WOJOKESO

SENTENCE, PARAGRAPH, AND DISCOURSE ANALYSIS

by

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WOJOKESO DISCOURSE

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This monograph has grown out of a series of papers written at the Ukarumpa base of the Summer Institute of Linguistics in New Guinea where two linguistic workshops were conducted in 1970 under the auspices of OEC-0-9-097756-4409(014), *Hierarchy and Universality of Discourse Constituents in New Guinea Languages*. The final report of this project has been published by Georgetown University Press, 1972. Miss West's work figures so prominently in the report of the New Guinea project that it is quite essential that it be published in its own right rather than second hand in my not altogether unbiased reporting. While I have rather heavily edited the three papers here assembled into a monograph, the work is still essentially as produced by Dorothy West. There has been no significant change in her analysis or presentation.

The first section, Wojokeso Sentence, is a reworking by Miss West of an earlier paper written before the New Guinea workshops began. It differs somewhat in style, approach, and terminology from the other two sections. The sentence section is implicitly tagmemic in its slot-class orientation, but doesn't use much of the overt terminology of tagmemics, nor present full bi-dimensional arrays for each sentence type. The paragraph section, by contrast, is more explicitly tagmemic in approach and terminology. The discourse section, which is the sketchiest, is likewise explicitly tagmemic in presentation. Nevertheless the three sections gel together well in that there is no fundamental discrepancy between the three.

I call the reader's attention to some rather unusual facets of Wojokeso sentence structure: (1) Sentence structure is built almost entirely on the use of verb affixes in medial verbs which relate medial clauses to final clauses in a variety of contrastive patterns. (2) Chronological Overlap and Chronological Succession are formally distinguished only in different-subject strings; in same-subject strings chronological relations are not marked. In this respect Wojokeso has no parallel to any language within the scope of the project. (3) The sentence level is in effect two layered. Affixes which mean such things as *then* (with different subjects), and *while* (with different subjects) are not eliminated on addition of elements which indicate *but, if, so*, but rather they are retained while the latter affixes outrank the former. Therefore a sentence which has a *but* or an *if* may secondarily be marked for temporal succession and simultaneity on the lower level of sentence structure. The lower-level has subject concord restrictions and is open-ended (as to number of bases); the higher level has no subject concord restrictions and embraces binary constructions. This overlay and ranking
of affixes, here characteristic of Wojokeso, could probably be documented in other New Guinea languages as well. (4) While the sentence level is thus two-layered in Wojokeso, a further layer of sentences composed of stripped down verbs with minimal affixation is not found in Wojokeso—although such constructions are very characteristic of New Guinea as a linguistic area.

Dorothy West's analysis of paragraphs is especially deft and penetrating. Her analyzed examples both in the section on paragraph and in the appended text material are well worth careful study. In spite of some inevitable skewing of deep and surface structure in Wojokeso as in all languages, still the surface structure of Wojokeso paragraphs leads one quickly into the logical relationships which characterize paragraphs. Paragraphs of considerable length and complexity with multiple recursion (paragraph within paragraph) characterize the analysis. Embedded discourses are not posited in Wojokeso text, rather logical relationships are handled by building larger and larger recursively structured paragraphs.

The section on discourse is as we have indicated, the sketchiest of the three. I change it in no fundamental respect, but refer the reader to my treatment of Wojokeso discourse in Hierarchy and Universality of Discourse Constituents in New Guinea Languages. Thus while Dorothy West posits no climax in her Narrative and Procedural Discourses, I consider that features of rhetorical underlining and sentence length establish the presence of a surface structure peak which correlates with such deep structure units as climax and denouement.

The sections on paragraph and discourse presuppose a catalogue of deep structures which has been published now in three places: 'The Deep and Surface Grammar of Interclausal Relations', Foundations of Language 7:70-118 (1970) by D. Lee Ballard, Robert J. Conrad and Robert E. Longacre; 'More on the Deep and Surface Grammar of Interclausal Relations', Language Data, Asian-Pacific Series, Summer Institute of Linguistics, 1970 by the same three authors, and Chapter 3 of the New Guinea project report. These deep structures are essentially an expansion and refinement of the statement calculus of formal logic with a view towards making it adequate for the description of natural languages.

R.E. Longacre
Ixmiquilpan
Hidalgo, Mexico
April 1972
KEY TO SYMBOLS, TYPOGRAPHICAL CONVENTIONS AND ABBREVIATIONS

Symbols:
+ obligatory
* optional
∅ juxtaposition, zero morpheme
/ recapitulation
1 first person
2 second person
3 third person

Typographical Conventions:
(1) All capitals indicate syntagmeme or tagmeme on the DISCOURSE (this type) level.
(2) All capitals indicates a syntagmeme or tagmeme on the PARAGRAPH (this type) level.
(3) Capitalization of the initial letter indicates syntagmeme or tagmeme on the Sentence (this type) level.
(4) Capitalization of the initial letter indicates syntagmeme or tagmeme on the Clause (this type) level.
(5) No special typographical device indicates syntagmeme or tagmeme on the phrase level or lower.

Abbreviations:
a subject or object in deep structure
A ANSWER
ADVER ADVERSATIVE
ALTERN ALTERNATIVE
Ant Antithetical Sentence
ANTI ANTITHETICAL
bro. brother
BU BUILD UP
CE Cause Effect Sentence
Cl Clause
COMM COMMENT
comp completive
COMPARA COMPARATIVE
conc concerning
Cond Conditional Sentence
CONDIT CONDITIONAL
conj conjunction
Cont Contrafactual Sentence
CONTRAD CONTRADICTION
Coo  Coordinate Sentence
COOR  COORDINATE
d  dual
D  Different
D  DISCOURSE
dem  demonstrative
DIAL  DIALOGUE
DISAVOW  DISAVOWAL
DS  Different subject
Dub S  Dubitative Sentence
dubt  dubitative morpheme
ed  edible
ELAB  ELABORATION
eld  elder
Ell  Elliptical Clause
Equa  Equational
EXCH  EXCHANGE
EXECU  EXECUTION
EXHOR  EXHORTATION
EXPL  EXPLANATORY
fut  future
g  general
hab.  habitual
HORT  HORTATIVE
i.o.  indirect object
indic  indicative
INTENT  INTENTION
INTER  INTERROGATIVE
IT  ITEM
juxt  juxtaposition
MOTIV  MOTIVATION
n (raised)  any number
n (lowered)  final in a series of units
NARR  NARRATIVE
neg  negation
OPT  OPTION
P  PARAGRAPH
PARA  PARAPHRASE
pl  plural
PRELIM  PRELIMINARY
PROC  PROCEDURAL
PROP  PROPOSITION
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ORIENTATION

Wojokeso is a dialect of the Ampale language of the Anga language stock. This language is referred to by B.A. Hooley and K.A. McElhanon in 'Languages of the Morobe District - New Guinea', 1968 to be published in Pacific Linguistics - Series C.

The Wojokeso dialect is spoken by approximately 800 people in five villages where Subdistricts of Kaiapit, Mumeng, and Menyamya come together. The material for this paper was gathered from the village of Imani during thirty-six months of field time under the auspices of the Summer Institute of Linguistics.

The consonants of Wojokeso are as follows:

- voiceless stops symbolized as p t k ʔ
- affricate and fricatives symbolized as ʈʂ ʂ ʃ ɕ x
- nasals symbolized as m n ŋ ι
- lateral and semi vowels symbolized as l w y

The vowels are symbolized as i e æ ɨ ʌ a u

Tone is phonemic but is not written.

During the research some use was made of a concordance of text in Wojokeso made on the IBM 1410 computer at the University of Oklahoma by the Linguistic Information Retrieval Project of the Summer Institute of Linguistics and the University of Oklahoma Research Institute, and sponsored by Grant GS-934 of the National Science Foundation.

I would also like to acknowledge help given to me by my sister, Edith West, who helped in text preparation and typing.
1.0 INTRODUCTION

The nine sentence types here posited for Wojokeso are clearly distinguishable surface structure patterns. Aside from the Simple Sentence - which is a unit consisting of but one clause and terminal intonation - the eight sentence types which consist of more than one clause can be grouped and classified in various ways. I classify here according to (a) those sentence types which turn on the presence of a medial verb in their non-final bases; (b) a sentence type with unique verb morphology (subordinate verb) in its non-final base; (c) those sentence types which turn on the presence of a clitic on the verb in their non-final bases; and (d) a sentence type which employs a conjunction between its bases. This classification takes account of the formal features used to link clauses into sentences. As can be readily seen, Wojokeso largely links clauses together by means of affixes or clitics on non-final verbs. Only one Wojokeso sentence type employs a medial free conjunction. Other conjunctions occur in Wojokeso but their function is to fit sentences into the framework of the paragraph.

In the following pages, general features of each group of sentences are outlined followed by a presentation of each sentence type within that group. For each sentence type an abbreviated formula is given. The formulas are of the sort generally found in tagmemic grammars in that they employ a slot-filler symbolism with colon interposed between slot and filler. Slots are functional and fillers are considered to be exponents of the slot's function. Only primary exponents (i.e. fillers from the next lower level) are given in the formulas. As is seen in the analyzed examples following the presentation of each sentence type, secondary exponence or recursion occurs in many sentence types. Thus, while sentence-level slots are typically filled by clauses; (primary exponence) they may also be filled in some types by embedded sentences (secondary exponence).
In the presentation of each sentence type attention is paid to the deep structures which may encode within that sentence type. For a more complete treatment of these deep structures see Ballard, Conrad, Longacre 1971a, 1971b and Longacre 1972.

1.1 INTONATION

Intonation is generally helpful in determining grammatical sentence boundaries, but not always. The typical intonation contour on the non-final bases of a sentence is rising / or constant ——, and the intonation on the final base is falling \ . When these contours occur as indicated, the phonological sentence and grammatical sentence are in phase.

Long sentences of the types (Sequence, Series, and Simultaneous) which are based on medial verbs often contain extensive embedding. In such sentences any verb which indicates change of subject (medial verbs in Seq or Sim S) may take the falling intonation contour. In these circumstances the phonological and the grammatical sentence are out of phase.

In still other circumstances, because of the ellipsis of the final verb, intonation is the only way to determine sentence boundaries. Thus, a common verb phrase in Wojokeso is an infinitive verb form plus the stative form of the verb to do which carries person-number markers as well as the status of the verb, that is, whether it is medial, subordinate or final. Often just the infinitive occurs with the verb to do ellipsed and in these cases intonation is the only way to tell if the base in question is final or non-final.

In general, interrogative sentences are marked by the clitic <-taho> with the falling intonation contour, but occasionally the clitic is ellipsed and the interrogative sentence occurs with rising intonation.

Sentences expressing exclamations always have a sharp rising intonation on the exclamatory marker which is final in the sentence.

When calling out over a long distance the final syllable of the final utterance is elongated with rising intonation and with a crescendo in volume.

1.2 TENSE IN WOJOKESO SENTENCES

The following tense distinctions may be expressed in the final base of a Sentence (paradigm verb: y/i- do):

**FUTURE**

- Subjunctive y-ontifitinne they would do, they will do
- Unrealized Subjunctive y-ontifitnnesohilo would have done
- Near Future u-y-ontifeho they will do
- Hortative-Imperative u-y-ife let them do it
In non-final bases of Series, Sequence, and Simultaneous Sentences the finer distinctions of tense are reduced to future and non-future. These summary tense distinctions in non-final bases co-occur with the finer distinctions in the final bases as indicated above.

1.3 SENTENCE PERIPHERY TAGMEMES

The Sentence periphery tagmemes in Wojokeso consist of Sentence Conjunction, Exclamation, Vocative, Sentence Topic and Temporal Margin.

Conjunctions, which are used primarily to join sentences into paragraphs rather than clause into sentences, occur sentence initial:

1) OSO'NO nakwo simeho hi
'ntnnono nto'no'maho.
   but we stomach liver-with proper-neg
   'But we don't believe properly.'

2) ololonta nakwo wonyo angkafo.
   but now we wonderfully
   'But now we are (living) wonderfully.'

3) OSOMNE'NO nakwo nakwoe misis hufa'one'no nakwo ho'nomo.
   therefore we our misses two-conc we lift up
   'Therefore we must respect our two misses.'

Exclamations typically occur sentence initial in quotations or following the verb to see (in the explanation of what was seen):

1) Humamentisoso Ntawo'yorhwo noponto uhwonimentisoso OU yahu engo.
   they were there and (name) came and he looked and oh pig many
   'They were there and Ntawo'yorhwo came and saw and oh, there were many pigs.'

2) Uhwoninguwoneso OU nto humpehofofoho.
   we looked and oh already they left
   'We looked and oh, they had already gone.'

3) Ose nalliso'no ulimentihwone OU wopingofoho nakwoe a'amu sohwoso.
   that he said-when we said oh it is good our people you are
   'When he said that to us we said, Oh, that's good. Thank you.'
This same exclamation also seems to mark a thought which is additional to one found in the previous sentence:

1) OU nakwoe simehomohini memokosyohumae Anitu kako wae menafonohi.
   oh our stomach-in hold on to God he erase will not take away
   'Oh, if we hold it in our hearts God will not forgive us.'

2) OU honingkano tohino'njosomo menehwajiyoso wopingotaho.
   oh road pain-with-to sending us good-inter
   'Oh, would his sending us to the road with pain (hell) be good?'

Vocatives are likewise sentence-initial where they especially characterize quotations, questions, and commands:

1) MEHOMI LOHWASI ikanopo nehwon'i'maho.
   children you long way I'm not going
   'Children, I'm not going a long way away.'

2) Siko'monta'i nowenji ulimento MPOHWO angopo ntipolo.
   father and son went and he said father village where
   'The father and son went and he said, Father where is the village?'

3) NAMPOHWO syoho fiyo.
   little sister work do
   'Little sister, do the work.'

4) NANOHWO Kayapito-no ntontanta wehwontonto.
   sister Kaiapit-conc when are we going
   'Sister, when are we going to Kaiapit?'

Elements which function as Sentence Topic occur initial in the first base of the sentence with which the Sentence Topic is associated. In that the relevant sentence unit may be embedded within another sentence the Sentence Topic is not necessarily initial in the sentence as whole. The element in Sentence Topic function may be a word suffixed with -so or a clause whose nominalized verb is so suffixed. Such elements indicate the topic with which the sentence of which they form a part is concerned.

1) Nom'ne ole ulimotofofo JJE APEMO IKUJOHO FONGKIYOSO hnnemi'nji
   another this they said your wife hit hitting mother-in-law
   hnnengkwoho'nji humentaningkisopo timoso'nji ikujoho poslyono.
   father-in-law where they are eye-with hit don't hit
   'Another thing they usually say is this, About hitting your wife -
   don't hit her in a place where your mother-in-law and father-in-law
   are watching.'
2) I oso NAKWO AN'TUNE'NO S+MEHO HI'NTNNONO UYOSO awonoho.
   but we God-for stomach liver-with giving no
   'But about giving our faith to God - no (we don't).'
3) MPALUSOSO mofehi'nyo anga'no walimontonoho.
   plane sun one will shine
   'The plane - the sun will shine once.' (The plane will make the trip
   in one day.)

   Elements which function as Temporal Margin, like those which function
   as Sentence Topic, may occur before any Sentence Base. They employ a
   verb form inflected for person and tense plus the clitic -'no which
   could be translated when. They differ from the regular form of recapit-
   ulation in that this clitic does not occur with recapitulation as such
   and usually, though not always, the temporal margin is not in fact a
   repetition of the previous Sentence Base. Elements in Temporal Margin
   function give the background circumstances of the action expressed in
   the following Sentence base or bases.
1) HOFKHO HUNO YAKUMPOHN'NYOSO'NO UUYHWOSONO hofiko iyo yokumpohn'nyoso
   they. think strong-one-conc when they know they tree strong-one-that
   wolofantifeho.
   they will cut
   'When they know about a strong one they will cut down that strong
   tree.'
2) WONDANGO KIN+NGKUHWOSONO kiko hiyayo nt'i'mo.
   shame when it eats you you hide where
   'When you are ashamed, where will you hide?'
3) Ou AN'TUYE TOHINO ENGOSONO'NO NAKWO IYOHO NAN+NGKUHWOSONO'NO i nakwo tifi
   oh God's pain big-conc we fear when it eats us but we follow
   nto'no.
   straight
   'When we become afraid of God's punishment then we will follow properly.'
4) Hwapingo nakwo haloho nto'no An'tumoo uyasoso AN'TU KAKO KAKOE
   reason is we ear proper God-to we give God he his
   YAKUMPOHN'NYOSO NOJEJAHOPUHWOSO'NO nakwo nto'nohini humae.
   strength when he gives to us we properly live
   'The reason is, we will give our attention to God and when he gives
   his strength then we will live properly.'
5) OSE LI'SO'NO Tate kako simo'mo wesofoho.
   that when she said (name) she first went
   'When she said that, Dottie went first.'
1.4 SIMPLE SENTENCE

Simple Sentence = + Base: General clause₁-6/Elliptical clause + Terminal: Final Intonation.

A Simple Sentence is a sentence expounded by a single base and final intonation. Final intonation is a falling intonation except for the exceptions mentioned in Section 1. The single base of a Simple Sentence is expounded by a general clause, i.e. any clause whose predicator is inflected for mood. When the predicator is a verb it is also inflected for the finer distinctions of tense (cf. 1.2). Mood marker on a non-verb functions as predication marker. The general clause type has a degree of independence which does not characterize other clauses which rely on context to complete their sense. The moods which are marked in the single base of a Simple Sentence are indicative, interrogative, dubitative, information interrogative, avolitional, and exclamatory (Note that subjunctive in Wojokese refers to a tense not to a mood cf. 1.2).

General cl₁ = Indicative

Hofiko pmmalofo-foho.
they  came-indic
'They came.'

Pmmalofo'maho.
come-neg indic
'They didn't come.'

Nehope-ho.
true-indic
'It is true.'

General cl₂ = Interrogative

Nto pmmalofotaho.
already came-inter
'Did they already come?'

Mapi'njltaho.
neg-come-inter
'Didn't they come?'

Nehopitaho.
true-inter
'Is it true?'

General cl₃ = Dubitative

Pmmalofotikeno.
come-they-dub
'Maybe they came.'
A more accurate English translation of the above would be \textit{lest they come, lest you die}, but in that a clause with an avolitional verb can occur by itself without a second clause I translate \textit{It's not good that they come} or \textit{We don't want to die}. (See Section 5.1.1.) When a second clause does occur with an avolitional clause it is a separate sentence within a HORTATORY PARAGRAPH (MOTIVATION: \textit{Lest he eat it all}. EXHORTATION: \textit{Go and get some}.)

An elliptical clause is non-systemic in that the predicate or predication marker is ellipsed. The clause must therefore rely on context to complete its sense. Ellipsis is especially frequent in a
Wojokeso construction which consists of a conjugated verb preceded by the corresponding verbal noun. Examples without ellipsis follow:

```
halohohupa'nimasofoho.
earhe-heard-indic
'He heard.'
yano ntapmmasofoho.
gifthegave-me-indic
'He gave it to me.'
```

In ellipsis the conjugated verb is deleted and the verbal noun *ear, gift* is left to carry the meaning of the verb. This leaves person-number and tense to be inferred from the context. (See example 4 below.)

**Examples - elliptical clauses**

1) *Fosyawomentihwonesosooponta'nilika'mentihwoneso Tolaiyonohotimo.*

   we slept and from there we got up and (name) on top
   'We slept and from that place we got up and (we went) to Tolaiyo on top.' (Final verb to go is ellipsed.)

2) *Osesopingkahonjoponakwo a'amuhwa wonyo nemokahoningkofi ango then (name)-at we enemies bad caused us to become house wonyo nemokahoningkofi nakwo yahu hopl'nono. bad caused to become we pigs all

   'Then at Pingkahonjopo the enemies messed us up and messed up the village and we (killed) all the pigs.' (The next sentence in the paragraph recapitulates the ellipsed verb.)

3) *Ape anepo.*

   woman without-place
   'There were no women.' (The indicative suffix -noho, which serves as predication marker, is ellipsed.)

4) *Umentihwonesohofiko osomta'ni fujafotofisono a'amunene'no hofiko yano.*

   we gave and they from that reproduced-when people for they gift
   'We gave (pigs) to them and from that when they reproduced they gave to other people.' (The conjugated verb to give is ellipsed and the verbal noun *gift* carries the meaning of the verb.)

When the exponent of the final Base of a sentence of some other type is listed as Simple Sentence this indicates (1) occurrence of a clause with final intonation; (2) occurrence of either an elliptical clause or of any General Clause except General Clause$_5$ (Avolitional) - which except as indicated in 1.5.1.1 does not occur outside the (unembedded) Simple Sentence. The most frequent exponent of the final base of multiple-base sentences is a Simple Sentence whose sentence base is expounded by General Clause$_1$ (Indicative).
1.5 SENTENCE TYPES FROM MEDIAL VERBS

Three sentence types of Wojokeso consist of clauses with medial verbs followed by a clause with a final verb. Some general features of these sentences are:

a) The only tense distinctions shown in a Base expounded by a clause with a medial verb are future and non-future.

b) The final Base of the Sentence shows the finer distinctions of tense with which must agree the preceding medial verbs according to the tense co-occurrence restrictions mentioned in 1.2.

c) The predicate of a preceding Base shows whether the subject of the following Base will be the same or different, and if different whether the relationship will be sequential or simultaneous.

Medial verbs are identified as constructions which consist of a focus marker, a verb stem, a relationship marker, and a tense-person/number marker. These slots and their fillers are presented in Chart 1.
CHART 1: WOJOKESO MEDIAL VERBS

<table>
<thead>
<tr>
<th>± focus</th>
<th>+ verb stem</th>
<th>+ relationship</th>
<th>+ tense-person/number</th>
</tr>
</thead>
<tbody>
<tr>
<td>no-</td>
<td>ANY VERB</td>
<td>-ahoningk DS seq</td>
<td>DS non-future</td>
</tr>
<tr>
<td></td>
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<td>-ontaningk DS sim</td>
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</table>

SS non-future

- SS seq or sim

DS future

- 'mo

Due to morphophonemic rules the DS forms -ahoningk and -ontaningk change to -ahon and -ontan when 1st person singular future form 'mo occurs.
The focus marker no- is significant by its absence or presence. When absent it indicates the focus is on the actor of the predicate. When present it indicates the focus is on the action of the predicate.

The verb stem may be filled by any verb.

The relationship marker indicates the relation of the clause to the following clause, as follows: (1) If the following clause is to have the same subject, whatever temporal relation is involved, the zero morpheme is used with the corresponding same subject (SS) non-future or future person/number markers. (2) If the following subject is to be different with a relationship of temporal succession in the actions, then -ahoníngk 'DS sequence' is used with the corresponding different subject (DS) non-future or future person/number markers. (3) If the following subject is to be different with a relationship of temporal overlap in the actions -ontaníngk 'DS simultaneous' is used with the corresponding different subject (DS) non-future or future person/number markers.

The tense-person/number markers indicate various distinctions between 1st person singular, dual and plural, 2nd person singular, 3rd person singular 2nd and 3rd person dual, and 2nd and 3rd person plural as shown in the chart. Non-future person/number markers for sequence and simultaneous medial verbs showing change of subject are different than the person/number markers of the same subject verbs that have the zero form for the relationship marker. However, in the future tense all medial verbs use the same person/number marker and the only distinction is the relationship marker.

Examples
1) l-ontae (speak-1st dual SS non-future) 'we speak and...'
2) l-thwosi (speak-3rd singular SS future) 'he will speak and...'
3) l-ahoníngk-uhwasi (speak-1st d or p DS future) 'we will speak and then someone else will...
4) no-hume-ntaníngk-ofi (action focus-to be-DS sim-3rd pl non-future) 'while they were there someone else...
5) no-hume-ntaníngk-uhwosi (action focus-to be-DS sim-3rd s future) 'while he will be there someone else will be...

As a full coverage of Wojokeso Clauses is not included in this paper, 'Series Clause' will be used as a rough cover term to refer to clauses whose predicate is expounded by a medial verb - marked for same subject, and future or non-future tense - which fills the non-final Bases of a Series Sentence. 'Sequence Clause' will similarly be used to refer to clauses whose predicate is expounded by a medial verb - marked for different subject, sequence, and future or non-future tense - which fills
the non-final Bases of a Sequence Sentence. 'Simultaneous Clause' will be used to refer to clauses whose predicate is expounded by a medial verb - marked for different subject, simultaneous, and future or non-future tense - which fills the non-final Bases of a Simultaneous Sentence.

1.5.1 SERIES SENTENCE

Series Sentence = + Base₁ⁿ: Series Clause + Baseₙ: Simple Sentence
Distinct features:

a) Series Sentence indicates actions done by the same actor. There is no grammatical distinction between temporal succession and temporal overlap of actions in this sentence type.

b) A Series Sentence may be used to encode actions which are performed by a singular subject in the first base and by a dual or plural subject in the second base provided that the former is included in the latter. Alternatively, actions with this partial change of subject may also be expounded by a Sequence Sentence. In the former case the partial change of subject is treated as same subject in the surface structure; in the latter it is treated as different subject.

c) A repetition of Base₁ in its minimal form (predicate only) shows continuous action, such as we kept on talking and talking.

d) The deep structures which may be encoded in this sentence type are:
   Same-subject Succession
   'I went and I ate.'
   Overlap: Continuous-Punctiliar
   'While I was there I said.'
   Duration
   'We talked and talked and talked.'
   Final Cause
   'In order to help us they came.'
   'Lest he hit them they thought, they hid.'

Examples - Series Sentences

1) UhwonONTAE noweONTAE sosyo ife'nONTAE sikunofo IONTAE toho
   see-ld-ser go-ld-ser (name) pick-ld-ser dark  speak-ld-ser fire
   yohojONTAE toho hiyamno sofONTAE nopONTAE noweONTAE toho
   gather-ser wood carry carry-ser come-ser go-ser fire
   nomo'ONTAE  yafe lo'mo pONTAE mijo lomo wekapmmalohwoyo-
   carry with rope from head incline-in come-ser water-in crossed-ld-
   foho.
   indic
'We looked and we went and picked some sosyo and we said, It's getting dark, and we gathered firewood and carried the firewood and came and went and carried the firewood by a rope hanging from our heads and came down the incline and crossed the stream.' (succession)

2) Hungkuno ne'on IONTAE IONTAE ngko hungkuno ole limale ngko talk kept on talk-ser talk-ser I talk this said I was+monne'nyoho. Ifoyofoho.
want to go up it is raining
'We kept on talking and talking and I said, I'm going up. It's raining.' (The first two clauses encode duration. Then this embedded series sentence plus clause 3 encodes Continuous-Punctiliar in a more inclusive Series Sentence.)

3) Hofiko nofosyahumaNT+FI limalofi, Nakwo wosopoyo avonoho.
they were there 3p-ser they said we food no-indic
'They were there and they said, We have no food.' (Continuous-Punctiliar.)

4) Kako nohumajoNJI ngko nopasONJI sukwoho'nyo hufa'u posomu
he cause to be-1s I came up-1s betelnut two came and got
lohofONJI ho'yomo mjami lohofONTAE noweNTONE Sungkulemo hintafomo
do-1s bag-in put do-la went-la (name)-at plain
hofiko Yolompingja Katuja ole ntimalofi ango olopo walofeefono.
they (name) (name) this said to me house here let-e build
'I caused him to say and I came up and I came up and got two betelnut stooks and we two put them in the bag and we all went down and at the Sungkule plain they, Yolomping and Katu, said to me, "Let's build a house here."' (Succession. This sentence treats as the same subject: first person singular, first person dual, first person plural, and third persons involved in first person plural.)

1.5.1.1 Intentional Series and Avolitional Series Sentences
A sub-type of the Series Sentence is slightly more complicated but because it displays verb morphology which is identical with that just illustrated it is considered to be a variant of this same sentence type. It encodes deep structure final cause. Its surface structure involves a quotative verb phrase. This is the Intentional Series Sentence:
Wonefo'maho lonji sapmentisiyofoho.
let's help us they said and they came-indic
'Let's help us they said and the came.' (A freer translation would be: 'They came in order to help us.')
The Avolitional Series Sentence expresses negative final cause:

Nofonjonohontifi hiyaho wentifi...
he hit us-avol-3pl hide went-3pl
'Lest he hit us (they thought) and they hid and...
This clause could be reconstructed as nofonjonoho lontifi (he hit us-avol they said) 'They said, Lest he hit us and...'. But it seems as though this form is being simplified to nofonjonohontifi (he hit us-avol-3pl).

1.5.2 SEQUENCE SENTENCE

Sequence Sentence $= + Base^1_n$: Sequence Clause $+ Base^2_n$: Simple S.

Distinct features:

a) Sequence Sentence indicates a sequence of actions in which the subject of Base$^1_1$ is different from the subject of Base$^2_n$.

b) The action of the first base is usually completed before the action of the second base is begun.

c) A Series Sentence embedded within Base$^1_1$ must terminate with a Sequence Clause.

d) Deep structure of this Sentence type is primarily succession, but it may also encode deep structure implication with Base$^1_1$ encoding Efficient Cause.

Most of the following examples express temporal succession with possible implication between the second and third bases of the first example:

1) Si'kuno nomeHON+NGKI sukwo'miyomo hofantiso toho nelofAHON+NGKI
   darkness came-seq-3s night-in mosquito bite us-bit-seq-3s
   kokoko u nakwo mempo saho mafosywosofo.
   intensifier excl we outside sleep neg-sleep
   'Darkness came and at night mosquitoes bit us an awful lot so (being) outside we couldn't sleep.'

2) Osu ulAHON+NGKO ntohi nekwo uhwonaho.
   that speak-seq-1s she said we two let's see
   'I said that to her and she said to me, Let's see it.'

3) Engo yahu engo nto imo'n+ngkAHON+NGKI uhwonontoni nakwoe yahu
   alot pig alot already become-seq-3s see-ser-lp our pig
   we'e'maho limentuhwonefoho.
   little-neg speak-lp-indic
   'The pigs became many and we looked and we said, Oh, our pigs aren't a few.'
4) Anfuye mītī si'mofapAHON+NGKI nakwo won'pompenjiyo'mo humalohwono. 
   God's story came up-seq-3s we very-peaceful-in we are living 
   'God's story came and we are living in peace.'

5) I olohonta Anitu namti'mokumenjihn'nyoho nelAHON+NGKOFI ose 
   but now God made us - we are the ones to us said-seq-3p that 
   upa'nontoni ou ngko nje haloho n'fojwoHON+NGKI ngko kaxoe mītīmo 
   heard lp-ser oh I my ears opened-seq-3s I his story 
   tīfī. 
   follow
   'But now they told us God made us and we heard that and oh my ears 
   were opened for me and I follow his teaching.'

NOTE: The pronominal subject of the Impersonal Clause my ears were 
opened is 1st person singular, even though the actor of the predicate 
is 3rd person singular. Thus Base₁ of the embedded Series Sentence is 
marked for same subject even though the subject of the following 
predicate itself is different. This irregularity is characteristic of 
Impersonal Clauses.

1.5.2.1 Parallel Sequence Sentence

This is considered a subtype of Sequence Sentence. It has the same 
verb morphology as that already described for the Sequence Sentence, 
but has a slightly different form.

Parallel Seq S = + Base₁: Sequence Clause + Base₂: Sequence Clause 
+ Base₃: Sequence Clause + Baseₙ: Simple Sentence

Distinct features:

a) Although Base₁ and Base₂ of this sentence type have the same verb 
morphology as Base₁ in a regular Sequence Sentence (which requires, 
however, no more than one non-final base) the relationship thus marked 
is different. Although the first base of the Parallel Sequence Sentence 
is marked for a different subject it is followed by a base with the 
same subject referent. Base₁ and Base₂ are parallel to each other and 
together relate to Baseₙ whose subject is different from that of Base₁ 
and Base₂ and whose action follows the action of Base₁ and Base₂.

b) Basically the deep structure of this sentence type is still succession 
of events.

Examples - Parallel Sequence Sentence

1) Yono'nowaie iyoswohwa tepelhwas sohwo tapele engo lohwo mpeeHON+NGKI 
   (name) books clock that blackboard big that buy-seq-3s 
   kilipehwa mpeeHON+NGKI ulimento tepele lomo pen uluhoko. 
   pencils buy-seq-3s he said blackboard this paint do to it
'Yono'nowae bought books, a clock, a big blackboard, and he bought pencils and (the missionary) said, Paint this blackboard.'

2) Wopoyo sihu kolofonta ngko mio nosyifohwAHON+NGKO ngko mio kaukau knife cut-ser-1d I water filled-seq-1s I water nomotopAHON+NGKO wantohomo lisafotumalohwoyofoho. carried-seq-1s pan-in we two cooked-indic 'We two cut kaukau and I went and filled a bamboo with water and I carried the water and came and we cooked it in a pot.' (The two sequence clauses of which I is subject group with the last clause to form a Parallel Sequence Sentence which then groups with the first clause to form a Series Sentence.)

3) Anitu humaho IAHON+NGKI Yesu humaho IAHON+NGKI towahuno humaho God lives speak-seq-3s Jesus lives speak-seq-3s spirit lives IAHON+NGKI mison sohwo ose ntmo humentanìngkofi kalohoho. speak-seq-3s mission he that where lives-sim-3p dub-he said 'There is a God, he said, and there is Jesus, he said, and there is a holy spirit, the missionary said and I wonder where they were while he was saying that.'

Longacre has suggested (1972) a different analysis here, in which the Base₁ and Base₂ (and any optional Base₃) comprise a Parallel Sentence which necessarily embeds within another (Sequence) Sentence. This gives us, however, a sentence type - unparalleled elsewhere in Wojokeso - which occurs only embedded. I prefer the analysis here which highlights similarity of overall surface form to that of the Sequence Sentence.

1.5.3 SIMULTANEOUS SENTENCE

Simultaneous S = + Base₂ Sim Clause + Baseₙ Simple Sentence

Distinct features:

a) Simultaneous Sentences indicate that two or more actions are performed at the same time or that one action begins or takes place while the first is still in progress.

b) The two actions must be performed by different actors.

c) A Series Sentence embedded in Base₁ must terminate with a Simultaneous Clause.

d) The deep structure of this Sentence is a temporal overlap.

Examples - Simultaneous Sentences

1) Syoho yONTAN+NGKI nakwo tif i i'mofu nakwo hano wENTAN+NGKUHWONE work do-sim-3s we behind came we walk go-sim-1p
While he was working we came up and while we were walking those that were behind us got in a car and passed us. (The last two clauses constitute a Series Sentence which expounds Base_n of the Simultaneous Sentence. The events encoded in the last base occur during the two coterminus activities encoded in the first two bases.)

While the women were there not having cooked food, (we) just looked. (Two coterminus activities.)

We did the frame of the house and put wantojo leaves on and put kunai on and while we were there while the two girls brought firewood we smoked. (The first four clauses constitute a Series Sentence which constitutes the first Base of the Simultaneous S. The continuum encoded in the last verb of the embedded sentence is coterminous with the activities in the last two one-clause bases.)

We said that and while we were there Yono'nowoyo and Silas came in and sat down. (Again, the first base of this Simultaneous S is a two-clause Series S. The events recorded in the last clause happen during the Continuum indicated in the last verb of the embedded Series S.)

While you are walking on that long road, who is the wonderful one you are walking with? (Coterminous activities.)
6) Nakumo wonfo'maho nolonji nakwo woniwonyo ehumeNTAN+NGKUHWONE
us let's help us said-ser-3d we very badly live-sim-1p
An'tuye m+ti'nji motosapmentisiosyo.
God's story-with brought-3d
'They wanted to help us they said and they came bringing God's
message while we were living badly.' (Clauses two and three consti-
tute a Simultaneous Sentence encoding Continuous-Punctiliar. This
sentence embeds as Baseₙ of a Series S whose first base is clause one.)

1.6 SENTENCE FROM SUBORDINATE VERB

One Wojokeso sentence type is built on the presence of a set of
special person-number markers in non-final clauses. Verbs with these
markers are called subordinate verbs and the sentence type which is built
around them is the Contrafactual Sentence.

Contrafactual Sentence = + Base₁²: Contrafactual Clause + Baseₙ;
Unrealized Clause + Terminal: Intonation

Special features:

a) Clauses formed by a subordinate verb have an interdependent relation-
ship with the clause in Baseₙ of a Sentence.

b) There are no agreement restrictions on the subjects in the two Bases.

c) A Series, Sequence or Simultaneous Sentence which embeds in Baseₙ
of the Contrafactual Sentence can have only future tenses and the final
base of the embedded sentence must have a verb with the unrealized
subjunctive tense.

d) The Contrafactual Sentence may embed in a Coordinate Sentence in
future or non-future tense.

e) The deep structure encoded by this sentence type is Contrafactual.

The contrafactual subordinate verb consists of a verb stem plus
person-number markers. It never occurs in the final base of a sentence.

<table>
<thead>
<tr>
<th>Contrafactual person-number markers:</th>
<th>s</th>
<th>d</th>
<th>p</th>
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<tbody>
<tr>
<td>-ont'-mtentesi</td>
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<tr>
<td>-ontentesi</td>
<td>-ontifi'tentesi</td>
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The unrealized subjunctive Clause that fills the final Base of a
Contrafactual Sentence contains a verb with subjunctive tense plus the
unrealized marker -sohi plus the mood marker.
Examples - Unrealized Clause

1) Imnesohilo.
   do-1s-unreal-indic
   'I would have done it.'

2) We'e fongkupitnnesohi'maho.
   little fight-3p-unreal-neg
   'They would not have fought just a little.'

3) Yoka elasylhnnesohilikeneno.
   cross say-3d-unreal-dub
   'Maybe they would have been cross with us.'

4) Syoho yohotnnesohilaho.
   work do-2s-unreal-inter
   'Would you have worked?'

5) Peho yohotnnesohilo.
   what do-2s-unreal-indic
   'What would you have done?'

The Sentence Base filled by the Unrealized Clause can occur without
the Contrafactual Clause preceding it (as exemplified above) but the
latter is always implied in the context except in such cases as the
following which seem to encode deep structure frustrated obligation:

Nakwoe simeho yuwolo'mokiyoso simo'mo Anituye hungkuno upa'ningkuhwasi
our stomach turning-about first God's talk we will hear and
mijo nasisyikujo'no iwolo'mokuhwaneSOHIllo.
water pour on us-when we should have turned
'About believing - first we listened to God's talk and when they
poured water on us (baptism) we should have believed (but we didn't).'

The person-number endings of the subordinate contrafactual verb can
also occur with nouns to make equational contrafactual clauses.

Examples - Contrafactual Sentence

1) Hungkuno nehopi ntONTENTESI ne imo'ningkuhwoneSOHIllo.
   talk true say to me-3s true it would have become
   'If he had spoken the truth to me it would have happened.'

2) Ngko huhwONTENTESI kupo$t'mneSOHIllo.
   I male-3s you-hit-1s unreal-indic
   'If I were a man I would hit you.'

3) Kiko yahuONTENTESI non$t'mneSOHIllo.
   you pig-3s eat-1s-unreal-indic
   'If you were a pig I would eat you.'
4) **NONTENTESI** hwolaho mjohos†hneSOHılo.
   eat-2s vomit you would have thrown up
   'If you had eaten it you would have vomited.'

5) **PONT+MTENTESI** honingkanopo noswo†ningkuwası oyomo
   come-1s come-2s road-on we will meet come
   kili†mneSOHılo.
   to you say-1s-unreal-indic
   'If I had come and if you had come, we would have met on the road
   and I would have told you to come.' (Clause one and Clause two each
   relate to Base₁ as Base₁₁. Base₁₁ is expounded by a Sequence Sentence.)

6) **Nakwo womalohwoneso siko humaNTENTESI** nonahoningkohos†hneSOHılo.
   we went-we-and you to be-2d you would have seen us unreal-indic
   'We went and if you had been there you would have seen us.' (The
   last two clauses constitute a Contrafactual Sentence which expounds
   Base₁₁ of a Coordinate Sentence.)

7) **Nopuhwasi kotasaNTENTASI** nupwesyuhweneSOHılo.
   come-1p climb up-1p we would have fallen
   'We came down and if we had climbed up we would have fallen.' (The
   last two clauses constitute a Contrafactual Sentence which expounds
   Base₁₁ of a Series Sentence.)

8) **Hwe engo hwomu sohwamo aho makoso'njo yONT+FITENTESI** ikujoho we'e
   men big boy pl-1.o. hand neg-hold do-3p hit little
   mofonjukutnneSOHılo.
   neg-fight-3p-unreal
   'If the big men hadn't held the boys they would not have fought just
   a little.' (They would have fought alot.)

9) **Kako map†'nji yONTENTESI** nohumahm'mneSOHılo.
   he neg-come do-3s to be-1s-unreal
   'If he had not come, I would have stayed.'

1.7 **SENTENCE TYPES FROM CLITICS**

Three further Wojokeso sentence types turn on the presence of verb
clitics which act much like coordinating conjunctions in an Indo-
European language.
General features:
   a) These sentence types may employ the finer distinctions of tense in
      non-final bases (as well as in the final base).
   b) The clitics forming these sentence types (-so coordinate, ko-
      antithetical, and -'manji conditional) are added to verbs to make further
      sentence types.
c) These sentence types have no agreement restrictions as to subjects in their component bases.

1.7.1 COORDINATE SENTENCE

Coordinate Sentence = +(Base1: Coordinate Clause + clitic: -so)n 
+ Base2: Simple Sentence

Special features:

a) This sentence type coordinates two or more actions without emphasizing chronological relationship.

b) Base1 may be repeated in its minimal form (predicate only) to show duration.

c) Aside from the above, the deep structures encoded in this sentence type are coupling, succession, awareness, and hypotheticality.

A Coordinate Clause may be either of two constructions. General Clause1 is a class of clauses whose verb is not inflected for mood but is inflected for any of the non-future tenses. In other words it is the same as General Clause1 non-future tense without the indicative mood. This clause may be subordinated as a clause which occurs recursively within another clause or it may take the clitic -so to form the Base1 of a Coordinate Sentence when expressing non-future tense. This structure encodes the deep structures of duration, coupling, succession, and awareness. When a future tense Coordinate Sentence occurs a special verb form is used. This variant of the Coordinate Sentence encodes the deep structure of hypotheticality as well as those already listed. These special verb forms consist of a verb stem plus the following person/number markers:

Future Coordinate person-number markers:

<table>
<thead>
<tr>
<th></th>
<th>s</th>
<th>d</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>-me</td>
<td></td>
<td>-aso</td>
</tr>
<tr>
<td>2</td>
<td>-iso</td>
<td></td>
<td>-fijo so</td>
</tr>
<tr>
<td>3</td>
<td>-oso</td>
<td></td>
<td>-fijo so</td>
</tr>
</tbody>
</table>

The clitic -so is deleted after the suffix -fijo so.

Examples - Coordinate Sentences

1) Oso wonyo hunkuno oso'no nakwo Anitumo jomo wae enafo'ne UIASOSO
   that bad talk that-conc we God-to ask erase forgive us say-lp-and
   Anitu kako wae'nohino.
   God he will take away
'Concerning that bad talk, if we ask God to forgive us, God will forgive us.' (Hypotheticality.)

2) Hano u'MESE yoka vontantifeho.
   walk go I-and cross will say to me-3p
   'If I go they will be cross with me.' (Hypotheticality.)

3) Humanitf+JOSO uhwonif+JOSO mekino stikwo'mno nto umono naso uhwoningkuji...
   to be-3p-and see-3p-and bow black already become see-ser-3p
   'They will wait and they will look and when they see the bow has become black...' (Succession.)

4) Nakwo yome fenjimentihwoneSO moyamilmi sofa ilo ho humiyohofi.
   we grubs split-wood-we-and women they cook did-they
   'We split wood for grubs and those women cooked.' (Coupling.)

5) Nakwo montemono nowentone topiouyoo ango nonjolopo uhwonimentihwoneSO
   we Monday-on went-ser (name) village over there see lp-and
   u nto humpo'mentohofofoho.
   oh already gone-they-indic
   'We went on Monday and we looked at the house over there at Tapiouyo
   and oh, they had already gone.' (We saw that they had already gone.)
   (Clauses one and two constitute a Series S which expounds Base_1 of a Coordinate S which encodes awareness).

6) Wojokeso mwa mementohofosOI nakwo syoho'no umentihwonefoho.
   (clan name) buy do-they-and we work-for go-we-indic
   'The Wojokeso people bought (pigs) and we went to get work.'
   (Coupling.)

7) FosyawomentihwoneSO osoponta'ni likamentihwoneSO Tolaiyo nohotimo.
   we-slept-and that place from we got up and (name) on top
   'We slept and from there we got up and (went) to Tolaiyo on top.'
   (Succession.)

8) Hofiko timo uhwonifJOSO yokumpohn'nyo uhwoningkuji walofantifeho.
   they eye see-3p-and strong see-ser-3p they will cut
   'They look and when they see a strong one they will cut it.'
   (Succession: Base_n is expounded by a Series S.)

9) UlifJOSO a'amulosi nonyo hwamo sukwohonyo humo yahupo kisasi
   say-3p-and woman-this greens taro betelnut sugar pig-on put on top
   lohofihwosi...
   do-ser-3s
   'They will say that to her and she will put greens, taro, betelnut,
   and sugar cane on top of the pig and...’ (Succession: this whole sentence embeds within a Series S the remainder of which is not given.)
1.7.2 ANTITHETICAL SENTENCE

This sentence type and the two that follow constitute a higher layer of structure within the sentence level. To the typical structure of the Series S, Sequence S, Sim S or Coor S they add further elements which outrank the structures of the lower layer of sentences. Thus, the affixes which indicate 'same subject string', '(different S) then', and '(different Subject) while', are not eliminated on addition of elements which indicate but, if and so, because; rather they are retained but the latter outrank the former.

Antithetical Sentence = + Base: (clitic ko- + clause) + Base_n:
Simple Sentence

Special features:
a) Prefix ko- although, but occurs not only with series, sequence, and simultaneous medial verbs but with coordinated verbs as well. The coordinate marker -so is retained when ko- is added.
b) When an embedded sentence expounds Base_1 the ko- may occur on both verbs of the embedded sentence cf. example 2 below where a Sequence Sentence expounds Base_1 and ko- occurs on both verbs of this embedded sentence. The second verb of the embedded sentence has the series marker to indicate that the next clause has the same subject.
c) This sentence type brings two bases into opposition with each other and encodes deep structure frustration (in regard to realization of what is expected or fulfillment of desire).
d) Sub-varieties of this sentence type (viz. series, sequence, simultaneous, and coordinate) can be distinguished according to the type of verb which receives the ko- clitic. In spite of the fact that most structures of the lower layer are open-ended (as to number of bases), when these structures are overlaid with the Antithetical Sentence structure, they become binary, i.e. two-base structures.

Examples - Antithetical Sentences
1) Syoho yakumpohn'nyo KOimalofoso hamnoyoho engo muyofoho. work strong anti-do-they-and money lot neg give
'They worked hard but not much money was given to them.'

2) I oso'no kakoe hitoho engo KOifehu'mokosyohon'ingki Anityue mitl but about that his pity big anti-envelope-seq-3s God's story won'pompenjyomo KOhumentoni nakwo yakumpohn'nyo we'yo'maho. very peaceful-in anti-we are-ser we big-headed little-neg
'But though his pity envelope us and though we're living in God's peace, still we're not a little big-headed.'
3) KOnejapowon'ningkahoningki nakwo jomo mujo'njo.
   'He always gives to us but we don't pray to him.'

4) Yahu mu lohwo me wahmmonji K0yahoningko nto wahoningki
   piglet that arrow I will shoot 'I wanted to shoot that pig but it had already gone and I followed
   loho'maleso yahu mu sohwo kako kaki'no nohonu'ma'nono lu'ma'masofoho.
   it and the pig saw me first and ran away.' (The first clause is the
   do-I-and piglet that one he first saw me ser-3s ran away-3s-indic
   first base of the Antithetical Sentence; the remainder, which
   'I wanted to shoot that pig but it had already gone and I followed
   expounds Base_n, consists of a Coordinate S whose first base is a
   it and the pig saw me first and ran away.'
   Sequence Sentence, and whose last base is a Series Sentence.)

5) Ngko poyo umo'numanji K0yoheso Anitu nufo'makwo.
   I thought I would die but God helped me
   'I thought I would die but God helped me.'

6) Ngko hano K0imeso mehomi humotaho waimontonoho
   I walk anti-do-and baby cry he will say
   'I would go but the baby will cry.'

1.7.3 CONDITIONAL SENTENCE

Conditional Sentence = +(Base_1: clause + clitic -'manji)+ Base_n:
   Simple Sentence

Special features:

a) The clitic -'manji occurs not only with the various sorts of medial
   verbs, but with coordinated verbs and with non-verb predicates in
   Indicative Equational Clauses. When clitic -'manji occurs with a
   coordinated verb the clitic -so is deleted.

b) This sentence type encodes deep structure hypotheticality.

Examples - Conditional Sentences

1) Kako pmmaso'MANJI kako wohumano.
   he came-3s-if he let him stay
   'If he came let him stay.'

2) Ape losi siki hano'no pmmaso'MANJI sekwo mapmmno.
   woman this nothing walk came-if you get her
   'If this woman came for no purpose take her.'

3) Wosithwantae'MANJI wosithwaho.
   we will go-if let's go
   'If we are going to go, let's go.'
4) Yahu hwo'st'MANJ1 me wakumo.
    'pig you are-if arrow I will shoot you
    'If you are a pig I will shoot you.'

5) Kiko ape ki'MANJ1 mokupo'st'mhono.
    'you woman you-if neg-you-hit-I would
    'If you are a woman I will not hit you.'

6) Muyos't'MANJ1 kako apa'no muyonoho.
    'neg-give-to him-if he again will not give
    'If it's not given to him he will not give it again.'

7) Noponentingkuj't'MANJ1 fisysyi'ntumayo.
    'come-sim-3p-if go and find them
    'If they will be coming, go and find them.'

8) Tu'woh'ne'MANJ1 yafo hwasyopo sthu foi'mo lohofontifl...
    'bride payment-if ribs middle-in knife break do-ser-3p
    'If it's for a bride payment they break the ribs in the middle and...' 

9) Kako uhwoingkuhwos't'MANJ1 wakumasyono.
    'he see it-ser-3s-if intent-you-get-benefactive-3s
    'If he sees it he will get it for you.'

10) Ngko uhwont'mo'MANJ1 ulimo.
    'I see him-ser-1s-if I will tell him
    'If I see him I will tell him.'

1.8 SENTENCE FROM CONJUNCTION (CAUSE EFFECT SENTENCE)

Cause Effect Sentence = +(Base₁: clause + conjunction: kalohi) 
                          + Baseₙ: Simple Sentence

Special features:

a) The conjunction kalohi because, therefore occurs between the two 
   bases.

b) Base₁ can be expounded by a clause with a medial verb, or a clause 
   with a coordinated verb, or an Indicative Equational Clause. When 
   kalohi occurs after a coordinated clause, the clitic -so is deleted.

c) There are co-occurrence restrictions that involve positive, negative, 
   and interrogative. In the tabulation below, parentheses include 
   unmarked negation - where negative in the last base extends back over 
   the former base:

<table>
<thead>
<tr>
<th>Positive</th>
<th>Positive</th>
</tr>
</thead>
<tbody>
<tr>
<td>(negative)</td>
<td>negative</td>
</tr>
<tr>
<td>negative</td>
<td>negative</td>
</tr>
<tr>
<td>negative</td>
<td>interrogative</td>
</tr>
</tbody>
</table>
d) This sentence type encodes deep structure efficient cause in its first base.

**Examples - Cause Effect Sentences**

1) Jefo honta KALOH1 wohumantono'maho.
   sunny time because we will stay-neg
   'Because it's not sunny we will not stay.'

2) Hwe wonyo hwosi KALOH1 mpano.
   man bad you are because go
   'Because you are a bad man, go.'

3) Noponto KALOH1 imasofoho.
   came-3s-ser because he did it
   'Because he came he did it.'

4) Nopahoningkofi KALOH1 imalefoho.
   came-seq-3p because is did-indic
   'Because they came I did it.'

5) Nopontaningkofi KALOH1 imalefoho.
   came-sim-3p because I did it
   'Because they were coming I did it.'

6) Hwe wopingo hwosi KALOH1 wokijapmmo'maho.
   man good you because I will give you-neg
   'Because you are not a good man I will not give it to you.'

7) Jomo uliso KALOH1 wokijapmmontonoho.
   ask speak because he will give you
   'Because you pray to him he will give it to you.'

8) Jefo miyo KALOH1 nohumane'elaho.
   good weather neg-do because to be-1p-inter
   'Because it's bad weather (it isn't doing good weather) shall we plan to stay?'

9) Manjo KALOH1 noselimne'elaho.
   neg-speak to me because 2p-speak-1s-plan-inter
   'Because I wasn't told shall I tell you?'

10) Mantapmmentohofo KALOH1 masejapmnohonono.
    neg-to me-give-3p because neg-2p-give-1s
    'Because they didn't give to me before, I won't give to you.'
WOJOKESO PARAGRAPH

2.0 INTRODUCTION

WOJOKESO paragraphs are typically units composed of two or more
tagmemes (at least one of which is obligatory) expoused by sentences
or embedded paragraphs. Paragraphs fill tagmemes on the discourse level.

Each paragraph type is presented first in the form of a bi-dimensional
array which gives the distinctive tagmemes of the paragraph nucleus along
with their exponents - including embedded paragraphs which have been
observed to date. Then further contrastive features are listed followed
by a summary description and comments. Finally, examples of each
paragraph type follow. The code preceding each example indicates
whether or not the context from which it was taken is included in the
texts at the end of this volume, and if so, where to find it. X indi­
cates non-inclusion. The initials N, P, E, H, and D indicate that the
example is included in the texts and stand for NARRATIVE, PROCEDURAL,
EXPOSITORY, HORTATORY and DRAMATIC DISCOURSES respectively. The second
digit indicates the number of the text and the third digit, the number of
the paragraph.

2.1 CONTRASTIVE FEATURES

WOJOKESO paragraph types are distinguished on the basis of contrastive
features of the following sort within the paragraph: different kinds of
tagmemes, number of nuclear and obligatory tagmemes, tense changes,
subject changes, type of linkage between the tagmemes of a paragraph,
and the deep structures which encode within a given type.

Probably the most significant contrastive feature in positing
paragraph types is the distinctive kinds of tagmemes which constitute
a paragraph type and their relationship to each other within that
paragraph (e.g. BUILD UP vs. TEXT vs. EXHORTATION vs. COMPARISON, etc.).
The overall number of tagmemes within a paragraph nucleus differs from type to type. Furthermore, in some paragraphs the nuclear tagmemes are all obligatory whereas in others only one or two are obligatory. The comparison of the number of obligatory tagmemes with the total number of nuclear tagmemes serves to index roughly the overall complexity of a paragraph type.

Tense in a paragraph is significant in the way it relates paragraphs to discourse types (e.g. NARRATIVE DISCOURSE is all non-future tense), and in the way in which tagmemes within a paragraph relate to each other (e.g. in CONTRAST PARAGRAPH the STATEMENT and CONTRAST TAGMEMES must be different tenses; in HORTATORY PARAGRAPH the MOTIVATION TAGMEME expresses non-future tense, EXHORTATION expresses hortatory-imperative tense, and RESULT expresses near future tense).

As already stated (cf. 1.2), general division of tense in the Wojokeso language is made between future and non-future tenses according to certain tense co-occurrence restrictions on the sentence level.

In describing contrastive features within paragraphs in the area of tense changes, a reference to future time includes the finer distinctions: unrealized subjunctive, subjunctive-far future, near future, and hortative-imperative. A reference to non-future includes the finer distinctions: present incomplete, present complete, narrative past, near past, far past and habitual past. Apart from this general tense cleavage, the finer distinctions of tense are also significant in distinguishing between certain tagmemes, e.g. within the CONTRAST PARAGRAPH the STATEMENT tagmeme is expounded by a clause with far past or habitual past while the CONTRAST tagmeme is expounded by a clause with one of the present tenses or with the near future (or vice versa).

Subject change within a paragraph is a further contrastive feature. Thus, some paragraphs always require the same subject in component sentences and some always require different subjects; others permit same or different subjects; others have same versus different subjects under specified conditions; and still others have same subject between certain constituent tagmemes but same or different subject elsewhere. Subject pronouns expressed in Wojokeso are:

```
s  d  p
1 ngko  nekwo  nakwo
2 kiko  siko  sekwo
3 kako  hiko  hofiko
```

2nd and 3rd person dual seem to be losing their contrast so that hiko and siko are sometimes used interchangeably. Only hortative-imperative tense expresses all of these distinctions in verb endings. Other tenses have the same person-number morpheme for 2nd and 3rd person dual and the
same morpheme for 2nd and 3rd person plural. Medial verbs and subordinate verbs make even fewer distinctions (cf. charts in 1.5, 1.6 and 1.7.1 - no two of which have the same topology).

Linkage is quite significant as a contrastive feature in identifying paragraph types. The main forms of linkage are recapitulation, juxta-position, conjunction and repartee.

Recapitulation makes a 'chain' connection between two sentences, either by repeating the final predicate of the first sentence in the next sentence (head-tail linkage), or by beginning the second sentence with a predicate which is expected to follow the final predicate of the first sentence.

a) head-tail

Mu'nohini humamentisofoho.
piglets-only lived-indic
'Only the piglets lived.'

Humamentisoso Ntawo’yohwo noponto...
they lived and (name) came and
'They lived and Ntawo’yohwo came and...'

b) Expected predicate (in a chain of predicates)

Nosyafisyonto te manto mio’no humawehi.
thought-ser-3s bamboo get-ser-1s water-for went down-1s
'She thought that and got the bamboo and went down for water.'

Mijo ifonto nosaponto uhwonimentisoso mote iawahino.
water fill-ser-3s came up ser-3s saw-3s-coor rat nest
'She filled up with water and came up and saw a rat's nest.'

Mijo’no iijmentisoso ajwoponta’ni tikwolojo swoma’mentono.
rat-for dig-3s-coor middle-from charcoal brought out-3s
'She dug for the rat and from the middle (of the nest) brought out some charcoal.'

Juxtaposition makes a unit by mere proximity of sentences in context or by this plus a lexical tie between two sentences. The latter can involve parallelism, anaphoric reference, continuity of action or participant, or paraphrase.

a) mere proximity in context

A’amu sohwa tongo nohumentaningkuhvosopo uhwononte santifeho.
people they animals in the place they will be they see and they go up
'People will see where animals are living and they will go up.'

Siwojo sohwa tongo sohwa hofikoe akinomo iningakuiji wolofantifeho.
dog they animal they their smell they will follow they will bite
'Dogs will follow the animals' smell and will bite them.'
b) parallelism

sife pi'ningo mmo'nyo'nji.
feet many don't become with
'Don't become with many feet.'

aho pi'ningo mmo'nyo.
hand many don't become
'Don't become with many hands.'

haloho pi'ningo mmo'nyo.
ear many don't become
'Don't become with many ears.'

(In other words be single minded.)

c) anaphoric reference

Angolopo ki'mofape Giamukwi'nji Yafehwo'nji nofosyahumentaningki
this place we crossed (name)-with (name)-with they were staying
Yafehumo tumato loho'malohwonefoho.
(name) get him we did-indic
'We crossed to this place where Giamukwi and Yafehwo were staying
and picked up Yafehwo.'

Osopo Giamukwi aho nenapahon'ngki...
there (name) hand gave to us and
'There Giamukwi shook our hands and...'

d) continuity of participant

fonjontfi osomta'angoso nihu'nahone po'nffohwo.
they hit it and from that finally it was weakened
'They hit it (the snake) and from that he finally became weak.'

Nom'ne ae'uyo nomtimo wesoso ikujoho'nji me'nji nohu'nahone fonjasi
another last down there he went and hitting arrows finally kill
loho'ontfi...
they did and
'He (the snake) went down to the last one (trap) and with hitting and
arrows they finally killed him and...'

e) paraphrase

hwommo lkisohi
knee kneel
'We must submit.'

nakwo ho'nomo
we lift up
'We must respect.'
A conjunction is a sentence initial marker which occurs in the exponent of the second of two tagmemes and which links two tagmemes together. Conjunctions in Wojokeso are often ambiguous but have somewhat the following meanings:

- *oso* that, then, so
- *oseso* so, then
- *i but, well, so, then*
- *oso'no but because of that*
- *oso but*
- *oso'ne'no therefore*
- *osome'no therefore*
- *oso'no concerning that, because of that*

In a class apart are the two conjunctions which expound ADVERSATIVE tagmeme of the CONTRADICTION PARAGRAPH. Falling intonation sets these conjunctions apart from either the preceding or following sentence. Consequently they are considered to constitute a paragraph-level linkage tagmeme (2.3.3.1). In a still different category but included under this definition of conjunctions is sentence-initial *hwapingo the reason* is which connects REASON tagmemes to TEXT in EXPLANATORY PARAGRAPHS (2.3.4.2). The exclamationary particle *ou oh* seems to be an expression indicating an additional thought connected to the previous material but is not considered to be a conjunction. Sometimes, however, the conjunction *i* seems to function somewhat like *ou*.

Repartee is a type of linkage in which what is said by one speaker evokes something from another speaker(s). This type of linkage is predominant in DRAMATIC DISCOURSE and in some DIALOGUE PARAGRAPHS.

Often more than one paragraph type can encode the same deep structure but there are distinctive encodings as well. In describing the deep structure of a paragraph obviously some of the structures must be ignored which occur internally in sentences and embedded paragraphs. Thus when a given deep structure is posited for a paragraph it indicates the more comprehensive deep structure of the paragraph rather than the specific structures of each exponent on all levels. Optional tagmemes are not shown in the general deep structure analysis.

A further contrastive feature - were our data more exhaustive - might well be degree of recursion (embedding of paragraph within paragraph) in these various paragraph types. Thus, while most paragraph types seem to permit recursion freely, EXECUTION, INTENTION and REPORTED SPEECH are possibly non-recursive types, while COMPARATIVE PARAGRAPH is apparently minimally recursive. In regard to the very similar HORTATORY and EXPLANATORY PARAGRAPH, the latter is apparently considerably more recursive than the former.
2.2 PARAGRAPH PERIPHERIES

The PARAGRAPH PERIPHERIES are non-contrastive tagmemes which may precede or follow most paragraph nuclei. (To date peripheries have not been observed with all paragraph types.) They are not linked into the paragraph in a specific or diagnostic way as are the tagmemes of the nucleus. They may be loosely associated with the material of the nucleus or may serve to introduce the circumstances or participants. Peripheries are usually filled by sentences but occasionally an embedded paragraph fills this slot.

SETTING is a preposed periphery that occurs primarily in NARRATIVE, DIALOGUE and PROCEDURAL PARAGRAPHS. It introduces the participants or circumstances involved in the nucleus of the paragraph. Often it is portmanteau with the first BUILD UP or STEP.

PRELIMINARY is a preposed periphery that occurs primarily in EXPLANATORY PARAGRAPHS. It is loosely associated with the nucleus, and is usually a non-thematic comment about the TEXT.

TERMINUS is a postposed periphery which expresses a closing comment, shift of locale, or explanation. It has been observed to occur primarily in NARRATIVE, PROCEDURAL, EXPLANATORY, ANTITHETICAL and DIALOGUE PARAGRAPHS.

2.3 PARAGRAPH NUCLEI

In attempting to arrange the paragraph types in a logical order for presentation a number of pairs began to emerge with more observable distinctions between tight and loose internal organization. Tight organization implies more rigid restrictions upon the form of the paragraph than loose organization. The system is not complete in that two paragraph types, ALTERNATIVE PARAGRAPH and REPORTED SPEECH PARAGRAPH, do not enter into such pairs.

In the accompanying chart, the pairs are arranged horizontally beginning with pairs whose only linkage is juxtaposition, moving across to those employing conjunctions, and ending with those with recapitulation as the main linkage device. The non-paired paragraphs are included at the end.
<table>
<thead>
<tr>
<th>PARALLEL P</th>
<th>CONTRAST P</th>
<th>CONTRADICTION P</th>
<th>HORIZONTAL P</th>
<th>EXECUTION P</th>
<th>INTERROGATIVE P</th>
<th>PROCEDURAL P</th>
<th>ALTERNATIVE P</th>
</tr>
</thead>
<tbody>
<tr>
<td>+IT₁ +IT₂ +IT₃</td>
<td>+STA +CENT +REINF</td>
<td>+STA +ADVER +RESTR</td>
<td>+MOVA +HIGH +RESULT</td>
<td>+PLAN +EXECU (2/2)</td>
<td>+QUESTION</td>
<td>+ST₁ +SIMUL ST</td>
<td>+OPTION₁ +OPTION₂</td>
</tr>
<tr>
<td>+SUM (2/4+)</td>
<td>(2/3)</td>
<td>(3/3)</td>
<td>+PARA +REINF +RESULT</td>
<td>+WARN +COMM (2/6)</td>
<td>+ANSWER (2/2)</td>
<td>ACNDT ST₁ ST₂</td>
<td>(1/4+)</td>
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<td>Tense D</td>
<td>Tense S and D: non-fut; hort-imp; fut</td>
<td>Tense D: hort-imp; non-fut</td>
<td>Tense S</td>
<td>Tense S (fut/ non-fut)</td>
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<tr>
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<td>Subject S</td>
<td>Subject S and SD</td>
<td>Subject S/D</td>
<td>Subject S/D</td>
<td>Subject SD (non-specific)</td>
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<tr>
<td>Link juxt</td>
<td>Link conj.</td>
<td>Link conj, juxt, recapit</td>
<td>Link recapit</td>
<td>Link juxt</td>
<td>Link recapit</td>
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<tr>
<th>COORDINATE P</th>
<th>COMPARATIVE P</th>
<th>ANTITHETICAL P</th>
<th>EXPLANATORY P</th>
<th>INTENTION P</th>
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<tr>
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<td>+ST₁ +COMP</td>
<td>+SEC +SEC +SEC’</td>
<td>+TEXT +ELAB +PARA</td>
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<td>+REINF (2/3)</td>
<td>+REINF</td>
<td>+REINF +COMM +REASON</td>
<td>+RESULT +MAIN</td>
<td>(2/2)</td>
<td>(1/2+)</td>
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<td>Tense S</td>
<td>Tense SD</td>
<td>Tense S and SD</td>
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<td>Tense S (of Quotative v)</td>
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<td>Link juxt</td>
<td>Link conj, juxt</td>
<td>Link conj, juxt, recapit</td>
<td>Link juxt</td>
<td>Link recapit</td>
<td>Link recapit, quote v</td>
<td>Link recapit in a formulaic S</td>
</tr>
</tbody>
</table>

**LEGEND:** Fraction after formula indicates the number of obligatory tagmemes over the number of nuclear tagmemes.

S = same; D = different; SD = same or different; S/D = same or different under specified conditions; S and D = same for some constituent tagmemes but different for others; S and SD = same for some constituent tagmemes but same or different for others.
2.3.1 PARALLEL AND COORDINATE PARAGRAPHS

The shared features of these paragraphs is their capacity for listing items. The tight syntagmeme, PARALLEL PARAGRAPH, has parallel internal structure in that only one corresponding lexical item differs in the constituent tagmemes. In the COORDINATE PARAGRAPH no lexical item need be the same. In fact, the only linkage between two tagmemes in the latter may be mere proximity in context, although, usually there is a reinforcing lexical tie. In some COORDINATE PARAGRAPHS there is parallelism in the deep structure but a lack of formal parallelism in the surface structure.

2.3.1.1 Parallel Paragraph

\[
\text{PARALLEL PARAGRAPH} = + \text{ITEM}_1 + \text{ITEM}_2 \pm \text{ITEM}_n \pm \text{SUMMARY} \\
\text{Sentence Sentence Sentence Sentence} \\
\text{EXPL P COOR P}
\]

Special features:

a) There are two obligatory tagmemes, one optional (SUMMARY) tagmeme, and a potentially indefinite number of further optional tagmemes. A total of no more than five tagmemes has been observed in any given example of this paragraph type.

b) The tense of the tagmemes is always the same, in fact the predicate (in the ITEM tagmeme) is usually one of the lexical items which is held constant.

c) The subjects of the ITEM tagmemes may be the same or different depending on which lexical items in the structure are held constant.

d) The ITEM tagmemes are linked by their parallel structure in which one corresponding lexical item differs from tagmeme to tagmeme.

e) The optional SUMMARY is not parallel in structure with the ITEMS, but summarizes the total paragraph.

The deep structure expressed by this paragraph type is Parallel Coupling. Certain minor irregularities are tolerated in this paragraph type. In one example the subject and predicate, which are presumably held constant, are deleted and only the lexical items which differ are given in a parallel form. In some examples only the final base of the first sentence is parallel with the second sentence.
Examples
N-1-6

1) PARALLEL PARAGRAPH

ITEM_1: ...
"The first brother and sister married each other."

ITEM_2: ...
"The latter brother and sister married each other."

SS SUMMARY: Ose hokisi'mentisofoho.
"That's how they reproduced."

2) PARALLEL PARAGRAPH

ITEM_1: Osopo nta'angoso we nom'ne ajwo'mo.
"From that place to another bush in the middle."

ITEM_2: Osopo nta'angoso nom'nepo.
"From that place to another place."

ITEM_3: Osopo nta'angoso we nom'ne ajwo'mo.
"From that place to another bush in the middle."

ITEM_4: Osopo nta'angoso nom'ne we ajwo'mo.
"From that place to another bush in the middle."

SS SUMMARY: Ose'nohino.
"That's all it was."

3) PARALLEL PARAGRAPH

ITEM_1: EXPLANATORY PARAGRAPH

TEXT: Oo ose nohoningkohosisi siko siko simeho wopingo
"Oh when they see us doing that their stomach will be
good, very wonderful."
PARA: Oso nohonéngkohostí wopingo umo'nmontono.  
that they will see us good will become
'They will see us doing that and they will be happy.'

ITEM 2: COORDINATE PARAGRAPH

COOR 1: Oh Antu huowo nohonontehi.  
oh God also will see us
'Oh God also will see us.'

COOR 2: Ou Antu huwoo simého wopingo angkafo.  
oh God also stomach wonderful
'Oh God will also be happy.'

COOR 3: Antu kakoe towahuno nakwoe siméhomo.  
God his spirit our stomach-in
'God will give us his holy spirit.'

H-1-1.11

4) PARALLEL PARAGRAPH

ITEM 1: Sikuno'ni imongo'ni hinhojwo'i huno Antune'no huno'nohini.  
evening morning noon think God/about think-only
'In the evening, in the morning, at noon, I just think about
God.'

ITEM 2: Yesumne'no huno'nohini.  
Jesus/about think-only
'I just think about Jesus.'

5) PARALLEL PARAGRAPH

ITEM 1: Sífe pi'níngo mmo'nyo'njio.  
feet many don't become-with
'Don't become with many feet.'

ITEM 2: Aho pi'níngo mmo'nyo.  
hand many don't become  
'Don't become with many hands.'

ITEM 3: Haloho pi'níngo mmo'nyo.  
ear many don't become

SUMMARY: Anga'no.  
one
'Just one.' (Be single-minded!)
H-1-3.3
6) PARALLEL PARAGRAPH

SS ITEM₁: Nakwoe ikujoho wonyo hungkuno sifajo hwasyo hungkuno oso
our fight bad talk cursing lying talk that
nakwoe simehomo mnaweho.
our stomach-in is
‘Our fighting, bad talk, cursing, lying talk, these are
in our stomachs.'

SS ITEM₂: Nakwoe hunomo weho.
our thought-in is
‘They are in our thoughts.'

2.3.1.2 Coordinate Paragraph

COORDINATE PARAGRAPH = + COOR₁ + COOR₂ + COORᵣ
Sentence Sentence Sentence
COOR P CONTRAD P EXPL P

Special features:

a) There are two obligatory tagmemes and a potentially indefinite number
of optional tagmemes though no more than three of the latter have been
observed.

b) The subjects of the tagmemes may be the same or different.

c) The tense of all tagmemes is the same unless embedded by paragraphs
that change tense internally.

d) The only grammatical link between the tagmemes is juxtaosition.

Paragraphs of this type usually embed within other paragraphs but
they may fill discourse level slots. The most frequent deep structure
expressed by this paragraph is Coupling with same or different first
terms (Ex. 1, 3, 4). Parallel Coupling may also encode in COORDINATE
PARAGRAPHS, but without precise parallelism in the surface structure
(cf. Ex. 2).

Examples
E-5-3
1) COORDINATE PARAGRAPH

SS COOR₁: Oso tongo huwwo sohwo hoffköe wosopoyoso lipisayofoho.
that game referred to their food is fruit
'The food of that game referred to is fruit.'

SS COOR₂: EXPL PARAGRAPH

TEXT: Hinjosopo saho fosyowowo'ningkofo.
at noon sleep they always sleep
'They always sleep at noon.'
SS PARA: si'wo'miyosomo hofikoe hijnoponoho.
    in the night their noon-indic
    'Their noon is in the night.'

SS COOR3: Oso tongo hiso me'wampe'njofoho.
    that game that sweetness-with-indic
    'That game is delicious.'

2) COORDINATE PARAGRAPH

Ser COOR1: Moi'wo lonto, mijo sohwo moi'wo mofonto, moi'wo mijo
    finish spoke water dem finish pouring finish water
    mofonto, mofonto, Anungo kako mijile mofisoso ofosofahu'no.
    pouring pouring (name) he water bamboo poured four
    'When it finished speaking the water finished pouring, and
    when it finished having poured and poured, Anungo had four
    water bamboo poured out.'

Ell COOR2: Kaukeso kakoe ofosofahu'no.
    (name) his four
    'Kaukeso's were four.'

SS COOR3: Nom'ne hufa'uyoso sliknjofoho.
    another two for nothing-indic
    'Another two weren't for anything.'

SS COOR4: Linguaku kakoe hufa'uthone ose mofisofo.
    (name) his three that poured
    'Linguaku's were three that poured out.'

Ell COOR5: Kapiamu kakoeanga'no.
    (name) her's one
    'Kapiamu's was one.'

X

3) COORDINATE PARAGRAPH

Ser COOR1: Misif hufa'u siko nje simehomo nohononji nje humomo
    misses two they my stomach-in saw my thought-in
    nohononji nje hunosowoping'nochini.
    they say my thoughts good-only
    'The two misses saw my life and they saw my thoughts were
    good.'

Ell COOR2: Oungko hungkuno syoho woping'nochini wonyo angkafo.
    oh I talk work good-only wonderful
    'I do the language work very well, wonderfully.'
4) COORDINATE PARAGRAPH

SS COOR\(_1\): Nom'ne ole ulimotofolo jije apemo ikujoho fongkiyoso
     another this they say your wife hit  hitting
     hnnemi'njii hnnengkwowo'njii humentaningkisopo
     your mother and father -in-law place where they are
     timoso'njii ikujoho posiyo'eno.
     eye-with hit  don't hit
     'Another thing they say is this, As for hitting your wife -
     while your father-in-law and mother-in-law are watching,
     don't hit her.'

SS COOR\(_2\): Yohonituhwa'eno.
     pretend to hit-don't
     'Don't pretend to hit her.'

COOR\(_3\): CONTRADICTION PARAGRAPH

SS STATEMENT: yoka ilimo luhwonyo'eno.
     rebuke sternly don't say
     'Don't look at her sternly and rebuke her.'

SS ADVERSATIVE: O'o.
     no
     'No.'

SS RESTATEMENT: Wopingo'nohini.
     good-only
     'Be real good.'

Seq COOR\(_4\): Kako wonyo hungkuno kako kilohongingkuhwosi i kiko ho'nomo
     she bad talk she she says to you then you lift up
     ulohofefoho.
     you do-indic
     'When she says bad things to you, then you just respect her.'

2.3.2 CONTRAST AND COMPARATIVE PARAGRAPHS

The shared feature of CONTRAST PARAGRAPH and COMPARATIVE PARAGRAPH
is the encoding of Contrast. The tight syntagmeme, CONTRAST PARAGRAPH
contrasts differing circumstances in a time framework and is charac-
terized by time words and tense change. The COMPARATIVE PARAGRAPH
contrasts two items in respect to antonymic features.
2.3.2.1 Contrast Paragraph

\[
\text{CONTRAST PARAGRAPH} = + \text{STATEMENT} + \text{CONTRAST} \pm \text{REINFORCEMENT}
\]

\[
\text{Sentence} \quad \text{Sentence} \quad \text{Sentence}
\]

\[
\text{CONTRAD P} \quad \text{EXPL P} \quad \text{EXPL P}
\]

\[
\text{REPORT SP P} \quad \text{DIAL P}
\]

Special features:

a) There are two obligatory tagmemes and one optional tagmeme.

b) The tense must be different in the two obligatory tagmemes, a past tense (far past or habitual past) and a present or (near) future tense.

c) In the paragraphs observed to date the subjects of the two tagmemes have been the same.

d) The tagmemes are linked by juxtaposition marked by the time words \textit{before} hohonta and \textit{now} olohonta, and also occasionally by the conjunction \textit{i}.

The function of the paragraph is to show a contrast in circumstances in a framework of opposed times. When only one time word (\textit{before} or \textit{now}) is present the other is implied by the change of tense. The optional tagmeme, \textit{REINFORCEMENT}, repeats the lexical idea of the \textit{STATEMENT} tagmeme (deep structure Equivalence Paraphrase). Usually the \textit{STATEMENT} tagmeme expresses the past relationship and \textit{CONTRAST} the present though in one example (possible subtype, ex. 2) this was reversed.

The deep structure which is encoded in the two obligatory tagmemes of this paragraph type is Contrast - involving an opposition of past and present/future plus some further lexical opposition. Sequences of \textit{CONTRAST PARAGRAPH} occur in which the second paragraph is a paraphrase or elaboration of the first; such sequences constitute \textit{EXPLANATORY PARAGRAPHS}.

Examples

\[X\]

1) \textbf{CONTRAST PARAGRAPH}

\begin{quote}
\textit{STATEMENT:} Ose lonto hwe sohwa hofiko nohumantifi hohontajoso that he said man pl they were there and before \\
yahu fonjasiyoso oleno impe tu'wangomo jllipo'motofoho. pig killing was this rope neck-in strangled-they-indic \\
'He said that and the men were there and the old way of killing was this, they used to strangle the pig with a rope.'
\end{quote}
2) CONTRAST PARAGRAPH

**Ser STATEMENT:** Moi'wo ulonto, ulohi, Kaukesoku ji'je hano wopingo

finish he spoke he said (name) you your walk good
wem'monnoho.
you will walk

'He finished talking to him and he said to him, Your
hunting trips will be successful.'

**Sim CONTRAST:** Ho'honta tongo imomo tongo poyo pe'nawenta'ingki

before game hole-in game dead while being dead
uhwonimotnneso olohonat awonoho.
you used to see now no

'Before you always saw the game dead in it's hole and
now it won't be that way.'

**SS REINFORCEMENT:** Ji'je hano wopingo wem'monnoho.
your walk good you will walk.

'Your hunting trips will be good.'

X

3) EXPLANATORY PARAGRAPH

**TEXT:** CONTRAST PARAGRAPH

**SS STATEMENT:** Hohonta nakwo woniwonyo ehumamotowhonefoho.

before we very bad we were living-indic

'Before we were living very poorly.'

**Seq CONTRAST:** Anityue miti si'mofapahoningki nakwo wonipompenjiyo'mo

God's talk came up-seq-it we very peace-in
humalohwono.

we are living

'God's story came and we are living in peace.'

**PARAPHRASE:** CONTRAST PARAGRAPH

**SS STATEMENT:** Hohonta nakwo tohino'njo humamotihwonefoho.

before we pain-with used to live-indic

'Before we were living with pain.'

**Ell CONTRAST:** Olohonata nakwo wonyoangkafo.

but now we wonderful

'But now we're (living) wonderfully.'
4) CONTRAST PARAGRAPH

STATEMENT: CONTRADICTION PARAGRAPH

SS

STATEMENT: Ho'nanihumasofo osohonta ngko hohonta Anitune'no
he put it in me that time I before God-about
huno ose syafisyyo'maho.
think that think-neg
'When he put it in my stomach, before I didn't
think about God.'

ADVERSATIVE: 0'o.

no

'No.'

RESTATEMENT: Huno wonyo hwahoponjo e'mayoso'nohino huno
thought bad ground-with things-only thought
syafisywono'malefoho.
I always thought-indic
'Without thinking (about God) I thought bad
thoughts only about things of the flesh.'

CONTRAST: EXPLANATORY PARAGRAPH

Coo

TEXT: I olohonta ngko anitune'no isamoyoka ulimaleso
but now I God-to thank you said to him and
olohonta Anitu kake towahuno wopingoso nje simehomo
now God his spirit good my stomach-in
ho'nanihumaso nono nje simeho h'nttnono Anitumo
he put in me and I my stomach liver-with God-to
uyuwo'nalokweno.
I am always giving to him
'But now, when I prayed to God, God put his holy spirit
in my stomach and I am always believing in God.'

PARA: PARALLEL PARAGRAPH

SS

ITEM₁: Sıkuno'nji imongo'nji hinjohwol huno Anitune'nno
evening morning noon think God-about
huno'nohini.
think-only
'In the evening, in the morning, at noon, I just
think about bad.'

SS

ITEM₂: Yesumne'no huno'nohini.
Jesus-about think-only
'I just think about Jesus.'
EXPLANATORY PARAGRAPH

5) CONTRAST PARAGRAPH

STATEMENT: DIALOGUE PARAGRAPH

SP₁: PROP: EXPLANATORY PARAGRAPH

Seq

TEXT: BEFORE MISSION NEW CAME UP-HE THAT TIME MISSION

kahop i sapmmentiso sohonta mison

kako hungkuno ole tahoningki Anitu humaho.

he talk this said-seq-he God lives

SS

ELAB: Nakwo Anityye mehomi'nyoho.

we God's children

'Before when the mission first came up he said this, There is a God. We are God's children.'

SP₀: REM: COORDINATE PARAGRAPH

ITEM₁: REPORTED SPEECH PARAGRAPH

Seq

SPEECH: Ose lahoningkingi, Peho Anituno kalohoho.

that he said-seq what God doubt he said

'He said that and I wonder what God he talked about.'

SS

CLOSURE: nje hunomo ose syafihu'mentohefoho ngko.

my thought-in that I thought I

'That was in my thoughts.'

ITEM₂: REPORTED SPEECH PARAGRAPH

SPEECH: HORTATORY PARAGRAPH

MOTIVATION: EXPLANATORY PARAGRAPH

TEXT: COORDINATE PARAGRAPH

COOR₁: EXPLANATORY PARAGRAPH

SS

TEXT: Anitu sohwo nti'mo kohumaho.

God that-one where doubt-he lives

'I wonder where this God is.'

Sim

PARA: nti'mo humentaningki kalohoho

where lives-siml-he doubt said he

Anitu humahoesofo.

God that God is

'I wonder where he was while he was

saying there is a God.'

SS

COOR₂: yofe lisolosofo.

name he said-this

'He said this name.'
Sim

REINFORCEMENT: nti'’mo humentan’ngki
where lives-siml-he
calohoho.
dubt-he said
'I wonder where he (God) was
while he (the mission) was
speaking.'

SS

EXHORTATION: Noho uhwonano huhwo sohwo nakwono.
come on let's see referred to we
'Come on, let's see this referred
to one.'

SS

CLOSURE: Ose syafihtu'motefo hohonta ngko.
that I used to think before I
'Before I used to think that.'

CONTRAST: EXPLANATORY PARAGRAPH

Ser

TEXT: I olohorta ngko nip’a’njonji ou An’tyye
but now I hear and oh God’s
mehomi’nyoho i upa’njonji ou olohorta ngko
child—I am that I heard oh now I
tifi.
follow
'But now I've heard and I heard I am God’s
child and now I follow.'

SS

PARA: Kakoe mitimo tifi hafiyona'hini.
his story follow very well
'I follow his teachings very well.'

ELAB: CONTRAST PARAG PH

STATEMENT: REPORTED SPEECH PARAGRAPH

SS

PRELIM: Hohonta sohonta huno nto'no manyo'njo.
before time think straight to me didn't
'Before I didn't understand.'

TEXT: EXPLANATORY PARAG PH

SS

TEXT: An’tuyeso nti’mto kalohopo.
God's where doubt he said place
'I wonder where God's things were when
he spoke.'

SS

COMMENT: Kako hwasyo laho
he lie spoke
'He lied.'
Anītu sohwo mohumuyoho.
God he is not living
'There is no God.'

ELAB: ALTERNATIVE PARAGRAPH

OPT1: i syafthu'mento ou nakwo lyo engosomta'ni
I thought oh we tree large-from
imo'nimentuhwon't'ntikeno.
we became-maybe
'I thought maybe we came from that big
tree.'

OPT2: mijomnta'ni imo'nimentuhwon't'ntikeno.
water-from maybe we became
'Maybe we came from the water.'

CLOSURE: Ose syafthu'mentohefo.
that I thought
'I thought that.'

CONTRAST: i olghonta Anītu namtī'mokumenjihn'nyoho
but now God made us
nelahonīngkofi ose upa'nontoni ou ngko nje
they told us-seq that we heard oh I
my haloho nifojwahonīngki ngko kakoe mītimo tīfī.
ear opened-it-seq I his story follow
'But now they told us God made us and we heard
that and oh my ears were opened for me and I
follow his teaching.'

REINFORCEMENT: EXPLANATORY PARAGRAPH

TEXT: Ose hohonta ngko ose syafthu'mentohefoho.
that before I that I thought-indic
'Before that's what I thought.'

ELAB: REPORTED SPEECH PARAGRAPH

SPEECH: Anītu humaho lahonīngki Yesu humaho
God lives he said-seq Jesus lives
lahonīngki towahuno humaho lahonīngki
he said-seq spirit lives he said-seq
mission he that where lives-siml-they
kalohoho.
doubt—he said
'There is a God, he said, and there is
Jesus, he said, and there is a holy spirit,
he said and the mission said that and I wonder where they were while he was saying that.'

SS CLOSURE: Ose syafihu'mentohefoho. that I thought-indic 'That is what I thought.'

2.3.2.2 Comparative Paragraph

COMPARATIVE PARAGRAPH = + STATEMENT + COMPARISON ± REINFORCEMENT
Sentence Sentence Sentence EXPL P

Special features:
a) There are two obligatory tagmemes and one optional tagmeme.
b) The tense of the two tagmemes is always the same (usually Equational Clauses are involved in the exponents).
c) The subjects of the two tagmemes are always different.
d) The tagmemes are linked by juxtaposition.

As the Wojokeso language lacks comparative words such as bigger, fatter, etc. it uses a paragraph structure to show comparisons. The STATEMENT states a feature of one item and the COMPARISON compares it with a contrasting feature of another item. REINFORCEMENT reinforces the STATEMENT tagmeme. The deep structure is contrast involving antonymic predicates with differing first terms.

Examples E-6-1.2
1) COMPARATIVE PARAGRAPH

SS PRELIM: Oso mpaluso hiso kako ho'yango nomawo'ningkisofoho. that plane that it cargo always gets-it-indic 'That plane repeatedly picks up cargo.'

SS STATEMENT: Kako mofehi'nyo anga'no kako hano honingkano sawemo it sun one it walk road long-in engo sopo kako hano komo'nohini'njofoho. big place it walk quickness-with-indic 'In one day it goes quickly on a very long journey.'

Coo COMPARISON: Kaleso kako hano honingkano sawemo sopo wesoso car it walk road long-in place goes-and sukuno mehwoso'no wofasyawo'mtonoho. dark comes-when it will sleep
'If a car goes on a very long journey when darkness comes it will sleep.'

If a app goes on a vep y Zong joupney when dapkn ess
comes it wi ZZ sZ e� p.

REINFORCEMENT: Mpalisoso mofehi'nyo anga'no waltmontonoho.
plane sun one will shine
'The plane - the sun will shine just once.'

X

2) COMPARATIVE PARAGRAPH

STATEMENT: nope yomeso kakoe afofoso yome iyomjo soma yakolonoho.
palm grubs his fat grubs tree surpasses
'The palm grubs fat surpasses the tree grubs fat.'

COMPARISON: iyomjo yomeso afofo we'e.
tree grubs fat little
'The tree grubs fat is little.'

X

3) COMPARATIVE PARAGRAPH

STATEMENT: Oso mofehi'nyoso wopingofoho.
that sun good-indic
'That sun is good.'

COMPARISON: EXPLANATORY PARAGRAPH

TEXT: Ifoyo sos wonyofoho.
that sun good-indic
'The sun is good.'

ELAB: Oso ifoyo hulimo imo'nyo'nojofoho.
that rain mud becomes-with-indic
'The rain causes mud.'

REINFORCEMENT: Mofehi'nyoso wopingofoho.
sun good-indic
'The sun is good.'

E-3-1.2

4) COMPARATIVE PARAGRAPH

STATEMENT: Oso hoftkoe yofayokinoso we'efoho.
that their boat little-indic
'Their boats are little.'

COMPARISON: A'am a'apaho halojo'njo sohwafeso m'kun'imposofoho.
people skin white-with their's big-indic
'The people with white skin's boats are enormous.'
2.3.3 CONTRADICTION AND ANTITHETICAL PARAGRAPHS

The shared feature of CONTRADICTION and ANTITHETICAL PARAGRAPHS is that they both may encode the same deep structure, namely Exception. However, CONTRADICTION PARAGRAPH primarily encodes Negated Antonym Paraphrase although it may also encode Warning. ANTITHETICAL PARAGRAPH primarily encodes Frustration, but may possibly encode Contrast as well.

2.3.3.1 Contradiction Paragraph

\[
\text{CONTRAD PARAGRAPH} = + \text{STATEMENT} + \text{ADVERSATIVE} + \text{RESTATEMENT}
\]

- Sentence
- INTER P
- REPORTED SP P
- o'o no
- awonoho no
- COOR P
- CONTRAD P
- HORT P
- EXPL P

Special features:

a) There are three obligatory tagmemes and no optional tagmemes.

b) Tense is the same in STATEMENT and RESTATEMENT tagmemes.

c) The subjects of STATEMENT and RESTATEMENT may be the same or different.

d) Linkage in this paragraph is via the intervening ADVERSATIVE tagmeme expounded by negative conjunction.

The STATEMENT tagmememe is filled by a negated assumption, a question implying a negated assumption, a false assumption, or a negative command. The ADVERSATIVE tagmememe is filled by a negative conjunction. The negative conjunction is a separate phonological sentence with falling intonation, and not readily assignable to the sentence which precedes or follows it. The RESTATEMENT tagmememe is filled by the corrected assumption, or by a positive command. The CONTRADICTION PARAGRAPH has a high frequency in the Wojokeso language and can embed both within itself and in almost every other kind of paragraph as well. It can also fill a discourse level slot. This paragraph type encodes deep structure Exception (ex. 1, 5), Negated Antonym Paraphrase (ex. 2, 3, 6) and Warning (ex. 4).
Examples

E-2-1

1) CONTRADICTION PARAGRAPH

SS STATEMENT: Oso sampe hiso hofko mingo nonje nonje
that shield that they axe  'just any old'
wo loftant th'maho.
they are not able to cut
'For a shield they can't just cut down any old tree.'

SS ADVERSATIVE: 0'o.
no
'No.'

SS RESTATEMENT: Hofko huno yokumpohn'nyoso'no uyuhwoso'no hofko
they think strong-about when they know they
iyo yokumpohn'nyoso wolofant'feho.
tree strong they will cut
'When they know about a strong one they will cut down
that strong tree.'

E-4-1.2

2) CONTRADICTION PARAGRAPH

SS STATEMENT: Hofoyoso huwafe'maho.
traps men's-neg
'Traps do not belong to men.'

SS ADVERSATIVE: 0'o.
no
'No.'

SS RESTATEMENT: Hwomo sohwafefoho.
boy their heals-indic
'They are boys.'

X

3) CONTRADICTION PARAGRAPH

STATEMENT: REPORTED SPEECH PARAGRAPH

SS SPEECH: Sekwo a'amukuye hungkuno ole, u Giyamkesi kako
you people's talk this oh, (name) he
mpampusofe wosopoyo engo wano wo'nt'mante'no
whiteman's food alot wants to always eat
uwono'ningkoho ho. Kako afofo s'mokontono ho.
h e always goes he fat will flatter

SS CLOSURE: 0se ntiwo'ningkohofo sek wo.
that you always say to me you
'You people say this, 'Oh Giyamkesi, he always goes in order to eat alot of the whiteman's food. He will flatter them.' That's what you always say to me.'

SS ADVERSATIVE: Awonoho.
no
'No.'

RESTATEMENT: EXPLANATORY PARAGRAPH

SS COOR1: Misis hufa'u siko nje simehomo nohononj i nje misses two they my stomach-in they see and my hunomo nohononj i nje hunoso wopingo'nohini.
thoughts-in they see my thoughts are good 'The two misses saw my life and they saw my thinking that it was only good.'

SS COOR2: Oung ko hungkuno syoho wopingo'nohini wonyo angkafo.
oh I talk work good-only wonderfully 'Oh I do the language work very well, wonderfully.'

RESULT: EXECUTION PARAGRAPH

SS EXECUTION: Ose ntahoningk i uku'mofiwo'ningkhole no.
that they said to me I always go.
'They said that to me and I always go.'

H-2-2.5

4) CONTRADICTION PARAGRAPH

SS STATEMENT: Oso'no kiko yakumpohn'nyo yo ho'nyo'eno.
therefore you big-headed don't be 'Therefore don't be disrespectsfully.'

SS ADVERSATIVE: 0'o.
no
'No.'

RESTATEMENT: CONTRADICTION PARAGRAPH
STATEMENT: Kiko yakumpohn'nyo yoho'njoso mt'i'mta'ni
you big-headed if you are from-where
matnne'elo.
you will get
'If you act disrespectfully where will you get a
wife?'

ADVERSATIVE: Awonoho.

no
'No.'

RESTATEMENT: Nom'ne ape mawo'nyyoponoho.
another wife there is none here
'Another wife is not available.'

5) CONTRADICTION PARAGRAPH

STATEMENT: Nalohoso ne'no we'njo'maho.
caterpillers always aren't around
'Caterpillers are not always around.'

ADVERSATIVE: O'o.

no
'No.'

RESTATEMENT: Kakoe hamnosomo ehama lohofonto iyoswo nonto namo
his month-in comes out he does leaves eats eats
his month-in comes out he does leaves eats eats
lohofonto, engo imo'nikwato lohofahoningki a'amu
data he does big becomes does-he-seq people
data he does big becomes does-he-seq people
hofiko nokentifi ilohe yaniwo'ningkohofofoho.
they catch them cook cook and always eat-indic
'they catch them cook cook and always eat-indic
He comes out in his month and eats leaves and eats
them all up and becomes big and people catch them and
cook and eat them.'

6) CONTRADICTION PARAGRAPH

STATEMENT: Wonimango kiningkuhwoso'no kiko hiyayo nt'i'mo.
shame when it eats you you hide where
'When you are ashamed where will you hide?'

ADVERSATIVE: Awonoho.

no
'No.'

RESTATEMENT: Wokohonuwo'ningkuhwantifeho.
they will be able to see you
'They will be able to see you.'
2.3.3.2 Antithetical Paragraph

\[ \text{ANTI PARAGRAPH} = \pm \text{SECTION} \pm \text{SECTION} \pm \text{SECTION}' \]

\[ \text{Sentence} \quad \text{Sentence} \quad \text{Sentence} \]

\[ \text{EXPL P} \quad \text{EXPL P} \quad \text{CONTRAD P} \]

Special features:

a) There are two obligatory tagmemes and one optional tagmeme.

b) The tense of SECTION and SECTION may be the same or different (often other paragraphs embed in ANTITHETICAL PARAGRAPHS and cause tense change).

c) The subjects of the obligatory tagmemes may be the same or different.

d) In about half of the examples observed a conjunction (initial in the first sentence of SECTION) is used to link the two obligatory tagmemes. In the other half, SECTION and SECTION are linked lexically by juxtaposition of lexical items in accordance with the deep structures that they encode. In one case recapitulation of SECTION occurred in the first base of an Antithetical Sentence in SECTION.

Only one paragraph has been found in which SECTION' occurs; here it relates to SECTION with which it has the same subject while SECTION has a different subject. As there is only this one case there is not enough evidence to make any conclusive statement about the relation of the optional SECTION' to the rest of the paragraph.

The main lexical content of SECTION and SECTION can be transformed to a plausible Antithetical Sentence. The ANTITHETICAL PARAGRAPH may fill a discourse level slot.

This paragraph encodes deep structure Frustration, i.e. Expectancy Reversal (ex. 1, 3) and Exception (ex. 4). Ex. 2 - which is the only putative example with SECTION' - encodes either deep structure Contrast or simply Coupling. It may belong somewhere else in the scheme of paragraphs.

Examples

X

1) ANTITHETICAL PARAGRAPH

SS SECTION: kakoe hitoho engo nakumo ifeehu'mo.
\[ \text{his pity big us} \quad \text{envelops} \]
\[ \text{'God pity us.'} \]

Ant SECTION: kakoe hitoho engo kofehu'mokosyohon'ingki Anityue miti
\[ \text{his pity big though it} \quad \text{envelops us} \quad \text{God's talk} \]
\[ \text{wonipompenjiyomo kohumentoni nakwo yakumpohn'nyo we'yo'maho.} \]
\[ \text{very peaceful-in though we are we big-headed little-neg} \]
'But though he pities us and though we are living in the peace of his Word, still we are not a little big-headed.'

2) ANTITHETICAL PARAGRAPH

SS SECTION: Luluai kako'nohini sampmaso honingkano engomo.

(name) he-only went up road big-in
'Luluai, he alone went up the big road.'

Ser SECTION: Yapiantingyo Nkgulufono ngkono honingkano nom'ne

(name) (name) myself road another
Katuningkengyo kakoe honingkanomo syi'mofapontone
(name) his road-in we went up and
Katunengkeng'njo fasyawentuhwonefoho.
(name)-with we slept-indic
'Yapianting, Nkgulufono, myself, we went up in another road to Katunenkeng's place and we slept with him.'

SS SECTION': Luluai kako Giatulu'njomo fasyawenjisofoho.

(name) he (name)-with slept-indic
'Luluai slept with Giatulu.'

3) ANTITHETICAL PARAGRAPH

SECTION: KoORDINATE PARAGRAPH

:COOR1: EXPLANATORY PARAGRAPH

TEXT: CONTRAST PARAGRAPH

SS STATEMENT: Hohon ta nakwo woniwonyo ehumamotohwonefoho.

before we very badly we used to live-indic
'Before we were living very poorly.'

Seq CONTRAST: Anituye miti si'mofopahoningki nakwo

God's talk came up-seq we
wonyoangkafo wonTpompemjiyo'mo humalohwono.
wonderfully very peaceful-in we are living
'God's talk came and now we are living
wonderfully in peace.'

PARAPHRASE: CONTRAST PARAGRAPH

STATEMENT: EXPLANATORY PARAGRAPH

SS TEXT: Hohon ta nakwo tohino'njo humamotuhwonefoho.

before we pain-with we were living-indic
'Before we were living in pain.'
Para: Tokutojo'njo humamotuhwonefo.
'Ve were living with stinging.'

Contrast: Olohonta nakwo wonyoangkafo.
'But now we are living wonderfully.'

Coor2: Explanatory Paragraph

Coo Text:
Nela'wehwo i kakoe hon'iyoso hwahopo usohuma'mentisoso
our brother his road ground-on spilled and
i nakwo a'amu olohwaholo'po'njo lohn'nyi wonyoso'no
we people on this ground ones sin-conc
mpi naloho'mentisofoho.
but did for us-he-indic
'Our brother spilled his blood on the ground in
order to pay for the sins of us who live on this
earth.'

Reinforcement: Oso'no i kakoe hon'iyo wopingo
conc that his blood good
usohuma'mentiso.
spilled-he
'Because of that he spilled his good blood.'

Section: Explanatory Paragraph

Text: Contraction Paragraph

Statement: Oso'no nakwo simeho hi'ntnnono nto'no'maho.
but we stomach liver-with proper-neg
'But we don't believe properly.'

Adversative: O'o.
no
'No.'

Restatement: Sikuno engo lopamo hohujo ikenjafo'nohinl.
day always-in back turn-only
'Everyday we turn our backs on him.'

Elab: Explanatory Paragraph

Text: Interrogative Paragraph

Q: Peho'no hohujo ikenjafo'so.
what-for back turn
'Why do we turn our backs?'

A: Explanatory Paragraph
TEXT: Hwe wonyo sohwo tifo tifoneponohoh.
man bad one near near by place
'Satan is nearby.'

ELAB: Anıtuye wonyo nonто wonyofohoh nalontifu
God's bad there is bad they say to us
Anıtuye wopingo nontimo hohuo ikenjamo'nohini
God's good there back turn-only
hwe wonyo sohwoe osomo tifi.
man bad one's in that follow
'They say to us God's things are bad, and
we turn our backs on God's good and follow
the bad man's.'

ELAB: CONTRADICTION PARAGRAPH

STATEMENT: Oso hwe wonyo sohwoe yokumpohn'nyoso
that man bad his strength
nefo'manetaho.
does it help us
'Does Satan's strength help us?'

ADVERSATIVE: Awonohoh.
'No.'

RESTATEMENT: COMPARATIVE PARAGRAPH

STATEMENT: 0lo hwaholoponjo yakumpohn'nyo monji.
this groundness strength is below
'The strength of worldly things is low.'

COMPARISON: Satanye yakumpohn'nyo olohwaholoponjo
Satan's strength this groundness
e'mayo e'mayo yakumpohn'nyosomo Anıtuye
things things strength God's
yakumpohn'nyo yakolo e'mayo
strength surpasses things
hwaholoponjolomo.
of the ground
'Satan's strength, the strength of
things from this world - God's strength
surpasses.'

TERMINUS: EXPLANATORY PARAGRAPH
TEXT: Ou An' tuye tohino engoso'no nakwo iyoho
   oh God's pain big-conc we fear
   nant'ngkuhwoso'no i nakwo tifi nto'no.
   when it eats us then we follow properly
   'When we become afraid of God's punishment then we will
   follow properly.'

PARA: Hwaholopo nto'no pau lofthwosi nakwo tifi nto'no.
   ground proper come down do we follow proper
   'We will come down to the ground (submit) and we will
   follow properly.'

REINFORCEMENT: Nakwoe misis hufa'umo nakwo tifi nto'no.
   our misses two we follow proper
   'We will follow our two misses properly.'

4) EXPLANATORY PARAGRAPH

TEXT: ANTITHETICAL PARAGRAPH

SECTION: 0lo hoholohonta a'amu nakwo a'amu oloponjo olo
   this time people we people from here this
   Walowongkomo lohn'nyi nakwoe huno pi'n'ingo pi'n'ingo
   (name) us our thinking many many
   weh'o.
   are
   'At this time we people from here, those of us from
   Walowongkomo, we have many many thoughts.'

SECTION: CONTRADICTION PARAGRAPH

STATEMENT: EXPLANATION PARAGRAPH

TEXT: Nakwo An'tune'no s'imeho iwo'lo'mo ntohonta'neto.
   we about God stomach turn when
   'But when will we turn our stomachs to God.'

PARA: Sikuno n'tisomtkeno.
   day which-dubt
   'I wonder which day.'

ADVERSATIVE: Awo.
   no
   'No.'

RESTATEMENT: Nakwoe s'imeho yuwolo'omokiyoso s'imomo
   our stomach turning first
   An' tuye hungkuno upa'n'ngkuhwosi mijo
   God's talk we will hear water
nasisyikujo'no iwolo'mokuhwanesohilo.
when they baptise us we should have turned
'About turning our stomachs (believing) -
first we listened to God's talk and when they
poured water on us we should have turned.'

PARA: ANTITHETICAL PARAGRAPH

now we people water poured finish
'Now we have already been baptised.'

but we God-for stomach liver-with give
awonoho.
no
'But about believing God, no.'

2.3.4 HORTATORY AND EXPLANATORY PARAGRAPHS

HORTATORY and EXPLANATORY PARAGRAPHS share many of the same tagmemes, namely ELABORATION, PARAPHRASE, REINFORCEMENT, COMMENT, RESULT and WARNING. The distinct tagmemes of HORTATORY PARAGRAPH are MOTIVATION and EXHORTATION. The distinct tagmemes of EXPLANATORY PARAGRAPH are TEXT and REASON. MOTIVATION seems to fulfill in the HORTATORY PARAGRAPH somewhat the same function as REASON in EXPLANATORY PARAGRAPH, but MOTIVATION precedes EXHORTATION, whereas REASON follows TEXT.

The shared tagmemes are here discussed together. The three tagmemes, ELABORATION, PARAPHRASE and REINFORCEMENT, along with the preceding EXHORTATION or TEXT, all encode deep structure Paraphrase, but I have chosen to distinguish them as follows:

ELABORATION encodes deep structure Generic-specific and Specific-generic Paraphrase and adds some new information to the stated TEXT/EXHORTATION.

PARAPHRASE encodes deep structure Equivalence and Negated Antonym Paraphrase. In other words, PARAPHRASE restates the theme in different words without elaboration.

REINFORCEMENT encodes deep structure Contraction Paraphrase. It says the same thing over again with some abbreviation.

These three tagmemes are all linked to TEXT/EXHORTATION by juxtaposition. Tense and subject of PARAPHRASE and REINFORCEMENT are the same as TEXT/EXHORTATION. Tense and subject of ELABORATION may be the same or different as TEXT/EXHORTATION.
The COMMENT tagmeme repeats the main lexical item of TEXT/EXHORTATION or refers to it anaphorically and adds a value judgment (deep structure Evaluation; cf. DIALOGUE PARAGRAPH). Tense is not relevant because COMMENT is usually expounded by an Equational Clause. The only linkage between COMMENT and TEXT/EXHORTATION is by juxtaposition; it resembles, however, repartee linkage.

The RESULT tagmeme has basically the same function in both paragraph types, but some differences in form have been observed to date. In EXPLANATORY PARAGRAPHS the RESULT tagmeme can be either future or non-future, whereas in HORTATORY PARAGRAPHS the RESULT tagmeme is only future. In both paragraph types the linkage between TEXT/EXHORTATION and RESULT is by recapitulation and conjunction. But in HORTATORY PARAGRAPHS this linkage can be set aside in favour of juxtaposition. In the extant examples found of RESULT in HORTATORY PARAGRAPHS there is a change of subject in the RESULT tagmeme (relative to EXHORTATION). The RESULT tagmeme involves deep structure Efficient Cause, i.e. the previous part of the paragraph is Efficient Cause relative to whatever expounds RESULT.

The WARNING tagmeme is always in future tense and contains a negative (deep structure Warning). It may have the same or different subject as TEXT/EXHORTATION and is linked by conjunction or juxtaposition.

These features are summarized on the accompanying chart (where \( \emptyset \) = juxtaposition; conj = conjunction; and left descending arrow = recapitulation).

**SHARED TAGMEMES OF HORTATORY AND EXPLANATORY PARAGRAPHS**

<table>
<thead>
<tr>
<th>Relative to TEXT/EXHOR</th>
<th>ELAB</th>
<th>PARA</th>
<th>REINF</th>
<th>COMM</th>
<th>RESULT</th>
<th>WARN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tense</td>
<td>SD</td>
<td>S</td>
<td>S</td>
<td>Equa v</td>
<td>EXHOR-fut</td>
<td>future</td>
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<td>TEXT-SD</td>
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<tr>
<td>Subject</td>
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<tr>
<td>Linkage</td>
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<td>( \emptyset )</td>
<td>EXHOR-( \emptyset ), conj</td>
<td>( \emptyset ) conj</td>
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<td>TEXT-( \emptyset ), conj</td>
<td>( \emptyset ) conj</td>
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<tr>
<td>Negation</td>
<td></td>
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<td>negation</td>
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<tr>
<td>Deep structure</td>
<td>PARA-PHRASE: Gen-Sp, Sp-Gen</td>
<td>PARA-PHRASE: Equiv Neg Anto</td>
<td>PARA-PHRASE: Contraction</td>
<td>Evaluation</td>
<td>Efficient Cause of previous part of paragraph</td>
<td>Warning</td>
</tr>
</tbody>
</table>
2.3.4.1 Hortatory Paragraph

HORTATORY PARAGRAPH = ± MOTIV  + EXHOR  ± ELAB\textsuperscript{n}  ± PARA\textsuperscript{n}  ± REINF

<table>
<thead>
<tr>
<th>Sentence</th>
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<th>Sentence</th>
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<tbody>
<tr>
<td>EXPL P</td>
<td>ANTI P</td>
<td>CONTRAD P</td>
<td>CONTRAD P</td>
<td>EXPL P</td>
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<td>ANTI P</td>
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<td>CONTRAD P</td>
<td>EXPL P</td>
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<tr>
<td>COOR P</td>
<td>EXPL P</td>
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</tbody>
</table>

± RESULT  ± WARNING  ± COMMENT

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<td>EXPL P</td>
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</tr>
<tr>
<td>COOR P</td>
<td></td>
</tr>
</tbody>
</table>

Special features:

a) The EXHORTATION tagmeme is the tagmeme which is obligatory in its own right, but at least one other nuclear tagmeme always occurs with it. No more than six nuclear tagmemes (cf. Ex. 7) have been observed to co-occur in the same HORTATORY PARAGRAPH.

b) Tense in MOTIVATION is non-future and in EXHORTATION is hortatory-imperative tense. As mentioned above, tense in RESULT in this paragraph type is future. Consequently a frequently encountered tense sequence in HORTATORY PARAGRAPHS is non-future, hortatory-imperative, future.

c) Subject is 2nd person or 1st person plural in EXHORTATION. In the other tagmemes subjects in other persons may be found.

d) Linkage between MOTIVATION and EXHORTATION is usually by juxtaposition though occasionally there is a conjunction implying so or therefore in the first sentence of the latter.

MOTIVATION precedes EXHORTATION and introduces evidence as to why the EXHORTATION should be followed; it encodes Efficient Cause relative to the rest of the paragraph. PARAPHRASE, ELABORATION, REINFORCEMENT and COMMENT may occur in any order but RESULT precedes WARNING.
Examples
H-2-1.6
1) HORTATORY PARAGRAPH

EXHORTATION: CONTRADICTON PARAGRAPH

STATEMENT: Ole ulimotofo, ji je nengkwohumo uhwoningkohoj!
this they say your father-in-law you will see
yakumpoh'nyo uyakolofe'eno.
big-headed don't pass him up
'They often say this, When you see your father-in-law, don't pass by him disrespectfully.'

ADVERSATIVE: O'o.
no
'No.'

RESTATEMENT: Hwaholopoli pawefoho.
on the ground come down
'Submit to him.'

ELABORATION: CONTRADICATION PARAGRAPH

STATEMENT: Sukwoho'nyo masyofonjio yihufo polofonjio
betelnut when you get birds when you shoot
momoj'uyakolofefoho.
you can't hold and pass him.
'When you get betelnut and when you shoot birds
you can't hold them and pass him by.'

ADVERSATIVE: O'o.
no
'No.'

RESTATEMENT: Nu yofoho.
you must give to him.
'You must give to him.'

REINFORCEMENT: Ji je nengkwohumo hnnemimno yakumpoh'nyo
your father-in-law mother-in-law big-headed
uyakolofe'njofo.
don't pass them by
'Don't be disrespectful to your father-in-law.'
2) HORTATORY PARAGRAPH

MOTIVATION: EXPLANATORY PARAGRAPH

TEXT: Anga'no uposhwosi i a'mu fonjangkuhwosi ulimontono
one he will hit him woman will hit him he will say
peho'no uposohinopo.
what-for you hit him
'He will hit him once, then the woman (mother-in-law)
will hit him and (the husband) he will say, Why did you
hit him?'

ELAB: INTERROGATIVE PARAGRAPH

Q: Tthwo ejahopiwo'ningkiso yoswoya'ito.
who always gives to us two married ones
'Who is the one that always gives to us?'

A: EXPLANATORY PARAGRAPH

TEXT: Neningkwohweho.
our son-in-law-indic
'It is our son-in-law.'

ELAB: Osohwo ufonjohino.
that-one you hit him
'That's the one you hit.'

EXHORTATION: Nta'noho.
that's enough
'Stop it.'

H-2-3

3) HORTATORY PARAGRAPH

MOTIVATION: EXPLANATORY PARAGRAPH

TEXT: Njefonto koyohoningki yokino'no swohefoho.
mine though he did-seq strong I went in
'Though he (father of wife-to-be) said (to father of
groom-to-be) she's mine, I (father of groom-to-be)
strongly went in.'

PARA: Yokiyoiki swohefoho.
forcefully I went in
'I forced my way in.'

ELAB: Yonji swohamefoho.
I did it and I went in and got her.
'I did it and I went in and got her.'

EXHORTATION: COORDINATE PARAGRAPH
COOR$_1$: Oso kiko nto'nohini.

so you be proper

'So you be proper.'

COOR$_2$: Syoho'no nto'no.

work properly

'Work properly.'

COOR$_3$: Hnenkwohwo ya'umo tifi nto'nohini finingkau.

your father and mother-in-law follow properly follow

'Follow your father and mother-in-law properly.'

RESULT: Kakoe siwantohotikenewakillikufea'muso.

his son-dubt they will say to you people

'Maybe he is their son, they will say to you (because they see you respecting your father-in-law).'</n

4) HORTATORY PARAGRAPH

MOTIVATION: Nakwo hwangkusoohonta hwaho'njimo'iwo imo'noso

we later time ground-with finish becomes

soohonta osohonta'ne'no lalokuhwono.

time that time-conc we are talking

'We are talking about the time when the earth is finished.' (the end of time)

EXHORTATION: Tifi nto'nohini.

follow properly

'Follow (God' s talk) correctly.'

WARNING: CONTRADICTION PARAGRAPH

STATEMENT: Ou honingkano tohino'njosomo menehwajiyoso

oh road pain-with-to sending us

wopingotaho.

good-inter

'Would it be good for him to send us to the road with pain (hell)?'

ADVERSATIVE: Awonoho.

no

'No.'

RESTATEMENT: Wonyofoho.

bad-indic

'That would be bad.'
5) HORTATORY PARAGRAPH

EXHORTATION: HORTATORY PARAGRAPH

SS EXHORTATION: Timo peku'nyo.
  eye close
  'Close your eyes.'
PARAPHRASE: HORTATORY PARAGRAPH

SS EXHORTATION: Timo hufa'u mahonyo.
  eye two don't look
  'Don't look with two eyes.'
SS PARAPHRASE: Timo anga'no.
  eye one
  'Just one eye.' (be single-minded)

PARAPHRASE: PARALLEL PARAGRAPH

SS ITEM₁: Sife pi'ningo mmo'nyo'nji.
  feet many don't become with
  'Don't become with many feet.'
SS ITEM₂: Aho pi'ningo mmo'nyo.
  hand man don't become
  'Don't become with many hands.'
SS ITEM₃: Haloho pi'ningo mmo'nyo.
  ear many don't become
  'Don't become with many ears.'
SS SUMMARY: Anga'no.
  one
  'Just one (have a single purpose).' RESULT: EXPLANATORY PARAGRAPH

SS TEXT: Oso nakwo nto'nohino wohumentihwontanohoh.
  then we properly we will live
  'Then we will be living right.'
SS PARA: Ou hwe wonyo sohwoe yokumpohn'nyoso nakwoe a'apahopo
  oh man bad his strength our skin-place
  manekatasonohi.
  will not climb up on us.
  'Oh, the bad man's strength won't climb up on our skin
  all the time.'
Coo REASON: Hwapingo nakwo haloho nto'no Anituno uyasoso
  reason we ear proper God-to if we give
Anitu kako kakoe yakumpohn'nyoso nonejahopuhwoso'no
God he his strength when he gives to us
nakwo nto'nohini humae.
we properly will live
'The reason for this is that we will give our ears
properly to God and when he gives his strength to us,
we will live well.'

6) HORTATORY PARAGRAPH

Ant MOTIVATION: Kiko poyo umo'ntmanji kolsoso songo yuwajoso'no oso
you dead became but alive sent-when that
Anitu kufo'makwo.
God helped you
'You 'died' but when God sent you life then God helped
you.' (referring to a person that fell out of a tree,
but recovered consciousness)

EXHORTATION: COORDINATE PARAGRAPH

SS COOR1: Kiko Anitu no stimho hi'ntnnono ukwato.
you God-to stomach liver-with give
'Believe in God.'

SS COOR2: Kakino jomo ulkwato.
to him ask speak
'Speak to him.'

SS COMMENT: Oso wopingofoho.
that good-indic
'That is good.'

WARNING: ALTERNATIVE PARAGRAPH

OPTION1: EXPLANATORY PARAGRAPH

Cond TEXT: I Kiko hohujo ikenjamo jomo mujo'njil'manjl
you back turn ask don't say-if
makufomanohi.
he will not help you
'If you turn your back and don't talk to him he will
not help you.'

SS PARA: Kako timo wonyo wakohon'mantonoho.
he eye bad will look at you
'He will look badly at you.'

OPTION2: EXPLANATORY PARAGRAPH
Cond

TEXT: Ou kiko tifi nto'no kako kikimo wopingo
       oh you follow proper he to you good
       waki japmmontonoho.
       he will give to you
'If you follow properly he will bless you.'

SS

PARA: Kakoe yakumpohn'nyo yano kikimo waki japmmontonoho.
       his strength give to you he will give to you
       'He will give his strength to you.'

X

7) HORTATORY PARAGRAPH

MOTIVATION: EXPLANATORY PARAGRAPH

TEXT: CONTRADICTION PARAGRAPH

SS

STATEMENT: Siko olopo nakwoe hwaholoponjo wosopoyo nonyo
       they 2 here our ground place food greens
       engo woningkuhwonji sapmmentisiyo fa'u'maho
       a lot we will eat came up they two-neg
       siko angosoponta'ni.
       their village-from
       'They didn't come to our land from their place
       to eat a lot of food.'

SS

ADVERSATIVE: 0'o.
       no
       'No.'

SS

RESTATEMENT: Anituye mti'njl.
       God's story-with
       '(They came) with God's message.'

Seq

ELAB: Towahuno siko si mehomo'mo yuwolo'mo ulohofahoningki
       spirit their stomach-in turned did to them-seq
       i siko olo hwaholopo sapmmentisiyo.
       and they this ground came up to
       'The spirit stirred their hearts and they came to this
       land.'

Ser

ELAB: Nakumwonefo'maho nolonji nakwo woniofonyo ehumenta-
       us let's help us they said we very badly were

Sim

ningkuhwone Anituye mti'njl motosapmmentisiyo.
       living-sim God's story-with they 2 came carrying
       'They wanted to help us they said and while we were
       living badly they came bringing God's message.'
Seq EXHORTATION: Oso Anítuye hungkuno wopingo nelahoningkísísi nakwo so God's talk good they will say to us we sikimo tifí nto'no.
them follow properly 'So they will tell us God's good talk and we must follow it properly.'

SS PARAPHRASE: Nakwo yakumpohn'nyo mmo'ńituhwoyo.
we big-headed must not become 'We must not be big-headed.'

SS REINFORCEMENT: Nakwo sikimo hafiyo'no tifí nto'no Iníngku.
we them very well follow proper follow 'We must follow them properly.'

RESULT: EXPLANATORY PARAGRAPH

Ser TEXT: Ou Iníngkuwáníngkuwíshò Anítú kako símeho nto'no.
oh we will follow and God he stomach proper 'Oh we will obey them and God will be happy.'

Ser RESULT: Ou Anítú kako símeho'no kakoe yakumpohn'nyo
oh God he stomach proper his strength
nakumo yano nejapikwato.
us give will give to us
Oh, God's heart will be happy and he will give us his strength.'

WARNING: ALTERNATIVE PARAGRAPH

Seq OPTION₁: Ou nakwó yakumpohn'nyo imo'ńíkwato Anítú kako
oh our big-headed become God he kakoe yakumpohn'nyo nakumo monejape'ño1.
his strength to us will not give
'Oh, if we get big-headed God will not give us his strength.'

OPTION₂: EXPLANATORY PARAGRAPH

Cond TEXT: Ou nakwo hwahopo nto'no o Anítuye mítimo tifí nto'no
oh we ground proper ah God's story follow proper Iníngku oso Anítú kako nto'no wonemokosyohumontonoho.
follow that God he proper will take care of us 'If we're proper in this world - follow God's talk properly, then God will take care of us.'

SS PARA: Kakoe yakumpohn'nyo nakumo yano nejapmmontonoho.
his strength to us give will give to us 'He will give us his strength.'
2.3.4.2 Explanatory Paragraph

EXPL $P = \pm$ TEXT $\pm$ ELAB$^n$ $\pm$ PARA$^n$ $\pm$ REINF $\pm$ REASON

- Sentence $\rightarrow$ Sentence $\rightarrow$ Sentence $\rightarrow$ Sentence $\rightarrow$ Sentence $\rightarrow$ Sentence
- COOR $P$ $\rightarrow$ COOR $P$ $\rightarrow$ CONTRAD $P$ $\rightarrow$ EXPL $P$ $\rightarrow$ CONTRAD $P$
- CONTRAST $P$ $\rightarrow$ CONTRAST $P$ $\rightarrow$ EXPL $P$ $\rightarrow$ CONTRAD $P$
- COMPARA $P$ $\rightarrow$ COMPARA $P$ $\rightarrow$ INTER $P$
- CONTRAD $P$ $\rightarrow$ CONTRAD $P$ $\rightarrow$ INTER $P$
- EXPL $P$ $\rightarrow$ EXPL $P$ $\rightarrow$ INTER $P$
- INTER $P$ $\rightarrow$ INTER $P$ $\rightarrow$ INTER $P$
- ALTERN $P$ $\rightarrow$ ALTERN $P$ $\rightarrow$ INTER $P$
- REPORT SP $P$ $\rightarrow$ REPORT SP $P$ $\rightarrow$ INTER $P$
- ANTI $P$ $\rightarrow$ PARALLEL $P$ $\rightarrow$ INTER $P$
- DIAL $P$

$\pm$ RESULT $\pm$ WARNING $\pm$ COMMENT

- Sentence $\rightarrow$ EXPL $P$ $\rightarrow$ Sentence
- EXPL $P$ $\rightarrow$ CONTRAD $P$
- CONTRAST $P$
- PARALLEL $P$

Special features:

a) The TEXT tagmeme, which is obligatory in its own right, and at least one other tagmeme from the nucleus must occur. No more than six nuclear tagmemes have been observed to co-occur in examples of this paragraph type.

b) The tense of TEXT and REASON of this paragraph type is the same.

c) The subject of TEXT and REASON may be the same or different.

d) The REASON tagmeme is always marked by hwapıngı the reason is or in one case it was introduced by a Cause Effect Sentence.

The function of the EXPLANATORY PARAGRAPH is to explain a given TEXT. The TEXT tagmeme introduces the theme of the paragraph to which the other tagmemes relate according to the deep structure relations already outlined. Reason encodes Deep structure Efficient Cause. Only one occurrence of the WARNING tagmeme has been observed in the EXPLANATORY PARAGRAPH.
Examples
E-6-1
1) EXPLANATORY PARAGRAPH

PRELIM: ANTIETHICAL PARAGRAPH

SECTION: Mpalusoso nakwo a'amu sikwo'mnohn'i'ny! anin'i'nyoho.
plane we people black without-indic
'We black people don't have planes.'

SECTION: A'amu halojo hofiko hi'njofoho.
people white they have them-indic
'The white people have them.'

TEXT: Oso mpalusoso hofikoe honingkanofoho.
that plane their road-indic
'That plane is their road (way).'

ELAB: Oso mpaluso hiso honingkano sawemo engo sopo kako tifo
that plane that road long-in big place it short
imokiko'njofoho.
causes to become-indic
'That plane causes very long roads to become short.'

REINF: Mpalusoso mpampuso hofikoe honingkanofoho.
plane whiteman their road-indic
'The plane is the whiteman's road.'

ELAB: COMPARATIVE PARAGRAPH

PRELIM: Oso mpaluso hiso kako ho'yango nomawo'ningkisofoho.
that plane that it cargo always gets
'That plane always gets cargo.'

STATEMENT: Kako mofehi'nyo anga'no kako hano honingkano
it sun one it walk road
sawemo engo sopo kako hano komo'nohino'njofoho.
long big place it walk quickly-with-indic
'In one day that plane goes quickly on a very long journey.'

COMPARISON: Kaleso kako hano honingkano sawemo sopo wesoso
car it walk road long place if it goes
sukuno mehwo'so wofasya'womtonoho.
dark covers-when it will sleep
'If a car goes on a very long journey and darkness comes it will spend the night.'

REINFORCEMENT: Mpalusoso mofehi'nyo anga'no wali'mtonoho.
plane sun one will shine
'The plane - the sun will shine once.' (The plane will make the trip in one day.)
2) EXPLANATORY PARAGRAPH

TEXT: ANTITHETICAL PARAGRAPH

SECTION: CONTRADICTION PARAGRAPH

STATEMENT: Hofoyo huwafemaho.
traps men's-neg
'Traps do not belong to men.'

ADVERSATIVE: O'o.
no
'No.'

RESTATEMENT: Hwomo sohwafoho.
boy theirs-indic
'They belong to boys.'

SECTION: Fiso hwe nhswafyuwo'ningkofihwafoho.
some men they always set traps-indic
'But some men always set traps.'

RESULT: Hofoyo hiso sswafyuwontifsosato humajiswahomotohino
trap that they set and (names of rat types)
ela'iyoboytepesiyowosoiniikujiwoikhofehwaso
(names...)
hosalongo honahuno nomulongo ijimtongoswongo yohwapa
(names...)
osotongohopinonofonjiwoningkohoho.
that game all regularly kills-it
'They set those traps and it always kills these animals:
mote humaji swahoe etc.'

3) EXPLANATORY PARAGRAPH

TEXT: Oso tongo huwaho hofiko yomo we'miyuwo'ningkiohofo.
that game referred to they jump little don't always do
'That game referred to gets a terrible fright.'

ELAB: Hofiko lisimangomn horsi honti fisiwototamfinsyo yoontifeso
they fallen tree mouth think they want to go in but
hofiko tohino engo mawoningkohofoho.
they pain a lot they always get-indic
'They think it's the mouth of a fallen tree and they want
to go in but they always get a lot of pain.'
4) EXPLANATORY PARAGRAPH

**TEXT:** Nje hungkuno hanu emayo'no walmonne'noyohono.

my talk walk walk-conc I want to tell
'I want to tell my story about our trip.'

**COMMENT:** Hungkuno hiso sawemo we'yo'maho.

talk this long little-neg
'This talk is not a little long.' (It is very long.)

5) EXPLANATORY PARAGRAPH

**TEXT:** CONTRADICTION PARAGRAPH

**STATEMENT:** Oso towashuno hiso nophwoshi nowehwoshi lyo'ne'maho.

that spirit that will come and will go for doing-neg
'That spirit is not for coming and going.'

**ADVERSATIVE:** O'o.

no
'No.'

**RESTATEMENT:** Nihu'nahone.

it is for ever
'It is forever.'

**PARAPHRASE:** Jje símeho mo'mo nihu'nahone humæ'ne.

your stomach in for ever will live
'It will live in your heart for ever.'

6) EXPLANATORY PARAGRAPH

**TEXT:** ANTITHETICAL PARAGRAPH

**SECTION:** Kakoe hitoho engo nakumo ifeehu'mo.

his pity big us envelope
'God's pity envelopes us.'

**SECTION:** I oso'no kakoe hitoho engo kolfahu'mokosyohonìngki

but his pity big though it envelopes us
Anítuye miti wonipompenjiyomo kohumentoní nakwo
God's talk very peaceful-in though we live we
yokumpohn'nyo we'yo'maho.

big-headed little-neg
'But though his pity envelopes us and though we are
living in the peace of God's gospel, still we are
not a little big-headed. (Very stubborn.)
**REASON: EXPLANATORY PARAGRAPH**

**SS**

TEXT: Hwapingo so wonyo hungkuno oso nakwo Anitu pa'nyo.  
reason is bad talk that our God like  
'The reason is that bad talk (dirty thoughts etc.) is like our god.'

ELAB: Oso yokumpohn'nyo wonyo hungkunoso i yakumpohn'nyo  
that strong bad talk strongly  
nakumo nemokosyo humaho.  
us controls us  
'That strong bad talk strongly controls us.'

**WARNING: EXPLANATORY PARAGRAPH**

**TEXT:** ALTERNATIVE PARAGRAPH  

**OPTION₁: EXPLANATORY PARAGRAPH**

**Coo**

TEXT: Ou wonyo hungkuno oso'no nakwo Anitu mo jomo  
oh bad talk because of that we God-to ask  
wa' e enafo'ne ulasoso Anitu kako wae'nohino.  
erase forgive if we ask God he will take away  
'Concerning that bad talk, if we talk to God  
about forgiving us for it, God will forgive us.'

**SS**

REINF: Kako wae wena'montono.  
he erase will take away  
'He will forgive us.'

**OPTION₂: CONTRADICTION PARAGRAPH**

**Coo** (Ell)

STATEMENT: Ou nakwo s'mehomnohini memokosyo humae  
oh our stomach-in hold inside of  
Anitu kako wae menafonohi.  
God he erase will not take away  
'Oh, if we hold it in our hearts God will  
not forgive us.'

**SS**

ADVERSATIVE: Awonoho.  
no  
'No.'

**SS**

RESTATEMENT: Kako t'imo'nohini wonahon'mtonoho.  
he eye-only will look at us  
'He will only look at us.'

**REASON: CONTRADICTION PARAGRAPH**

**CE**

STATEMENT: Hwapingo nakwo wae enafo ulosomo kalohi  
reason is we erase take away if we say because  
wa'ena'montomaho.  
he will forgive us-neg
'The reason is because we don't say forgive us he won't forgive us.'

SS
ADVERSAIVE: 0'o.
no
'No.'

RESTATEMENT: EXPLANATORY PARAGRAPH

SS
PRELIM: Nakwo anga'no.
we one
'There is only one way.'

Coo
TEXT: Nakwo kakine'no jomo ulikwato nakwoe wonyoso'no
we to him ask if we say our bad-conc
kako wae'nohino.
he will erase
'If we ask him concerning our sins he will forgive us.'

SS
REINF: Wae wena'montono.
erase he will take away from us
'He will forgive us.'

Ser
RESULT: Oso nakwoe hungkuno wae emafihwosi kakoe mti wopingo
that our talk erase he will his talk good
kakoe toho wopingoso nakwoe simehomo ufoho'nonahumontono.
his fire good our stomach-in he will put in us
'He will forgive us of our bad talk and he will put his good talk and his good fire in our hearts.'

2.3.5 EXECUTION AND INTENTION PARAGRAPHHS

The shared feature of EXECUTION and INTENTION PARAGRAPHS is that they both have specific tense changes, although in opposite directions. In the EXECUTION PARAGRAPH tense contrast is between the hortatory-imperative tense in the quoted material of the PLAN tagmeme and the non-future tense in the EXECUTION tagmeme which restates the lexical material of the quote by describing its execution. In the INTENTION PARAGRAPH the tense change is from present tense to the future in that a lack of knowledge or ability in some area is expressed in the DISAVOWAL tagmeme along with a suggestion for remedying the situation in the INTENTION tagmeme.
2.3.5.1 Execution Paragraph

EXECUTION PARAGRAPH = + PLAN + EXECUTION

Sentence  Sentence

Special features:

a) There are two obligatory tagmemes, PLAN and EXECUTION, and no optional tagmemes.

b) The PLAN tagmeme is filled by a sentence whose final base is a Quotation Clause and the quotation is a proposition employing the hortatory-imperative tense. The EXECUTION tagmeme is filled by a sentence in which the lexical content of the PLAN is reworked into a statement which tells how the proposition was carried out. The EXECUTION is always non-verbal and its tense is always non-future.

c) The subject of the two tagmemes is always different unless the subject of PLAN is first person dual or plural, in which case the speaker of PLAN is included in EXECUTION.

d) The tagmemes are linked by the recapitulation of the quote verb of PLAN at the beginning of the sentence which expounds EXECUTION.

In some cases a PLAN is apparently given at the onset of a discourse and the rest of the discourse relates how the PLAN is carried out. Rather than collapse the entire discourse into an EXECUTION PARAGRAPH I have handled such putative occurrences of PLAN as unresolved DIALOGUE PARAGRAPHS (see Section 3.6.2).

The deep structure encoded here - Proposal followed by (non-verbal) Response - belongs to Repartée. Cf. DIALOGUE PARAGRAPH.

Examples

X

1) EXECUTION PARAGRAPH

SS | PLAN: Giamukwi nalumaho anga'no fosyawe oso wopingo'maho.
    | (name) said to us one sleep that good-neg
    | Hufa'u fosyawopijoku fisokuno.
    | two you must sleep you can go
    | 'Giamukwi said to us, It's not good to sleep just one night.
    | Stay two nights and then you can go.'

Ser | EXECUTION: Nalumaso'no kakoe hungkunomo haloho'no uyontone
      | to said to us his talk ear we did and
      | fasyawentuhwonefoho.
      | we slept
      | 'When he said that to us we obeyed his talk and we stayed.'
N-1-3.2

2) EXECUTION PARAGRAPH

| PLAN: | Mu anga'nohinisi apa'no pukwato lohofonto mjoqo tomo girl one-only-fem again came she did and water-on eye
| Ser | tohonte soohonuwojapmentisoso mtopeejo lohwo simonyo
| Coo | up looked up-far past-she-and woodchip he dance
| Seq | nto mjimuweehoingki mulopi nohumanto ulimento a'amu
| Ser | compl wiggled-seq-he girl was there and she said person kumtatisohwosi'manji olopo fipe.

if sent you here come
'Just one girl went down again and looked on top of the water and the woodchip danced on the water and the girl was there and she said to it, If a man sent you come here.'

| Ser | EXECUTION: Ulimento'so mtopeejo lohwo haloho'no yonto a'amu she said to him woodchip he ear-only did and girl nonje ulimento is nompono umentisofoho.
| Ser | there she said over there he went
| | 'When she said that to it the woodchip obeyed the girl there that had spoken to it and went over there.'

X

3) EXECUTION PARAGRAPH

| Ser | PLAN: Oso nohononji nt'wo'ningkisi ou kiko nekwo'nji wohwano.
| | that they see they always say oh you with us let's go
| | 'They see that and they always say to me, Oh, you go with us.'

| Seq | EXECUTION: Ose ntho'ningki ukumof'wo'ningkohono.
| | that they say and I always go
| | 'They say that to me and I always go.'

X

4) EXECUTION PARAGRAPH

| SS | PLAN: Oshonta Mangkipalonojaha llafiyajamo ulohi, Hwe hwoso lyo at that time (name) (name)-to said man magic do sohulole osowo ulohi mijile anga fiku'yopo mohu'meemhumo. ceremony that-one said water house door-place put-you pl
| Ser | 'At that time Mangkipalonojha said to Ilofiyo, The shaman who is to perform the ceremony said, Put the water bamboos by the door of the house.'

| Ser | EXECUTION: Uliso'no nohu'memantifi anga fiku'yopo moli'wo she said they put and house door place finish
hu'meesyontifi, osohonta mehomi hopi'nono mehomi
they put and then children all children
we'e sohwa wae yafohofofoho.
little those erase they took away
'Concerning her saying that to her they put them and
after they put them by the door of the house at that
time they sent all the children away.'

2.3.5.2 Intention Paragraph

INTENTION PARAGRAPH = + DISAVOWAL + INTENTION

Sentence Sentence

Special features:

a) There are two obligatory tagmemes and no optional tagmemes.
b) Tense changes from present in DISAVOWAL to future in INTENTION.
c) The subject is the same in both tagmemes.
d) The two tagmemes are linked lexically by juxtaposition.

DISAVOWAL states a lack of knowledge or ability in some area and
INTENTION states how the individual will remedy the situation. To date
only two examples of the paragraph have been found.

Again, Contrast is encoded in this paragraph type. There are opposed
negative and positive predications plus a temporal opposition (present
versus future).

Examples

X

1) INTENTION PARAGRAPH

SS DISAVOWAL: Oso hungkunoso hwapingo'njimamti'mokohoyohono.
that talk source I didn't write
'I didn't write the real story.'

Ser INTENT: Hwangku nakwo angopo uhwosi hwe engo sohwamo ulthwasi
later we village will go men big them we will say
womti'mokano.
we will write it
'Later we will go to the village and we will ask the big
men and we can write it.'
2) INTENTION PARAGRAPH

DISAVOWAL: Hwapingo neso oso hwapingo mehomi fonjasiyo'ne oso reason true that reason baby kill-purpose that ngko hungkuno nto'no mupa'nyofoho.

I talk straight haven't heard 'I haven't heard the story straight about the real reason, the reason they killed babies.'

INTENT: Mpohwosamo ngko hwangku ulì'monno mehomi fonjahumotofo fathers-to I later I will ask baby used to kill yahinoso'no.
custom-conc

'Later I will ask the fathers about infanticide.'

2.3.6 INTERROGATIVE AND DIALOGUE PARAGRAPHS

The shared feature of INTERROGATIVE and DIALOGUE PARAGRAPHS is that both encode the deep structure Question and Answer of Repartée. DIALOGUE PARAGRAPH encodes the other deep structures of Repartée as well (e.g. Proposition, Counter-proposition, Response, Remark) whereas INTERROGATIVE PARAGRAPH has only Question and Answer. INTERROGATIVE PARAGRAPH is spoken by one speaker to make a point or to provoke reaction from the hearer. DIALOGUE PARAGRAPH reports the words of more than one speaker.

2.3.6.1 Interrogative Paragraph

INTERROGATIVE PARAGRAPH = + QUESTION + ANSWER

Sentence   Sentence
EXPL P      EXPL P
CONTRAD P   INTENT P

Special features:

a) There are two obligatory tagmemes and no optional ones.

b) The tense of both tagmemes is the same unless embedding causes tense changes.

c) The interrogative word in the QUESTION tagmeme has the same referent as the corresponding noun in the ANSWER tagmeme unless it is why, in which case the referent of the latter is not the same as the referent of the subject of ANSWER.

d) The two tagmemes are linked lexically by juxtaposition.
The INTERROGATIVE PARAGRAPH is a devise used by a speaker to make a point. The QUESTION always asks who, when, why, what, where - never just a yes or no question.

Again (cf. INTENTION PARAGRAPH), the deep structure encoded here - Question plus Answer - belongs to Repartée (see DIALOGUE PARAGRAPH which follows).

Examples
H-2-6.6
1) INTERROGATIVE PARAGRAPH

SS    Q: Tihwo ejahop Wo'ningkiso yoswoya'ito
    who always gives to us married couple
    'Who is the one that always gives to us?'

A: EXPL PARAGRAPH

SS    TEXT: Neningkwoheho.
        our son-in-law
        'It is our son-in-law.'

SS    ELAB: Osohwo ufonjohino.
        that-one you hit him
        'That's the one you hit.'

2) INTERROGATIVE PARAGRAPH

SS    Q: Oso yokumpohn'nyo hiso tihwoeto.
    that strength that whose is it
    'Whose strength is it?'

A: CONTRADICTICON PARAGRAPH

SS    STATEMENT: Ji jotaha olo hwaholopo nta'ango.
        yours-inter this ground from
        'Is it your human strength?'

SS    ADVERSATIVE: Awonoho.
        no
        'No.'

SS    RESTATEMENT: Anitu kakoe yakumpohn'nyo.
        God his strength
        'It is God's strength.'
3) INTERROGATIVE PARAGRAPH

Q: Oso hungkuno homoso nto'no muhwajiyoso tuhwoeto. that talk previously referred to straight causes it to be whose 'Whose is it that causes this talk to be straight?'

A: EXPL PARAGRAPH

TEXT: Nje'nohini.
mine-only
'Mine alone.'

PARA: Hungkuno woping'o'nohini nje'nohini. talk good-only mine-alone 'This good talk is mine alone.'

4) INTERROGATIVE PARAGRAPH

Q: I oso hwapingo peho'no. well that reason what-for 'Well what was the reason for that?'

A: I hwe sohwo ole syafisyonto sukwoho'nyo pilanoho nimeso well man that this thought-he betelnut type if I eat kakoe hungkuno upa'nimmoho. her talk I will understand 'Well, the man thought this, If I eat the pilanoho betelnut I will understand her language.'

5) INTERROGATIVE PARAGRAPH

Q: Peho'no hohujo ikenjafoso. what-for back turn 'Why do we turn our backs (on God)︖'

A: Hwe wonyo sohwo tifo tifoneponoho. man bad that-one close close-place '(It's because) the bad man (Satan) is very near by.'

6) INTERROGATIVE PARAGRAPH

Q: EXPLANATORY PARAGRAPH

TEXT: Tihwoeto.
whose is it 'Whose (strength) was it?'
PARAPHRASE: Tíhwo kufo'makwoho.
   who helped you
   'Who helped you?'

A: EXPLANATORY PARAGRAPH

TEXT: Jje'mahoe.
   yours-neg
   'It wasn't your (strength).'

PARAPHRASE: Kiko'mahoe.
   you-neg
   'It wasn't you.'

*Embedded in STATEMENT tagmemes of CONTRADICTION PARAGRAPH.

2.3.6.2 Dialogue Paragraph

DIAL $P = + \text{SPEECH}_1 + (\pm \text{SPEECH}_2 \pm \text{SPEECH}_3 \pm \text{SPEECH}_0) \pm \text{SPEECH}_4$

EXECU $P$ EXPL $P$

Special features:
a) There are at least two obligatory tagmemes indicating more than one participant. There must be a \text{SPEECH}_1 and either \text{SPEECH}_2 and/or \text{SPEECH}_3 or \text{SPEECH}_0.
b) The tense of the quotative verb, when it occurs, is always the same in all \text{SPEECH} tagmemes.
c) The subjects of the tagmemes must be different.
d) The tagmemes are usually linked by recapitulation of the quotative verb though occasionally the second speech in a DIALOGUE PARAGRAPH is not introduced by a quotative verb, and therefore is linked only by repartée. DIALOGUE PARAGRAPHS from DRAMATIC DISCOURSE have minimal formulas of quotation or none at all.
e) BUILD UPS are probably not nuclear tagmemes and may occur before or after the \text{SPEECH} tagmemes. Their occurrence in this paragraph type is distinct from their occurrence in NARRATIVE PARAGRAPHS where they are clearly nuclear.

\text{SPEECH}_1 is filled by a question, proposition, or statement. \text{SPEECH}_2 is filled by a counter question or proposition which avoids the expected response of \text{SPEECH}_1. \text{SPEECH}_3 is filled by an answer, response, or
evaluation as expected by \textup{SPEECH}_1. \textup{SPEECH}_0 \textup{ is in the form of speech but is an unspoken thought as the response to a } \textup{SPEECH}_1. \textup{SPEECH}_4 \textup{ is filled by a comment which does not take a further response}. To date the latter has only been found in \textit{DRAMATIC DISCOURSE}. \textit{COMPOUND DIALOGUE PARAGRAPHS} consist of more than one exchange. Up to four have been observed.

A sub-type of the \textit{DIALOGUE PARAGRAPH}, the unresolved \textit{DIALOGUE PARAGRAPH}, has been posited. It is sub-minimal in respect to the formula given above in that only \textup{SPEECH}_1 \textup{ occurs}. It usually involves a situation similar to that in which a quotation occurs in the \textit{PLAN} tagmeme of an \textit{EXECUTION PARAGRAPH}. Although the putative \textit{PLAN} is executed much later in the text, to analyze the whole as an \textit{EXECUTION PARAGRAPH} would collapse a large part of the text into a single paragraph. Therefore I have chosen to posit an unresolved \textit{DIALOGUE PARAGRAPH} at such points.

One text includes a discontinuous \textit{DIALOGUE PARAGRAPH} in which \textup{SPEECH}_1 is expounded by a \textit{QUESTION} and before the \textit{ANSWER} can be given in a \textup{SPEECH}_3 the second participant asks another question of a third participant. This is probably a further sub-type of the \textit{DIALOGUE PARAGRAPH}.

The deep structures encoded in this paragraph type belong to \textit{Repartee}.

\textit{Examples}

For example of \textit{DIALOGUE PARAGRAPH} with \textup{SPEECH}_0 \textup{ tagmeme see page 43.}

1) Discontinuous \textup{DIALOGUE PARAGRAPH}

\textbf{Ser} \textup{SPEECH}_1: \textit{Q} \begin{quote} Anehwo noswaponto nonasi'no ulohi, Nanohwo nonasi! \textup{(name) came inside pineapple spoke sister pineapple mpi umontaho. \textit{buy do you want} 'Anehwo came in and spoke about a pineapple, Sister do you want to buy a pineapple?'} \end{quote}

\textbf{Seq} \textup{SPEECH}_1: \textit{Q} \begin{quote} Ose ulahoningki Tate kako ngkimo ntohi, nonasi! that he said-seq Dottie she to me said pineapple olole weho. \textit{how many are} 'He said that to her and Dottie said to me, How many pineapples are there.' \end{quote}

\textbf{SS} \textup{SPEECH}_3: \textit{A} \begin{quote} Hufa'usihune weho, lohoningkuhwayo. \textit{three there are we 2 said-seq} 'There are three we said.' \end{quote}
SS SPEECH 3: A 0'o. Nta'noho. Waweno. no enough leave it 'No. There are enough. Keep it.'

X

2) COMPOUND DIALOGUE PARAGRAPH

Seq EXCH 1 SPEECH 1: Q Moi'wo yahorningki ngko uloho Mpohwo finish doing-seq I said to him father mo'jjo hofiko wopoyo l'oho yalokwofoso down there they food cook doing-those moi'wolaho. finished-inter 'She finished doing that and I said, Father, are those who are cooking food down there finished?'

Seq SPEECH 3: A Ose ulahoningko ntohi mol'wono ho. We'enepl that I said to him he said finish little while angomo wo hotoswantifi'no yalokwofo. house-in conc going in they are doing 'I said that to him and he said to me, They are finished. They are wanting to go inside in a little while.'

Seq EXCH 2 SPEECH 1: Q Ose ntahorningki Tate ntohi peho'no ulohino. that he said to me Dot said what-for you spoke 'He said that to me and Dottie said to me, Why did you ask him that?'

Seq SPEECH 3: A Nta'horningki uloho, Ose'no a'amu hofikoe peefo she said to me I said because people their magic woloho'nantifie'no ulohe'nontohoho. want to do-reflex I asked him and he responded 'She said that to me and I said, Because I asked him and he said the people want to do their magic.'

EXCH 3 SPEECH 1: EXECUTION PARAGRAPH

Seq PLAN: Ose ulahoningko ntohi, Nekwo uhwonaho. that I said-seq she said we go and look 'I said that to her and she said to me, Let's go and see it.'

SS EXECUTION: Ose liso'no Tate kako simo'mo wesofo. that she said when Dot she first went 'When she said that Dottie got up first to go.'
SS SPEECH$_2$: PROP Oso' no uloho 0'o ngko hwasyo kilohono.
that-conc she said no I lied spoke to you
Fosyo humaho. Waffa tafepo nehwon'nyohoh.
stay here (name) river I'm going
'Concerning that I said to her, No I lied to
you. Stay here. I'm going to the Waffa river.'

Coo SPEECH$_2$: PROP Ose uloheso kako ntoi 0'o ngko hano
that I said to her she said no, I walk
wemmoni'nyohoh.
will walk around-I
'I said that to her and she said to me, No,
I'm going to walk around.'

N-1-3
3) COMPOUND DIALOGUE PARAGRAPH
SETTING: NARRATIVE PARAGRAPH

SS BU$_1$: Oso tafe hoposopo hwoya'mi hufa'usihune osofa hofiko
that riverbed place women three those they
tafe sopo sojo humekaningkofi.
river place stone mutung-they
'At that riverside there were three women who were cooking
their food in stones by the riverside.'

Ser BU$_2$: Sojo ekanonti fi i a'mu sojo moi'wo ekohwojasonti fi
stone cook-they and women stone finish putting stones
mijomno mijo uyumo'nawane lonti fi humapohofi.
water-in water wash-reflex they said they came down
'They were cooking their food in stones and when they
finished putting the stones on the food they said, Let's
go wash in the river,' and they came down.'

Ser BU$_n$: Noponti fi mijo yoma'napi lohofonti fi asomo nowenti fi
they came water washed they did came back they went
humohumantohofi.
they waited
'They came and washed in the water and went back and
waited.'

BU$_1$: EXECUTION PARAGRAPH

Ser PLAN: Mu anga'nohinisi apa'no pukwato lohofonto mijolopo
girl one-only again came she did this water
ti mo tohonte sohouwoja pmmentisoso mto p ee jo
eye on top saw coming on top of and woodchip
Seq

lohwo sîmonyono to mjiwweehonîngkî mulopi nôhumanto
this-one danced coming dancing-it girl-this there
ulîmento a'amuhwo kumtâtishwosî'manji i olopo ftîpe.
she said man sent you on the water-if then here come
'Just one girl went down again and saw on top of the
water this woodchip coming bobbing up and down and the
girl was there and said to it, If a man sent you then
come here.'

Ser

EXECUTION: Ulîmentiso'no mtopeje lohwo haloho'no yonto
when she spoke woodchip he ear-only did
a'mu nonje ulîmentiso nompono umenîtisofoho.
girl there said to it over there he went
'When she spoke to it the woodchip obeyed the girl
over there that had spoken to it and went over
there.'

Ser

EXCH1 SPEECH1: Q Ulîmento kîko pohînîhwsîlaho.
she said you did you come
'She said to it, Did you come without a purpose?'

EXCHANGE 3: A EXPLANATORY PARAGRAPH

Seq

TEXT: Ulahonîngki ulîmento, 0'o nje mpohwo lonîhwaïjîso'no
she said and he said no my father sent-he-conc
pohehwo'nyoho.
I came
'She said that to it and it said to her, I've come
because my father sent me.'

Cond

ELAB: A'amî uhwonîngkî jî'manji i asomo fisape
people if you see then back come up
lonîhwaïsîhwo'nyoho.
he sent me-I am the one
'I'm the one he sent saying, If you see people then
come back up.'

EXCH2 UNRESOLVED EXCHANGE

Seq

SPEECH1: PROP Ose ulahonîngki a'musî nohumanto ulîmento
that he said and girl there-was she said
i ngko sojo ekawojohî'nyoho. Hofasîno.
well I stone cooking-I am wait
Wosîhwaho. Olopo fosyahumaho.
we will go up here stay-you
'He said that to her and the girl was there
and she said to him, I'm cooking food in stone.
Wait. We will go up. Stay here.'
Ser EXCH₁ SPEECH₁: PROP Ulmenteisono i a'mu losi nowento nom'ne when she spoke then girl this went other sofanji wosopoyo sojo moi'wo jisontifi girls-with food stone finish took-they hnnimentohof ho noho wohnano sikunofoho. said reflex they let's go it is dark 'When she said that to it then this girl went and with the other girls finished removing the food from the stones and said among themselves, Come on, let's go. It's getting dark.'

Seq SPEECH₂: RESP Lahoningkofi a'mu iyo mtopeejo uhwonimentiso they spoke and girl woodchip saw it-she losi ulimento Mpano. Noho wohnano. this one said go on let's go 'They spoke and this girl that saw the woodchip said, Go on. Come on let's go.'

Ser EXCH₄ SPEECH₁: PROP Nompo sawemo engo nompo imo'nawentifi a'mu there long big there becoming-siml girl mtopeejo uhwonimentiso losi ulimento u nje woodchip she saw it that one said oh my nikuuyoho yojuliko'mahe'enoho. Mijo necklace removed and left-I water yoma'ningkuhwonepo weho. Womamo. Tifi washed we-place are I will get later wosemjahapmmo. Sekwo simo'o mapnimno. I will follow you you first go 'After they had gone a long way from that place the girl that had seen the woodchip said to the others, Oh, I took off my necklace and left it. It is there at the place where we washed. I'll go get them. I'll follow behind you all. You go on ahead.'

SS SPEECH₂: PROP 0'o olopo wokohontohumano. no here we will wait for you 'No, we'll wait for you here.'

SS SPEECH₂: PROP Ulmenteohof no ulimento, 0'o tifi when they said that she said no later wosemjahopmmo. Sekwo simo'mo mpanimno. I'll follow you you first go 'When they said that to her she said to them, No, I'll follow behind you. You all go ahead.'
**TERMINUS: EXECUTION PARAGRAPH**

**Plan:**

- Losi nihu'nahone fekwapi lohofonto iyo mtopeejo

**Execution:**

- This-one finally ran did-she woodchip

**Sim:**

- lohwo nohumentaningki ulimento, Mpano. Noho wosihwaho. This-one was there-siml she said Go come on let's go up 'This one finally went quickly and while the woodchip was there she said, Go. Come on let's go up.'

**Seq:**

- Iyo mtopeejo lohwo simo'mo sopahoningki kako woodchip this-one first came up-seq she

**Ser:**

- iyo mtopeejo lohumo uhwononto kako momongo nongkiso woodchip him she saw she on the edge there

**Coo:**

- humoku'mokwosahopiso humoku'mokwosahopiso she followed him up she followed him up humoku'mokwosahopiso tafe ajwopo sikuono nto she followed him up river middle dark comp

**Seq:**

- umeehoningki mtopeejo lohwo kako mijio lopo covered them woodchip that-one he water on

**Seq:**

- nofosyawohoningki i amu losi kako hajlyolo'mo he slept-seq and girl she she on the edge fosyawo'mentisofoho. she slept 'This woodchip went up first and she saw the woodchip and she followed it up along the edge and she followed and followed and followed and while they were in the middle (of the journey) darkness came upon them and the woodchip slept in the river and this girl she slept on the edge.'

**D-2-1**

4) DIALOGUE PARAGRAPH

**SS SPEECH₁: PROP**

- Nanohwo olohonta mpompuso nakwo sikule mt'omokontane sister today whiteman we school we write ole naloho, Sikwo'miyomo pikisa uhwonantonoho. this said at night picture we will see 'Sister, today the whiteman who has school with us said this to us, Tonight we will look at a movie.'

**SS SPEECH₂:**

- Nehopi. true

'Is that true?'
SS SPEECH3: A Ou hwasyo'maho. Mpompuso lohwo ose naloho.
   oh lie-neg whiteman he that said to us
   'Oh, it's not a lie. That's what the whiteman said
   to us.'

SS SPEECH4: COMMENT E pousitoufismo wosohwanimo. Hofasino.
   ok post office-in I'll go and look wait
   'O.k., I'll go up and look in the post-office.
   Wait.'

D-5-1
5) DIALOGUE PARAGRAPH, COMPOUND
Ser EXCH1 SPEECH1: Q Hwe sohwo kako hungkuno ole, fosi ngko syoho
   man that one he talk this yesterday I garden
   nohopo nosonji fe'nthwon'mae. Syoho sae uyohwa
   on top I went up looked around garden banana plant
   yofe uyohwa sohuyohwa mohu'meehujo uhwon'mayofoho.
   yofe plant pitpit plant neg-plant I saw-indic
   Fosi peho syoho imahhno.
   yesterday what work you did
   'This is a man's talk, Yesterday I went up on top
to the garden and I looked around. I saw you
didn't plant the banana plants, the yofe plants
and the sosyo plants. What work did you do
yesterday?'

SS SPEECH3: A Fosi sitoho syayo'maelikono. Sitoho syayo'maeno.
   yesterday I burned off-of course I burned off
   'Yesterday I burned off the rubbish of course.
I burned off the rubbish.'

SS EXCH2 SPEECH1: PROP Wopuyo muhu'meehi'njo imahhno.
   kaukau steme neg-plant you did
   'You didn't plant the kaukau.'

Seq SPEECH3: RESP Ifoyo syohon'ingi pmmaeno.
   'It rained and I came down.'

Ser SPEECH4: REMARK I olohonta nosohoji sohuyohwo fohu'meehuso.
   well today you go up and sosyo plant plant
   'Well, today you go up and plant sosyo.'
2.3.7 PROCEDURAL AND NARRATIVE PARAGRAPHS

The shared feature of PROCEDURAL and NARRATIVE PARAGRAPHS is the dominant linkage feature of recapitulation between tagmemes. PROCEDURAL PARAGRAPHS use this linkage almost exclusively whereas NARRATIVE also uses juxtaosition.

The verb auxiliary moi'wo finish is very commonly used in recapitulation in these paragraphs. It may be used in sentence initial recapitulation or sentence medial recapitulation between embedded Series and Sequence Sentences. It designates a lapse of time for one action to be completed before the next action is begun.

Another word frequently used in these paragraphs, primarily in PROCEDURAL, is ni'hu'nahone finally which shows the progression of actions. In the PROCEDURAL DISCOURSE 'How to Build a House', it occurs 39 times with only 11 cumulative STEPS in the paragraphs in the surface structure.

In certain circumstances, NARRATIVE and PROCEDURAL PARAGRAPHS - which typically are open chains of tagmemes encoding events or steps in chronological succession - collapse into long run-on one-sentence units. Longacre has suggested that a function of such units may be to mark the PEAK of a discourse.

2.3.7.1 Procedural Paragraph

\[
\text{PROC PARAGRAPH} = + \text{STEP}_1 \pm \text{SIMUL STEP} \quad \pm \text{CONDIT STEP} \quad \pm \text{STEP}^n
\]

<table>
<thead>
<tr>
<th></th>
<th>Sentence</th>
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<th>Sentence</th>
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<td>EXPL P</td>
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<td>EXPL P</td>
<td>CONTRAST P</td>
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<td>CONTRAD P</td>
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<td>COOR P</td>
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</tbody>
</table>

Special features:

a) There is one obligatory tagmeme and a potentially unlimited number of optional tagmemes, although no more than six have been observed in any given PROCEDURAL PARAGRAPH.

b) Tense is the same in all tagmemes; either all non-future, or all future, the choice of which does not seem significant. (See note below.)

c) Subject is non-specific and may be the same or different from tagmeme to tagmeme.

d) Linkage is by recapitulation.

The main feature of this paragraph type is the chronological ordering of the STEPS. Though some embedding occurs, on the whole there is not as much embedding as in NARRATIVE PARAGRAPHS. There is usually more than one STEP in a PROCEDURAL PARAGRAPH, but occasionally just one STEP
may occur. The latter is usually expounded by a very long sentence with
many Series, Sequence and Simultaneous Sentences embedded in it.

SIMULTANEOUS STEP is expounded by a Simultaneous Sentence or by a para-
graph whose first sentence is Simultaneous. CONDITIONAL STEP is expounded
by a Conditional Sentence or by a paragraph whose first sentence is a
Conditional Sentence.

In one text, 'How to kill and cut up pigs', the first half is in non-
future tense and the last half is future. It seems as though tense is
not significant in this paragraph type (nor in this discourse type) in
that the speaker changed tense without realizing it. This paragraph
type mainly encodes Chronological Succession. It may, however, encode
Overlap (Simultaneous Step) and Alternation without excluded middle
(Conditional Step).

Examples
P-3-l
1) PROCEDURAL PARAGRAPH

<table>
<thead>
<tr>
<th>STEP 1: CONTRADICTION PARAGRAHH</th>
</tr>
</thead>
<tbody>
<tr>
<td>STATEMENT: Mekinoso hofo k o mingo nonje nonje walo fan t i h m' maho.</td>
</tr>
<tr>
<td>bows they cut any 'ole tree are not able to cut</td>
</tr>
<tr>
<td>'They can't cut just any tree down for bows.'</td>
</tr>
<tr>
<td>ADVERSATIVE: 0'o.</td>
</tr>
<tr>
<td>no</td>
</tr>
<tr>
<td>'No.'</td>
</tr>
<tr>
<td>RESTATEMENT: Hofo ko tìmo uhwo f l i joso yokumpo h'n'yo</td>
</tr>
<tr>
<td>they eye when they see strong</td>
</tr>
<tr>
<td>uhwo ningkuji walo fan t i feho.</td>
</tr>
<tr>
<td>they will see they will cut</td>
</tr>
<tr>
<td>'They will look and when they see a strong one</td>
</tr>
<tr>
<td>they will cut it.'</td>
</tr>
</tbody>
</table>

| STEP 2: Moi'wo lof k uji angopo motapi l oho f k uji hul i momo yasi |
| finish out -they village carry will do mud-in put |
| l oho f k uji wahumen t i feho. |
| will do they will wait |
| 'When they've finished cutting it down they will carry it to |
| the village and put it in the mud and they will wait.' |

| STEP 3: Human t i f l i joso uhwo fl i joso me k i no sikwo'mno nto umo'nas o |
| they will wait and they will look bow black comp becomes |
| uhwo ning kuji i f k uji mingo lof kwato loho f kuji sako'nam i |
| they will see pull it out cut out will do and stone -knife |
pikwato lohofikuji sohwe lojikwato lohofikuji nofekuji
come will do rataan out they will do make knot
hasa syukwato lohofikuji woke nomafikuji mijomo yasi
braided weave they will do string will get water-in put
lohofikuji po'nfif lo'mikwato mekino nomafikuji
will do soft become bow they will get
syafkwato'nohini.
string it-only
'They will wait and they will look and when they see it has
become black they will pull it out and cut it with an axe
and shave it with a stone and they will cut some rataan and
make it into a bowstring and put it in water until it becomes
soft and they will take the bow and string it.'

SS TERMINUS: Nihu'nahoe hofiku mekino umo'nmontono ho.
finally their bow it will become
'Finally it becomes their bow.'

P-2-2
2) PROCEDURAL PARAGRAPH

STEP 1: EXPLANATORY PARAGRAPH

Ser TEXT: Hwe sohwa imingo'ni nowentifi uhwonontifeso ai'woso
men they morning go down they look and eel
Coo swohomo'mo nohumentan'ingki uhwonontifi swoho nonto
trap-in isimul-it they see and trap that
Sim ifkwato lohofontifi wosoho nompo ehasi lohofontifi
pull up do-ser they sand there shake out they do
Ser ikujofo fonjikwato lohofontifi nomotasonfifi iloho
hit hit do-ser carry up-ser cook
yanimotofoho.
cook and eat-they usually do
'The men go down in the morning and look and they see an
eel is inside the wall and they pull up that wall and
shake it out on the sand and hit it and carry it up and
cook and eat it.'

SS COMMENT: Oso ai'woso me'wampe'njofoho.
that eel sweetness-w th-indic
'That eel tastes delicious.'

SS TERMINUS: Oso swoho hiso hofikuoe ingkusofoho.
that trap that their hook-indic
'That trap is their hook.'
3) PROCEDURAL PARAGRAPH

**SETTING:** Ifoyoso kakoe hamnosomo wohu'montonoho.

Rain its month-in will fall

'Rain falls in its month.'

**STEP 1:** Oso ifoyo hiso ne'no syontoso sopo hwaho monto po'nifo

That rain that keeps falling and there ground soft

Imoomikwato lohofihwosi hulimo umo'nimontonoho.

Become it will do mud it will become

'That rain keeps on falling and in that place the ground down below will become soft and it becomes mud.'

**SIMUL STEP: EXPLANATORY PARAGRAPH**

**Sim TEXT:** Ose imoon'onta'ningkuhwosi mofehinyo likwato lohofihwosi

That becoming-simul-it sun shines it will do

Hwahoyokupohn'nyo umo'nmontonoho.

Ground strong it will become

'While it is becoming muddy the sun will shine and the ground will become strong.'

**ELAB: COMPARATIVE PARAGRAPH**

**STATEMENT:** Oso mofehinyo wopingofoho.

That sun good-indic

'That sun is good.'

**COMPARISON: EXPLANATORY PARAGRAPH**

**TEXT:** Ifoyoso wonyofoho.

Rain bad-indic

'That rain is bad.'

**ELAB:** Oso ifoyoso hulimo imo'nyo'njofoho.

That rain mud becomes-with-indic

'That rain becomes mud.'

**REINFORCEMENT:** Mofehinyo wopingofoho.

Sun good-indic

'The sun is good.'
SS

SS

SS

SS

SS

SS

SS

SS

SS

SS

SS
STEP 4:

Ser: Oso mo'wo fon'jasi lohofontifi imingo wasonontifi
Seq: Swope fohtofoontifi imingo mo'wo saho'ningki nthu'nahone
tobacco they smoked stiff finish became finally
Ser: Mijo wasime yamo lohofontifi nthu'nahone sihu.
water wash wash they do finally knife
'sWhen they finished killing it they allowed it to stiffen
and they smoked and when it was finished stiffening they
finally washed it and then they finally out it.'

STEP 5:

Ser: Sihu kolofontifi ahupaho meho'nasi lohofontifi nthu'nahone
knife they cut and abdomen put they do and finally
yafo imingo lopfingkowomingkwomingo lohofontifi hohokuyokino
rib axe cut to lay out flat they do and back bone
meho'nsasi lohofontifi nthu'nahone sihu somolotaho'njil
put they do and finally knife close to tail and
hali'wango'njil sihu kolofikwato.
close to eare knife cut
'They cut it and they put the abdomen aside and then they
finally cut the rib to lay them out flat and then they put
the backbone aside and finally cut with a knife from the
tail to the ears.'

CONDITIONAL STEP: PROCEDURAL PARAGRAPH

Ser: Mo'wo kolofontifi nthu'nahone hwoku'mokasi
finish the cut and finally fold and put
lohofontifi nthu'nahone twajo'ne'manja yafo hwasyopo
they do and finally bridgheatment-if rib middle of
sihu foi'mo lohofontifi a'mu haplyosohosamo yahu yano
knife bread in half do woman her brothers-to pig give
uyohojai ape mapijosimo ulikwato jije josohosamo
send to wife married-to say to them your brothers-to
yano uyohojai.
give take to
'When they finished cutting it finally they fold it and
finally, if it's partly for a bride payment, they break
the ribs in half with a knife and send the woman to her
brother to give them some pork and say to the women
they've married, Give this to your brothers.'

Note: tense change

Coo: Ulifijoso a'amulosi nonyo hwamo sukwoho'nyo humo
they say the woman greens yame betelnut sugar
Ser yahupo kisasi lohoftenwosi mo'ningku lohoftenwosi
pig-on put on top will do carry from head will do
hapiyoshwosafe angomo mo'nasi.
her brother's house-in put-take from head
'They will say that and this woman puts greens, yame,
betelnut, sugarcane on top of the pig and she will
carry it (in her string bag) and will take the string
bag off from her head at her brothers' house.'

STEP 3: Hapiyoshowasofo angomo mo'nasyawaso'no hapiyoshsawaso,
her brother's house-in puts down-when her brothers
ou nakwoefo ulikuji isomoyoka ulikuji nomakuji
oh it's ours they say thank-you they say they take
meho'nasi.
they put
'When she takes off the string bag in her brothers'
house they say to her, Oh, it's ours, and they thank
her and they get it and put it.'

TERMINUS: EXPLANATION PARAGRAPH

Ser TEXT: Sukuno'nji hannawohijo nomafikuji sojomo ekawoji.
early evening their mothers will get stone-in mumu
'In the late afternoon their mothers will take the pork
and cook it in stones.'

SS ELAB: Hofikoe yahu fonjlisimpijioso sojo ekawojokujil.
their pig all they kill at once stone will cook
'All the pigs they kill at one time they will cook in
stone.'

2.3.7.2 Narrative Paragraph

NARRATIVE PARAGRAPH = + BUILD UP_1 ± BUILD UP^n

| Sentence | Sentence |
| COOR P   | COOR P   |
| EXPL P   | EXPL P   |
| EXECU P  | EXECU P  |
| DIAL P   | DIAL P   |
| HORT P   | NARR P   |
|          | PARALLEL P |
|          | ANTI P   |
Special features:

a) There is only one obligatory tagmeme and a potentially unlimited number of optional tagmemes. Up to ten have been observed.

b) Tense is always non-future.

c) The subjects of the tagmemes are specific and may be same or different.

d) The BUILD UPS are linked predominantly by recapitulation of verbs though infrequently juxtaposition may occur.

The main feature of the NARRATIVE PARAGRAPH is the chronological presentation of events. It may consist of only one BU but usually there is more than one BU. $B_{\text{n}}$ does not necessarily imply a climax.

This paragraph type (cf. PROCEDURAL PARAGRAPH) encodes only Chronological Succession.

Examples

X

1) NARRATIVE PARAGRAPH

**SETTING:** NARRATIVE PARAGRAPH

<table>
<thead>
<tr>
<th>BURUL</th>
<th>Yahu engo imokontoni mu meso'no a'amumo yano</th>
<th>pig big caused to become pregnant people-to give</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>anga'no anga'no anga'no anga'no umentihwonefoho.</td>
<td>one one one one we gave them-indic</td>
</tr>
<tr>
<td></td>
<td>'We caused the pig to become big and when it had little</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ones we gave them to various people.'</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COODUL</th>
<th>Umentuhwoneso hofiko osomta'ni fujafotofiso'no a'amuo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>we gave them and they from that reproduced-when people</td>
</tr>
<tr>
<td></td>
<td>ne'no hofiko yano.</td>
</tr>
<tr>
<td></td>
<td>for they gave</td>
</tr>
<tr>
<td></td>
<td>'We gave to them and from that when they reproduced again</td>
</tr>
<tr>
<td></td>
<td>they gave them to other people.'</td>
</tr>
</tbody>
</table>

**TERMINUS:** Engo yahu engo nto imo'ningkahon'ingki uhwonontoni |

| big pig big had already become we say and |
| nakwoe yahu we'e'maho limentihwonefoho. |
| our pigs little-neg said we-indic |
| 'We saw we had many pigs and we said, Our pigs are |
| not a few.' |

**BURL:** NARRATIVE PARAGRAPH

<table>
<thead>
<tr>
<th>BURUL</th>
<th>Osono yahu engo uhwonontoni nakwo mijoho we'e'maho.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>then pig big we saw and we hungry little-neg</td>
</tr>
<tr>
<td></td>
<td>'Then we saw our pigs were many and we were not a</td>
</tr>
<tr>
<td></td>
<td>little hungry.'</td>
</tr>
</tbody>
</table>
BU₁: Syoho nom'ne mijomo olohohnta'ni wekapmmentihwone.
    garden another water-in this side we crossed and came
    'We crossed to this side of the river for another garden.'

BU₂: Hafe engo sopó lo'mentihwone.
    hunting big place we cut trees
    'There in that big hunting ground we cut trees.'

TERMINUS: Mijoho pe'nontoni yahu mijoho.
    hunger dying-we pig hunger
    'We were starving and it was pig hunger (because
    the pigs had ruined the gardens).'

BU₂: Lo'mentihwoneso yahu ou nompo nто'no kufoma loningkahoningki
    we cut trees-and pig oh there proper old garden eating seq-3s
    nakwo vosopoyo syoho songo ismetihwone nta'ni wopoyo
    we food garden new we did from food
    osomta'ni kemape imetihwonefoho.
    from-there crossed we kept doing
    'We cut trees and over there the pigs were properly eating
    in the old gardens and we were carrying food from the other
    side from the new food gardens we had made.'

BU₃: EXPLANATORY PARAGRAPH

TEXT: Yahu osomta'angoso mijoho pe'nontoni mahoso
    pig from that hunger dying-we carrying across
    iwo'nontoni mijolomne'no iyo ho nen'to'ningenkangingki
    always do-we water-this fear was eating us seq-it

BU₃: EXPLANATORY PARAGRAPH

TEXT: Yahu osomta'angoso mijoho pe'nontoni mahoso
    pig from that hunger dying-we carrying across
    iwo'nontoni mijolomne'no iyo ho nen'to'ningenkangingki
    always do-we water-this fear was eating us seq-it

BU₃: EXPLANATORY PARAGRAPH

TEXT: Yahu osomta'angoso mijoho pe'nontoni mahoso
    pig from that hunger dying-we carrying across
    iwo'nontoni mijolomne'no iyo ho nen'to'ningenkangingki
    always do-we water-this fear was eating us seq-it

BU₄: DIALOGUE PARAGRAPH

SETTING: Humamentisoso Ntawo'yohwo noponto uhwonimentisoso
    they were there and (name) came and saw them and
    ou yahu engo.
    oh pigs many
    'They were there and Ntawo'yohwo came and saw that
    there were many pigs.'
SS SPEECH₁: PROP

Yuhwono, nje ta'yohwoe ntimno yahu sejapmmaeso.
see my brother say to me pig I gave to you
'See, say thank you to me for the pig I gave you.'

SS SPEECH₂: RESP: REPORTED SPEECH PARAGRAPH

SS SPEECH: Ose nalis'o no ulimentihwone o wopingofoho nakwoe
that when he said we said oh it is good our
a'amu sohwoso.
person you are
'When he said that to us we said to him, Oh, thank
you that's good.'

SS CLOSURE: Ose ulimentihwone.
that we said to him
'We said that to him.'

SS TERMINUS: Ose mta'ango humalowe.
that from they are here
'From that they still exist.'

X

2) NARRATIVE PARAGRAPH

Ser BU₁: Oseso apa'no oso nompo wako'mo lohofonji yahu mu lohwo me then again that place crossed I did piglet that-one arrow

Seq wahmmonji yahoningko nto wohoningki iningku loho'maleso to shoot I did-seq had gone-seq follow I did and

Coo yahu mu sohwo kako kakil'no nahonumanumasofoho ngkimo. piglet that he first he saw me-indic me
'Then again I crossed over there and I wanted to shoot that young pig but it had already gone and I followed it but the young pig saw me first.'

N-2-2

3) NARRATIVE PARAGRAPH

Ser BU₁: Mijo lomo nowekontae Yateng kakoe sukwo'no ijuhwonontae water this we crossed (name) his betelnut we tested

honji sontae, Kllouye nonoponta'ni sae uyo potofontae on top went up (name)'s from-on top banana plant we got
nowentae sae uyo nahu'mesontae yafe so'mo sontae tongo we went banana plant gathered incline in went up animal

ijmalohwefoho - kenga'no.

we dug one
'We crossed the water and saw and tested Yateng's betelnut and we went up on top and we got a banana shoot from Kilou's on top and we went and we gathered banana shoots and we went up that incline and we dug for an animal and there was one.'

Ser BU2: Ijofontae nawentae nalokuso Ife'ntimalohwefoho.
we dug and we went and leaf we picked
'After we dug we went and picked nalokuso.'

Ser BU3: Nalokuso ife'ntontae tongo uhwontimalohweso posaefo
leaves picked and animal looked but empty nest
'After we picked nalokuso we looked for an animal but it was an empty nest.'

Ser BU4: Uhwonontae nawentae sosyo Ife'ntontae sukunofo lontae toho
we looked we went plant picked it's dark we said firewood
yohojontae toho hiyamno sofantae noonentae toho
gathered wood carry carried we came we went wood
nomo'ntontae yafe lo'mo pontae mijo lomo wekapmmalohwefoho.
carried-head incline-in came water this crossed we-indic
'We looked and we went and picked some sosyo and we said it's getting dark and we got firewood and carried it and came down and went and carried the firewood from our heads and came down the incline and crossed the water.'

Ser BU5: Mijo lomo wekopontae toho epo'mesontae mijomo yomo'ntontae
water this we crossed wood put down water-in we washed
sapmmalohwefoho.
we came up-indic
'We crossed the water and put the firewood down and washed in the water and came up.'

Ser BU6: Nosopontae mpohumo kako l'imo mijo'nojyo hwo'nyoho.
we came up father he said hunger-with I am
'We came up and father said, I'm hungry.'

Ser BU7: Wopoyo sihu kolofontae, ngko mijo nosylfohwohoningko ngko
food knife we cut and I water filled bamboo seq I I
Parallel Seq
mijo nomotopahoningko wantohomo lisafotimalohwefoho.
water carried and came pot-in cooked we-indic
'We cut sweet potato and I filled a bamboo with water and I carried the water and we cooked in a saucepan.'
wehwantaes'yuhwe.
we want to go
'I said to father, It's getting dark. We want
to go.'

SS SPEECH3: RESP Mpoowo kako limo wehwano.
father he said let's go
'Father said, Let's go.'

2.3.8 ALTERNATIVE PARAGRAPH

ALTERNATIVE PARAGRAPH = + OPTION1 + OPTION2

<table>
<thead>
<tr>
<th>Condit S</th>
<th>Condit S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dub S</td>
<td>Dub S</td>
</tr>
<tr>
<td>Coor S</td>
<td>EXPL P</td>
</tr>
<tr>
<td>EXPL P</td>
<td>CONTRAD P</td>
</tr>
</tbody>
</table>

Special features:
a) There are two obligatory tagmemes and no optional ones.
b) Tense is always future.
c) The subjects of the tagmemes are the same in our present corpus.
d) The linkage is by juxtaposition.

ALTERNATIVE PARAGRAPHS with only two OPTIONS have been observed to
date. In trying to elicit a situation with more than two options the
informant gave an entirely different structure which seems to be rather
rare in the language. The deep structure of this paragraph is alterna-
tion with excluded middle. The two options are usually expounded by
parallela Conditional Sentences or parallel Dubitative Sentences. In
that Coordinate Sentence in future tense can also encode hypothetically
it may also occur in this paragraph type, (Ex. 2), but only when it
encodes this deep structure. Ellipsis can occur in base one of a
sentence with omission of the auxiliary verb which gives a clause its
status relative to following clauses. When such ellipsis occurs in the
first sentence of the exponent of an OPTION in ALTERNATIVE PARAGRAPHS,
I am assuming the sentence to be a Conditional Sentence in spite of the
omission of the auxiliary verb along with the conditional clitic
-'manji.
Examples

1) ALTERNATIVE PARAGRAPH

Cond OPTION 1: Ou nakwoe yakumohn'nyo Imo'ni kwato Anitu kakoe

Oh our strength becomes God his
yakumohn'nyo nakum manejape'nji.

strength to us will not give
'Oh, if our strength comes up God won't give us his
strength.'

Cond OPTION 2: Ou nakwo hwayopo nto'nno o Anitu ye mitimo tifi nto'nno

Oh we ground proper God's talk follow proper
Iningku oso Anitu kako nto'nno wonemokosyohumamontonoho.

follow that God he proper will care for us
'Oh, if we're proper on this ground - follow God's talk
properly, then God will take good care of us.'

2) ALTERNATIVE PARAGRAPH

OPTION 1: EXPLANATORY PARAGRAPH

Coo TEXT: Oso wonyo hungkuno oso'nno nakwo Anitumo jomo wae

that bad talk conc that we God to ask erase
enaf'ne ulasoso Anitu kako wae'noopo.

forgive-for we say God he will forgive
'If we talk to God about forgiving us for that sin, God
will forgive us.'

SS PARA: Kako wae wena'montono.

he erase will forgive us
'He will forgive us.'

OPTION 2: CONTRADICTION PARAGRAPH

Cond STATEMENT: Unakwoe simehomnohini memokosyohumae Anitu kako

oh our stomach-in if we hold God he
wae menafonohi.

erase will not forgive
'If we hold it in our stomachs God won't forgive
us.'

SS ADVERSATIVE: Awonohi.

no
'No.'

SS RESTATEMENT: Kako t'imo'nohini wonahon'imtonoho.

he eye-only will look at us
'He will only look at us.'
3) ALTERNATIVE PARAGRAPH

**OPTION 1: EXPLANATORY PARAGRAPH**

**Cond**

**TEXT:** I kiko hohujo ikenjamo jomo mujo'ng'j'i manji jako
you back turn ask don't ask-if he
makufo'manohi.

he will not help you
'If you turn your back and don't talk to him, he will
not help you.'

**SS**

**PARA:** Kako timo wonyo wakohnimantonoho.
he eye bad will look at you
'He will look at you badly.'

**OPTION 2: EXPLANATORY PARAGRAPH**

**Cond**

**TEXT:** Ou kiko t'fi nto'no kako kikimo wopingo wokijapmmontonoho.
oh you follow proper he to you good he will give to you
'If you follow him properly he will bless you.'

**SS**

**PARA:** Kakoe yakumpohn'nyo yano kikimo wokijapmmontonoho.
his strength give to you he will give to you
'He will give you his strength.'

4) ALTERNATIVE PARAGRAPH

**OPTION 1:** Olo iyo mtoosje lohwo sohwos olo mijolomo mtawehoji
this woodchip this you this water-in float down
nompo a'amu tipuhwon'gklj'j'manji l osomo n't'maho.
there people if you find then come back approach me
'You woodchip, you float down this stream and if you find
people down below then come back to me.'

**Cond**

**OPTION 2:** I huno uhwon'gklj'j'manji ou nthunahone huno uhwononto
in vain if you look oh finally in vain he looked
mtawoloho wal'mo.
went down I will say
'If you look in vain, I will say, Oh, he looked in vain
and he went down.'

5) ALTERNATIVE PARAGRAPH

**Dub**

**OPTION 1:** Oso tes mt'mokuhwone oso wopingo mt'mokaso ou fiso
that test we wrote that good write and oh or
fel lohofasi hwonano'manji syoho wopingo uhwon'gkujil
fail do we-if work good they will see
2.3.9 REPORTED SPEECH PARAGRAPH

REPORTED SPEECH PARAGRAPH = + SPEECH + CLOSURE

<table>
<thead>
<tr>
<th>Quote Cl</th>
<th>Formulaic S</th>
</tr>
</thead>
</table>

Special features:

a) There are two obligatory tagmemes and no optional ones.

b) If the SPEECH tagmeme is introduced by a quotative verb the tense of the verb is always the same as the verb in CLOSURE.

c) The subjects (if SPEECH is introduced by a quotative verb) are always the same.

d) The two tagmemes are linked by juxtaposition or by repetition of the quote verb.

The SPEECH tagmeme is filled by a sentence whose final base is a Quotation Clause, or by an unintroduced quotation. The formulaic sentence of CLOSURE is something like they said that.

This paragraph type is a surface structure device to reinforce and close a quotation. The deep structure is, therefore, that of Reporting.

Examples

E-4-3.1

1) REPORTED SPEECH PARAGRAPH

Coo SPEECH: Oso tongo hiso nofehanontifeso me'wampe uyahoningki

that game dem always cook and eat sweetness gives to them

Seq hofiko lwo'ningkofiri, Nakwoe tongo me'wampe'njofoho.

they always say our game sweetness-with-indic

'They always cook and eat that game and it tastes sweet to them and they always say, 'Our game is delicious'.'

SS CLOSURE: Ose lwo'ningkohofofoho.

that they always say-indic

'They always say that.'
2) REPORTED SPEECH PARAGRAPH

SS SPEECH: Sekwo a'am u kuye hungkuno ole, ou Giyamkesi kako mpampusofe
you people yours talk this oh (name) he whiteman's
food a lot wants to eat he-conc he always goes he
fat flatters-will-he
'You people say this, Oh Giyamkesi, he always goes in order
to eat a lot of the whiteman's food. He will flatter them.'

SS CLOSURE: Ose ntwo'ningkohohof sekwo.
  that always say to me you
  'You always say that to me.'

3) ALTERNATION PARAGRAPH

OPTION 1: REPORTED SPEECH PARAGRAPH
Cond SPEECH: Kiko nto'nohin i hwos o'manji fusyape.
  you proper you-are-if come inside
  'If you are proper, come inside.'

SS CLOSURE: Ose ulimotofofoho.
  that they usually say
  'They usually say that.'

OPTION 2: REPORTED SPEECH PARAGRAPH
Cond SPEECH: Kiko olo'mo yokumpoh ny o'njo hwoso'manji l
  you here-in big-headed-with you are-if then
  angolomo noswohophotoho. Oso mo n'swo.
  house-this don't come in go back
  'If you are big-headed then don't come in this house.
  Go back.'

SS CLOSURE: Ose ulimotofofoho.
  that they usually say
  'They usually say that.'

4) REPORTED SPEECH PARAGRAPH

SS SPEECH: Ose naliso'no ulimenti'hwone, ou wopingofoho nakwoe
  that said to us we said to him yes it is good your
  a'am u hwoso ho.
  people you are
'When he said that to us we said to him, Yes, it is good. You are our relation.' (relationship term means thank you.)

SS CLOSURE: Ose ulimenthwone.
that we said to him
'We said that to him.'

X

5) REPORTED SPEECH PARAGRAPH

SPEECH: INTERROGATIVE PARAGRAPH

Ser Q: Yahu hwapingo wopoyo uyosi lyoho mahwosi mijomo
pig source food giver intestines gets and water-to
nomotawehwosi mijomo mjilohofhewosi nomotosahophwosi
she will carry water-in remove feces will carry up and
kijasi lohofhewosi yahu a'amu hofiko yano hu'mui
hang up will do pig people they give give to all
ifiioso ou ole wolantihu'maho, Nakwoe fonjaefhwonetaho.
do and oh this they will not say our did we kill for us
'The pig owner who gave it food will take the intestines,
carry them down to the river and remove fecal matter and
she will carry them up and hang it up and the people they
will give the pig to all and oh, they will not say this,
'Did we kill it for ourselves?'

SS A: Nakwo yano uyosofo.
we give for giving
'We did it for giving.'

SS CLOSURE: Ose wolantihm'maho.
that they will not say
'They will not say that.'
WOJOKESO DISCOURSE

3.0 INTRODUCTION

This survey of Wojokeso discourses is based on the analysis of approximately 35 oral and written texts. Five discourse types have been posited: NARRATIVE, PROCEDURAL, EXPOSITORY, HORTATORY and DRAMATIC.

NARRATIVE DISCOURSE recounts a story, either a legend or a personal experience. PROCEDURAL DISCOURSE tells how something is done. EXPOSITORY DISCOURSE explains a topic. HORTATORY DISCOURSE attempts to influence or change conduct. DRAMATIC DISCOURSE relates speech interaction between participants.

Each discourse type is presented in a bi-dimensional array which names the distinctive tagmemes of the discourse and lists the constructions which have been found to expound that tagmeme. Special features relating to obligatory tagmemes, tense, subject orientation, and linkage are given followed by a general description of the discourse. Last of all comes an array showing the tagmemes and their exponents in the actual discourses which have been analyzed.

3.1 NARRATIVE DISCOURSE

NARRATIVE DISCOURSE =

\[ \begin{array}{ccccccc}
\text{APERTURE} & \text{INTRO} & \text{STAGE} & \text{EPISODE}^n & \text{CLOSURE} & \text{FINIS} \\
\text{Sentence} & \text{Sentence} & \text{Sentence} & \text{NARR} P & \text{Sentence} & \text{Sentence} \\
\text{EXPL} P & \text{EXPL} P & \text{DIAL} P & \text{INTENT} P \\
\text{EXECU} P & \text{REPORT} SP P & \text{CONTRAST} P & \text{NARR} D \\
\end{array} \]
Special features:
a) Only one EPISODE is obligatory. However, usually APERTURE and CLOSURE do occur. The presence of these tagmemes seems to depend on the sophistication of the narrator. In the one case where neither an APERTURE nor CLOSURE appeared the narrator was a middle-aged man who had never used a tape recorder before. Absence of APERTURE and/or CLOSURE probably indicates the more informal way of telling stories.
b) NARRATIVE DISCOURSE is characterized by the use of non-future tense in all but the quoted speech within DIALOGUE PARAGRAPHS.
c) The participants in NARRATIVE DISCOURSE are specific and the pronouns are either first or third person except in quoted speech.
d) The beginning of a new EPISODE is marked by time horizons, by change of activity not marked by recapitulation, or by a change of characters.

NARRATIVE DISCOURSE features a chronological presentation of completed actions centering around specific participants. In Wojokeso these discourses are basically episodic, that is, they do not build to a marked climax.

The sentences that fill APERTURE, INTRODUCTION, CLOSURE and FINIS are generally formulaic.

APERTURE - I want to tell about... When an EXPLANATORY PARAGRAPH occurs in APERTURE it is usually just a comment about the topic, e.g.

APERTURE: EXPL PARAGRAPH
TEXT: I want to tell my story about the trip.
COMMENT: This talk is not a little long. (It's very long.)

INTRODUCTION - seems to be a matter of style as it occurs more frequently with some speakers than it does with others. It is often simply ole - It's this. The indicative mood marker -noho is always ellipsed. Or, it may expand to This is the trip, This is the old fable, This is the way the opossum and the echidna lied to each other.

CLOSURE - That's all the talk. Occasionally this expands to an EXPLANATORY PARAGRAPH with some comment about the story such as It's not a long story (cf. APERTURE).

FINIS - is posited when the narrator states his name, I, Moujae, spoke, which would never occur in an informal text.

STAGE introduces the participants and/or scene of the narrative. Many times this is portmanteau with part of the first EPISODE.

The EPISODES are filled primarily by NARRATIVE and DIALOGUE PARAGRAPHS. The one embedded NARRATIVE DISCOURSE does not have APERTURE, INTRODUCTION, STAGE, CLOSURE or FINIS. It is a discourse told in the middle of a
discourse on a healing ceremony explaining how various individuals got their sicknesses.

A sub-type of NARRATIVE DISCOURSE may be recognized as more texts are studied. Most 'origin' stories have certain common features which are distinct from those of other narratives; e.g. there is usually a conclusion explaining how something started. To date, however, there is no consistent pattern. In the text 'Woodchip' the final EPISODE is expounded by a PARALLEL PARAGRAPH explaining that this was the beginning of the Ka'miso tribe. In the text 'The Origin of Thunder and Lightning' the TERMINUS of the NARRATIVE PARAGRAPH in the final EPISODE is expounded by a REPORTED SPEECH PARAGRAPH explaining that they always say thunder and lightning are caused by the snake going over the hot stones. In 'The Origin of Sand' the final BUILD UP in the final EPISODE states: 'He cut that woman's stomach with a knife and when the knife ripped it open that sand spilled out and it became a river valley and this is a lot of sand.' Therefore, until a more consistent pattern develops 'origin' stories are not considered to be a well defined variant of NARRATIVE DISCOURSE.

SUMMARY OF TEN WOJOKESO NARRATIVE DISCOURSES

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CLOS

FINIS
3.2 PROCEDURAL DISCOURSE

PROCEDURAL DISCOURSE =

\[ \text{APERTURE} \pm \text{INTRODUCTION} \pm \text{PROCEDURE}^n \pm \text{CLOSURE} \]

Sentence  Sentence  PROC P  Sentence  EXPL P  EXPL P

Special features:
a) In the data at hand there is a minimum of three tagmemes in PROCEDURAL DISCOURSE: APERTURE, at least one PROCEDURE and CLOSURE.

b) Tense in the PROCEDURAL DISCOURSE is either all future or non-future. (This excludes APERTURE which is always present complete tense when it is expounded by a verbal predicate.) In one case which I feel is simply malformed but which will have to be checked with other speakers, the speaker changed in the middle of a PROCEDURAL DISCOURSE from past to future for no apparent reason. It seems as though he forgot which tense he was using.

c) Participants are non-specific and occur in third person plural.

d) The PROCEDURES are linked by time horizons in a definite chronological order.

The PROCEDURAL DISCOURSE explains how something is usually done. In oral PROCEDURAL DISCOURSES the APERTURE tagmeme is the usual formulaic sentence, *I'm going to tell about how we make houses*. In written PROCEDURAL DISCOURSSES the APERTURE is simply a title such as 'Eel talk', 'Bow talk', in which the indicative marker -foho is usually ellipsed. INTRODUCTION is usually just *ole this is it*, though it probably could be expanded as in NARRATIVE DISCOURSE. CLOSURE is also formulaic, *That's all the eel talk*. The two cases where an EXPLANATORY PARAGRAPH occurs in CLOSURE the speaker still used the formulaic *That's all*, but added a value judgment, *It's not a lot* making a TEXT COMMENT relationship. In the other case the two tagmemes are just reversed (*It's not a lot. - That's all.*) which could be analyzed as a reverse order TEXT COMMENT relationship or as a TEXT PARAPHRASE relationship.
SUMMARY OF FIVE WOJOKESO PROCEDURAL DISCOURSES

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3.3 EXPOSITORY DISCOURSE

EXPOSITORY DISCOURSE = + APERTURE + POINTₙ ± CLOSURE ± POST POINT

Special features:

a) In the data at hand there is a minimum of two tagmemes in EXPOSITORY DISCOURSE, APERTURE, and at least one POINT.

b) Tense in EXPOSITORY DISCOURSE is generally non-future although hypothetical illustrations amplifying a point may be in future tense.

c) The participants in the discourse are generally non-specific and usually third person. In one text, however, the speaker explained how he used to think before he understood the gospel and first person subject dominates. Sometimes in hypothetical illustrations second person subjects may be used.

d) The linkage between tagmemes is only by juxtaposition with repetition of the theme of the discourse.

The EXPOSITORY DISCOURSE presents a broad topic and explains one or more aspects of it which is expounded in the various POINTS. The form of the APERTURE tagmeme varies (as in PROCEDURAL DISCOURSE) in oral versus written texts. All the data for EXPOSITORY DISCOURSE to date has been elicited material and perhaps in a less formal environment the APERTURE slot may also be optional. In the limited materials at hand no more than three POINTS have been observed. There is no chronological relationship between the POINTS. The main exponents of the POINTS are EXPLANATORY PARAGRAPHS. The CLOSURE tagmeme is usually formulaic, That's all the plane talk. In one case it is expounded by an EXPLANATORY PARAGRAPH where the formulaic sentence is preceded by the sentence
I've written concerning that making a TEXT ELABORATION relationship. POST POINT appears to be primarily an after-thought. In the case where it occurs there is no second CLOSURE as may occur in a HORTATORY DISCOURSE.

SUMMARY OF NINE WOJKESO EXPOSITORY DISCOURSES

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3.4 HORTATORY DISCOURSE

HORTATORY DISCOURSE = ± APERTURE ± INTRO + POINT^n ± CLOSURE

Sentence  Sentence  HORT P  Sentence
EXPL P  PROC P  ANTI P  COOR P

± POST POINT^n
HORT D

Special features:

a) In the data at hand there has been a minimum of two tagmemes in HORTATORY DISCOURSE though only POINT₁ is obligatory. The second tagmeme has been either APERTURE or CLOSURE.

b) There is no fixed pattern of tenses used throughout the discourse though within HORTATORY PARAGRAPHS there is a progression of tense beginning with non-future in the MOTIVATION tagmeme, hortatory-imperative in the EXHORTATION tagmeme, and future tense in the RESULT or WARNING tagmeme.

c) The dominant person of the HORTATORY DISCOURSE is dependent on the type of speech used, e.g. sermon types are primarily first person plural, whereas instructions or advice to an individual are primarily second person. Sub-types may be posited as more data are examined.

d) Linkage of tagmemes is by juxtaposition in which the discourse theme is repeated in the POINTS (usually from a slightly different angle) as it is developed through the discourse.
The purpose of the HORTATORY DISCOURSE is to influence human behavior. It may imply an exhortation without actually stating it, and thus may not even contain an EXHORTATION tagmeme on the paragraph level. In the text, 'Advice to a Young Man', the whole discourse could be considered as the MOTIVATION slot of a HORTATORY PARAGRAPH in which the EXHORTATION is elided, namely: so be good.

Due to the unrealistic manner of eliciting some of the hortatory texts (e.g. tell us how parents instruct their son before marriage) some texts combine an explanation of how it's done with the actual exhortation to the individual thus making it difficult to classify the text as HORTATORY or EXPOSITORY. This dual function is shown by REPORTED SPEECH PARAGRAPHS, that's what they usually say, as well as by pronoun change from second person singular to third person singular within the same paragraph referring to the same person.

In the data examined to date up to seven POINTS have occurred. APERTURE when it occurs, has been the same as in the other discourse types, namely, I want to tell my short talk, or I want to add to the talk about how they used to ask for a wife. INTRODUCTION occurred in only one text and it was simply ole - This is it. CLOSURE is the same as in the other discourse types, That's all the talk. POST POINT may be the simple addition of a further POINT as an after-thought with its own CLOSURE, or it may be another discourse on the same theme with many POINTS followed by CLOSURE. When a discourse is embedded in POST POINT, APERTURE never occurs. POINTS are filled primarily with EXPLANATORY and HORTATORY PARAGRAPHS.

Two HORTATORY DISCOURSES in the corpus give working instructions which involve chronological order. I felt there were too many similarities with other HORTATORY DISCOURSES where advice is given in a more general way to make 'instructions' a separate type. In all these discourses, the predominant tense is hortatory-imperative, the orientation is second person, and the purpose is to influence human behavior. The one main difference in the instructional subtype is that a PROCEDURAL PARAGRAPH may fill a POINT; this gives part of the discourse a chronological aspect which other HORTATORY DISCOURSES do not have. A less significant difference is that in the two examples presently at hand APERTURE seems obligatory and no CLOSURE occurs. APERTURE in one text is You men and women listen. In the other text it is Son, I want to give you work. Further investigation may establish this as a separate discourse type.
### SUMMARY OF SIX WOJOKESO HORTATORY DISCOURSES

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### 3.5 DRAMATIC DISCOURSE

**Dramatic Discourse** = + Aperture + Scene$^n$ + Closure

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<th>Hort P</th>
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**Special features:**

- **a)** Only one Scene is obligatory.
- **b)** Because of the lack of narration in this discourse type, tense is dependent upon whatever subject is being discussed in the dialogue. It is usually present or hortative-imperative. When actions and settings are given they are past tense though usually not with a final verb distinguishing a specific time in the past such as far past, near past, etc.
- **c)** Subjects are specific and primarily first and second person.
- **d)** New Scenes are recognized by change of participants or settings. They are usually linked by continuity of subject matter, and progression of time.

The elicitation of this type of discourse was almost an accident. I asked the informant to give a discourse on telling instructions to an employee regarding certain household tasks. This was done rather haltingly. To get a more natural situation I asked him to give a discourse on giving instructions in the village for group work which is usually done every Friday. This came much more naturally and then he
volunteered other texts characterized by repartee between speakers with a minimum of narration, at first reporting instructions and then giving responses from the hearer. With a little encouragement he went further and gave other situations using DRAMATIC DISCOURSE.

DRAMATIC DISCOURSE focuses on the vocal interaction of participants. It is told in multiple first-person with a minimum of quotation formulas. Occasionally the speaker changes his voice quality to indicate change of participants. Actions and settings are described in short usually unlinked sentences.

The DIALOGUE PARAGRAPHS which are almost the exclusive exponents of the SCENES of the DRAMATIC DISCOURSE differ from those that fill EPISODES in a NARRATIVE DISCOURSE in that they have very few BUILD UPS and recapitulation linkage is not as frequent. This is replaced by a more frequent use of SETTING which introduces the circumstances, participants and/or actions between paragraphs.

APERTURE is much less developed than in NARRATIVE DISCOURSE. Usually it is simply a phrase, this is another or this is a woman's talk. CLOSURE when it occurs is simply, That's all.

Sentence structure is effected when cast into the mold of DRAMATIC DISCOURSE. Frequently, perhaps to show interruption of speech, one participant's speech will end on a medial verb which anticipates the same subject in the next clause but instead the sentence ends and the second participant's question intervenes.

Ou oso hoponjo. Osoponjo osohwa mafukuji...
yes that is the place there them you will get and...
'Yes, that's the right place. There you will get them and...'

Na'uyo wopoyo nticonjo ujontonto.
mother kauka which place will we dig
'Mother, where shall we dig the kauka.'

Quotation formulas are often minimized in other discourse types as well as in DRAMATIC DISCOURSE, e.g. the conjugated verb to speak is ellipsed leaving the verbal noun talk to carry the meaning:

Mehomi sohwa hofiko hungkuno ole, Na'uyo osoponjo humoso
children they they talk this mother that-place sugarcane
womantonsho.
we will get-inter
'The children their talk is this, Mother, shall we get the sugarcane from that place?'

But only in DRAMATIC DISCOURSE is the quotation formula so frequently eliminated in its entirety:
1) Hofiko mehomi sohwa nohumantifi Na'u syoho'mo nuhwasi peho
they children they were there and mother garden-in we go and what
pehohwa womanto.what-pl we will get-inter
'The children were there, and, Mother, we will go to the garden and
what shall we get?'

2) U kananis simo'mjosi noponto, Na'uyu mehomi toho nalofohu.
oh his sister first came and mother child fire is eating
'Oh, his sister, the first one came and Mother, the fire is burning
the baby!'

3) Kona'wohi yomo yafonto, noponto, U, nje mehomifu.
his mother jumped and came and oh, my baby
'His mother jumped and came and Oh, my baby'

This elimination of quotation formulas gives the appearance of stage
directions in a play.

**SUMMARY OF FIVE WOJOKESO DRAMATIC DISCOURSES**

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**NARRATIVE DISCOURSE**

'Wood Chip'

P S

(= APERTURE, STAGE and EPISODES 1-5)

1 APERTURE: A'mane hungkuno tifo wallmone'no yohono.
people talk short I'll/say-conc I/did
'I want to tell a short story.'
1.1 ELABORATION: EXPLANATORY PARA

TEXT: Kako'nohino nom'ne a'amu anepo.
he-only another person empty-place

PARAPHRASE: Ape anepo.
wife empty-place

ELABORATION: Kako'nohino humanto syoho yan'mojofo.
he-only be-he-and work do-eat-he

'There was a man. He was alone, without any other person.
He had no wife. Only he was there and he continually worked
and ate.'

2 EPISODE₁: NARRATIVE PARA

2.1 BU₁: ALTERNATIVE PARA

OPTION₁: Ou kak syoho wonyopi yan'wa'monto kako syoho
oh he work in/vain he/does-and he garden
songo mijo we'e momongo sopo syoho ikwato
new water little at/edge place garden do
lohofonto iyo mtopeejo lohomo ulimento,
he/did-and wood chip to/this he/said/to/it
ole iyo mtopeejo lohwo sohwosi olo mijolomo
this wood chip this/one that/one this on/this/water
mtawehoji nompo a'amu tipuhwoningkijim'manjì
you'll/float down/below people if/you/find
i osomo n'imaho.
them return to/me

OPTION₂: I huno uhwoningkijim'manjì ou nihu'nahone huno
but in/vain if/you/look oh completely in/vain
uhwontono mtawoloho walimo.
he/saw-and he/drowned I'll/say

2.2 BUₙ: NARRATIVE PARA

BU₁: Ose luhwatîmentioso lohwo oso mtopeejo huhwo sohwo
that he/sent-and dem that chip particle dem
mijo we'e sohumoo mtua mtua lohofonto mompo mijo
water little that down down he/did-and down/below water
engo ayo mon'mòmo mulae lohofonto mijo engomo.
big pool further-down went/on he/did-and water to/big
Oh, he continually worked and ate in vain and he made a new garden on the edge of a little stream and he said to a chip of wood, "You, chip of wood, you float down this little stream and if you find people down below then come back to me. But if you look in vain (and don't return) I will say, 'Oh, he's gone for good, he looked in vain and he drowned.'" This one that he sent, that chip previously referred to, it floated down and down that little stream and down below it went into the big river down below and it went finally all the way to the big river. It floated and it floated on down in the water to that place of Unangk and there it continued floating.'

EPISODE 2: COMPOUND DIALOGUE PARA

3.1 SETTING: NARRATIVE PARA

BU₁: Oso tafe hoposopo hwoya'ml hufa'usihune osofa
that riverbed that/place women three those
hofiko tafe sopo sojo humekanìnkofl.
they riverbed place stones they/mumuing

BU₂: Sojo ekanontìfi i a'mu sojo moì’wo
stones they/cooked-and then women stone finish
ekohwojasontìfi mijomo mijo uyumo'nawane
they/put/food/on-and to/water water let's/wash/selves
lontìfi humapohofl.
they/said-and they/came/down

BU₃: Nopontìfi mijo yoma'napi lohofontìfi asomo
they/came-and water washed they/did-and return
nowentìfi humohumantohofl.
they/went-and they/waited

3.2 BU₁: EXECUTION PARA

PLAN: Mu anga'nokinisi apa'no pukwato lohofonto mijolopo
girl only/one again came she/did-and this/water
timo tohonete sohonuhwojapmmentisoso mtopeejo lohwo
eye on/top she/saw/come/on/top/of-and chip dem
tsinyo nto mjmweehonìngkl mulopl
danced comp it/danced/coming-and this/girl
nohumanto ulimento a'amuhwo
she/was/there-and she/said/to/it man
kumta isohwo 'manji i olpo fîpe.

if/he/sent/youb/on/water then here come

EXECUTION: Ulîmentiso'no mtıpeejo lohwolaholo'no yonto
when/she/spoke chip dem ear-conc it/did-and
girl there she/said/to it over/there it/went-indic

EXCHANGE_1: SIMPLE DIALOGUE PARA

SP_1 (Q): Ulîmento, kiko pohinohwoslaho.

she/said/to it you did/you/come/without/purpose

EXCHANGE_2: SIMPLE DIALOGUE PARA

SPEECH_1 (PROPOSITION): Ose ulahonîngki a'musî

that it/said/to/her-and girl

nom'ne sofanjı wosopoyo sojo mol'wo jisontîfl

other with/girls food stones finish they/removed

He/nantımentohofi, noho wohwano sîkunofoho.

they/said-reflex now/let's/go it's/dark

SPEECH_3 (RESPONSE): Lahonîngkofî a'mu lîyo mtıpeejo

they/said-and girl wood chip

uhwonsımentısı losı ulîmento, mpano. Noho wohwano.

she/saw-and dem she/said go/on now let's/go

EXCHANGE_n: COMPLEX DIALOGUE PARA

SPEECH_1 (PROPOSITION): Nompo sawemo engo nompo i'monawentîfl

there long big there they/became-and
'At the riverside there were three women who were cooking their food on stones by the riverside. They heated the stones and then when they finished putting the food on the stones they said, "Let's go wash ourselves in the river," and they came down. They came and washed in the water and went back and waited. Just one girl went down again and saw on top of the water this chip coming bobbing up and down and the girl was
there and said to it, "If a man sent you then come here." When she spoke to it the chip obeyed the girl there who had spoken to it and went over there. She said to it, "Did you come without a purpose?" She said (that) to it and it said to her, "No, I've come because my father sent me. I'm the one he sent saying, 'If you see people then come back up.'" It said that to her and the girl was there and she said to him, "I'm cooking food on stones. Wait." When she said that to it then this girl went and with the other girls finished removing the food from the stones and said among themselves, "Come on, let's go. It's getting dark." They spoke and this girl that saw the wood chip said, "Go on. Let's go now." After they had gone a long way from that place the girl who had seen the wood chip said to the others, "Oh, I took off my necklace and left it. I'll follow you later. You go first." "No, we'll wait for you here." When they said (that) to her she said to them, "No, I'll follow behind you. You all go ahead." This one finally went quickly and while the wood chip was there she said to it. "Go. Come on, let's go up." This wood chip went up first and she saw the wood chip and she followed it up along the edge and she followed and followed and while they were in the middle (of the journey) darkness came upon them and the chip slept in the water and this girl, she slept on the bank.'
EXECUTION: NARRATIVE PARA

4.2

Bu1: Ulimento isono i mtoeejo lohwo asomo ukwato when/he/said/to/it then chip dem return go loho/mentisoso a'mu lsoi humentanjomo'mo ukwato, i it/did-and girl dem place/she/was go then a'mu losi nosaponto uhwoningklisoso syoho girl dem she/went/up-and she/saw-and garden lwala'nyo mokosuhomo'nohini.
cut/down etc.

4.3

Bu_n: EXECUTION PARA

29 PLAN: Hwe lohwo uhwononto ulimento, Ko'o fisape man dem he/saw-and he/said/to/her quick come up

30 EXECUTION: Nosopahoningkl ipemotosaponto kakoe she/came/up-and he/led-came/up-and his angomo.
to/house

'The next day when it thought light was dawning it went up and the two continued going up and continued going up and it, that chip, caused them to continue going up and up and up and up and oh, they crossed the big Waep river and it went up this little stream and she kept on following. She continued following and following and this man at the place on top saw that the chip had already come up and he said to it, "If you are with a person then go back." When he spoke to it this chip then went back and it went to the place where the girl was and then the girl came up and saw that a garden had been worked, etc. This man saw her and said to her, "Come up quickly." She came up and he led her up to his house.'

EPISODE 4: EXPLANATION PARA

5.1 TEXT: EXECUTION PARA

31 PLAN: A'musi kakoe sikwoho'nyo polanoho motosapmmentisolo girl her betelnut (type) she/brought/up oso hwehumo umanto yahoningkl ulimento, that to-man she/got/him-and she/did-and he/said/to/her o'o nje sukwoho'nyo kaki'no hmnyo kikono. Njeso no my betelnut first you/eat you mine kaki'no hmnyo. Jjeso hwangku wanaho.

first you/eat yours later we'll/eat
EXECUTION: Ulimentiso'no i hwe lohwo kakoe stkwoho'no
when/he/said/to/her then man dem his betelnut
antukwoho'nyo nonje umentisoso i a'mu
(type) her-there to/her-he-and then girl
nonji nimentisofoho.
there she/ate-indic

REASON: INTERROGATIVE PARA
Q: I oso hwapingo peho'no
but that reason for/what
A: I hwe sohwo ole syafisyontu sukwoho'nyo pilanoho
well man dem this he/thought betelnut (type)
nimeso kakoe hungkuno upa'n'imnoho.
if/I/eat her talk I'll/hear-indic

REINFORCEMENT: Ulonto umentisofoho sukwoho'nyo antukwoho'nyoso
he/thought to/her-he betelnut (type)
a'musimo.
to/girl
'The girl got her polanoho betelnut that she had brought up
with her for the man but he said to her, "No, you eat my betel-
nut first. Eat mine first. We'll eat yours later." When he
said (that) to her the man then gave her his antukwoho'nyo
betelnut there and then the girl ate it there. But what was
the reason for that? Well, that man thought this, If I eat
pilanoho betelnut I'll hear her language. He thought (that)
and gave the antukwoho'nyo betelnut to the girl.'

EPISODE: PARALLEL PARA
SETTING: Kahopi nosapohon'ngki hungkuno mahnnmentlisiyo-
first/came she/came/up talk they/two/couldn't/foho.
talk/to/each/other-indic

ITEM: Iso'no sukwoho'nyo antukwoho'nyoso umentisoso
and/so betelnut that (type) to/her-he-and
nthu'nahone hwe sohwo kakoe hungkuno mufisahoningki
finally man dem his talk he/taught-and
nthu'nahone hungkuno nupa'nonto i hwehwo syoho
finally talk she/heard-and then husband garden
imojo a'mu syoho hulonto syoho huli'mojo
he/did girl garden planted-and garden habitually/planted
hafe'no nuwenji tongo efamahononji tongo
conc-hunting two/went-and game two/caught-and game
When she first came up they couldn't speak each other's language. And so he gave her the antukwoho'nyo betelnut and that man finally taught her his language and she finally heard the language and then where the husband worked a garden the girl planted the garden and she continually planted and they went hunting and they caught game and they cooked and ate the game and oh, in time the girl became pregnant and when she became full-term she gave birth to a very large boy and later
she had a girl and again she had a boy and later again she had a girl and the first brother and sister married each other. Later on, the (other) brother and sister, they married each other. That's how they reproduced. Those Ka'miso people didn't spring from a lot. No. From only one person that the chip brought up, from that one all the Ka'miso people came.

NARRATIVE DISCOURSE
'A Young Girl's Day'

(= EPISODES 1-3, CLOSURE and FINIS)

1 EPISODE₁: COORDINATE PARA

1 COORDINATE₁: Nekwo Ingkowanonji nawentae tongo
we/two (name)-with we/two/went-and game
iwahino uhwonumalohwoyoso uhwonantae
dirt/pile we/two/saw-and we/two/saw-and
itumalohwoyoso pasalofo.
we/two/dug-and empty/nest

2 COORDINATE₂: Nonji umalohwoyoso huno.
to/side we/two/went in vain
'We two, Ingkowano and I, went down and saw a small dirt pile and we saw (it) and we dug (around in it) and it was uninhabited. We two went (a little) to the side (also) in vain.'

2 EPISODE₂: NARRATIVE PARA

3 BU₁: Mijo lomo nowekontae Yatang kakoe sukwoho'no
water this we/two/crossed-and (name) his betelnut
ijuhwonontae honji sontae Kilouye
we/two/tested-and on/top we/two/went/up (name)'s
nohoponta'ni sae uyo potofontae nowentae
from/on/top banana plant we/two/got-and we/two/went-and
sae uyo nauh'mesontae yafe so'mo sontae
banana plant we/two/gathered inonline up/to we/two/went/up-tongo ijiomalohwoyofoho ---kenga'no.
and game we/two/dug-indic one

4 BU₂: Ijofontae nawentae nalokuso ife'nimalohwefoh. we/two/dug-and we/two/went-and tree/type we/two/picked-indic

5 BU₃: Nalokuso ife'nonontae tongo uhwonimalohweso posaefo.
tree/type we/two/picked game we/two/looked-and empty/nest

6 BU₄: Uhwonontae nawentae sosyo
we/two/saw-and we/two/went-and edible/pitpit
ife'nontae sukunofo lontae toho
we/two/picked-and it's/dark we/two/said-and fire
yohojontae toho hiyamno sofanta
we/two/gathered-and fire carry we/two/tied-and
nopontae noventae toho nomo'ntontae
we/two/came-and we/two/went-and fire we/two/carried/on/head
yafe lo'mo pontae mio lomo
incline to/this we/two/came-and water this
wekapmmalohwefoho.
we/two/crossed-indic

7 BU5: Mijo lomo wekopontae toho epomesontae
water this we/two/crossed-and fire we/two/put/down-and
mijomo yomo'ntontae sapmmalohwefoho.
in/water we/two/washed-and we/two/came/up-indic

8 BU6: Nosopontae mpohwo kako limo mijoho'njo hwo'nyoho.
we/two/came/up-and father he said with/hunger I'm

9 BU7: Wopoyo sihu kolofontae, ngko mio
sweet/potato knife we/two/out-and I water
nosyifohwohon'gko ngko mio nomotopahoning'gko wantohomo
I/filled/up-and I water I/carried-came-and in/pot
lisafotimalohwefoho.
we/two/cooked-indic

2.1 TERMINUS: DIALOGUE PARA

10 SP1 (PROP): Mpohumo ulimalofo, sukunofo. Nekwo
father I/said it's dark we/two
wehwantaeyuhwe.
let's/go

11 SP3 (RESP): Mpohwo kako limo wehwano.
father he said let's go

'We crossed the water and saw and tested Yateng's betelnut and
we went up on top and we got a banana shoot from Kilou's on top
and we went and we gathered banana shoots and we went up that
incline and we dug for (another) animal (and) there was one.
After we dug (it) out we went and picked nalokuso. After we
picked nalokuso we looked for (another) animal (but) the nest
was empty. We looked and we went and we picked sosyo and we
said "It's (getting) dark," and we got firewood and carried
the firewood tied together and we came down and we went and we
carried the firewood on our heads and we came down this incline
and crossed the river. We crossed the water and put the firewood down and we washed in the water and we came up. We came up and father, he said, "I'm hungry." We cut sweet potatoes and I filled up the water (bamboo) and I carried the water and we cooked (them) in a pot. I said to father, "It's (getting) dark. We two will go." Father, he said, "Let's all go."

EPISODE: NARRATIVE PARA

BU₁: Nekwo pikwato lohofontae nopontae Nanohwo
we/two come we/two/did-and we/two/came-and elder/sister
ntimoho, wopoyo mijoho niyoho.
me/she/said food hungry I'm

3.1 BU₂: DIALOGUE PARA

SP₁ (Q): Nekwo wopoyo iloho kuntokundo'no ikwato lohofontae
we/two food cook quickly do we/two/did-and
ifopolo'mosontoni, nakwo nonontoni, Nanohumo
we/dished up-and we we/ate-and elder/sister
ulimalohwoyoso syoho mol'wolaho.
we/two/said/to/her work is/it/finished

SP₃ (A): Limae syoho moi'wono ho
I/said work it's/finished-indic

BU₃: Nekwo nosontae ngko osomo pmmaleso
we/two we/two/went/up-and I return I/came-and
Nonohwo'nji nekwo hungkuno.
with/elder/sister we/two talk

BU₄: Hungkuno ne'no lontae lontae ngko
talk kept/on we/two/talked-and we/two/talked-and I
hungkuno ole limae Nanohwo, ngko wasi'monyi'nyoho,
talk this said elder/sister I I/went/up-and
ifoyofoho.
raim-indic

CLOSURE: Ose moi'wo.
that finish

FINIS: Ngko Kiyamanuwo nilohonono.
I (name) I/spoke
'We two came and we came down and Big Sister said to me, "I'm hungry for food." We quickly cooked food and dished it up and we ate and we said to Big Sister, "Is the work finished?" I said, "The work's finished." We two went up and I came back
and Big Sister and I talked. We kept on talking and talking and I said this, "Big Sister, I'm going up. It's raining." That's the end. I, Kiyanmanuwo, have spoken.'

NARRATIVE DISCOURSE
'Opossum and Echidna'

(= APERTURE, INTRODUCTION, EPISODE 1, CLOSURE and FINIS)

1 APERTURE: A'mani hungkno nom'ne tongo'ne.
   old talk another animal-about
   'Another fable is about animals.'

2 INTRODUCTION: Haloho'jni yohumo'njni siko hwae hnnumentisiyo ole opossum-with echidna they lie to/each/other this
   'This is how the opossum and echidna lied to each other.'

1 EPISODE_1: NARRATIVE PARA

3 SETTING: Haloho kakoe somi sawemo engofoho.
   opossum his tail long a/lot-indic

1.1 BU_1: EXECUTION PARA

1.2 PLAN: HORTATORY PARA

4 MOTIVATION: Oso kako hiyaso mokosyohumanto yohumomo
   that he hid sat/on-ser-3s echidna-to
   hwasyo ulimento Nje somi nto lokupeemofohono.
   lie said-3s my tail already I/cut/off

5 EXHORTATION: Ji je somi filokupeemofo.
   your tail cut/off

1.3 COMMENT: CONTRADICTION PARA

6 STATEMENT: Somi sawemo woping'o'maho.
   tail long good-neg

7 ADVERSATIVE: O'o.
   no

8 RESTATEMENT: Ti fo'nohino wopingofoho.
   short-only good-indic

9 EXECUTION: Ose ulimenti sosso yohumo kako huno haloho
   that he/said/and echidna he thought opossum
   nehopi ntohoho lonto kakoe somi
   true said/to/me said his tail
The opossum’s tail was very long. The opossum hid it and said to the echidna, "I already cut my tail off. Cut off your tail. A long tail is not good. No. Only a short one is good." He said that and the echidna thought the opossum had spoken the truth to him and he cut off his tail. He cut it off and the opossum, sitting on his hidden tail stuck it up where it could be seen and he showed it and climbed up a fallen tree. He saw
that and the echidna was very angry about his tail. He thought this, "Where will you walk? I will work sorcery on you." When he said that, the opossum only walked around in the top of the trees. "If I go down to the ground it's not good that the echidna works sorcery on me and I would die," he thought. Concerning that the echidna and opossum lied to each other. That's the end. I Giamukwi have spoken.'

PROCEDURAL DISCOURSE

'House-Building'

(= APERTURE, INTRODUCTION, PROCEDURES 1-3, and CLOSURE)

1 APERTURE: Nakwoe hungkuno ango moliwo'ningkuhwneso'no our talk house about/how/we/usually/build walmonne'no yohono.
I/want/to/tell about 'I want to tell our talk about how we usually build a house.'

2 INTRODUCTION: 0le this 'It's this.'

PROCEDURE 1: PROCEDURAL PARA

3 STEP 1: Simo'mo ne'mo hwosaho lopentifi moi'wo lopepisymamo first at posts they/out-and finish they/out/and/put lohofontifi hwosaho nonto uhwonontifeso engo uhwonontifi they/did-and posts there they/see-and big they/see-and ango molofitnesopo tohopojkwato lohofontifi house will/build-that/place clear they/did-and hwah o mno ijikwato lohofontifi nihu'nahone lyo ground dig dig they/did-and finally tree kopmmo'meesi lohofontifi hwosaho'ne mno ijifitnesomo lay/on/platform they/did-and posts-for dig make/hole iyo we're sohwa wontimo'meesi lohofontifi nihu'nahone tree little dem stick/in/ground they/did-and finally moi'wo wontimo'mesontifi nihu'nahone ayo'mo moi'wo finish stick/in/ground-they finally border finish uhwonosojwamo lohofontifi timo uhwonontifeso wopingo see/if/right they/did-and eye they/see good nto imo'ningkahonalingki nihu'nahone hwosaho'no mno. comp it/became-and finally posts-for dig
STEP 2: Mno ijikwato ni hu'nahone hwaso ho mo ho'nu humaji
dig dig finally poste get-lift-put
mo ho'nu humaji mjalo ho'mu loho fon tif i ni hu'nahone
get-lift-put gradually they/did-and finally
engkwosah o'nni mnan kwosah o'nni pi n'imo afamo
center/post-and under/poste-and hole same-in
wahoningki i kwosah o'nni ase'nohini.
it/goes-and corner/poste-and etoetera

STEP 3: Moi'wo won ijikwato loho fon tif i ni hu'nahone
finish stick/in/ground they/did-and finally
ikwo'ofo.
cross/poles

STEP 4: Ikwo'ofo kopmmo yamofo loho fon tif i ni hu'nahone
cross/poles lay/down try they/did-and finally
yihusuhwongkajo.
joists

STEP 5: Moi'wo yihusuhwongkajo loho fon tif i ni hu'nahone fofonimpe
finish joists they/did-and finally
tie/down
ikwato loho fon tif i ni hu'nahone engomapiyo'nni
do they/did-and finally
ridge/pole-and
ikwo'ofo'nni ni hu'nahone kopm mofasi loho fon tif i
cross/poles-and finally lay/down they/did-and
osohonta ni hu'nahone mtal ofo mingo.
that-time finally wall/poste axe

STEP 6: Mtal ofo moi'wo lofik wato ni hu'nahone mtal ofo
wall/poste finish cut finally wall/poste
ikwato loho fon tif i ni hu'nahone sohwe kikis ontif i
do they/did-and finally
rataan they/encircle-and
sohwemo mtal ofo ni hu'nahone nano moi'wo syik wato
rataan wall/poste finally vine finish tie
loho fon tif i -- osohonta ang o sime.
they/did-and that-time small/roofing/poles

STEP n: EXECUTION PARA

PLAN: Ango sime lo'mepi jisamo loho fon tif i
small/roofing/poles sharpen-put they/did-and
ni hu'nahone tokaj o'nni impe hwan ji ni hu'nahone
finally cross/stripes-with vine with finally
fili'meesi osohonta a'mus yamo uliwo'ningkoh ofo,
cut-put that-time to/women they/usu ally/say/to/them
Mo'ningko nakwoe ango womolontonoho. Wonemojiyanti"feho.
tomorrow our house we'll/build they'll/work/on/
Sekwo olohonta nonyo aifo filopnno.
house/for/us you this-time greens nest you/out

EXECUTION: Ose ulohoningkofi noluhwojahoningkofi
that they/told/them-and they/sent-and
hwoya'mi sofa syoho'nnno.
women dem to/gardens

TERMINUS: Hwehwo hofiko sukwoho'no fe'nyo li'mofontifi
husbands they betelnut search they/go-and
sukwoho'nyo hiyanno masyofontifi sohonae
betelnut carried got-carried-they betel/pepper
hwanji motapotifi angomo hu'meesi.
with they/brought-and to/house put

'First, they cut the posts and when they finished cutting and
putting (them aside) they look and when they see a lot they
clear the place where the house will be built and they dig the
ground and finally they lay out the outline and they stick
small sticks (in the ground) where the holes for the posts are
to be dug and when they finally finish sticking (them) in, they
finally look to see if the border is finished right and they
look and when it becomes good they finally dig for the posts.
After they dig the holes they gradually get, lift, and put all
the posts (in the holes) and finally the center post and under
posts go in the same holes -- and the corner posts and so forth.
When they finish putting (them) in the ground -- finally the
cross poles. They try laying down the cross poles -- and
finally the joists. When they finish doing the floor joists
they finally tie (them) down and finally they lay down the ridge
pole and the (other roofing) cross poles entirely and at that
time (they) finally axe the wall posts. When (they) finish
cutting the wall posts they finally do the wall posts and they
finally wind the rataan around and they finally tie the rataan
on the wall posts with vine -- and at that time, the small
roofing poles. They sharpened and put on the small roofing
poles and they finally cut and put on the cross strips completely
with vine (and) at that time they usually say to the women,
"Tomorrow we will build our house. They will work on the house
for us. Today you all cut the 'greens nest.'" They said that
to them and they sent those women to the gardens. The husbands,
they went out to look for betelnut and they got and carried the betelnut and they brought (it) along with betel pepper and put (them) in the house.'

PROCEDURE 2: PROCEDURAL PARA

STEP 1: EXECUTION PARA

12 PLAN: Mo'ningka imingo'ni hwe sohwamno joho lomo, Hwe tomorrow morning man dem-to call say man sohwasi ko'o ftpmno. Nje ango wantmojiyano.
you quickly you/come my house let's/work/for/me

13 EXECUTION: Ose lamo lohofontifi hwe sohwa nihu'mokontifi that say they/did-and man dem they/gather-and nihu'nahone ango tokajo nihu'nahone finally house cross/pieces finally hu'meesi lohofontifi nihu'nahone tokajomo put they/did-and finally cross/pieces fofonìmpe.
tie

STEP 2: Moi'wo mòtkwato lohofontifi nomjamo limuwentifi finish building they/did-and they continue/work-and hwe sohwo ango hwapingo sohwo siwape'ni jí man dem house source dem tobacco-and sukwoho'nyo'ni noho'nosyahoningki siwape sukwoho'nyo betelnut-and he/put-and tobacco betelnut nonimuwentifi siwape into'miwentifi ango eat-get-go-they-and tobacco they/inhale-and house moi'wo mosåjijwamo lohofontifi kotapi lohofontifi finish working they/did-and climb/down they/did-and humo.
sugar/cane

STEP 3: Humo ntkwato lohofontifi hwoya'mi fehahnjo sofa sugar eat they/did-and women some dem walwongka'no luhwajontifi, hwoya'mi fehahnjo sofa for/roof/leaves they/sent-and women some dem walwongka'no noluhwajohoningkofi hoffko hwe sohwa for/roof/leaves they-sent-and they man dem ango mòlìmotofofoho.
house they/always/work

STEP 4: Moi'wo mòtkwato lohofontifi hwoya'mi sofa wopoyo finish building they/did-and women dem food
sojo ekwoji.

stone cook

2.2 STEP 5: EXECUTION PARA

17 PLAN: Moi'wo ekawojontifi humanti fi hwe ango hwapingo

finish they/ cook-and they/ eat-and man house source

sohwo ujofo hwaya' mi sofamo, Wopoyo fihhumno.
dem ask/them women dem food you/ bring

Hwe sohwa mijoho uyalofoho.

men dem hunger it's/going/to/them

18 EXECUTION: Hwoya' mi walowongka hiyamno' njo nosohojimofo

women roof/leaves carry come/up

pahoningkofi, hwoya' mi walowongka hiyamno' njo

they/ came-and women roof/leaves carry

sofamne wopoyo kengo ifaloku hwe sohwanne
dem-for food different put/on men dem-for

kengo ifaloku lohohontifi hwe sohwafe angomo
different put/on they/did-and men theirs in/house

weho' nastyi.
go/down/and/put

19 STEP n: Hwe sohwa nonontifi syohi' nyo yoka yo'mayo sohwa

men dem they/ eat-and play yell things dem

lontifi nihu'nahone wopoyo moi'wo nosojwamo

they/say-and finally food finish eat/all

lohohontifi nihu'nahone iku'yo mofontifi

they/did-and finally large/leaf they/ put-and

iku'yo moi'wo mofosojwamo lohohontifi nihu'nahone

large/leaf finish putting they/did-and finally

nohopo kuposopo ikupentifi homuhwofijo moi'wo

on/top ridge-place they/fold-and grass finish

ikupesojwamo lohohontifi puwehotoloko'meefu.
fold/over/all they/did-and come/down/on/other/side

"On the next day in the morning (they/he) called out, "You men

come quickly. Let's work on my house." They called that out

and the men gather and they finally entirely put on the roof

cross-pieces. When they finish building they continue working

and the man who is the owner of the house, that one, puts out

tobacco and betelnut and (the others) go to get and eat the

betelnut (and) tobacco and they smoke the tobacco and they

finish working the house and they climb down (for) sugar cane.
After they ate the sugar cane they sent some of the women for roofing leaves and, after they sent some of the women for roofing leaves, they, the men, always continue building the house. When they finished building the women cooked the food on stones. After they finish cooking they sit down and the man who is the owner of the house says to those women, "Bring the food. The men are hungry." The women that carry the roofing leaves come up and they put the food for the women that carry the roofing leaves on top of one large leaf and they put (the food) for the men on top of a different large leaf and (they) go down and put the men's in the house. The men eat and kid around about things and when they finally finish eating the food they finally put (aside) the large leaves and when they finish putting (aside) the large leaves they finally fold over the ridge place on top and when they finish folding over the grass they come down on the other side.'
The owner of the house (then) finally cleans up the rubbish and after he finishes cleaning up the rubbish the woman of the house goes inside and she finally finishes sweeping (it out) and at that time that couple who are to sleep (in it), the husband cuts the pandanus leaves and he finally finishes doing the pandanus wall and finally again at that time he sweeps and he finishes digging a ditch around the house and he finally works on the fire-place and they carry stones and they get and carry (them) across and put (them) and they debark a kawe tree (for a) 'wall' and they debark (it) for weaving a floor (for a fire-place) and (they) bring (it) and put (it) and they finally make the fire-place and they finally get and break up in pieces and put hopo'no tangket leaves on that place and finally the woman digs up (some) clay and earth and finally the husband puts on the clay and finally they pour water over the clay and
finally they finish spreading it around with their hands and they finally put the stones entirely around and at that place at the very corner post they stick in a little stone post and finally they make the fire-place and finally they gather together and get from the new house everything, the grass scraps, the vine scraps and they make a fire and the smoke goes up in the new house and the clay beneath dries and finally at that time these two people go inside and sleep in their house.'

PROCEDURAL DISCOURSE

'Eel Talk'

(= APERTURE, PROCEDURES 1-2, and CLOSURE)

APERTURE: Ae'woso hungkuno.

eel talk

'Eel talk.'

PROCEDURE 1: PROCEDURAL PARA

1. STEP 1: Hohonta mpohwoso hofiko ae'woso ne'entifi iyopaho before fathers they eels planned/to/eat tree skin ihwofontifi yakife imotofofoho. they/debark-and sew they/used/to/do

2. STEP n: Yakifi moi'wo yontifi nomotawentifi mijomo sow finish they/did-and they/carried-and in/water mofasyontifes o ae'woso noponto swhomo'mo pm'monu they/put/in-and eels it/came-and in/walls came/in lohofonteso kusimo montimo mango lofonteso tike it/did-and grasshopper down/there mouth it/bit-and stick nonitimo ipato lohofonteso sipe nohotu pijwamo over/there release it/did-and trap/door up/there closed lohofahoningki ae'woso kako yomo yonto wahumo it/did-and eel it jump it/did-and I'll/go/outside lonto yonteso kakoe honingkano pijwamo'nyo it/said-and it/did-and its road blocked
uhwononto kako swoho ajwomo'mo humaho.

it/saw it wall in/between he/stayed

'Before, our forefathers, when they planned to eat eels they would debark a tree and sew (the bark) together. When they finished sewing it they carried it down and they put it in the water and an eel came and came inside the wall and bit that bait down there and the stick released the trap door and (it) closed and the eel said, "I'll go outside," but it sees that his road is blocked and he has to stay in the wall.'

2

PROCEDURE: EXPLANATORY PARA

4

TEXT: Hwe sohwa imingo'ni jni nowentifi uhwonontifeso ae'woso man ones morning they/went-and they/saw-and eel swohomo'mo nohumentaningki uhwonontifi swoho nonto inside/walls it/is-and they/see-and walls there ifikwato lohofontifi wosoho nompo ehasi lohofontifi pull/up they/do-and sand there shake/out they/do-and ikujoho fonjikwato lohofontifi nomotasontifi iloho hit hit they/did-and they/carried-and cook yanimotofofoho.

they/used/to/cook

5

COMMENT: Ose ae'woso me'wampe'njofoho.

that eel it's/with/sweetness

6

TERMINUS: Oso swoho hiso hofikoe ingkusofoho.

that wall dem their it's/hook

7

CLOSURE: Ae'woso hungkuno oso hopeho.

eel talk that it's/Enough

'The men went down in the morning and look and they saw an eel was inside the walls and they pull up that wall there and shake it out on the sand and hit it and carry it up and they used to cook it. That eel was delicious. That wall (trap) is their hook. That's enough eel talk.'

PROCEDURAL DISCOURSE

'Bow Talk'

(= APERTURE and one PROCEDURE)

1

APERTURE: Mekino hungkuno.

bow talk

'Bow talk.'
PROCEDURE: PROCEDURAL PARA

STEP 1: CONTRADICTION PARA

1.1

STATEMENT: Mekinoso hofiko mùngo nonje nonje walo fante him'mah o.

bows they axe just any can't/cut/down

ADVERSATIVE: 0'o.

no

RESTATEMENT: Hofiko tîmo uhwontîfijoso ykokumpohn'nyo
	hey eye when/they/see st rong

uhwontîngkuji walo fante feho.
they'll/see-and they'll/cut/indic

STEP 2: Moi'wo lofîkuji angopo motapi lohofîkuji

finish they'll/cut-and village carry they'll/do-and

hulîmomo yasi lohofîkuji wahu menta ttîfeho.

in/mud put they'll/do-and they'll/wait-indic

STEP 3: Humantîfijoso uhwontîfijoso mekino sîkwo'mno nto

they'll/wait-and they'll/see-and bow black compl

umo'naso uhwontîngkuji ifîkuji mùngo lofîkwato

becomes they'll/see-and they'll/pull axe cut

lofîkuji sako'namî pokwato lofîkuji sohwe

they'll/do-and stone/knife come they'll/do-and rataăn

lojîkwato lofîkuji nofîfekuji hasa syukwato

out they'll/do-and they'll/knot braid weave

lofîkuji woke nomafîkuji mijîmî yasi

they'll/do-and bow string they'll/get-and in/water put

lofîkuji po'nîfo imo'nîkwato mekino nomafîkuji

they'll/do-and soft becomes bow they'll/get-and

syafîkwato'nohini.

string-only

TERMINUS: Nîhu'nahone hofîkoe mekîno umo'nîmontono ho.

finally their bow it'll/become-indic

'They can't cut down just any (tree) for bows. No. They will

look and when they see a strong (one) they will cut (it). When

they've finished cutting (it) down they'll carry (it) to the

village and put (it) in the mud and they'll wait. They'll wait

and they'll look and when they see (it) has become black they'll

pull (it) out and cut (it) with an axe and shave it with a stone

and they'll cut (some) rataăn and make (it) into a bow string

and put (it) in water until (it) becomes soft and they'll take

the bow and string (it). Finally, it will become their bow.'
EXPOSITORY DISCOURSE
'Caterpillar Talk'

(= APERTURE, one POINT and CLOSURE)

1 APERTURE: Naloho hungkuno.
caterpillar talk
'Caterpillar talk.'

1 POINT_n: EXPLANATORY PARA

2 PRELIMINARY: Naloho kakoe wosopoyo iyoswofoho.
caterpillar his food leaves-is

1.1 TEXT: CONTRADICTION PARA

3 STATEMENT: Nalohoso ne'no we'njo'maho.
caterpillar always is-not

4 ADVERSATIVE: 0'o.
no

5 RESTATEMENT: Kakoe hamnosomo ehamo lohofonto iyoswo nonto
his month-in come/out do-he leaves eat-he
namo lohofonto engo imo'nkwato lohafahon'kingki
eat all/do-he big becomes do-seq-he
a'amu hofiko'nokevoni fihoho
people they catch-they cook
yanfo'ningkohofohoho.
cook/and/eat-always-they

6 ELABORATION: Oso naloho hiso fisoyohoni jonofe
that caterpillar some intestine degut
ne'noho niwo'ningkofohoho.
meat-only eat-always-they

7 COMMENT: Oso naloho hiso sa'njoso me'wan'mpe'njofoho.
that caterpillar salt-with sweet-with-is

1.2 PARAPHRASE: CONTRADICTION PARA

8 STATEMENT: Nalohoso sikuno homo homta'ango'maho.
caterpillar day always from-neg

9 ADVERSATIVE: 0'o.
no

10 RESTATEMENT: Kakoe hamno somta'angofohoho.
his month from-is

11 CLOSURE: Oso naloho hungkunoso osohopeho.
that caterpillar talk enough-is
'The caterpillar’s food is leaves. Caterpillars are not always around. No. He comes out in his month and eats leaves and eats them all up and becomes big and people catch them and cook and eat them. Some people degut that caterpillar and eat only the meat. Those caterpillars are good with salt. Caterpillars are not always available. No. He has his season. That’s enough caterpillar talk.'
EXPOSITORY DISCOURSE

'Boat Talk'

(= APERTURE, POINTS 1-3 and CLOSURE)

1 APERTURE: Yofayokino hungkuno.
   boat talk
   'Boat talk.'

1 POINT: EXPLANATORY PARA

1.1 TEXT: ANTITHETICAL PARA

2 SECTION: Yofayokinoso nakwo a'amu we'mjo hn'nyo ane'nyoho.
   boats we people bush of/us without-are

3 SECTION: A'amu hame soponjo sohwa hofiko hi'njohwafoho.
   people grasslands ones they are/with/them
ELABORATION: COMPARATIVE PARA

STATEMENT: Oso hofikoe yofayokinoso we'efoho.
that their boats little-are

COMPARISON: A'amua'apaho halojonjoso howycheso mikutimposofoho
people skin white-with theirs enormous-is

'We people from the bush don't have boats. The people from the
grasslands have them. Their boats are small. The people with
white skin theirs are enormous.'

POINT2: EXPLANATORY PARA

TEXT: Oso yofayokinino hoso hofikimo ufo'mae'nefoho.
that boat that them help-for-is

ELABORATION: COORDINATE PARA

COORDINATE1: Ho'yangengo ososo yofayokiniso somo
cargo big that boat in
ho'nyonfeso miosomo miwemotosowafeso.
they/always/put water-in neg-carry/down/inside

COORDINATE2: Kakoe mpyo'njil hano mojiwo'n'ingkohoho.
his motor-with walk goes/on/the/water-it

COORDINATE3: CONTRADICTION PARA

STATEMENT: Ayo engo sopokiko wowako'montaho.
water big place you will/you/cross-inter

ADVERSATIVE: Awonoho.
no

RESTATEMENT: EXPLANATORY PARA

TEXT: Yofayokinino kako nongklhnta'no wowako'mtonoho.
boat it other/side will/cross

PARAPHRASE: Oso yofayokiniso sohwo wokufosama'mtonoho.
that boat that/one will/help/you-it

COMMENT: CONTRADICTION PARA

STATEMENT: Oso yofayokinosowonyatoho.
that boat bad/is-inter

ADVERSATIVE: 0'o.
no

RESTATEMENT: Wopingofoho.
good-is

'Those boats are for helping them. They always put a lot of
cargo in that boat but it doesn't sink. With its motor it goes
on the water. Will you cross a big body of water? No. The boat will cross over to the other side. That boat will help you. Is that boat bad? No. It is good.'

3 POINT 3: EXPLANATORY PARA

16 TEXT: Oso yofayokinono hiso a'amu hofikoe angofoho.
that boat that people their house-is

17 PARAPHRASE: Hofiko saho fosyawowo'ningkohofoho.
they sleep sleep-always-they

18 COMMENT: Oso yofayokinonso wopingofoho.
that boat good-is

19 CLOSURE: Oso hungkuno yofayokinoeso osohoheho.
that talk boat enough-is
'Those boats are people's homes. They sleep there. Those boats are good. That's all the boat talk.'

EXPOSITORY DISCOURSE
'Trap Talk'

(= APERTURE, POINTS 1-3)

1 APERTURE: Hofoyo hungkuno.
trap talk
'Trap talk.'

1 POINT 1: EXPLANATORY PARA

1.1 TEXT: ANTITHETICAL PARA

1.2 SECTION: CONTRADICTION PARA

2 STATEMENT: Hofoyosotuhwafe'maho.
traps men's-neg

3 ADVERSATIVE: 0'o.
no

4 RESTATEMENT: Hwomo sohwafefoho.
boy ones'-are

5 SECTION: Fiso hwe sohwa noswofasyuwo'ningkofihwafoho.
some men ones regularly/set/traps

6 RESULT: Hofoyo hiso swofasyontifesomotehumaji siwaho
trap dem they/set-and animal types...
motohino ela'liyo entpeesiyowoseiniku ji:jwo faho
animal types...
POINT 2: EXPLANATORY PARA

TEXT: Oso tongo huhwo sohwa hofiko yomo we'e
that game particle ones they jump little
miywo'ningkiohofo.
don't/do-they

ELABORATION: Hofiko ipisimangomno hontifi
they mouth/of/fallen/tree think-they
wosyowofantife yontifes o hofiko tohino engo
they'll/go/inside they/do-and they pain big
mawo'ningkohohofohoh.
always-get-they-indic
'Those animals aren't just a little surprised. They think it's
the mouth of a fallen tree and they want to go in but they get
a big pain.'

POINT 3: PROCEDURAL PARA

STEP 1: Oso a'amu hofoyo swofasyontife sohwo imingo'nji
that person trap set-they one morning
nowenti fi uhwonontifeso tongo pi'ningo engo uhwonontifi
go-they-ser they/look-and game many big see-they-ser
hofikoe simeho wopingo umo'ntwo'ningkohohoh.
their stomach good it/becomes/to/Them

STEP 2: REPORTED SPEECH PARA

SPEECH: Oso tongo hiso nofehanontifeso me'wampe
that game dem they/cook-and sweet
uyahoningki hofiko it'wo'ningkofi, Nakwoe
it/gives/to/Them they they/always/say our
"Those people that set traps go in the morning and look and see a lot of game and their stomachs become good (happy). They cook that game and it gives them sweetness and they always say, "Our game is delicious." That's what they always say."

EXPOSITORY DISCOURSE

'Dog Talk'

(= APERTURE, POINTS 1-3 and CLOSURE)

1 APERTURE: Suwojo hungkuno.

dog talk

'Dog talk.'

1 POINT 1: EXPLANATORY PARA

2 TEXT: Suwojoso tongo sohwafe mangohwafoho.

dog game ones' enemies-indic

1.1 ELABORATION: EXPLANATORY PARA

3 PRELIM: A'amu sohwa tongo nohumentanįngkuhwoso sopo

person ones game they/are that/place

uhwononto santįfeho.

see-and they'll/go/up

4 TEXT: Suwojo sohwa tongo sohwa hofíkoke akinomo inįngkakuji

dog ones game ones their smell they'll/follow

wołofantįfeho.

they'll/bite

5 PARAPHRASE: Tongo sohwa hofíko hiyayo humentanįngkujosò'mo

game ones they hide while/they're/there

suwojo sohwa hofíko nimafíkuji wołofantįfeho.

dog ones they they'll/get they'll/bite

6 TERMINUS: Tongo sohwa hofíko yomo we'e miyuwo'ńųngklyohofo.

game ones they jump little they/don't/do

'Dogs are the enemies of animals. People will look where animals are living and they will go up. Dogs will follow the animals' smell and will bite (them). In the places where the animals are hiding the dogs will get (them) and bite (them). The animals don't jump just a little bit.'
POINT 2: EXPLANATORY PARA

2.1 TEXT: COORDINATE PARA

7 COORDINATE 1: A'amu sohwa hofiko iyomta
person ones they from/tree they/hit
oso tongo hiso'no hafeso we'emaho.
that game dem-concerning hunt little-not

8 COORDINATE n: Sifemo yolontkwoe swafapo'mpo'me we'e'maho.
on/leg briare scratched little-not

9 REASON: HwapTnso hofiko noniwoeso tongo'ne makwe we'e'maho.
reason their throats for/game long little-not

10 RESULT: Oso'no hofiko hafe tohomtnno'njo iwo'ningkofo.
therefore they hunt with/heat they/always/do
'Those people that hit animals from trees don't hunt just a
little bit. The briars don't scratch (their) legs just a
little bit. The reason is that their throats long for game not
just a little bit. Therefore they always hunt feverishly.'

POINT n: COORDINATE PARA

11 COORDINATE 1: Oso tongo huhwo sohwo hofikoer woesopoyoso
that game particle one their food
ipisayofoho.
fruit-indic

3.1 COORDINATE 2: EXPLANATORY PARA

12 TEXT: Hinjosopo saho fowoyowo'ningkofo.
at/noon sleep they/always/sleep

13 PARAPHRASE: Siko'miyosomo hofiko hinojponoho.
at/night their it's/noon

14 COORDINATE 3: Oso tongo hiso me'wampe'njofoho.
that game dem it's/with/sweetness

15 CLOSURE: Tongo'ne hungkunos oso hopeho.
game-for talk-that that it's/ enough
'The animals (I've been telling about), their food is fruit.
They always sleep at noon. At night it's their noon. That
game is delicious. That's enough talk for game.'
EXPOSITORY DISCOURSE

'Plane Talk'

(= APERTURE, one POINT, CLOSURE and POST-POINT)

1 APERTURE: Mpalusoso hungkuno.

'Plane talk.'

1 POINT: EXPLANATORY PARA

1.1 PRELIM: ANTITHETICAL PARA

2 SECTION: Mpalusoso nakwo a'amu sikwo'mnohnnt'nyl anin'i'nyoho.

planes we people we/black are/without

3 SECTION: A'amu halojo hofiko hi'njofoho.

people white they have-indic

4 TEXT: Oso mpalusoso hofikoe honingkanofoho.

that plane their road-indic

5 ELABORATION: Oso mpaluso hiso honingkano sawemo engo sopo

that plane dem road long big place

kako tifo imokyono'jofoho.

it short causes/to/become

6 REINFORCEMENT: Mpalusoso mpampuso hofikoe honingkanofoho.

planes European their road-indic

1.2 ELABORATION: COMPARATIVE PARA

7 PRELIM: Oso mpaluso hiso kako ho'yangohomawono'ningkilsofoho.

that plane dem it cargo it/always/gets/and/goes

8 STATEMENT: Kako mofehi'nyo anga'no kako hano honingkano

it sun one it walk road

sawemo engo sopo kako hano komo'nohino'njofoho.

long big place it walk quickly-indic

9 COMPARISON: Kaleso kako hano honingkano sawemo sopo wesoso

car it walk road long place if/it/goes

sukuno mehwo'sono wofasyawo'mtonoho.

dark covers it/should/sleep

10 REINFORCEMENT: Mpalusoso mofehi'nyo anga'no wali'montonofoho.

planes sun one it/should/speak

11 CLOSURE: Oso mpaluso hungkunoso oso hopeho.

that plane talk that it's/enough

'We black people are without planes. White people, they have

(them). That plane is their road. That plane causes very
long roads to become short. Planes are the Europeans' roads. That plane repeatedly gets cargo and goes. On one day it goes quickly on a very long journey. If a car goes on a very long journey when darkness comes it will sleep. Planes -- the sun will shine (only) once. That's enough of the plane talk.'

EXPOSITORY DISCOURSE
'How I Used To Think'

(= APERTURE, one POINT and CLOSURE)

APERTURE: Hohonta nje huno syaffhu'mote'no wali'mone'no before my thought concerning-thinking I'll/tell yohono. I/did 'I want to tell about how I used to think.'

POINT: EXPLANATORY PARA

TEXT: CONTRAST PARA

STATEMENT: SIMPLE DIALOGUE PARA

SPEECH₁ (STATEMENT): EXPLANATORY PARA

TEXT: Hohonta mison kahopi sapmentiso sohonta before mission new he/came/up that/time mison koko hungkuno ole lahoningki Anitu mission he talk this he/said-seq God humaho. he/lives

ELABORATION: Nakwo Anitu ye mehomi'nyoho. we God's are/children

SPEECH₀ (REMARK): COORDINATE PARA

ITEM₁: REPORTED SPEECH PARA
ITEM n: REPORTED SPEECH PARA
SPEECH: Ose laho ngki, Peho Ani'tuno kalohoho.
that he/said-seq what God doubt-he/said
CLOSURE: Nje hunomo ose syafihu'mentohefoho ngko.
my in/thought that I/thought-indic I

SPEECH: HORTATORY PARA
MOTIVATION: EXPLANATORY PARA
TEXT: COORDINATE PARA
COORDINATE1: EXPLANATORY PARA

COORDINATE n: Yofe lisolosofo.
name he/said/this

REINFORCEMENT: Nti'mo humentaningki kalohoho.
where he/lives-siml doubt-he/said

EXHORTATION: Noho uhwonano huhwo sohwo nakwono.
come/on let's/see particle one we
come/on let's/see particle one we

CLOSURE: Ose syafihu'motefo hohonta ngko.
that I/used/to/think before I

CONTRAST: EXPLANATORY PARA

TEXT: I olo honta ngko nipa'nonji ou Ani'tuye
but this/time I I/heard-and yes God's
mehomi'nyoho i upa'nonji ou olo honta ngko
I/am/child and I/heard-and yes this/now I

PARAPHRASE: Kakoe mitimo tifi hafiyo'nohini.
his story follow very/well

ELABORATION: CONTRAST PARA

STATEMENT: REPORTED SPEECH PARA
SPEECH: EXPLANATORY PARA
PRELIM: Hohonta sohonta huno nto'no manyo'njo.
before that/time thought straight didn't/to/me
TEXT: EXPLANATORY

TEXT: Anituyeso nt'nt'kalo hopo.

God's where doubt-he/said-place

COMMENT: Kako hwasyo laho.

he lie spoke

ELABORATION: Anitu sohwo mohumuyo ho.

God he is/not/living

ELABORATION: ALTERNATIVE PARA

OPTION₁: I syafihu'mento ou nakwo iyo engosomta'n'i

I/thought yes we tree from/large

imo'nimentuhwon'ntikeno

maybe/we/became

OPTION₂: Mijomnta'n'i imo'nimentuhwon'ntikeno.

from/water maybe/we/became

CLOSEURE: Ose syafihu'mentohefo.

that I/thought

CONTRAST: I olo honta Anitu namt'mokumen jinh'nyoho

but this/time God he/made/us

nelahoningkofi ose upa'nton in ou ngko nje

they/told/us-seq that we/heard yes I my

haloho nifoj wohonk is ngko kakoe mit imo

ear it/opened-seq I his story

tifi.

follow

REINFORCEMENT: EXPLANATORY PARA

TEXT: Ose hohonta ngko ose syafihu'mentohefo ho.

that before I that I/thought-indic

ELABORATION: REPORTED SPEECH PARA

SPEECH: Anitu humaho lahoningki Yesu humaho

God he/is he/said-seq Jesus he/is

lahoningki towahuno humaho lahoningki

he/said-seq spirit lives he/said-seq

mison sohwo ose nt'nt'mo humatingkofi

mission he that where they/live-siml

kalo hopo.

doubt-he/said

CLOSEURE: Ose syafihu'mentohefo ho.

that I/thought-indic
'Before, when the Mission first came up, he said this, There is a God. We are God's children. He said that and I wondered what God he talked about. I thought that in my thoughts. I wonder where this God is. I wonder where he was while he was saying that there is a God. He said this name. I wonder where he (God) was while he (the Mission) was speaking. Come on, let's see this one. Before, I used to think that. But now I've heard and I heard (that) I'm God's child and now I follow. I follow his teachings very well. Before I didn't understand. I wonder where God's things were when he spoke. He lied. There is no God. I thought maybe we came from that big tree. Maybe we came from the water. That's what I thought. But now they told us God made us and we heard that and oh my ears were opened for me and I follow his teaching. Before, that's what I thought. "There is a God", he said, "and there is (the) Spirit," he said and the mission said that and I wondered where they were while he was saying that. That is what I thought. Before, that was in my thoughts.'
PARAPHRASE: Síkuno ntsomtšwenqo.

Day which-dubt

ADVERSATIVE: Awo.

no

RESTATEMENT: Nakwoe sìmeho yuwo, mokhiyo sìmò'mo

our stomach turning first

Anituye hungkuno upa'ningkuhwosi mijo

God's talk we'll/hear-and water

nasiyikujo'no iwolo'mokuwanesohilo.

when/baptised we/should/have/turned/but/

didn't.

PARAPHRASE: ANTITHETICAL PARA

SECTION: Olohonta nakwo a'amu mijo sohinyo

now we people water baptise

moi'wonoho.

it's/finished

SECTION: Iso nakwo Anitune'no sìmeho hi'ntunono

but we for/God stomach with/liver

uyoso awonoho.

give no-indic

SECTION: EXPLANATORY PARA

TEXT: COMPOUND DIALOGUE PARA

EXCHANGE 1: SIMPLE DIALOGUE PARA

SPEECH 1 (Q): Iso misis hufa'u ntumasiyo, kiko

but misses two two/said/to/me you

Anitune'no sìmeho hi'ntunono

to/God stomach with/liver

luyalokuno.

are/you/giving/to/him

SPEECH 3 (A): Ose nthoningki ulimale,

that two/said/to/me I/said/to/them

Awonoho.

no-indic

EXCHANGE 2: EXECUTION PARA

PLAN: I olohonta kiko Anitune'no jomo uso

then now you to/God ask say/to/him

kakoe towahunoso jije sìmehomo woho'nakisyono.

his spirit your in/stomach he'll/put/in
EXECUTION: Ose nthahongki jomo ulimaleso Anitu
that two/told/me-and ask I/told/him God
kako towa huno nje simehomo
he spirit my in/stomach
ho'namohumasofoho.
he/put/in/me-indic

RESULT: CONTRAST PARA

STATEMENT: CONTRADICTION PARA

STATEMENT: Ho'nanithumasofo osohohonta ngko hohonta
he/put/in/me at/that/time I before
Anifune'no huno ose safisiyo'maho.
for/God thought that not/think

ADVERSATIVE: O'o.
no

RESTATEMENT: Huno mosafisyiyonjo huno wonyo
think without/thinking think bad
hwahoponjo emayosonohino huno
groundish things-only think
syafisyuwo'nimalefoho.
I/always/thought-indic

CONTRAST: EXPLANATORY PARA

TEXT: I olohonta ngko Anifune'no isameyoka
but this-time I for/God thank/you
ulimaleso osohontan Anitu kakoe towa huno
I/told/him-and that-time God his spirit
wopingoso nje simehomo ho'nanithumasoso ngko
good my in/stomach he/put/in/me-and I
nje simeho h'intnnono Anitumo uyuwo'nalokweno.
my stomach with/liver to/God I'm/always/giving/to/him

PARAPHRASE: PARALLEL PARA

ITEM₁: Sikuno'njí imongo'njí hinho'wo'l huno
evening morning noon think
Anifune'no huno'nohini.
for/God think-only

ITEM₂: Yesumne'no huno'nohini.
for/Jesus think-only
'At this time we people from here, those of us from Walowongkomo, we have many, many ways of thinking. (But) when will we ever turn our stomachs for God? I wonder what day?

No. About turning our stomachs - first we listened to God's talk and (then) when they poured water on us we should have turned but we didn't. Now we are already baptized. But about giving our stomachs with liver to God, no. But the two misses said to me, "Are you giving your stomach with liver to God?" They said that to me and I said, "No." "Then you ask God today. He will put His Spirit in your stomach." They two said that to me and I asked Him and God put His Spirit in my stomach.

When He put (it) in my stomach, before I didn't think about God. No. Without thinking (about God) I thought bad thoughts only about things of the ground. Well, now when I prayed to God, God put His good Spirit in my stomach and I am always giving my stomach with liver to God. I'm always giving to Him. In the evening, in the morning, at noon, I just think about God. (I) just think about Jesus.'

POINT 2: EXPLANATORY PARA

TEXT: ALTERNATIVE PARA

OPTION 1: EXPLANATORY PARA

19 TEXT: Iso hungkunoso a'amu fihwo kako Anitu'no isomoyoka but talk person one he for/God thank/you ulimo lososo kako hufo yoso l kako peho yoso tell/him talk he steal do or he what do oso'no ngko hufo ose yohefoho. that-concerning I steal that I/did-indic

RESULT: Isomoyoka ose ulososo kako Anitu kakoe towahuno thank/you that tell/him he God his spirit yano umontono. gift to/him-he'll

OPTION 2: ANTITHETICAL PARA

SECTION: EXPLANATORY PARA

21 TEXT: Oso mujo'njo siki isamoyoka'nohini'manji that not-say-with nothing if/just/thank/you oso Anitu kako muyonohi. that God he not-give

PARAPHRASE: Kakoe hungkunoso haloho mapenohi. his talk hear not-come
SECTION: EXPLANATORY PARA

TEXT: ISO kako kakoe wonyo honingkano Imofososo'no
but he his bad road does-concerning
ngko honingkano ose imofohefoho luhwosl Isamoyoka
I road that I/did-indic he'll/say thank/you
ulkwato Anitu kako hwe yano'nohini.
tell/him God he man gives-only

PARAPHRASE: Anitu kako hwe wopingo.

God he man good

RESULT: ISO kako hwe yano'nohino sohwo nakwo a'amu Isamoyoka
but he man give-only dem we people thank/you
ulasosomo nonepa'ningkuhwoi yano wonajammontono.
talk/to/him he'll/hear/us-and gift he'll/give/to/us
'But that talk, if a person wants to pray to God, that which he
stole, or whatever he did, 'concerning that I stole.' If he
prays like that, God will give him His Spirit. If he doesn't
say that and just pray nothing, God will not give (His Spirit)
to him. He will not hear his talk. If a man, when he does a
bad road, says, "I did that road" and prays, God is very
generous. God, He is a good man. But when he prays to this
One that is very generous, He will hear us and He will give to
us.'

POINT: HORTATORY PARA

MOTIVATION: EXPLANATORY PARA

PRELIM: Ose nakwo a'amu ole angolopongo hnt'nyi nakwoe
that we people this/village we our
yahinoso pi'n'ngo pi'n'ngo we'yo'maho.
customs many many little-not

TEXT: EXPLANATORY PARA

TEXT: Nakwo nakwoe isamoyoka ujoso awo.
we our thank/you tell/him no

REINFORCEMENT: Olohon'ta awonoho.
this-time no-indic

ELABORATION: PARALLEL PARA

ITEM: Nakwoe ikujoho wonyo hungkuno s'fajo hwasyo hungkuno
our fight bad talk swear lie talk
oso nakwoe s'mehomo mna'weho.
that our in/stomach are/inside
ITEM : Nakwoe hunomo weho. our in/thoughts are

EXHORTATION: Oso nakwo ho'namo lohofhwosi nakwoe mpohwo
that we put will/do-and our father
An+tune'no nakwo huno engo lopamo'nohini.
God-concerning we think big all/time-only

CONCLUSION: Oso hungkuno nehopi.
that talk true
'Yet, we people from this village, our customs are very many,
not just a few. We don't say our prayers. Now, no. Our
fighting, bad talk, swearing, lying talk - these are inside our
stomachs. (They) are in our thoughts. We must put that away
and only think about our father God all the time. That talk is
true.'

HORTATORY DISCOURSE

(= APERTURE, and POINTS 1-6)

APERTURE: Olo hungkuno Kune lisomta'angolo walimne'no
this talk (name) he/said-from/this concerning-I'll/say
yohono hohonta jomo u'mamotofoso.
I/did before ask they/used/to/come/for/wife
'I want to add to the talk that Kune spoke about how they used
to come to ask for a wife.'

POINT : EXPLANATORY PARA

1.1 TEXT: CONTRADICTION PARA

STATEMENT: Hofiko jomo u'mahoningkofoso hungkuno
they ask they/approach-and talk
nom'ne'no ulimotofo'maho.
another-concerning they/didn't/used/to/talk/to/them

ADVERSATIVE: 0'o.
no

1.2 RESTATEMENT: COORDINATE PARA

COORDINATE : Syoho'ne humo nano'ne sayo
concerning-work sugar vine-concerning banana
hwasoho'ne oso'no
posts-concerning that-concerning
ulimotofofoho.
they/used/to/talk/to/them-indic
COORDINATE₂: Oo, karningkwohumu mufo'masokana'wohimo
  oh her/father not-help her/mother
  mufo'masokoningkanopo syohoyontaningki
  not-help on/road work he/does-and
  muyakoloft'njo oso'ne
  not/passing that-concerning
  ulimotofofoho.
  they/used/to/say/to/them-indic

COORDINATE₃: EXPLANATORY PARA

TEXT: 1  karningkanopo karningkwohumu uhwoningkuwosí
  then on/road her/father he/sees-when
  yokumpohn'nyo uyakolofo'ne oso'no
  disrespectful pass/Them-concerning that-concerning
  ulimotofofoho.
  they/used/to/say/to/them-indic

ELABORATION: REPORTED SPEECH PARA

1.6  SPEECH: HORTATORY PARA

EXHORTATION: CONTRADICTION PARA

STATEMENT: Olo ulimotofoho, jije nengkwohumo
  this they/used/to/tell your father-in-law
  uhoningkohoji yokumpohn'nyo
  you'll/see/him-and disrespectful
  uyakolofo'eno.
  don't/pass/him

ADVERSATIVE: 0'0.
  no

RESTATEMENT: Hwaholopoli pawefoho.
  to/this/ground come/down-indic

ELABORATION: CONTRADICTION PARA

STATEMENT: Sukwoho'nyo masynjimo yifuhfo
  betelnut when/you/get birds
  polofonjimo momojwakolofefoho.
  when/you/shoot you/can't/hold-pass/by-indic

ADVERSATIVE: 0'0.
  no

RESTATEMENT: Nuyofoho.
  you/must/give/him
1.8 PARAPHRASE: EXPLANATORY PARA

TEXT: Nom'ne'mo ulimotofomaho hungkunoso.

another they/don't/say that/talk

1.9 ELABORATION: CONTRADICTION PARA

STATEMENT: Hungkunowonyo'ndo ulimotofomaho.

talk with/bad they/don't/say/to/them

ADVERSATIVE: 0'o.

no

1.10 ELABORATION: COORDINATE PARA

COORDINATE1: A'amujomo swontifeso hofiko nomotosontifi

people ask they/go/in-and they they/carry/up

dem rebuke banana post-concerning

hume loho'no ou syoho'no oso

sugar stand/up-concerning oh work-concerning that

ulontifeso'no i hamnawohijio

when/they/say/to/them then his/mothers

nomotosontifi i kakoe hwomo sohumoyo'ka

they/carry/up-and then his son dem rebuke

ulimotofofoho.

they/always/say/to/him

COORDINATE2: Yokumpohn'nyo uyakolofeno ulimotofofoho.

disrespectful don't/pass/them they/say/to/him-indic

'When they came to ask for a wife they didn't talk (about many different things). They usually only talked about gardens, about tying up sugar cane, about (putting) posts (under) banana plants. Oh, they usually talked about not helping (the girl's) father, not helping her mother, not going past them while they were working alongside the trail. Then they talk about whether or not (the boy) will act disrespectfully when he sees her
father on the trail. They often say this to him, "When you see your father-in-law, don't pass him by disrespectfully. No. Submit to him. When you get betel nut (and) when you shoot birds you can't (just) pass by holding (them). No. You must give (it) to him. Don't be disrespectful to your father-in-law and mother-in-law." They usually say that to them. They don't usually talk about other things to them. They don't say any bad talk to them. No. They only talk about work to them. The people that go inside to ask for a wife, they rebuke his son about banana posts, standing up sugar cane, oh, about work and when they say that his mother carries the talk and rebukes her son. "Don't pass them by disrespectfully," they usually tell him.'

**POINT 2: HORTATORY PARA**

**2.1 MOTIVATION: EXPLANATORY PARA**

**TEXT:** Ngko toho hopo i foniposontofoho.

_I fire like he/was/cross/at/me-indic_

**2.2 ELABORATION: ALTERNATIVE PARA**

**OPTION 1: REPORTED SPEECH PARA**

**SPEECH:** Kiko nto'nohinl hwoso'manjil fusyape.

_you only/straight if/you/are come/inside_

**CLOSURE:** Ose ulimofofoho.

_that they/usually/say/to/him_

**OPTION 2: REPORTED SPEECH PARA**

**SPEECH:** Kiko olo'mo yokumpohn'nyo'njo hwoso'manjil i

_you here-in with/disrespect if/you/are then angolomo noswohopohotoho. Osomo nswo.
in/this/house don't/come/inside return go/out_

**CLOSURE:** Ose ulimofofoho.

_that they/always/say/to/him_

**2.5 EXHORTATION: CONTRADICTION PARA**

**STATEMENT:** Os'o'no kiko yokumpohn'nyo yoho'nyo'eno.

_that-concerning you disrespectfull don't/be_

**ADVERSATIVE:** O'o.

_no_

**2.6 RESTATEMENT: CONTRADICTION PARA**

**STATEMENT:** Kiko yokumpohn'nyo yoho'njoso ntim'tma'ni

_you disrespectfull if/you/are from/where
POINT 3: HORTATORY PARA

3.1 MOTIVATION: EXPLANATORY PARA

31 TEXT: Njefonto koyohonikngki yokino no swohefoho.
   mine though/he/did strong I/went/in

32 PARAPHRASE: Yokiyoki swohefoho.
   forcefully I/went/in-indic

33 ELABORATION: Yonji swohefoho.
   I/did-and I/went/in-got-indic

3.2 EXHORTATION: COORDINATE PARA

34 ITEM 1: Oso kiko nto'nohini.
   that you only/straight

35 ITEM 2: Syoho'no nto'no.
   concerning-work straight

36 ITEM n: Hnnengkwohwo ya'umo tifi nto'nohini
   your-father mother-in-law follow only/straight
   finingkau.
   follow

37 RESULT: Kakoe siwantohotikeno wakillkufe a'amuso.
   his young/man-dubt they'll/say/to/you people
   'Though he said she's mine, I strongly went in. I forced my
   way in. I did (it) and I went in and got (her). So, you be
   proper. Work properly. Follow your father-in-law and mother-
   in-law properly. Maybe they'll say to you, "He's (their) son."'

POINT 4: HORTATORY PARA

4.1 EXHORTATION: REPORTED SPEECH PARA
Another thing they say to him is this, "As for hitting your wife - while your father-in-law and mother-in-law are watching, don't hit (her). Don't (even) pretend to hit (her). Don't look at her sternly (or) rebuke (her). No. Only be good. When she says bad talk to you lift her up (respect) (her)." They
usually say that to him. You'll lead her to a different place and concerning that you speak to her and you will not hit (her). No. You'll think your thoughts and you'll hit her.

5 POINT 5: EXPLANATORY PARA

TEXT:

1. hnnenkwohwoya'u siko ikano'mnonto
then your/parents-in-law they/two long way compl
usopo i hnnipo'nji humahosi i
gone then your/brother-in-law-with is/there-and then
hnnipo ole kilhwoso'no noho
your/brother-in-law this when/he/says/to/you go/on
fonjo. Wopingo lakilohoho.
hit  good  did/she/say/to/you

RESULT:

Ose kilhwoso'no ifongkijoso wopingo
that when/he/says/to/you hit  good
umo'nimontono.
she/will/become

COMMENT:

Ose wopongofoho, ulimotofofoho.
that it's/good  they/usually/say/to/him

When your parents-in-law have gone to a different place and you are there with your brother-in-law and when your brother-in-law says this to you, "Go on, hit her. Did she speak good to you?" When he says that to you, hitting will make her become good. "That is good," they usually say.'

6 POINT 6: ANTITHETICAL PARA

SECTION:

Hnnipo huhwo sohwo oso siko nokwola
brother-in-law particle dem  that you/two peers
hiso hnnipo huhwo sohwo hihnne'no
dem brother-in-law particle dem  concerning-her
ikujoho fongki'naho lohosisi motawesoso oso
hit let's/fight you/will carry-say that
wofongki'naniyo.
we'll/fight/each/other

6.1 SECTION: EXPLANATORY PARA

6.2 TEXT: REPORTED SPEECH PARA

SPEECH:

1. hnnemi'nji hnnenkwohwo'nji osiya'u
then your/mother-in-law father-in-law-and those
motopohosiso kufonjoso kiko mufongkisofo.
he'll/carry-come if/hits/you you will/not/hit/him
This brother-in-law that is your peer, this brother-in-law, you two will say, "Let's fight each other concerning her," and you'll carry that talk and you'll fight. But concerning your mother and father-in-law carrying the talk and coming he will come and will hit you and you will not hit him. They usually say that to him. His father-in-law, that one, will not hit him a lot. No. He'll hit him once and then the woman will fight back and he'll say to her, "Why are you hitting him? Who always gives us two (things)? It's our son-in-law. That's the one you are hitting. Stop it."
HORTATORY DISCOURSE

'Household Instructions'

(= APERTURE, INTRODUCTION and one POINT)

1 APERTURE: Olo hwomo lohwo yano woki yapmmo'yo hino
   this boy dem work give I/want/to/give/you
   'Son, I want to give you (this) work (to do).'

2 INTRODUCTION: Ole.
   this
   'It's this.'

1 POINT: PROCEDURE PARA

3 STEP 1: Sîmo'amo hoja syoho yohojî oso hoja nonto mol'wo
   first grass work you'll/do that grass there finish
   yohojî mpelou ho'îngk uhwo so ho wopoyo ilo ho yonîng kohojî
   you'll/do bell when/it/sounds food cook you'll/cook
   hwangku akup'ono'nji solujwanyo waisîme syoho fiyo.
   later afternoon dishes wash work you/do

4 STEP 2: Solujwanyo waisîme syoho moî'wo yohojî ango
   dishes wash work finish you'll/do house
   hintalînyo wayo.
   dust remove

5 STEP 3: Ango pilûme syoho mol'wo yohojî oso mol'wo jopaho
   house sweep work finish you'll/do that finish garbage
   nomotohuji pi'nîmo fi jopîjisyaso.
   you'll/get-go pit you/bury

6 STEP 4: Môî'wo jîpîjisyaso yohojî oso nom'ne slikîloho
   finish you'll/bury that another nothing-fire
   mîjo'ne ahwonte nomotawehojî woukîsyapmmo
   water-for container you'll/carry-go/down workshop-at
   weho'nasyahuji nosohopohojî hungkuno ji je hîno
   you'll/go/down-put you'll/come/up talk your thinking
   mta'ango hungkuno e'mayo tîfo wonyo sohwo mtî'mokohojî
   from talk things short bad dem you'll/write
   sikûno'nji aso mo nowehojî ahwontesô
   late/afternoon return you'll/go/down container-there
   nawemahujî angomo meho'nasyo.
   you'll/go-get house-in get-put

7 STEP 5: Môî'wo meho'nasyahojî oso mpompenjîyomme toho'néso
   finish you'll/get-put that coldness-for fire-for-that
P S

olo'mti tonte yowostpemohoji ahwonte
this-like toward/self you'll/pull-and container
meho'nasyojoji nihu'nahone pam lohohoji fisyiwonji'mofo.
you'll/get-put finally pump you'll/do pour/into

8 STEP n: Moi'wo sija'woji'mofohoji olo waso sohwo nosohohwasi
finish you'll/pour this wire dem it'll/come/up
aelopo sohomahopuhwoso'no oso oso
border-place when/it/comes/up-remains that-emphatic that
enough

9 TERMINUS: Moi'wo syisyi'mafohoji oso mo'wo syoho moi'wonoho.
finish you'll/pour that finish work it's/finished
'First do the grass work and (after) you finish doing that grass
over there, when the bell rings, you will cook the food and
later in the afternoon do the dishes. (After) you've finished
doing the dishes sweep the house. (After) you've finished
sweeping the house, when finished, take out the garbage and
bury (it). (After) you've finished burying that you'll take
the drum down for more kerosene and you'll put it down at the
workshop and you'll come (back) up and you'll write talk, talk
from your thinking (about) all sorts of little things and in the
late afternoon you'll go back down and you'll go down and get
that drum and get and put (it) in the house. (After) you've
taken and put (it) you'll pull out that (container) for the
fire for the refrigerator like this and you'll get and put the
bottle (of kerosene) and you'll finally work the pump and pour
(the kerosene) into (the container). (After) you've finished
pouring (the kerosene) this wire will come up and when (it) comes
up and remains that (means) that's enough. (After) you've
finished pouring (the kerosene), (when) that's finished, the
work is finished.'

DRAMATIC DISCOURSE
'The Burn'

(= APERTURE, SCENES 1-7 and CLOSURE)

1 APERTURE: Nom'ne.

another

'Another.'
SCENE 1: COMPLEX DIALOGUE PARA

SETTING: Hwe sohwo kako a'amufe pono hano.
man a he people's place walk

SPEECH 1 (PROPOSITION): Osopo wemayamnehwo'nyoho.
that-place I'm/going/to/walk

SPEECH 2 (Q): Kakoe mehmohi sohwa hungkuno ole, Mpo hwo
his children they talk this father
nti'mnehwosilo.
where/are/you/going

SPEECH 3 (A): Mehomi lohwasi, ikanopo nehwon't'maho.
children you long/way going-1s-neg

S+ku noho wo fi so yawo'mnehwono'maho. Anga'no fo syaw o'mnehwo'nyoho.
nights-many I/will/sleep-neg one I/will/sleep/one

Nje a'amumo uhwonamnehwo'nyoho. my people-at I'm/going/to/see

SPEECH 4 (REMARK): Hwomu eng'ama'ningkongoy no sohwo nohumanto
boy a/little/big that-one was/there
kako hungkuno ole, U Mpo hwo nekwo wehwaho.
and-he talk this oh father we/two let's/go

TERMINUS: COORDINATE PARA

COORDINATE 1: Siko'montai hano.
father/and/son walk

COORDINATE 2: Mehomi we'e sohwanji kon'wohi'nji hofiko
children small with mother-with they
angopo.

'A man went to his relatives' place. "I'm going to walk to that
place." His children said this, "Father, where are you going?"
"Children, I'm not going a long way. I will not stay many
nights. I will stay just one. I'm going to see my relatives."
An older son was there and he said this, "Oh, Father, let's
both of us go." The father and son walked. The smaller
children stayed with the mother in the village.'

SCENE 2: SIMPLE DIALOGUE PARA

SPEECH 1 (Q): Siko'montai nowenji, Mpo hwo angopo nti'polo.
father/and/son went-and father village which/place

this-down this place long/way-neg
The father and son went and, "Father, where is the village?"
"It's this close by place down there. It's not a long way. It's very near." They went down and arrived.

**SCENE 3: SIMPLE DIALOGUE PARA**

17 **SETTING:** Oso hon to me ho m i kon a'wo hi w o p oyo il o ho y o nta n'g ki

18 **SPEECH 1 (STATEMENT):** U kan an is si mo' mj osi n o p o nto, Na'u yu

19 **SPEECH 3 (EVALUATION):** K on a'wo hi y o mo ya f on to n o p o nto , U,

**BU₄ⁿ : REPORTED SPEECH PARA**

20 **SPEECH:** I so k on a'w o hi k ako h u n o o le, n je h weh w o y o ka

21 **CLOSURE:** Kako h u n o o se s yo fu h u.

**SCENE 4: COMPOUND DIALOGUE PARA**

22 **SETTING:** O so' n o me ho mi siko if on ji s yo ho mno hano concern ing- that b aby they went to/the/garden walk
emoyontaningki kakoe hwehwo simofapi.
walk siml-3d her husband came up

4.1 EXCHANGE 1: SIMPLE DIALOGUE PARA

SPEECH 1 (Q): Nosimofaponto nom'ne a'amumo kako hungkuno
he came up and another person to he talk ole, Nje ape nti'nto.
this my wife where

SPEECH 3 (A): Syohomno nto umaho.
garden to already went

EXCHANGE 2: SIMPLE DIALOGUE PARA

SPEECH 1 (Q): Nje mehom isohwa lofosohumalofo. 
my children pl inter are they here

SPEECH 3 (A): O engo sohwo nohini humaho.
yes big one only is here

Because of that the mother and child quickly went to the
garden and while they were walking her husband arrived. He
arrived and said to another person, "Where is my wife?" "She
already went to the garden." "Are my children here?" "Yes,
only the big one is here."

5 SCENE 5: COMPOUND DIALOGUE PARA

5.1 EXCHANGE 1: SIMPLE DIALOGUE PARA

SPEECH 1 (Q): Nowento mehom isohumo, Na'u ntimte umaho.
he went child to mother where went

SPEECH 3 (A): O'ompohwo syohomno umaho. O ningkwahwo
no father garden to she went oh father
tohomo hwofitomm'mo'masoso toho nimasofoho.
fire in fell in and fire ate indic

5.2 EXCHANGE 2: SIMPLE DIALOGUE PARA

SPEECH 1 (Q): Nehopi.
true

SPEECH 3 (A): Mehomi we e sohwo nohumanto U, mpohwo
child small one was there and oh father
hwasyo'maho. Nehopi lohono.
lie neg true I spike

5.3 EXCHANGE 3: SIMPLE DIALOGUE PARA

SPEECH 1 (Q): Nihu no nehopi.
really true
SPEECH 3 (A): O nehopi lohono.

yes true I/spoke

SPEECH 4 (REMARK): Hwangku na'u puhwaso'no uhwonantaeho.

later mother comes-when we/will/see

"He went to the child, "Where has mother gone?" "No, father, she went to the garden. Oh, father, he fell in the fire and was burned." "True?" "The small child was there and oh, father, it's not a lie. I spoke the truth." "Is it really true?" "Yes, I spoke the truth. Later when mother comes, we will see."

SCENE 6: COMPOUND DIALOGUE PARA

SETTING: Hwomo lohwo kona'wohl nohontohumantehwo.

boy this/one his/mother waited

EXCHANGE 1: SIMPLE DIALOGUE PARA

SPEECH 1 (Q): Nopohongki hwehwo kakoe hungkuno a'amumo
came-seq-3d husband his talk woman-to
ole, Hwomu lohwo mehomi toho nimaso'nohe
this boy this baby fire ate-3s=concerning
nehopi lantohoho.
ture inter-speak

SPEECH 3 (A): O nehopi kilohoho.

yes true said/to/you

fire finish

EXCHANGE 2: SIMPLE DIALOGUE PARA

SPEECH 1 (Q): Plpl yantaningkinto.

how do-sim1-2s-inter

SPEECH 3 (A): Wopoyo iloho yontaningko kako toto'mangopo
food cook do-sim1-1s he fireplace
emoyonto elmopo'nomanto hwofitimm'-
walked/around-and tripped-ser-3s he/fell/in
momasofoho.

EXCHANGE 3: SIMPLE DIALOGUE PARA

SPEECH 1 (Q): Timo muhwonyotaho.
eye neg-see-inter

SPEECH 3 (A): O'o. Ingku'nawenji wopoyo sihu
no head/bowed-1s food knife
The son waited for his mother. They came and the husband's talk to his wife was this, "Did this boy tell me the truth when he said the fire burned the baby?" "Yes, he told you the truth. He's burned." "While you were doing what?" "While I was cooking food he walked around the fireplace and tripped and fell in." "Weren't you looking?" "No. My head was bowed while I was cutting kaukau (sweet potato)." Then the husband was not a little cross. He was very cross.'

SCENE 7: COMPOUND DIALOGUE PARA

EXCHANGE 1: SIMPLE DIALOGUE PARA

45 SPEECH 1 (PROPOSITION/Q): Hwangku a'mumo hungkuno kiko
   later woman-to talk you
46 nihujinetokito sohweponomotae.
go-and doctor his-place carry
47 Malosinwafosyono.Nofosyuhwosono
   medicine let/him/put when/he's/put
48 osomomotape.Fosyi mutuwa'njo
   back carry/back yesterday show-neg
49 imahnnotaho kahopinohwofittommm'-
you/did-inter first fell
   momasofo.

50 SPEECH 3 (A): 0'o.Tohomalosinnto uloho'masofoho.
   no fire medicine already he/did-indic
   Uloho'masofoho.
   he/did/it

EXCHANGE 2: SIMPLE DIALOGUE PARA

51 SPEECH 1 (PROPOSITION): 1 olohonamtapanis+njI
   well now bandage-with
   wofofumantolikenono.
   maybe/he/will/put/on

52 SPEECH 4 (REMARK): Olohonata apa'no womotamonne'noyohono.
   now again I/want/to/take/him
EXCHANGE 3: SIMPLE DIALOGUE PARA

SPEECH 1 (PROPOSITION): I ko'o motae.

well quickly carry/him

SPEECH 3 (RESPONSE): Ngko nohomte wost'mnehwo'nyoho.

I up/there I'm/going/up

CLOSURE: Osohope.

that's/all

Later his talk to the woman, "You go and carry him to the doctor's place. Let him put medicine on it. When he's put it on bring him back. Why didn't you show it to him yesterday when he first fell?" "No. He already put burn medicine on it. He put it on." "Well, maybe today he'll put a bandage on it." "I want to take him again today." "Well, take him quickly." "I'm going up there." That's all.'

DRAMATIC DISCOURSE

'Going to the Movies'

(= SCENES 1-3 and CLOSURE)

SCENE 1: COMPLEX DIALOGUE PARA

SPEECH 1 (PROPOSITION): Nanohwo olohonta mpompuso nakwo sikule sister today whiteman we school mt+mokontane ole naloho, Sikwo'miyom write-we this said/to/us night-at pikiso uhwonantonoho. picture we/will/see

SPEECH 2 (Q): Nehopi.

true

SPEECH 3 (A): Ou hwasyo'maho. Mpompuso lohwo ose naloho. yes lie-neg whiteman this that told/us

SPEECH 4 (REMARK): E, poustitoufisomo wosohwanamo.

OK post-office-in I/will/go/up/and/look Hofasino.

wait

"Sister, today the whiteman we have school with told us this, 'Tonight we will see a picture.'" "True?" "Yes, it's not a lie. This whiteman told us that." "OK. I'll go up and look in the post office. Wait."
SCENE 2: COMPOUND DIALOGUE DISCOURSE

EXCHANGE 1: COMPLEX DIALOGUE PARA

SPEECH 1 (PROPOSITION): 0, nehopi seloho. Sıkuno'NJl
yee true he/told/you evening-with
sefen k'louk'NJl uhwonontanoho. Siko
seven o'clock we/will/see/it you
wopoyo iloho kunto'no feennyo.
food cook quickly cook

SPEECH 2/1 (PROPOSITION/Q): Nekwoe pilaemos wopoyo kunto'no
our primus food quickly
ujim'nji'maho. Siko eso siko iloho
doesn't/speak yours you cook
komo komo'no yenji siko nononji
quickly cooke-ser you eat-ser
humentaningki sefen kilouk
to/be-siml-2d seven o'clock
imo'ningkahaningki suwo'ningkisyiyo.
becomes-seq-3s you/always/go/up
Nekwo eso hontohumetae hontohumetae
ours wait-ser-ld wait-ser-ld
hontahumetae komo'no muji'nji
wait-ser-ld quickly neg-speak
songo fis o we' enepi hano iyosohonta
raw some a/little walk do-time
komo komo'no nukwato hano sukwato.
quickly eat walk go/up
Nekwo'es o se'no siko eso
ours that-concerning yours
won yo angkaf o h o h. Nanohwo hamnoyoho
very wonderful sister money
olole woho'nafantaneto.
how/much will/we/put-inter

SPEECH 3 (A): Oso tiwenti sen tiwenti sen woho'nafantanoho.
that twenty cents twenty cents we/will/put
Ho'nafuhwasi woswontano.
we/will/put-and go/inside
"Yes, he told you the truth. Tonight at seven o'clock we will
see it. Cook your food quickly." "Our primus doesn't cook
food quickly. Your stove - you cook quickly and eat and while
you're there it's seven o'clock and you always go up. Ours - we
wait and wait and wait and it doesn't boil quickly and when it's
time to go some is still a little raw and we quickly eat and
go up. That's how ours is. Yours is wonderful. Sister, how
much money do we have to pay?" "Each one will pay twenty cents.
We will pay and then go inside."

EXCHANGE₂: COMPLEX DIALOGUE PARA

SPEECH₁ (PROPOSITION): Hamnoyoho we'yo'maho. Ten sen ten
money little-neg ten cents ten
sen'manji nta'no. Oso wonyo angkafo.
cents-if enough that's very wonderful

SPEECH₂ (PROPOSITION): O'o pikiso mikunimposofoho.
no picture enormous-indic
Oso'ne tiwente sen tiwente
that-concerning twenty cents twenty
ten ho'nafuwasi woswantono.

SPEECH₃ (RESPONSE): E, wopingofoho. Noho wosuhwano.
OK it's good go/on let's/go

SPEECH₄ (REMARK): Siko simo'mo mpanyo.
you two/first go
"That's a lot of money. If each one pays ten cents that's
enough." "That's wonderful." "No. It's a very big picture.
Because of that we each pay twenty cents and then we can go
in." "OK. That's good. Come on, let's go." "You two go
first."

SCENE₃: SIMPLE DIALOGUE PARA

SPEECH₁ (Q): Nanohwo ntipo wofosyohumantanto.
sister which-place we/will/sit-inter

SPEECH₃ (A): Oso olo'mte ku'mokuhwasi oso polango nompoe
that this-way go/around-ser that bench there
wofosyohumano.

SPEECH₄ (REMARK): E'wo kiko olo hohnnta'ni fosyohumaho. Ngko
OK you this side you/sit I
nongkihnta'ni wofosyohumamo. Siko
over/there/side I/will/sit they/two
ajwolo'mo wofosyohumuyo.
middle-in can/sit
CLOSURE: Oso hopeho.

that enough

"Sister, where shall we sit?" "We'll go around that way and
sit on that bench over there." "OK, you sit on this side.
I'll sit on that side. They can sit in the middle." That's
enough.'

DRAMATIC DISCOURSE

'The Love Match'

(= SCENES 1-8)

1 SCENE 1: COMPLEX DIALOGUE PARA

1.1 SETTING: NARRATIVE PARA

BU₁: Hwomu nom'ne hwo'nji mu nom'ne'nji siko sikoe
boy a masculine-with girl a-with they their
kona'wohi aswo maeso sikuho anga'nohini.
mother birth get day one-only

BU₂: Oso siko engo wenji musopi nom'nehum mo muposohu'nyo.
then they big went girl another-to neg-like

3 SPEECH₁ (PROPOSITION): Nom'ne honta noponto olo hwoso nom'ne
another time she/came this male you
sikuwohi ngko'nji hano wemayuhwontaeho.
another/day I-with with let's/walk/around

4 SPEECH₂ (PROPOSITION): Hwomo sohwo kako hungkuno ole, Ngko
boy that/one he talk this I
ape kuma'meso wopingotaho.
wife get/you-and good-inter

5 SPEECH₃ (RESPONSE): Ou, ngko simëho hi'ntnnono kijopalokweno.
oh I stomach liver-with I'm/giving/to/you

6 SPEECH₄ (REMARK): Ose lahoningki hwomu sohwo o wopingofoho.
that said-seq-3s boy that/one oh it/is/good
'A boy and a girl, their mothers delivered them on the same day.
When they got older the girl didn't like any other boy. Another
time she came and, "Hey you," on another day, "Let's go for a
walk." The boy's talk is this, "How about if I marry you!"
"Yes, I love you." She said that and the boy (said), "Oh, it's
good."'
SCENE 2: HORTATORY PARA

MOTIVATION: Hwomo sohwo nowento kona'wohi'nji
boy that went-ser his/mother-with
kaningkwohwo'njimo hungkuno ole, Oso musopi ngkimo
father-with-to talk this that girl to-me
stomach hi'ntnnono ntopantofoho.

EXHORTATION: Siko kaningkwohwo ya'uyo ango somo jomo
you/two her/parents-to house in visit
fuhnnyo.
go

REINFORCEMENT: Jomo fuhnnyo.
visit go-2d
'This is the boy's talk to his mother and father, "That girl
loves me. Go to her parents' house and visit. Go and visit."

SCENE 3: NARRATIVE PARA

BU₁: Ose ulonto hwomo sohwo kako nowento nom'mo hano
that he/said boy that he went-ser over/there walk
emayonto tongo nom'ne hwanji mojiloho yenontifl oso
walked-ser game some with boys-cook cook-they that
nomotaponto kona'wohi ya'umo yano.
he/carried her/parents-to gave

BU₂: Kona'wohi ya'u nomo'no musopimo yano.
her/parents gave-back girl-to give

BU₃: Uyonjieso musopi nuhwononto, 0, Nau, wonyo angkafо.
they/gave-and girl saw-and oh mother it's wonderful
Fosyo wonyo angkafо fohnnyo.
package it's wonderful gift
'He said that to them and that boy went down and walked around
and with some other boys cooked game and he brought that and
gave it to her parents. The parents gave it in turn to the
girl. They gave it to her and she saw it and, "Oh, Mother,
it's a wonderful gift."

SCENE 4: COMPOUND DIALOGUE PARA

EXCHANGE 1: SIMPLE DIALOGUE PARA

SPEECH₁ (Q): Musopi sìkwo'miyomo nowento hwomo sohumo
girl night-at went-ser boy that-to
timpeeku'nyo ulohofonto, Tongo kiko
blinked-eyes did/to/him-and game you
That night the girl went down and made eyes at the boy and, "Did you wrap up that game?" "Yes, I wrapped it up. I wrapped it intending it for you." He said that to her and (she said), "Wonderful." The girl loved him.

The boy was there and his talk is, "Good. It's wonderful."

The girl was there and, "Oh, I loved you a long time ago."

The girl was there and the boy's parents went and oh nekwo mijo wefiyuhwonontae'no we/two water fill/up/for/us-concerning swopoloukwoyo. coming/inside

0 se ulahoningki kaniŋkwohwo ya'u that said-seq-3d her/parents were nohumanji o awonohi. Awonohi. there-and oh no no Mosejapohnnehwayo. we/won't/give/you
SPEECH 2 (PROPOSITION): Hwomo sohwoe kan'gkwoho ya'u nohumanji
boy his parents were there-and
0 nekwo mijo efiyo'ne momae
oh we/two water fill/up-for errand
elohofiyo'neso aneyoswoya'yoho.
doing-for without-couple
0se'no mijo ho momayohwo
that-concerning water errands
welohofihwontae'no palokuhwoyo.
to/do/for/us-concerning we/are/coming

SPEECH 2 (Q): Sikoe mehomi kono.
your children doubt

SPEECH 3 (A): O'o, awonoho. 0se'maho.
no no that-neg

SPEECH 4 (REMARK): Hosejapohnnehwayo.
neg-to/you-give-lld
'Then his parents went and (said to the girl's parents), "We
are coming to find someone to fill up water for us (indirect
way to ask for a wife)." They said that and her parents were
there and, "Oh, no, no. We won't give her to you." The boy's
parents were there and, "Oh, we have no one to get water for us
and to do errands." "We came for someone to get water and do
errands for us." "What about your children?" "No. It's not
that." "We won't give her to you."

SCENE 6: COMPLEX DIALOGUE PARA

SPEECH 1 (PROPOSITION): Hwangku nowento apa'no swonto hungkuno
later they/went again went/in talk
sikoe muso nje hwomumo kako simeho
your girl my boy-to she stomach
hi'ntnnono mol'wo nto umaho. Kako
liver-with finish already gave she
simeho hi'ntnonohinoho.
stomach liver-with

SPEECH 2 (Q): Mosopiye kon'gkwoho ya'u musopimo, Nehopi
girl's parents girl-to true
laloho.
inter-he/spoke

SPEECH 3 (A): O Mpohwo, nehopeho. Hwasyo'maho.
oh father true-indic lie-neg
Nekwo simeho hi'ntnnono hohonta nto
we/two stomach liver-with before already
intimentuwoyofohu. Kiko nom'ne hwomu hwamo
to/each/other you another boy pl-to
menuhwojisoso ngko ngkilaho. Oso hwe sohumo
you/send/me I don't/like that man-to
momonuwo'mnoho. O'o. Nje simo'mjo simeho
neg-marry no my first stomach
hi'ntnnono umentohe sohum oso hum'manji wonyo
liver-with gave-I to-him that him-if very
angkafo. Ngko ito'no woma'nuwo'mo.

'Later they went and went in again and (this is the) talk,
"Your girl has already given my son her love. She loves him."
The girl's parents (said) to the girl, "Is that true?" "Oh,
Father, it's true. It's not false. A long time ago we loved
each other. If you give me to another boy I won't like it. I
won't live properly with another one. No. If it's my first
love, that's wonderful. I will live with him properly."'

TERMINUS: COORDINATE PARA

SCENE7: SIMPLE DIALOGUE PARA

SPEECH1 (PROPOSITION): Osohonta nihu'nahone apa'no
that-time finally again
swonjuyeso hapiyosohwasonji
went/in-3d-and her/brothers-and
hopyyanjanji hungkuno lontifi, 0
her/uncles talk speak-ser oh
mulopljo mpano.
girl go

SPEECH3 (RESPONSE): Ulohoningkofi hwomo sohwoe kaningkwohwo'nji
said/to/her-seq boy his father-with
kona'woh'ni'ji siko hungkuno, Mulopi ayomu.
his/mother-with they talk girl come
Wohwano.
let's/go
'Then finally they went in again and her brothers and her uncles said, "Oh, girl, go." They said that to her and the boy's father and mother, their talk is this, "Girl, come. Let's go."

TERMINUS: NARRATIVE PARA

BU₁: Hano, nompo nomotawentif i angomo.
walk over there-they/brought her/house-in

BU₇: Hwomo lohwo noswonto angomo uhwononteso mulopi
boy this went/in house-in looked-and girl
nohumentaningki tikafo ujonto kakoe hwe engomno.
to/be-sml-3s laugh laugh-3s his man house-in
'They went and brought her to the house. This boy went in and saw in the house that the girl was there and he smiled and went into the 'men's house'.

SCENE₈: SIMPLE DIALOGUE PARA

SPEECH₁ (STATEMENT): Oso honta hwangku hwangku siko nowenji,
that time later later they went-and
Yuwhoni nakwoe hungkunos wonyo angkafofoho.
see our talk wonderful-indic
Ne imo'nimaho.
true it/became

SPEECH₃ (EVALUATION): O oso wopingfofoho. Wonyo angkafofoho.
yes that good-indic wonderful-indic
'Then much later they went and, See! Our talk was wonderful.
It happened. Yes, that's good. It's wonderful.'

DRAMATIC DISCOURSE
'Work Assignment'

SCENE₈: COMPLEX DIALOGUE PARA

SPEECH₁ (PROPOSITION): Olo hwomo lohwa'usi upa'nyo. Nje momae
this boy two-you listen my errand
wolosehwatimane'no yohono. Nosohosisi
I/want/to/show you you/go/up
mpiles palus syohopo st'mofahosisi
place plane garden arrive-you/will
osi'mte uhusisi oso nongkihnt'ango
there you/go that the/other/eide
soponjo sìkwoho'nyo iyoso'njï salohojwo
place betelnut tree-with (name)
ejoku'nalohojlo oso oso mahosïsï
standing/together that that you/get
angopono nhu'nahone timonte pohosïsï
village finally/come this/way/come
sohonaeh tomonte ito'masosomjo
(name) this/way tree/stump
ife'ningkohosi motopinyo.
you/will/pick-and bring/to/me

4 SPEECH₂ (Q): Mphowo kïko olohonta peho syoho umonnto.
but father you today what work will/you/do

5 SPEECH₃ (A): 0'o. Ngko wonyo nïmo'ningkohoho, hwomo lohwa'uso.
no I bad feel boy you/two
Ngko angopo wosoyohumantï'monnehwo'nyoho.
I village I'm/going/to/stay

"You two boys, listen. I want to show you an errand I want
you to do. Go up and when you come to the garden by the air-
strip there go to that other side where the betelnut tree and
the selohojwo stand together and get that and when you finally
come down to the village pick some sohonaeh by the tree stump
down this way/and bring it to me." "But Father, what are you
going to do today?" "No, boys, I don't feel well. I'm going
to stay home."

DRAMATIC DISCOURSE
'A Woman's Work Is Never Done'

(= SCENES 1-3, APERTURE and CLOSURE)

1 APERTURE: Nom'ne hwayo'me sosafe hungkuno.
another is women's talk
'This one is about women's talk.'

1 SCENE₁: COMPOUND DIALOGUE PARA

1.1 EXCHANGE₁: SIMPLE DIALOGUE PARA

2 SPEECH₁ (Q): Hwe sohwo kako hungkuno ole, Fosi ngko
man a he talk this yesterday I
syoho nohopo fe'nïhwomïmae. Syoho sae uyohwa
garden top look/around-1s work banana plants
EXCHANGE 2: SIMPLE DIALOGUE PARA

SPEECH 1 (PROPOSITION): Wopuyo muhu'meejo'njo imahnno.
sweet/potato stems - neg - plant you / did

SPEECH 3 (RESPONSE): Ifae syohon'gki pmmaeno.
rain fell - seq - 3s I / came

SPEECH 4 (REMARK): I oloha nosohoji sohuyohwa
well today you / go / up sosyo / plants
plant

"You didn't plant the sweet potato." "It rained and I came
down." "Well, today you go up and plant the sosyo."

SCENE 2: SIMPLE DIALOGUE PARA

SETTING: NARRATIVE PARA

BU 1: A' musei moiw hu'meehulonto angopono osomo.
woman finish plant - ser - 3s village came / back

BU 2: Noponto wopoyo iloho miyo' nji angomo fosyahuma.
came - 3s sweet / potato cook neg - do - with house - in eat

BU n: Syohyo engo yonteso'no a'apaho wonyo umo' ningkohon'gki
work a / lot do - because skin bad felt - seq - 3s
hwehwo noho'no hano emayon'tehwo noponto a'amu
husband on / top walk walking - one came - ser - 3s woman
wopoyo iloho miyo' nji.
sweet / potato cook neg - do

SPEECH 1 (Q): Wopoyo iloho miyo peho'no humahnno.
kau kau cook neg - do what - for you / are
SPEECH 3 (A): 0'o. Ngko syoho engo mkunimposo imoyo'no no I work big enormous did-concerning wonyo nimo'ningkahoningki piso'mo'nyo bad becoming/to/me-seq-3s laziness nningkahoningki humaeno. eating/me-seq-3s I/am

SPEECH 4 (REMARK): Noponto, wopoyo iloho kunto'no fiyo. he/came-and kaukau cook quickly do 'The woman finished planting and came back to the village. She came and without cooking sweet potato she sat in the house. Because she had worked hard she didn't feel well and her husband who had been walking around on top came and (saw) the woman hadn't cooked. "Why are you sitting there not having cooked?" "No, because I worked very hard I don't feel well and I have no energy and I'm just sitting here." He came and, "Cook food quickly."

SCENE 3: SIMPLE DIALOGUE PARA

SETTING: NARRATIVE PARA

BU₁: A'mu wopoyo iloho kunto'no miyo'ndjo. woman kaukau cook quickly neg-do

BUₙ: Hwehwo nolokafonto a'amumo ikujuho. husband got/up-ser-3s woman hit

SPEECH₁ (Q): Moi'wo fonjonto a'mu kako hungkuno ole, Kiko finish hitting woman she talk this you nohonjoli'mo hano emmohnnosohwosi peho on/top/place walk walk-past-you-emphatic what uhwonimahnnosohwosi nifonjohino. see-past-you-emphatic you/hit/me

SPEECH₃ (A): Hwapingo kiko wopoyo iloho kunto'no miyo'nefoho. reason you kaukau cook quickly neg-do-for-indic 0 ngko imingo'njji wopoyo manyohwo'nyoho. Mijoho oh I morning kaukau neg-eat-1s hunger mkunimposo nyiso'nefoho. Kiko wopoyo iloho enormous to/me-do-for you kaukau cook kunto'no miyo'nefoho. quickly neg-do-for-indic

CLOSURE: Osohopheho. that's/all
'The woman didn't cook the food quickly. The husband got up and hit the woman. After he hit her the woman's talk is this, "You walked around on top and what did you see that made you hit me?" "It's because you didn't cook food quickly. Oh, I didn't eat this morning. I'm starving. It's because you didn't cook food quickly." That's all.'
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