

Fronting of Non-Subject Clause Elements in Tungag Discourse

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An examination of the Tungag clause in the context of natural discourse reveals that clause word order is not static. The Tungag text producer may place different clause elements than the subject in the first position in the clause. This occurs with object phrase, verb phrase and oblique phrases such as time and location phrases. As discourse studies in general have clearly shown, such movement is not unusual. Furthermore, the most likely explanation for this kind of clause element movement is that, through the fronting of elements, the text producer's aim is to achieve pragmatic communicational goals. In this paper I examine the different contexts in which fronting of clause elements takes place in Tungag discourse and propose reasons for the word order changes. These contexts naturally provide the following topics for discussion: time and location elements in narrative discourse; location items in non-narrative discourse; object and oblique nominal elements; and verb phrases. First, however, in order for the discussion to be meaningful, a short explanation of the structure of the Tungag clause is in order at this point.

Word order

In this paper I consider word order in the verbal clause.¹ The Tungag verbal clause consists of two layers; an obligatory nucleus consisting of the verb phrase and an optional outer layer consisting of subject, object and oblique phrases. Inside the clause nucleus the subject obligatorily occurs as the first element of the clause nucleus with the object (if any) occurring in post-verbal position. Clause nucleus subjects and objects have to occur in their pronominal forms. Fully stated subjects and objects occur optionally in the outer clause layer. Subjects can thus be encoded twice in the same clause and objects once, either by pronominal form or as a noun (phrase). The clauses in (1,2,3) illustrate the two layers of the clause (the outer layer underlined.)

- 1) *ka-la-got akit ia*
3s-PF-tie strong 3s
'He tied it tightly.'²
- 2) *Tovoivoi ka-ta-po-mengen ta oring suke*
name 3s-PPT-CONT-talk CMPL matter there
'Tovoivoi was talking about that matter.'
- 3) *ki-la-asuai ani ngaun i kamem angan*
3p-PF-throw DEF leaf.wrapping GEN our meal
'They threw away the wrappings of our meal.'

*Tungag is an Austronesian language spoken by about 12,000 people living in northern New Ireland province, Papua New Guinea. For a discussion of lower level aspects of Tungag grammar, see Fast. I wish to express appreciation to Stellan Lindrud for his comments on an earlier draft of this paper.

¹ Not in the scope of this paper are the Tungag non-verbal clauses, which consist of phrasal elements juxtaposed without any verb phrase.

² Abbreviations used in this paper are the following: **1-**, **2-**, **3-** first, second, third person; **CMPL**-complement; **CONT**-continuous; **d**-dual; **DEF**-definite; **DV**-developmental connective; **Excl**-exclusive; **GEN**-genitive; **Incl**-inclusive; **INT**-intent; **MA**-motion away; **MT**-motion towards; **NEG**-negative; **p**-plural; **PF**-perfect; **Pl**-plural; **PPT**-point in past time; **PUR**-purpose; **s**-singular; **SPN**-stressed pronoun.

It is the word order in the outer clause layer that I consider in what follows. The most common word order in the verbal clause is Subject - Verbal nucleus - Object - Oblique.³ Given this unstressed order, any changes to the order can now be examined to see what pragmatic purposes they serve.

At first glance it appears that there are two types of movement that occur: elements are moved to the front of the clause (4,5,6); noun subjects are sometimes moved to a position after the verbal nucleus (7,8). Noun phrase subjects, when moved back, retain a pronominal trace in the verbal nucleus.

- 4) *nei liuan i laman ka-la-atogon a malu tavirimok ka-la-serei*
 in middle GEN water 3s-PF-have DEF wind very.big 3s-PF-come
 'In the middle of the water there was a big wind that came up.'

- 5) *mang keve bil aongos parik ka-pa-anguan-lomlomonaian ania*
 some PL thing all not 3s-NEG-again-consider 3s⁴
 'All the other things he did not consider anymore.'

- 6) *sa na-ta-antok ua ta tana*
 what 1s-PPT-tell 2s CMPL 3s
 'What I told you.'

- 7) *ka-ta-ingus a pura ang*
 3s-PPT-give.birth DEF chicken DEF
 'The hen hatched chicks.'

- 8) *ki-la-angtangisai na keve lavana*
 3p-PF-cry.together DEF PL his.uncle
 'His uncles cried with each other.'

The movement of the subject, though it may appear to be a different type of movement than fronting of object and oblique elements, is actually a device used to move the verbal nucleus to the front of the clause. I discuss this in more detail in a later section. The important point to note here is that Tungag text producers at times have reason to move verbal or nominal elements of the clause to first position.

Time and location elements in narrative discourse

In Tungag narrative discourse, time and location items are moved to early position at points in the story where new time or location domains come into effect. This is an organizational device used by the narrator to maintain coherence within the discourse. The pragmatic purpose of the narrator is to help the audience keep track of where and when the events of the narrative take place.

Time and location items in the opening of narrative discourses function to set the time and location of the first section of the story or the entire story (9).

³ The corpus of texts examined consists of 320 lines of text from 11 texts of narrative and non-narrative genres, both spoken and written. I wish to express appreciation to the members of the Tungag community who provided and/or edited the texts.

⁴ Though *keve bil* 'things' is plural, it is referred to as singular in the trace.

- 9) *mangsikei a taun ngono angtasimal kilong-po-ago*
 certain DEF time two brothers 3d-CONT-stay
 'One day two brothers were staying (at their place).'

When both time and location are mentioned in a narrative opening, it appears that the time item is more crucial for establishing the domain than the location. Thus, in (10), the time element 'one day' is fronted whereas the location element 'at his place' is not.

- 10) *mangsikei a taun vokol ka-ta-po-ago si kana vuk rina*
 certain DEF time <name> 3s-PPT-CONT-stay GEN his piece village
 'One day vokol was at his place.'

After a narrative discourse is underway the explicit reference to a new time or location element draws attention to the following set of events as a unit to be processed together in the new domain. It also sets off the unit from the preceding domain. Such an element is fronted, thus promoting its salience. Thus, in (11), from *Adrift at Sea*, the hearer's attention is drawn to 'in the middle of the water' as being the location domain for the next part of the discourse.

- 11) *sikei nei liuan i laman ka-la-atogon a malu tavirimok*
 but in middle GEN water 3s-PF-have DEF wind big
ka-la-serei
 3s-PF-arrive
 'But in the middle of the sea a great wind appeared.'

The context preceding (11) relates background information about that part of the sea and its notorious tidal currents and storms. Then the primary participants are introduced and the first few events are related, how they prepare their canoes and set out from the mainland to an island at 30 km distance. The unit of discourse following (11) relates the capsizing of the main participant and the separation from his partner, events all taking place in the new location domain 'in the middle of the water.'

The next unit also begins with a fronted element, in this case a time element (12), establishing the succeeding set of events as a unit.

- 12) *nei pangau i teneivong ang Passinganlogo ka-ta-atokngai*
 in space GEN night DEF <name> 3s-PPT-try
amadot ta ka-pakangai pok ania
 strong CMPL 3s-help back 3s
 'In the space of that night Passinganlogo tried hard to help himself.'

The salient time element establishes the domain for the following set of events in which the struggle to board the canoe are related. As a contrast to the fronted elements (11,12) notice the position of the time element in (13).

- 13) *kilong-ta-tadut teneingelik si karilong pasal using ka-po-livus*
 3d-PPT-get.up afternoon GEN their go because 3s-CONT-cool
 'They set out in the afternoon on their journey because it is cool.'

The time element here is presented to inform the audience when the two men set out; it does not serve as a signal for a new time domain in the discourse.

In the story *Kondamil* there are several units of discourse that relate sets of events on succeeding days. Each of these units (a series of 5-10 events) is set off from the preceding one with the fronted time element 'morning' (14).

- 14) *teneivauk ki-la-pasal a ninia ka-la-ago*
 morning 3p-PF-go and 3sSPN 3s-PF-stay
 'In the morning she⁵ went and he stayed.'

Thus it can be seen that time and location elements in Tungag narrative discourse located post-nucleus in unmarked position, are fronted at strategic points of the narrative for a pragmatic purpose. The salient element signals the beginning of a new unit of discourse, assisting the audience in interpreting the text successfully.

Location items in non-narrative discourse

Certain location items are used in non-narrative discourse in clause initial position to signal a conclusion or a reiteration of information for emphasis. These location elements do not, in this context, refer to physical locations as they do in other contexts;⁶ rather they are fronted at places where the speaker wishes to draw attention to a concluding statement or a re-iteration of an important point of a discourse. Observe the use of *sukana* 'over there' and *eiang* 'at that (place)' in *Chickens for the Feast* (see Appendix). They point to 'locations' in the discourse. The fronted item at sentence 4e points back to the case of the hen having hatched chicks. Thus sentence 4e could be translated as 'Then, in that case (i.e. when a chicken has hatched eggs) remember you had already clearly pledged that the chicken was subject to the ruling.' In sentence 7a, the location item *sukana* 'over there' points back to the entire discourse. The speaker is re-stating his intention and recapitulating the main point of his arguments (sentences 7 and 8).

Another example, taken from *How to use the word 'seugovog,'* illustrates the use of the fronted location element in the same way (15). The speaker is pointing back to the entire discourse in which he has illustrated how to use a certain word.

- 15) *io sukana vang ka-po-selen i amatung ani vuk*
 yes over.there as.known 3s-CONT-way GEN lay.down DEF piece
mengen suke
 talk that
 'Yes, over there then, it is the way to use that word.'

Object and oblique nominal elements

An examination of data where object and oblique clause elements are fronted might suggest that there are several reasons for fronting non-subject nominal elements. However, the unifying feature in such movements is that in each case an element is fronted to raise the awareness of the fronted item in the mind of the audience for some pragmatic purpose. Depending on the context, a fronted element can function:

1. as the item upon which the claims or exhortations of the succeeding unit(s) of discourse are based;
2. as the item about which clarification is given;

⁵ The honorific reference to this participant requires a 3p form.

3. as a signal that a new topic is in effect.

1. The fronted item can serve to present a basis from which further units of discourse proceed. In *Chickens for the Feast* (see Appendix), the speaker bases a large part of his claims and exhortations on the authority of what the committee for meat has decided (at a time before the time of the discourse). At sentence 4 the speaker begins the main argument:

- 16) si komiti i avus ke ki-ta-posong ia asukang ke...
 GEN committee GEN meat this 3p-PPT-call 3s like this...
 'In the committee for meat they decided like this...'

By fronting the reference to the committee, the speaker draws attention to the basis for his exhortation, namely the committee as a body with authority.

2. A non-subject argument can be fronted when it is the item about which clarification is given. Thus in (17) the object is stated first in the clause and the clarification is then given about that item. (The preceding context is provided and the fronted element is underlined.)

- 17) kik ang ka-la-serei a ka-la-songo ia ta ku-pasiang
 <bird.name> DEF 3s-PF-arrive and 3s-PF-call 3s CMPL 2s-come.down
kik ang ka-ta-luk ia si kitol-po-ago kuvul ve ngono
 <bird.name> DEF 3s-PPT-get 3s GEN 3t-CONT-stay together with two
aina ang
 woman DEF
 'The kik arrived and he called to it, "Come down. The kik he had got while he was together with the two women.'

By fronting 'the kik' the speaker makes sure that the hearer interprets it as now being in the focus of his communication.

3. The fronting of an element can signal a move to a (new) topic, the fronted item being a reference to that topic. In *These Two Young Men* (see Appendix) the writer has three topics of conversation: the two young men (sentences 1,2); an appointment for a radio conversation (sentences 3-4); and a manuscript (sentence 5). Each of these topics is referred to by a fronted object or oblique element. These items, promoted in saliency by virtue of their being fronted, serve to signal a change to a new topic.

A further example (18), taken from *Letter from Home*, illustrates how a writer signals a return to a previous topic after an intervening topic.

- 18) io ani Gertrude pok namem-ta-ago aro ve nia
 yes about <name> again 1pExcl-PPT-stay well with 3s
 'Yes, about Gertrude again, we stayed well with her.' (We enjoyed our time with her.)

A change of topic naturally causes a contrast as a secondary effect. Notice the fronted object phrase in (19). In the context leading up to this clause, the narrator relates the following: 'because it was very difficult for him to get on board, he determined to hold on tightly to the paddle and the bailing container,'

⁶ The form *sukana* 'over there,' for example, is used extensively in natural conversation discourse in conjunction with pointing gestures to refer to physical locations.

- 19) mang keve bil aongos parik ka-pa-anguan-lomlomonaian ania
 certain Pl thing all not 3s-NEG-again-consider 3s
 'All the other things he was not concerned about.'

The new topic 'all the other things' is marked in order to create a contrast with the object of the preceding clause, the other paraphernalia of a sailing canoe.

Sometimes a new topic is presented in two successive steps. Notice in (20), from *Adrift at Sea*, that two elements are fronted in apposition.

- 20) sikei Passinganlogo kana vul to ka-la-tang ia na ka-la-tavungum
 but <name> his canoe wave 3s-PF-hit 3s and 3s-PF-swamp
 'But (as for) Passinganlogo, his canoe, a wave hit it and it swamped.'

First the noun 'Passinganlogo' encodes the general area of what is signalled by the narrator as the next discourse topic. Then, in apposition, 'his canoe' encodes as the precise topic a limited area of the general topic. In other words, the narrator is communicating that he now wishes to talk about Passinganlogo, and specifically, about his canoe.

In conclusion, we can say that, in each of the contexts examined, the fronting of an object or oblique element serves to raise the awareness of that item in the mind of the audience for some pragmatic purpose. The fronted item can be the basis for claims or exhortations, the topic about which clarification is given, or the signal for a switch to a new topic of conversation. We have also seen that contrast is a natural secondary effect produced by fronting of topic items.

Verbal elements in first position

As we saw above (7,8), subjects are sometimes moved to a position at the end of the clause. Such movement does not constitute an afterthought; the speaker begins the utterance with the plan to include the subject. This is clear from the phonological properties of the utterance.

A noun phrase in the later position results in a high pitch intonation on the verb phrase since the noun (or later elements) carry the clause-final low pitch. This has the effect of focusing attention on the information contained in the verbal element. Thus in clauses 5a and 8a in *Chickens for the Feast*, the attention of the audience is drawn to the action 'giving birth' rather than to the subject 'chicken.' This is in contrast to clause 4d, for example, where the chicken, in front position, is salient. Thus the position of the fronted verbal element allows the speaker to put the focus on the verbal element of the clause.

Consider further the fronted verbal element in (21). See sentence 8 in *Excerpt from Spoken Announcement* in the Appendix.

- 21) ka-la-po-pasal avunga lik kana nas i kara mengen
 3s-PF-CONT-go far little his knowledge GEN our language
 'It is progressing well his knowledge of our language.'

The speaker here wishes to draw the attention of the audience to the information given in the verb phrase 'is progressing well.' The immediate context (sentences 5b-7d) makes it clear that this clause functions as the grounds for an exhortation. I summarize the exhortation thus: 'Do not go and talk to him in *Tok Pisin*, talk to him in our language.' As grounds for that exhortation the speaker focuses on his progress in the language. Thus the

pragmatic function of the moved-back subject is to allow focus on the verbal element of the clause, in this case assisting the audience to perceive its importance to the previous context.

Another example can be seen in (22), encountered on a windy day as first utterance in a conversation discourse.

- 22) *ka-po-malu alava na taun ke*
 3s-CONT-wind strongly DEF time this
 'It is blowing strongly, this day (is).'

The movement forward of the verbal element of the clause is for the purpose of putting emphasis on the windiness of the day.

A final example of this focusing device can be seen in (23), repeated here for convenience. This clause was uttered at an important climax in *Kondamil*.

- 23) *ki-la-angtangisai na keve lavana*
 3p-PF-cry.together DEF PI his.uncle
 'His uncles cried with each other.'

The uncles of Kondamil meet him and weep because earlier in the story they had spurned his mother (their sister, then pregnant with Kondamil). Now, many years later, Kondamil has grown up to be a powerful war leader. When they meet, the uncles recognize the wrong they did and are amazed at the turn of events. The narrator at this point emphasized the emotional element 'cry together' in order to heighten the intensity of the climax.

Conclusion

In our examination of word order in Tungag discourse, we have seen that, at a basic level, clause elements are fronted in order to draw attention to them. We noted that the unmarked word order in the Tungag clause is SVO; a conclusion based on the rigid order of the clause nucleus and the most common order found in the outer layer of the clause. From an examination of the data, we concluded that, where a text producer moves a clause element to first position, this fronting achieves one of two communicational goals: topicalization and focus. Topicalization of a clause element by fronting provides a topic for the succeeding clauses in the discourse. It is also used to create contrast with the topic in the previous clause. Focus is achieved by fronting an element where the text producer wishes to mark that element as being emphasized within that clause. We examined the way in which text producers shift the verbal element of the clause forward in order to achieve this pragmatic goal.

This study was undertaken with the assumption that word order change in discourse is not unmotivated. The conclusions that have been drawn confirm this assumption. Tungag speakers and writers skillfully and purposefully change word order in the clause with successful communication as their goal.

Works Consulted

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APPENDIX (Sample texts)

Text 1. Chickens for the Feast

In this text the speaker is correcting what he has perceived to be a misunderstanding or misinterpretation of a decision that was made by the Committee for Meat (4b), the group in charge of organizing food for the opening celebrations of a new church building.

- 1 Na-po-sang a mengen i pura.
1s-CONT-run DEF talk GEN chicken (poultry)
- 2 Tara lenginang tara-ta-la-longong a Levi ka-ta-po-mengen
1pInclSPN already 1p-PPT-PF-hear DEF <name> 3s-PPT-CONT-speak
ta sausaupai i avus.
CMPL decision GEN meat
- 3a Mang vuk ring lik si sausaupai i pura ke
Certain piece matter small GEN decision GEN chicken this
- b ta keve angkisnganan aongos ki-atogon kari keve siksikei a
CMPL Pl married.ones all 3p-have their Pl one.one DEF
pura.
chicken
- 4a Sikei a mang vuk ring lik asukang ke
But DEF certain piece matter little like this
- b ta si komiti i avus ke ki-ta-posong ia asukang ke
CMPL GEN committee GEN meat this 3p-PPT-call 3s like this
- c ta man a ngono angkisnganan kilong-ta-atung karilong pura
CMPL if DEF two married.ones 3d-PPT-appoint their chicken
aina
female
- d na man a pura aina ang ka-ta-la-po-ingus
and if DEF chicken female DEF 3s-PPT-PF-CONT-give.birth
- e au eiang ku-ta-la-akanangai aroron ania
then there 2s-PPT-PF-set.apart well 3s
- f ta pura ang ka-ago ani sausaupai.
CMPL chicken DEF 3s-be PUR decision
- 5a Na man ka-ta-ingus a pura ang
And if 3s-PPT-give.birth DEF chicken DEF
- b numai ku-la-po-malangas
2sSPN 2s-PF-CONT-aware
- c ta parik ta kakam ta pura.
CMPL not CMPL your CMPL chicken
- 6a Ka-po-ararai asukang
3s-CONT-look like
- b ta numai ku-la-po-aiveven a pura aina ang vo-la-po-atogon
CMPL 2sSPN 2s-PF-CONT-care.for DEF chicken female DEF 3s-PF-CONT-have
ani keve natnat ang
DEF Pl offspring DEF
- c ka-po-ago si sausaupai akorong.
3s-CONT-be GEN decision straight
- 7a Sukana na-po-buk-poso-suai aro ani oring suke
over.there 1s-CONT-want-say-remove well DEF matter that

- b *vei ku-la-lomon ia asukang ke*
lest 2s-PF-think 3s like this
- c *ta pura aina ang ku-ta-atung ia ani sausaupai*
CMPL chicken female DEF 2s-PPT-appoint 3s PUR decision
- d *a ka-la-ingus*
and 3s-PF-give.birth
- e *a kakam ta keve natnat*
and your CMPL Pl offspring
- f *parik.*
no
- 8a *Man ka-ta-la-ingus a pura aina*
if 3s-PPT-PF-give.birth DEF chicken female
- b *na keve natnat ang ka-po-ago*
and Pl offspring DEF 3s-CONT-be
- c *ka-po-pura ani sausaupai.*
3s-CONT-chicken PUR decision
- 9 *Lenginang ku-ta-la-akanangai ania.*
Already 2s-PPT-PF-set.apart 3s
- 10 *Asukang vang.*
Like assumption.realized

Free translation:

- 1 I am introducing the subject of chicken.
- 2 We already have heard Levi telling about the decision regarding meat.
- 3a A small matter regarding this decision regarding chicken
- b that all married couples each have their chicken.
- 4 However a small matter like this
- b that in this committee for meat they ruled like this
- c that if a married couple has chosen their hen
- d and if that hen has hatched chicks
- e and so, there (thus) you have marked clearly
- f that the hen was subject to the ruling.
- 5a And if the hen has hatched
- b you are aware
- c that it is not your hen.
- 6a It is obvious
- b that you are raising that hen
- c which has the chicks
- d it is directly under the ruling.
- 7a Thus I wish to point out clearly that matter
- b lest you think like this
- c that the hen, you had chosen it for the ruling
- d and it hatched chicks
- e and the chicks are yours,
- f no (not so).
- 8a If a hen has hatched chicks
- b and the chicks are there
- c it is poultry to which the ruling applies.
- 9 Beforehand you had set it apart.
- 10 Thus (it is). (That's how it is.)

Text 2 *These Two Young Men*

This text is a short letter written in the language area and sent to me (at Ukarumpa) at the hands of the two men mentioned in the letter.

- 1a *Ngono nat ke lotu i nei rina Umvukul ka-ta-la-pakangai*
two boy this church GEN in village <name> 3s-PPT-PF-help
ani rilong ta men moni ani kungarilong
DEF 3d CMPL some money PUR their.hand
- b *na asukang kapa si karilong selen le rina tung e Kavieng.*
and thus also GEN their road from village up.to at <name>
- 2a *Mang anu na-po-buk-posong ro alava si kam dual ro i*
certain one 1s-CONT-want-call good big GEN your strong good GEN
lomlomoni
thought
- b *ta tara-po-atogon a mang pongua na igenen*
CMPL 1PlIncl-CONT-have DEF certain two DEF person
- c *asi me abis le si 4 a wks ke i Oct.*
PUR MT work then GEN four DEF week this GEN October
- 3a *Si Saturday 2nd October nau na-ka-ago si Radio*
GEN Saturday 2nd October 1sSPN 1s-INT-be GEN radio
- b *using na-po-buk-mengen ve numai*
because 1s-CONT-want-talk with 2sSPN
- 4a *Na kag lomlomoni*
and my thought
- b *ta numai papalik ku-serei*
CMPL 2sSPN alone 2s-come
- c *si angmemengenai ve nau*
GEN discuss with 1sSPN
- 5a *2nd Timothy chap 4 na-la-atokngai*
2nd Timothy chapter four 1s-PF-try
- b *ta alis aliu anim ta tana nei post*
CMPL give along 2s CMPL 3s in post
- c *man ka-la-kamus.*
when 3s-PF-finish
- 6a *Kag ngorem ve lomlomoni*
my mercy with my.belief
- b *ta Volava ka-alomonaus ua ve angnanan si kana abis*
CMPL big.one 3s-bless 2s with family GEN his work
- 7 *Tamami lik si kana abis roron a Volava.*
your.father small GEN his work good DEF big.one

Free Translation:

- 1a These two young men, the church of the village Umvukul has helped them with some money for (them to take) in their hands
b And likewise also in their journey from the village to Kavieng.
- 2a Another matter, I wish to say very good (i.e. thanks) for your strong, good decision
b that we now have another two people
c to come work for a bit for these four weeks of October.
- 3a On Saturday 2nd October I will be at the radio
b because I wish to speak to you.
- 4a And my thought (is)
b that you alone come (to the radio)
c to discuss with me.
- 5a 2nd Timothy chapter 4, I will try
b to pass on to you by post
c when it is completed.

- 6a My love (to you) and my belief
 b that the Lord will bless you with (your) family in his work.
 7 Your uncle in the Lord's work.

Text 3 *Excerpt from Spoken Announcement*

This text was tape-recorded in a community meeting where the speaker was urging the audience to feel free to approach me and speak to me in their language. The excerpt given here is the end of the speech. The content of the first part is summarized as follows:

Lesley is sitting here with us. He has come to do a big work. He has told me to tell you to come see him and try to speak some sentences with him, because he is beginning his work now. And all of us should view this as our work, not that he has just come here to sit in my house. Later on he is thinking of calling some people to work with him to translate. He has made a big effort in order to speak like us, and since this is our language it is our work, all of us.

- 1a Nambang si kana mengen ka-ta-antok iau
 right GEN his talk 3s-PPT-tell 1s
- b ta antok amalangas animi aongos
 CMPL tell clearly 2p all
- c ta ago ta mamaila ania.
 CMPL stay CMPL embarrassed 3s
- 2 Ka-la-po-tutapong kana abis nang
 3s-PF-CONT-begin his work surely
- 3 Ka-la-po-tutapong kana abis.
 3s-PF-CONT-begin his work
- 4 Au nambang na-po-mengen amalangas.
 DV right 1s-CONT-talk clearly
- 5a Au mang anu kapa ka-po-mengeng iau
 DV certain one also 3s-CONT-talk 1s
- b ta ku-ago ta pasal
 CMPL 2s-stay CMPL go
- c a ku-an-tok.pisin ia.
 and 2s-MA-Tok Pisin 3s
- 6 Ka-po-misag luai ani tok.pisin.
 3s-CONT-disagree very COMP Tok Pisin
- 7a Ka-po-buk akorong
 2s-CONT-want straight
- b ani ku-an-serei
 PUR 2s-MA-arrive
- c ku-an-mengen ia ta mengen si ngira
 2s-MA-talk 3s CMPL talk GEN 1PlIncl
- d na mi-angmengenai.
 and 2Pl-talk.together
- 8 Ka-la-po-pasal avunga lik kana nas i kara mengen
 3s-PF-CONT-go far little his knowledge GEN our language
- 9a Nambang a na-po-alis kana vuk mengen amalangas
 right and 1s-CONT-give his piece talk clear
- b a kana nia ka-po-sinong
 and here 3sSPN 3s-CONT-sit
- c ta kana vubuk.
 CMPL his wish

- 10 *Asukang vang.*
Thus as.known
- 11 *Ka-la-ro luai tapai.*
3s-PF-good very for.now

Free Translation:

- 1a Right, in his talk he told me
b to announce to you all
c not to be embarrassed with him.
- 2 He is beginning his work surely.
- 3 He is beginning his work.
- 4 So right, I am announcing.
- 5a Further, another matter, he tells me
b that you should not go
c and (speak) Tok Pisin to him.
- 6 He is not at all in favor of Tok Pisin.
- 7a He wants only
b that you arrive,
c you speak with him in our language
d and discuss together.
- 8 It is now progressing somewhat, his knowledge of our language.
- 9a Right, and I am relaying his announcement -
b and here he is sitting -
c about his wish.
- 10 There it is.
- 11 Thank you very much for now.