

Hort. disc.

Setting

The setting may or may not be included in the discourse. If it usually is, it/consists/only standard greetings.

Example:

Hëën, Womi Alanie i dë nõ haa?
man Alanie you are ? , polite voc.

"Alanie, good afternoon."

mi dë oo, womi
I am o , man "Good afternoon."

Umfa i dë baja?
How you are, bác (friendly) "How are you, kid."

Hëën, wë, mi dë baa
I am voc "Oh, I'm fine."

A ta- pasa piki-piki
it cont passes little by little

"Things are coming along little by little."

Aai, baja, taagi fu Gadu
yes, voc thanks for/to God.

"Well, praise the Lord."

If the conversation is a reported one, the situation is recalled.

Example:

Hën di daka a ko aki
the day she came here

"The day she came here."

Hën mi kai ën
I called her "I called her."

Hën mi kai ën, "Asedu..oo"
I called her, Asedu.oo" "I called her: Asedu!"

Hën a piki
she answered. "She answered."

Hën mi taa
I said: "I said:"

"Mi taki ee,
I say, hear, ' "I say or listen!"

--taki sa i--
say yes "She said: 'yes?'"

Occasionally the speaker may have to establish his right to speak. In which case the setting may consist of an embedded argument discourse.

Example:

- S. Good afternoon everybody.
- A. Good afternoon
- S. So. Well, Folks, I've come to you (implication
A. = with a purpose).
- A. Sooo
- S. Well, the reason I've come is that I want to
talk to you about something.
- A. Yes
- S. But I don't know how to say it eloquently.
- A. That's true
- S. But just the same I want to talk to you.
- A. That's right
- S. The thing I want to talk to you about is the
way you have been treating me. That's the
reason I want to talk to you.
- A. True
- S. (1st argument) I know that I am of no importance
in my family
- A. Yes, that's the way it is.
- S. But just the same you take pleasure in me.
- A. Yes
- S. So for that reason I am not afraid to talk to
you about the things I hear.
- A. It couldn't be any other way.
- S. (2nd argument or point) I know that if other
people talk to you you don't listen.
- A. That's right.
- S. But still I can't let you alone.
- A. True
- S. (Grounds) Because it could be that you are just
waiting for me to

S. (Grounds)"Because it could be that you are just waiting for me to come to you saying: Aseyseka and we have had such a good relationship in the past, we know that he will come talk to us."

A. That's right.

S."So then when he comes and talks to us we will listen."

A Exactly

S. Yes, well, Folks, because I thought that way I came to you.

A. So it is.

Theme Statement (Listen to whag I say) begins here:

S. I beg your pardon (for beigg so bold)as to come here) it is with great respect that I approach you.

A. That's right

S. I came to beg of you, please listen to/pbey what I am going to say to you here.

THEME STATEMENT

Immediately following the setting, the theme is stated in some form. It may be^a/rather blunt confrontation:

Example: Di mii aki, ja lo' sëmbë
the child here you(neg) love people

"Child, you don't love people."

Ja a' bunu fasi
you(neg) have good manner

"You don't have a good manner."

Ja ta- libi fa Masa Gaangadu lobi e!
you(neg) cont live as Master God loves !

"You don't live as God wants, you hear!"

Or it may be a statement of the situation the speaker plans to discuss.

Example: "..Hii mundu o- manda i
whole earth cont send you

"The whole world is going to urge you.."

taa fii kii di mii fii.
saying for you to kill the child of yours

"to kill your child."

Frequently the theme comes in the form of a question which is established as the theme through a preliminary question-answer exchange:

Example:1. Wë umfa i du womi Alanie
Well how you do man Alanie?

"Say, what have you been doing, Alanie?"

Deewei ko i koti goon da i
Dry weather come you cut field for your

mujëë kaa ö?
wife already ?

"Dry weather is here, have you cut a field for your wife yet?"

Nönö womi ma koti goon eti.
No man I(neg) cut field yet/

"No, man, I havn't cut a field yet."

Ma andi mbei mi musu koti goon da
But waht make me must cut field for

mi mujëë?
my wife?

"But why should I cut a field for my wife."

Ee andi mbeis i wan womi mii musu
If what makes you a man child must

koti goon da i mujëë nö?
cut field for your wife ?

"Why should you, a man, cut a field for your wife?"

ÿënn
"Yes" (that's the question.)

wë, haika ee
Well, listen, hear.

"OK, listen!"

Aai
yes

"Yes?"

(Then follows the explanation)

Example 2 First comes the greetings them:

Wë; umfa u dee mii fii?
Well, how of the(pl) children of yours?

"How are your children?"

Aai de dë e,
Yes, they are, hear

"They're fine!"

ma dee piki wan ku di möön gaan
but the(pl) little one with the more big

wan u de go a kiiki,
one of them went to creek,

"But the youngest ones and the oldest one have
gone to the creek."

ma dee oto wan ku dee mama sisa
but the(pl) other ones with their mother sister

Amenu go abakasë go suku udu.
Amenu want to the back woods want looking for firewood

"But the others want with their Aunt Amenu to the
backwoods to look for firewood."

Sööö Wë un meni jaa dee mii abi?
So well how many jears dhe(pl) children have?"

"So, well, how old are those children?"

wë nönö-oo ma sabi jaa u de möön,
Well, np I(neg) know jears of them anymore

"Oh I don't know how old they are anymore."

ma wan u dee piki wan, nöö di mi
but one of the(pl) little ones since I

pai ën nöö de koti goon fö pasi kaa
bore her they cut fields 4 times already

"But since one of the little ones was born, they've
cut fields four times."

ma di möön piki wan nöö a di deewei di
but the most little one in the dryweather w hich

da- ko wantewante aki nöö hën o- mbei
cont come immediately here it cincom make

tu deewei fëën.
two dry weathers of her.

"As for the smallest one, this coming dry season
will be her second."

biga ën mbei tu pasi de o- koti goom
because it makes 2 times they incom cut fields.

"(I know) because it will make the second time they
have cut fields (since she was born.)"

ma dee gaan wan nöö de ma sa'
but the(pl) older ones they I(neg) know

soni u de möön
something of them anymore

"As for the older ones, I don't know anything
about them(their age) anymore."

Sööö wë umfa i du, i buta dee mii a
So well how you do, you put the(pl) children in

siköö ö?
school ?

"So, well, what did you do about them, did you put
them in school?"

wë nönö-o baja ma buta de a siköö e
 well no voc I(neg) put them in school !

"Well, no, i didn't put them in school."

fandimbei?
 why

"Why?"

wë nönö buta seei ma buta de
 well no put itself I(neg) put them

"Well, no reason particularly, I just didn't do it."

ma andi seei mbei mi musu buta dee
 but what itself makes I must put the(pl)

mii u mi a siköö?
 children of me in school?

"But why on earth should I put my children in
 school?"

jëë andi mbei i musu puta dee mii fii
 if what makes you must put the(pl) children of yours

a sköö nö?
 in school ?

"Why should you put ~~ypurmixy~~ children in school?"
 (was that the question?)

ënn
 yes

"Yes, that was the question."

Söö wë haika e
 so well listen, hear,

"OK well listen.."

BODY

The body of the discourse gives the speaker's exhortation concerning this theme. The exhortation is usually repeated several (about 3) times. At each occurrence the exhortation is supported by an accompanying argument.

EXHORTATION

The exhortation may take the form of a frank command, "Don't say you love God," but it is usually a 'must, ought, should be' injunction. On the paragraph level it may come as a 'point-of-departure' with the argument following as the comment on that point.

- Example: 1. Söö wë haika e
So well listen, hear
"OK listen.."
2. di soni mbei i musu biibi a gadu e
the thing makes you must believe in God hear
"The reason you must believe in God (is).."
3. Söö
so
(this says something like 'the question has been established and I am about to answer it.)
4. Di sëmbë hii u tuu ta- kai Masa gaan
the person all we all cont call Master great
Gadu, nöö nëën u tuu masa biibi.
God in Him we all maat believe.
"The One we wall call the Lord God, it is in
Him that we must all believe."
5. Ee wan sëmbë dë ku bumbuu pakisei
if a person is with good understanding
"That is, if a person is wise (he will believe)"
6. Ma je wan sëmbë an ta- biibi nëën liba,
but if a person not cont believe in Him on
nöö di sëmbë dë an bumbuu pakisei
then the pesson there neg good understanding
"But if a pesson does not believe in Him then
that pesson is not wise."
7. A dë didibi sëmbë.
he is devil person.
"He is the devil's person."

8. A dë djalosuma.
he is jealous-one
"He is a covetous person."
9. A dë wan fufuuma.
he is a thief.
"He is a thief."
10. A dë wisima, di ta- kii sëmbë (wisima = user of
he is murderer who cont kills people black magic,)
"He is a user of black magic who kills people."
11. Dee taku soni naandë a ta- du.
the(pl) evil things there he cont does
"Those evil things he does."
12. nöö hën mbei a ta- fëëë fu a biibi a masa gaangadu
it makes he cont fears for he believe in Lord God
"Therefore, for that reason, he is afraid to believe in God."
13. Ma ee ja ta- du dee taku soni dë
but if you(neg) cont do the(pl) evil things there
nöö an dë fii fëëë
then neg there for you fear
"But if you don't do all those evil things, there is no
reason for you to be afraid."

The exhortation may come as a conclusion following an argument.

Example: In this discourse the speaker was exhorting a mother not to kill her daughter who was having a love affair with a young man who was in a clan with whom the girl's clan was feuding. A paragraph in the middle of the discourse was as follows:

1. Ee de an bi du di wogi di de bi du
if they neg past do the evil which they past did
"If they (the ancestors) had not done the evil
which they did.."

2. Ma un dee wan de bi musu
but you(pl) the(pl) ones they past must
konda da de
told to them
"But you older ones should have told them."
3. Wë di de an konda da de....
since they neg tell to them....
"And since they didn't tell them..."
4. Wë lobi an ta- tjai fuka,
love neg font carry need,
"Loves aren't concerned with responsibilities/
problems."
5. An ta- tapa fuka u sëmbë.
it(neg) cont cover need of people
"It(love) doesn't ~~show~~ people's problems/
carry out their responsibilities."
6. Nöö lobi wë mbei un miti a
love emphs makes you(pl) meet
di lö wogi dë
the particular evil there
"And it is indeed love that has cause you this
problem."
7. Nöö wan
Therefore(my conclusion is) you(pl) (neg)
musu kii dee tu tuu
must kill the(pl) two both/either
"Therefore mu conclusion is that you must not
kill either of them."
8. I musu disa.
you must stop
"You must let them alone."

Example 2 The speaker is trying to convince a group of people that they should listen to/obey some request he has just given them. His injunction is preceded by two closely connected arguments:

1. People take us to be such close friends that if you don't listen to what I say, they think our friendship is false.
2. Since we are such close friends, if you don't listen to what I say, nobody will.

Then follows the injunction:

wë hën nöö mbei you musu ta-
that only makes you(pl) must cont

piki mi buka a dee
accept/obey my mouth/message the(pl)

soni mi ta- fan ku unu ee
things I cont talk with you(pl) hear

The injunction may be embedded in the argument paragraph with grounds preceding and possibly following.

Example 1: The speaker is trying to convince a young man that he should cut a field for his wife.

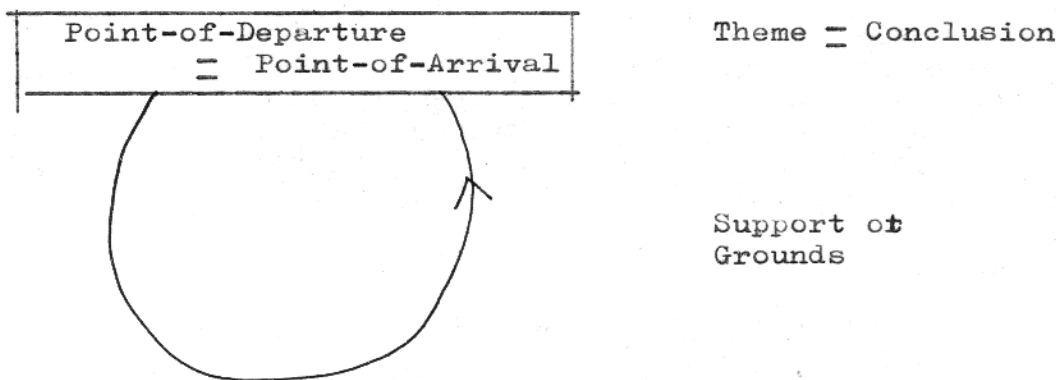
- | | |
|---|----------------------------------|
| 1. In regard to your taking that woman/wife | point of departure for discourse |
| 2. Since her father and mother produced her, they raised her with food | grounds for injunction |
| 3. Then you see, you took her for your wife. | participant information |
| 4. Therefore you must cut fields and raise crops for the parents of your wife as well as the woman herself. | INJUNCTION |
| 5. That way the girl repays her parents. | explanation of injunction |
| 6. Because you must repay them for her. | expansion of grounds. part. info |
| 7. you are her husband | part info |

Example 2: In this example, the injunction comes paragraph initial and final as well as in the middle.

1. ok now listen speech orientator
2. The reason you must believe in God: INJUNCTION
3. It was God who made you original Grounds for
injunction
 ancestor, your great, great, great,
 great grandparent. He made you
 great, great, great grandparent etc.
 all the way down to you and your
 children.
4. Furthermore, all the things you see Grounds
for injunc
 on the earth here, the Lord God and
 2 He alone made them.
5. For that reason people must believe INJUNCTION
 in God
6. Because He is people's heart breath expansion
of grounds
 and their flesh and blood and skin
 plus the most necessary thing of
 all, the breath of life,
7. for that reason, you must all believe INJUNCTION
 in God, Child.

An example from the discourse 'You must cut a field for your wife' will illustrate this type. The body of the discourse begins with a the Point-of-Departure: 'In regard to your taking that woman..' This is followed by three arguments why the addressee should cut a field for this woman he has taken. 'your taking that woman' is not the theme of his arguments, it is merely the basis upon which he builds them. (If he had not taken her for his wife there would be no argument.) There are three related Points-of-Arrival, each following or implied by the grounds statement: (1) as her husband you must repay her parents for feeding her (when she was growing up, (2) (implied) you must repay them for feeding you (while waiting for your first crop), and (3) you are the one who must feed the children who will be born.

The second type, argumentation module B, may be diagrammed as follows:



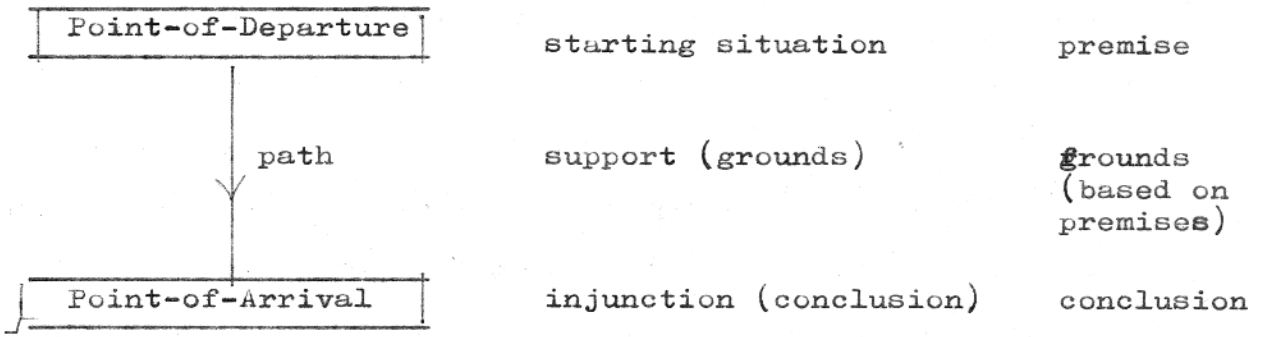
An example from the text 'You must believe in God' will illustrate this type. A paragraph from about mid-way the discourse begins with the Point-of-Departure 'So listen then, the reason you must believe in God...' Then follows the argument that 'God is Creator' The paragraph closes with

FN
 sentence. From the point of view of the mere specific category of information applicable only to hortatory discourse the body has injunctions, support material for these injunctions and defines the situation for which these are valid. The correspondence between them is given in the following diagram.

66	Point-of-Departure	Point-of Arrival	Path
injunction			
support			
starting situation			

This diagram suggest that a speaker has a wide variety of choices in the structure of his argument. That is indeed the case, but basically there are onlu two types of units that are used singly and in various combinations of strings and overlays to compose the full discourse.

The first of these types, which we will call argumentation modules A., may be diagrammed as follows:
 6666



consists of nothing more than greetings and seldom includes time or location. Participant information is infrequent and even when it occurs may be restricted to a vocative with the addressee's name. However, in one text there is extensive discussion in the setting of the speaker's relationship with the addressee, as the former seeks to establish his right to talk.

Following the setting comes a statement or an introduction of the ^{FN} Theme. The theme is defined as what the discourse is about and its underlying form is a proposition. It may be presented in a variety of surface forms, a blunt confrontation of accusations and reprimands, a simple statement of the situation or a question-answer exchange which establishes the thematic question, i.e. the question the speaker is about to answer.

Furthermore this Theme Statement may be the Point-of-Departure for the entire discourse with the Body of the discourse being the comment on that point. But there will be more about that below under Point-of-Departure.

The Body of a hortatory discourse is the section which contains the injunctions and the arguments that support them. From the point of view of general categories applicable to all kinds of discourse, each hortatory discourse body has its own Point-of-Departure and its own Point-of-Arrival. In addition there are other Points-of-Departure in the discourse with their corresponding Points-of-Arrival operating on a level lower than the discourse but above the

INTRODUCTION

This is a study of the kinds of information in Saramaccan hortatory discourse and how this information is presented and arranged in a Saramaccan text so that a Saramaccan addressee will find the exhortation convincing.

We define hortatory ~~discourse~~ discourse as Longacre: "Hortatory discourse tells us how we are to act in regard to a certain body of subject matter." Excerpts from a chart in his Anatomy of Speech Notions compare procedural, expository, and hortatory discourse as follows:

Procedural

1. non-specific person
2. patient orientated
3. projected time
4. chronological linkage

Expository

1. nonnecessary personal reference
2. (subject matter orientated)
3. time not focal
4. logical linkage

Hortatory

1. 2 person
2. addressee orientated
3. (mode, not time)
4. logical linkage

For the purposes of this analysis, a hortatory discourse has been divided into four sections: Setting, Theme Statement, Body, and Closure.

The Setting in contrast to the setting in a narrative discourse, is quite simple if not non-existent. It usually

Example 35: In the following example the speaker advises the addressee that she should not heed people's urgings and kill her children. The reason given is that killing them would only satisfy people who are jealous of all the benefits she is going to have from her many children. (That was what motivated their urgings in the first place) ~~That was~~. The clause (i) is the underlying warning that if she kills them, she will lose all such benefits, and this warning is an appeal to her drives for security and riches as one of their most important reasons, if not their chief purpose in having children is to provide future providers and caretakers for themselves.

Statement.

Level Point-of-Departure than the theme given in the Theme

Occasionally the Body seems to have not other discourse

BODY

The Body of the discourse gives the speaker's exhortation concerning this theme. The injunction is usually repeated several times, with accompanying arguments.

Example 1: Ja a' fii taa ja lo' sëmbë

Example 1: Ka

Example 1: Ka

Example 1: Ja a' fii taa ja lo'
you(neg) have for you say you(neg) love
sëmbë
people

"You shouldn't say you don't love people."

Biga i seei ja puu i
because you yourself you(neg) remove you
seei a fuka
self from need/problems

"Because you can't rescue yourself from your
problems."

Sëmbë nöö sa puu i a fuka
people only can remove you from problems

"Only (other) people can rescue you from your
problems."

Te di oto wan fukk i
when the other one is in trouble you

musu puu ën
must remove him

"When others are in trouble you must rescue
them."

Hën da un ta- libi bunu
that is you(pl) cont live well

"That's the right way to live."

The final Point-of-Arrival closes the Body of the discourse. Following the Body there may be a few closing remarks such as expressions of appreciation to the addressee for listening or the addressee and/or the speaker's comment on the addressee's expected response. Occasionally there may be an additional short warning and final thrust of injunctions.