paragraph. The Aperture or Stage is typically characterized by short Simple Sentences. Conversely, the Aperture or Stage of a Dramatic Narrative Discourse is characterized by a long Sequence Sentence. The entire background may occur in the Medial Base. The Stage introduces participants and setting.

Peak of Discourse. Legend, Personal, and Dramatic Narrative Discourses have a buildup of action to the Peak and around Peak and Peak'. Paraphrase Paragraphs occur interspersed between the events and serve to slow down the time-line. Immediately preceding the Peak there are sentences with Recap Base. When both Peak and Peak' are present, the Peak is marked by a series of short, crisp sentences (frequently, however, with embedded Paraphrase Paragraphs). The Peak' in the Legend Narrative is marked by a Sequence Sentence which often contains quotes in either the Medial Base or the Final Base. Following this long Sequence Sentence there are sentences with Recap Base and more short, crisp sentences. If there is no Peak', the Peak itself is characterized by the long Sequence Sentence. The Peak' in the Dramatic Narrative may be the same as in Legend Narrative or may be characterized by Coordinate Dialogue Paragraphs.

End of discourse. In all types of Narrative Discourse either a Closure Tagmeme or Finis Tagmeme must occur. Both may occur. The Closure is a series of short Simple Sentences in Paraphrase, Explanatory, or Antithetical Paragraphs. The Finis is typically a formulaic statement, as 'That's all there is', 'That's all I know', 'That's all I'm going to tell', etc.

1.2 Explanatory Discourse

+Introduction +Point^n +Conclusion +Finis. Explanatory Discourses often occur as embedded discourses within other types of discourses, frequently Narrative Discourses. The Stage of a Narrative Discourse is often expounded by an Explanatory Discourse.

1.2.1 Beginning, Body, End of Explanatory Discourse

Beginning of discourse. The Introduction Tagmeme may be a Narrative Paragraph, but more typically is an Explanatory Paragraph. The first sentence or paragraph is the topic of the discourse and the following paragraphs expound this topic.

Body of discourse. The body of the Explanatory Discourse is composed of multiple Point Tagmemes. It is composed primarily of
Explanatory, Antithetical, and Paraphrase Paragraphs. The first sentence of each Point gives the topic of that Point. The rest of the paragraph expounds that topic.

End of discourse. There is an optional Conclusion Tagmememe. This is a paraphrase or comment on the topic of the entire discourse (cf. Topic, Section 4.4). E.g., in the Explanatory Discourse, 'Burial and Mourning', the topic is 'When people died when there were no priests, they buried them in the house'; the Conclusion is 'Now they bury in the cemetery'.

1.3 Embedded Discourses

An embedded discourse may have the same tagmemes as an unembeded discourse, but often fewer and omitting Stage, Closure, and/or Finis.

1.4 Linkage of Discourse Units

The different links are listed in order of frequency.

1.4.1 Narrative Discourse

Legend/Personal Narrative. The different discourse tagmemes are linked by the following:

a) conjunctions tojo wee- 'thus-doing', to be'ro or be'ro 'after that' or 'later', tu'aja ne'co 'having finished',

b) recapitulation by repeating the final predicate of one paragraph in the first sentence of the next paragraph or by a summary statement such as 'when he saw them do this',

c) special intonation on the first predicate in the Medial Base of the Sequence Sentence in paragraph initial, length and glide showing nonfinality rather than the usual rising intonation of this verb,

d) new time horizon.

Travel Narrative. The discourse tagmemes are linked by the following:

a) conjunctions tojo wee- , be'ro,

b) new time horizon,

c) change of location,

d) special intonation on the first predicate in the Medial Base of Sequence Sentence (see above).

Dramatic Narrative. The discourse tagmemes are linked by the following:

a) to be'ro or be'ro,

b) change of scene or different dialogue.
1.4.2 Explanatory Discourse

In Explanatory Discourse the discourse tagmemes are linked by the following:

a) logical linkage indicated by juxtaposition,

b) the conjunction tojo wee-,

c) recapitulation as stated above, or by Recap Base of last sentence of previous paragraph linking with (prenuclear) Contingent Margin of first sentence of next paragraph.

1.4.3 Conjunctions

a) tojo wee- is a paragraph marker which indicates a continuation of the main event-line. It has the meaning 'and then'.

b) to be'ro indicates a change of topic or action, or a termination of the previous topic and the beginning of a new topic or action.

c) tu'aja ne'cō is seldom used as a link between paragraphs, but more commonly occurs within the paragraph. It is similar to to be'ro in that it indicates a new topic or action follows. It has the idea of completing the previous action or topic, whereas to be'ro does not necessarily have any connection with the previous paragraph.

2. Paragraph Types in Summary

Seventeen paragraph types have been posited from the study of Narrative and Explanatory Discourses:

1. Simple (one sentence in the nucleus)
2. Result (binary)
3. Reason (usually binary; may have one text and two reasons)
4. Antithetical (binary)
5. Execution (binary)
6. Frustration (binary)
7. Paraphrase (binary isSummary)
8. Simultaneous (Narrative) (binary)
9. Quotation (binary)
10. Coordinate (can have up to three items)
11. Parallel (n-ary)
12. Explanatory (n-ary)
13. Narrative (n-ary)
14. Hortatory (n-ary)
15. Simple Dialogue
17. Compound Dialogue

For the sort of structures indicated by these labels see paragraph description in Volume I, and Borman in Volume III.
Most of the above types may be quoted, i.e., have interlarded quotation formulas, which make the whole paragraph a quoted unit. Also, many of the above types can be made cyclic (cf. Waltz in Volume I).

3. Sentence Types in Summary

Three sentence types are posited for Tucano:

Simple (with one clause in its nucleus but various dependent clauses in preposed or postposed margins plus a Recap Base (back reference link) in sentence initial)

Conditional Sentence (binary)

Sequence Sentence (n-ary; with an indefinite string of medial bases preceding a Final Base.)

For somewhat similar structures, see Waltz, Volume I.
<table>
<thead>
<tr>
<th>Narrative</th>
<th>Explanatory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Legend/Pers.</td>
<td>Travel</td>
</tr>
<tr>
<td>Explanatory P or Embedded Explanatory Discourse</td>
<td>----</td>
</tr>
<tr>
<td>Peak (Narr.) or Body (Explan.)</td>
<td>short, crisp SS</td>
</tr>
<tr>
<td>Peak’</td>
<td>Long Seq. S</td>
</tr>
<tr>
<td>Ending</td>
<td>short, SS in Paraphrase, Explanatory, or Antithetical P</td>
</tr>
<tr>
<td>Formulaic Phrase/Sentence in Finis</td>
<td></td>
</tr>
</tbody>
</table>


Chart 1. Characteristic Features of Narrative and Explanatory Discourse
4. Information Distribution

In Tucano there are various types of information in a discourse. Each of these has a specific function and distribution within the discourse. The types are: new information, known information, preview (a special category of new information), topic flashback (a special category of known information), and background information.

4.1 New Information

There are two types of new information: primary and secondary. Primary information refers to main events or actions that carry the story line, major locations (e.g., where someone stopped in a travelogue, or an especially significant location in any type of text), and specific times. Primary information concerning events, locations, and times occurs in the Final Base of a Sequence Sentence or in the nucleus of a Simple Sentence within the framework of Narrative and Coordinate Paragraphs. Reference to specific important times occurs in the Margin (Contingent) of the Final Base. An exception to this distribution occurs in Peak or Peak', where Primary events may be referred to in both Final and Medial Bases of a Sequence Sentence. Secondary information refers to events that are not of major importance and are subsidiary in nature, as well as to locations and times that are of minor importance. Secondary information concerning events and locations occurs in the Medial Base of a Sequence Sentence in Narrative Paragraphs. Secondary information concerning time occurs in the Margin (Contingent) or Time slot (within the clause) of the Medial Base of a Sequence Sentence in such paragraphs. Secondary information which is explanatory or deictic is introduced in noninitial sentences of Explanatory Paragraphs. Furthermore, secondary information may be deliberately introduced in Explanatory or Paraphrase Paragraphs to build tension or suspense, especially around Peak; to slow down the speed at which new information is introduced; and at Closure and/or Finis.

New primary information in an Explanatory Discourse may be introduced in Simple Sentences with a Margin (Contingent), but more frequently occurs in a Simple Sentence without a Margin (Contingent) in the framework of Explanatory, Paraphrase, and Antithetical Paragraphs. New secondary information in either Explanatory or Narrative Discourse may occur in noninitial sentences of Amplification or Generic-Specific Paraphrase Paragraphs. There is repetition of some known information along with the addition of new information. In Amplification Paraphrase, the new information is usually the subject, object, time, location, etc. In Generic-Specific Paraphrase, the verb of the second half of the paragraph is more specific and thereby gives new information.

In a Narrative Discourse, Paraphrase and Explanatory Paragraphs frequently are embedded within the Narrative Paragraphs to slow down the speed at which new information is introduced. The
information speed also slows down considerably at places where the speaker is slowing down before launching himself into new material. In these cases Paraphrase of the Equivalence and Contraction varieties is frequently used and there is a lowering of intonation and slowing down of the rate of speech. Presumably, here the speaker is monitoring carefully his production of the discourse.

The area of introduction of and reference to participants is not handled in this paper.

4.2 Known Information

Known information occurs as recapitulation in the Recap Base of Simple, Sequence, and Conditional Sentences. The final verb of the previous sentence is repeated as the first verb of the following sentence. Known information in Recap Base serves a link-age function which facilitates the flow of the discourse and maintains the tension. Known information (along with some new information) also figures prominently in Paraphrase Paragraphs, especially those of the following varieties: Equivalence, Specific-Generic, Contraction, Summary. Such paraphrase structures with known information occur at Peak, at Closure of the discourse, and to slow down the rate of introduction of new information.

4.3 Preview

Preview is an optional feature that occurs in Narrative Discourse, which signals the topic of an oncoming section of the discourse, and which thereby advises the listener that the discourse is not terminating, but that at least another Episode follows. It is a sentence that occurs one or more paragraphs preceding the actual presentation of the events which are foreshadowed. The Preview may occur once if the discourse is short, and two or three times if there is a lot of intervening material. The repetition of the Preview keeps the ultimate thrust of the discourse clear. It is a type of new primary information. Thus, in one text, 'Thus doing, he planned to marry a star woman' occurs as Setting in one paragraph. But it is the following paragraph which begins telling about the star woman and the events which lead up to the marriage. Likewise, in the same text there is a paragraph whose Setting is: 'Being, doing, these to a bore fruit.' But it is the third paragraph beyond this one that tells about the fruit.

4.4 Topic

Another type of new primary information is Topic. In a Narrative Discourse the Topic of the discourse is introduced by means of a Preview Tagmeme or Stage Tagmeme. In an Explanatory Discourse the Topic is introduced at the beginning of the discourse, in the first sentence or first paragraph. In Narrative Discourses where the Topic is reiterated in the last sentence or last paragraph before the Closure (in main and embedded discourses) there is a cyclic
back reference to the Preview. In Explanatory Discourse the last sentence characteristically makes such a back reference to the topic sentence at the beginning of the discourse. In both these discourses this feature of cycling closes off a unit which can be either the entire discourse or an embedded discourse. In a short embedded discourse the cycling and other closing features may be omitted.

4.5 Flashback

In the data analyzed thus far only three examples of Flashback have been found. One example is found in a Parenthesis (Parenthetical intrusion) which consists of a Narrative Paragraph which occurs between the Setting and the BU of the paragraph. The event-line is broken by a digression which harks back again to the activities of the preceding day. When the event-line is resumed, there is a renewed reference to the time stated before the Flashback, and certain markers indicate the resumption of the event-line (cf. Section 4.9). For an example of this Flashback see Example 5, BU1 - BUn of the second Narrative Paragraph cited.

Another example of Flashback occurs as the Lead-in of a Simple Dialogue Paragraph (Example 1). A statement that had been said at a prior time (to a man who has since died) is inserted in the present conversation. The sentence is deep structure Frustrated Modality (intention); there was a blocking circumstance, i.e., the rain.

Example 1

<table>
<thead>
<tr>
<th>Lead-in (Flashback):</th>
<th>Yu' u pe' e me' are macap a y e' u I emp. you town I</th>
</tr>
</thead>
<tbody>
<tr>
<td>wa' ageti nimi w a I will-go I-said-frustrative cemetery</td>
<td></td>
</tr>
</tbody>
</table>

IU, Pro + Rem: Reason Paragraph

<table>
<thead>
<tr>
<th>Text:</th>
<th>Be' ro y u' u me' raçjar a pe' e m i tactic a' ña. later my friends emp. do-not-take</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reason:</td>
<td>Acoro ña' a n i' i ni w a. rain bad it-is they-said</td>
</tr>
</tbody>
</table>

RU, Ev + Res: Hortatory Paragraph

<table>
<thead>
<tr>
<th>Motivation:</th>
<th>Mari pajiro acoro mari cãre puobos a' a we big rain we him we-would-get-wet</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>cã wéri' cepere. him dead-one</td>
</tr>
<tr>
<td>Exhortation:</td>
<td>To púricare a' to ta yaacar a there emp. here precisely let's-bury</td>
</tr>
</tbody>
</table>
to pūrcāre niwa yu'ā
there emp. I-said I

'I had said, 'I'll take you to the town, to the cemetery.' However, my friends said, 'Don't take him. The rain is bad.' 'With the big rain we would get him, the dead one, wet. So let's bury him here,' I said.'

A third example of Flashback occurs as an Explanatory Paragraph embedded within a Reason Paragraph. The first part of the Flashback, the text of the Explanatory Paragraph, is a reference to a previous event. The second part, the embedded Paraphrase Paragraph, is a narrator's comment to his listeners explaining the details of that event.

Example 2
Reason Paragraph

Text: Hortatory Paragraph

Motivation: Tojota yaacūti niwa yu' ma'miye. like-this I-will-bury I-said my older-sister

Exhortation: Reason Paragraph

Text: Tojota yaajārā mari quā'ra. like-this let-us-bury we also

Reason: Gā weorojō wa'ajā ta ni'i. him like will-go precisely we-are

Reason1: Maca niro nimi. town being he-is

Reason2: Explanatory Paragraph (Flashback)

Text: A'to quā'ra wereya'rege ta wereya'rege here also confessing precisely confessing tojami. he-remains

Explanation: Paraphrase Paragraph

Text: Pa'i, cāre confirmasiō o'oami priest him confirmation he-gave

Paraphrase: Pa'i Pedro wametigma cā estremaunsiō Father Peter named he extreme action o'oami. he-gave
"I'll bury him right here," I said to my sister. "Let's be buried like that. We'll go like him. He's in the town. It was also here that as a confessing person he confessed." The priest, what's his name from Yavaraté, gave him confirmation. The one named Father Peter gave him extreme unction.'

4.6 Background Information

Background information may occur in various ways in a discourse. It may occur as the Stage of the discourse in one long Sequence Sentence or it may be interwoven throughout the discourse, being prominent in some discourse tagmemes and nonprominent in others.

a) In the Dramatic Narrative Discourse 'Brother-in-law's Death', the entire background (action, participants, location, etc.) occurs in the Stage as one long Sequence Sentence. This is a synopsis or summary of the entire discourse, and the remainder of the discourse fills in the details.

b) In the Legend Narrative Discourse 'Star People', the background features a contrast between earth-time and star-time. This is prominent in the Stage of the entire discourse and in the Stage of the embedded Narrative Discourse which expounds the Closure Tagmeme of the main discourse. It is nonprominent in the rest of the discourse, where, if referred to at all, the reference is found in embedded paragraphs, sometimes in a deep layer of embedding.

c) In the Narrative Discourse 'Teresita Trip', a travelogue discourse, the background is the directional feature of going down river (direction away from narrator's home) or coming up river (direction toward narrator's home) which is interwoven throughout the discourse. This does not refer to specific locations but merely the direction of the trip. The background occurs in the Medial Base of Sequence Sentences except in a few instances when the direction becomes primary information, thus occurring in the Final Base, or after a digression of the story when it occurs postverbally, thus becoming prominent.

4.7 In Flow, Out of Flow

A sentence may be out of flow with the paragraph in which it occurs or a paragraph out of flow with the embedded discourse in which it occurs, but in flow relative to the entire discourse. Thus, Setting and/or Preview may have little or no connection with the paragraph of which they form part, yet be in flow with the larger unit. Also, the Introduction of an embedded Explanatory Discourse may be out of flow with the embedded discourse, but in flow with the entire discourse (cf. previous discussion of Preview).
4.8 Flow of Information in Relation to Narrative and Explanatory Discourses

The flow of information in Narrative Discourses is carried primarily by means of Narrative Paragraphs composed of Simple Sentences with Recap Base and Margins, and of Sequence Sentences. Other paragraph types are interspersed and embedded to slow down the rate at which the information is introduced, especially at Prepeak, Peak, and Closure. The flow of information in an Explanatory Discourse is carried primarily by means of Explanatory, Paraphrase, Antithetical, and Coordinate Paragraphs with few Sequence Sentences and little use of Recap Base. Recap Base tends to occur as linkage between paragraphs rather than within the paragraph in an Explanatory Discourse.

The following chart represents the flow of information in the two discourse genre.

Short line represents Simple Sentence with few or no Margins. Long line represents Sequence Sentence or Simple Sentence with numerous Margins.

Example 3

Example of portion of Travel Narrative Discourse marked for different types of information: Abbreviations are: NP - new primary, NS - new secondary, K - known, B - background, and P - prominent.

Narrative Paragraph

BU₁: Paraphrase Paragraph

SS  Text:  Uša tore wijawë.  
      we there we-left

SS  Paraphrase:  Namiacă 5:00 de la manana nică
      morning 5:00 a.m. be-when-DS
      K      K-P
      ta      wijawë      tore.
      precisely      we-left      there

Seq. BU₂:

S   K      B
Uša bureaa      te      Piracuarapë
we      going-down-river      until      Piracuara

Cyclic Coordinate Paragraph

SS  Item₁:  Piracuarapë  ermana numia majawë.
         Piracuara  muns  women  they-sent-up-trail
         K      NP      NP

SS  Item₂:  ẉi'marâ  numiacă  waro  me'ra
         children  women-dim.  really  with
         (with
Re-cap
Base)

SS      K
majaa  ā'ra  o'majarâcă
going-up-trail  these  little-ones

K      NP

We left there. At 5:00 in the morning we left there. Going down river, we arrived at Piracuara. At Piracuara the nuns went by trail. Going with the little girls, the little ones, I took the slightly older ones in the canoe. Going down river in the canoe, paddling through the rapids called mipiwa, going down river to another rapids, going to the fork, waiting for the nuns at the lake called quequero, the nuns had said, "We'll go by trail."

4.9 Clitics as Carriers of Information

There are various clitics which communicate specific information within the discourse. Three of these clitics are described in this paper.
a) ma shows contrast on a discourse level. It either contrasts with a previous sentence, previous paragraph (the contrastive item may be four or five paragraphs previous), or may contrast with the speaker's outlook on the real world.

Example 4

Example: Explanatory Paragraph

Text: Na burutacaŋ t’a ye’e buruwaŋ
they arrive-down-river seeing I I-went-down-river

tja te Patupa.
rep. until Patu

Explanation1: Paraphrase Paragraph

Text: Dasea nisama.
Tucanos they-are

Paraphrase: Dasea diacə nisama.
Tucanos just they-are

Explanation2: Paraphrase Paragraph

Text: Yau’m ma’misamaa nima na.
my older-brothers they-are they

Paraphrase: Yau’m ma’misamaa nima.
my older-brothers they-are

Four paragraphs after the previous paragraph, the contrast is made.

Explanatory Paragraph:

Text: Yau’m buruwaŋ San Pablo nicə
I going-down-river San Pablo be-when-DS

diacə wa’awaŋ.
straight I-went

Explanation: Wa’icjarə nisama to ma.
Pirapatuyos they-are there contrast

'Seeing them arrive, I went down river to Patu. There are Tucanos there. There are just Tucanos. They are my older brothers. They are my older brothers.

Going down river, at San Pablo I went straight. There are Pirapatuyos there.'

ma occurs with Locative, Time, Instrument, Object, or Indirect Object.

b) tja on the word level means 'repetition', as niŋa tja 'say it again'. On the discourse level it indicates continuing, again, another. The various meanings of tja can be distinguished according to the type of element which it follows:
1) Independent verb — next, in the sense of the next main event or action.
2) Dependent verb with different subject from that of independent verb — brings the participant back into the main event line.
3) Dependent or independent verb when subject of both verbs is the same — most prominent or important event.
4) Subject, object, or indirect object — next, in the sense of the next or another participant.
5) Time — next, another time.
6) Locative — next, another place.
7) Instrument — next, another prop.
8) Any of the above when known information — again, repetition.

c) Maja indicates completion, finality, climax, turn of event, return to event-line after digression, building of suspense. When maja is used to build suspense, it may occur following several clause level tagmemes. At the discourse level it usually occurs on Finis Tagmeme, or on Closure if there is no Finis.

Example 5

Example of a portion of Travel Narrative Discourse marked for tja and maja. Numbers are used for tja corresponding with the numbers and meaning stated above. Abbreviations for maja usage are: C - completion, F - finality, TE - turn of event, REL - return to event-line after digression.

Narrative Paragraph

BU1: Explanatory Paragraph

<table>
<thead>
<tr>
<th>Text:</th>
<th>Ape name mamiacá 5 tja misape eja another day morning Mass arrive</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>O'aca wi'i wija ermano Romerojo God house coming-out Brother Romero-big</td>
</tr>
<tr>
<td></td>
<td>ya'ure yese da'ratamoña nigà tojo me pig help-work saying thus</td>
</tr>
<tr>
<td></td>
<td>weecá niwí ni'cà bu'poea cjú me'ra he-did one bu'poea one-from with</td>
</tr>
</tbody>
</table>

Explaination: Cá me'ra ya'ù da'ratamo tope ya'ù niçà'wu. him with I help-work there I help-work.

BU2: Tere esá pe'o ùsa weecá ta tja that we finishing we do-when-DS precisely

<table>
<thead>
<tr>
<th></th>
<th>ñe'e cjú San Pablo cjú Eduardo ni'cà what one-from San Pablo one-from Eduardo one</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ñama duaga eja wi tía deer sell he-arrived</td>
</tr>
</tbody>
</table>
BU₃: Cãre ěsa pã'rewa tja.
     him we we-skinned

BU₄: Pã're tres nícã ěsa pe'owã.
     skinning three be-when-DS we we-finished

Narrative Paragraph

Setting: Be’ro ape na’mu ěsa wà’matiwù manja.
        late another day we we-came-upriver

Parens (Flashback): Narrative Paragraph

BU₁: Explanatory Paragraph

Text:  Nhãlca’a pe’ere wì’marã nûmla di ape niwã.
        afternoon emp. children women ball they-played

Explanation: Antithetical Paragraph

Thesis: Montfort cjarã wapatawã.
        Montfort people-from they-won

Antithesis: Teresita cjarã bajuriowã.
            Teresita people-from they-lost

BU₂: Explanation Paragraph

Text: Be’ro ëja ìmua wà’awã campopo ëja dò’pocã
        later men they-went field foot

      me’ra aperã wà’arã.
      with play going-SS

Explanation: Antithetical Paragraph

Thesis: Montfort cjarã bajuriocã wà’awã manja.
        Montfort people-from they-lost

Antithesis: Teresita cjarã wapatawã.
            Teresita people-from they-won

BU₃: À’ti ësa Ò’acê wì’ihe wà’awã manja.
      coming we God house we-went

BU₄: Be’ro wijati cã’ro apequejo cã’riã
      later coming-out a-little playing-slightly sleep

      wà’awã manja.
      we-went

Narrative Paragraph (continued)

BU₁: Be’ro ape na’mu nhãlca’ 6:00 nícã
      later another day morning 6:00 be-when-DS

      a’tiwa tja wà’mutiwà manja.
      we-came coming-upriver
'Another day in the morning going to Mass, coming out of church, Hermano Romero saying to me, "Help work on the pig," that's what he did, with one from bu'poea. I helping him work, I was there. When we finished that, one from what-do-you-call-it, San Pablo, Eduardo, came to sell a deer. We skinned him. We finished at 3:00. Another day we came upriver. In the afternoon the little girls had played basketball. The ones from Montfort won. The ones from Teresita lost. Later the men went to the field to play soccer. The ones from Montfort lost. The ones from Teresita won. Coming back from that, we went to church. Later coming out, playing a little, we went to sleep. Later, another day, at 6:00 a.m. we came, coming upriver.'

Example 6 (Use of maja to build suspense)

Masare a'ite d'ita cjarare maja ca Brasil maja
people this land ones-from he Brazil
pecas maja na pecas maja a'eqe etap
white-men they white-men grabbing he-arrived
a'topere a'iti d'atapere.
here this land

'He came here, to this land, to get the people, the people of this land for the white men, their white men in Brazil.'

5. Prominence

When the typical word order of a sentence is changed, the reason is primarily to make an item prominent. More than one item may be prominent at the same time. The most common way to show prominence is to place the particular item in postverbal position. Generally the verb is the last tagmeme in the sentence, with the most common word order being Subject-Object-Predicate. Therefore either new or known information becomes prominent postverbally.

Example 7

Care bujimejacpar na noocoa masa numia pe'e.
him they-laughed-ascend they star people women emp.

'The star women laughed at him.'

'The star women' become prominent in the postverbal position.

Another way to make an item prominent is to change the order of the subject and object tagmemes to Object-Subject-Predicate. In this case the object becomes prominent.

Example 8

Cau masare noocoa pe'e bocap.
him man stars emp. they-found
'The stars found the man.'

Purpose Margins most commonly occur in postverbal position and thus are prominent.

Example 9

Nami pe'e ma wa'a wa'aparā na ūcoa masa
night emp. contrast go they-vent they star people

sljarā wa'arā.
walking going

'At night the star people went out for the purpose of going walking.'

Both the subject 'star people' and the Purpose Margin are prominent.
FOOTNOTES

1

Tucano (Eastern Tucanoan language family) is spoken in the jungles of southeastern Colombia in the Vaupés region and in the northwestern part of Brazil. There are approximately 1500 Tucanos in Colombia. However, there are many more speakers of Tucano in Brazil since it is the lingua franca of the Papuri River and its tributaries.

The phonemes and corresponding orthography are:

<table>
<thead>
<tr>
<th>Phonemes</th>
<th>Orthography</th>
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<td></td>
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<td>i̞</td>
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</tbody>
</table>
The phonemes have much their usual phonetic values. Voiced stops b, d, g and semivowels w and y have nasal allophones preceding nasalized vowels. ḷ occurs following front vowels; ų occurs following central and back vowels; ų occurs between nasalized vowels.

2

The Practical Grammar and Pedagogical Grammar are soon to be published in Spanish. The analysis of the grammar was greatly aided by the Concordance made on the IBM 1410 computer at the University of Oklahoma by the Linguistic Information Retrieval Project of the Summer Institute of Linguistics and the University of Oklahoma Research Institute, and sponsored by Grant GS-1605 of the National Science Foundation.

3

An example of linkage by Recap Base of last sentence of previous paragraph with (prenuclear) Contingent Margin of first sentence of next paragraph:

Recap Base               Contingent Margin               Nucleus
Ni being               că weereore               he what-did
                        nipă a'te ojope.               it-was this yet
                        că na pu'top这两               a'to amaco pe'e               here day emp.
                        nică.               rami nica'pă.               night it-was
                        be-when-DS               be-when-DS

'Being (at the stars' house), this is about what he did at that time. When he was at their place, the day was night.'