9.2.1 The Setting of the Discourse:

The Setting of the text conveys the answers to four questions the audience needs to know: Who is involved? What happened? When did it happen? Where did it happen? It introduces the topic of the discourse and the main participant/s. Let's look at a typical discourse Setting below.

(306)   Text 85.2; Clauses 1-5: Setting:

1
Kuri   no bodaga-no, awanamo garo-ya   Barimu ende-mo   oode/
Before 1s small-to   parents   they-incl Barimu village-in remain
'Before when I was little (and still) living with my parents in the village of Barimu,

2   3
awa-ndo   no-ya   e-yingo.//   "Noore mera   gura oowoo-yi Dorosa,/
father-ag 1s-incl say-compl 1pl   ground a   name-its Dorosa
 my father said to me// "Let's travel to our ground called Dorosa

4   5
ngu-no   gudo   yo-wero   sa-wa-ro",/ e-yingo.//
there-to pandanus.nuts get-des   travel-ft-1d say-compl
(because) I want to get pandanus nuts."'

In the above Setting of this discourse: the Who is *awa-ndo no-ya* 'the author and her father'; the What is *gudo yo-wero* 'the procurement of pandanus nuts'. The When is *Kuri no bodaga-no, awanamo garo-ya Barimu ende-mo* 'when she was young yet and still living with her parents in the village of Barimu': and the Where is *Noore mera gura oowoo-yi Dorosa* ,'our ground called Dorosa' where the pandanus nuts were located. The topic of the discourse, which is incorporated in Clause four *ngu-no gudo yo-wero sa-wa-ro*, 'We two will travel there where I want to get (some) pandanus nuts', has no morphological markers on the discourse level.

9.2.2 Main Body of the Discourse

9.2.2.1 Markers:

In the Main Body of the Discourse, there are three affixes which mark nouns as being important in the discourse. The first affix (first order) occurring on nouns and

pronouns is either the Definite Singular marker *-ngga ~ -ga*, [6], or the Definite Plural marker *ku*. The second affix (second order) on nouns and pronouns is the Prominence marker *ku*. A third affix *-ku ngu*, occurs on the final verb of the sentence denotes the emotional peak (Climax) of the discourse .

9.2.2.1.1 Definite Affix:

Participants are tracked with the Definite affix marker *-ngga ~ -ga* for singular participants, and *-ku* for plural participants. Using the same text illustrated in the Setting, let's consider the following examples of these Definite affix markers.

(307) Text 85.2; Clauses 89-93; Singular Definite Affixes:

> *Kare   kembe-ga   de   sangani-mo   ori-yingo-mu   keno-yingo.//*
> marsupial landslide-def.s tree on.top-of be-compl-rel saw-compl
> 'We saw the marsupial that was in the top of the tree located on the landslide.

> *Awa-ndo   keno-ro e-yingo.//   "Kare-ngga   awe/*
> Father-ag see-ss   say-compl Marsupial-def.s up.above
> Father saw it and said, "The marsupial -- up above there!"

> *e-ro"   e-yingo.//*
> say-ss   say-compl
> he said.'

(308) Text 85.2; Clauses 44-46; Plural Definite Affix:

> *Asa,   noore siyaki ku   yo-ro/ woodoo-riri oore-ro/*
> Then 3pl   cargo def.pl get-ss bridge-over go.up-ss

> *mera   mete-mi-mo   oore-yingo.//*
> ground good-inten-on go.up-compl

> 'Then we got our cargo, went over the bridge, and and on up to the good ground.'

In Clause 89-93, the Definite (singular) affix *-ga* on *kembe-ga* 'the landslide' indicates that the landslide has already been introduced to the audience in clause 89 of the main body of the discourse and it is now a definite thing.

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[6] The phonological variants of this morpheme are as yet unexplained though they probably vary according to the point of articulation of the preceding consonant.

kare   kembe-ga   de   sangani-mu ori -yingo-mu
marsupial landslide-def.s tree on.top-of be-compl-rel
'1pl saw the marsupial that was located in the top of the tree'

It is being tracked in the discourse with this Definite marker *-ga*. The *-ngga* marker on *kare-ngga* 'the marsupial' is the Definite (singular) affix which alternates with *-ga*. In Clause 44-46, the plural Definite affix is *-ku* on the word *siyaki-ku* 'cargo'.

The Definite marker used on nouns/ pronouns that are the main participants, these markers are most generally found in the Main Body of the Discourse. In the Setting of the Discourse, when the main participants are being introduced for the first time, there are no Definite affix markers on them as in the following example:

(309) Text 85.1; Clause 1-3: Introduction of Main Participants/ Topics:

1   2
No kuri-mi   bodaga-no ko   te-wero e-ro /   si   yo-ro /
1s before-inten little-loc   w o r k do-des say-ss string.bag get-ss
'Before, when I little I decided I wanted to do some work (so) I got (my) string bag,

3
duge yo-ro / kopi   ko-no   u-wo-no-wo.//
knife get-ss coffee garden-loc go.down-pt-1s-rpt
my knife, and I went down to the coffee garden.'

In this text, the author introduced the main topic *duge* 'knife' with no affix markers.

Nouns may have the word *gura* 'a' or 'indefinite' after them when they are being introduced as in the following example:

(310) Text 85.2; Clauses 3, 16-17: Introduction of Main Participants/ Topics:

3:
Noore mera   gura oowooyi Dorosa.
we   ground a   named Dorosa
'1pl have a ground named Dorosa.'

16-17:

Mera gura oowooyi Dorosa,/ ngu mera-ngga   ngu Nggimaya
ground a   name   Dorosa,/ that ground-def.s it Nggimaya

sono   omungo-sina   oorowu-yingo.//
river   head-towards   go-compl

'A ground named Dorosa, that ground it is located towards the head waters of the Nggimaya River.'

In Clause 3, the words *mera gura* 'a ground' is first mentioned without the Definite marker because in the beginning of the discourse, the speaker assumes the audience does not know what ground is being referred to.

After the participants have been introduced in the Setting of the Discourse, they are considered definite and are tracked throughout the Main Body of the Discourse using the Definite affix markers *-ngga ~ -ga* (singular) or *-ku* (plural) as in the previous text 85.2; Clauses 16-17. In this particular text, the author hadn't mentioned the name of this ground since the third clause of the discourse, thus he re-introduced the name of this ground using the indefinite *gura* 'a' (*Mera gura oowooyi Dorosa,* 'A ground named Dorosa,') and then in Clause 17 referred to it using the *-ngga* Definite affix marker (*ngu mera-ngga ngu* 'that ground it').

Though in most text examples these affixes do not occur, in the Setting of some texts, the author uses these Definite affix markers as soon as the participant has been introduced in the text as in this example where the names of two close friends had been given. Then in the following phrase, they are referred to again using the Definite affix on the number word *era -ga* 'two'.

(311)   Text 85.15; Clause 1-2:

Dagoma naru   1929-1939 ngu-no   te-yingo-mu,   asa
year   time   date   that-to   do-compl-rel   then
'In that time between 1929-39,

Gawawi, Tooburi Udookeyingo, era-marawe-sa era-ga, ene...
name   name   2-friends-?   2-def.s   3d
Gawawi and Tooburi Udookeyingo, the two close friends, they...'

In this previous text, the author first introduced the proper names of the two friends *Gawawi, and Tooburi Udookeyingo,* then when he referred to the two close friends again in the next phrase (*era-marawe-sa era-ga* 'two close friends'), he used the *-ga* Definite (singular) affix because they were then 'known' to the audience.

In the Setting of a well known written story about when his Father had been paid to kill a woman; the author used the Definite affix marker *-ga* (*bare-ga* 'woman-def.s') from the very beginning of the Setting. Since the story was so well known, the author

assumed that the audience already knew about her and therefore he used the Definite affix from the onset of the Setting.

(312)   Text 85.12; Clause 1:

Kuri-mi   Bowungge-do bare-ga   idi-bo
Before-inten name-ag   woman-def.s bow-instr

mure-yingo-mu   ngu-ro   e-wero.//
shot-compl-rel   that-poss say-des

'I want to talk about the time before when Bowungge shot the woman with a bow.'

However, this is unusual as the Definite markers generally are tracking devices used for participants in the main body of the discourse.

9.2.2.1.2 Prominence Affixation:

There is a second order affix occurring on nouns and pronouns (*-ku*) used in conjunction with the Definite Affix to show the particular participant that is being emphasized. For singular participants the Definite affix plus the Prominence affix is: *-ngga-ku ~ -ga-ku.* For plural participants, the Definite affix plus the Prominence affix is incorporated into just one affix *-ku.* The following Clauses illustrate the combination of Definite affixes plus the second Prominence marker.

(313)   Text 85.2; Clauses 47-51:

Oore-ro,/ arisa, oore-ga-ku   keyo-ro/
go.up-ss then trail-def.s-prom follow-ss
'They went up and then followed the trail and

yade yade gudo-dodo mera-ngga-ku-no   sa-wo-ro -wo.//
cont cont nuts-all   ground-def.s-prom-to travel-pt-1d-rpt
hiked and hiked on to the ground where all the pandanus nuts were.

Sa-ro/ siyaki-ku   ye-ro   yoko-ro/...
travel-ss cargo-def.pl.prom put-ss finish-ss
They travelled there and when they had finished putting down their cargo...'

In this previous text, the words: *oore-ga-ku* 'the trail', *mera -ngga -ku -no* 'to the ground', *siyaki -ku* 'all of our cargo', all are important to the central topic of the discourse. When the full Definite and Prominence markers are used, the author is emphasizing these items as important.

Usually the Definite affix plus the Prominence affix markers are used in the Main Body of the Discourse; however, when an author assumes the audience is familiar with the topic of the discourse, he uses these Definite and Prominence markers in the Setting. In the example which follows, the author was describing our Ukarumpa three-room staff house to his father-in-law back in his village who knew of this house but had not seen it. In the first sentence of the Setting, he referred to the staff house using the full Definite and Prominence markers (*ya-ngga-ku-ro* 'the house').

(314)   Text RM76.1; Clause 1: Full Affix Markers in the Setting:

Ukarumba-no   ya-ngga-ku-ro   mande-ni e-wero.//
Ukarumpa-at   house-def.s.-prom-poss talk-3s   say-des
'I want to talk about the house at Ukarumpa.'

When the story line of the discourse concludes, then there is a marked decrease in the usage of the Definite affix plus the Prominence affix.

For example, in this true experience text, a woman wrote about the time when she was a little girl and had lost her knife. After having searched and searched for it, she discovered it partially buried in the fireplace; but, in the process, the handle of her knife had been burned and ruined. In the following text, the word *duge* 'knife' is the primary topic of the text. Observe how the author uses the Definite and Prominence markers on it.

(315)   Text 85.1; Entire text:

The Talk about the Knife that was Burned

1   2
No kuri-mi   bodaga-no ko   te-wero e-ro / si   yo-ro /
1s before-int little-loc work do-des   say-ss string.bag get-ss
'Before, when I little I decided I wanted to do some work (so) I got (my) string bag,

3
duge yo-ro / kopi   ko-no   u-wo-no-wo.//
knife get-ss coffee garden-loc go.down-pt-1s-rpt
my knife, and I went down to the coffee garden.

4   5
U-ro/   no-so/ nangge ko   bodaga dowoo-ro yoko-ro/
go.down-ss 1s-exc only   conj small hold-ss   leave-ss
Only I myself went down and did a little weeding and (when I) had finished this,

6   7
ko   oore-ro/   ya-nonggo   de   doogo-ni   yo-ro/
again   go.up-ss   house-from   wood   old-3s   get-ss
I went up again and from the house I got a piece of firewood

8   9
ko   u-wo-no-wo.//   U-ro/
again go.down-pt-1s-rpt go.down-ss
and went down again to the garden. I went down and

10
de   doogo-ni-ngga-ku ka-ro   yoko-ro/
wood   old-3s-def.s-prom cook-ss   leave-ss
with the firewood I made a fire,

11   12
duge yo-ro ooro-ro/ kewa   de-yi   imbo-ro
knife get-ss go-ss   tree.type wood-3s chop-ss
got the knife, went and chopped some *Kewa* wood,

13   14   15
ombu-ro/ ka-wo-no-wo.// Ka-ro   yoko-ro/ ooro-ro/
come-ss   cook-pt-1s-rpt cook-ss leave-ss go-ss
came and used it on the fire. I made the fire, and then I went

16
gobiri   kopi   ko   dabe-mi-mo-mu   ngu se-ro/
taro.type coffee garden base-3s-by-poss that dig-ss
and by the side of the coffee garden, and dug taro kongkong,

17   18
ombu-ro ka-wo-no-wo.// De   urungga ka-ro   ngu/
come-ss cook-pt-1s-rpt fire big   cook-ss when
and then came and cooked it.

19   20
sangani-woore gobiri-ku   ka-wo-no-wo.// Ka-ro/
on.top-above taro.type-pl.prom cook-pt-1s-rpt cook-ss
When I had made a big fire, I cooked all of the taro on top of the fire. I cooked

21   22   23
yowoorengoroo-too we/   *de-to-ni,/*   *yo-ro/*
turn-ds-1s.i   cook.done-ds-3s.e   get-ss
and turned it until it was done, and then I got it

24   25
sakiko   wata ye-ro   yoko-ro ngu/ ngu-nonggo   ne-rora-no.//
by.side.of heap put-ss leave-ss as   dem-from   eat-cont-1s
and as I was heaping it by the side of the fire, I was continually munching on it.

26   27   28
si-ga-ku   *yo-ro/ urumo-ro/ ko duge-ga-ku*   *yo-ro/*
string.bag-def.s-prom   get-ss carry-ss   conj knife-def.s-prom get-ss
I got the string bag, put it on my head, and started hunting for the handle of my
knife

29   30
dowoo-weroyi-mbo-ro erewe-wo-no-wo.// Ere-wero   ooro-ro /
hold-nom-instr-poss   hunt.for-pt-1s-rpt hunt.for-des go-ss
to hold it. I hunted for it high and low

31   32
ombu-ro   te-ro/   de   nombo-ga-ku   *pawango-ro*   *ooro-ro/*
come-ss did-ss fire   ashes-def.s-prom   surround-ss   go-ss
in the fire, beside the fireplace,

33   34   35
ombu-ro te-ro ngu /   ma keno-yingo.// Ngu -no yoko-ro/
come-ss do-ss   when neg look-compl this-to leave-ss
and after I had thoroughly searched, I still didn't find it. So I stopped (searching),

36   37
ooro-ro bibite-ro/ doonge-ne sono-yi   maye-to-ni   ngu/
go-ss   sit-ss   eyes-1s   water-3s come-ds-3s.e conj
went and sat down, my eyes started to water, and I cried

38   39   40
duge-ga-ku-ro   *ingo-ro/ sendo-wo-no-wo.// Bibite-ro / sendo-ro /*
knife-def.s-prom-poss   think-ss   cry-pt-1s-rpt   sit-ss   cry-ss
as I thought about the knife. I was sitting there crying

41   42
kondibo ke-ne-mbo   mera   se-we   sa-yingo.//
all   leg-1s-instr   ground   dig-des leave-compl
and with my legs, I was digging in the ground (of the fireplace).

42   43
Sendo-ro sendo ro / ootooge-ro/
cry-ss   cry-ss   get.up-ss
I cried and cried as I got up

44
ko   duge-ga-ku   erewe-wo-no-wo.//
again   knife-def.s-prm   hunt.for-pt-1s-rpt
and started hunting for the knife again.

45
Ngu-ndo ngu de   nombo-ga-ku   se-ro/
3s-ag   dem fire ashes-def.s-prom dig-ss
I dug out all the ashes from the fire,

46
de-ku   toongo-yi / sa-to-ni   yoko-ro/
fire-pl.prom   cut-3s   go-ds-3s.e leave-ss
and removed the fire completely

47
ngu-nonggo duge-ga-ku   keno-wo-no-wo.//
that-from   knife-def.s-prom   see-pt-1s-rpt
and then from doing that, I saw the knife.

48
Duge-ga-ku   kenoo-too-we/
knife-def.s-prom   see-ds-1s.i
When I saw the knife,

49
ngu   de-yi gumi-ngga-ku   de-muko-yingo.//
when fire-3s part-def.s-prom fire-finish-compl
I saw that the fire had completely cooked the handle of it.

50   51
Ngundiro keno-ro ngu/   kondibo kiye-ro   sendo-ro sendo-ro/
same   see-ss   when/ all   cry.out-ss cry-ss   cry-ss
When I saw that, I really started howling and howling

57   58
duge-ga-ku   yo-ro / ya-no   oore-wo-no-wo.//
knife-def.s-prom get-ss house-to go.up-pt-1s-rpt
I got the knife and went on up to the house.

59   60   61   62
Oore-ro/ ya-no   namo   etungoo-too-we / e-yingo.//   Ngu-no yoko/
go.up-ss house-loc   mother show-ds-1s.i   said-compl this-to leave
I went up to the house, showed Mother the knife and told her all about it. "Don't
worry about it!"

63   64
e -ro   e-yingo.//   Ngundiro e-ro /
say-ss say-compl same   said-ss
She said. She said this

65
ene-ndo duge gura   nu-noo-to-ni/
3s-ag   knife another me-give-ds-3s.e
and gave me another knife

66
ngu-nonggo nowoondo-ne mete-mi   ingo-yingo.//
this-from stomach-1s good-very feel-compl
and from this my stomach felt good again.

67
No-ro   mande ngu   nangge.//
1s-poss talk   that   only
That's the end of my talk.

68
No Oowoo-ne Inggosi Gangoo,   Tauta Ende.//
1s name-my Inggosi Nggangoo Tauta village//
My name is Inggosi Gangoo from Tauta Village.'

In the first part of the text, where there is no known problem about her knife, the
word *duge* 'knife' has no Definite affix nor Prominence affixes (Clauses 3, 11). After

the problem was resolved (Clause 65), her mother gave her another knife, Only during the time the problem was defined through to the resolution of the problem (Clause 28-57), did the word *duge* 'knife' have the *-ga-ku* Definite (singular) Prominence markers on them.

In this preceding text, other nouns of secondary significance to the story are marked by *-ga-ku ~ -ngga-ku* 'Definite prominence markers' as well. They are as follows:

(316)   Clause 10:

    de   *doogo-ni-ngga-ku*
    firewood   old-intens-def.s-prom
    'Old/dry firewood that she was getting'

    Clause 19:
    Gobiri-ku
    taro-pl.prom
    'The taro (plural)'

    Clause 26:
    si-ga-ku
    string.bag-def.s-prom
    'The string bag' (singular)

These nouns are affixed to show the author's intent of emphasizing these nouns in the preceding discourse. They are things which are important factors involved with the using, losing, and refinding of her knife.

In Clause 26, the author got her string bag, put it on her head and went to get her knife and discovered it was missing. In Clause 28, when the problem of the missing knife is discovered, the word *duge* 'knife' received the full Definite affix plus the Prominence marker *duge-ga-ku*. These affixes were retained until the problem is resolved in Clause 57.

During the search for the missing knife, only the nouns which are involved closely with the intensive search for the knife are affixed similarly. They are as follows:

(317)   Clause 45:

      de nombo-ga-ku
      fire ashes-def.s-prom
      'ashes from the fire'

Clause 46:
de-ku
firewood-pl.prom
'firewood (plural)'

Clause 49:
de-yi   *gumi-ngga-ku*
wooden-3s.poss part-def.s-prom
'wooden handle (of knife)'

Some of the nouns in these clauses that are not affixed are:

doonge-ne   *sono-yi*   (clause 37)
eyes-1s.poss   water-it
'my tears'

ke-ne-mbo   *mera*   (clause 41)
foot-my-instr   ground
'with my foot I dug out the ground'

9.2.2.1.3 Climax:

Within the Body of the Discourse, there is a point at which the speaker evidences the greatest emotion in the story (the Climax). At this point the final verb of the sentence occurs with its usual tense and aspect markers plus the affix *-ku* 'Climax marker', plus an optional free form demonstrative *ngu* or *nga* 'that' 'this' finally in the sentence. This is accompanied by a louder stress at the end of the sentence.

In one true experience story, a mountain came loose and crashed into the cliff plateau on the other side of a 100 foot ravine where a teacher and his family were residing. The climax occurred when she was explaining to her husband why she had just grabbed the baby and fled out the door and up to the headmaster's house in the middle of the night when it happened.

(318)   Text 85.3; Clause 85 -87: Climax Prominence *-ku*

Ngu-ro ngu, noore komo oore-ro   sa-woo-to-ku! //
it-poss that 3s   must go.up-ss travel-pt-1pl-cli.prom
'It was because of that, that we had to leave!'

The following examples illustrate the climax of two other texts:

(319)   Text 85.4; Clause 41: Climax Prom. *-ku nga!*

> *Nambo-ne,   no oodooro kumoo-te-no-ku   nga!//*
> daughter-1s.poss 1s hungry die-prt-1s-cli.prom dem!//
> 'My daughter, I am hungry!'

(320)   Text 85.5; Clauses 24-25: Climax Prom.*-ku ngu!*

> *Namo-ne,   no-ndo ge-ya   oore-ro/ were-wa-ro-ku   ngu!*
> mother-my 1s-ag   2s-incl go.up-ss sleep-ft-1d-cli.prom there
> 'Mother, I will come up and sleep with you there!'

Though this *-ku* is the same form as the prominence marker which occurs on nouns or pronouns, observe that this Climax marker *-ku* generally occurs on the final verb.

The climax marker *-ku* with the free form demonstrative *ngu* 'that/there'~ *nga* 'this/here' may also occur on the end of a sentence with no regular verb as well. In the following example when the *-ku* 'climax marker' is used on the last noun of the sentence, it is the same form as the Definite affix and Prominence affix. The demonstrative *nga* 'here' and exclamation stress also occur here at the end of the sentence.

(321)   Text 85.4; Clause 71: Comment Sentence Climax:

> *Oo-ku   nggusi-ngga-ku   nga!*
> Something-pl.prom bamboo-def.s-cli here
> 'The bamboo (is) here (but the pork is not inside)!'

Though we cannot prove that this *-ku* is the Climax marker and not the Prominence marker as discussed in Section B, its position in the sentence final, the following demonstrative and heavy stress are some evidence that this *-ku* is the Climax marker.

An unusual variant of the use of the Climax marker as the emotional high point of the text, is a discourse where the author does not use the Climax marker in the Main Body of his text. Instead, he chose to use it in the Setting and in the Closure to emphasize that he had written this story instead of it being only an oral discourse.

(322)   Text WW86.2; Clause 1-2 (Setting); and 58-62 (Closure): An Unusual Use of the Climax Marker:

Clauses 1-2 Setting:

> *Ngu   mata-ngga ngu-ya   Gora-do e-to-ni,*
> That legend-def.s that-also Gora-ag say-ds-s.e

no-ndo   nakango wo-no-ku nga!
1s-ag   write-pt-1s-cli   here

'That legend also Gora gave (to me), (and) I wrote it here!'

Clauses 58-62 Closure:

Mata   wenga   ngu nangge.// Gora-do   Naki-ro   mata-ngga ngu
legend end   3s   only   Gora-og Nake-poss legend-def.s that

e-to-ni,/   nakango-ro ombu-ro/ wenga ngu   yokoo-te-no-ku
say-ds-s.e write-ss   come-ss end   that finish-prt-1s-cli.prom

ngu!///
3s

'This is the last of the legend. Gora told me the legend of Naki and I wrote it down right up to here and have finished it!'

After the climax of the discourse has been reached, there is a marked drop in the occurrence of the Definite and Prominence markers since the author/ speaker is then ready to finish his discourse with a few additional comments, evaluations and then conclude his discourse.

9.2.2.2 Sequence of Events in Discourse:

There are four ways that sequence of events are shown in the Rawa discourse: a) repetition of the final verb of the sentence in the following sentence (Tail-Head Verb Linkage); b) sentence initial connectors; c) sentence initial dependent clauses; d) and by use of Time Words or Phrases

9.2.2.2.1 Tail-Head Verb Linkage:

In the body of the Discourse, sequence of events is shown by repetition of the final verb of a sentence in the beginning of the following sentence (Tail-Head Verb Linkage), as in this example:

(323) Text 85.5; Clauses 30-36; Tail-Head Verb Linkage:

Ene no-ya e-to-ni,/   oore-yingo.// Oore-ro/ de ka-ro/
3s   1s-incl said-ds-3s.e go.up-compl go.up-ss fire cook-ss
'She said for me (to come) and I went up (there). I went up there, made a fire,

namo-ndo   yaba gide-roko   we-do-ni/
mother-ag   bed   other-area   sleep-ds-3.s.e
and while Mother slept on one side (of the fire),

no-ndo yaba gide-roko   weto-rori-yingo.// Weto-roroo-too-we/...
1s-ag   bed   other-area sleep-cont-compl sleep-cont-ds-1s.i
I slept on the other side. I slept and...'

Tail-Head Verb Linkage is the most frequently used form of showing sequence progression in the body of a discourse. It does not usually occur in the setting or the closure. Due to the structure of the language which permits lengthy sentences, the repetition of the final verb in the following sentence (Tail-Head Verb Linkage), emphasizes and reinforces the action in sequence progression.

Absence of Tail-Head Verb Linkage shows a change from the sequence of one event following another, to show non-sequence material such as: background information, a comment or evaluation of some kind.

In the following example, the absence of the usual Tail-Head Verb Linkage is used to switch from the normal sequence of events in the discourse to a side comment before proceeding on to the next event.

(324)   Text 85.12; Clauses 30-32:

Mure-ni   kumoo-to-ni,/ ene bare-ga-ku   ngu-no   yoko-ro/
shoot-3s.poss die-ds-s.e   3s woman-def.s-prom there-to leave-ss
'He shot her and she died, (then) he left the woman there

ene komo oriroko   toonge-wo-ro-wo.//
3s truly far.away   go-pt-3s-rpt
and went a very long way away (from there).

Ngu   mera-ngga   ngu oowoo-yi Sonomburu.
That ground-def.s that name-its Sonomburu
The name of the ground (where he went) is called Sonomburu.

Ene ngu-no   oore-ro/...
3s   there-to go.up-ss
He went up there...'

In this text, the author switched from the normal sequence of events to this additional comment: *Ngu mera-ngga ngu oowoo-yi Sonombur.* "The name of the ground (where he

went) is called Sonomburu'. He then proceeds on again without using the Tail-Head Verb Linkage in the sentence which followed.

9.2.2.2.2 Sentence Initial Connecting Words/ Phrases:

The second way that sequence progression is shown, is by use of sentence initial connecting words and phrases such as those in the following lists:

(325)   Sentence Initial Connecting Words:

1.	*Ngu-no*	'In that'
	that/there-in/to/at	
2.	*Nga-no*	'In this/ here'
	this/here-in/to/at/here	
3.	*Ngu-ro*	'About that'
	that-poss	
4.	*Ngu-nonggo*	'From that'
	that-from	
5.	*Ngundiro-mu*	'Same as that'
	Same-poss	
6.	*Ene*	'However/but'
7.	*Asa/ Arisa/ Ariya*	'All right/then/however/but/therefore'

(326)   Sentence Initial Connecting Phrases:

1.	*Ngu-no ngu*	'In that '
	that-in it	
2.	*Ngundiro ngu-ro*	'Because of that'
	Same that-poss	
3.	*Ngu-nonggo ngu*	'It was from that'
	That-from it	
4.	*Ngu-ro ngu*	'Because of that'
	that-poss that	
5.	*Ngundiro nangge*	'Besides that'
	same only	

These sentence initial connecting words and phrases refer to events specified in the preceding sentence. There are relatively few inner clausal conjunctions used in Rawa. Most of the connecting words used are on the sentence level and occur sentence initial.

(327) Text 85.7; Clause 1-2: Connecting Word *Ngu -no* 'In that':

Mera   gura   oowoo-yi   ngu Bigere.//
ground   a   name-3s.poss i t Bigere
'The name of that ground is Bigere.

Ngu-no ya   ye-ro   oru-wo-nggo.//
there-to house   make-ss   remain-pt-3pl
It was there that they made a house and lived.'

(328) Text 85.4; Clause 75: Connecting Word *nga -no* 'to this/here'

Nga-no maye-to-ni   ngu,/
here-to come-ds-s.e   when
'When he came here,'

(329) Text NNK87.5; Clause 25: Connecting Word *ngu-ro* 'About that':

Ngu-ro   ge-ngo-mbo   ombu-ro,/...
that-poss   2s-poss-ag   come-ss
'About that you yourself come...'

(330) Text 85.16; Clause 71: Connecting Word *Ngu-nonggo* 'From that':

Ngu-nonggo ko   oore-ro   toonge-weroyi nguya kini.//
there-from again   go.up-ss leave-nom   also not
'From there, there was no way to go up (outside) again.'

(331) Text 85.4; Clause 7: Connecting Word *ngundiro-mu* 'Same as that':

Ngundiro-mu ngu-no   oodoo-we
same-poss   there-to   remain-ds.1s.i
'It was like that when we lived there...'

(332) Text NNK87.3; Clause 10: Connecting Word *Ngu-no ngu* 'In that it':

Ngu-no ngu, noore   noore-ngo Urungga o o
that-in that 1pl   1pl-poss big   something

Bidodo Simburi Simbu-nani, ngu-ro   amoo ingoo-too-ye/
all   boss   Creator-our that-poss true know-ds-1pl.i

'And in that, we can truly understand our Lord and Creator.'

(333)   Text 85.16; Clause 73: Connecting Word *Ngundiro ngu-ro* 'Because of that':

Ngundiro   ngu-ro,   komo   ngu-no   ori-yingo.//
same   dem-poss   must   there-to remain-compl
'Because of that, I had to remain there.'

(334)   Text NNK87.2; Clause 7: Connecting Word *Ngu-nonggo ngu*, 'It was from that'

Ngu-nonggo ngu,   no   nowoondo-ne   samango-weroyi   mande-ga,
that-from   that   1s   stomach-my1s.poss   strengthen-nom   talk-def.s
'From that they gave me talk which strengthened my stomach

ngu-ndo no-ro   ingondudu-ne   yanggango e-yi-no-yingo.//
3s-ag   my-poss   thoughts-1s.poss   strong   do-3s-give-compl
which strengthened my thoughts.'

(335)   Text 85.15; Clause 161: Connecting Word *Ngu-ro ngu* 'Because of that':

Ngu-ro   ngu,   ene   ya-no   maye-ro/...
that-poss   that   3d   house-to come-ss
'Because of that, the two of them came to the house,...'

(336)   Text NR87.1; Clause 25: Connecting Word *Ngundiro nangge* 'Besides that':

Ngundiro nangge, doboo-ge-bo-ya   ngundiro si-ye-ro,/...
same   only   friend-2s-ag-incl same   string.bag-put-ss
Besides that you and your friends will be of one mind,...'

As can be seen, many of these connectors are demonstrative type words or
demonstratives plus affixes or demonstratives repeated. These forms are discussed in
more detail in Don Toland, "Who's Who in Rawa Discourse."

Conjunctions such as: *ariya, arisa,* and *asa* 'then/ therefore/ all right/ however' may be
used to mark Sequence Progression as in the following examples:

(337)   Text NR87.1; Clause 50: Conjunction Word *Ariya* 'All right/ then/ however/
        but/ therefore':

Ariya, oo   nga bidodo kenoo-te-to-ku ngu,/
then   something this all   see-prt-1pl-cli if
'Then if all that we see,

oo   bidodo uto-ro yomburiyo-ro,/...
something all   hit-ss   destroy-ss
we hit and destroy,...'

(338) Text SD84.3; Clause 4: Conjunction *Arisa* 'All right/ then/ however/ but/
       therefore':

Arisa, ngu-ndo ngu de-yi   toongoo-te-no.//
then   3s-ag   that tree-3s cut-prt-1s
'Then I cut the trees.'

(339) Text NNK87.4; Clause 81: Conjunction *asa* 'All right/ then/ however/ but/
       therefore':

Asa, gumi-ngga   ngu owita sukulu-no,
Then another-def dem young school-in
'Then, another one is still in school yet,'

However, *ariya, arisa,* and *asa* 'then/ therefore/ all right/ however' are generally used to
signal that a non sequence change is about to take place in the discourse.

In the example which follows, the author has been telling about his family. He had
finished talking about his children and when he used the word *ariya* 'all right/ now' in
the sentence initial position, he signaled that he had finished the current subject and
was about to commence a new subject.

(340) Text NNK87.4; Clause 96: Conjunction *Ariya* 'all right/ now' Used as a New
       Subject Signal:

Ariya, bare   ngu Gomumu-nonggo yo-wo-no-mu
now   woman that Gomumu-from   get-pt-1s-rel
'Now about the wife that I got from Gomumu,

ngu-ro uri ngu kunawo   onibi-ga,
3s-poss pay 3s shell.beads 20-one
the pay for her was twenty shell beads

ko bo-yi ngu kandegura gidemboro era-ya.//
and pig-3s 3s five   plus   two-incl
and seven pigs.'

(341) Text YM84.5; Clauses 1-3: Start of a New Subject:

Kuri-mi   oorengo, oni   doogo-ni gura
Before-inten very   man old-inten a
'A very long time ago, an old man

osi-yi-mbo-ya   nangge oode,
grandson-3s.poss-instr-incl only   remain
lived with his grandchild alone

osi -yi   simoo oore-ga,   ngu-ndo e -yingo.//
grandson-3s.poss boy   young-def.s 3s-ag   say-compl
and his young grandson said,

"Osi,   noore era-ya nangge nga-no ooroo-te-ro-ku
Grandfather 1pl   2-incl only   here-to remain-prt-1d-cli.prom
"Grandfather, there are only the two of us

nga!" e-yingo.// Arisa, osi-yi-mbo   simoo oore-ga
here say-compl then   gr.father-3s-ag boy   young-def.s
here!" he said. Then his grandfather answered the youth

ngu-ro mande-ni   e-yingo.//
3s-poss talk-3s.poss say-compl
with this talk.'

Thus we can see that these forms seem to be what we would call a 'new paragraph' in English.

As we might expect, the words [7] *Ariya, arisa,* and *asa* 'then/ now/ therefore/ all right/ however' also are used at the change from the Setting to the Main Body of the Discourse:

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[7] The conjunctions *ariya, asa, and arisa* 'then/therefore/ all right/however' are widely used throughout the Madang Province. It is according to speaker preference as to which of these will be used. When a speaker is nervous, he often will continually use one of these conjunctions as he is trying to figure out what next to say.

(342)   Text NNK87.4; Clause 3: Switching from Setting to Main Body of the
Discourse:

Asa,   ngu-ngga ngu ngandiro.
All.right it-def.s   dem same
'All right, it is like this.'

Ariya, arisa, and *asa* 'then/ now/ therefore/ all right/ however' may also signal a change
from the Main Discourse to the Closure as well as in this example:

(343)   Text NNK87.1; Clause 62-66: Switching From the Main Body of the Discourse
to the Closure:

E -ro,/ ya-no   oni   oru-wo-nggo-ku,/ ene no ne-yo-ro,/
say-ss house-to men be-pt-3pl-rel   3p 1s 1s.obj-see-ss
'They said this (and) when the men who were in the house saw me,

oni.oni te-wo-nggo-ri.// Ariya,   mande ngu   nangge.//
happy do-pt-3pl-rpt   All.right talk   that only
they were happy. All right, that's all I have to say.'

In conversation, the use of these conjunctions *ariya, arisa,* and *asa* 'then/ therefore/ all
right' can be used to indicate that a change is about to occur as well. When a person
has been talking or just sitting for awhile in a house and he says *-asa / ariya/ arisa* "all
right," this signals his time there is finished and he intends to leave.

9.2.2.2.3 Sentence Initial Dependent Clauses:

The third way sequence of events is shown in discourse is with a Dependent Clause
sentence initial as shown in these examples:

(344)   Text YM87.12; Clauses 38-39: Sentence Initial Dependent Clause:

Yari ngundiro te-ro oodo   ri   ngu,/
2d   same   do-ss remain ds.du.e conj
'If you two do this, then

ene-ndo oo   gura ngu-ya   yari yu-no-wero   ingo-ro.
3s-ag something other dem-incl 2d   pl.obj-give-des feel-ss
he will desire to give you things.'

And then he proceeded to explain how this would work.

(345)   Text 85.5; Clauses 118-120: Dependent Clause—Sentence Initial:

Ene ngundiro e-to-ni,/ kone-nani-ngga-ku   *kumoo-yingo.//*
3s   same   do-ds-s.e younger.sibling-our-def.s-prom die-compl
'She did that but our younger brother died (anyway).//

Kumoo-to-ni ngu, yo-ro,/ ya   gingo-mo ye-yingo.//
die-ds-s.e   when get-ss house cold-in put-compl
When he died, they got (him) and put (him) in the morgue.'

Most sentence initial dependent clauses contain either examples of the Tail-Head Verb Linkage or a generic form. The verb *te-* 'to do' is a generic verb which reflects the same meaning as the final verb of the preceding sentence. In these two preceding text examples, YM87.12 and 85.5, the verb *te-* 'to do' has been used in a sentence initial Dependent Clause to refer to the final verb of the preceding sentence.

9.2.2.2.4 Time Words/ Phrases:

The fifth way of showing Sequence Progression in discourse, is by the use of Time Words/ Phrases in the Sentence Initial Position.

(346)   Some of the Sentence Initial Time Words are:

1.	*Kootuyisina*	'Later on'
2.	*Sengetoni*	'Dawn'
3.	*Eme*	'Later'
4.	*Kuri*	'Before'
5.	*Kuri-mi* before-intens	'Before'
6.	*Suwo-nonggo* night-from	'Morning'
7.	*Suwoo-te-to-ni* night-do-ds-s.e	'Afternoon'
8.	*Kuyowo*	'Yesterday'
9.	*Adaga*	'Today/ now'

(347)   Some of the Sentence Initial Time Phrases are:

1.	*Eme-gogo* later-first	'Later first'

2. *Kuri-mi   oorengo*   'A long time ago'
   before-intens   very

3. *Naru gura-no*   'One day'
   time one-at

4. *Suwo-nonggo ngu-no*   'In the morning'
   night-from   there-in

5. *Sambo-ro   ngu*   'When it was noontime'
   noontime-poss   when

(348)   Text 85.13; Clause 1-3: Time Words/ Phrases:

Kuri-mi   1982-83 ngu   dagoma eraya-ga-no
before-intens year   that year   2-def.s-in
'Before during the two years (between) 1982-3,

ngu -no   Kiyakowo e-te-nggo-ku/
there-at name   say-prt-3pl-rel
at the place they call Kiyakowo,

mera-ngga-no   ngu-no   noore-ngo ya   ooroo-te.//
ground-def.s-at   that-at 1pl-poss house is-3s.prt
it was there at that ground we had our house.

Ngu-no-mu   sambo-ro   ngu,...
that-at-poss noontime-poss that
It was at that time at noontime, ...'

In this text, the initial time phrase in the beginning of the discourse (*Kuri-mi 1982-83 ngu dagoma eraya-ga-no* 'Before during the two years (between) 1982-3'), establishes the time the discourse took place. Then there is an anaphoric reference back to this in the beginning of the following sentence, plus an additional reference to the specific time of day (*Ngu-no-mu sambo-ro ngu,* 'It was at that time at noontime...').

9.2.3 Closure of the Discourse

The final part of the Discourse, the Closure, usually concludes the discourse with just one closing statement. The usual Closure is one of these following examples with the first one being the one that is most frequently used:

(349)

1. *Mande ngu nangge.*   (text 85.6)
   talk   that only
   'That's all of my talk.'

2. *Ngu   nangge*   (text 85.8)
   That   only
   'That's all.' This is a shortened form of the above example.

3. *Amoo*   (text NNK87.5)
   'True'

4. *No-ro   mande ngu   nangge.*   (text NR87.1)
   1s-poss talk   that only
   'That's all of my talk.'

If the Discourse is a written text instead of just an oral discourse, then the author generally includes his name and the name of his village as well in the Closure as in this example:

(350)   Text 85.13; Clauses 46-47: Closure of a Written Discourse:

   Mande ngu nangge.// No oowoo-ne Megu Nusisi Barimu-nonggo.//
   talk   it   only   1s name-my Megu Nusisi Barimu-from
   'That's all of my talk. I come from Barimu and my name is Megu Nusisi.'

In several Hortatory discourses, the author rather than ending his speech with any of the above Clauses, closed his statements with another parable or parting comment to his audience as in this example which follows:

(351)   Text YM87.10; Clause 14-16: Hortatory Closure:

   Ge nga-no nangge oodo-yi,   no maye-ro ngu,
   2s here-to only   remain-ds.pl. 1s come-ss when
   'If you remain here only, when I come,

   asa,   no nga-no ge   ge-yo-wa-no.//
   then 1s here-to you 2sobj-get-ft-1s
   then I will get you right here.'

In one Procedural text discussing bread making, the author ended his discourse with a closing admonition, 'If you do it this way, it will be very sweet.'

(352)   Text DS82.2: Procedural Closure:

Ngundiro te-wa-ku   ngu, ningguri biyomi gome.//
same   do-ft.3s-cli if   sweet   bad   good
'If you do it this way, it will be very sweet.'

9.3 Literacy Patterns Used in Discourse

In section 9.2, the patterns of tracking noun topics in a discourse and the use of tail-head verb linkage between sentences to show sequence progression are discussed. In this section, the various literary patterns or techniques that are used in Karo Rawa discourse to convey the desired message will be discussed.

9.3.1 Action-Result Pattern:

Hortatory discourse seems to make the most use of this action-result pattern. Dependent clauses in the beginning of the sentence are used to convey the action that the people have or have not been doing and then the remaining clauses of the sentence are used to convey the accompanying result of that action. Things like: "If you don't do ___, then this will happen to you. If you do do this, then the results will be ___." were used in abundance. Thus this literary pattern is used as an admonishing device and/or a teaching device.

(353)   Text NR87.1 Neyuro's Hortatory Address to Tauta Congregation:

Clauses 23-31:
Ngundiro muri-ngga   ngu   yoo-nenengo-ro,   ingo-ro   ariya,
same   ways-def.s that 2pl-straighten-ss think-ss   then
'When you think about and straighten your ways, then

ge-ngo-mb   doboo-ge   nowoondoo-ge   inoo-te.//
you-poss-ins friend-your   stomach-your   give-prt.3s
your stomach can be given to your friends.

Ngundiro nangge, doboo-ge-bo-ya   ngundiro si-ye-ro
same   only   friend-2s-ins-acc same   string.bag-put-ss
When you do this, your friends and you will be of one mind,

asa,   ndadiro kowuri-ngga ombu-wa-ku/   ko   ndadiro oo-ga
then   what   burden-def.s come-ft.3s-rel work what   spec-def.s
and then whatever problems occur, and whatever work that we have,

ombu-wa-ku   *ngu,/ ombu-ro/ bibite-ro,/ ngu-nonggo*
come-ft.3s-rel   conj come-ss   sit-ss   that-from
we will come and sit down, and from there

mande e-ro,/   ngu oo-ga   ngu yomosiyo-ro   oorowu-wa-to.//
talk   say-ss that spec-def.3 that straighten-ss go-ft-1pl
we will discuss it and straighten it all out.'

9.3.2 Repetition Pattern

Repetition is a useful literary emphasis pattern which is used quite freely in Rawa discourse. It has been noted in True Experience texts, Autobiographic texts, Letters of Correspondence, Hortative, Legends, and Descriptive texts. This literary pattern is used mainly to press a particular point that the author is wishing to convey to his listeners/readers.

In a written personal experience text (Text 85.3), the teacher's wife told of her extreme fright the night the mountainside broke loose and crashed into the cliff plateau that their house and school were located on. Throughout this discourse, she used repetition as her principle device to get across to her readers:

- the enormity of the huge landslide (In clauses 4,6,7,19, and 21, she referred directly and in other clauses she referred indirectly to 'the landslide coming.')

- the extent of the ensuing earthquake that occurred. (She repeated five times how badly it shook their house in the black of the night.)

- the enormity of her fright so much so that she became incoherent. She became so badly frightened that she grabbed her baby, ran blindly from the house in the middle of the night, stumbled over the rock border of her flower garden by her house and dashed for the headmaster's house that was up on higher ground. The following is the pattern for showing the enormity of her extreme fright.

   Statement: grabbed baby and ran blindly from house, fell out of the door and tripped over the rocks.

   Tail-Head Verb: echoed this

   Explanation for behavior: couldn't think—forgot where the rocks were

   Further Comment: dark—no light —couldn't think

   Repeated first statement

Metaphor: fell about blindly as a blind pig does

Repeated: so scared—forgot about the rocks around garden

Tail-head Verbs: echoed same thoughts

Tail-head Verbs: echoed same thoughts

In another story, two men were such close friends that they called each other by the term *marewe-ne* 'my close friend.' The author telling this story pressed this point of their close close friendship over the years by repeating this term 14 times in the discourse.

era-marawesa   era-ga
2-close.friends 2-def
'The two close friends'

Also in the same text, the author made much use of repetition in the episode where he described the struggle that one of the two friends had trying to capture a cassowary. He repeatedly used the terms 'the cassowary was pulling him here and pulling him there' 'going and coming' to show how very tired and exhausted the man was becoming.

Thus repetition in discourse is used in the following ways to emphasize a given point:

- repeating same phrase or sentence.

- use of Direct Speech and then the event telling the same thing.

- use of the tail-head verb linkage which makes an echo again of what happened.

- use of repetition plus the topic climax marker *-ku nga/ngu* at the end of the sentence and change of intonation.

- stating the intentions first and then proceding to say the same thing again as the participants actually did those things.

(354)   In Autobiographical Text (NNK87.1; Clause 59-65)

Note: the amount of times it was repeated that 'he has come!'

59
Ne-yo-ro   e-wo-nggo-ri,//   Ese,   mete-mi   oorengo
1s.obj-see-ss say-pt-3pl-rpt exclamation good-intens very
"They saw me (and) said. "Oh very good,

60
nango-nani maye-te-#-ku   nga.// E-ro   e-wo-nggo-ri.//
son-1pl.poss arrive-prt-3s-prom dem   Say-ss say-pt-3pl-rpt
'our son, you have come!" 'They said.

61
Ese,   nango-nani-ngga-ku maye-te-#-ku   nga.//
exclamation son-1pl-def-prom   arrive-prt-3s-prom dem
"Heh, our son has come!"

62   63
E-ro, / ya-no   oni   oru-wo-nggo-ku,/
Say-ss house-loc man be-pt-3pl-rel
They said this, and when the men who were in the house

64   65
ene no ne-yo-ro, /   oni.oni te-wo-nggo-ri.//
3s   1s 1s.obj-see-ss happy   do-pt-3pl-rpt
saw me they were happy.

66
Ariya,   mande ngu   nangge.//
All, right talk   dem only
Okay, my talk is finished.'

9.3.3 Rhetorical Questions Patterns:

Rhetorical questions are another literary pattern used in Rawa texts. This device is used mainly in Hortatory Text as a teaching device to cause his listeners/readers to think closely about their actions and their ways; but not necessarily to make an oral response to the query.

(355)   In Hortatory Text (YM87.10), the author started out his discourse (written) to his son with a rhetorical question.

Ge nda-no oodo-yi   no-ndo ge erewe-nggero-ro
2s where be-ds-pl.e 1s-ag   2s hunt-2s.obj-ss
'Where were you that I had to hunt

mera   mera oore-ro   ooroo-te-no?
ground ground   go.up-ss   remain-prt-1s
for you here and there?'

(356) In Hortatory Text(YM87.12, Clause 6-8):

Yari ndawu mande ingo-ro   torige   oru-wa-ri?
2d   what   talk   listen-ss quietly remain-ft-2d
'What type of talk will you listen to in order to remain quiet?

Oni   onendo ngu mande-ga ngu   yari etu-yero-wo?
man who   that talk-def that 2d   teach-pl.obj-pt
What man will teach you?

Ye one-ro   ya   ye-wero   sa-te-nggo-ku?
2pl who-poss house make-des leave-prt-3pl-prom
You left here in order to make whose house?'

9.3.4 Question and Answer Pattern

Often the use of a question got the listener's attention and then a comment or teaching followed this to show them the right way it should be done.

The question and answer pattern is used in several types of texts. In one Autobiographical episode (NNK87.1), a question was used to establish the point of his discourse and then the rest of the discourse answered it. A Legend text (YM84.6) also used the same technique of starting with a question and then the rest of the text proceeded to answer that.

In an Explanatory Text (SD82.1), the author used questions to join together the entire thoughts of his discourse.

One Procedural Text (YM87.12), the author, in a written exhortation to his son and his son's friend who were living in town, used a series of questions and replies that are almost like an allegory. He's really saying to his son that if you are not eating and you're hungry, why don't you just come home with us and we'll work together and your needs will be met. Notice the language he has used in this exhortation to his son.

(357) YM87.12, Clauses 44-57

Yari adaga ndare-wo-ri?//
2d   now   where-pt-2d
'Now where are the two of you going?

Noore ko-no   ko   te-ro ooroo-te-ro.//
1pl   garden-at work do-ss be-prt-1d
We are working in our garden.

No-ndo ngu   yari kingo   sa-ro   endeyo-ro   yade
1s-ag   that 2d   nothing walk-ss   go.around-ss cont
I would venture to say that you two will wander

ngu-nonggo maye-te-ri,/   e-ro   ngu-ro   e-te-no.//
that-from   come-prt-2d say-ss that-poss say-prt-1s
about before coming back.

Yari ko   nda-sinanggo   te-te-ri?//
2d   work   what-towards.from   do-prt-2d
What side of the garden are you both working on?

Noore andu   ko   gidare-sina-nggo ko   te-te-ro.//
1pl   over.there work other-side-from   work do-prt-1d
We both are working on the other side of the garden.

Yari   oo   ka-ro   ne-ro, bine,/   ko   te-ro ooroo-te-ri?//
2d   something cook-ss eat-ss perhaps work do-ss be-prt-2d
Are you both cooking, eating and working?

Kini, noore oo   ma ka-ro   ne-yingo.//
No   1pl   something not cook-ss eat-compl
No, we are not cooking and eating.

Ngundiro   ngu,   ombu-ya,/   de   yo-ya   oore-ri.//
Like   that   come-imp   firewood   get-imp   go.up-2du
You come and bring some firewood with you.

No-ndo de   ka-ro,/ ngu-no mbako   ka   yu-noo-too-we-ga,/
1s-ag   firewood cook-ss that-at sw.potato cook pl.obj-give-ds-1s.i-seq
I will make a fire and on this cook some sweet potatoes, give them to you and

ne-ya   yanggango ye-ri.//
eat-imp strong   make
you both can eat it and become strong.'

9.3.5 Preview Pattern

The use of previewing the intent and content of the story to be told is a literary pattern that is used often in discourse.

In one discourse describing our Ukarumpa staff house to his father in law back in the village, the author not only made use of this preview technique but also summarized it again at the end of his discourse as well.

This pattern was also used for emphasis in the True Experience Story (85.8) where a son told of his father's continual thievery of pigs and other things. He used this technique several times where he told what his father had done and then would go over it again later in his discourse for emphasis to reinforce the fact that his father had been a real rogue.

9.3.6 Parables

In the Autobiographic Text (NNK87.2, Clause 50-72) a parable was given to the Christian headman at Gomumu Village by a native evangelist. He used this comparison of what type of wood, large chunks of wood or small twigs, do you start a fire with? Which burns most quickly and catches on fire? As he responded to this, he realized the teaching concept he was trying to teach him about, was how to evangelize his people. That if he got the teenagers and young married people going for the Lord, then this would spread and catch on more easily with the older adults as well.

Parables as a teaching device to emphasize a point, were also used in written Exhortations as well (YM87.11 & YM87.13). In this text he used a parable of the proper way to build a fence in the garden. You must plan ahead and when you cut up trees in order to clear a garden, at that time, you sort and heap the types of wood you'll need for their intended use. This was used as a teaching device for his son to apply to his life.

In text YM87.13, again the author closed his exhortation with a teaching parable/allegory. This time he likened the teaching to his son leaving home in order to make a house and how men need to work together in order to get an adequate house built that's strong and durable. Again he's telling his son— "Hey, son, come home now and we'll work together and work through our differences."

9.3.7 Direct Speech Literary Pattern

Direct speech is a widely used device in discourse of all varieties.

It is used to such an extent that in one text the author even used it to record his thoughts when he was a boy hunting by himself.

(358)   True Experience Story (85.6)

Keno-ro yoko-ro / e-wo-no.// Eso, kare-ngga   ngu
see-ss   finish-ss say-pt-1s A h marsupial-def dem
'I saw it and said, "Aha there is the marsupial

bibite-ro ooroo-te-ku,/   e-ro / nasa-ngga yo-ro
sit-ss   remain-prt.3.s-prom say-ss arrow-def get-ss
sitting there." and so

mudoo-we   sore-yingo.//
shoot-ds.s.incl fall-compl
I shot it and it fell down.'

Note: the direct quote is enclosed by *e* 'say' verb with its appropriate affixes.

Direct Speech is used very successfully in discourse as a device for teaching a new concept, supplying needed background information, and as a learning tool.

It has been noted being used in the following types of texts: True Experience Texts (both first person and third person accounts), Autobiographical Texts, Origin Legends, Legend Texts, Teaching Texts, Explanatory Texts, Written and Exhortation Texts as well.

In an Origin Legend (YM84.5) the use of Direct Speech Device was used to:

- Relate the problem in the text.

- Start the incidents to resolve the problem.

In the Teaching Text YM84.8, on how strangers should be cared for when they arrive in the village, Direct Speech was used both as questions and as responses as well.

In the Explanatory Text YM84.9, three sets of Direct Speech are used to convey the type of thinking that existed on the part of the nationals at the time of Independence, September 16, 1975. This was a short text, but the entire text was made up of direct speech only.

Reference Grammar of the Karo/Rawa Language

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