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DISCOURSE ANALYSIS OF A SOUTHERN SAMAL TEXT:
Abunawas and the Beautiful Widow

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INTRODUCTION

An excellent method for initiating discourse analysis of any text is through the use of a Thurman chart, a technique referred to by some as "band analysis." This is essentially a heuristic device for differentiating the various types of material in a discourse. It is important, for example, to distinguish the main-event line from secondary events in a narrative, as well as to make other significant distinctions. This can readily be done by charting text into various columns or "bands". The Samal text analyzed here (see Appendix) is charted in this fashion using four headings: Setting and Background; Participants; Events; and Collateral. (Refer to Table 1.)

To begin it is necessary to make the assumption that certain bands will be relevant, even though the bands chosen may have to be revised as one proceeds with analysis. With Southern Samal, I started with six bands and shortly collapsed them into the above four.

In the column entitled "Setting and Background" one would put any information establishing discourse setting in time or space. In addition, any general explanatory background information that occurs anywhere throughout the discourse would also go here. In the "Participant" column are placed all identifications of and references to any of the discourse participants. Each reference is placed opposite its associated event. This permits the establishment of the case relation of each participant to each event by connecting the two with a line and labelling the line with an appropriate case name.

The "Events" column contains those events which are central to the development of the discourse proper, i.e., the main-event line or backbone. It is most important to distinguish between backbone events and other events that do not involve the backbone, such as background or collateral. That which does not appear to be part of the developmental sequence (and in narratives this means chronological order) should be relegated to some other band. Some languages make a formal distinction between main events and non-main events, and some do not. For those that do not, special care must be taken not to confuse the two, inasmuch as this is a pivotal point of the analysis.

Table 1: Band Analysis of the Text

Setting and Background	Participants	Events	Collateral
1. tutu <u>kata-kata</u> si Abunawas	(si Abunawas)		
2. niaq dikayuq danda landuq jantiq	(<u>dikayuq</u> <u>danda</u>)		

3. bahaqu giq umulna
   sogoq laqi na ya
   balu
	(<u>ya</u>)		

Setting and Background	Participants	Events	Collateral

4. minjariiq <u>danda</u> <u>naqan</u>
   nikelohan eq heka
   mandussia sampey siga
   sultan,
	(<u>danda</u> <u>naqan</u>)		

5. sogoq <u>danda</u> <u>naqan</u>
   mbal mehelo na
   maghalla pabalik.
	(<u>danda</u> <u>naqan</u>)		

6. <u>ya</u> tandaqna <u>kasi</u>,
   ngentom ma hallana, eqna(eq na)
   ngali <u>toqolang</u> <u>hallana</u>
   boq eq na
   mutus maka kakanaq
   keat, eq na
   moa moleq ni lumaq
	(<u>toqolang</u> <u>hallana</u>)
	(eq na)
	(∅)
	(eq na)
	(∅)		

7. sangom-sangom niboa magulid tuli	(eq na) (∅)		

Setting and Background	Participants	Events	Collateral
8. minjariiq dikayuq waktu	<u>si Abunawas</u> —AG— maka <u>sultan</u>	LAP magndaq IMM	
9.	sultan —AG—	lling	<u>ya</u> "<u>Abunawas, mehelo</u> <u>aku</u> ma <u>balu</u>
10.	(balu naqan)	IMM	<u>naqan,</u> <u>sogoq mbal mehelo</u> <u>maqaku</u>"
11.	si Abunawas —AG— (ya) (=widow)	lling IMM	<u>ya</u> "<u>bang aku ya</u> <u>melohan niaq min</u> <u>tadda ru</u>"

Setting and Background	Participants	Events	Collateral
12.	AG ⌐———— yuk sultan (∅)(=widow)	IMM	"bang kaqu sab ya kinelohan min aku sultan magndaq na kita"
13.	AG ⌐———— yuk si Abunawas	IMM	"na" "iyan ya pagtukanta?"
14.	AG ⌐———— yuk sultan AG ⌐———— yuk- -na (danda ili)	yuk yuk- IMM IMM	"bang kaqu" "nikelohan eq danda ili kaqu niaq sultan"
15.	AG ⌐———— yuk si Abunawas		"aa haap"
		LAP	
16. minjariiq	si Abunawas ——AG (na) (danda naqan)	maglunsulan na lumaan	mamikil bang bate ingga eq na ngaddoq danda naqan
17.	AG ⌐——— ya AG ⌐——— eq na (danda naqan)	SIM tinilaw IMM	bang ley mingga na danda naqan
18.	∅ ———AG——— nihakaqan ya— EXP (danda naqan siq) (eq na) (∅) (=bones)	IMM	danda naqan siq ya bey nihinang eq na bey ngali kubul hallana boq eq na mutus maka kakanaq keat ya na niqulid eq na sangom.

parahoopoq-parahoopoq

Setting and Background	Participants	Events	Collateral

19. jariq

                              AG   tapikil

              eq si Bunawas$_{AG}$ IMM

  boq peqe   ya ————$_{AG}$ sab ngali   toqolang.

                                IMM

20.

                Ø (=bones)$\frac{PAT}{AG}$ pinutus sab

                eq na   IMM

  maka kakanaq poteq boq Ø ——^{PAT}——

                            | niboaq sab

                eq na——^{AG}——| maglunsulan.

21. niag tallum bulan   ya ——^{AG}——| maglunsulan

   ni bihing tahik

   sampey nijalum talun

                                      mamikil bang bete
                                      ingga eq na
          (danda naqan)   ngaddoq <u>helo danda</u>
                                      <u>naqan</u>

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22. jariiq taka-taka   LAP
    eq lumaan eq si   (si Bunawas)$_{AG}$
    Bunawas ley   ya ——^{AG}——takka
    ni lumaq danda naqan (danda naqan siq)
    siq
                                  IMM

23.   <u>ya</u>

                  AG
                           —lling   "<u>angey kaqi</u>
            nggoq danda   <u>ningkooq-ningkooq</u>
                                  <u>milu ma bihing haron?</u>"

                               IMM

24.   "<u>manna sab koq niaq</u>
                                   <u>lumaq</u>
                                   <u>pasakatan mandussia.</u>"

25.   AG
                         eq lling   "<u>mageynu bateq</u>
           si Bunawas$_{AG}$ <u>kami tutu</u>
           —na   yuk-   <u>aqa dagan, aqa</u>
                                   <u>sampig, minsan</u>
                                   <u>mitu ma tanaq jari</u>
                                   <u>ru kami</u>
                                   <u>tuli.</u>"

                             IMM

26.   AG
                         — eq lling
           nggoq danda
           naqan
                               "<u>sarin sab koq</u>
                                 <u>bang sikiya kaw ma</u>
                                 <u>paglahat mitu niaq</u>
                                 <u>lumaq mingga-</u>
                                 <u>mingga sab patulihannu</u>
                        IMM   <u>sogoq</u>

Setting and Background	Participants	Events	Collateral
27.			haap na kaw pasakat. tuli na kaw mitu."
28. laqi na	si Bunawas ——AG——	meaq pasa-kat	

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29. pagtaqabut <u>tongaq</u> <u>bahangi</u>, loddok pin tuli <u>danda</u> <u>naqan</u> manggahang na, boq peqe na	(danda naqan) ———AG——— si Abunawas	LAP pagagap-gagap	
30. eq na moa <u>toqolang</u> eq na mutus maka kakanaq pote naqan siq boq peqe na	(eq na) Ø (=Abunawas' bones) eq na maka—AG—toqolang bey halla danda naqan siq	IMM PAT—pinagbawl	
31. eq na magbawl boq peqe eq na ngengkot ma jalom tuqung	(Ø)(=both sets of bones) (na)	IMM	
32. boq	ya ———AG———	tuli pabalik	

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33. loddok na tuli sampey subuq	(si Bunawas) (ya)	LAP	
34.			mbal ya bey kabatiq Aha! (=narrator evaluation)
pagbati danda subu, hiluhalaq na danda	(danda)		
35.	┌—AG—┐ ┌yuk- —ne ┌—AG—┐ └yuk- —na	IMM	"ley mingga toqolang hallaku? mbal na luqun! niaq bey nangkaw iya"
36. taka-taka liruq	┌———AG———┐ danda naqan siq,—miha toqolang ┐GOAL SIM hallana, ┘ ley maka- ┌—AG—┘ batiq si Abunawas	AG IMM	

Setting and Background	Participants	Events	Collateral
37. pagbati si Abunawas sab naqan bulloq-bulloq sab	(si Abunawas) ya	IMM miha	bang mingga na toqolang ya eq na mutus siq, nioonan eq na toqolang ndana.
38. paganu siq 39.	AG si Abunawas	IMM yuk	"matey na kam. hangkan du hati pinasakat aku eq bi piqitu, pinatuli aku eq bi ma lumaqbi, supaya takoleqbi,tatangkawbi
40.	AG —na	yuk-	toqolang ndaku. na laggana kam."
41. boq pagtaka-taka eq magpiha na siq ma loqok-loqok	∅(=bones) GOAL/AG eq si Abunawas	LAP laqi ta-tummu IMM	
42.	AG si Abunawas	yuk ,	"nganda ba kam.
43.	AG —na AG —na	yuk- yuk-	Angey toqolang ndaku maka toqolang hallanu ley magdikayuq majalom tuqun?
44.	AG —na	yuk-	saula-ula sigiya tutu magkehelo.
45.	AG —na AG —na	yuk- yuk-	Bang sidja bey siga toqolang tutu taqu missala ngahaka ma kita arapun 'kaqu Bunawas daqa na kaw ngentom maq-

Setting and Background	Participants	Events	Collateral
			aku', dimikian sab
			hallanu ili
			hilling ma kaqu daqa
			na kaw
			ngentom maqiya.
	AG ─┐ yuk-		minjariiq
	─na AG ─┐ yuk-		bang bete ili
	─na		ya pikilan toqolang
			siga
			baluta magkehelo
			sigeya.
46.	AG ─┐ yuk-		gamdu sab kita
	─na	LAP	magkehelo"
47. jariiq na	AG ─┐	ley tal-bukaq	atey
	danda naqan siq	LAP	
48. minjariiq laqi na	sigeya ─AG─	makakawin	
49. pagley sigeya puas makawin	(sigeya)	LAP	ya
	AG ─┐ lling		
	si Abunawas ma ndana naqan EXP		"peyqe kita lumaan-lumaan
	AG ─┐ yuk-		ni lumaq sultan
	─na		ni astanaq eyle."
50. pagtapit na sigeya ni astanaq	(sigeya)	LAP IMM	ya
	AG ─┐ lling		"eya, sultan! manggaw konoq kaw!"
	si Abunawas	IMM	
51.	AG ─┐ yuk		"sian ba eyle?"
	sultan	IMM	

Setting and Background	Participants	Events	Collateral
52.	AG ┌────── yuk- -na	| | |IMM	"aku si Bunawas"
53.	AG ┌────── yuk- -na(=sultan)	| | |IMM	"Angey na iyan giq?"
54.	AG ┌────── yuk- -na(=Abunawas)	|IMM	"tandaqnu seyan seqku magbeaq tutui."

55.
  pagndaq-ndaq sultan
  boq iya koqkaw
	(sultan)
	(iya)
		
		|
		|IMM	

56.	(danda aqa) (eq na)	,	danda aqa bey nipagkaramdaman eq na

naqan siq ley na
  magagbey maka si
  Abunawas
	(naqan siq)
	
	(si
	Abunawas)		

57. na, puas minnaqan		|LAP	mbal niaq bey dapat tahinang eq sultan. (Evaluation)
58.	AG ┌────── pareoq | ya	|IMM	

59. jariiq
  ma astanaq
  minjari sultan
	AG
	┌────── ley maglahat
	|
	si Abunawas		

"Collateral" information includes anything that does not occur in the other columns. It usually consists of such things as quotations, evaluations given by the narrator, participant evaluations and attitudes, negatives, conditional situations, or anything that does not actually happen.

Band analysis permits the investigation of grouping on the discourse level in terms of surface structure. A second method, participant orientation analysis, permits investigation of deep-structure grouping. I will refer here to surface structure grouping as grammatical grouping, and deep-structure grouping as dramatic or plot-related grouping. We will discuss grammatical grouping first.

I. THE SURFACE STRUCTURE: GRAMMATICAL GROUPING

Looking at the "Setting and Background" column (Table 1) the first thing that becomes apparent is the repeated use of the word minjariq, apparently providing some kind of sectioning of the story. Minjariq is an existential form meaning "to come into being, to exist, to happen." Its peculiar obstrusiveness here gives rise to the hypothesis that in Samal narratives, the major structural groupings are introduced by this word, or by a class of such words, which we can conveniently call Discourse-Level Sequence Markers (DLS). This particular marker appears in Sentences 4, 8, 16, and 45 as minjariiq; in 22, 47, and 59 as jariiq; and in 19 as jariq.

Let us examine the text at the points where the DLS occur. A comparison of the "Setting and Background" column with the "Participants" column reveals that at every point there occurs either a change in scene or a change in participants. This strengthens our hypothesis that some kind of grouping is marked by the DLS, but it does not tell us whether we have separately marked paragraphs or some larger unit, say episodes, composed of paragraphs.

Since all backbone events in a narrative must be chronologically related, suppose we examine the temporal sequence of these events. It can be observed that there are three types of temporal sequencing between any two events on the backbone. First, two events may occur simultaneously (SIM). Second, one event may immediately follow another event (IMM); and third, one event may follow another after a significant lapse of time (LAP). These are indicated in Table 1 on the vertical line joining the backbone events.

It seems significant for this analysis that lapsed time occurs in almost every case conjointly with the DLS and changes of scene. The co-occurrence of these three features provides evidence that we are dealing with some type of boundary feature, presumably on the surface structure of the discourse. Suppose we tabulate the results (Table 2).

The table shows that boundaries between some sentences are signalled by all three phenomena, while boundaries between certain other sentences are signalled by only one or two features rather than all three. The difference is indicated in the table by the indentation of those sentences lacking all three signals. On the basis of this information we are now in a position to amplify the tentative hypothesis made above with the following statements:
    a. Major structural boundaries occur when all three of the observed boundary signals coincide--i.e., DLS plus lapsed time plus scene change.
    b. Minor structural boundaries occur where at least one but less than three signals occur.
    c. Major structural units consist of one or more of the units marked as minor structures. We will refer to the major structural units as episodes, and the minor structural units as paragraphs.

Table 2:   Summary of Boundary Signals and Participant States

BOUNDARY BETWEEN SENTENCES		BOUNDARY SIGNALS	PARTICIPANT STATE
MAJOR	MINOR		
0/1		Narration begins	None
	3/4	DLS	None
7/8		DLS LAP SCENE CHG	None/I
15/16		DLS LAP SCENE CHG	I/I
	18/19	DLS	sr/I
21/22		DLS LAP SCENE CHG	I/I
	28/29	LAP SCENE CHG	I/I
	32/33	LAP	I/sr
	36/37	SCENE CHG	I/I
	40/41	LAP	I/s
	46/47	DLS LAP	I/sr
	47/48	DLS LAP	None
48/49		DLS LAP SCENE CHG	s/s
	49/50	LAP SCENE CHG	s/I
	56/57	LAP	I/r
	58/59	DLS SCENE CHG	r/I

III. THE DEEP STRUCTURE: DRAMATIC GROUPING

Having tentatively established the grammatical grouping, it would be of interest to attempt an analysis of the deep structure. Suppose we perform one other operation, a participant orientation analysis. This is a method suggested by Grimes for describing the rotation of participants through the various case relationships that occur in a narrative. He assumes that each participant holds a key role that is typical for the entire narrative, even though each participant also continues to rotate through several roles. It is necessary, therefore, to identify and rank the key participant roles in order to establish an identity state for the state diagram that will be used for analysis. To determine the key roles I charted the case roles of each participant in each backbone event and in each non-event. When tabulated, this gave the results shown in Table 3.

Table 3:   Key Participant Roles

| PARTICIPANT	NUMBER OF BACKBONE OCCURRENCES	NUMBER OF NON-EVENT OCCURRENCES	KEY DISCOURSE ROLE	RANK
ABUNAWAS	AG(29X)EXP(8X)		A AGENT	1°
SULTAN	AG(7X)EXP(6X)	EXPERIENCER(1X)	B EXPERIENCER	2°
WIDOW	AG(5X)EXP(4X)	GOAL (6X)	C GOAL	3°
MOTHER	AG(2X)EXP(1X)		C'REPRESENTS WIDOW	3°
BONES	PATIENT(4X)GOAL(3X)	PATIENT (13X)	D PATIENT	4°
UNIDENTIFIED			∅	5°

AG represents AGENT; EXP represents EXPERIENCER

Grimes ranks case relations in the following order:

Causer(highest case)
Agent
Experiencer
Goal
Patient
Instrument
Benefactive
Embedded Case
Offstage participant (lowest)

This ranking is used in Table 3 to establish the relative importance of the key roles. On the basis of numerical occurrences, Abunawas clearly carries the key role of Agent. The Sultan appears in the role of both Agent and Experiencer an equal number of times, hence, he must be assigned either as an Agent subordinate to Abunawas or as an Experiencer. Inasmuch as the option seems arbitrary, I have chosen Experiencer. The widow is easily assigned to Goal as a key role. However, the role of her mother is rather ambiguous. On the basis of what is known about Sulu culture, the narrator could not have the girl herself invite Abunawas into the house; so it would appear that the mother is merely introduced in the story to act on behalf of the widow. We will say, therefore, that she represents the widow and assign her to a fourth-degree level of importance. The roles of the remaining participants are unambiguously identified in the table.

If we take the ranking shown in Table 3 to represent the identity state, I, then I = A,B,C,C',D,E in a sequentially ranked set. We can now use the following state diagram as a model in plotting the roles of the participants:
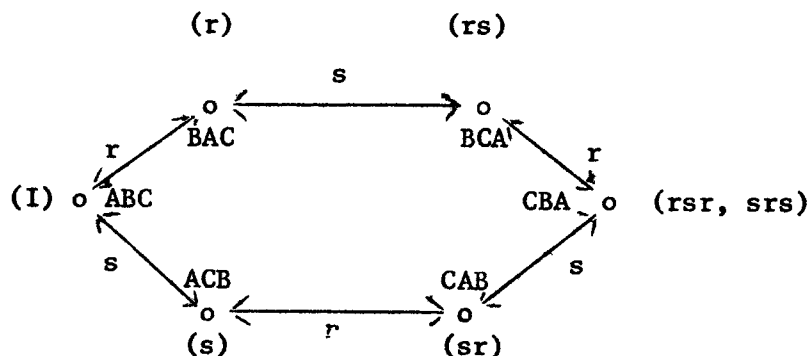
In the diagram, r = reverse (interchange the first two letters of the sequence); and s = switch (interchange the second two letters of the sequence).

The diagram is applied to each backbone event in the narrative and the results are then charted (Table 4). The sentence numbers in this chart refer to backbone events contained in the text. The relationship of the participants acting in each event is shown in the "Resultant State" column. The relationship of the participants prior to the event

is given in the "Previous State" column. The operation required to move
from the previous state to the resultant state is shown in the "Operation
Applied" column.

The chart is read as follows. r:BA(C) means that for this one spe-
cific event, participant B, whose key role in relation to all other
participants is normally Experiencer, is now in the role of Agent. On
the other hand, participant A, whose key role is Agent, is in a sub-
ordinate role of Experiencer, Goal, or Patient. (Precisely which role
is determined by which specific predication we may be isolating.)
Finally, participant (C) whose key role is Goal, in this case is not
involved in the event at all, and this is indicated by the parentheses.
The symbol, r:, is used as a label to identify the resultant state.
(Note that it also refers to the operation required to arrive at a spe-
cific event state after starting out from a previous event.) The group
theoretic model used here limits participant relationships to a total
of three.

It is informative to correlate this information with the boundary
signals previously determined. (Refer to the "Participant State"
column in Table 2.) Note that at every major grammatical boundary, the
two events bracketing the boundary are characterized by identical par-
ticipant states. This suggests that major dramatic groupings may be
signalled by a sequence of at least two events having the same case
roles. This does not necessarily mean that each such sequence invariably
signals a plot division, since it turns out that these sequences can
also occur when there is no division. Rather, these sequences must be
considered in conjunction with the grammatical boundaries to serve as a
guide to plot divisions.

It should also be noted that except for one instance, at each minor
surface structure boundary there is an occurrence of at least one iden-
tity state, I.

There is another feature of interest apparent in the chart. Grimes
has pointed out that compound operations (e.g., srs) typically occur at
points in the narrative of excitement, intense action, etc.. In our
narrative, they do in fact occur at the place of greatest conflict and
tension, where the narrator is so involved in the story that he exclaims
"Aha!" (See sentences 36-37.)

It will be observed that some of the participant state phenomena in
the chart do not have a one-to-one correspondence with the grammatical
boundary signals. It would seem reasonable to assume that this is be-
cause the state diagram truly represents the deep structure and the
differences involve skewing, which occurs when the deep structure maps
onto the surface structure.

Table 4:   State Diagram Analysis of Participants

SENTENCE NO.	STATE	OPERATION APPLIED	RESULTANT STATE
8	I:AB(C)	I	I:AB(C)
9-10	I:AB(C)	r	r:BA(C)
11	r:BA(C)	r	I:AB(C)
12	I:AB(C)	r	r:BA(C)
13	r:BA(C)	r	I:AB(C)
14	I:AB(C)	r	r:BA(C)
15	r:BA(C)	r	I:AB(C)
16	I:AB(C)	I	I:A(B)(C)
17	I:AB(C)	I	I:A(B)(C)
	I:A(B)(E)by substitution	S	s:AE(B)
18	s:AE(B)	r	sr:EA(B)
19	sr:EA(B)	rs	I:A(B)(E)
	I:A(B)(D)by substitution	s	s:AD(B)
20	s:AD(B)	I	s:AD(B)
21	s:AD(B)	s	I:A(B)(D)
22	I:A(B)(C)by substitution	I	I:A(B)(C)
23-24	I:A(B)(C')by substitution	sr	sr:C'A(B)
25	sr:C'A(B)	r	s:AC'(B)
26-27	s:AC'(B)	r	sr:C'A(B)
28	sr:C'A(B)	rs	I:A(B)(C')
29	I:A(B)(C)by substitution	I	I:A(B)(C)
30-31	I:A(B)(D)by substitution	s	s:AD(B)
32	s:AD(B)	s	I:A(B)(D)
33-35	I:A(B)(C)by substitution	sr	sr:C(A)(B)
36	sr:C(A)(D)by substitution	s	srs:CD(A)
	srs:CD(A)	rsr	I:A(C)(D)
37	I:A(B)(C)by substitution	I	I:A(B)(C)
38-40	I:A(C)(C')by substitution	I	I:A(C)(C')
41	I:A(C)(D)by substitution	s	s:AD(C)
42-46	s:AD(C)	s	I:A(C)(D)
47	I:A(B)(C)by substitution	sr	sr:C(A)(B)
48	sr:C(A)(B)	r	s:AC(B)
49	s:AC(B)	I	s:AC(B)
50	s:AC(B)	s	I:AB(C)
51	I:AB(C)	r	r:BA(C)
52	r:BA(C)	r	I:AB(C)
53	I:AB(C)	r	r:BA(C)
54-56	r:BA(C)	r	I:AB(C)
57-58	I:AB(C)	r	r:B(A)(C)
59	r:B(A)(C)	r	I:A(B)(C)

     If we accept the deep-structure hypothesis, the text may be divided
into the following plot-related groupings: Prologue: Setting and Background
(1-7); Complication (8-15); Development (16-36); Climax (37-48);
Denouement (49-59).

A. Prologue: Setting and Background (1-7)

Sentence 1 identifies the subject of the narrative and names the hero, Abunawas. The hero is assumed to be well known to the audience (as is the Sultan, who is brought on stage in Sentence 8) since neither the Sultan nor Abunawas rate an existential on-stage introduction. One indication of the central position of Abunawas is contained in the fact that he is the only member of the cast to be given a proper name.

Sentences 2 and 3 serve to introduce the major "new" participant, the beautiful young widow. This participant is brought on stage with an existential and is apparently not assumed to be known to the audience. It is worth noting here that in spite of the fact that only the widow receives an existential introduction, it by no means follows that she is the most important character. As has been shown (Table 3), she ranks third, behind both Abunawas and the Sultan. This apparent contradiction is resolved by the fact that this story is just one of many in which Abunawas and the Sultan play leading roles, but that the widow is the one participant peculiar to this story.
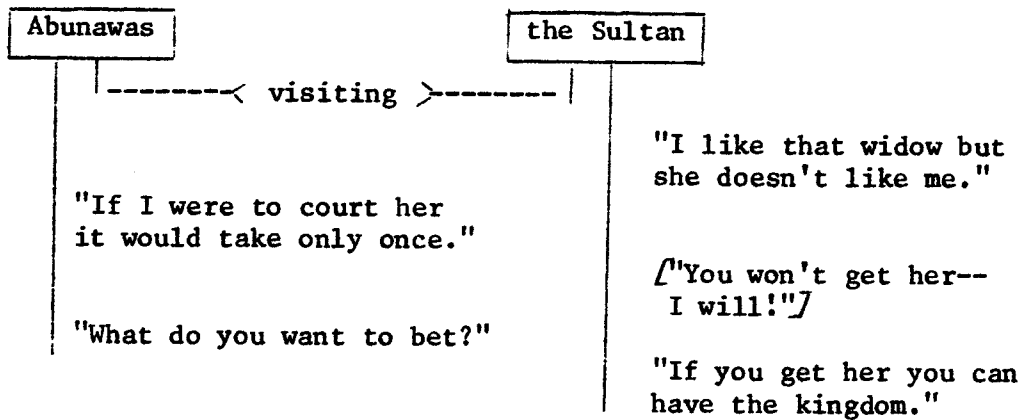
The information given in this section is privileged information—made available to the audience but not to other members of the cast. It is a somewhat confidential description of the widow's hang-up. That it is a description fits with the fact that the section contains no true events. That it is something less than completely public may correlate with the use of agentive forms (éqna). The basic incongruity (from a Philippine point of view) between the widow's beauty and her hang-up over re-marriage lays the basis for the complication. (Note the cultural component here. In South Asia widows are not generally considered eligible for re-marriage.)

B. Complication: Act 1 (8-15)

This section introduces the complication that motivates the events of the plot which follows. Abunawas and the Sultan enter into a verbal confrontation that may be summarized as in the diagram below.

The section contrasts sharply with the Prologue. Where the Prologue is information for the audience only, and consists of an exploration of the widow's psyche, this section is overt, and picks up the primary discourse form used in plot development, that of the conversation.

Except for the initial verb, 'visit', the main clause verbs in this section are quotative, and the quoted material appears in object focus (i.e. is given a normal degree of prominence). What goes on in this scene appears to be more or less public (though not known to the widow or her mother). It represents center-stage activity of great intensity and the action it presents occurs within a very short period of time. This section rates as <u>intense</u>, a verbal exchange between visible participants.

```
┌─────────────┐                        ┌──────────────┐
│ Abunawas    │                        │ the Sultan   │
└─┬───────────┘                        └─┬────────────┘
  │  ┌──────────< visiting >────────┐   │
  │                                      │  "I like that widow but
  │                                      │  she doesn't like me."
  │  "If I were to court her
  │  it would take only once."          │  ["You won't get her--
  │                                      │    I will!"]
  │  "What do you want to bet?"         │  "If you get her you can
  │                                      │  have the kingdom."
```
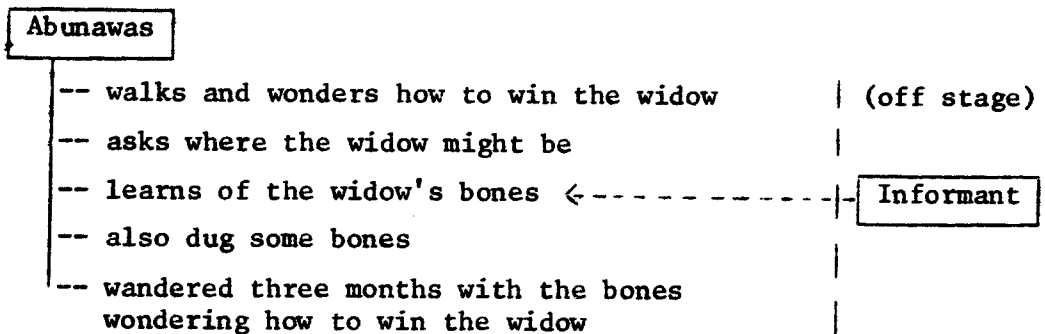
The section also creates the tension that holds until the end of the resolution--the wager forms the stake marking the beginning of the typical focal-content structure which insures significance to the story.

C. Development: Acts 2 - 4 (16-36)

The development of the plot comprises major dramatic groupings which we have called 'acts'. Each act, in turn, consists of sections conveniently labeled as 'scenes'.

Act 2 (16-21). This segment forms a single act with two scenes: 16 - 18, 'The Widow's Bones,' and 19 - 21 'Abunawas's Bones.'

```
┌─────────────┐
│ Abunawas    │
└┬────────────┘
 │ -- walks and wonders how to win the widow        │ (off stage)
 │ -- asks where the widow might be                 │
 │ -- learns of the widow's bones  <- - - - - - - - -│- ┌───────────┐
 │ -- also dug some bones                           │  │ Informant │
 │ -- wandered three months with the bones          │  └───────────┘
      wondering how to win the widow                │
```

This section contrasts with Act 1 in that it is non-intense. It extends over a relatively long period of time and ranges over vast stretches of territory. It focuses upon Abunawas and his thought. What conversation there is, is given in indirect quotation with the speaker unnamed. What is learned from such conversation, moreover, is privileged information. The whole scene provides space in which the difficulty of Abunawas's task is magnified. The section is highly contemplative, secretive, scheming. The audience is not told anything substantial about the scheme that Abunawas succeeds in formulating, other than the hint that his own set of disinterred bones may somehow prove useful.
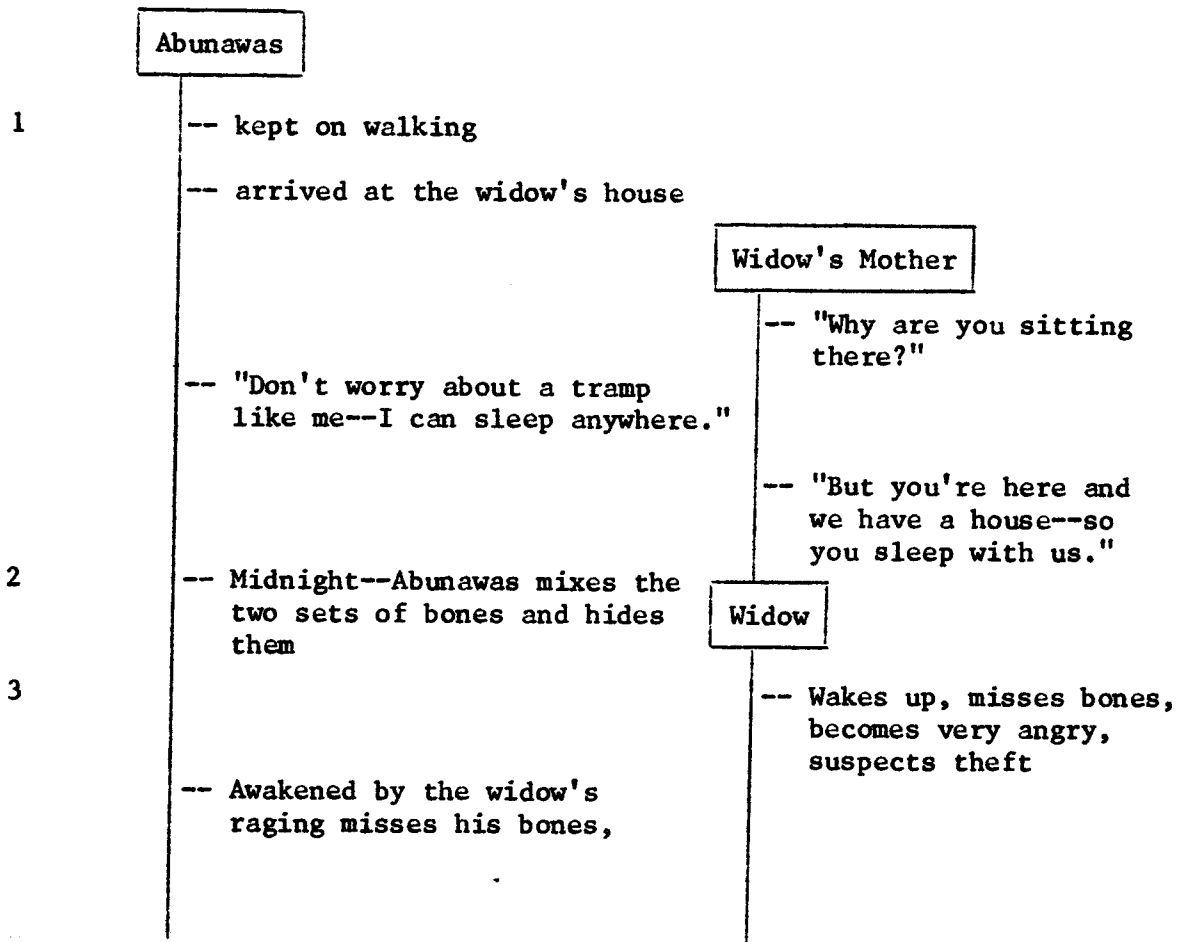
Act 3 (22-28). This section sets the stage for the unveiling of Abunawas' scheme and the conflict soon to follow. After walking and walking, Abunawas arrives at the house of the widow. He declines the invitation when first given, but allows himself to be prevailed upon in the end and thereby gains entrance to the house while appearing to avoid the role of initiator. (Although the mother is cast as the initiator here, it may well be that the rules of hospitality are utilized by Abunawas in such a way as to elicit the invitation, making him, rather than the mother, the actual initiator in this scene. The total absence of grammatical focus upon the mother in these sentences would seem to confirm this latter interpretation.) The scene is quite public.

Act 4 (29-36). This section consists of two distinct scenes.

Scene 1 (29-32): In this scene Abunawas hides the bones at midnight. The scene is private--known only to the audience and to Abunawas. The private character of the episode correlates again with the use of the agentive form (éqna).

Scene 2 (33-36): This scene is fairly public and rides primarily upon directly quoted dialogue. Here the widow conducts an angry, noisy search for the missing bones.

Scene

	Abunawas		Widow's Mother
1	-- kept on walking		
	-- arrived at the widow's house		
			-- "Why are you sitting there?"
	-- "Don't worry about a tramp like me--I can sleep anywhere."		
			-- "But you're here and we have a house--so you sleep with us."
2	-- Midnight--Abunawas mixes the two sets of bones and hides them	Widow	
3			-- Wakes up, misses bones, becomes very angry, suspects theft
	-- Awakened by the widow's raging misses his bones,		

```
                    accuses the family of
                    stealing them and
                    threatens revenge.

5               --- Just happens to find the
                    bones lying together.

                --- Suggests that the bones
                    were unfaithful to their
                    widowed mates and were
                    having a courtship all
                    their own.

                                                    -- opened her heart

                    ┌───────────┐
        ────────────┤   A & W   ├────────────
                    └───────────┘
                         │
                         -- were married
```

D. Climax: Act 5 (37-48)

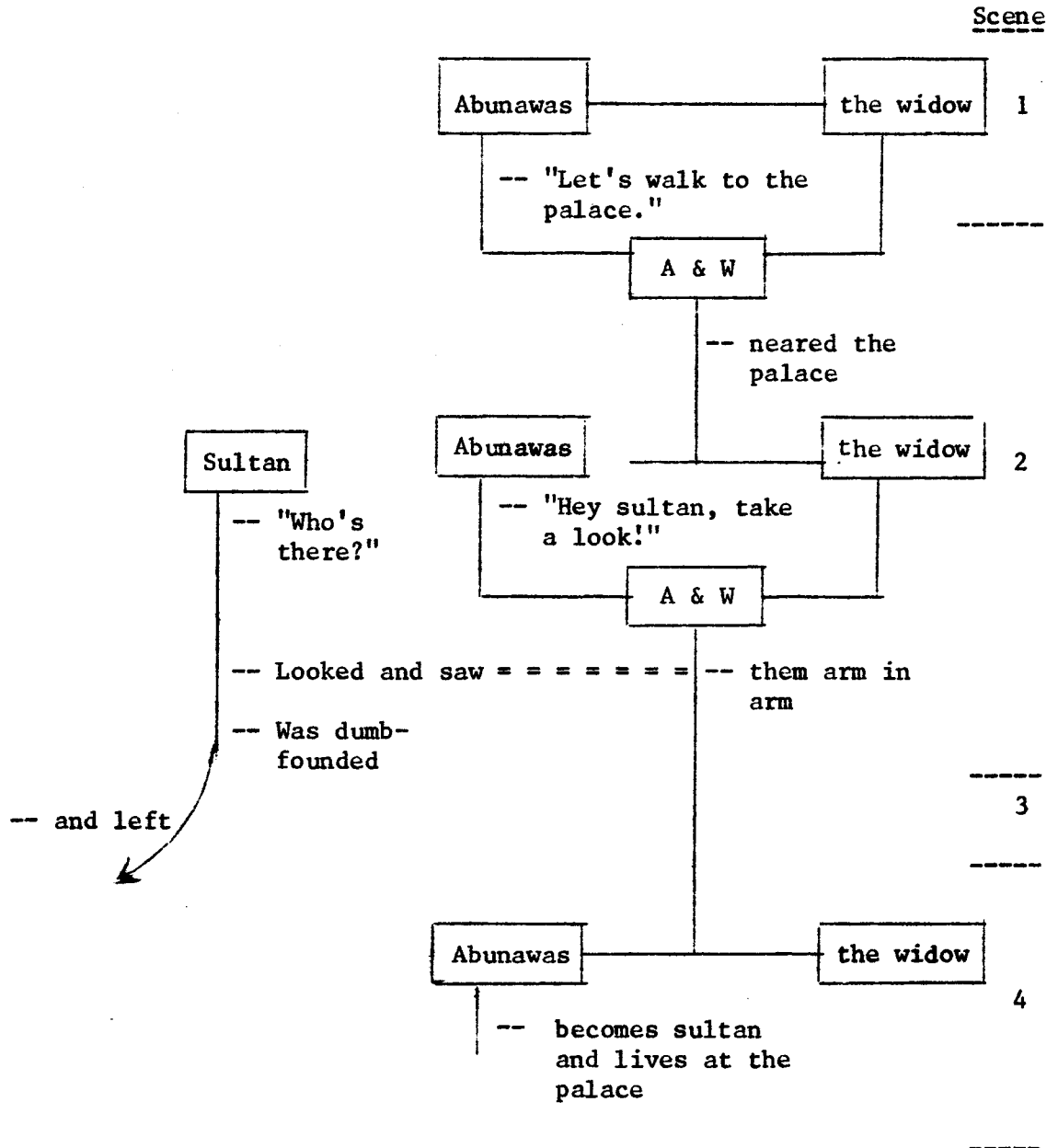This section comprises an act with three scenes.

Scene 1 (37-40): Abunawas threatens the family. The intensity of this scene (as well as that of the next one) is heightened by the use of directly quoted dialogue.

Scene 2 (41-46): Discovery of the unfaithful bones. The events in this scene lead up to the climax of the main plot. The unfaithful bones, having been caught in an affair of their own, provoke a proposal of marriage. The scene would seem to be at least a bit more intimate and private than the erruptions of Act 4 (Scene 2).

Scene 3 (47-48): The climax to the story is, of course, that Abunawas wins the widow.

E. Denouement: Act 6 (49-59)

This section may be thought of as an act consisting of four scenes: Scene 1 (49): The walk to the palace; Scene 2 (50-56): Winning the bet; Scene 3 (57-58): The Sultan deposed; Scene 4 (59): Conclusion. This section is characterized by continual re-grouping of participants.

Scene

```
                    ┌──────────┐                    ┌────────────┐
                    │ Abunawas │────────────────────│ the widow  │  1
                    └──────────┘                    └────────────┘
                        -- "Let's walk to the
                           palace."                              ------
                              ┌────────┐
                              │ A & W  │
                              └────────┘
                                  -- neared the
                                     palace

    ┌────────┐         ┌──────────┐                  ┌────────────┐
    │ Sultan │         │ Abunawas │                  │ the widow  │  2
    └────────┘         └──────────┘                  └────────────┘
      -- "Who's            -- "Hey sultan, take
         there?"              a look!"
                              ┌────────┐
                              │ A & W  │
                              └────────┘
      -- Looked and saw = = = = = = = -- them arm in
                                         arm
      -- Was dumb-
         founded                                           ------
                                                              3
 -- and left                                               ------

                    ┌──────────┐                    ┌────────────┐
                    │ Abunawas │────────────────────│ the widow  │
                    └──────────┘                    └────────────┘  4
                        -- becomes sultan
                           and lives at the
                           palace

                                                           ------
```

We can now compare both deep and surface structures by making a comparative chart of the two together (Table 5).

Table 5:   Comparison of Deep and Surface Structures

DEEP STRUCTURE		SURFACE STRUCTURE	
DRAMATIC GROUPING	BOUNDARY SIGNALS	BOUNDARY SIGNALS	GRAMMATICAL GROUPING
PROLOGUE: SETTING & BACKGROUND(1-7)	Narration Begins	Narration Begins	APERTURE (1-3)
		DLS	SETTING (4-7)
ACT 1: COMPLICATION (8-15)	1st main event occurs: Ø/I	DLS;LAP; SCENE CH	EPISODE 1(8-15)
ACT 2: DEVELOPMENT(16-21)			EPISODE 2(16-21)
SCENE 1(16-18)	I/I	DLS;LAP;SCENE CH	PARA 1(16-18)
SCENE 2(19-21)	sr/I	DLS	PARA 2(19-21)
ACT 3:DEVELOPMENT(CONT'D)(22-28)	I/I		EPISODE 3(22-48)
		DLS;LAP; SCENE CH	PARA 1(22-28)
ACT 4: DEVELOPMENT(CONT'D.)(29-36)		LAP SCENE CH	PARA 2(29-32)
SCENE 1(29-32)	I/I		
SCENE 2(33-36)	I/sr	LAP	PARA 3(33-36)
ACT 5: CLIMAX(37-48)		SCENE CH	PARA 4(37-40)
SCENE 1(37-40)	I/I		
SCENE 2(41-46)	I/s	LAP	PARA 5(41-46)
SCENE 3(47-48)	I/sr	DLS;LAP	PARA 6(47)
		DLS;LAP	PARA 7(48)
ACT 6: DENOUEMENT(49-59)			EPISODE 4(49-59)
SCENE 1(49)	s/s	DLS;LAP; SCENE CH	PARA 1(49)
SCENE 2(50-56)	s/I	LAP SCENE CH	PARA 2(50-56)
SCENE 3(57-58)	I/r	LAP	PARA 3(57-58)
SCENE 4(59)	r/I	DLS	PARA 4(59)

In this chart (which contains elements of Table 2 plus additional information) the skewing between deep and surface structures is evident. The surface structure has certain divisions that are not registered in the deep structure (see, e.g., sentences 1-7). The deep structure, on the other hand, does not reflect more divisions than the surface structure, but it does indicate some major divisions (acts) where the surface structure shows only minor divisions (paragraphs). It is thus evident that the dramatic structure is not in a one-to-one correspondence with grammatical structure, although there is a general and systematic correspondence.

IV. CONCLUSION

The use of the two techniques described in this paper—participant orientation analysis and band analysis—offers a systematic methodology for analyzing deep and surface structures of textual materials. By charting and comparing the results of the two methods, basic structures can be determined such as major and minor groupings. Details of formal features internal to the various divisions are not necessarily revealed, although in some cases these may be hinted at. (For example, identical case roles bracketing a boundary suggest tail-head linkages.) The greatest advantage in using both techniques for analysis may be the cross checking made possible between deep and surface structures in arriving at textual divisions. Although some skewing occurs, there should be general and systematic agreement between both levels, and any wide divergence is cause for a re-evaluation of the text. Systematic application of these techniques to several texts should lead to a high level of confidence in structural types for any specific language.

It is perhaps this characteristic of "general and systematic correspondence" that may prove most useful. The indications of major and minor divisions on both the deep and surface levels, while not coincident, should nevertheless demonstrate a correspondence that can be mapped and still retain cohesiveness and continuity. There should also be correspondence between the subordination of units on both levels — i.e., episode/paragraph versus act/scene. Again, however, these need not be in a one-to-one relationship. In short there should be, throughout, systematic correspondence but not congruence. (Correspondence in this sense permits skewing.)

Appendix: Samal of Sibutu:
Abunáwas and the Beautiful Widow

Abbreviations Used

ABL	Abilitive	INT	Intensifier
ADJ	Adjectival Marker	NEG	Negative
AF	Actor Focus	NF	Non-focused
AG	Agentive Marker	NML	Nominalizer
CND	Conditional Marker	OF	Object Focus
CP	Completive Particle	PIP	Past Incomplete Particle
CS	Causative	PL	Plural
DIR	Directional	PST	Past Complete Particle
DLS	Discourse Level Sequence Marker	RCP	Reciprocal
DST	Distributive	RF	Referent Particle
EXC	Exclamation	RL	Remote Location Marker
GER	Gerundive	RP	Remote Past
INCP	Incompletive Particle	TF	Time Focus

1. tutu   kata-kata si Abunawas. 2. niaq
   this (is a) story (of)   Abunawas   there

   dikayu danda landuq jantiq. 3. bahaqu giq
is one   woman very   pretty   new   INCP

umulna sogoq laqi na ya balu.
age-her but   PIP CP she widow

4. minjariiq danda naqan nikelohan   eq
   DLS   woman that   OF-desire-OF   by

heka mandussia sampey   siga sultan, 5. sogoq
many people   including PL   sultans   but

danda naqan mbal mehelo   na maghalla   pabalik.
woman that NEG AF-want CP AF,DUR-marry CS-return

6. ya tandaqna kasi, ngentom   ma hallana,
   NML sign-her love   AF-remember to husband-her

eq na ngali toqolang hallana   boq eq na
by her AF-dig bones   husband-her then by her

1. This is a story of Abunawas. 2. There was a certain young woman who was very beautiful. · 3. Though she was still young, she was already a widow.

4. Now many men desired that woman, even including sultans. 5. But the woman did not want to marry again. 6. It was a sign of her love that she remembered her husband by digging up his bones, wrapping them with a red cloth, and carrying them home with her.

mutu꞉ maka kakanaq keat, eq na moa   moleq
AF-wrap with cloth   red   by her AF-carry AF-go

      ni lumaq 7. sangom-sangom niboa   eq na
home to house   night-night   OF-carry by her

magulid   tuli
AF-DUR-lay together AF-sleep

      8. minjariiq dikayuq waktu si Abunawas
         DLS   one   time   Abunawas

magndaq maka Sultan 9. ya lling Sultan,
AF-see and Sultan.   NML OF-say Sultan

"Abunawas, mehelo aku ma balu   naqan, 10. sogoq
 Abunawas AF-like I   to widow that   but

mbal mehelo ma aku." 11. ya lling si Abunawas,
NEG AF-like to me   NML OF-say   Abunawas

"bang aku ya melohan, niaq min   tadda ru."
CND   I   her AF-like there only   once INT

12. yuk   Sultan, "bang kaqu sab ya kinelohan
    OF-say Sultan   CND you INT he -OF-love-OF

min aku, Sultan, magndaq   na kita."
from me   Sultan AF-RCP-see CP me,you, D

13. "na" yuk   si Abunawas, "iyan ya pagtukanta?"
    now OF-say   Abunawas   what NML OF-DUR-

      14. yuk   Sultan, "bang kaqu" yukna
betting-our   OF-say Sultan   CND you   OF-say-

 "nikelohan   eq danda ili, kaqu niaq   Sultan."
he OF-desire-OF by woman that you will be Sultan

15. "aa hap" yuk   si Abunawas
    ah, good OF-say   Abunawas

      16. minjariiq maglumsulan   na si
         DLS   AF-DUR-go to and fro CP

Abunawas mamikil bang bate ingga eq na ngaddoq
Abunawas AF-think CND like which by him AF-get

danda naqan 17. lumaan ya parahoopoq-parahoopoq
woman that   AF-walk he from end to end

7. Every night she took them and slept beside them.

8. Now once Abunawas and the Sultan were visiting one another. 9. The Sultan said "Abunawas, I like that widow, 10. but she doesn't like me." 11. Abunawas said, "If I were to court her it would take only once." 12. "If you are loved instead of me," said the Sultan, "let us see now..." 13. "Alright," said Abunawas, "what will be our wager?" 14. "If you gain that woman's affection," said the Sultan, "you will become the Sultan." 15. "Ah, good!" said Abunawas.

16. So then, Abunawas went to and fro, thinking of how he might get that woman. 17. Walking from one end to the other he asked where that woman might be.

tinilaw eq na bang ley mingga na danda naqan.
OF-ask by him CND PIP where CP woman that

18. nihakaqan ya, danda naqan siq, ya bey nihinang
    OF-tell   NML woman that RF NML PST OF-do

eq na, bey ngali kubul hallana   boq eq na
by her PST AF-dig grave husband-her then by her

mutus   maka kakanaq keat, ya   na niqulid
AF-wrap with cloth   red   which CP OF-lay beside

eq na   sangom.
by her night.

19. jariq, tapikil   eq si Bunawas boq
    DLS   OF-ABL-think by   Abunawas then

peqe ya sab ngali toqolang. 20. pinutus sab
there NML also AF-dig bones   OF-wrap also

eq na maka kakanaq poteq boq niboag   sab
by him with cloth   white then OF-carry also

eq na maglunsulan.   21. niaq
by him AF-DUR-walking to and fro.   there were

tallum bulan ya maglunsulan   ni bihing
three months he AF-DUR-walk to and fro to side

tahik sampey nijalum talun mamikil bang bete
sea   up to inside forest AF-think CND like

ingga eq na   ngaddoq helo danda naqan.
which by him AF-get love woman that

22. jariiq, taka-taka   eq lumaan   eq si
    DLS   continuously by AG-AF-walk   by

Bunawas ley ya takka   ni lumaq danda naqan
Abunawas PIP he AF-arrive to house woman that

siq ya lling nggoq danda "angey kaqi ningkooq-
RF NML OF-say mother woman why   you AF-sitting

ningkooq milu ma bihing haron? 24. manna sab
         there at edge   stairs   reason also

koq niaq   lumaq pasakatan mandussia." 25. eq
INT there is house AF-go up   people   by

18. He was told what
that same woman had
done: She had dug up
her husband's grave,
wrapped (the bones)
in a red cloth, and
laid them beside her
at night.

19. So then, Abunawas
thought he would also
dig up some bones.
20. He wrapped them
in a white cloth and
carried them about
as he walked to and
fro. 21. Three months
passed as he wan-
dered to and fro from
the shore of the sea
to the depths of the
forest, wondering
how he might win the
affection of that
woman.

22. But Abunawas kept
on walking until he
finally arrived at
the house of that
very woman. 23. The
woman's mother said,
"Why are you just
sitting there on the
edge of the stairs?
24. Surely houses are
for people to go into."
25. "Don't you bother
about people like us,
peddlers and tramps,"
said Abunawas, "We
are able to sleep

lling si Bunawas "mageynu   bateq kami tutu"
OF-say   Abunawas never mind like we   this

yukna   "aqa   dagan, aqa   sampig, minsan mitu
OF-say-he person seller person drifter even   here

ma tanaq jari ru kami tuli."   26. eq lling
at ground able INT we   AF-sleep   by OF-say

nggoq danda naqan "sarin   sab koq bang
mother woman that contr-factual also INT CND

sikiya kaw ma paglahat, mitu niaq   lumaq,
NEG   you at DUR-plat here there is house

mingga-mingga sab patulihannu   sogoq hap na
anywhere   also NML-sleep-you but   good CP

kaw pasakat. 27. "tuli   na kaw mitu." 28. laqi
you AG-go up   AF-sleep CP you here   PIP

na si Bunawas meaq   pasakat.
CP   Abunawas AF-go along AF-go up.

even here on the
ground." 26. "That
would certainly be
true if you were not
at someone's dwel-
ling," said the
woman's mother, "but
here there is a
house. Even though
you could sleep any-
where, it would be
better for you to
come on up. 27. "You
sleep here now."
28. So Abunawas went
on up.

29. pagtaqabut   tongaq bahangi, loddok
    OF-SIM-ABL-reach half   night   soundly

pin   tuli   danda naqan manggahang na boq
already AF-sleep woman that AF-snore   CP then

peqe na pagagap-gagap si Abunawas. 30. eq na
there CP AF-creep   Abunawas   by him

moa   toqolang eq na mutus   maka kakanaq
AF-carry bones   by him AF-wrap with cloth

pote naqan siq, boq peqe na pinagbawl   eq
white that RF   then there CP OF-DUR-mix by

na maka toqolang bey halla   danda naqan siq
him with bones   PST husband woman that RF

29. When midnight
arrived and the
woman was soundly
asleep, snoring,
Abunawas crept up to
her silently. 30. He
carried those bones
of his, wrapped in
his white cloth and
put them in with
the bones of that
woman's former hus-
band. 31. He mixed
them up together and
tied them inside a
box. 32. Then he
went back to sleep.

31. eq na magbawl   boq peqe eq na ngengkot
    by him AF-DUR-mix then there by him AF-tie

majalom tuqung. 32. boq ya tuli   pabalik.
inside box.   then he AF-sleep again

33. loddok na tuli   si Bunawas sampey
    soundly CP AF-sleep   Abunawas until

33. Abunawas slept
soundly and did not
wake up until morn-

subuq   mbal ya bey kabatiq.   34. aha! pagbati
morning NEG   he PST ABL-awake   EXC   SIM-awake

danda subu   hiluhalaq na danda.   35. "ley mingga,"
woman morning angry   CP woman   RL   where

yukna   "toqolang hallaku?   mbal na luqun!"
OF-say-she bones   husband-mine NEG   CP here

yukna,   "niaq   bey nangkaw iya."
OF-say-she there is PST AF-steal someone

36. taka-taka liruq danda naqan siq, miha
continuously raging woman that RF   AF-search

toqolang hallana,   ley makabatiq   si Abunawas.
bones   husband-her PIP AF-ABL-awake   Abunawas.

37. pagbati   si Abunawas sab   naqan bulloq-
    SIM-awake   Abunawas also that   pretend

bulloq sab ya miha   bang mingga na toqolang
    also he AF-look CND where CP bones

ya eq na mutus   siq, nionnan eq na toqolang
NML by him AF-wrap RF   OF-call by him bones

ndana.   38. paganu siq yuk   si Abunawas
wife-his   then   RF OF-say   Abunawas

"matey na kam.   39. "hangkan du hati
 AF-die CP you PL   perhaps INT reason

pinasakat   aku eq bi piqitu, pinatuli
CS-OF-come up I   by you DIR-here CS-OF-sleep

aku eq bi ma lumaqbi,   supaya takoleqbi,
I   by you to house-your so that OF-ABL-get-you

tatangkawbi"   yukna   "toqolang ndaku."
OF-ABL-steal-you OF-say-he bones   wife-my

40. "na laggana   kam."
    CP be warned you PL

41. boq pagtaka-taka   eq magpiha   na
    then SIM-continuously AG AF-search CP

siq laqi tatummu   ma loqok-loqok eq si
RF PIP OF-ABL-find at small corner by

---

ing. 34. Upon awaken-
ing then next morning
that woman became
(exceedingly) angry.
35. "Where are my
husband's bones?"
she said. "They are
not here! Someone
has stolen them."
36. Ranting and rav-
ing, that woman woke
Abunawas (while)
looking for the bones
of her husband.

37. As he awoke,
Abunawas pretended
to look for his bones,
the bones he had
wrapped up and called
the bones of his
wife. 38. Then it
was that Abunawas
said, "You are all
dead! 39. Perhaps
the reason you in-
vited me to come and
sleep in your house
was so that you could
get--indeed--steal
the bones of my wife.
40. Now you had bet-
ter watch out!"

41. Then after long
searching, Abunawas
just happened to
find (his bones) in
a little nook.

Abunawas 42. yuk   si Abunawas "nganda ba
Abunawas   OF-say   Abunawas AF-look PR

kam." 43.   "angcy," yukna   "toqolang ndaku
you PL   why   OF-say-he bones   wife-my

maka toqolang hallanu,"   yukna   "ley
and bones   husband-your OF-say-he RL

magdikayuq   majalom tuqung? 44.   "saula-ula,"
AF-RCP-together inside box   as if

yukna   "sigiya tutu magkehelo.   45. bang sidja,"
OF-say-he they   this AF-RCP-love   CND only

yukna,   "bey siga toqolang tutu taqu missala,
OF-say-he PST PL   bones   these know AF-speak

ngahaka ma kita arapun: 'kaqu,' yukna,
AF-tell to us D really   you   OF-say-he

'Bunawas, daqa na kaw ngentom   maqaku,'
Abunawas NEG CP you AF-remember to-me

dimikian sab hallanu   ili   hilling ma kaqu
likewise also husband-your there OF-say to you

daqa na kaw ngentom   maqiya. minjariiq,"
NEG CP you AF-remember to him   it being so

yukna,   "bang bete ili," yukna,   "ya pikilan
OF-say-he CND   like that OF-say-he NML OF-think

toqolang siga baluta   magkehelo   sigeya.
bones   PL   window-our AF-RCP-love they

46. "gamdu sab kita," yukna,   "magkehelo."
     better also I,you OF-say-he AF-RCP-love

   47. jariiq na ley talbukaq   atey danda
       DLS   CP PIP OF-ABL-open liver woman

naqan siq.
that PF

   48. minjariiq laqi na sigeya makakawin
       DLS   PIP CP they   AF-ABL-wed

42. "You all look
here!" Abunawas said.
43. "How is it," he
asked, "that the bones
of my wife and the
bones of your husband
are mixed together
inside this box? 44.
"It is as if these
(bones) are in love,"
he said. 45. "If only
these bones knew how
to speak they would
say to us, 'You,
Bunawas, you stop
thinking about me'.
Likewise your husband
would also tell you
to stop thinking
about him. "Well then"
he said, "If that is
how those widowed
bones of ours think,
they must be in love
with each other! 46.
"In that case," he
said, "it is better
that we also fall in
love."

47. So then, that
woman opened her
heart, and

48. they were
married.

49. pagley sigeya puas   makakawin, ya
    then   they   finish AF-RCP-wed NML

lling si Abunawas ma ndana   naqan, "peyqe
OF-say   Abunawas to wife-his that   DIR-there

kita lumaan-lumaan," yukna   "ni lumaq Sultan
I,you AF-walk   OF-say-him to house Sultan

ni astanaq eyle."
to palace there

49. When the wedding was over Abunawas said to his wife, "Let's walk over to the palace, to the house of the Sultan."

50. pagtapit na sigeya ni astanaq, ya   lling
    SIM-near CP they   to palace   NML OF-say

si Abunawas, "eya, Sultan! manggaw konoq kaw!"
   Abunawas   Hey Sultan! AF-look PR   you

51. yuk   Sultan, "siyan ba eyli?"   52. "aku"
    OF-say Sultan   who   PR there   I

yukna   "si Bunawas." 53. "angey na iyan giq?"
OF-say-he   Abunawas   why   CP what INCP

yukna.   54. "tandaqnu,"   yukna,   "seyan
OF-say-he   OF-ABL-see-you OF-say-he   who

seqku   magbeaq   tutui." 55. pagndaq-ndaq
friend-mine AF-RCP-bring   this   OF-DUR-look

Sultan, boq iya koqkaw.   56. danda aqa
Sultan then he dumbfounded   woman person

bey nipagkaramdaman   eq na, naqan siq ley na
PST OF-DUR-ABL-desire by him that   RF PIP CP

magagbey   maka si Abunawas.
AF-RCP-arm-in-arm with   Abunawas

50. As they neared the palace, Abunawas called out, "Hey, Sultan, take a look!" 51. "Who's there?" replied the Sultan. 52. "It's me, Bunawas," he said. 53. "Well what is it you want now?" he (the Sultan) said. 54. "Take a look," said Abunawas, "at this friend of mine who has come with me." 55. Then the Sultan looked and looked, and he was just dumbfounded. 56. The very woman whom he had desired, that one was arm in arm with Abunawas!

57. na, puas   minnaqan mbal niaq   bey
    CP finish from-that NEG there is PST

dapat   tahinang eq Sultan. 58. pareoq   ya.
nothing OF-ABL-do by Sultan   DIR-go down he

57. After that there was nothing the Sultan could do. 58. He had to go.

59. jariiq ley maglahat   ma astanaq,
    DLS   PIP AF-DUR-live at palace

minjariq   Sultan si Abunawas.
able to be Sultan   Abunawas

59. Abunawas succeeded in becoming Sultan and lived at the palace.